14.4. Program Hybrid as a Model of Sustainable Preservation

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14.4.1. Abstract

Problem Statement

In the debate on the sustainable protection of the city, the idea of constructing "a city over the city" is the basis of all urban interventions today. In this context, interventions on architectural heritage are an integral principle of urban projects. Transformations are a compromise between preserving existing ones and creating new forms, a compromise that adheres professionalism and the wider public of the users.

Purpose of Study

The transformation is in correlation with the change of social reality. When existing typologies lose their primary meaning, they are getting transformed (case of conversion of objects). In this process, the form-function relationship is abandoned and it enters an architectural research in the field of transformative typologies that would respond to the contemporary human needs.

Methods

The transformation influenced by the changing social conditions is imminent. Hence, the architectural research in the field of programmatically integrated objects represents the concept of program and space transcription of conventional modernist paradigms expressed through appropriate typologies.

The prefix "trans" is justified by its orientation to the future, as it linguistically shows the terms that are compiled (transmuted, transfigured, transformed, etc.).

Findings and Results

The new programmatically integrated architectural concept through disparate programs should achieve a formal transcription of modernist autopoiesis and achieve social cohesion of different types of users.

14.4.2. Introduction

In this paper a main effort is given defining the Oppositions between Social and Ideological differences of the problem of Sustainable Preservation. Therefore two general aspects should be analyzed. The first aspect is validation of former architectural style/narratives, historical and cultural value and second, the problem of architectural transcription of former style asocial sustainable model. Key assumption of bridging the cultural identity loss of transforming societies is preserving its character of **monumentum.** Rethinking the narratives of former Architecture from the perspective of theoretical opposition between rationalism and empiricism of stratum of meanings, we tend to create theoretical considerations where differences become a model of preserving the Identity.

…Any language, including architectural as carrier of information through its semantic narrative and syntax of formal historical style should be considered a key model of Identity.

The period of modernism brought many radical techniques, and created an ideological and physical discontinuity in history. The idea of modernism as a vehicle of reforming society comes to an end in the last decades of the previous century. Far from modernistic paradigm, where each person has been counted into a standard or agronomy and considered a user of the building without a possibility to create a differentiation from the others, was unable to express their self-consciousness. Transcription of former architecture becomes a tool of deconstruction of modernistic ideology. The processes of formal and ideological transcription of former architecture give the opportunity of involving each individual through the participatory process of self-responsibility. The result should be counter-reform of ideology of modernism by shifting the meaning and iconography of historical narratives important for the identity. Ether being national or social ones, the ontological purpose of architecture is in the spirit, where the form appears from the very beginning with its collective (objective) spirit, having connected with the historical distance. The traditional form and its dedicated feelings last because of the tradition which is strongly inherited by the feelings for that form (sentimentality).

…The purpose of research conducted by the project is proposing possible architectural scenarios as opposition of model or experiment.

Contemporary critical panoptic of institutionalized program, realized through the "mask" of architectural practice creates the same, as a service of particular ideologies. Such example was modernism in architecture realized by different models and experiments. One of the recent criticism defined by Eisenman as the *diagrams of interiority* (*structural relationship*) was characterized by the desire to find internal rules and mechanisms for the discipline without any contact with the exterior world. This modernistic paradigm was largely used and served as a tool to shift history toward ideology.

New Collectivism
The program is a component of Architecture that could be situated in virtually any form. This aspect gives us the opportunity to consider the approach of creating scenarios, and to operate through the methodology of transformative typology. The differences between aprioristic methodologies of self-preferentiality, which create the particular typologies, turn the recourse of Architecture far from the external factors. The methods such as transformation, transfiguration and transcription, become a tool to reflect upon the instability of history (*anteriority – former, before*). The program is not perceived as a fixed quantitative operational diagram, but as one of the most efficient generators of atmosphere, life, usage and identity, the program is to be an icon (Lacaton, Vassal).

The first aspect is the urge of creating an event related to public realm. As we mentioned earlier, the identity represents itself in collective memory, and a person could identify himself only if he belongs to that collective. Collectivism is related to Publicity, where the medium acts as an event. The scale of space is characterized as immensity, and the elements of interiority, should propagate the spirit of gathering, simplicity and multiplicity of meanings with collective identification. Today the interests are commonly expressed through the participatory actions. Community should decide about sustainability of their needs. The common method of survey usually offers the information for further development of the program.

14.4.3. Architecture as a response to social changes

In this chapter an architectural and building codes shall be described. The first example is a building for collective dwelling for railway workers. The building is in **Early Modern style** and represents the societal and economical status/conditions of population in the City/Country from the period between the 1st and 2nd W.W. and after the War. The architecture of the building inherited the craftsman's' knowledge and represents an example of transgression toward the Modern Socialist idea of dwelling. The Ideology recognized behind the program structure illustrates the buildings' concept as Social Capacitor. These relations between the social and political ideology, could be described through the relations of the buildings' morph syntax and its program.

