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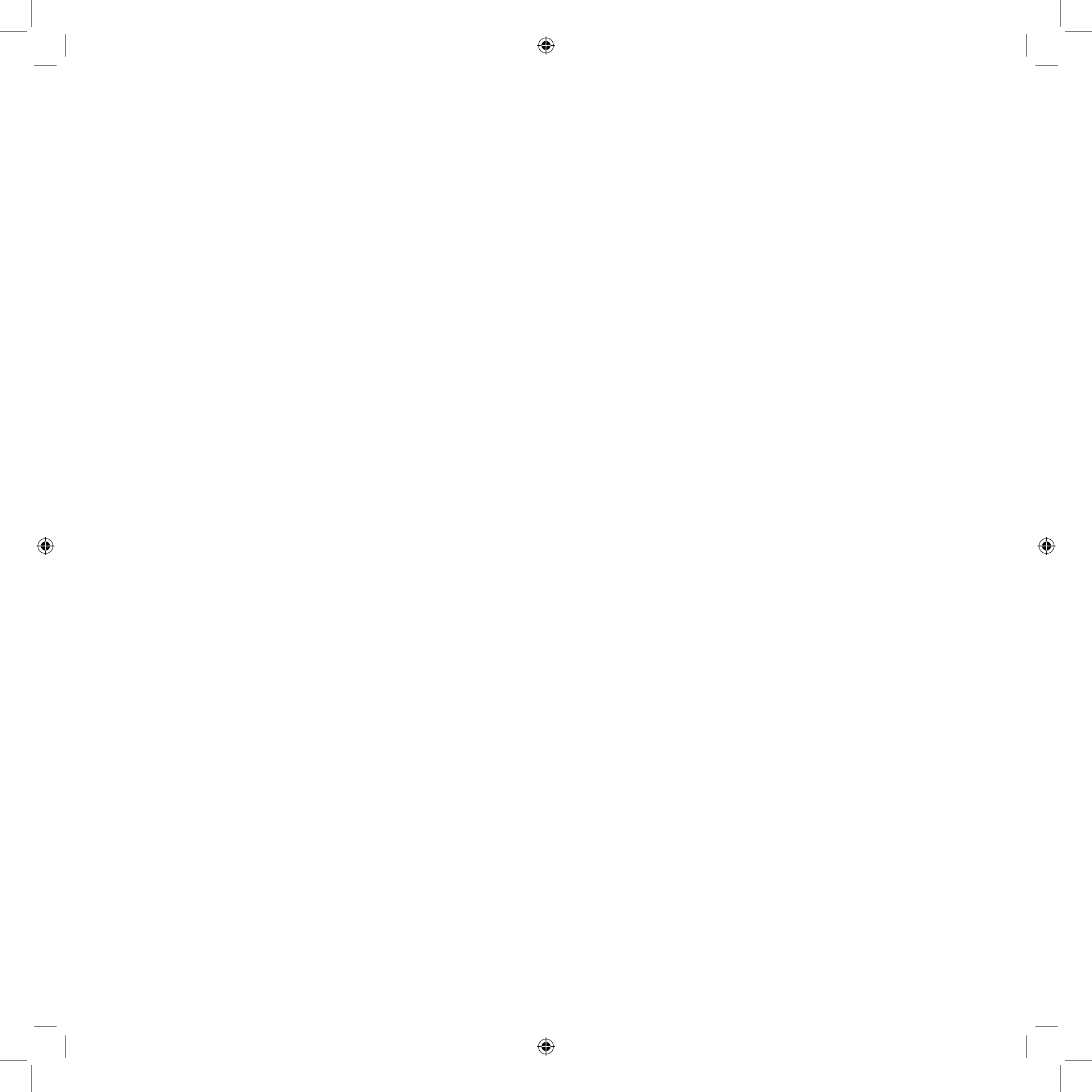
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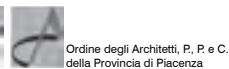SUMMER SCHOOL
from landscape to exterior design

ARCHITECTURE
FOR A CREATIVE CITY

Guya Bertelli, Carlos García Vázquez
Paola Bracchi, Pasquale Mei

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## Architecture for a creative city. Piacenza towards Expo

