

THEORETICAL REFLECTION ON THE ROLE OF MIMESIS AS A CONCEPTUAL PRINCIPLE AND TYPE AS AN OPERATIONAL ONE

Cristiana MONTEIRO ^{1*}, Sérgio PROENÇA ², Francesca DAL CIN ³

¹*Lisbon School of Architecture, Universidade de Lisboa, Lisboa, Portugal*

^{2,3}*CIAUD—Research Centre of Architecture Urbanism and Design, Lisbon School of Architecture,
Universidade de Lisboa, Lisboa, Portugal*

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Abstract. The article explores the concept of copy, type and invention, such as the mimesis as a design process. The research aims to emphasise the utility and coexistence between theoretical concepts in the construction of architectural and urban design. This article is composed of a theoretical debate in which mimesis is understood as the basic conceptual principle and type, and typological transfer, as the operational principle; both instruments of composition. Case study is the Portuguese coastal landscape, it is possible to acknowledge different forms of urban occupation defined by metrics and rhythms; principles which are relevant to think of an urban transformation in continuity with the inherited landscape. It describes the process of decoding and classifying these ephemeral serial elements present along the coast and the subsequent design process of an architectural type and its application to a specific place. Indeed, according to the concept of typological transfer, defined by Christ and Gatenbein, we might infer that it is possible to transfer the composition rules from the pre-existent ephemeral objects present in the space between land and sea to the design of new forms. The use of the concepts of copy, type and invention allows for the transformation and resilience of the vulnerable landscapes by the sea.

Keywords: prototype, type, model, ephemeral architecture, typology transfer, design process.

Introduction

In architecture the mimesis is one of the operative principles inherent in the design act. Operative principle that also allows us to understand and design the urban landscape. Mimesis is recognized in the history of art and architecture as a cognitive and methodological learning method, and is not a simple repetition of pre-established patterns, but a further execution that stems from decoding the urban and architectural elements that have a recognised value. Recognition of an element's value, after characterisation, classification, and typification, allows for compositional and design processes to be grounded on solid disciplinary references.

The urban landscape is composed of different architectural and urban elements – which might be classified as organic and serial elements (Caniggia & Maffei, 2001), but also according to its permanence in the landscape, as fixed and ephemeral structures or permanent and cyclical – in spatial relationships with each other. The organic elements are all those architectural pieces that, according to the theorisation of Caniggia and Maffei (2001), are built in a

specific territory and whose form cannot be repeated in other contexts because it is closely linked to the landscape on which it is built. Among the organic elements are defensive elements, sacred buildings, and military structures. On the contrary, serial elements are those structures that are repeated and repeatable in the territory, one of which is the common residential urban fabric, or the sun shading structures that seasonally occupy the beaches.

Nowadays, the spatial relations between elements in the coastal landscapes have become more vulnerable due to climate change, which undermines their permanence.

This research describes the mimesis process of critically and creatively imitation serial and ephemeral elements in the coastal urban landscape. This research has an eminently speculative and theoretical character, which is paralleled by the description of the architectural research composed of the decoding of data and design processes.

The research process is based on an initial phase of collecting and classifying the fixed and cyclical serial elements present in the space between land and sea. Furthermore, the process of reading and characterising the

*Corresponding author. E-mail: cristianavmonteiro@gmail.com

elements makes it possible to define a type. Moreover, the research focuses on the serial elements present along the Portuguese coast, stemming from the reading and decoding of the construction details of the ancient serial and cyclical elements forms of beach occupation. Indeed, the structural and formal decoding of the construction nodes of the ephemeral serial elements – the constructions on the beach – allows to catalogue the ancestral tectonic characteristics, still present in the elements. The preservation and recovery of the old way of building beach supports has as principle the typological reinterpretation of the constructive detail of the support structure of the beach.

We achieve that the proposed mimesis of these elements allows for the contemporary design of a typology of prototypical buildings, adapted to the vulnerable territory between land and sea.

In conclusion, we affirm that architectural transformation can be based on mimesis as a critical process of knowledge, not only to learn the design of geometric, architectural and urban forms, but also to create.

1. Mimesis as an operative principle

The paradox between the concept of copy and invention is evident in the conceptual principle of the elaboration of an architectural project. For, nowadays, the concepts of object and subject, which the Age of Enlightenment had separated, have met again; now immersed in a world characterised by complexity, interaction, interference (Quesada-García, 2018). There are two different definitions of the concept of copying: the object, i.e. the copy; and the methodological process of copying as a learning methodology – more accurately defined as imitation. The process of imitation, critically carried out, as defined by Leon Battista Alberti in the 16th century, allows the mimesis of the forms of an object. However, this process does not reduce the arduous process of design in architecture. Indeed, although imitation has a role in the process of learning and emphasising the memory of form, singularly does not solve the process of creating new architectural and urban forms.

The project requires design and invention, as defined by Quatremère de Quincy (1823), the quality of the inventing mind that invents, and a man is said to have invention, or to lack invention. According to the author, the definition of invention is synonymous with design, as a mental faculty of humans to create a new form, parallel to the concept of originality. However, in architectural theory the concept of originality has been and is widely debated, as it is difficult to quantify and evaluate. According to Tunay and Uz (2022) originality is the most important concept in creative practices, as architecture. It is important to express some uniqueness that relieves the design of overly obvious reasons. A touch of authenticity can thus be defined that attracts in a non-aggressive way, but at the same time appears, in part, as banal. The problem of originality, which inevitably appears when referring

to model and copy, has to do with origin, not novelty, as theorised by Siza, who wrote “to begin with the obsession of originality is an unrefined and rudimentary process” (Siza, 2012, p. 145).

The manifestation of mimesis in architecture is a complex and precise operation, indeed all originals are copies, all imitation are originals. Depending on the methodological approach, the challenge in the conception of originals and copies is instituted. Originals come *a priori* from a singular design and reasoning, while imitation are echoes of themselves. However, the imitation even in its figurative sense has its own originality.