The second example of Elementary School, describes the social conditions in the Country after the earthquake. As a part of the Yugoslav federation, serious transformations were made in the State, such as UNESCO donations, large reconstructions of the city of Skopje and also Urban Plans for the City Center were developed. The Socialistic approach where each child should have the opportunity for education reflects the educational program structure and building codes. The Architectural style of school concepts of **Modernism** represents the idea of rationality, serialism, and technological aesthetic of bruit concrete. (Fig. 1)
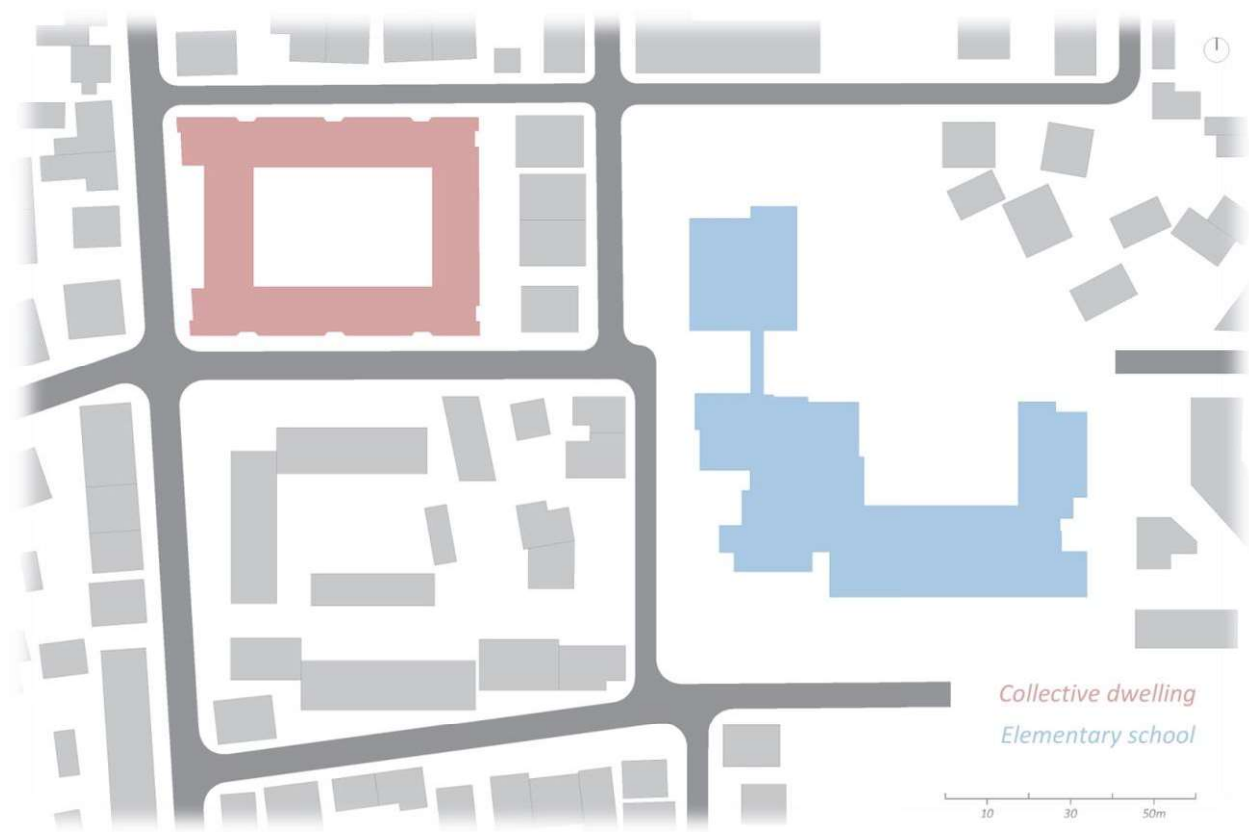

Figure 1. Site map of both buildings, (by authors)

The Railway Building is the first model of collective dwelling in the City of Skopje, it appears as a direct response to the need for changes in social relations. The building takes place in the postwar period, after the end of World War II when society is in a strong transition and reinforcement. The social model is changing from a primarily agrarian, through the new socialist paradigm in an industrial collective model. Such changes require the appearance of new spatial relations and structures in the city as a form of collective dwelling in an organized community. Under the pressure of the new social actuality there is an accelerated growth of the city form which aims to receive new users and successfully integrate them and transform them into a new social paradigm. As a basic element of the city, buildings are determining the social changes. Architecture becomes the main technique

through which the new socialist idea for the collective forms of living is realized, productively and above all the collective modalities of the relations of the interaction of the users in the space. The need for creating new architectural models and typologies that are a source of already studied such models of socio-realistic forms of collective dwelling is actualized. Here the connection with Russian constructivism emerges, which as a model persists decades before. In such a society, social and political context, the Railway Building is created. It is a response to the needs of the collective as a form of living. It embeds in itself a social structure of the new layer created in the society, the working class. Building as a community is the model that is being a transcript in the new spatial plan. The building becomes not only an existential living space, but also a place for socialization and strengthening the cultural awareness of the new beneficiaries in order to integrate them into a socialist social model based on the ideas of collectivity in all layers of the community. Spatial response to the new form of collective housing is the emergence of a hybrid program. Beside the housing units as the dominant program segment, there are also common spaces that carry the idea of public and semi-public space upon themselves. They are spaces through which new relationships between users are realized in order to impose their awareness on collective ownership and collective goods. The idea of leveraging the individual in a community is spatially enhanced by linking housing units through galleries that are orientated in a common inner courtyard that is the center of a new collective form. Newly built program islands that build public programs and stimulate and suggest at gatherings of users in order to strengthen the unity at the level of the railway community are emerging through the constructed structure. Close to the social status, work habits, economic power and the views on new trends, users are easily organized into the collective form of housing, suggested through the spatial appearance of the building. (Fig. 2)

Figure 2. Frontal Elevation of the Railway Workers' building. (Photo montage by H.M., S.M., S.C., A.G., D.K., and C.P.)

