

EDITED BY
FABRIZIA BERLINGIERI
GIULIA SETTI

DESIGN PROCESSES FOR TRANSITION

Scientific Committee

Edoardo Dotto (ICAR 17, Siracusa)

Emilio Faroldi (ICAR 12, Milano)

Nicola Flora (ICAR 16, Napoli)

Antonella Greco (ICAR 18, Roma)

Bruno Messina (ICAR 14, Siracusa)

Stefano Munarin (ICAR 21, Venezia)

Giorgio Peghin (ICAR 14, Cagliari)

**POLITECNICO**
MILANO 1863DIPARTIMENTO DI ARCHITETTURA
E STUDI URBANI**DIPARTIMENTO
D'ECCELLENZA
FRAGILITA' TERRITORIALI
2018-2022**

The publication has been realized thanks to the contribution of DASTU "Territorial Fragilities" Research Project funded by the Italian Ministry of Education, Universities and Research (MIUR), Departments of Excellence Initiative 2018-2022.

ISBN 978-88-6242-795-1

First edition October 2022

© LetteraVentidue Edizioni

© Fabrizia Berlingieri

© Giulia Setti

© Texts / Photographies: each author

No part of this book may be reproduced or transmitted in any form or by any means, including photocopying, even for internal or educational use. Italian legislation allows reproduction for personal use only, provided it does not disadvantage the author. Therefore, reproduction is illegal when it replaces the actual purchase of a book as it threatens the survival of a way of transmitting knowledge. Photocopying a book, providing the means to photocopy, or facilitating this practice by any means is similar to committing theft and damaging culture.

If mistakes or omissions have been made concerning the copyrights of the illustrations, we will gladly make a correction in the next reprint.

Book and cover design: Gaetano Salemi

On the cover: The Luchtsingel bridge, Rotterdam (F. Berlingieri, 2021)

LetteraVentidue Edizioni Srl

via Luigi Spagna, 50P

96100 Siracusa, Italy

www.letteraventidue.com

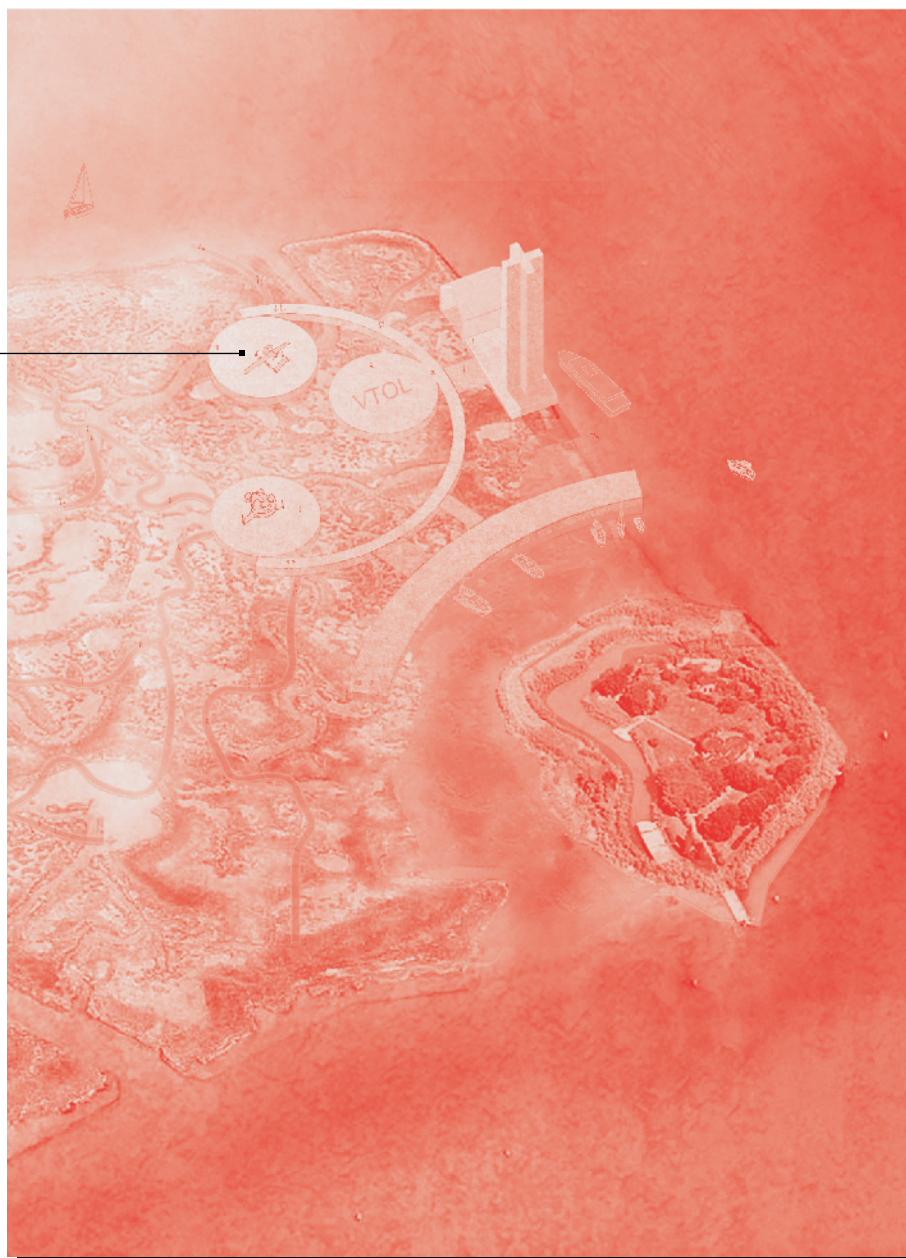
EDITED BY
FABRIZIA BERLINGIERI
GIULIA SETTI

DESIGN PROCESSES FOR TRANSITION

CONTENTS

- 6 **Design for Urban Transitions.**
Exploring current lexicon and
contemporary transdisciplinary
agencies
Fabrizia Berlingieri, Giulia Setti
- 16 **Process, Uncertainty, Immanency.**
Emerging aesthetics in
contemporary environmental urban
design practices
Fabrizia Berlingieri
- 24 **Tentative**
Tool | Gaming
Marianna Frangipane
- 36 **A multifaceted interplay.**
Envisioning built environment
transformations in the
contemporary urban context
Roberto Cavallo
- 44 **Lo-Tech**
Tool | Design Anatomy
Oljer Cardenas Niño,
Alessia Macchiavello
- 56 **Wilderness: the lagoon as an
infrastructure**
Alessandro Rocca
- 68 **Renaturalization**
Tool | Section
Chiara Pradel
- 80 **Optimistic Hybrids**
Nina Rappaport
- 94 **Temporary**
Tool | Photoreportage
Carla Rizzo, Sarah Javed
Shah
- 106 **In search of adaptation: exploring
design tools and theories**
Giulia Setti
- 118 **Symbiosis**
Tool | Visual Narrative
Li Xiang, Liu Xiaoyun,
Lu Zhaozhan
- 130 **Climate/Design Change: Revisiting
the In Between in Architecture**
Stamatina Kousidi
- 136 **On Apparatuses, Agencies, and
Affordances: Breaking Down the
Design Lexicon for Transition**
Jacopo Leveratto
- 144 **Authors profiles**

The vertiport is an infrastructure, a landscape, and a place of sea-air interchange. Design by Alessandro Rocca, Giulia Setti, Gino Baldi.