Mimesis, indeed, as creative copying is a still valid method through which to design, through objective and replicable rules. Moreover, the mimesis becomes a method that, applied in the field of architecture, allows the composition of non-arbitrary projects. Indeed, creativity must engage with objective rules, which aren't a limitation for creativity, but can create a fertile ground for creation (Christ & Gantenbein, 2011). In conclusion, mimesis reveals other forms of appropriation of the world and, thus, formation of it (Runge Peña, 2015).

1.1. “Typological transfer” as a composition method

The process of object reproduction in space can take place through the implementation of typological transfer, as outlined by (Christ & Gatenbein, 2015). Typological transfer, as a method, is based on the use of analogical procedures, phenomenologically observable in the way architectural objects and urban spaces have been designed over time. Moreover, the methodology of typological transfer defined by Christ and Gatenbein is the use of existing logical and compositional principles in the city for the design of new urban and architectural forms in a different context. Typological transfer as a method allows us to describe the correlations between elements but also to implement replication processes; both as part of the compositional process. Therefore, this process allows places to be composed through the act of juxtaposing and aggregating different elements, or replicating elements derived from types, which will suffer adaptations to the context in the process of becoming architectural objects.

The process of typological transfer is based on the act of rational abstraction of the architectural objects, which is necessary to typify and place in order different entities. Each type has specific characteristics, and the abstraction of the type allows both to read the pure forms of the city and to be able to reinterpret them, becoming “operative” for contemporary design, in time and space. As in the introductory text of *Elements of Venice* (Foscari, 2014), decomposing the elements that compose the urban landscape into typologies allows architecture to return to its main purpose, the composition. We may therefore argue that typological classification and type definition and characterization allows us to ground composition and design.

1.2. Type and prototype in urban composition

The city, as an urban organism, is characterised by a plurality of elements in relation to each other in which it is difficult to isolate the basic type from the historical context to arrive at their condition of origin (Caniggia & Maffei, 2001 p. 48). Typology is thus presented as the study of the non-reducible types of urban elements, of a city as of architecture (Rossi, 1964, p. 33).

Etymologically, the word type, from the greek *typos* expresses, in a very general sense, and therefore applicable to many nuances or varieties of the same idea, what is meant by model, impression, mold, figure in relief or bas-relief (Quatremère de Quincy, 1832, p. 58). The concept of type has taken on different lexical meanings, as it contributes to the transmission of forms, their permanence and transformation. “The word type does not represent so much the image of a thing to be copied or imitated perfectly as the idea of an element which must itself serve as a rule for the model. The model, understood according to the practical execution of art, is an object which must be repeated just as it is; the type is, on the contrary, an object, according to which each one can conceive works, which will not resemble each other. Everything is precise and given in the model; everything is vague in the type” (Rossi, 2001, p. 26). However, for Quatremère de Quincy there is a clear difference between the idea of type and model, according to the concept of imitation or copying. The type informs the primordial form of the architectural object with a mutable character as well as the process of imitation, while the model is understood as an object, which allows an identical copy of the original form. The model is composed with rigor and precision, all dimensions are necessary to conceive the immutable form, while the type is the principle of the architectural form and only the spirit is necessary to recognize it.

The word prototype derives from the latin *prototypus*, and its meaning is intrinsic to a pattern that can be copied (Cattani, 2013, p. 13). A prototype is a model from which one can further abstract an architectural type. In a first essay the invention of the prototype is done in isolation and abstracted from any urban context. Initially, it is understood as an experimental model that corresponds to a response to a necessity, but without any physical or cultural relation to the place. It is an ideal paradigm, a conceptual pattern, in which its form is the matrix for the process of imitation and copy. Since the Aristotelian postulate *Ars Imitatio naturae*, the concept of imitation has been at the centre of aesthetic and philosophical debate (Quesada-García, 2018). As Quesada-García (2018) writes, over time, the concept of imitation was lost to the point of being considered synonymous with literal copying, wrongly identifying the action of imitating with the result obtained by imitative practice. The imitative act itself is able to recognise an authentic prototype among the multiplicity of existing models, to know their essence, to communicate the law they enunciate and to extract an imitative experience from them (Quesada-García, 2018).

In conclusion, the difficulty of any descriptive science is inherent in the search for a synthesis of the general, abstract representation of the concrete details of the object it describes (Strappa, 2021). The type constitutes the general law that presides over the plurality of outcomes (Semerani, 2013, p. 219). Excluding the abstract theory of form, the decoding of type implies reading the urban landscape in its historical context (Muratori, 1960, p. 36; Cristinelli, 2013, pp. 138–143), it entails the delineation of an “operative history” design approach (Belloni, 2013, p. 48). Operative in that the concept of type becomes an organiser of the infinite urban phenomena (Gregotti, 1966, p. 127; Siola, 1966, p. 153), to the point of composing an atlas of critical-historical knowledge necessary in the process of architectural composition (Dardi, 1964, p. 52).

2. Architectural elements in the urban coastal landscape

The coastline, along the time, has been occupied by different built elements which, although possessing characteristics of individuality, do not generally have value but in relation to the whole (Aymonino, 1970, pp. 171–181), since in the composition of a unitary fact it contributes to forming it. The elements present in the urban landscape can be distinguished into serial and organic, according to Caniggia and Maffei’s (2001) definition. According to the authors, it is possible to classify built elements according to their aggregation and the parts that compose the whole.

In the typology of serial elements belong those built elements that are repeated in the territory, predominantly with a form that is independent of the geomorphological configuration of the terrain. On the contrary, the elements belonging to the typology of organic elements, are those elements that are built and located exclusively in a particular place, due to its physical and immaterial characteristics. If initially the subdivision into serial and organic elements takes place based on a spatial relation definition, through the temporal definition it is possible to describe their characteristics of permanence and ephemerality. Therefore, serial elements can be divided into fixed and ephemeral.

2.1. Serial and ephemeral elements along the coast

Serial is the characteristic of an aggregation of repeated and interchangeable elements in the territory. The metrics and rhythm of the serial elements disposed along the coastline reveal a specific way of inhabiting the space between land and sea, usually along composition grids parallel and perpendicular to the sea (Proença et al., 2021). Serial elements present in the space between the city and the sea include temporary sunbathing facilities, awnings, and tents, which over time have been cyclically placed and repositioned on the beach space adjacent to coastal towns (Figure 1). These ephemeral elements built along the coast have undergone a process of evolution and transformation. Initially the coastal landscape was inhabited mainly

of wooden mobile cabins. In the XIX century, a new type of support emerged for sea baths, which allowed more privacy to the bathers. The awnings and beach huts, structures composed of cloth and wood organized according to social status, were set up on the beach.