The stylish building is considered a determinant of the impact on the architectural scene between the two world wars, the early modern. The author Mihail Dvornikov is an architect who comes from the Russian scene on the territory of Yugoslavia and actively works in Skopje. As an impetus of Russian constructivism, the idea of collective housing is transcribed in the program contents of the building and in its plan, but the physical appearance is in harmony with the local sensibility in that period of the architectural scene in Yugoslavia and decorates the facade panels in fragments, so the object receives neo-classical stylistic features that appear in larger shape in other buildings built in this period in the city of Skopje. The building itself also contains influences from the Austrian, Viennese architectural scene that binds it to the Jugen style and the secession through facade masses largely purified from decoration, but in a classic matrix and through repetitive elements and decoration in fragments such as the appearance of a completed crown, emphasized entrance parties, rustic processing of the parapet zone on the ground floor, and fields with relief decoration on the western entrance facade. The building is representative of the early modern and historical artifact that actively speaks about the stylistic language of the period in which it occurs. Its value stems from the fact that it is the only example of a completely closed perimeter block built only from an object with a patio that partially opens to the entrance party and the front yard. Such a typology has not been repeated in the metropolitan tissue and therefore throughout the years of its

existence it has been an interest of many authors who observe it from various diopters and make different conclusions about its qualities and weaknesses. (Fig. 3)

Figure 3. Side Elevation of the Railway Workers' building. (Photo montage by H.M., S.M., S.C., A.G., D.K., and C.P.)

The building today re-represents society and the new lifestyle. It is a scene on which changes occur. Its facade panels become backdrops on which the individual manifests his needs, the building lives uproar and constantly changes their fragments. The users are constantly trying to personalize their space and adapt it to their new needs. The idea of collectivism disappears and each individual reaches his own way of life and spatial realization of his new needs. New structures appear that make contact with the old built mass in a variety of ways, careful or reckless. Some of them respect the value of the stratum structure and successfully upgrade it, but most of them completely deny it, and with their physical appearance they violate the innate concept and the integrity of the object expressed in its fragments. Most of the drastic changes occur to the inner courtyard by closing portions of open galleries. Such new elements interrupt the movement, and violate the wholeness that in certain fragments does not become recognition. All changes demonstrate the need to increase the existential space and the desire to evolve and upgrade the home due to changes in the social status, family boom, changes in the users of the space, the community no longer exists. The users are only tenants of a building, and in no way different from tenants in other buildings, there is no longer an idea that unites them in a community through social relations and belonging to a social group within the society. They are unified spatially through the existing structure, but do not identify them as a group or community. They live in the Railway Building, but they are not recognized as residents of the Railway Building. The individual lifestyle and new social trends are read on the facade walls of the building. Owners who are economically more powerful dictate the changes, while those in the lowest strata of the new capitalist social paradigm leave their fragments of the whole in the original state susceptible to the tooth of time. Facade panels become collages representing the economic power or powerlessness of the building's users, they are a direct picture of what is happening behind the wall mass, what are the new scenarios of space use, they are an indicator of the extinction of collectivism and the birth of a new social reality that erases the collective values and puts the individual in the first place as a focus on the events, needs and desires. The building from one body becomes a collage of fragments; in the true sense of the word it lives through time. The city is a living organism and is constantly changing in order to ensure growth and its shape is not consistent, but if the city is the big stage on which the buildings exist, then they also change with it, and they grow in the search for new urban scenarios created by the user. Gestures on buildings, formal or informal, change their physical appearance, promote them or degrade them, but always represent the new needs of users and new forms of spatial relations in the existential spaces, in homes. Here is the role of the architect, he can perceive the whole and the unity of the building as a fragment from the city and offer thoughtful and projected solutions that will allow transition into new forms of spatial relations and new scenarios. They will transcribe the existing objects reading and valued their qualities and values, and thus preserve the image of them as a collective memory of the city and will not be disturbed by their original concepts because they are places where the users are identified and are strongly imprinted on the mental maps of the inhabitants of the city. They are spatial references in the metropolitan tissue and are most closely linked to the collective memory of the city as the artificial context of human needs. Each part of the great mosaic has a value that needs to be recognized and valued, and in accordance with the

needs reprogrammed and physically transcript into a new shape that carries the already-built structure and imprinted in the previous forms.

The elementary school "Johan Heinrich Pestaloci" is a part of the post-earthly reconstruction of the city of Skopje, located in the city center. The primary school with its location builds a continuity of the site, because before the earthquake, the "Petar Petrovic Njegos" elementary school was situated on the same site. The only element that the new building retains from the existing object is the area with its irregular boundaries. The author of the building is the Swiss architect Alfret Roth. He gets the task to plan a new primary school, as a donation from the Swiss government that decides to help the distressed city of Skopje. Alfred Roth is known to the worlds' architectural scene as one of the masters for this typology of objects. He works closely with prominent Swiss pedagogue Johann Heinrich Pestalotsi who helps him with the design of the new spatial scenarios of educational buildings. Roth dedicates a part of his career trying to upgrade the existing conceptual solutions for these kinds of objects. He sees architecture as a medium through which changes in social scenarios and basic means should be made, therefore the life of man can be promoted not only in a new, existential space - home but also in all the spheres of social life through the new typological solutions of public buildings. He dedicates his career to education facilities and just before the project of the elementary school "Johann Heinrich Pestalotsi" in Skopje leaves behind a series of successful projects in this area such as the elementary school in Berkeley, USA, the elementary school in "Raidhov" in Zurich and the kindergarten in Wangen Ar. He begins to explore the new spatial plans of education facilities through a multi-level primary school competition project in Alsterten Zurich. The solutions that they have applied for the first time in their competition project are consistently developing further in their future projects and implementations. The elementary school "Johan Heinrich Pestalozzi" in Skopje is innovative and unconventional not only in tracing the plan, but also in the appearance of new programs within the building that will improve the educational process of the students. The construction system is designed so that the facility can receive seismic effects without damaging its parts or the whole. The school's program opens the possibility of new courses in teaching as well as new methods of learning, where the pupils are involved in all kinds of event throughout the teacher's program. Roth uses the modernist paradigm of perception of social relations as an idea that should be shown to students from the very youngest age to encourage them to explore and discover new horizons. (Fig. 4a, 4b)

Figure 4a. South Elevation of the elementary school, (Photo montage by Fiola S. and Hazra M. students of faculty of architecture)

Figure 4b. North Elevation of the elementary school, (Photo montage by Fiola S. and Hazra M. students of faculty of architecture)