Guya Bertelli - Politecnico di Milano, Dipartimento di Architettura e Studi Urbani (DAStU)
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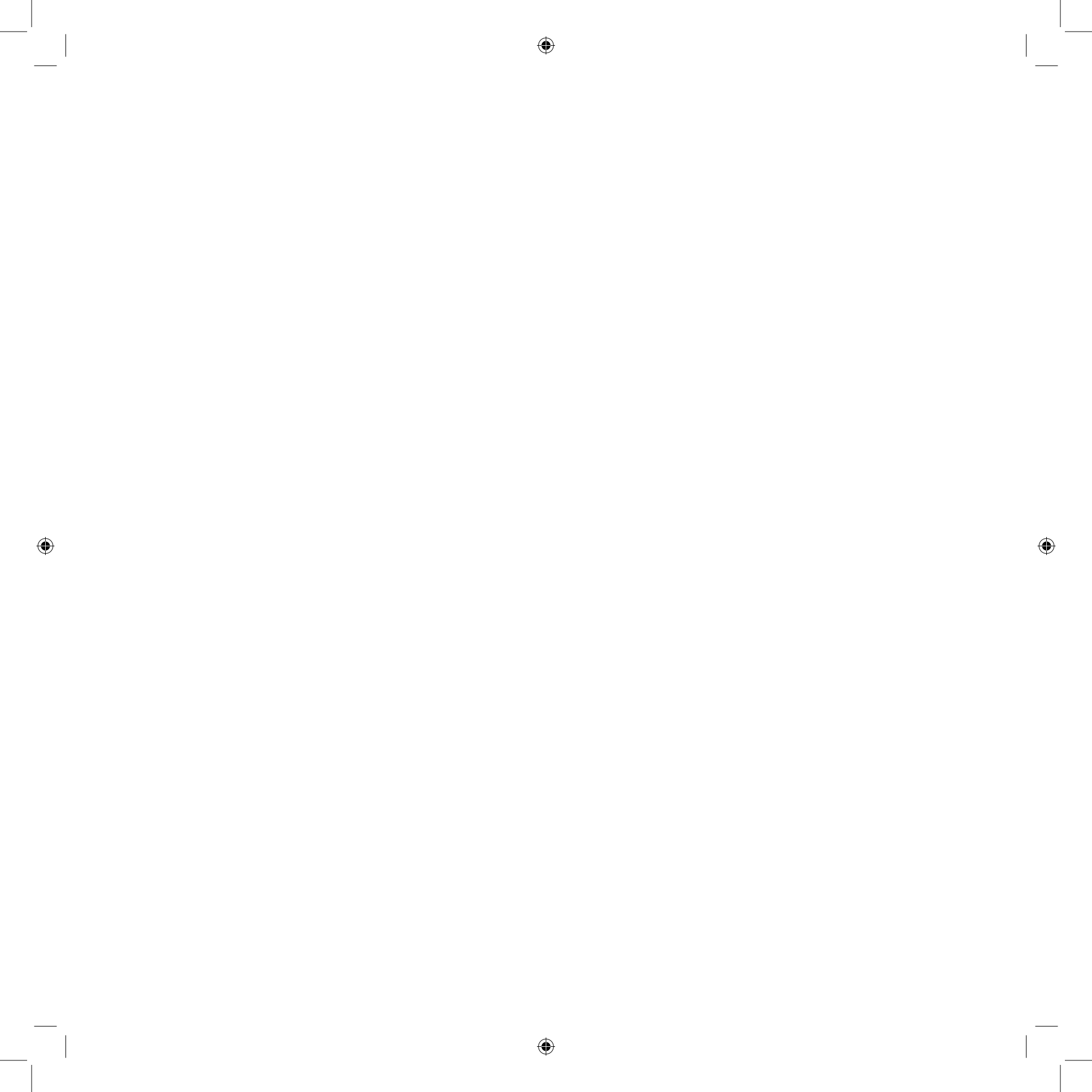Graphic Design by arch. Ester Dedé

# OC - Open City
# INTERNATIONAL
# SUMMER SCHOOL

**Piacenza 2014**

*from ecological landscape
to architectural design*

# ARCHITECTURE
# FOR A CREATIVE CITY
# Piacenza towards Expo

Editors' note

The editors would like to thank every professor, tutor and student participating in OC 2014.

Fifth edition of Piacenza OC Open City International Summer School was a great occasion to discuss about the relationship between architecture, creativity and innovation.

Looking at 2015 Milano Expo, which topic is "Feeding the Planet, Energy for Life", the aim was to weave a deep discussion about architecture and use of resources; the theme itself chosen for the international exposition ("Feeding the Planet, Energy for Life") is becoming our fixed reference, interpreting urban design as more and more tied with energetic issues and with sustainability.

The project of the pavilion become a pretext through which thinking how a little 'creative' intervention is able to set out a process of transformation that can have a big echo in the urban scale. What we asked to the students was a change of point of view; only if we are able to develop the capability to look the world with new eyes, then we can provide big changes with little actions. Soil, Water and Air were the three basic natural elements to build up the new pavilion in Piacenza, three natural elements to look to with a new glance: they are not anymore decorative and contemplative complements but active and productive tools for transformation.

