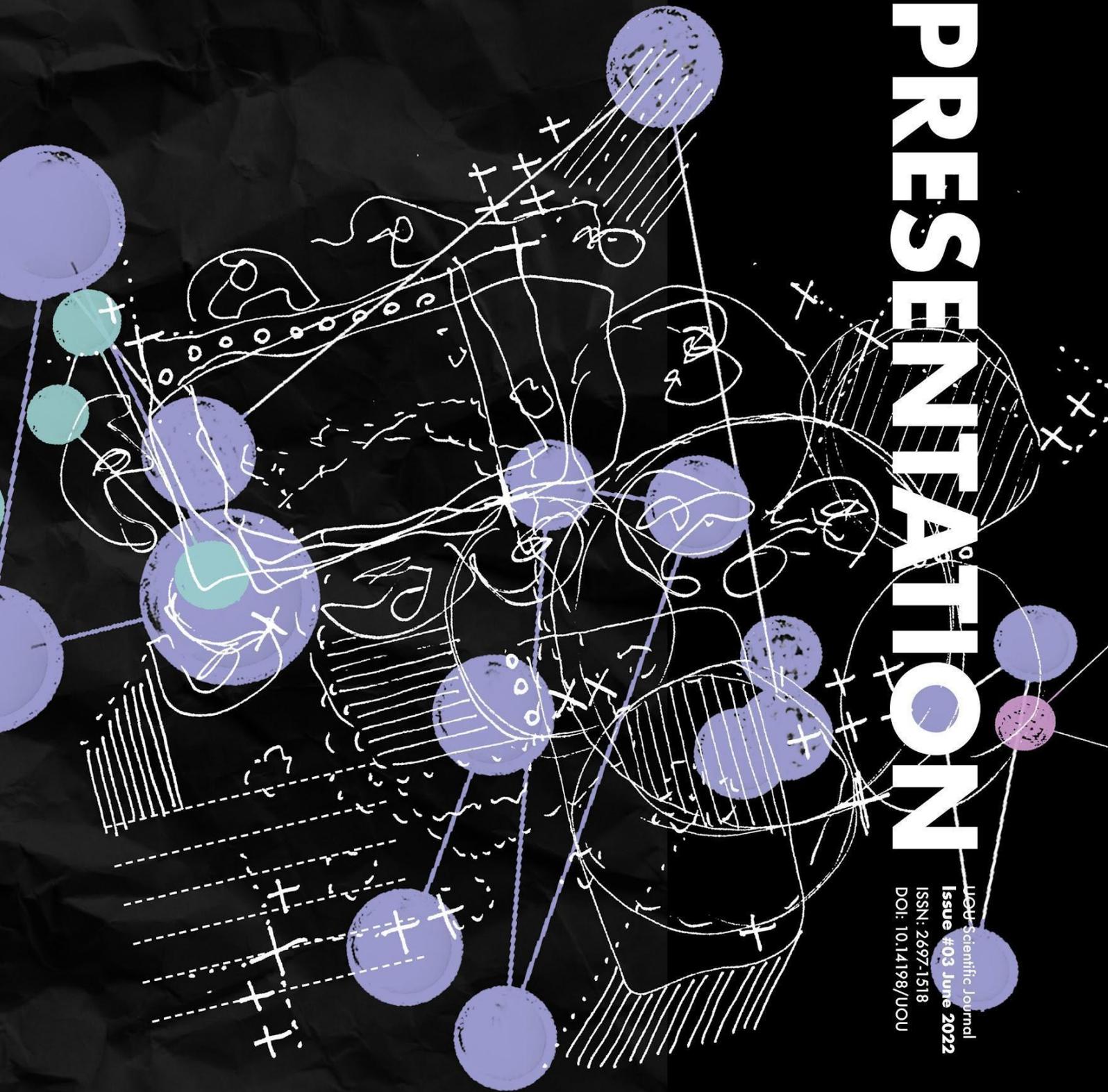


# REPRESENTATION

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# Issue n3 **Representation** | Call for Paper

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January 11 : OPEN CALL

March 01: **FULL PAPER** Submission **DEADLINE**

April 01: notification of **PEER REVIEW** Evaluation

May 01: Final Submission **DEADLINE**

## Issue n3 / Representation.

Representation is a wide umbrella that covers different disciplines such as design, arts, architecture, cinema, literature, politics, economics, semiotics, etc... We may even say that representation is in every act of human beings whenever they think about something. This fundamental role of representation makes it very critical in the design process, thus the whole design process is based on the dialogue between the inner and outer representations. In this third issue of UOU Scientific Journal we would like to focus on the nature of representation, its own ontological aspects, materiality, immateriality and its crucial role in the design process rather than its metaphorical side related with politics and semiotics.