Judging by its appearance, the object represent structuralism as part of the postmodernist paradigms and this language is generated by the strongly dissected spatial volume structures in the form of pavilions, where each represents one program unit. The plan also follows one of the strongest hypotheses of modernism "Form follows function" through the strongly expressed spatial definition of program groups that receive a form that represents the program entirety and through its formal spatial appearance. The material rests the object in brutalism as the direction of the postmodern, and that directly determines the style of the object as observed from the outside. The facade panels are made out of reinforced concrete with a large structural breakdown, which represents the hybrid program and the division into program groups. The building is composed out of four main program fragments: a three-level tract course, a tract with two-level laboratories and one underground level, a sports hall and a lecture hall with accompanying contents. The classroom as the basic cell that generates the form of such a typology of objects within itself also carries the idea of innovation by leaving the conventional rectangular proportion of the relationship between the width and the length of the premise, and crossing into a square form with equal sides that defines a flexible spatial plan and involves new spatial scenarios and relationships among students during the course. The laboratory tract upgrades the school with a new program that should bring students closer to practical teaching methods and enable them to get in touch with a wide range of areas of the scientific education process in order to further focus on specific areas of specialization from the earliest age. The sports hall is separated from the body of the school and it makes a connection with the whole through a covered porch, which allows it to be used outside of the school program, for internal users. All the halls are with smaller heights and clearly suggest which age group the space is meant for. The aula is designed so that it can receive public events that go beyond the common usage. The perimeter disposition of the program groups forms a semi-closed school yard that can include part of the teaching process as well as public events outside the program of study, this spatial disposition does not disturb the movement within the settlement and the yard follows the street that strikes on both sides of the school's peal in the form of a pedestrian path. Greenland and the open space around the building only complement the high standard of the school and humanize the micro-location of the building that is located in a dense urban structure. The classrooms are planned as a group of two rooms on the floor, around a central staircase, avoiding the long and boring school corridors, easily grouping the square classrooms and granting them one multifunctional space that occurs at the entrance of each classroom. The lack long corridors allows the classrooms to be double-oriented and illuminated with direct light from the south and diffused light from the north, rising the standard of a classroom. (Fig. 5)

Figure 5. East and West Elevations of the elementary school, (Photo montage by Fiola S. and Hazra M. students of faculty of architecture)

This program hybrid and innovative facility makes sure the school remains popular today and without any major interventions it actively works and successfully survives by meeting the new needs of the pupils. The main problem with the building is its aging, which over time due to inadequate maintenance has damages in most of

the façade panels, carpentry, floors, and inventory. This shows that, although innovative and before its time, this building still needs changes, its original beauty and functionality fades because of the damage and it slowly begins to reflect the educational process and the active use of the building. A transcription is needed, but is the reconstruction enough to extend the lifespan of the building, do the upcoming users have the same needs as the previous ones, is the building capable of keeping pace with social changes and respond to them spatially. The facility needs a sustainable reprogramming in order to maintain its authentic value and keep its functionality and continue to satisfy the needs of users. With the addition of new programs, additional hybridization and external visitors, the existing space capacities will be strengthened and improved. The school's management is already making efforts to achieve economic sustainability and started renting its existing capacities during the non-teaching hours. The reprogramming process within the facility has started, but in order to be a true response to the new requirements, all spatial features of the facility and the new needs of users and the environment should be examined, assumed and tested by new social scenarios that at some point can be generated by such architectural structure. What are the new programs that will not violate the basic concept of the building and will not compromise the main program and the existing users as a very sensitive social category and how to respond spatially to the new scenarios, where people can socialize and recognize themselves. Such a thought-provoking approach is a tool through which all possible spatial responses will be methodically examined which would generate a sustainable method of an object that is very important not only because of its architectural and engineering value, but also because of the mental image of all generations of its users and its place in the social mosaic on the city map.

14.4.4. Transcription in Architecture

The problem with "sustainable preservation" of former architecture is both design and research challenge for architectural practice today. This practice of transformation is considered as a normal way of city evolution in order to keep a pace with humans' needs. So far practice has been defined with terms starting with the prefix "re" – reconversion, rehabilitation, renovation or reconstruction. The preference of using the prefix "trans" has proven to be reasonable, striving for commitment in the future, while being contained in terms such as transmuted, transfigured, transformed etc. The appearance of this form of use relies on economical and cultural changes. (Robert, Desmoulines, 2005)

Recomposing an existing building and giving it a new program, does not mean transforming its identity, on the contrary It means respecting it, which first has to be determined in order to be pointed out correctly. However the identity of an object is not always found in its esthetic or historical value, knowing that architectural transcriptions are also applied on plane buildings. Most of the reconverted buildings offer a quality and quantity of space pointing out their true potential, the void in between. To make a transcription understands emphasizing the importance of internal space, the true subject of change when the external appearance remains identical. Every transformation should be a result of a logical constructive affiliation of the previous structure, and most importantly a result of a collective awareness. Denying this logic leads to fragile and false architecture.

Users' experience

To find a proper way to carry on the identity of a building means understanding the users' relationship with the collective. Identifying with an object understands creating a strong bond between its presence, strongly ingrained in the context, and the users' self-awareness for its existence. Every possible transformation must tend to strengthen the bond, imposing a disrespectful method of intervention can lead to uncertainty, insecurity and discomfort for the individual. This sense of presence must be considered when proposing a sustainable scenario.

Methodology of sustainable preservation

Considering economical and social aspects for sustainable preservation, it is necessary to develop a theoretical base which should help generate an architectural concept. In the last decade western countries have developed methods for evaluation of existing buildings. Discussing program, the access for evaluation of reconstructed buildings should be adjusted to all kinds of objects. Defying a methodology is a starting point for understanding and changing the direction of the theoretical study. In our case, both observed object propagate their

individuality as a result of a historical sequence of the neighborly architecture. Social capacitors are always born within-the metropolis, yet strengthening the center when public space becomes attractive.