How a little action can provide big changes? How we can assume creativity as an operative tool for the architecture project? To these and to other important questions the student tried to answer during the three weeks of Summer School.

This book, aimed to give a point of view about the topic, collects both the answers given by the students and the theoretical thoughts of scientific directors, professors and tutors who have guided the students during the workshop.

A heartfelt thank to all the guests who come to the OC International Summer School giving an incomparable contribution to focus the main issues through conferences, debates, revisions and critics.

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International workshop in Architecture and Urban Design
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2014

# Piacenza

## ARCHITECTURES FOR A CREATIVE CITY
## PIACENZA TOWARDS EXPO

EXPO PIACENZA

## OC-Open City

Carlo Zanonelli
Danila Valente
Sergio Crotti

Patricia Viel | Carmen Andriani

Ramon Pico | Xavier López

João Rufas | Mauro Galantino | Lluís Vives

Juan Domingo Santos | Bianca Lisa | David Knafo

Emilio Battisti

Gonzalo Byrne

Antonio Cruz | Michele Arnaboldi

Niccolò Bassetti | Giancarlo Zeppoli

**1st CRITIC**

Riccardo Blumer | Marco Ferrari

**2nd CRITIC**

Oscar Ferreyra
Vittorio Gregotti
Aldo Aymonino | Gianfranco Neri
João Gomes Da Silva | Mosè Ricci

Laura Thermes

**FINAL CRITIC**

**CLOSING CEREMONY**
Sandro Balducci

Gabriele Pasqui

Leopoldo Freyrie

PREMIO PIACENZA

Con il Patrocinio di EXPO MILANO 2015

# OC summer School

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# Piacenza
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Architecture and Urban Design

# international summer school

## ARCHITECTURES FOR A CREATIVE CITY
# PIACENZA
## TOWARDS EXPO

PIACENZA EXPO

## OC-Open City
Calendario del workshop

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Ilaria Valentini,
Sergio Croci,

Patricia Viel | Carmen Andriani

Ramon Prat | Xavier López

Joao Nunes | Edson Capri
Mauro Galantino | Lluís Vives

Juan Domingo Santos | Bianca Lieni | David Rivolo

Emilio Battisti

Gonçalo Byrne

Antonio Cruz | Michele Arnaboldi

Nicola Baserga | Giancarlo Zappoli

## I CRITICA

## II CRITICA

Riccardo Blumer

Oscar Pannozzo | Marco Ferrari

Vittorio Gregotti

Aldo Aymonino, Interviewed by Aldo Grasso

Paolo Nicolin | Gianfranco Neri | Nicola Ricci

Julio Gomes, de Silva

Franco Purini | Laura Thermes

## CRITICA FINALE

## CERIMONIA DI CHIUSURA
Sandro Balducci

Gabriele Pasqui

Leopoldo Freyrie

# PREMIO PIACENZA

EXPO MILANO 2015

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**OC** INTERNATIONAL SUMMER SCHOOL - PIACENZA 2014

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## PROJECTS

# Internationalizing Architecture as part of the activities of the Parma and Piacenza Architects Foundation

*M. Fiorella Felloni*

Parma and Piacenza Architects Foundation - FAPP Councilor

The Foundation of the Orders of Architects, Planners, Landscape Architects and Conservators of the provinces of Parma and Piacenza – FAPP – is an Organization founded in 2010 by initiative of the two Provincial Orders whose 1500-plus members carry out activities related to, amongst other things, education, training and promotion of the architectural profession. The FAPP's main aim is to support initiatives intended to enhance and improve the quality of architectural culture and the profession.

The FAPP was established during a particularly difficult cyclical phase for the world of architecture. Data collected on a national scale (CNAPPC-CRESME, 2014) [1], of which some figures are shown below, showed a trend of constant decline in and transformation of demand, which has characterized recent years. The architects' main market, design services in the construction industry, dropped by about 40% between 2006 and 2013. This contraction concerned both private sector and public

works. Against a drop in demand for the main sectors, the offer remained significant in relation to the number of inhabitants. According to data supplied by the 105 provincial orders at the end of 2013 about 152,000 architects were enrolled nationwide. The ratio professionals/population was approximately 2.6 architects per 1,000 inhabitants, compared to the 1.65 recorded in 2000 – the highest value at a European level.

