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ICBE 2026

MAY 08th-09th, 2026
POLIS University, Tiranë

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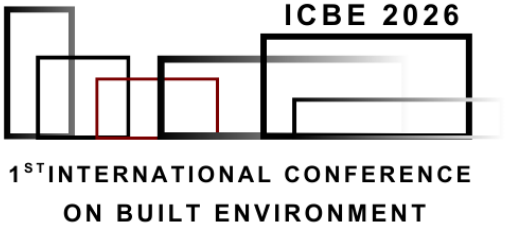
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1st International Conference on Built Environment

ICBE 2026

Conference Theme and Rationale

The 1st International Conference on Built Environment (ICBE 2026) was conceived as an international and interdisciplinary forum for advancing knowledge, critical discussion, and innovation across architecture, urban planning, engineering, construction, materials, design, and the wider built environment. Organized by POLIS University in collaboration with the National Agency for Scientific Research and Innovation in Albania (AKKSHI), the Academy of Sciences of Albania and the University of Ferrara in Italy, the conference brought together academics, researchers, practitioners, students, and industry representatives to exchange research findings, professional experience, and emerging perspectives on the transformation of contemporary cities and territories.

The conference theme reflected the increasingly complex challenges shaping the built environment, with particular attention to sustainability, resilience, technological innovation, heritage preservation, and socially responsive design. Contributions addressed sustainable architecture and green building, innovative construction technologies and materials, climate-responsive and energy-efficient design, disaster risk reduction, circular approaches to construction, and the integration of renewable energy. Equal emphasis was placed on digital transformation through Building Information Modeling, Geographic Information Systems, artificial intelligence, data analytics, automated solutions, digital fabrication, and advanced manufacturing.

ICBE 2026 also recognized that the future of the built environment cannot be approached through technological innovation alone. Urban transformation, cultural heritage, adaptive reuse, inclusive design, ecological thinking, art, and interdisciplinary research were therefore integral to the conference rationale. The scientific sessions examined topics ranging from seismic resilience, geotechnical engineering, and structural safety to urban fragmentation, public space, heritage conservation, adaptive environments, and new relationships between human and non-human systems.

Through keynote lectures, scientific presentations, case studies, and interdisciplinary debate, the conference encouraged connections between research and practice while promoting approaches capable of responding to environmental, social, cultural, and technological change. The breadth of contributions demonstrated the value of bringing engineering, architecture, urbanism, design, heritage, and emerging technologies into a shared academic framework for more resilient, sustainable, adaptive, and human-centered environments.

Held on 8-9 May 2026 at POLIS University in Tirana, with in-person and online participation, ICBE 2026 welcomed guest speakers and participants from Albanian and international universities, research institutions, professional organizations, and industry. Its sessions established a platform for presenting current research, exchanging expertise, strengthening meaningful collaboration, and identifying future directions for the built environment.

The event

The **1st International Conference on Built Environment (ICBE 2026)** is an interdisciplinary academic and professional forum dedicated to exploring contemporary challenges, emerging research, and innovative approaches shaping the future of the built environment. Bringing together researchers, academics, architects, engineers, urban planners, designers, practitioners, and industry professionals, the conference promotes the exchange of knowledge and encourages collaboration across traditionally interconnected disciplines. Its thematic scope encompasses sustainable and resilient construction, technological innovation, advanced building materials, urban transformation, cultural heritage, and interdisciplinary design approaches. Particular attention is given to the growing role of digital technologies, data-driven methodologies, intelligent design processes, and advanced analytical tools in supporting more informed and responsive approaches to architecture, engineering, and urban development. At the same time, ICBE 2026 recognizes the importance of environmental responsibility, cultural identity, social needs, and human-centered design in shaping contemporary cities and territories. Through keynote lectures, scientific sessions, case studies, and interdisciplinary exchange, the conference provides a platform for presenting current research, discussing professional experiences, and developing new perspectives capable of contributing to **safer, more sustainable, adaptive, inclusive, and resilient built environments**.

Objectives

- Promote interdisciplinary collaboration among researchers, academics, practitioners, and professionals in architecture, engineering, urban planning, construction, design, heritage, and related fields of the built environment.
- Advance the use of digital technologies and innovative methodologies, including BIM, GIS, artificial intelligence, data analytics, digital fabrication, and parametric approaches, in research and professional practice.
- Encourage sustainable, resilient, and climate-responsive approaches to architecture, construction, and urban development through innovative materials, energy-efficient strategies, and environmentally responsible design.
- Address contemporary challenges affecting cities, buildings, and infrastructure through scientific research, applied case studies, evidence-based approaches, and innovative design solutions.
- Promote the conservation, transformation, and adaptive reuse of cultural heritage, balancing cultural identity, contemporary needs, structural safety, and responsible urban development.
- Support human-centered and socially responsive urban transformation, considering public space, mobility, ecological systems, community needs, and the wider social and economic impacts of the built environment.
- Provide a platform for knowledge exchange and emerging research, enabling scholars, young researchers, professionals, and students to present innovative ideas, strengthen international collaboration, and contribute to future directions in the built environment.

Main Conference Themes

- Sustainable architecture and green building practices.
- Innovations in construction technologies and materials.
- Heritage preservation and adaptive reuse in the built environment.
- Digital tools and smart technologies in architecture and construction (e.g., BIM, GIS).
- Climate-responsive and energy-efficient design.
- Disaster risk reduction and resilience in the built environment.
- Circular economy approaches in construction and material usage.
- Integration of AI and data analytics in building design.
- Acoustic and thermal performance in building design.
- Renewable energy integration in building systems.
- Advanced manufacturing techniques in construction, such as 3D printing.
- Innovations in construction technologies and materials.
- Heritage preservation and adaptive reuse in the built environment.
- Disaster risk reduction and resilience in the built environment.
- Digital tools and smart technologies in architecture and construction.
- Advanced manufacturing techniques in construction.
- Geotechnical Engineering for Sustainable Development.
- Cartography and Geographic Information System.
- Computer Automated Solutions for Built Environment.
- Reliability in Civil Engineering.
- Urban planning strategies for resilient cities.
- Climate-responsive and energy-efficient design.
- Regulatory frameworks and policies impacting construction and urban development.
- Design in the Era of Anthropocene (Rethinking the Relation between Human and Non-Human Species)
- Speculative Design (with Attention to “Discursive” and “Critical” Design)
- Design and Cross-Disciplinarity (with Emphasis on Processes rather than Design Outputs)
- Inclusive Design
- Art and Urban Regeneration (Focus on Participatory, Collaborative, and Research-Based Practice)
- Relational Art and Architecture
- Monuments and ‘Anti-Monuments’ (Particular Attention to the Process of Designing and Building the City)

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The conference is structured around six thematic sessions, each addressing a specific area of research and practice within the built environment.
Each session is coordinated by experts in the relevant disciplinary field and is open to professors, researchers, PhD candidates, and other scholars and professionals contributing to the conference themes.