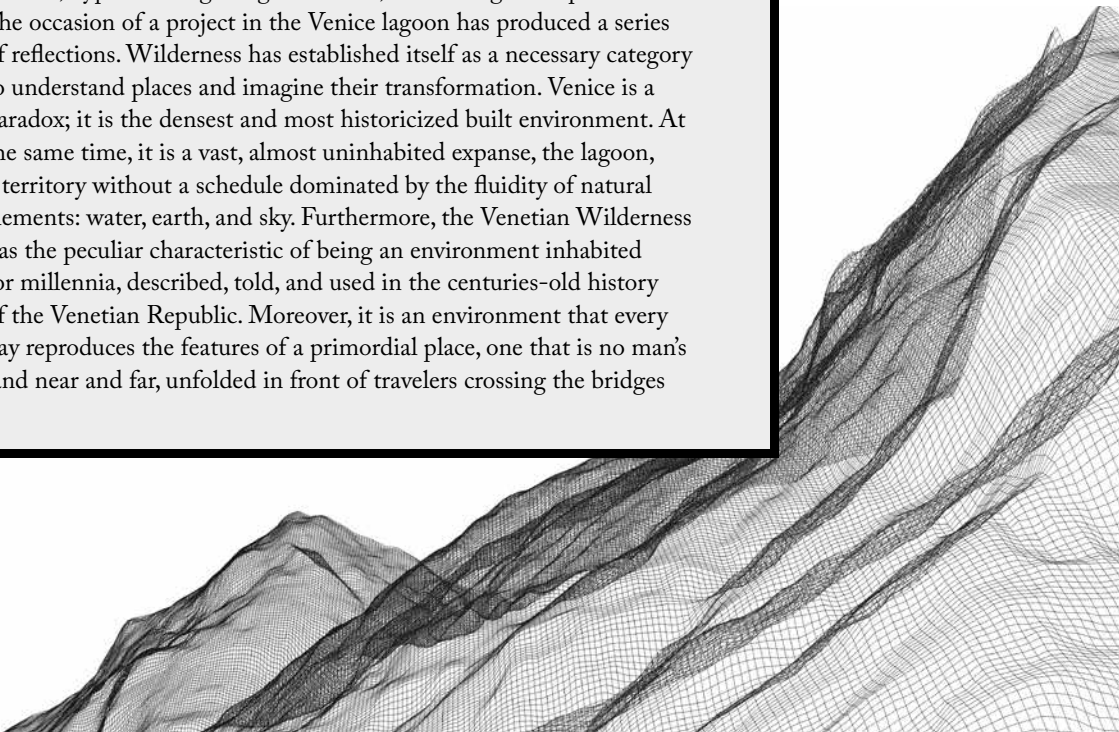


WILDERNESS: THE LAGOON AS AN INFRASTRUCTURE

ALESSANDRO ROCCA

“Abstraction is the basis of the conceptual thinking. When we abstract from a situation, we select certain factors as key; we discover in a simple and finite set of relations the essence of the infinitude of relations that contained them” (Kepes 1956, 29).

Discussing Wilderness in architectural terms requires choosing a context, hypothesizing the game’s rules, and setting some parameters. The occasion of a project in the Venice lagoon has produced a series of reflections. Wilderness has established itself as a necessary category to understand places and imagine their transformation. Venice is a paradox; it is the densest and most historicized built environment. At the same time, it is a vast, almost uninhabited expanse, the lagoon, a territory without a schedule dominated by the fluidity of natural elements: water, earth, and sky. Furthermore, the Venetian Wilderness has the peculiar characteristic of being an environment inhabited for millennia, described, told, and used in the centuries-old history of the Venetian Republic. Moreover, it is an environment that every day reproduces the features of a primordial place, one that is no man’s land near and far, unfolded in front of travelers crossing the bridges