Definition of hybrid buildings

As a possible way of maintaining the living spirit in a certain space "genius loci", hybrid buildings offer a coherent balance of parts, relationship between form, function, technology, society etc. The individual program of hybrid buildings is connected to each other and shares similar intensities, which cannot be single use, focusing on the public space, users' interaction and spatial arrangement. Hybrids are formed as a collision and immersion between public and private space. The permutations of strains are infinite; a new hybrid must contain a logical segregation of program. If incorporated right, hybrid buildings can be considered models for revitalization of the cities. (Fenton, 1985)

The power of communication

Throughout history urbanism has declared housing as the most dominant structure of the city grid. Characterized by the concept of privacy, dwelling prevents the external space in between from becoming public. Our first model of transcription, the "Railway workers" building, (Fig. 6) designed in the 1930's, is a rare model of an existing social capacitor, combining public and private space, a residential building enriched with a cinema and a kindergarten as a part of its monumentality, both no longer functional. Nevertheless a different kind of privacy occurs in the Elementary School, our second model of transcription, where internal space becomes more approachable to the public. (Fig. 7)

Figure 6. Collective dwelling, (Railway workers) Early Modern style. (Model by Aleksandar A. Tome D. M=1:100)

Figure 7. Elementary School (built after the Earthquake 1963) Modernism. (Model by Aleksandar A. Tome D. M=1:100)

The idea of bringing back the spirit of the place, is followed by analyzing, and gathering information about the current stands of these buildings, interviewing the residents, teachers and students, users of these areas. The result of the communication with the respondents had a key impact over forming our opinion about the new program hybrid. When being asked if a possible reconstruction should respect the originality of the appearance of both objects, 95% of them shared our opinion. On the question if the public space of the residential building should be open for use for external visitors, 60% of them gave a positive answer, 30 % think the opposite, while 10% have not thought about it. (Fig. 8)
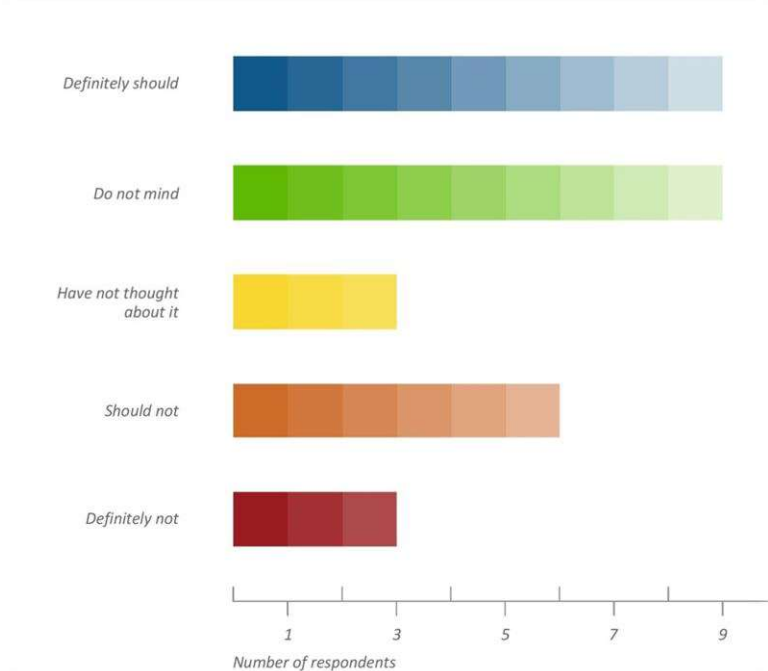
Figure 8

30% think that external visitors have been destroying their atrium, while 70 % agree that a possible rental of the public space within should not disrupt their privacy, meaning that the assumption of a new program narrows down. Some of them mentioned that even if a new reconstruction was about to happen it was not going to solve their problem with parking, since the building stood tall long before any norms and standards for urban planning were declared in the region. Among a few questions, they were being asked about their favorite part of the building, and the answers were all similar, but inspiring, emphasizing the importance of their patio, describing it as an open kindergarten for their children, a box full of greenery providing peace and harmony. It is quite obvious that the residents want what is best for their long-term domain.

On the other hand, 86% of the interviewed teachers in the elementary school gave a positive answer, when being asked whether the school should rent its existing space for other features besides teaching. (Fig. 9)
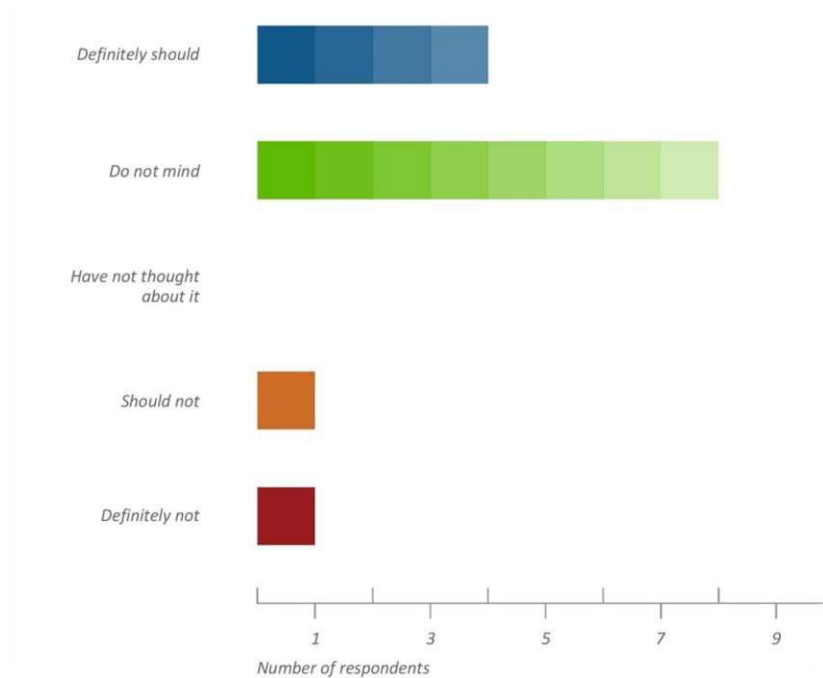