A market therefore in some ways conducive to supplying new energy and a new vision of the discipline and the architectural profession. This opportunity is also highlighted by a new trend that has grown in recent years for non-prevalent activities such as specialized activities, studies and research, environmental design, publishing and journalism, and industrial design. Equally positive is the demand for building renovation, while more uncertain is the urban regeneration market, despite recent actions, such as the Cities Plan, which have placed this strategic theme

for urban quality improvement and for the competitiveness of territories at the center of the future scenario.

Within this context, the initiatives fielded by the FAPP, with the Orders of Parma and Piacenza, have had the goal of covering and expanding the broad program of issues, interests, and new perspectives regarding the discipline and profession of architecture: training and upgrading, internationalization, promotion and dissemination of studies and research on the dynamics of transformation of building and territory, participation in public debates, the collection, coordination, comparison, and publication of information and studies related to the discipline.

The FAPP operates primarily in the areas of the two provinces, but also collaborates on a national scale. In fact, since 2014 it has been an active part of the Network of Foundations of the Order of Architects, encompassing the majority of the twenty-five foundations

scattered across the country. This collaboration between Foundations has the main cultural purpose of promoting architecture and the profession, but also the objective of bringing new joint projects into play.

Since its foundation, the FAPP has organized public meetings and initiatives both on cross-cutting and multidisciplinary issues and on the central problems of the city, the territory and contemporary architecture. Amongst the most significant have been the cycle of seminars "Fundamentals" which offered the public conversations on the relationship between Architecture, City, Cinema, Painting and Landscape. The theme of buildings and urban regeneration has been dealt with uninterruptedly by the FAPP through its two Orders. The program of activities called "Living the Forgotten City" focused on the reuse of underutilized, disused and abandoned buildings including both cultural sites and industrial buildings such as, for example, the San Francesco complex and the former Manzini factory in Parma.

Sharing the importance of the theme of building and public space renewal, the FAPP recently joined the program initiated by the National Network of Foundations of Architects on schools. It also brought its contribution to the Festival of the Right of Piacenza, on the theme "City of Participation, City of Exclusion".

Collaborations with local universities, in particular the Territorial Pole of the Polytechnic of Milan and the University of Parma have been further consolidated. More recently there has been sponsorship of a series of conferences called "Living the Landscape" organized by the Urban Center of Parma with the University of Parma, and the conference "The project of water territories and landscapes between emergencies and opportunities. Focus on the valley of the River Baganza" organized by the Polytechnic of Milan, Department of Architecture and Urban Studies.

As regards training and refresher courses, the FAPP is very active, in collaboration with the Orders, in scheduling and offering a constantly updated syllabus, in line with national guidelines and is as responsive as possible to the new roles and services that characterize architects' activities. One particularly sensitive node concerns internationalization, hence opportunities for architects to access and compete on the international professional market. The Observatory of the Architect Profession found, through interviews with representative samples, that about half of the architects were planning to work abroad, but at the same time more than half carried out their activities within the boundaries of their own municipality or province. So this is an awareness that has not yet been matched by reality.

The training of future generations of architects in a competitive international market is therefore a central aspect of the adaptation and evolution of all architects and of architecture culture itself. In this context, the FAPP recognizes the strategic importance of initiatives such as the OC International Summer School of the Polytechnic of Milan's School of Architecture and Society, Territorial Pole of Piacenza. For these reasons, it has supported the summer school since its first edition in 2010, rewarding, for each edition, the three best teams of students participating in the international workshop, which welcomes about 120 national and international students every year.

**Notes**
[1] CNAPPC – CRESME (2014), Osservatorio Professione Architetto.

# Politecnico Piacenza Campus and its International Summer School

*Guya Bertelli*

Since 2007, the Piacenza Campus of the Politecnico di Milano hosts the Architecture Master course (Sustainable Architecture of Multi - Scale Project). The academic curriculum of the two final years aims to train designers with a specific sensitivity to environmental architecture issues and it is devoted to sustainable design projects.

The creation of the International Summer School OC-Open City (2010) oriented to the design of "open spaces" in different scales of intervention, from landscape transformation to public areas and specific architectural components, was an important initiative in post-graduate studies with an international scope. The school is open to senior undergraduate, graduate (Bachelor and Master) and doctoral students from Italian and foreign Architecture, Engineering, Design and Planning Schools. The workshop is aimed to maintaining an open dialogue among different design specialties needed to face the problems arising from architectural, urban and environmental transformations, becoming a discussion topic and a brainstorming workshop where issues related to general development perspectives of contemporary habitats can be discussed. The wide consensus this initiative is receiving, both

inside and outside the academic scene, is attributable to the scientific reputation either in Italy and abroad of Politecnico di Milano, to the interesting format and to the fascinating culture present in the host city. Piacenza is, in fact, the ideal venue for an initiative focused on architectural, urban and environmental problems, thanks to the extent of its scenic, artistic and monumental, to and for the wide range of case-studies available, such as for its solid traditions in the building sector. Located in the fascinating premises recovered from the former city slaughterhouse, the International Summer School OC – Open City hosts each year tens of students, tutors and teachers from all over the world, to discuss the issues of architectural, urban and environmental design.