SESSION I
Urban Planning and Societal Impact

Chair: Dr. Gent Avdija

This session examines the relationship between urban transformation, spatial development, and their social implications within contemporary cities. Contributions address rapid urbanization, urban fragmentation, the transformation and loss of public space, informal and spontaneous development, and the challenges associated with balancing growth and modernization with human-scale urban environments. Particular attention is given to the evolving conditions of Albanian cities and to planning approaches capable of supporting more inclusive, sustainable, socially responsive, and livable urban environments.

SESSION II
Sustainable Materials, Resilient Construction & Smart Design

Chair: Dr. Endri Duro

This session explores innovative approaches to sustainable construction, resilient structural systems, and environmentally responsive design. Particular attention is given to sustainable materials, energy-efficient and climate-responsive strategies, prefabricated and lightweight construction technologies, and human-centered approaches to structural and architectural design. The session investigates how material innovation, technological development, and responsible design practices can contribute to safer, more efficient, adaptable, and environmentally sustainable built environments.

SESSION III
Technological Advancements and Seismic Design for Resilient Places

Chairs: Dr. Seyyed Behrad Emadi & Dr. Ornela Şen

This session examines the role of technological innovation and advanced engineering methodologies in developing safer, more resilient, and adaptable built environments. Contributions address seismic hazard and risk assessment, digital fabrication, parametric and computational approaches, transformations of building envelopes and prefabricated housing systems, and emerging concepts for future urban mobility. The session highlights how the integration of engineering knowledge, digital technologies, and resilience-oriented design can strengthen the capacity of buildings, infrastructure, and urban environments to respond to contemporary and future challenges.

SESSION IV

Cultural Heritage

Chairs: Dr. Nikolla Vesho & Dr. Marsela Demaj

This session addresses the preservation, interpretation, and transformation of cultural heritage within contemporary architectural and urban contexts. Contributions explore conservation strategies for historic buildings and sacred architecture, seismic assessment and strengthening of heritage structures, adaptive reuse, and the social implications of urban regeneration and heritage loss. Particular emphasis is placed on achieving a responsible balance between conservation ethics, cultural identity, structural safety, and the evolving functional requirements of historic buildings and urban environments.

SESSION V

Spaces of Connection: Art and Design for an Interspecies and Interdisciplinary Environment

Chair: Dr. Francesco Scasciamacchia

This session explores the intersections of art, architecture, design, technology, and the built environment through interdisciplinary and experimental perspectives. It investigates changing relationships between human and non-human systems, spatial perception, adaptive reuse, post-industrial landscapes, urban representation, digital heritage, and environmentally and socially engaged design practices. Through critical, speculative, participatory, and research-based approaches, the session examines how art and design can generate new forms of connection, reinterpret existing environments, and contribute to emerging cultural and spatial narratives within contemporary cities.

SESSION VI

Next-Generation Pioneers of the Built Environment

Chair: Dr. Flogerta Krosi

This session provides a dedicated platform for emerging researchers and students to present innovative, experimental, and forward-looking approaches to the built environment. Contributions span architecture, engineering, urban planning, environmental resilience, design, and related creative disciplines, reflecting the interdisciplinary character of a new generation of researchers and practitioners. Through projects addressing topics such as bioclimatic design, flood-risk management, structural technologies, architecture-inspired design, and critical interpretations of objects and social space, the session encourages critical inquiry, experimentation, and new perspectives on the future of the built environment.

Layout & Design:

Dr. Kristiana Meço

Msc. Erjon Çobani

POLIS University Contact:

Rr. Bylis 12, Autostrada Tiranë-Durrës, Km 5, Kashar

Kodi Postar 1051, Kutia Postare 2995

Tiranë, Albania

Tel: +355.(0)4.2407420 / +355.(0)4.2407421

Fax: +355. (0)4.2407422

Mob: +355 (0) 69 40 88 111

Email: contact@universitetipolis.edu.al

Website: www.universitetipolis.edu.al

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Spaces of Connection: Art and Design for an Interspecies and Interdisciplinary Environment

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Human and non-human environments: Interspecies design / Ecological relationships / Human–environment interaction / Alternative spatial narratives.

Critical and speculative approaches: Critical design / Speculative design / Spatial perception / Relational art and architecture.

H Adaptive and post-industrial environments: Adaptive reuse / post-industrial landscapes / Urban regeneration / Transformation of existing spaces.

Representation, heritage and material experimentation: Urban photography / Digital heritage interpretation / Textile upcycling / Material reuse / New cultural narratives.

ICBE 2026
1ST INTERNATIONAL CONFERENCE ON BUILT ENVIRONMENT

The Extraordinary Everyday

Children's Spatial Agency as Anti Monumental Practice

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Xhoi MUSLIAKA

ORCID 0009-0005-0005-1611
POLIS University, Albania
xhoi_musliaka@universitetipolis.edu.al

Abstract

This research explores how the design of children's daily environments are designed to encourage familiarity and repetition as promoters for imagination, agency and growth. The study investigates how children perceive and modify their spatial surroundings through play and everyday activities using a phenomenological and theoretical approach. Throughout this ongoing process of re-engagement, the ordinary becomes extraordinary and the stable architecture is reimagined as a changing landscape of exploration.

According to this study design innovation does not arise from novelty or spectacle, but rather from renewal through the perception of the familiar as something genuinely new. Utilising the notion of anti-monumentality, this research proposes that children's spatial interactions represent a form of ephemeral architecture. The difference between traditional monuments and the new ones is that the new ones try to keep memory alive in a permanent way. The child's anti-monument whether a cushion fort, a ritualised threshold or a claimed corner, emphasises on the process of making rather than on the finished final outcome.

Utilising a phenomenological and theoretical framework, this research shows how children perceive and change their surroundings through play and everyday activities. Children become co-creators of space instead of only users thanks to these gestures. The fields of design research and child development can be effectively analysed within a shared analytical framework. Spatial design questions the tension between architectural permanence and the dynamic spatial practices of play, thereby enhancing an interdisciplinary approach.

It concludes that the spontaneous spatial reinvention characteristic of children can inform a more empathic and resilient approach to urbanism, where the ordinary is understood as a site of continuous and radical renewal.