Figure 9

Furthermore, they came with a proposal to rent the lecture hall and the gym during the non-teaching hours. In that case, the incoming funds can be an additional support for various educational features. The same respondents were questioned about their opinion if the existing appearance/volume of the school should be upgraded with new public content. 20% explained that a new program must have an educational character, in order to follow the concept and organization of the school. (Fig. 10)
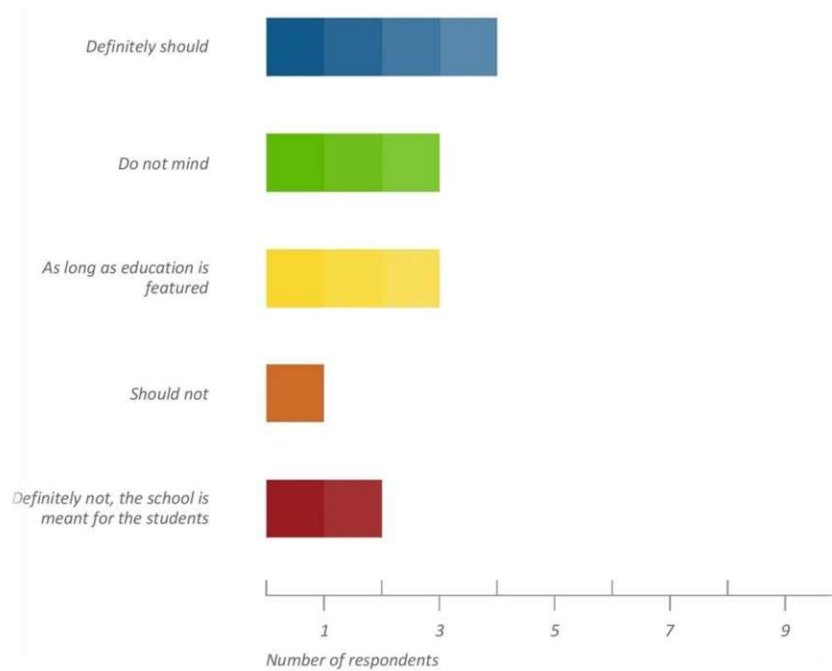
Figure 10

Among the respondents, we also gathered some information from the pupils themselves, regardless of their age and grade. Their answers seemed pretty honest and logical, since their presence makes the existence of the building make sense. On the question what might improve the current usage of their second home, they listed couple programs including a refectory, a modern library enlarged with a reading room where they can do their homework after class, also a new chemistry and biology lab and a computer center. Some of them even mentioned renovating the school yard as an important place of event.

Gathering all the information, assumptions, recommendations, interviewing the individual users of both objects, had a key impact over defying the new program of our hybrid. Moreover, the analysis of our surrounding - knowing all kinds of activities and programs nearby, also made a huge impact over our access in taking the next step, which is generating different forms of various suitable content. Expressing ourselves through a range of scenarios, we want to incorporate possible program that includes cultural and commercial architecture, educational and sports, as far as healthcare and hospitality architecture. We strongly believe than any additional content should complete the task of both separating and uniting internal from/with public space.

14.4.5. Postcards from Utopia

The following virtual interventions show a variety of scenarios where the new program becomes one with the former architecture.

The building is completed with contemporary architecture inscribed in its originality where the existing structure is considered a basis for a new structure. (Fig. 11.a, 11.b)

Figure 11.a. Frontal photo montage (by authors)

Figure 11.b. Side photo montage (by authors)