The composition of ephemeral elements dedicated to leisure and tourism, despite the cyclical processes of positioning and relocation (due to the cyclical timing of annual tourism) persists to this day. Two different urban compositions of ephemeral elements can now be observed along the coasts, placed according to alignments parallel or perpendicular to the coastline. Although today serial and cyclical ephemeral elements are built with new techniques and technologies, they maintain dimensional parameters similar to those of the early 20th century. However, even the serial elements, repeated in the coastline, although cyclical in their temporality become intemporal in the eyes of the photographers that have registered them.

2.2. Organic elements along the coast

Organic, on the contrary, indicates the aggregation of elements identified by their peculiar position and form, which are therefore neither repeatable nor interchangeable (Caniggia & Maffei, 2001, pp. 70–71). The word *monumentum*, monument, derives from *monere*, to remember. Monuments perpetuate the past, their purpose being a living memory and to make revive in the present a past swallowed by time (Choay, 2013, p. 17). The monument preserves the memory of the city and in its permanence faces the time that consumes objects. In the coastline we find ruins, which testify to the impermanent state of the urban object, abandoned due to obsolescence or the force of the sea. These fragments, as preservers of the memory of the place and an object modified by time, become monuments, organic elements defining the identity of places (Figure 2). Among the organic elements present in the urban landscape in contact with the sea, which have been subjected to the action of time, for example the ruined coastal landscapes of Atlantikwall, in Normandy or the Temple of Isis on the island of Philae.

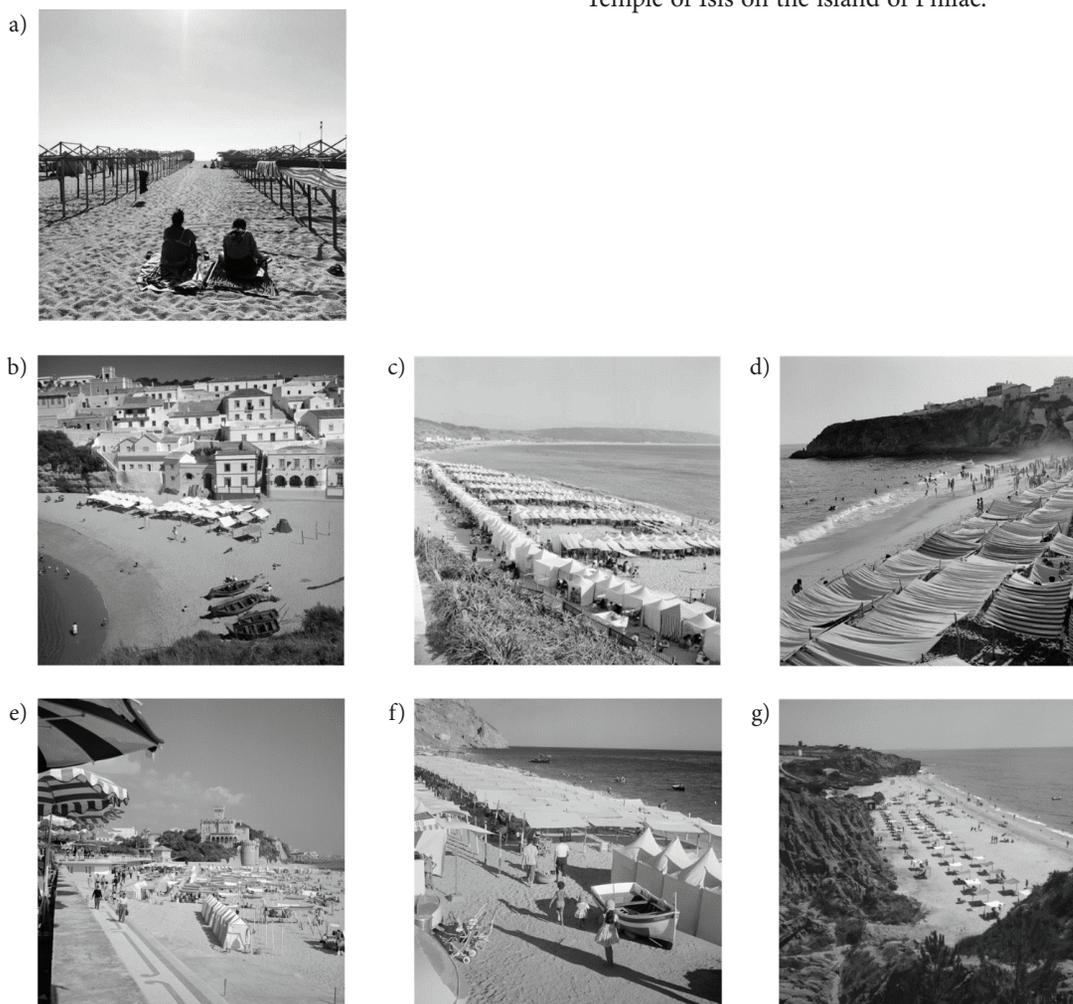


Figure 1. Serial and ephemeral elements along the Portuguese coast: a) Vila do Conde Beach, author's, 2021; b) Carvoeiro Beach, Artur Pastor, 1954–1957, PT/AMLSB/ART/030970; c) Nazaré Beach, Artur Pastor, 1954–1957, PT/AMLSB/ART/002936; d) Leiria Beach, Artur Pastor, 1954–1957, PT/AMLSB/ART/002938; e) Tamariz Beach, Artur Pastor, 1954, PT/AMLSB/ART/001802; f) Califórnia Beach, Artur Pastor, 1954–1957, PT/AMLSB/ART/001194; g) Maria Luísa Beach, Artur Pastor, 1954–1957, PT/AMLSB/ART/030318 (author's edition, 2022)