Keywords: *Participatory design, transformation, design anthropology, co-creation, spatial semiotic*

INTRODUCTION

Innovation is frequently linked to novelty, spectacle and large-scale interventions that clearly alter the urban environment in discussions of architecture and urban design today. The experiences of space are often more dramatic when it comes not to the great gestures, but to the small, repetitive interactions that make up everyday life. This paper begins with viewing the ordinary spaces: hallways, corners, thresholds, living rooms and other transitional zones. Their meanings go further than their purpose when these environments are inhabited by children. Children can reinterpret the built environment through play, routine and improvisation by using personal agency, imagination and exploration.

Repetition is the trait of every day environment of a child; the same routes, objects and spatial arrangements that they face daily. Instead of creating familiarity, as the repetition is a generative state in which children play games with space, they reinvent the space over and over again. Minor actions such as reorganizing the objects, claiming neglected niche, creating games based on the specific features of the space, demonstrate a kind of spatial practice which provokes the traditional architecture. During such situations, architecture is no longer a fixed structure but a changeable environment that is influenced by interaction. What seems to be ordinary from the eyes of an adult, becomes extraordinary through the child's capacity to reinterpret and reinhabit space.

Within this context, this paper presents these practices through the context of anti-monumentality, suggesting that the spatial practices of children can be used as an inverse of the traditional architectural monuments. Children's spatial constructions are changeable, fluid and process-oriented, whereas monuments strive for permanence, stability and the preservation of memory in solid form.

An example of children building temporary architectural constructions is a cushion fort, a popular step that makes a stage, or the repetition of a doorway into a border between the fantasy worlds. These actions do not have permanency as their value, but they are product of the processes of creating, destroying and reforming space. As a result, the interaction of children with space may be interpreted as a continuous dialogue of space, which values experience and change, more than already determined design results.

Based on this, the main research question that will guide this study is:

How do children's everyday spatial practices in domestic environments challenge conventional architectural notions of permanence and design authority?

This study uses a phenomenological and theoretical method to answer this topic. Through embodied engagement, it investigates how children view and interact with their surroundings. It focuses on the small things people do on a regular basis that affect how they use space and senses.

The goal is to understand how interactions between the user and the intended environment give rise to spatial agency. Daily habits and recurrent acts exhibit these relationships. The child is viewed in this framework as a co-author of space rather than as a passive occupant. The results indicate that children's everyday spatial creativity can inform more adaptable

approaches in architecture and urban design. A better understanding of temporary and process-based spatial practices allows designers to reconsider relationships between permanence and change, authority and participation, structure and play. In this way, the everyday setting is no longer seen as given, but it is dynamic and constantly redefined through use.

LITERATURE REVIEW

Children and Space

The relationship between children and space has been explored across psychology, urban studies and architecture. The developmental theories early flourished focus on the importance of the spatial interaction in cognitive development and the creation of mental structures. Jean Piaget, for example is one of the most important figures that stated that children develop knowledge by actively interacting with the environment. Space should not be considered a place where development is formed, but a place where learning and perception occur.

Further philosophers were no longer concerned with cognitive development, but rather the experiential and social aspects of space. As an example, Kevin Lynch, in “The Image of the City”, assumes that people create a mental map of the city, which contains paths, edges, districts, landmarks and nodes. Even though Lynch concentrated primarily on the adult sense of urban settings, his theoretical paradigm offers an effective perspective to view how children perceive the space. Nodes can, in specific instances, be perceived as intuitions of space being heightened. In the case of children, these nodes are not necessarily the monumental points that the planners define, but quite small ordinary places: a corner, the area under a table or a step that is familiar to a child in a courtyard.

On the other hand, the work of Aldo van Eyck has also influenced architectural discourses of everyday environments. Van Eyck believed that cities needed to be planned as systems of human scaled environments that were participatory and imaginative with projects, like of his most famous works, Amsterdam playgrounds. His writings opposed the rigid functionalism of modernist planning, with its focus on ambiguity, play and the significance of intermediate spaces within which children and adults are free to interact.

In spite of these contributions, large part of architectural theory has been historically focused on monumental shapes and form design purposes. Architecture was approached in works like “Towards an Architecture” by Le Corbusier as an order, proportion and rational structure. Likewise, such theoretical considerations as the essay “Structure as Form” by Luigi Moretti, investigated the logic and structural integrity of the architectural space. Although these views have been essential to the architectural theory, they tend to prioritize the view of the architect over the user.

Contrary to this, cultural theorists like Walter Benjamin have focused on the importance of everyday experience and changeability of ordinary space. The thoughts expressed by Benjamin about childhood and wandering around the city show that the city can be

rediscovered with the help of games and reinterpretation.

When taken as a whole, these perspectives suggest that spatial meaning is created during life rather than being determined by design. Particularly, children interact with space in ways that frequently go beyond or change architectural intent.

The Poetics of the Ordinary

"The Poetics of Space" by Gaston Bachelard may be considered as a main focus for a theoretical inquiry diving into the "Extraordinary Everyday". Bachelard does not discuss architecture as the sequence of blueprints, but as the nest of the human soul. For him, the house is our first universe, a space where the imagination can retreat from the overwhelming spectacle of the outside world. This study focuses on Bachelard's concept of the corner as the fundamental unit of anti-monumental design.

According to Bachelard, all corners of a house, all angles of a room are a symbol of imagination. A corner to an architect is a technical necessity, an architectural junction, an intersection of two planes of a monument, but to the inhabitant especially the child, is a place of becoming, a place where physical boundaries of the room give way to the infinity that the mind can imagine. When a child hides in a corner, they are not just sitting, they are claiming the space, mostly by building a psychological shell. This is what the anti-monument does first, converts a fixed geometrical point into an active location of agency. The corner becomes an active part of the space that children can stay by letting them expand their inner world of imagination.

Another element presented by Bachelard is the phenomenology of the miniature. He states that when we magnify a small area, we do not merely see the smaller version of the world, but we see the more intense version of the same. Being in a room, the macro world of the city disappears, and the miniature world of the textures of the room becomes monumental. According to Bachelard, the values of intimacy do not exist in the huge halls, but in drawers, chests and nooks. To the child, this is his whole world.

From Monument to Everyday Solutions

Despite the fact that modernist theory of architecture has conventionally emphasized order, scale and monumentality, the more recent approaches are placing greater emphasis on the role of everyday spatial practices. Theorists now question the idea that the architectural meaning is primarily formed by the designer or the experience of people who use it.