The building is restored with care and knowledge, adapting its new program to the existing space configuration, where two separate structures create collective form of coexistence. (Fig. 12.a, 12.b)
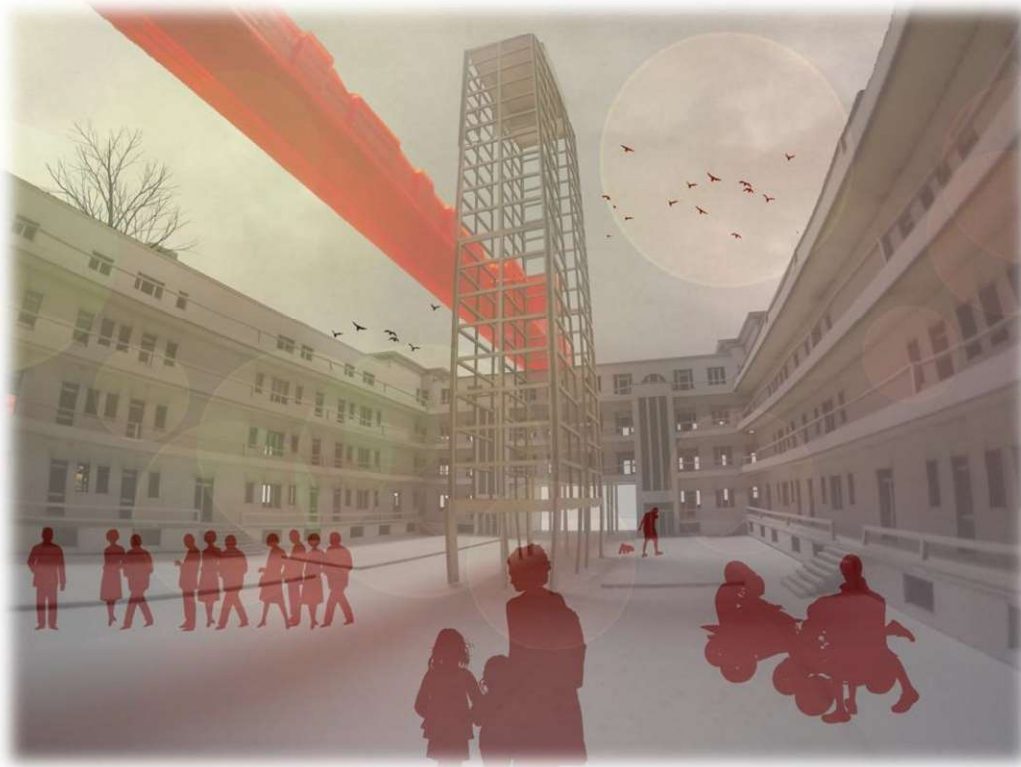
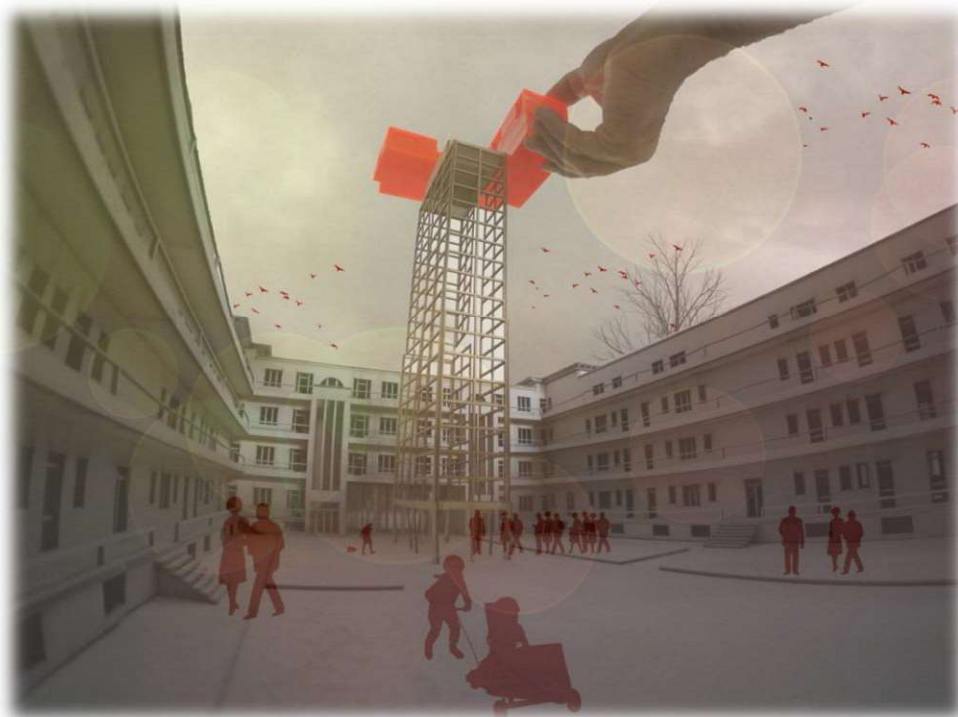*Figure 12.a. Internal courtyard, photo montage (by authors)*

Figure 12.a. Internal courtyard, photo montage (by authors)

The elementary school Heinrich Pestalosi is a subject of modification by vertical aggregation of the new program. The new structure remains transparent creating a new independent composition, by not disturbing the pre-existing context. (Fig. 13.a 13.b)
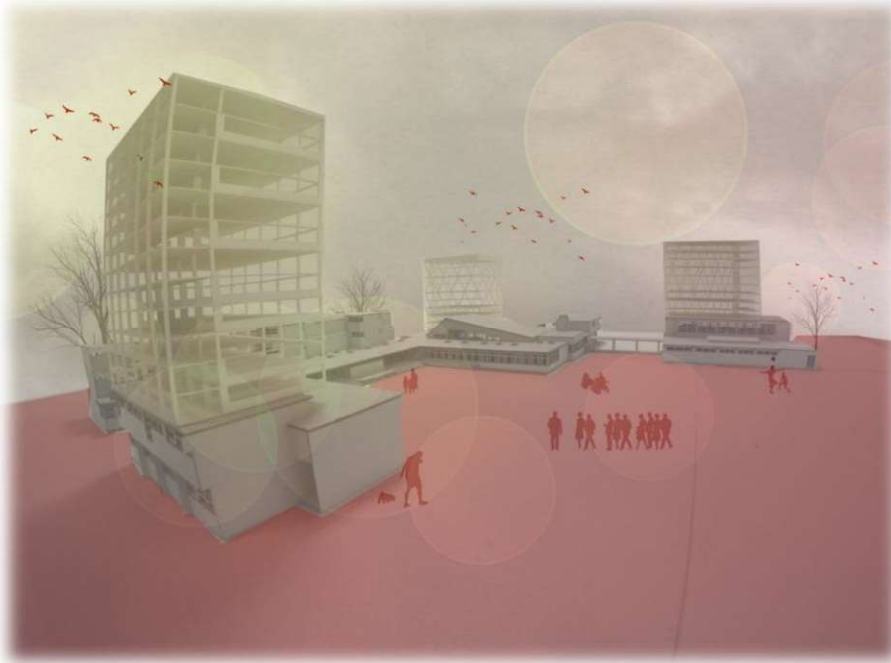