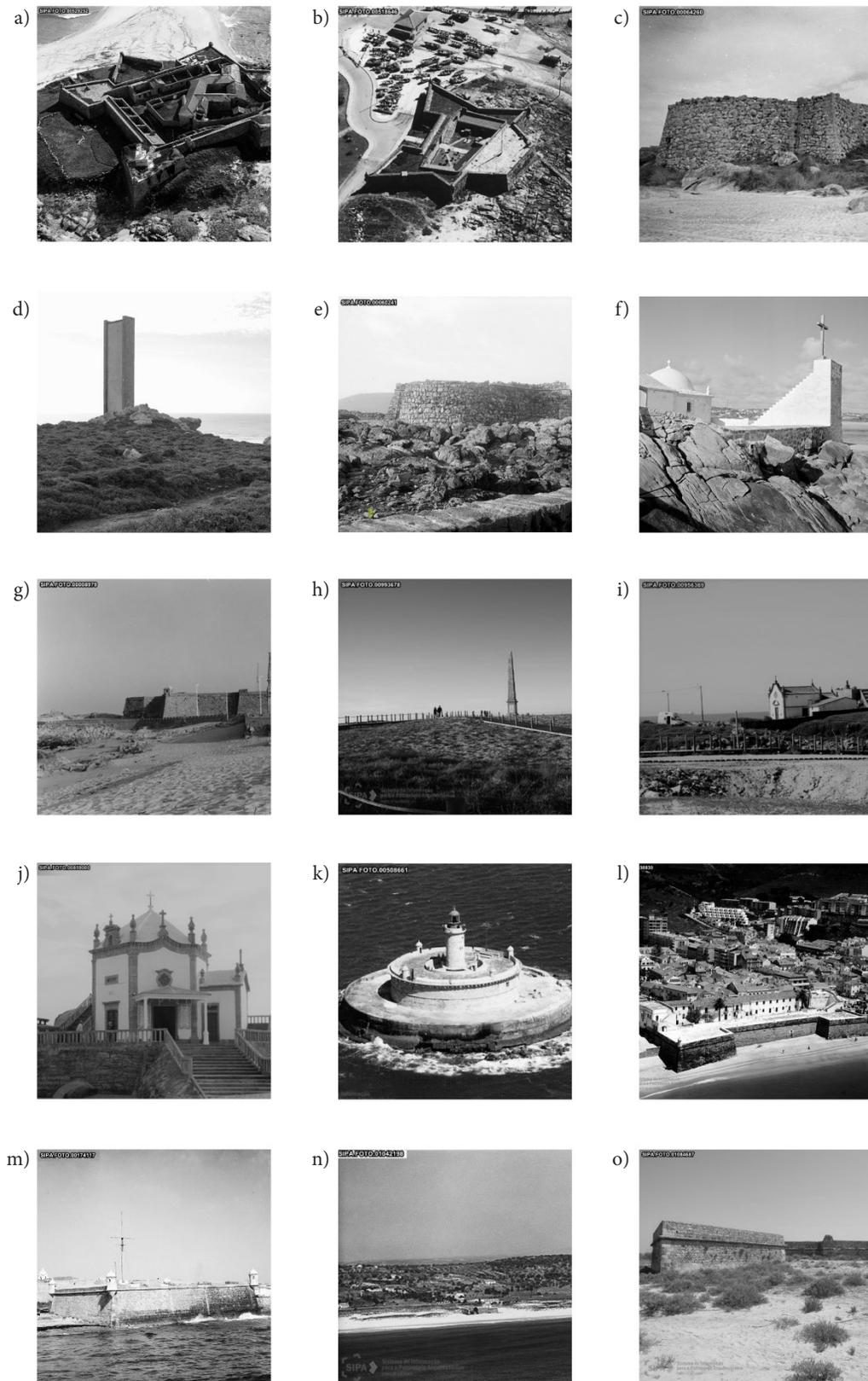


Figure 2. Organic elements along the Portuguese coast: a) Fortaleza da Insúa, Viana do Castelo, IPA.00529252; b) Forte da Âncora, Viana do Castelo, IPA.00518646; c) Forte do Paço, Viana do Castelo, IPA.00064260; d) Torre de Montedor, Viana do Castelo, João Marques Fernandes, no date e) Forte da Areosa, Viana do Castelo, IPA. 00966431; f) Capela de Nossa Senhora da Guia, Vila do Conde, Artur Pastor, ART008480; g) Forte de São João Batista, Vila do Conde, IPA.00008979; h) Obelisco da praia da Memória, IPA.00993678; i) Capela da Boa Nova, Leça de Palmeira, IPA.00030654; j) Capela Senhor da Pedra, Vila Nova de Gaia, IPA.00019938; k) Forte de São Lourenço do Bugio, IPA.00508661; l) Fortaleza de Santiago, Sesimbra, IPA.00538830; m) Forte Ponta da Bandeira, Lagos, IPA.00174117; n) Forte da Meia Praia, Lagos, IPA.01042198; o) Forte de Santo António de Tavira, Tavira, IPA.01084687. Author's edition based on archive photographs of Sistema de Informação para o Património Arquitetónico (SIPA)/ Direção-Geral do Património Arquitetónico (DGPC), 2023

2.3. Urban coastal landscape vulnerable to sea level rise

The space defined by the anthropic system, the city, and the sea is defined by a constant physical and spatial transformation, due to the tides, storms, and currents that define the boundaries of coastline. Nowadays, due to the sea level rise and the frequency of extreme events, the equilibrium between the natural and anthropic systems is increasingly unstable, leading to urban vulnerability. The risks in coastal areas associated with sea level rise for human and ecological systems have been comprehensively assessed in the IPCC report – International Panel on Climate Change – AR6, published in August 2021. In the 2007 IPCC report, the average sea level rise over the next 100 years was projected to be 13 to 28 centimetres for a low scenario and 26 to 59 centimetres for a high scenario. According to the new AR6 report, climate change has worsened in recent years, so that the worst-case scenarios outlined in previous reports are now considered possible scenarios. Considering the urban vulnerability of coastal agglomerations, it is now necessary to rethink coherent design processes to address the urban relationship between the existing situation and the human desire to inhabit places adjacent to the sea.