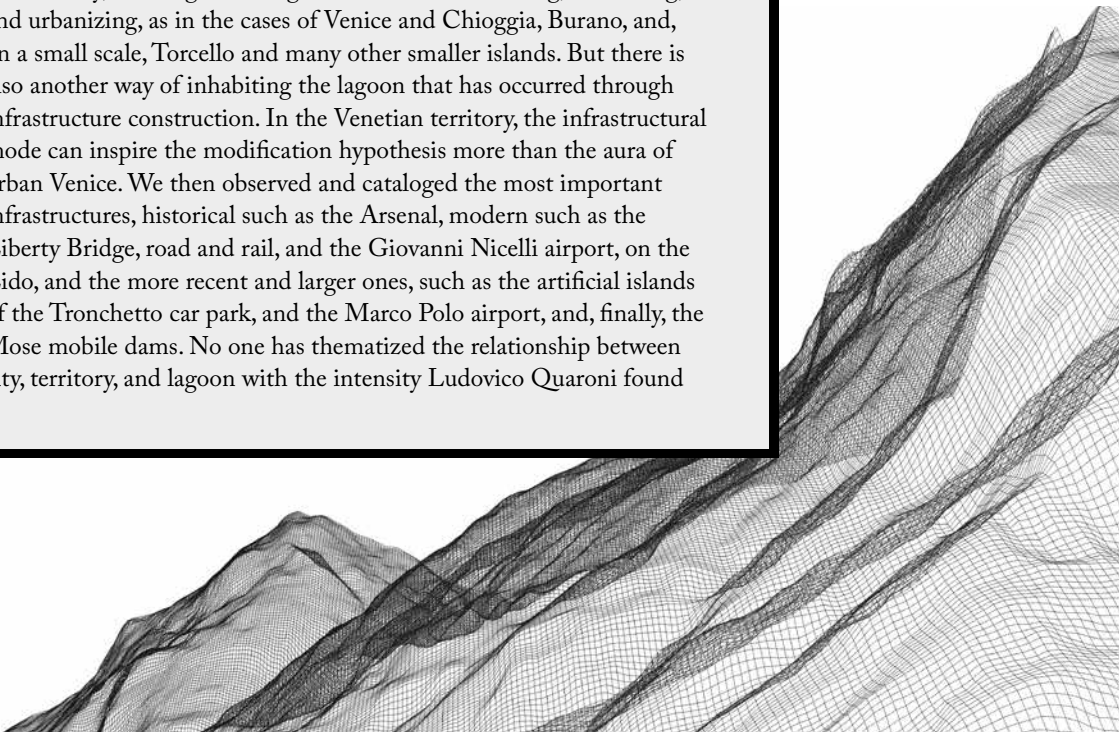


connecting with the mainland and in front of the windows of the houses and hotels of Cannaregio or Giudecca. In the lagoon, the duality that opposes the city to the countryside (Corboz 2001) changes into a different dialectic where the main opposition is the one that separates the emerged land from the submerged one, divided by a very labile borderline, in constant movement.

For architecture, the unique beauty of the ancient city is a problem, and, over the decades, Venice has been one of the most difficult challenges. It isn't easy to compete with a city so intensely architectural, finite, and defined in its historical stratification. Some masters drew without building, such as Frank Lloyd Wright, with the headquarters for the Masieri foundation; Le Corbusier, with the project for a new hospital; Louis Kahn, with the Palace of Congresses. Others, on the other hand, have included works created in the historical fabric of the city: Italian architects such as Ignazio Gardella, Vittorio Gregotti, Gino Valle, Cino Zucchi, and foreign architects, such as Tadao Ando, at the Punta della Dogana, and Rem Koolhaas, in the Fondaco dei Tedeschi. But above all, the lesson of Carlo Scarpa stands out who uniquely translated an exact idea of Venetianism into equally precise and memorable works such as, above all, the headquarters of the Querini Stampalia Foundation. Beyond the absolute value of the city-museum, there is another equally important point of exception: the perfection of the opposites. Venice is the most artificial city in the world, a single architecture that rests on thousands of pilings, suspended over the water of the lagoon, a flat world with a vanishing shape, a liquid desert mostly impractical and uninhabited.

In the lagoon, islands stay like oases; they are inhabited, sometimes densely urbanized, and some, like Burano, are small towns. But the natural character of a rare, complex landscape largely dominates. To study it requires an *ad hoc* terminology, a specialized glossary unknown to those who aren't experts on the subject. The *Barene* are sandbanks, flat islands that can periodically be wholly submerged; the *Velme* are mudflats, very shallow waters that, during low tide, emerge, forming islands utterly devoid of vegetation. The *Motte* are mainly out of the water and have plants; the *Ghebi* are small natural channels that cross

the salt marshes connecting the main canals and feed the *Chiari*, pools of water in the internal depressions of the sandbanks. “The beauty of the Venetian lagoon resides in this becoming of one another between water and land, and other natural forces” (Santanicchia 2019, 205) a mixture of duplicity and ambiguity between land and water, which we can be interpreted as a model of coexistence non-binary and symbiotic: “there is no duality, no clear borders, but rather multiple systemic, holistic, dynamic forces that operate in a state far from equilibrium: Earth’s cyclical process of life” (Santanicchia 2019, 205). The two-dimensional character of the lagoon produces a distorting effect on physical perception. The landscape becomes a graphic translation, a moving diagram of virtual, n-dimensional territory. “When a figure is an irregular three-dimensional form—like the body of a human being—we are not confused or led astray by the shifting contour that never remains the same for a moment. We are made to see these endlessly changing aspects in persistent forms” (Kepes 1956, 29). In the lagoon, this same process occurs in two dimensions, asking the imagination to abstract and fix a landscape where the visual and physical instability of the contours is the essential feature. In the project for the Burano Vertiport, we followed the idea of establishing a formal structure, making it persistent, without distorting the atmospheric and visual characteristics of the salt marsh. Historically, building in the lagoon has meant colonizing, reclaiming, and urbanizing, as in the cases of Venice and Chioggia, Burano, and, on a small scale, Torcello and many other smaller islands. But there is also another way of inhabiting the lagoon that has occurred through infrastructure construction. In the Venetian territory, the infrastructural mode can inspire the modification hypothesis more than the aura of urban Venice. We then observed and cataloged the most important infrastructures, historical such as the Arsenal, modern such as the Liberty Bridge, road and rail, and the Giovanni Nicelli airport, on the Lido, and the more recent and larger ones, such as the artificial islands of the Tronchetto car park, and the Marco Polo airport, and, finally, the Mose mobile dams. No one has thematized the relationship between city, territory, and lagoon with the intensity Ludovico Quaroni found