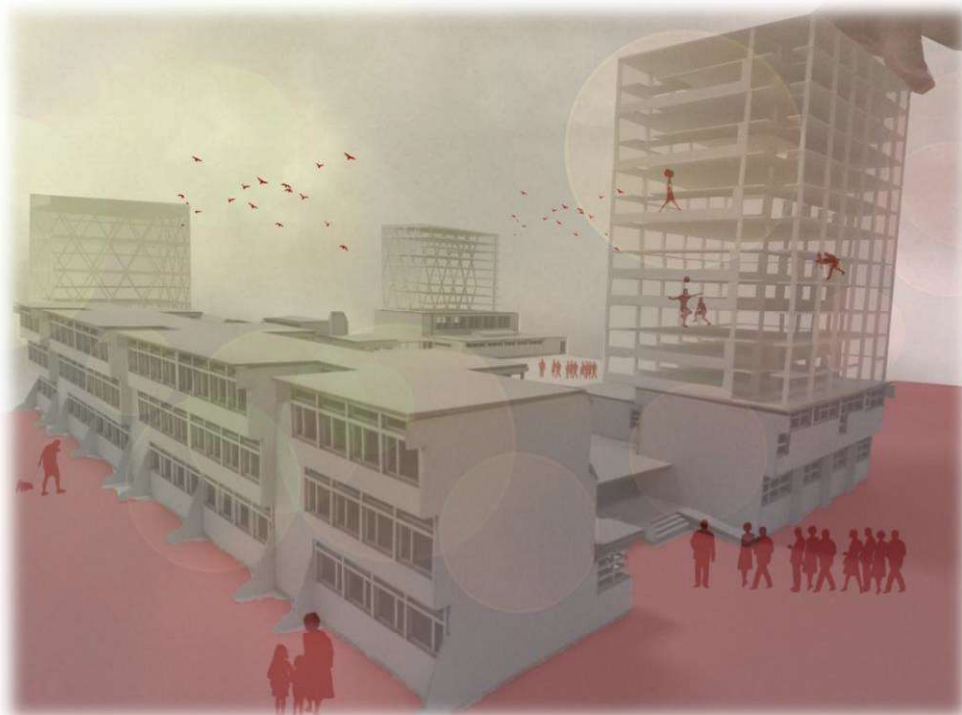*Figure 13.a. School yard, photo montage (by authors)*

Figure 13.b. School yard, photo montage (by authors)

The building is a subject of modification of its volume; the new program is knitted to the existing capacities of the school, implementing contemporary architecture with such level of scale emphasizing the importance of positive space. (Fig. 14.a, 14.b)
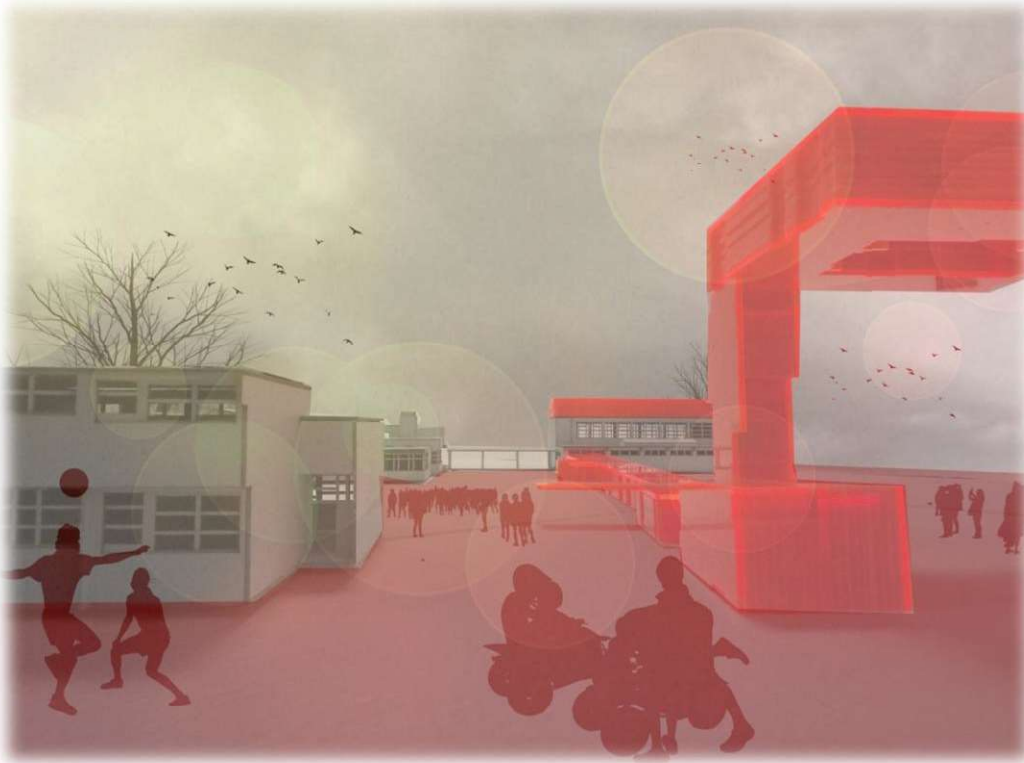

Figure 14.a. School yard, photo montage (by authors)

Figure 14.b. School yard, photo montage (by authors)

14.4.6. Conclusion

The problem of sustainable preservation represents the theoretical and practical application of knowledge of former architecture and contemporary critical positions in architecture. This research presents the methodological approach suggesting that each problem regarding social sustainability has its particular characteristics. Since architecture is considered as communication medium, its final immanence should have social and ideological meaning for the community. The program and form has a social meaning only if it emerges from the community needs and their participation on a local scale. Each building is a monument. Since the culture of building is rooted in the taste or style of its time it becomes a part of the memory of that time. Its capacity to remember defines the ontology of the spirit. The form develops from that spirit which is an objective one and has the continuity with the historical distance. The examples presented in this paper denote the possibility of architecture to institutionalize the collectiveness and self-identification through the architectural space.

Social sustainability is a contemporary tool inherited from the community with different historical, cultural and ethnical strata's. The transcription of former architectural poetry emphasizes the catalytic social processes and creates cohesive community.

14.4.7. References

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