In urban theory, Aldo Rossi's "The Architecture of the City" emphasized the significance of collective memory within urban form. However, Rossi argues that cities can be created not only of functional planning, but of layers of cultural significance that rise over time. Although the main concern of the analysis by Rossi is related to the monuments and typologies in cities, the emphasis on memory preconditions the understanding of how ordinary places can achieve the status of importance due to their frequent utilization and experience.

Cultural theorists such as Walter Benjamin have used everyday urban life to show how new and unexpected meanings can emerge. Benjamin's ideas about childhood imply that children

often experience urban environments differently from adults. They don't take the roots that were expected of them. Instead, they search for hidden areas, abandoned passages and marginal spaces. Through play and exploration, these kinds of environments allow people to use their imaginations and view things in new ways. They question the idea that space is defined by design, arguing that meaning is derived by daily interactions between people.

Research Gap

Despite the fact that architectural theory, urban perception, and childhood development have all been thoroughly studied, the relationship between these disciplines has not received enough attention. The importance of spatial interaction in children's learning has been repeatedly emphasised by psychological research. In contrast, architectural theory has primarily examined the formal and cultural aspects of the built world. However, children's active reinterpretation and transformation of ordinary architectural places is rarely addressed in their work.

Most architectural discourse still favours the scale of the monument, the building, or the city. On the contrary, the space that organizes the lives of children on a daily basis, the corners, the thresholds, the furniture and the familiar paths are often forgotten or even considered as minor. In addition, theorists like Bachelard and Benjamin have emphasized the possibilities of common spaces, but their writings do not specifically cover how the daily activities of children can be used as a way of spatial production. Therefore, there is still little theoretical knowledge about how children reinvent everyday spaces into meaningful places through routine gestures, play and repetitions.

By shifting the focus toward children's spatial practices, this study conceptualizes everyday play as a form of anti-monumental architecture. Instead of going through big design changes, it investigates how small, everyday spaces can become places of imagination, agency and growth by people interacting with each other every day.

METHODOLOGY

This research adopts a qualitative, observation-based methodology. The study investigates how the child reinterprets the home's spatial dynamics. The goal is to examine the differences between the space the architect designed and the space the child that lives in makes. Direct observation and thematic coding are employed as the primary research tools. The methodology utilises phenomenological approaches to architectural analysis, regarding children's spontaneous spatial behaviours as significant acts of spatial production rather than just play. The research uses observation and coding. The method is based on phenomenological approaches to architectural analysis and sees children's spontaneous movements in space as acts of spatial production rather than play.

Observational Mapping

Over the course of four weeks, the study was conducted in a single domestic environment. Observations were made at three set times every day—morning, lunchtime, and late

afternoon—to take into consideration the shifting spatial activity and light. A non-participatory role was maintained throughout by remaining present but passive so as not to interfere with the child's spontaneous behaviour. Data was collected using field notes and sketches and time-lapse drawings, focusing on repeated activities, spatial transformations and interactions with architectural elements such as thresholds, corners and transitional spaces. (See Figure 1 and 2).

Temporal Changes

Documenting how natural light and shadow changes the room throughout the day (See Figure 5).

Object Tracking

The movement of loose parts (furniture, cushions and textiles) was tracked to see how the child constructed temporary structures out of daily domestic objects. (See Figure 1 and Figure 4).

Tools of Analysis

The observational data was analysed using two tools for architectural analysis. Each tool was selected to highlight on a different aspect of the child's spatial behaviour. They constitute the analytical framework of the study.

Sectional Study

The room was analysed in section. Particular attention was given to transitional spaces such as window sills, doorways. Rather than treating them as empty gaps or purely technical details, this study approaches them as threshold spaces. These are the most significant ways that spaces interact. (See Figure 3) The sectional drawings were compared to the field notes of the observations to determine the architectural elements that had the most repeated child interaction. Then, keeping spatial evidence in mind, the three coding categories were created.

Thematic Categorization

To recognise and label the child's spatial behaviours, a coding system was created. Three categories were used to classify the observed behaviours: Claiming, Hiding and Transforming. (See Figure 4) Throughout the whole observational record, each category was applied consistently. The behaviours were reviewed and categorised on two separate occasions, one week apart. When categories overlapped, the field notes were re-examined to resolve the uncertainty. This process ensured that the three categories were used consistently to classify behaviour.

The Theory of the Blanket Fort

According to the methodology framework, the Blanket Fort is the ideal form of anti-monumental architecture. The research demonstrates that the user, rather than the architect, is the genuine designer of the space by examining how minor, transient alterations can entirely change the permanent arrangement of a room. This method lets us see the amazing potential that is hidden inside. (Figure 1)

Ordinary everyday objects do not only apply to domestic environment but can be extended to the public and urban places where modular and temporary interventions, modelled after the forts of children, create flexible and interactive urban forms (see Figure 7).

Coding the Small Actions

Thematic coding in this research acts as a link between child development and architectural theories. Children's behaviours are not examined through a psychological lens. Instead, they are treated as spatial interventions. Analysis of the observation notes revealed three common themes. Each theme becoming a challenge to the architect's intended design.

Claiming

The category of the Claiming includes the instances during which a child establishes their territorial boundaries without using the walls that are permanent. At home this often takes the form of bordering behaviours, including organization of a line of objects. Toys, for example, or change of floor surfaces and pieces of furniture arrangements to state a transition and mark the beginning of a new space. This rather small action undermines the traditional floor designs by showing that walls can be imaginary and temporary. It is a perfect example of soft architecture, where the child occupies the space through the act of presence and not through building (see Figure 4).

Hiding

The code for "Hiding" is perhaps the most profound design act in a child's behaviour. Whereas the architect mostly favours visibility and free plan designs, children actively seek the opposite. Based on this analytic code, concealment is a complicated spatial production. The secret place may be under a dining table or a sofa and a wall. In any case, the child is in need of a nest as Bachelard claimed. By coding these moments, the research highlights a basic human need for concealing space, a need that monumental modernism often fails to provide. (See Figure 4).

Transforming

The code for "Transforming" identifies the Anti Monumental gesture of re-authoring a programmed object. This can be translated when a staircase becomes a mountain, or a bathtub becomes a sea. This kind of transformations is purest, most immediate as well as speculative design. By coding these changes in affordance, shows that the child is not a passive user of a house, but a co-author who opposes the single application proposed by the designer.

These three codes, Claiming, Hiding and Transforming allowed this research to redefine the shared lived house and rediscover it again through the eyes of a child. In this way, the everyday domestic space becomes not an architectural closed container, but a field of play, routine and reinvention. As a result, coding provides analysis wider than observation, with the means to provide a structured way of understanding how the production of the "Extraordinary Everyday" is made by small spatial rituals.