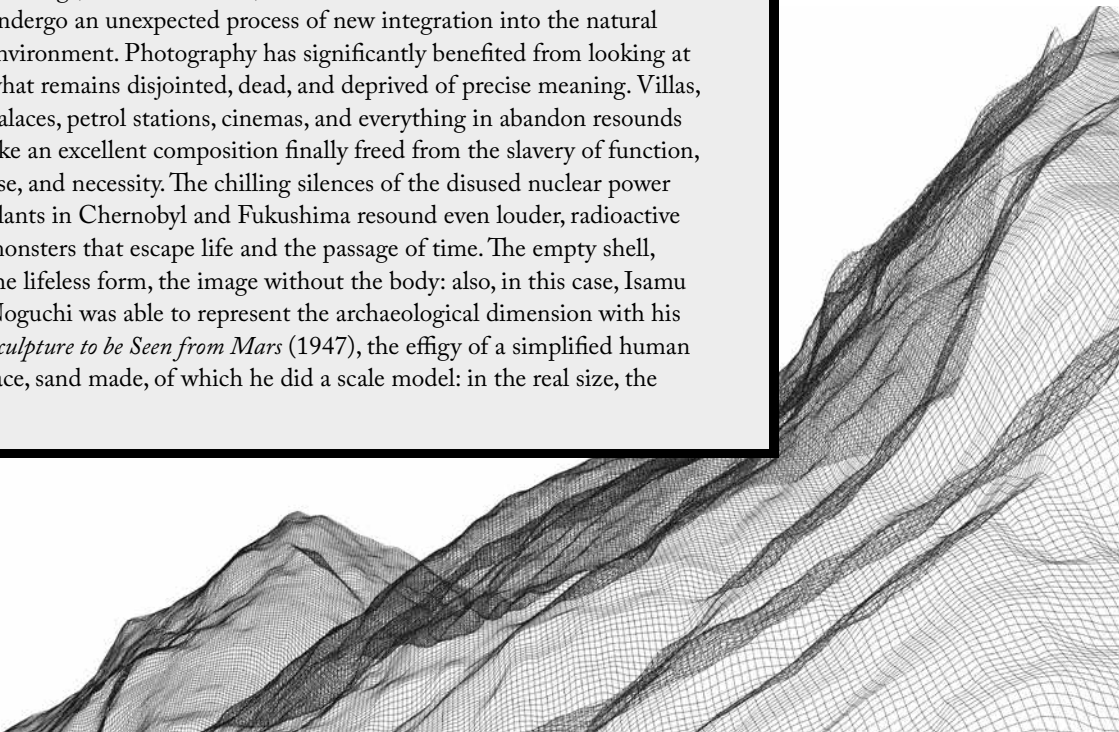


in the conception of the Cep residential district at the Barene di San Giuliano area, in Mestre (1958-59). The project, set in the history of Italian architecture as a milestone, represents a concrete utopia, the transformation of the territory into a built form, and offers a series of specific insights that often go beyond the mere destination of spaces. For example, formalism is so explicit that it is complicated to recognize the scale of drawings and models. The project is a piece of the city made up of large geometric shapes, the hemicycles that even reach 400 meters in diameter, in which the design of the void determines the character of the settlement. The Quaronian concept certainly owes a lot to Kevin Lynch and György Kepes (Del Monaco 2013, 174) and is related to other projects more decidedly oriented to the landscape and infrastructural dimension. And it is perhaps through that same matrix that generated the Robert Morris Observatory, realized in Flevoland, the Netherlands, between 1971 and 1977. Consisting of an ample circular space accessible through narrow openings in the barrier that encloses it, the room is duplicated in the outer belt by a continuous ambulatory delimited by a relief in the form of a dune. The grass cover softens the plastic effect, which is instead strengthened in the black and white images and is even stronger in the planimetric drawing. The geometric correspondences let us imagine the exactness of the spatial concept.

We find a similar approach in the work of Isamu Noguchi, the artist able to define a space only by controlling its physical and material characteristics, that is, completely independent of its possible uses. The courts designed by Noguchi, together with Gordon Bunshaft, for the Lever House (1951-53), Chase Manhattan Plaza (1956-1964), and the Yale Beinecke Library (1960-63), represent three interpretations of the garden based on the dialogue between stone and water, where the central element of a contemplative and dynamic space is the ground (Matsugi 2012). Less architectural is the California Scenario project (Costa Mesa, 1979-82), a patchwork that combines six Californian environments in a rather mechanical way: Forest Walk, Land Use, Desert Land, Water Source, Water Use, and Energy Fountain. Therefore, the garden is the accidental result of a paratactic

juxtaposition of six symbolic and synthetic installations that allude to six Californian landscapes. The garden is warm and sunny, as California is, and Noguchi was criticized for the lack of attention to the visitors' comfort. The place offers little shade, no seat, and a strong sense of disorientation and vertigo due to the representation of the landscapes, which combines miniaturized elements with more architectural or symbolic ones. The effect of vague discomfort arises, for example, by observing that the miniature canyon carved into a rustic pavement is crossed by a stream of water that flows from a stone cube driven into the ground but perfectly shaped and smoothed. The coexistence of artificial and natural materials, rustic and noble treatments, and Euclidean and organic geometries also produces alienating effects in other parts of the project. For example, in the tiny sloping lawn, like a stage, towards the observer, or the desert clod of perfectly circular shape leaning against the high continuous wall separating the garden from the parking lot.

Surfaces, volumes, and compositions that appear devoid of use and even of meaning reveal a certain plastic and landscape force. The most evident example of this expressive energy is found in ruins, in the archaeological remains full of indecipherable memories, such as the ancient Ball Court of Monte Alban, in the Oaxaca region of Mexico, and the modern ruins in Nuremberg and Detroit. In abandoned buildings, in desolate areas, the traces of human transformation undergo an unexpected process of new integration into the natural environment. Photography has significantly benefited from looking at what remains disjointed, dead, and deprived of precise meaning. Villas, palaces, petrol stations, cinemas, and everything in abandon resounds like an excellent composition finally freed from the slavery of function, use, and necessity. The chilling silences of the disused nuclear power plants in Chernobyl and Fukushima resound even louder, radioactive monsters that escape life and the passage of time. The empty shell, the lifeless form, the image without the body: also, in this case, Isamu Noguchi was able to represent the archaeological dimension with his *Sculpture to be Seen from Mars* (1947), the effigy of a simplified human face, sand made, of which he did a scale model: in the real size, the



nose should have measured a mile. A sculpture imagined as a legacy capable of surviving the disappearance of the whole of humanity. Noguchi's ability to build, engrave, and shape the soil finds an application above all in the series of playgrounds and sculpture parks, for the most part, unbuilt, including New York's Riverside Park (1961–66), for which he collaborated with Louis Kahn in the drafting of five different versions. The extension, the continuous surface, and the raw material of the flooring produce landscape architecture according to the typical conditions of the infrastructure.