3. The prototype: an idea and a form

3.1. Data acquisition

The project entitled “Entre o Mar e a Terra. Monumentos para um futuro incerto” (Between the Sea and Land. Monuments for an uncertain future) was developed in the last year of the Integrated Master’s degree at the Lisbon School of Architecture – University of Lisbon. In the project, the serial and organic elements present along the Portuguese coast were studied and typologically classified; subsequently the construction details and compositional parameters defining the ephemeral serial elements were investigated. This academic exercise in reading the existing has allowed us to design a prototype and test its application, according to a process of typological transfer, in an area between the land and the sea. Although the resulting elements have been theoretically placed in a specific stretch of coastline, the conceptual exercise is driven by the possibility of placing the designed ephemeral element types in any natural space adjacent to the water body, considering that in each context a specific adaptation to the types will occur.

3.2. Building a methodology: a theoretical framework

The spatial relationship between ephemeral and cyclical serial elements can be read through operations of deconstruction, listing, juxtaposition, overlapping of materials that show and reveal an elementary city from which, starting from the materials or sets of materials that compose it, it is possible to advance new interpretations of the contemporary territory (Viganò, 1999, p. 10).

The methodology used for the prototype design is based on three phases: 1. reading and interpretation of the territory occupation; 2. definition of the house types; 3. essay of the house types in a specific geographical context.

The critical reading and interpretation of the disposition of ephemeral elements in the territory reveals compositional and geometric principles of the layout of the ephemeral elements. Methodologically, lines are traced that outline the ephemeral elements occupation of the sand and reveal the intrinsic genetic relation of their grids with the slope of the beach and the edge of the sea. The type definition and design process is constructed by rational abstraction of the characteristics of the ephemeral beach elements, which go from the architectural detail to the metric and the spatial disposition in the coastal space. Subsequently, an essay of a new urban expansion of the territory is defined, organized by directrices, which orient the replication of the prototypes for a specific geographic context.

4. The type invention and its mimesis

The application of the mimesis as a methodology for reading and design architectural composition has made it possible to define house types derived from an ephemeral serial element and to test its application in the territory between the land and the sea. Indeed, the types conception principle arises from the typological reinterpretation of the constructive detail of the ancient beach structures, the ephemeral serial elements (Figure 6).

The constructive detail, understood as integral ornament (Wright, 1943), assumes a primordial character in the image and construction of the architectural object. The dimension and constructive detail of the beach ephemeral elements with a dimension of 1.60×2.20 m was a constructive reference for the definition of the quadrangular section of the four pillars 0.07×0.07 m.

The constructive modularity is established from three architectural composition principles: module, structure, and *tamponatura* (Figure 4). The geometry of the structure is by a 1.50×1.50 m module that is repeated throughout the internal organization of each typology. In the spatial organization of the prototypes, a full length of one of the modules (1.50×6.00 m) is understood as the *engine* (a reference to Reyner Banham’s metaphor of the outboard engine that can turn anything in a boat) a element, which supports all the necessary infrastructures, such as the confection space, the hygiene space, and a rainwater tank, and as such turn the ephemeral wooden structure into a house (Figure 5). Quatremère de Quincy argued that Greek architecture, as opposed to Egyptian architecture, may and should be imitated because of its ability to analogically transfer elements of wooden construction into stone.

The definition of an architectural type made it possible to imagine that it could respond to contemporary needs but also be adapted to any territory in which it was located. Type derives from a human need to which,

through technique, function, style, it becomes an architectural fact (Martí Arís, 2011, p. 13). In virtue of typological thinking, four types of houses are designed: City-house, Beach-house, Fisherman’s-house, and Boat-house (Figure 3). The idealisation of the four house types allowed designing an architectural form capable of responding to contemporary issues, such as adaptation and modularity of the uses of internal and external space. Each Type of house was idealised for three forms of implementation on the ground: dunes, sea, city. The definition of each soil allows, *a priori*, to outline a structure of foundations, which has the capacity to respond and adapt to the specificities of the place.

The City-house is designed according to the social space closely related to the kitchen area. The *engine* is understood as a compositional element of the space, promoting more permeability. The Beach-house is a symbol of the nostalgia of the way of inhabiting the sand, structurally supported by stilts. The porch is a crucial element in the extension of the social space, which allows one to contemplate the landscape near the sea. In the Fisherman’s-house, the *engine* also contains spaces dedicated to keeping the fishing utensils. The interior and exterior spaces have the same spatial hierarchy, and the porch is not only an access space, but also acts as a leisure place. The essence of the Boathouse is built from the shelter for the boat, with the exterior and interior spaces having the same spatial hierarchy.