To conclude, the results can be added to a wider discussion of the concept of spatial agency

in children and its consequences on architectural design. Children do not just inhabit ready-made spaces, but they redefine and temporarily recreate them to the extent that they interact with. In this pattern of claiming, concealing and transforming, the work describes how the temporally created spatial practices undermine the idea of architectural permanence by creating an equivalent layer of lived architecture, which is played out in the ordinary realms of everyday life.

RESULTS AND DISCUSSIONS

Innovation through Repetition

The current discussion illustrates that novelty in the case of children is a cognitive, but not a material need. By repetition, the daily practice of living in a familiar threshold, the child finds out newness. When a child turns a regular hallway into a river or a mountain pass, they will be involved in a speculative design act and therefore criticize the functional definition of a hallway that the architect gave, by exploring its multimodal temporalities (See Figure 1). This observation comes in line with the notion of everyday tactical interventions as developed by Certeau, where the users creatively re-engineer space in their way, as opposed to following the prescribed plan.

As a result, repetition turns into a mechanism of spatial agency. It allows the children to explore, reinterpret and acquire the built environment constantly, demonstrating that architectural meaning is formed with each use rather than being fixed.

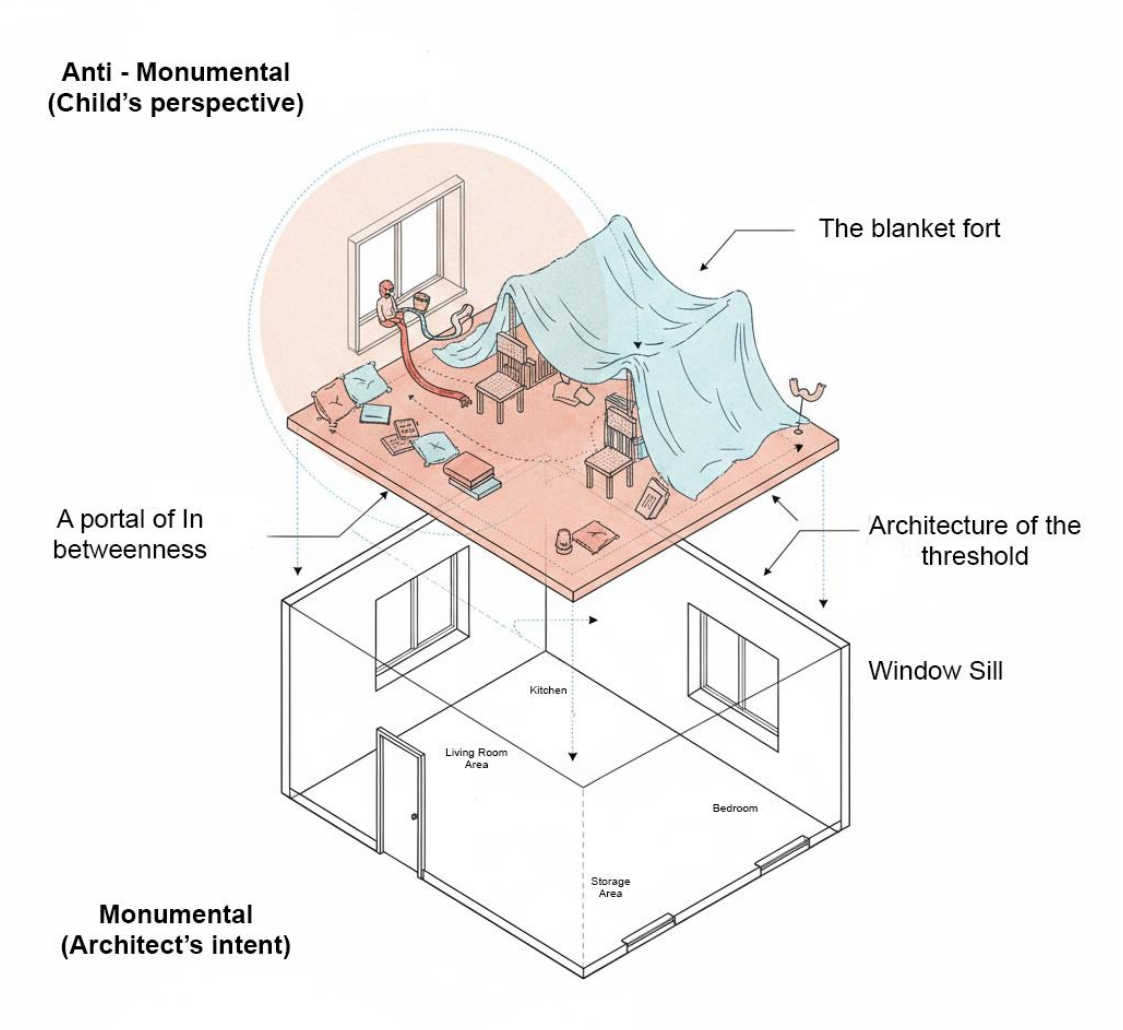


Figure 1: Child vs Architect

This diagram illustrates the opposition of fluid spatial utilisation of the child and the predefined floor plan of the architect. The child redefines architecture as a negotiation process and not a form of end-state facilitated by temporally deployed objects like furniture and blankets.

The Anti-Monument as Process

As case studies, a "blanket fort" or a "cardboard castle" are taken into consideration. These structures are characterized by a great level of technical complexity as they are essentially ephemeral. The child builds a new interiority by using the so-called loose parts; blankets, pillows, chairs, shadows, etc. (See Figure 4). This relation, very humanly and instinctive, shows how the creative mind of a child and the material world create a temporal sanctuary. The fort is not meant to be a monument, but rather constructed to be demolished, it's worth is entirely in the act of its building. This strategy reflects the idea proposed by Moretti, structure as form, according to which the material substance is not solid and plays an active role in the formation of meaning.