Infrastructure

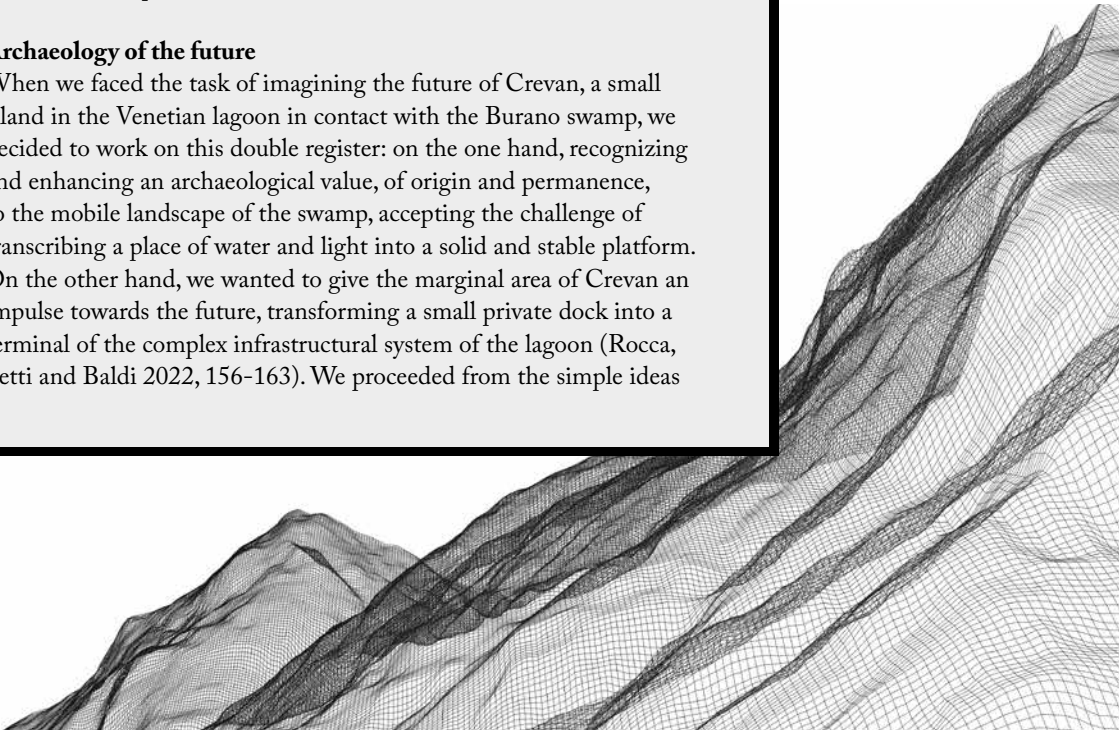
Highways, airports, and ports have this extensive horizontal development that pushes the architectural scale to coincide with the landscape; they alternate artificial, rough, reflective materials, such as concrete, asphalt, and iron, and natural elements, such as grass and water.

In the parkways, the vegetation is a constituting part of the infrastructure. Along highways, railway tracks, and airports, the vegetation is a factor of potential disturbance and interference with the safety of the routes and vehicles' movement in terms of surface maintenance and visibility. In the vast meadows surrounding the runways, often densely populated by rabbits and other small rodents, the presence of any vegetation that exceeds a few centimeters in height is not allowed. Gardeners must carefully contain the oleanders or the photinia hedges at the center of the Italian motorway carriageways in their foreseen dimensions. The trees that grow spontaneously along the railway embankments, such as *Robinia pseudoacacia* and *Ailanthus*, must be kept at a distance from the trains in transit. In the ports, a dense population of fish and birds gather, the species best suited to withstand polluting factors and more ready to take advantage of the vast production of waste that always accompanies the presence and the activities of the mankind. This duplicity of artificial and natural is typical of the infrastructure, of the non-urban character that allows it to find this dual relationship in its most explicit expression, without the mediation, the buffer zone, of a possible context.

For this type of project, the term Infrastructural Urbanism was conceived, which “understands architecture as material practice—as an activity that works in and among the world of things, and not exclusively with meaning and image. It is an architecture dedicated to concrete proposals and realistic implementation strategies and not distanced commentary or critique” (Allen 1999, 52.) The intense relationship with the natural environment, without mediation, is accompanied by a leap in scale, intensity, performance, possibilities, and the objectives for which the infrastructure is built. Infrastructure is the premise of a different future, acceleration, and pact between man and nature. In Venice, nothing demonstrates the value of this pact better than the Mose. This mobile dam system represents the latest update of a series of technical devices that, for millennia, have allowed humans to inhabit the lagoon. “Infrastructure prepares the ground for future building and creates the conditions for future events. Its primary modes of operation are the division, allocation, and construction of surfaces; the provision of services to support future programs; and the establishment of networks for movement, communication, and exchange” (Allen 1999, 54.) Radical explorations of this concept are projects such as Cannaregio Town Square (1978) by Peter Eisenman, the various elaborations of No-Stop City (1970) by Archizoom, and the Supersuperficie, a video presented by Superstudio at the New Italian Landscape exhibition (MoMA 1972).

Archaeology of the future

When we faced the task of imagining the future of Crevan, a small island in the Venetian lagoon in contact with the Burano swamp, we decided to work on this double register: on the one hand, recognizing and enhancing an archaeological value, of origin and permanence, to the mobile landscape of the swamp, accepting the challenge of transcribing a place of water and light into a solid and stable platform. On the other hand, we wanted to give the marginal area of Crevan an impulse towards the future, transforming a small private dock into a terminal of the complex infrastructural system of the lagoon (Rocca, Setti and Baldi 2022, 156-163). We proceeded from the simple ideas

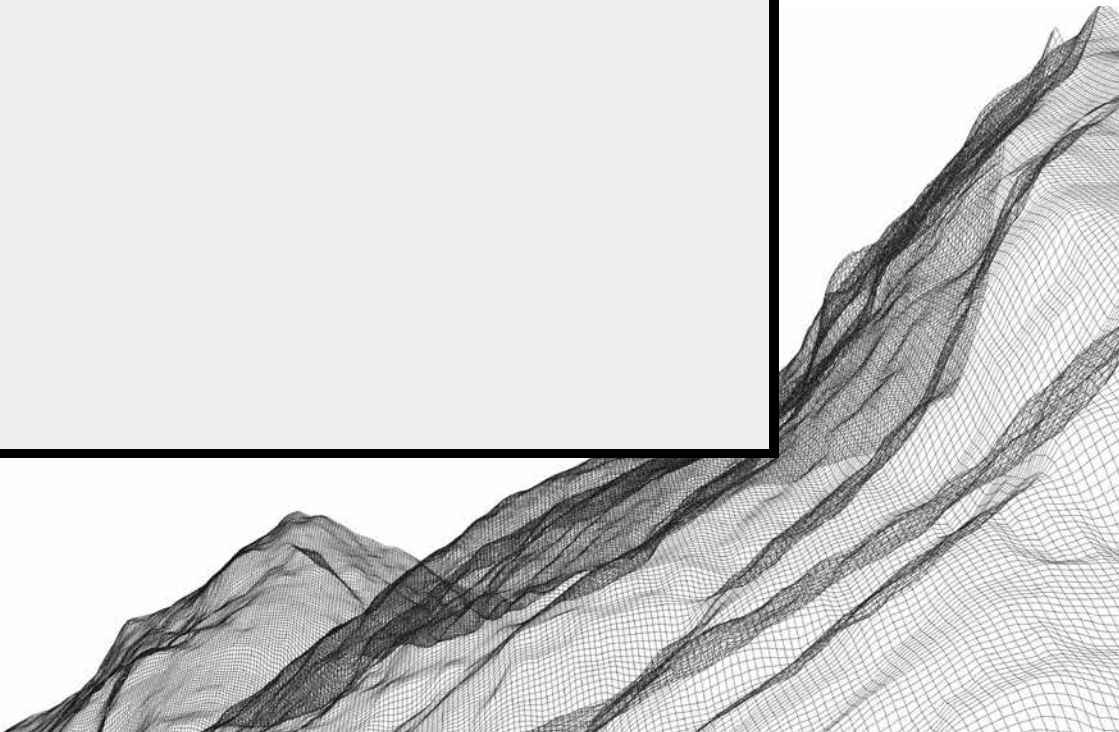


of building and equipping surfaces to organize flows, communication, and exchange, working in concert with the natural environment. The vision guides the project to a more profound commitment, including the development of potential, for the Burano swamp, which doesn't necessarily connect to the functionality of the airfield.