The School high scientific importance is confirmed by its intense schedule of lectures and public conferences with speakers of international renown in the field of architectural design.

**Piacenza as a topical case study**

The choice of Piacenza as seat of the International Summer School stems, from the analysis of its territory, an extraordinary case-study in terms of issues and topics related to architectural design and construction of public spaces in contemporary cities.

Using as essential references the architectural and urban planning projects being developed and drafted during the workshop (from the Structural plan guidelines for the Piacenza Territory Hinge) the International Summer School will discuss some of the significant urban themes according to the important problems of city transformation. The common denominator is the'architectural design of open spaces', which can be seen today as a'multidisciplinary practice', affecting several interconnected and closely related architectural scales: from landscape architecture to planning, from the architectural design of public spaces to architecture connections

architecture, from the design of architectural components to the study of contemporary aesthetic scenarios.

The particular attention to environmental and open space issues is part of a theoretical-operational debate, focusing on the promotion of architectural urban and territorial contexts in terms of sustainability and environmental impact resources. The aim is reach high levels of consonance, complementarity and integration among architectural and urban requirements and distinguish feature of the locations. This is achieved through a trans-scalar procedure, simultaneously drawing attention both on the whole and its individual components, enhancing their environmental value.

This value also results from "considerations on the concept of landscape as the product of a specific human attitude towards nature. The physical elements defining the environmental character necessarily interact with the history of the built-up area, where we can see how man has manipulated spaces, shapes and light in some specific

contexts, drawing the purpose of architectural design from the relation between environmental areas and material forces".

This consideration is all the more actual if it refers to areas likely to experience radical changes over the next decades and whose development process potential is as huge as its criticalities in terms of densely populated destructuring areas. Obviously in this sense the Piacenza territory is an interesting research laboratory to study, assess and apply operational'models'related to sustainable development, both in terms of the residential sector (consisting of heterogeneous residential systems) and of the designing of the public places, related with open spaces and deeply differentiated environmental materials that has increasing degrees of anthropization.

Therefore the International Summer School aims to become, in the medium term, a privileged partner of stakeholders, administrators and technicians as well as of the common population.

In fact, the workshop's weeks become, with the active

cooperation of the largest possible number of operating institutes and associations on the territory, an extraordinary occasion for the whole city to debate and discuss about its future. A debate not merely internal, but enriched as well by the creativity and competence of young students and the experience of lecturers, critics and professionals involved at different levels.

**International Summer School organization**
The International Summer School program includes:
1 - WORKSHOP
A daily workshop is applied to specific issues typical of urban and environmental architectural design on different scales, aimed at the quality and sustainability of habitat transformation processes. This workshop will be conducted in workgroups, under

continued supervision of tutors. The program includes three interconnected sections:
a- Landscape
b- Urban Space
c- Architectural Design
The three sections will deal with the different design intervention scales and respectively focused on the preparation of:
a- Territorial planning master plans (including one or several specific interventions: strategic

frameworks, complex nodes, infrastructural spaces), in a large and medium scale outlook;

b- Specific intervention projects (corresponding to individual cases: important public spaces, relational spaces, urban communication and representation areas), appropriately defined in their required spatial characteristics;

c- Design of characteristic architectural components, analyzed in depth their constituent elements (basic, complementary and ancillary) at a detail and construction specificity level, capable of implementing the qualities and values of the space.

For each of these three sections, each coordinated by a director, a "parallel internship" shall be opened, having congruent goals aimed to a closely coherence with the general issues proposed according to an integrated, interactive and inter-scalar architectural-urban-environmental concept.

2 - NIGHT CONFERENCES

A series of conferences and round tables held by designers and scholars of international renown, with the presentation of projects and discussions on current design issues in parallel with the basic communications held by in-house lecturers;

3 - DIALOGUE WITH STUDENTS

A series of dialogues by the presence of Masters of Architecture worlwide with the students.