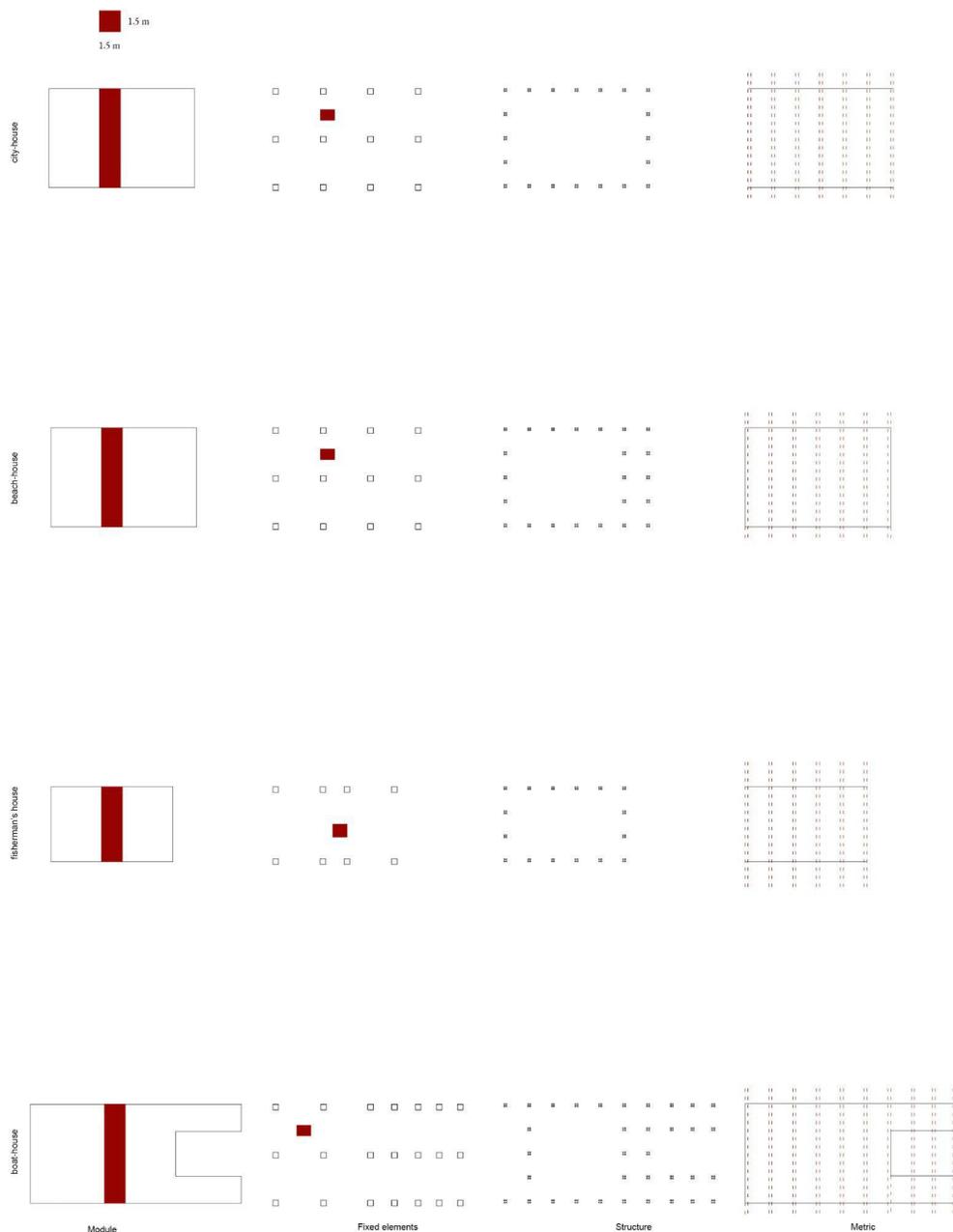


Figure 3. Diagram of the prototypes' spatial organization (author's edition, 2022)

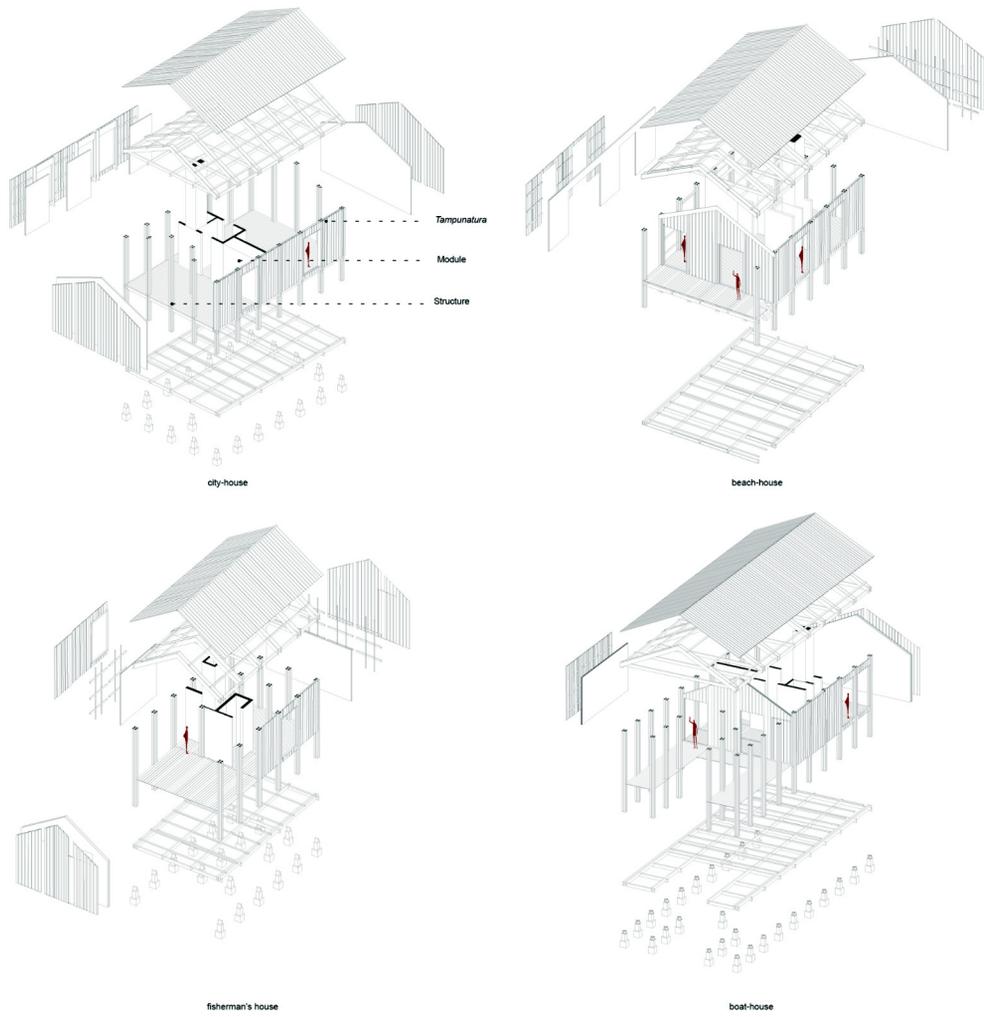


Figure 4. Axonometry of the four types (author's edition, 2022)