In this sense, the research presented in the *Airfield Manual* (Office for Urbanization 2017) on the potential of decommissioned airports suggests how to include complementary and external factors to the primary function from the initial phase of the project. Or better, this contribution leads us to consider these internal and decisive factors beyond the primary function. For example, the *Airfield Manual* identifies five discrete strategies for the responsible transformation of airport sites: Adapt, Conserve, Convert, Develop, and Regrow. We can include these modalities from the beginning; we can already think of the airfield's immediate and long-term consequences, transforming its side effects into main strengths. From the outset, an airport is a remnant; the archaeological dimension is a substantial part of it, with the vast reserved and unused landscape surrounding the runways and the constraints that hinder urbanization for the necessary security of space. But above all, the airfield is a vast area where human presence is minimal, controlled, and contained within stations, buses, and aircraft. The runway is the center with limited accessibility, huge, and empty. It is singular that the landscape potential of airports is recognized and redeemed only when their activity ceases. In airport design, there is a rigid separation between two different phases. Regularly architects design terminals with great success, just remembering the projects by Eero Saarinen in New York, Renzo Piano in Osaka, Richard Rogers in Madrid, Norman Foster in Stansted, RFR in Roissy, but the functional spaces are rigorously assigned to experts of aeronautics mobility with no interest in the excellent landscape potential hidden in every airfield. The recovery projects of decommissioned airfields can become an essential source of inspiration for the design of the new ones because they elaborate actions that, in many cases, could have been considered from the initial project. The landscape that George Hargreaves, for example, recovers and reconstructs in Crissy Fields in San Francisco

probably could have coexisted, at least in part, with the airport activity of the military base. “Transforming an abandoned airfield is a complex task that walks the line between issues of management — related to wildlife, storm-water, and pollution — and issues of design — related to aesthetic goals, urban networks, and public space — among others” (Open Office 2017, 108) but the same issues could and should be considered in the design of a new airfield.

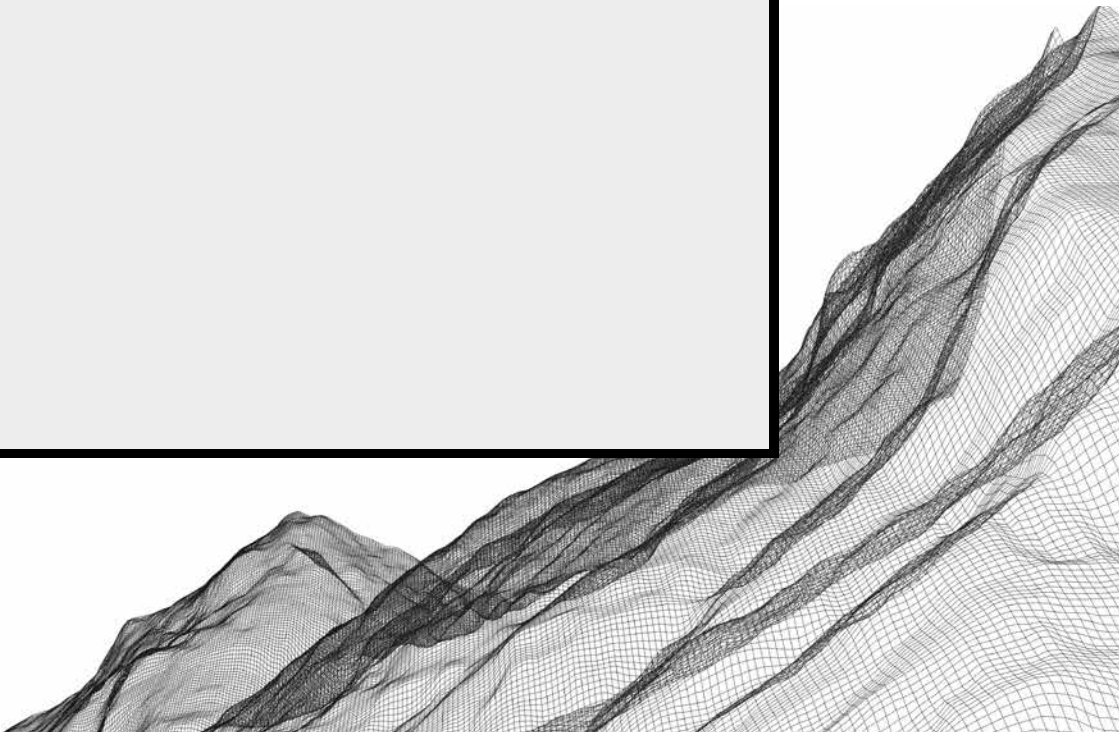
The design of an airfield should therefore include the entire spectrum of potentials: the most evident ones, linked to the increase in flows and traffic, and those that usually emerge only with abandonment, related to the imagination of a new structure and a better understanding of places, compressing an extended time that includes the before, during and after into a unity of place; the memory, the residues and the effects of a stratification that is already, from the very beginning, archaeological.