4- "PARALLEL EVENING" ART – ARCHITECTURE – DESIGN:

A series of conferences with the goal to open links between architecture and other disciplines.
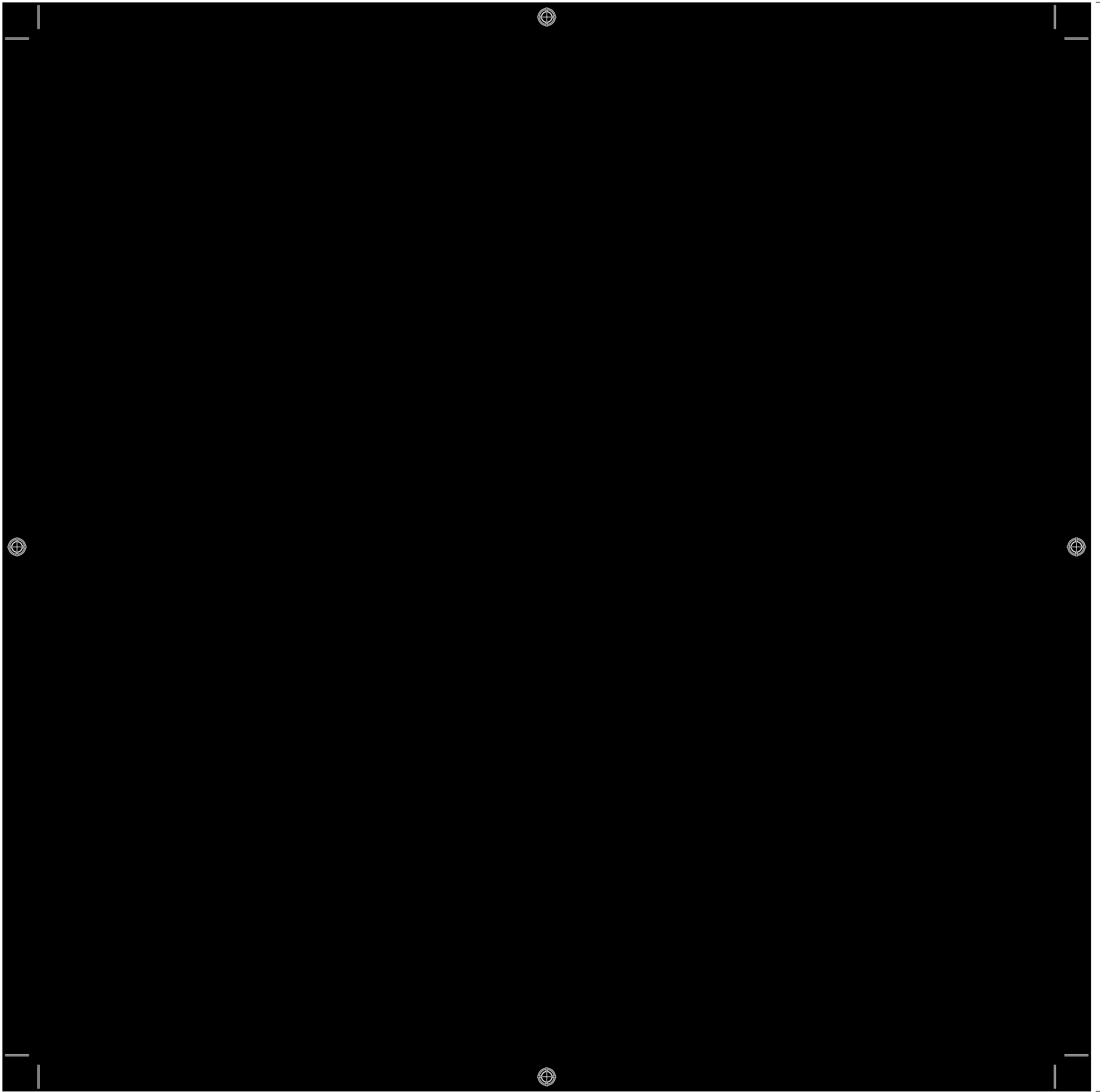
5 - MORNING LECTURES

Every week are programmed a series of architectural meeting aimed to the deepening of the specific theme of the Workshop.

6- CRITICAL REVISIONS

The Summer School has foreseen three critical revisions, with the participation of an International Commission. The work conducted in the design laboratory shall undergo progress reviews with the attendance of national and international key figures in architectural culture and a final results review conducted by an International Committee.

Open City Summer School 2014

BACKGROUND

# ARCHITECTURE FOR A CREATIVE CITY
## An experience for Piacenza Expo

**The theme and the context**

In order to give a continuity to the International Summer School and to be in touch with contemporary issues of urban and architectural debate, OC OPEN CITY is presenting for 2014-2015 editions a common program which, starting from urban creativity is opening itself to 2015 Milano Expo main event, with a constant relationship, both real and virtual, and through a speculation about contamination among architecture and resources' use.