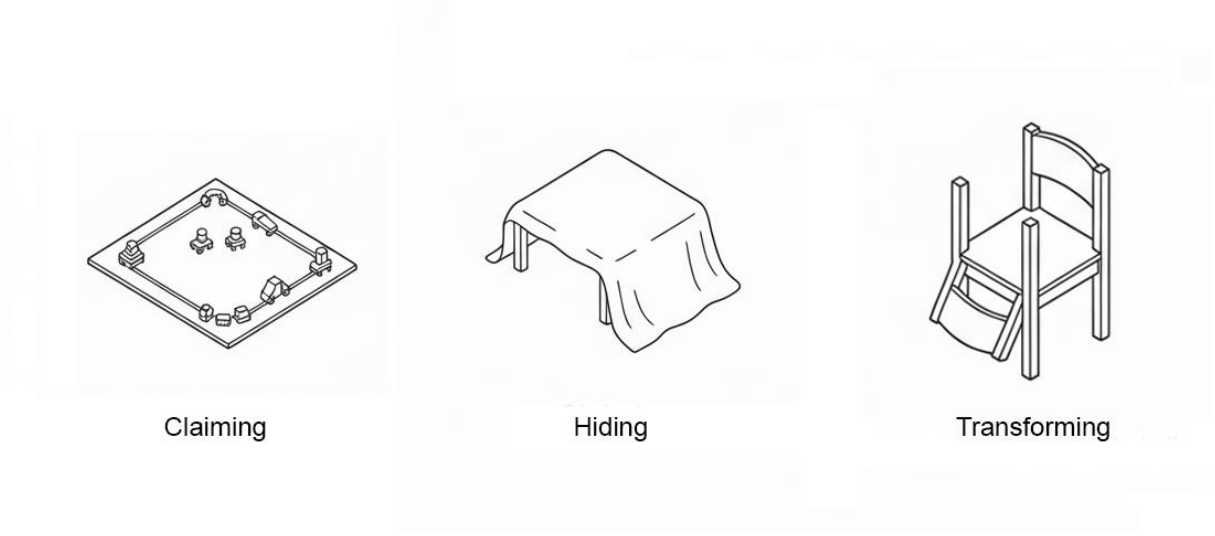


Figure 4: Taxonomy of Child Spatial Behaviour

The taxonomy of the child's spatial behaviours, such as making new structures out of objects, hiding to build nests and claiming space. These behaviours demonstrate the process of reconstruction of architectural meaning in the process of active use.

The Architecture of the Threshold

When the monument is the centre, the ultimate, earthy weight of a building, then the threshold is the border. In the traditional architectural practice, doorways, window sills and porch steps are often marginalized down to the technicality of a detail. They are regarded as intermediate spaces, simple openings which can help in transferring bodies between the external and the internal. Nonetheless, the threshold can be uncovered as the most cognitive dense space of the home when a phenomenological lens is imposed on the daily life of a child (See Figure 3). This observation supports the citations that Bachelard made about intimate spaces and affirms the concept introduced by Lynch of the presence of nodes as the focus of the human experience.

The Window Sill Getaway

Consider the window sill. To an architect is a practical solution, intended to either discharge water, or to support glazing. But the child perceives it in a completely different aspect. (See Figure 3). The ways in which the child sets up toys, stones, or discovers objects on the sill are speculative acts of design, which creates narrative connections between the inner and outer worlds. This confirms the idea of Huizinga about play as an area of experimentation and imagination, which explains how the ordinary components of architecture can gain extraordinary meaning due to simple interventions.

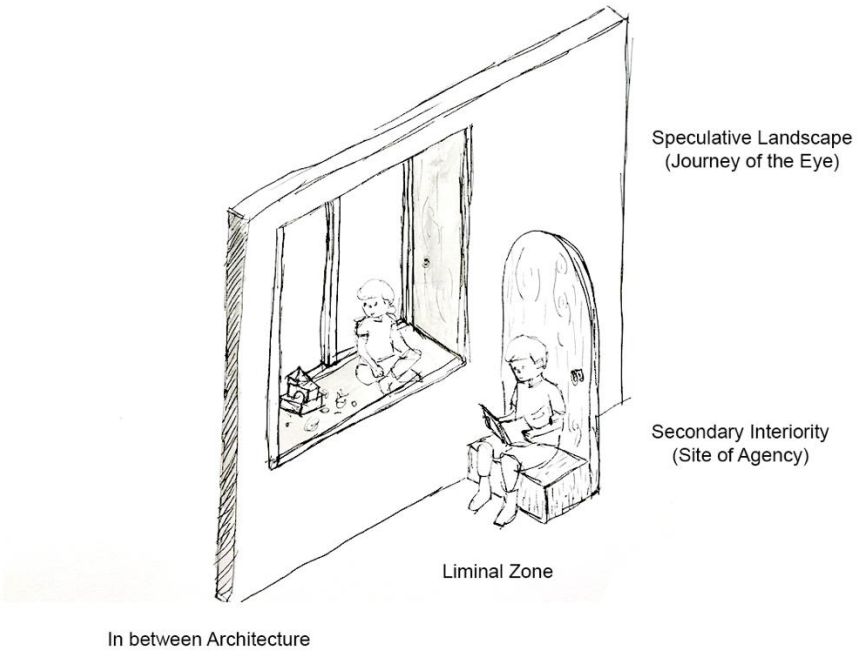


Figure 3: In between spaces

Sectional description of doorways and windows as occupied spaces between the inside and the outside. According to a child, such junctions create new spatial impressions and superimposing interiors.

A Portal of In Betweenness

The doorway is perhaps the most interesting getaway of the house. Doors are created by architects to ensure privacy and sound control, whereas children use them as borders. Sitting in between a doorway is a constant inhabiting a room by being not here either there. This in-betweenness effect is a direct challenge to the tendency of the architect to divide space into functional areas (e.g., The Bedroom vs. “The Hallway”). (see Figure 2).

When a child builds a toll booth or a border crossing in a door, they make a radical reconstruction of the city structure and prove that there is not only physical blocking, but also social and imaginative one. This micro action causes the adult to stop and act into the spatial creativity logic of the child. The monumental of the interior solution then collapses to become a relational art of living. The child shows that innovation does not require the destruction of walls but can also be achieved by playing negotiating the openness of the in between.