Bibliography

- Allen, Stan. 1999. "Infrastructural Urbanism." In *Points + lines: diagrams and projects for the city*, Stan Allen, 48-57. New York: Princeton Architectural Press.
- Atak, Tulay. 2022. "A Megaform in Wetlands: Quaroni's Project for Venice-Mestre (1959)." *Oase* 110, *The project of soil*: 19-22.
- Corboz, André. 2001. *Le Territoire comme palimpseste et autres essais*. Besancon: Les éditions de l'imprimeur.
- Cosgrove, Denis. 1999. "Airport/Landscape." In *Recovering Landscape: Essays in Contemporary Landscape Architecture*, edited by James Corner. New York: Princeton Architectural Press.
- Del Monaco, Anna Irene. 2013. "Emergence-urban fabric in the urban design of Ludovico Quaroni: morphology vs typology (1936-65)." *L'ADC L'architettura delle città. The Journal of the Scientific Society Ludovico Quaroni*, 1-2: 161-185.
- Diller, Elizabeth, and Ricardo Scofidio. 2008. *Chain City*. Venice: Biennale di Venezia.
- Dümpelmann, Sonja. 2010. "Between Science and Aesthetics: Aspects of 'Air-minded' Landscape Architecture." *Landscape Journal* 29, no. 2: 161-178.
- Dümpelmann, Sonja. 2014. *Flights of Imagination: Aviation, Landscape, Design*. Charlottesville, VA: University of Virginia Press.
- Dümpelmann, Sonja, and Charles Waldheim, eds. 2016. *Airport Landscape: Urban Ecologies in the Aerial Age*. Cambridge, MA: Harvard University Graduate School of Design.
- Edwards, Paul N. 2002. "Infrastructure and Modernity: Force, Time, and Social Organization in the History of Sociotechnical Systems." In *Modernity and Technology*, edited by Thomas J. Misa, Philip Brey, and Andrew Feenberg, 185-225. Cambridge: The MIT Press.
- Kepes, György. 1956. *The New Landscape in Art and Science*. Chicago: Theobald.
- Krauss, Rosalind. 1979. "Sculpture in the Expanded Field". *October* 8: 30-44.
- Matsugi, Hiromi. 2012. "Les 'earthworks' d'Isamu Noguchi: anticipation du Land Art et question identitaire." *Marges* 14: 10-27.

- Office for Urbanization. 2017. *Airfield Manual: Field Guide to the Transformation of Abandoned Airports*. Cambridge: Harvard University Graduate School of Design.
- Rocca, Alessandro, Setti, Giulia, and Gino Baldi. 2022. "Vertiporto dell'amicizia tra i popoli." In *Isolario Venezia Sylva*, edited by Sara Marini and Vincenzo Moschetti, 156-163. Sesto San Giovanni: Mimesis.
- Santanicchia, Massimo. 2019. "Amphibious." *Vesper 1, Supervenice*: 204-205.
- Smithson, Robert. 1967. "Towards the Development of an Air Terminal Site." *Artforum* 6: 36-40.
- Smithson, Robert. 1969. "Aerial Art". *Studio International* 177: 180-181.
- Superstudio. 1972. *Supersuperficie / Supersurface—An alternative model for life on the Earth*. New York: MoMA.
- Wardwell, Allen. 1989. "Sculpture and beyond. Isamu Noguchi 1904-1988." *American Craft*: 56-60.



144 – 145

AUTHORS PROFILES

Fabrizia Berlingieri, architect and Ph.D., is an associate professor of architectural and urban design at Politecnico di Milano, Department of Architecture and Urban Studies. Since 2020 she is member of the coordination group of the research project *Fragilità Territoriali*, (Territorial Fragilities) within the ministerial funding programme "Departments of Excellence 2018-2022." Her main research topics concern the interrelation between infrastructure and urbanisation, the study of contemporary design strategies for urban transition, and the relationship between architecture and the city.

Oljer Cardenas Niño, Ph.D. candidate in the Architectural, Urban, and Interior Design program at Politecnico di Milano, Department of Architecture and Urban Studies. Architect by the Universidad de los Andes, Colombia (2014). Master cum laude in Architectural Design from Politecnico di Milano, Italy (2019); thesis title: "Pierre Jeanneret and Domestic space: The government houses of Chandigarh". His principal research concerns the project analysis of modern architecture, focusing on studying Pierre Jeanneret's work and Photography. He collaborates as an architect and project coordinator of residential projects in Bogota-Colombia and Milan-Italy. He has published articles such as: *The Indian room designed by Pierre Jeanneret in Chandigarh* (2020) and *Climate and culture as design material: The government houses of Chandigarh by Pierre Jeanneret, a contemporary solution* (2022).

Roberto Cavallo, architect, is an associate professor, Chair group Architectural Design Crossovers and Head of section Theory & Territories, Department of Architecture, Faculty of Architecture and the Built Environment, Delft University of Technology. He is currently a member of the departmental Research Steering Team and supervisor of several Ph.D. candidates. Council member of the EAAE, European Association of Architectural Education, he is a founding member of the Architectural Research Network ARENA. He is the author of several scientific publications and has extensive experience in leading workshops, symposia, conferences, and exhibitions, as well as a keynote speaker and a scientific committee member in international academic and professional events. Since 2013 he collaborates with the European Commission as a built environment advisor.

Marianna Frangipane is an architect, Ph.D. candidate in the Architectural, Urban, and Interior Design program at Politecnico di Milano, Department of Architecture and Urban Studies. She studied at ENSAP of Lille and ENSA of Paris-Malaquais and she gained her bachelor's and master's degree at Politecnico di Milano, where she graduated in 2019. Her commitment is focused on action-research exploring spatial modifications in marginal contexts such as peripheries and prisons. She is a member of the Terzo Paesaggio Association's board of directors and co-founder of Forme Tentative Association.

Sarah Javed Shah is a Ph.D. candidate in the Architectural, Urban, and Interior Design program at Politecnico di Milano, Department of Architecture and Urban Studies. Her Ph.D. research is about the paradigm of Interior Public Space focusing on continuity of urban into the interior. She is an Assistant Professor of Architecture at the University of Engineering and Technology Lahore, Pakistan. She researched the contemporary practices of vernacular architecture in Pakistan and received a distinction in Master of Architecture in 2013. With over thirteen years of professional practice and teaching experience, she has designed architectural and interior projects, taught courses, supervised thesis projects, authored publications in peer-reviewed journals and presented at international conferences. Her interests include retail design, public space, interior urbanism, sustainability and sustainable architecture.

Stamatina Kousidi is an associate professor of Architectural Design at the Department of Architecture and Urban Studies, Politecnico di Milano. Her research is at the interface of theories and projects of the modern and contemporary eras, with a focus on the environmental aspects of the architectural organism. Her work has been published in journals such as *Territorio*; *RIHA Journal*; *The Architectural Review*; *trans* magazine and presented in national and international conferences. She has authored a monograph on the evolving performance of the building envelope (Gangemi, 2020). She holds a Ph.D. from Sapienza University in Rome (ArCos 2013). In the period 2014-2017, she held postdoctoral fellowships at DASTU/Politecnico di Milano, gta/ETH Zurich, Humboldt Universität zu Berlin.