In this line, the theme chosen for the International Exhibition «*Feeding the Planet. Energy for Life*» is a reference corner-stone, assuming the architectural and urban design as more and more tied with energetic issues and sustainability, in a wide sense.

2014 edition assumed words *Creativity* and *Innovation* as key-words. Specifically, the School (as workshop and as site and occasion of conferences, lectures and debates) has been focused to design an architecture oriented to be exhibited and showed, during Expo period.

But it's not just a question of design or detail or technological issues.

During International Summer School, the design of the architectural element were integrated in a complex process, rich of cultural references, which could be synthetized in the next points:

**Great event**

«Great events» (both exhibition and sport) are becoming, year after year, unique (and so rare) occasions for transformation and regeneration of cities.

The theory and the history of contemporary architecture would not be the same without

The Decumano, the main steret of Expo Milano 2015

the experience of Barcelona 1992.

Torino would not be the city that we can know today without 2006 Winter Olympic Games. In Expo 2010, Shanghai had a great amount of urban transformation that is unbelievable in contemporary Europe.

These are just 3 cases capable to communicate the significance of 2015 Milano Expo.

Discussion about these themes and about these dynamics can become for students involved in OC International Summer School a strong moment of consciousness and of comparison with International examples.

**Impacts on the city**

Relationships of the Expo area with the city are not just a topical issues, mainly about urban design, but also a discussion point in OC Summer School 2014.

One-million-square-meters area, completely surrounded by roads and motorways, so close with Milano city center, is a litmus test for the role architecture and urban design can recover in large European cities future transformations.

In 2007 Milano application the structure of the site (designed by 5+1AA) was characterized by national pavilions together with thematic ones and by a 200-metres-high skyscraper.

In the following concept plan (2009 by Boeri, Burdett, Herzog and MacDonough) the main axis (1.500 meters long for a length of 35 meters) was confirmed but a new idea was launched: not a sequence of pavilions, but agricultural fields and greenhouses.

The most innovative aspect of this idea was abandoned in the final project, with a water canal, 4-km-long, surrounding the Expo area, and a 20-meters-high hill, which is now under construction: it's a digital smart city, with a strong technological approach and with sustainable elements.

National pavilions are still the main point of the Expo and the host countries are ready to "fight" for the most innovative and identity architectures.

**Land-Water-Air**

Every student group involved in OC, guided by international teachers and tutors, was called to work about 3 main issues:

**Land**: connection with soil and ground, both in urban contexts – the city – and in industrial, agricultural or natural environments;

**Water**: relationship with the river, topical element of Piacenza territorial morphology, but

also with the canals that are spread and structuring the close agricultural fields;
**Air**: link with energy but also with communications oriented to the research and to the development of sustainable energies.
Projects were oriented to build thematic pavilions in different contexts and conditions.
In this way, the design exercise is never forgetting link between architectural level and the urban and landscape one, summarizing in the project itself, the wide complexity of our disciplinary field.

**A shared project**
OC International Summer School final projects are works, not only complex, but also shared and participated, able to unify, around the same design process, different professionals and figures: students, tutors, teachers.
But also some visiting professors, who were called for the occasion from different International schools: some of them are already collaborating with Politecnico di Milano.
In this way the final results were designs of the whole School of Architecture and Society at Piacenza Campus of Politecnico di Milano.
Words by Christine Losecaat, creative director of UK pavilion, recommended us a direction of research: "*We hope that the winner project is able to forecast a legacy - physical, virtual and made of experiences – to be used for future events all over the world*".

G.B.

# THE CREATIVE CITY
## a new urban thinking based on creativity

*Carlos Garcia Vazquez*

*A new urban thinking based on creativity: concepts*

**From the creative economy to the creative city**
The creative city concept is rooted on economy. The origin of it forwards to John Howkins, who gave birth to the notion of "creative economy". Its conceptual basis is very simple: given that the developed societies value novelty and innovation, and that creativity is the potential to transform ideas in products that can be sold, it has become an economic capital.

The development engine of the creative economy is the creative industry. Its first main source is art and culture: music, photography, architecture, antiques, craftworks, etc. The second source is media and entertainment industry: cinema-video, TV-radio, leisure software and computer games (one of the biggest allies of the creative economy are new technologies). And the third source is the creative business and the business services: publicity, fashion, design, publishing, etc. All these activities are part of the so called "quaternary sector", that have become one of the main pillars of the developed countries economy. In USA, the cultural industry employs over 10% of the population, and in Europe generates 2,5% of the GDP (more than the chemical industry).