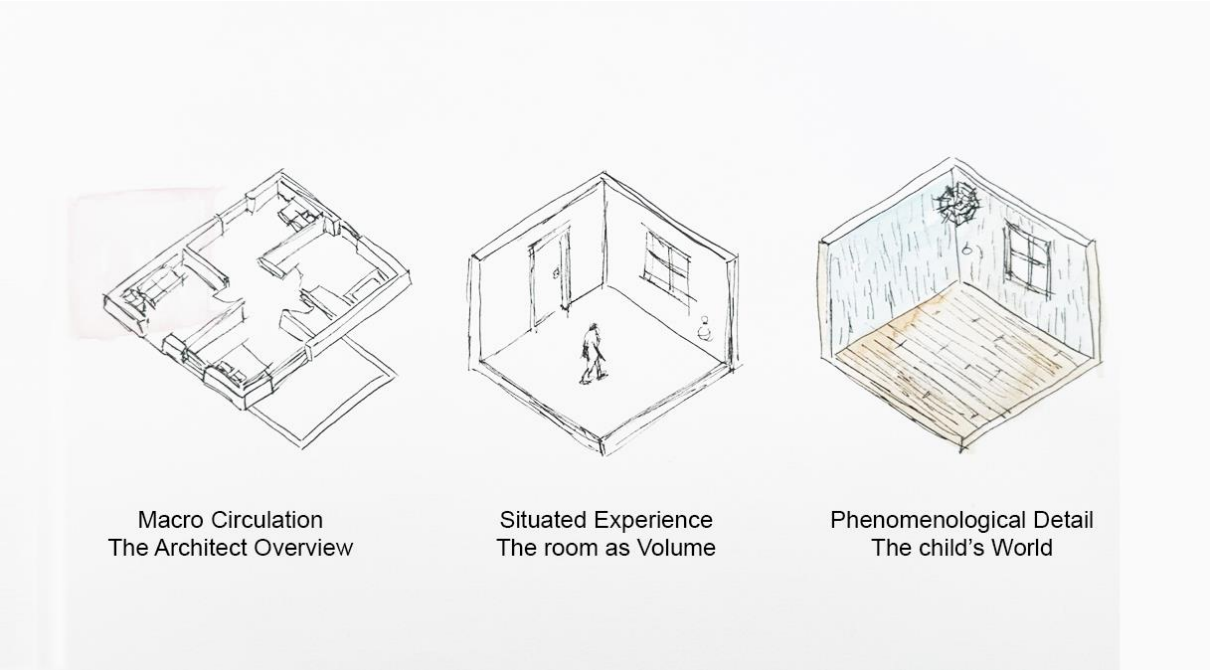


Figure 2: From Abstraction to Phenomenology

A multi-scale diagram, which follows how one can go from architectural abstraction to phenomenological specificity. Starting with the traditional floor plan, then the spatial volume of the room and finally on to the experiential viewpoint of the child where seemingly insignificant niches come together to create the complex micro-gnomic worlds.

From Circulation to Stasis

The subversion of the threshold is brought to the final stage by turning circulation space into a place of stasis. According to the traditional theory of architecture, corridors and stairways are designed to be used for the act of movement, rather than presence and being. However, the child always chooses these so called non spaces to have the strongest moments of play. The child disrupts the flow that is production oriented, which defines domestic circulation by sitting in the stairs or lying sprawling in a landing. Such a practice of remaining in a space that dictates passing is an excellent indicator of modern-day concerns with efficiency. The Extraordinary Everyday is seeing into the small acts of moments of pause. By understanding the threshold agency to design, a way out of the strict, functionalist paths can be taken and a more porous, empathic architecture can be sought that will allow the spontaneous creation of the anti-monuments of the inhabitant.

The view from the fixed point

There is a big, almost shocking irony in the fact that the study of movement and play is done in a physical stillness. Although the Extraordinary Everyday was imagined through the prism of the kinetic agency of a child, it is as well informative to assume the perspective is mostly by being still. As soon as the horizon is surrounded by four walls there is a radical compression of scale of perception. The furniture of the room, the fixed installations, the ceiling, they all become the Monuments of the room. The Anti Monuments of the micro-scale take the centre

stage in their place. You start to observe how the dust shows under a single ray of sunshine, or how the afternoon light rewrites the texture of a linen curtain, making a map of light and shadow (see Figure 6). To the child, the physical distance which is frequently restricted by the boundaries set by the environment or the adult, so their main attention to details is their main survival strategy of imagination. In case the child is unable to modify the monumental construction of the house, they get to dive into the smallest, almost undetectable elements of the house. The floor becomes lava, a knot becomes a stone or the rug becomes a way into a lost forest. Such a notion of fixed-point phenomenology suggests that the most accommodating and sensitive architecture does not necessarily have more square feet, but can have an infinite amount of detail. It is a structure that identifies eye that lingers.

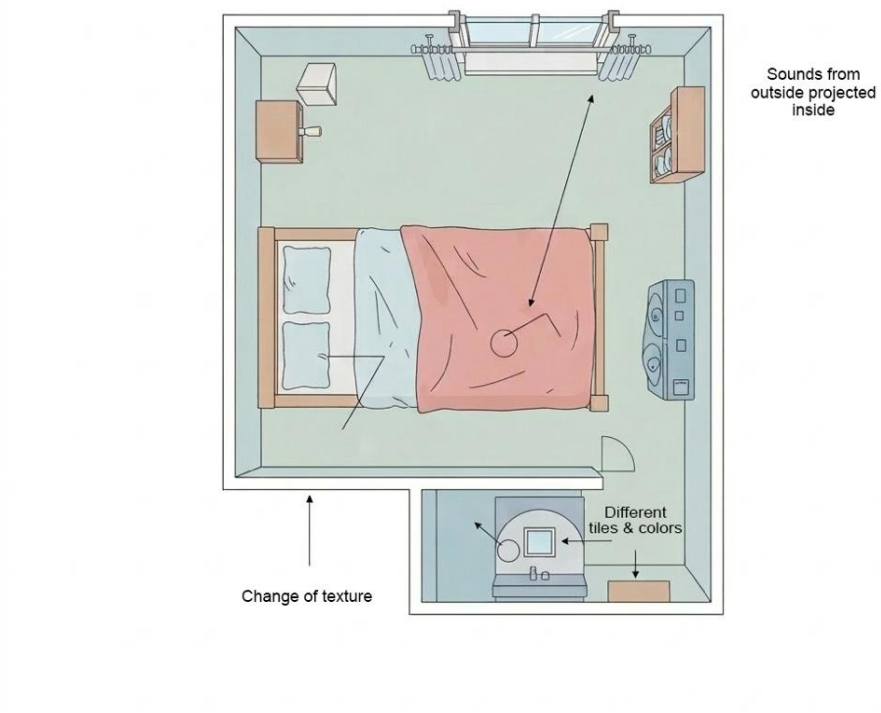


Figure 6: A Fixed Point

A fixed-point sensorial map that accentuate the mood, textural and sound of the room. It demonstrates that the restricted scope of movement may in fact enhance your perception of the space and the way you experience it.

Light and Shadow

Time makes itself an architectural material developing from a fixed point. In the modern design, buildings are often seen as something that exists in a still form to be photographed in idealised fraction of time. Nevertheless, the feeling of limited mobility proves that a room is a relational system that is constantly changing. The 10.00 AM room with its cool morning blue light has a different functional and psychological perception than the 4.00 PM room, where the long orange shadows of the golden hour stretch across the floor in the walls. (see Figure 5) Children are skilled in moving through this time structure. They do not have to change a hundred rooms when they can live in the hundred separate versions of one room that changes

through the day. They are masters of this changing architecture. Taking their toys to seek the cosiness of a patch of sunshine, or retreating into the shadowy corner as the evening falls. These are time Anti Monuments, they are ephemeral, do not mark the floor plan, yet they constitute an extreme reappropriation of the spatial experience.