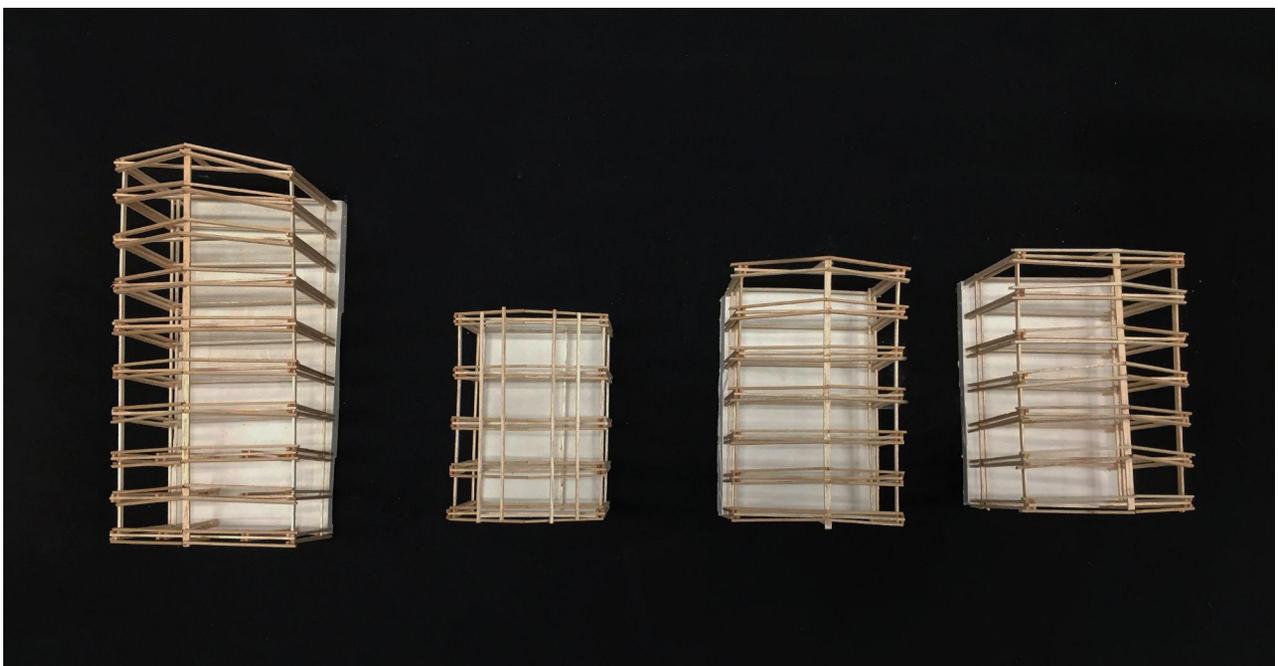


Figure 5. Model of the four housing types (authors' photograph, 2022)

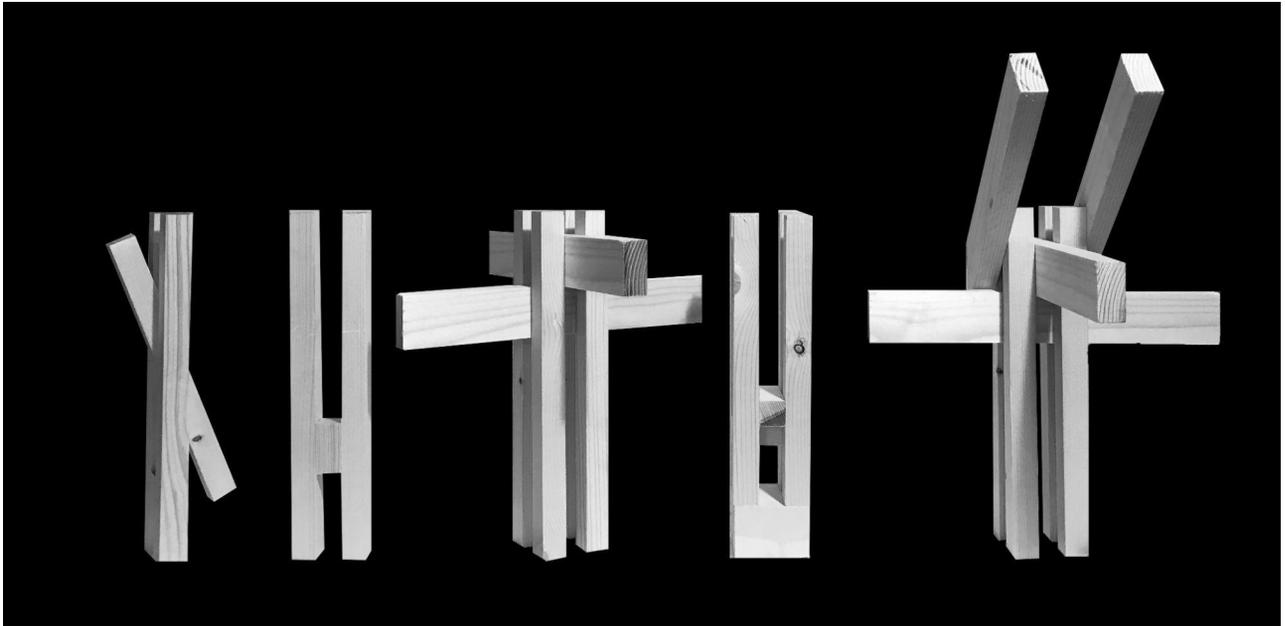


Figure 6. Models of the constructive details (authors' photograph, 2022)

In addition to the different spatial organisation of each house type, the constructive solution of the type's foundation is transformed according to the contact with the ground. For each specific ground, three constructive solutions are conceived in contact with the beach, the city or the sea. This process of transformation and adaptation to the specificities of a place allows one to go beyond typological transfer to processes of mimesis. The creative copying, which mimesis brings, makes it possible to continue modifying the type without it, in the process of copying, becoming a model; that is, to become standardised.

In conclusion, typological transfer becomes an instrument at the service of the imitative process, in the sense that mimesis consists of an action in which one recognises and gets to know a model-subject among the multitude or plurality of existing models, which, due to its intrinsic values, triggers the desire to understand it, to approach it and to resemble it. Through the action of imitating a subject-model, chosen rationally, consciously and freely, a new model is produced that is projected into the future, thus transmitting those desired values to others.