Hans-Georg Gadamer points out that *"representation does not imply that something merely stands in for something else as if it were a replacement or substitute that enjoys a less authentic, more indirect kind of existence. On the contrary, what is represented is itself present in the only way available to it. (1)"* In this respect, representation can be the subject of the research. Here two conceptions may occur: representation of the world and the world of representation. The former propose the origins of representation for the agenda such as the ways of representing the world during the Medieval, Renaissance, Baroque, Modern or contemporary periods. The latter highlights the ontology of representation and its emancipatory, participatory, imaginative, speculative and predictive characters.

*"The tension between the productive and the creative reality of architecture may be better understood if we examine more closely the nature and role of representation. In a conventional understanding, representation appears to be a secondary and derivative issue, associated closely with the role of the representational arts. However, a more careful consideration reveals, very often to our surprise, how critical and universal the problem of representation really is. What we normally refer to as reality, believing that it is something fixed and absolute, is always a result of our ability to experience, visualize, and articulate—in other words, to represent so as to participate in the world. Countering representation's participatory function is its tendency toward emancipation and autonomy. This is particularly evident in areas where representation has acquired a high level of coherence and relative independence. In design, which can serve as a good example, such coherence is achieved through drawings, models, different projective techniques, and more recently through digital simulation, known better as virtual reality. (...) The limited range of emancipated representations can be challenged only by different attitudes toward culture, sustained by a different kind of knowledge that is based on the principles of dialogue." (2)*

In order to create a dialogue, representation may act like a pendulum between the designer and the designed thing. All the tools and techniques that we used while designing have a significant role in this floating action. *"The creative reception and adaptive assimilation of what architectural representations stimulate all reflect the imaginative capabilities of the designer, the critic as well as the contemplating observer.(3)"* Therefore, questioning these tools and techniques and extending their limits may open up new worlds of representations, herewith new modes of spatial qualities and architectural manifestations.

*"Architectural conception and realization usually assume a one-to-one correspondence between the represented idea and the final building. Absolute control is essential in our technological world. Although drawings, prints, models, photographs, and computer graphics play diverse roles in the design process, they are regarded most often as necessary surrogate or automatic transcriptions of the built work. However, an invisible perspectival hinge is always at work between these common forms of representation and the world to which they refer. To disclose appropriate alternatives to the ideological stagnation plaguing most architectural creation at the end of the second millennium, the first crucial step is to acknowledge that value-laden tools of representation underlie the conception and realization of architecture." (4)*

As an architectural inquiry, we may ask what should be represented in architecture. We may also start the debate by questioning how we define architecture today. The ontological shifts in architecture have affected the epistemology of architecture. This could be defined as another pendulum between actual and virtual, material and immaterial, visible and invisible. How can we reflect these changes onto architectural representations? How do we perceive space through architectural representations? Can sensation emerge within architectural representations? Can we represent experience rather than "the building"? These questions can be multiplied so as to search for new modes of representation.

In addition to these questions above, this call for papers aims to explore the notion of representation in the field of research in architecture through the possible keywords listed below:

**Ontology of representation**

The materiality of representation

The immateriality of representation

**Epistemology of representation**

Representation as Emancipation

Representation as Participation

Representation as Imagination

Representation as Speculation

Representation as Prediction

Representation as Space

**Tools and techniques of representation**

2d, 3d, 4d, 5d representations

Textual representation

Visual representation

Drawings / Notations / Mappings / Models / Collages / Montages / Diagrams / Simulations /

Transcriptions / Translations / etc...

**Theories of representation**

The origins of representation

Representation in the design process

Representation as a design tool

Representation, perception and sensation

Representation and bodily deformation

Representation of experience

- (1) H. G. Gadamer, *The Relevance of the Beautiful and Other Essays*, trans. N. Walker, ed. R. Bernasconi (Cambridge: Cambridge University Press, 1986), p. 35.
- (2) Dalibor Vesely, *Architecture in the Age of Divided Representation: The Question of Creativity in the Shadow of Production*, The MIT Press, 2006, p.4.
- (3) Nader El-Bizri, "Imagination and Architectural Representations" in "From Models to Drawings: Imagination and representation in architecture" edited by Marco Frascari, Jonathan Hale and Bradley Starkey, Routledge, 2007, p.35.
- (4) Alberto Perez-Gomez and Louise Pelletier, *Architectural Representation and the Perspective Hinge*, The MIT Press, 1997, p.3.