Jacopo Leveratto, Ph.D. is an assistant professor of Interior Architecture at the School of Architecture, Urban Planning, and Construction Engineering at Politecnico di Milano and a senior lecturer in the Department of Architecture and Urban Studies of the same university. Focusing his researches on critical spatial practices and posthuman architecture, he has authored numerous publications in peer-reviewed international journals and edited volumes. Besides having published different monographs on these themes, he is also an associate editor of the peer-reviewed journals *Stoà*, *ARK* and *ijournal_* International Journal of Interior Architecture and Spatial Design, and among the others he has written on *Op.Cit.*, the Italian Review of Art Criticism, *Area*, *Interni*, and *Int|AR Journal*.

Xiang Li is Ph.D. candidate in the Architectural, Urban, and Interior Design program at Politecnico di Milano, Department of Architecture and Urban Studies. His research is related to the Chinese vernacular architecture, focusing on replacing indifferent and unsustainable development models in Chinese cities with traditional urban-rural frameworks, aiming to point out sustainable design models that respect the local natural and humanitarian contexts. He received a Master of Urban Planning in 2019 at Xiamen University, China, and has worked as a policy advisor for the Shenzhen Municipal Government, China, from 2019-2021. He has published several papers on vernacular architecture and Architectural Phenomenology.

Xiaoyun Liu is a Ph.D. candidate in the Architectural, Urban, and Interior Design program at Politecnico di Milano, Department of Architecture and Urban Studies. Her research is based on a design-driven method, exploring how adaptive renovation in the periphery of the Dong area can effectively address the threat of modernization. This research aims to critically extract and translate the vernacular into regionalism theories or concepts into on-the-ground renewed design actions by developing Adaptive Renovation to integrate local traditions and techniques with modern design. She is interested in the history, theory, and criticism of traditional architecture, which is concerned with the interrelation between contemporary and vernacular.

Zhaozhan Lu is a Ph.D. candidate in the Architectural, Urban, and Interior Design program at Politecnico di Milano, Department of Architecture and Urban Studies. His research is related to the place identity and its development in contemporary Chinese architecture, focusing on the translation and representation of the place, regional culture and architectural morphology in contemporary architectural design. He obtained a Master of Arts in Architectural Design with Distinction in 2019 from WSA (Welsh School of Architecture), Cardiff University, UK.

Alessia Macchiavello is an architect and Ph.D. candidate in the Architectural, Urban, and Interior program at Politecnico di Milano, Department of Architecture and Urban Studies. Her research concerns the study of housing solutions in informal slum upgrading processes in sub-Saharan Africa. She attended the master course 'Emergency and Resilience architecture' at IUAV University. She graduated from the Politecnico di Milano with a thesis developed in collaboration with RMIT on the topic of participatory design, experimenting it within Aboriginal communities. Alessia's focus, working and academic, is the humanitarian architecture, it means built designs that offer safety, shelter and a sustainable solution to housing and public buildings with a particular interest on social, economic and environmental sustainability.

Chiara Pradel, architect, graduated from IUAV, Venezia, followed by a postgraduate research Master degree from AAM, Mendrisio. Her professional experience revolves around landscape architecture; in particular she has worked as landscape designer in Switzerland and in Europe, with Paolo L. Bürgi, for over ten years and has participated in several international projects and competitions. She is a Ph.D. candidate in the Architectural, Urban, and Interior Design program at Politecnico di Milano, Department of Architecture and Urban Studies. Her research, which explores ground movements in landscapes linked to complex infrastructural construction sites, has been published in national and international journals.

Nina Rappaport is an urbanist, architectural critic, and educator. As director of Vertical Urban Factory, a think tank and consultancy, she focuses on the intersection of production spaces, economies, and the factory worker. She is author

of *Vertical Urban Factory* (Actar 2015 and 2020) and curator of the eponymous traveling exhibition (2011–2022). She co-authored *Design for Urban Manufacturing* (Routledge 2020) and a book of the conference *Hybrid Factory/Hybrid City* at Politecnico di Torino (Actar 2022). She has written numerous essays on industry and the city and lectures internationally. Rappaport has been a Visiting Professor at Politecnico di Torino and at University of Sapienza Roma. She is coordinator of the history/theory program at the School of Public Architecture at Kean University. She has been Publications Director at the Yale School of Architecture since 1999.

Carla Rizzo is a Ph.D. candidate in the Architectural, Urban, and Interior Design program at Politecnico di Milano, Department of Architecture and Urban Studies. She works on history of architecture and her research focuses on the valorisation of the floor plan as main architectural design and investigation tool. She collaborates in teaching activities at Politecnico di Milano and contributed to publications on modern and contemporary architecture. She also has worked in the editorial field cooperating with foundations and cultural institutions in the same field.

Alessandro Rocca, architect Ph.D., is a professor of architectural design at the Department of Architecture and Urban Studies (DASTU),

Politecnico di Milano. Since 2019 he has been heading the PhD international program of Architectural Urban Interior Design (AUID), where candidates and professors cooperate in developing research in various branches of architectural culture: research by design, history and theory, architecture and social studies, cooperative architecture, emerging environmental challenges. In recent years he published *Totem and Taboos in Architectural Imagination* (2022), a pamphlet about crucial concepts like image, post-production, montage, parody, and ornament, seeking to enlighten some hidden parameters of today's architecture.

Giulia Setti has a Ph.D. in Architecture and is an assistant professor in Architecture and Urban Design at the Department of Architecture and Urban Studies, Politecnico di Milano. Her research focuses on topics related both to the reuse of industrial architecture, as well as the typologies of contemporary public spaces. Currently, she is involved in the "Territorial Fragilities" research project coordinated by the DASTU Department of Excellence (2018-2022). In 2014-2015, she conducted teaching and research activities at CEPT University, Ahmedabad (India). In 2018, she has published *Oltre la dismissione. Strategie di recupero per tessuti e manufatti industriali*; in 2022, she has published *Stepwell. Architetture per l'acqua nel Gujarat. Tra valorizzazione, progetto e recupero*.

Design Processes for Transition claims for a critical perspective on the profound transformation of urban spaces and tissues under the pressure of the contemporary environmental crisis. The book is an experimental output of the joint research activity between the PhD Program *Architectural, Urban and Interior Design* (AUID) and the research program *Territorial Fragilities* (TF) at Politecnico di Milano.

Starting from the reconsideration of the current, and sometimes abused lexicon of design approaches vis-a-vis the inducted transitions, it develops as a collection of textual and visual micro-narratives, building a questioning platform between experts, designer, young and experienced researchers in the design fields.

ISBN 978-88-6242-795-1



9 788862 427951