5. Type as mould and Time as a mark

Nowadays, implementing a working methodology to decode the forms of the city in relation to the effects of climatic events means understanding the permanence of the elements in the historical dialectic, in relation to which the invention of the city is exercised in time (Scolari, 1971, pp. 183–193). Critically observing the landscape as an artefact – an anthropocene manipulation dynamic in time and space – in which elements interact according to underlying structures, allows an operational interpretation of the decoding of urban forms in the territory.

It is considered that the architectural type is defined by the presence of a formal invariant that manifests itself in different examples and is located at the level of the deep structure of the form (Rossi, 2001, p. 26). In the design process we assume the ephemeral characteristics of the element as a support for the art of building an urban expansion articulated with the existing building. When it is necessary to create something new, to conceive an invention of the future, then, paradoxically, only one thing is at the architect's disposal: the past (Christ & Gantenbein, 2011, p. 8). The memory of the past is a tool that allows us to outline what is possible to preserve and transform for the future. The four types are inspired in the memory of the ephemeral elements of the beach. Indeed, the type is understood to be a mould, which can be used to give form to different elements and allow for an expansion of the urban landscape.

Moreover, the permanence and transformation of the types happen when the object is placed in the territory and adapt to the variants and conditions of the place – topographic, morphological, and cultural. The architectural object loses the sense of copy and becomes a particular solution for the specific place where it is placed.

In contrast, the effect of Time on physical material creates vestiges of its passage, revealing it as a mark and evidence of an expression of ruins in the landscape. One of the qualities of the organic elements strongly built-in stone or concrete is their resistance and ability to be re-imagined with new functions. In the face of the disquiet of ruin, the transformation and consequent evolution of types can be summoned for the emotional reconstruction (Zumthor & Lending, 2018, p. 69) of the ruined landscapes.

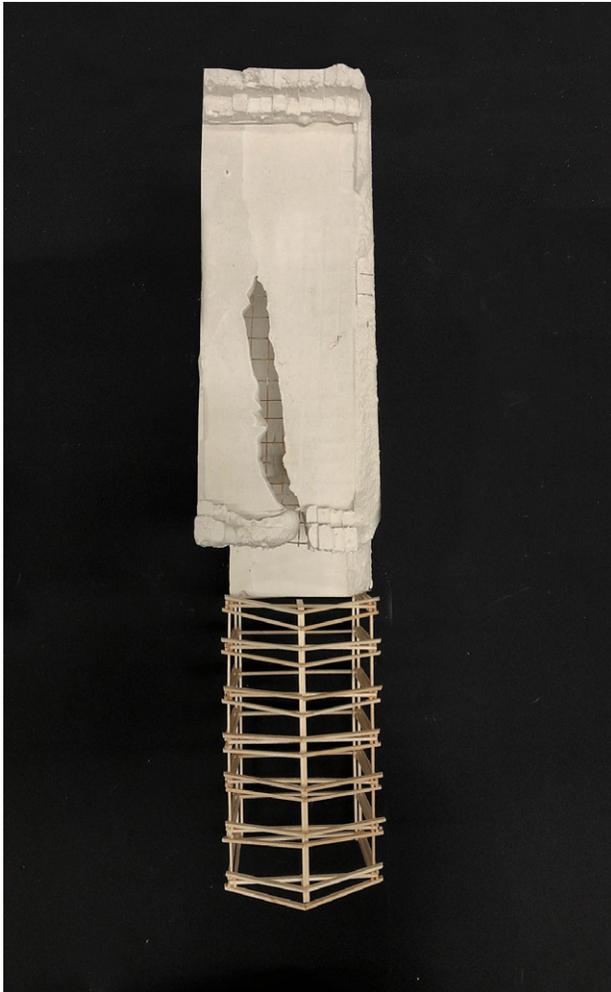


Figure 7. The organic and serial element (authors' photograph, 2022)

However, it is simply a method of repetition of a model and hardly confers the genius of invention and authenticity. The copy allows the achievement of the perpetuation of a desired, ideal, form. Conscious that the process of copy, it seems more relevant to architectural design, when the required adaptation of a reference to distinct constraints exist, therefore understanding the form not as model but rather as a type.

The vestige of the organic element, a ruin present in each place only because of the characteristics of that place, can be given a new value of use through its reappropriation by ephemeral serial elements (Figure 7). The serial, the repeated element, placed in synchronic dialogue with the organic then acquires a monumental value. The mimetic use of ephemeral serial elements becomes a compositional agent that helps reveal the characteristics of the place and the architectural object that has been abandoned and forgotten. The role of time and type as agents in the urban landscape as well as the concept of *mimesis* as a cognitive and operative process in the act of designing thus become more evident.

Conclusions

The territories by the sea are sensitive and vulnerable landscapes. The transformation and resilience of these landscapes is supported by a critical attitude and pragmatic approaches. A methodology supported by the concepts of mimesis, type and typological transfer, allows a new perspective for this landscape in *crisis*. Yet, the term *crisis*, from the Latin *crisi*, means “to choose” at the breaking point of a new beginning.

Today's challenge is to give a meaning and perhaps a contemporary value of use to the architectural fragments present in the place and through the process of interpretation of the place, mimesis and the use of type, transform the urban landscape in continuity with itself. Therefore, the principles of serial composition and occupation on the coast, can be a support for the design of types to occupy the space between sea and land, because our creativity and imagination is supported by a culture, as Christ and Gantenbein state. Accordingly, the specificity of each territory causes the discrediting of the copy as an original and authentic method in the conception of a new architectural form. Indeed, the architect's design process is a subjective action aimed at achieving a certain degree of precision, rigour and formal coherence in a work of architecture within a given aesthetic system, according to the historical and cultural framework in which it is developed (Quesada-García, 2019). The type adapts to a specific context, dealing with unique constraints, as an individual prosthesis which re-appropriates the ruin and returns the value of use to a monument. We conclude that the *mimesis* as a creative method is useful for the architectural and urban transformation of vulnerable landscapes in the face of sea level rise. The practical use of the *mimesis* of the ephemeral, defining types grounded on the landscape, allows the space between sea and land to be reappropriated, evidencing the memory and culture of the place.

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