### Issue n3 / Call for papers.

Authors are invited to submit papers for Issue #3 on **Representation** in the UoU Journal published by the University of Alicante (Spain). UOU Journal is the scientific peer-reviewed journal of **UNIVERSITY of Universities** and investigates the sharing of intercultural interests explored in international schools of architecture in close connection with the arts. Every issue underlines a specific topic addressed by one of the universities involved in the Research Project. Therefore, we encourage contributions related to the result of pedagogical experiences and also contributions that have emerged from other research in and around the topic of **Representation** in the disciplines of architecture, art, urbanism and associated areas of study.

You are invited to join to the launch of issue #3 with the Editorial team on **18th of January, 2022 at 18:00 (CET)** at the link:  
<https://mef-edu-tr.zoom.us/j/95916352632?pwd=SUwxbXZYaVRMZlhFeHVqYzk5ZkJDdz09>

The **Editorial team** includes professionals based in different institutions and countries.

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### Issue n3 / Submission guidelines.

Articles should be written in standard English. Only original work will be considered for publication, i.e. outcomes of research conducted by the author/s which have not yet been published anywhere else and are not currently under review by any other journal.

UOU Journal accepts manuscripts in different submission types: **Critical Essays** and scientific **Articles** are primarily text based, while **Students' Project** and **Artistic Works** are image based:

- **Critical Essays** should be grounded in relevant discourse, offer an original and critical contribution of a theoretical or a more empirical nature as a response to a research question or proposition and can be supported by appropriate visual apparatus. (Length 2,000 - 4,000 words including notes, captions, and references and including the abstract written both in English and in the mother tongue language).
- **Articles** should include a consistent focus, clear definition of the research framework, and give a deep understanding of the subject or topic described, including findings, reflections

and conclusions. (Length 4,000 – 8,000 words including notes, captions, and references and including the abstract written both in English and in the mother tongue language).

- **Students' Projects and Artistic Works** should include images, schemes and/or diagrams through an argumentative and not illustrative nature. (Images should be submitted in a A4 PDF format in high resolution (300 dpi) and accompanied by a text as an introductory abstract written both in English and in the mother tongue language (of total max.500 words).

All contributions should be submitted through the online platform of the UOU Journal.

**Critical Essays** and scientific **Articles** undergo a process of double-blind peer review prior to acceptance for publication. The authors will have time to resubmit. If the reviewers' comments have not been addressed, the Essay/Article will not be published.

The **Articles** should consist of the following sections: Introduction, Background / the-state-of-art, Materials and methods, Results, Discussion and Conclusions.

Submitted manuscripts should be fully anonymized: remove full name and affiliation; remove references to funding sources; do not include acknowledgements; remove your name from file name; and make sure that document properties have also been anonymized.

Manuscripts are written in English and should include a short abstract written both in English and in the mother tongue language.

Manuscripts should be submitted online in Microsoft Word Format (.docx), and in case of proposals using symbols (e.g., phonetic transcriptions), you are kindly requested to add a PDF version.

All the personal information regarding authorship should be provided when registering to make a submission through the platform: title of the manuscript; authorship (author and co-authors); institutional affiliation, full institutional address, including ORCID identifier and e-mail address.

To ensure the academic and scientific quality of the publication, all works submitted to UoU journal will be reviewed by the Editorial Committee, which will approve its academic quality, as well as its format and publication standards. The works will be submitted later to pairs of academics, as detailed below:

#### **DOUBLE-BLIND PEER REVIEW EVALUATION**

After final submission, the articles will be double-blind peer-reviewed by two external evaluators, chosen by the Editorial Board from among experts in the relevant fields of study. The evaluators will be required to review the manuscript within a month and draft a report by completing a form available on the website. If they disagree on their assessment, a third evaluator will be sent the manuscript, which will be anonymous throughout the whole process.

Editors determine if the works submitted fall within the remit of the journal and ensure compliance with scientific quality standards, verifying:

- a. The adequacy of the topic to the research lines and aims of the journal and, where appropriate, to the specific theme of a monographic issue proposed for publication.
- b. Compliance with the formal requirements established in the Guidelines for author's section.
- c. The non-commission of plagiarism through the use of specialized software.

After receiving the assessment reports, the general editors will inform the author that one of the following statuses has been assigned to the manuscript:

- **Accepted.**
- **Accepted with modifications.** The manuscript will be published only if the authors introduce the changes proposed by the evaluators within two weeks.
- **New assessment required.** The manuscript is not yet suitable for publication, but the Editorial Board will allow the authors to rewrite it and make any proposed changes in approach within three weeks. Upon receipt of the revised article, the Editorial Board will decide whether the new version can be published or should be assessed again by external evaluators.
- **Not accepted.**  
After the assessment process a proof of the article will be sent to the author, who may propose non-content-related changes within seven days. Once the final version is ready, the article will be available on the journal's website.

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