Figure 5: Light and Shadow

A 12-hour experiment on the light that changes the appearance and configuration of the room in each hour of the day. The walls and furniture are the same, yet the light changes and brings new atmosphere and different spaces.

Towards a "Quit" Change

When the extraordinary is to be found within the established limits of a given room, then perhaps the aim of design is not after all to achieve radical change, but to be sensitive to the present state of things. Based on domestic settings it is seen that ephemeral, procedural spatial practices can inform urban design. With the application of Anti Monumental strategies of the child on the scale of a city, an urban space may be envisioned in the context of flexibility and participation, where process becomes prioritised over permanence, similarly to the way the child rethinks their thresholds and corners at home (see Figure 7). The architects can achieve a more robust perception of space by learning through the stillness and concentration of play of the child. They start appreciating the incomplete architecture, which are spaces that do not require a particular productive activity, but rather encourage occupants to observe, to linger, to recreate. The Extraordinary Everyday reminds us that imagination does not need any monument, it only needs a crack in the surface of the ordinary through which a new world can be seen.

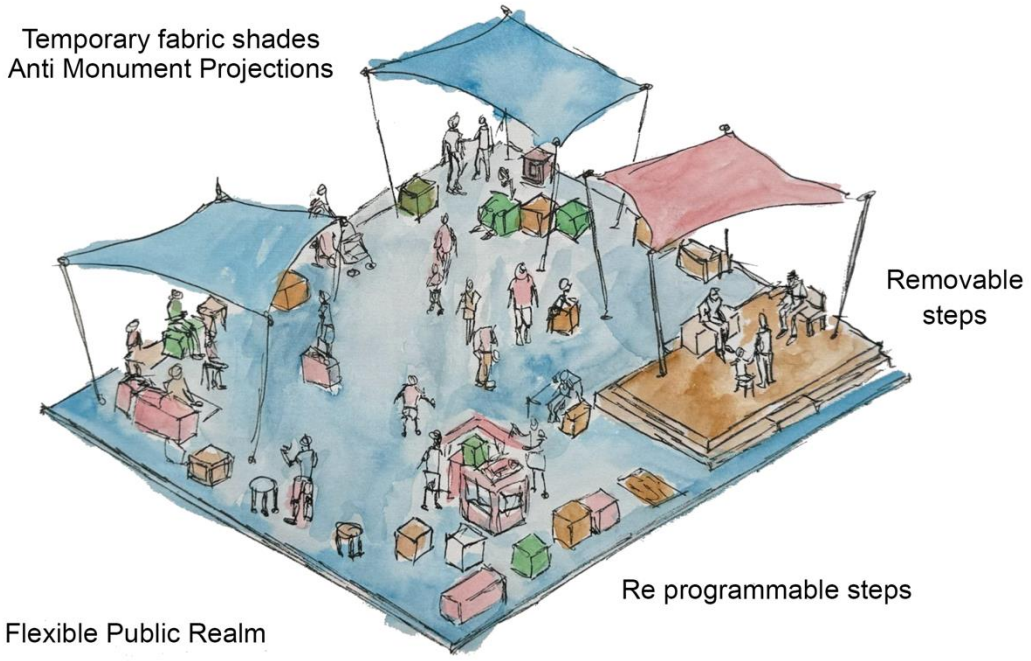


Figure 7: Urban Scaling

The example shows how the impermanent structures of children in domestic environments are reflected in temporary and modular spatial practices, e.g. tents in a bazaar consequently indicating where the concept of anti-monumental could be used in the context of public urban arena.

CONCLUSIONS AND RECOMMENDATIONS

This paper holds the argument that the Extraordinary Everyday does not represent a psychological state but a spatial strategy. When the inflexible stasis of the Monument is contrasted with the flowing, ritualized qualities of the Anti-Monument, new dimension of agency in the architecture field comes into the limelight; something that had been in the shadow before. The ability of the child to rewrite a threshold or even a corner proves that the architect never ends up space, but simply starts it.

Summary of Findings

The conceptual investigation, which is performed on the basis of the thematic coding of play-rituals, suggests that children do not simply inhabit space, they reprogram it. Micro actions like Claiming, Hiding and Transforming, allow the child to disorient singular functional narrative which previously monopolizes the cityscape of the adult. The Fixed Point analysis also indicates that a very detailed spatial perception is caused by no mobility, to obtain the space without moving. These observations imply that the contemporary life innovation must not revolve around macro scale material disturbance, but rather towards micro scale atmospheric perfection. It is the most resilient architecture that has the infinity of detail

needed to enable the inhabitant to find novelty in the familiar.

Limitations and Future Research

This research is limited by the fact that it is carried out in one domestic setting and interaction with one child. Although it is a very informative and very rich study of micro scale spatial agency, it may not be a comprehensive depiction of how children experience different homes, schools or public spaces. Future studies can also look at the way in which anti monumental strategies are formed on a larger scale, in different cultural backgrounds and in urban conditions. The comparative studies can also explain how the space creativity of the child can be addressed through architectural design on various scales.

Recommendations: The Incomplete Framework

In order to make spatial design truly inclusive and cross disciplinary, it is suggested to make the following practice changes:

From Finished Object to Open Framework

The architects can focus on the so-called Incomplete Architecture; structures that provide a solid technical base, but for which skins and interiors can be manipulated by users.

The Movement of the Ephemeral

Anti Monuments temporary building and ritualistic occupations being defined as Anti Monuments, should be taught as a valid type of architectural production in design education.

Designing for the Fixed Point

Urban policy ought to appreciate the fact that, accessibility is not just a movement (ramps and lifts) but also the quality of the stationary experience. Environments should be created to be as stimulating to the resting body as to the moving one.

Final Implications

Finally, the Extraordinary Everyday offers a different perspective. Through the identification of the child as a radical co-author where architecture comes to be a conversational and not monological entity is achieved. The blanket fort of the child or even the fixed-point observation of the researcher bear witness to one unchanging truth; the imagination does not require new buildings; it only demands that the agency shall see what buildings already exist in a new light.

Architecture based on this feature emerges as a survival strategy, but not an aesthetic option by foregrounding renewal instead of production, particularly, in case of the global instability and ecological crisis. The Anti Monument is a reminder that the greatest monuments are those that keep on offering chances of renewal.

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