The concept of "creative city" firstly appeared in 1989. It was proposed by Charles Landry in a report made for the city of Glasgow, and entitled "The creative city and its cultural economy". He highlighted on it the potential of culture to foster the economy of cities such as Glasgow, cities that had strongly suffered under the effects of the de-industrialization derived from the 1970s Oils Crisis. Landry quoted the case of Hay-on-Wye (UK) as an

Hamburg Philarmonie (Herzog & De Meuron)

interesting precedent. In the beginning of the 1960s, this 1,400 inhabitants Welsh border town, economically depending on a declining farming and agriculture experienced a revolution. In 1961 one of his neighbors filled his half-ruinous castle with second-hand books. Other people started to do the same with other obsolete buildings: the cinema, the fire station... In few years, the Cinema Bookshop became the second biggest bookshop in the world. In the early 1970s, the town had more than 42 bookshops and hosted a Literature Festival. Hay-on-Wye is today an international attraction, with 110,000 visitors per year, 19 hotels and dozens of cafes and restaurants.

The experience of Hay-on-Wye was pioneering. Nowadays, culture has become a strategy to compete in the global economy. It is specially true for the medium-size cities, given the preference of the global capital for the big metropolis, the only one that can reply its needs: lodge multinational headquarters and first range banks, lodge centers of political and economic decision, and have highly sophisticated infrastructures, such as first range airports. Though this global cities, New York, London or Tokyo, are the most studied by researchers and academics, in fact they represent a very small portion of the contemporary urban phenomenon. Only 14% of the world population lives in cities with more than 5 million inhabitants, whereas 62,5% lives in cities with less than one million. That's why, in this article, we will focus on the case of the medium-size cities and the use they are doing of the creative industries in order to compete in the global economic field.

**The creative class**
According to Charles Landry: "*a city suitable for factory works looks and feels different from one geared to encouraging people to be curious and inventive. In the one, people are seen simply as units of mechanical production; in another, as the key ideas and, thus, wealth generators*" (Landry, Charles, The Creative City: A Toolkit for Urban Innovators, Routledge 1995). In fact, the creative industries have their origin in personal creativity, therefore, human capital is essential, what makes a very big difference with traditional industrial cities. The creative industry is not a corporate centered system but a people driven one. That is why a creative city must give the protagonist role to the people, must encourage its citizens to work with imagination and to consume new ideas.

In the book The rise of the creative class (2002), Richard Florida defined the concept of "creative class", a human group composed by scientists, designers, teachers, architects, engineers, writers, artists, etc. people who produce forms and designs that the society

Hay-on-Wye, "book town"

consume. They have become the economic engine of the contemporary city. If in the 20th century the cities tried to catch economic activities that attracted workers, nowadays the cities try to attract this kind of people because they attract economic activities.

This new logic explains that the aim of the most ambitious cities today is to increase their "drawing power" over the creative class. The question is, what encourages it to live in one or another city? According to Florida, the answer is 3 Ts: Talent, Technology and Tolerance. In his book Creative City: dynamics, innovations, actions (2007), Maurizio Carta mentions 3 Cs: Culture, the city's cultural identity derived from its history; Communication, the city's ability to divulge information and involve its citizens in real time; and Cooperation between the city's inhabitants, who share common goals and actions.

In fact, it is a little bit more complicated. Laundry and Carta admit that there is a set of preconditions for a city to be creative:

1.- A strong leadership. Even if the creative city is based on an organizational culture that is non rigid, hierarchical and bureaucratic, but a system that works with horizontal teams, governance and citizens participation, leadership in the public administration is very important. Pasqual Maragall, former major of Barcelona, is a good example of it.

2.- A creative society. It means many things: human diversity, tolerance, civic pride, social mobility and a community spirit that fosters interaction through networking dynamics. In addition to that, it is necessary a critical mass of creative citizens that is in the right position of influence. They create what Carta calls "perturbation", a positive tension in the community that encourages it to overcome the present situation and work for a creative change.

3.- A critical mass of creative activities. Some authors call them the "multisector": a group of synergic activities like living accommodation, manufacturing, commerce, high cultural centers, etc. Normally, these activities are implemented by dynamic associations or micro-enterprises. They have the "know-how" to set in motion the creative process.

4.- Creative facilities. Especially important are those dedicated to culture, research and education (international schools, foundations, science parks, universities, etc.).

5.- A "glocal" orientation. In the creative city, identity and distinctiveness is important, but both things have to be globally oriented.

6.- And, finally, creative urban spaces. Face to face interactions create new ideas, products, services... That is why the built environment is crucial, the physical preconditions support creativity. We will focus on this aspect in the next points.

**The "creative milieu"**

A creative milieu is a place where a critical mass of entrepreneurs, intellectual, social activists, artists or students operate in an open minded, cosmopolitan context. It can be a building, a street, an area or a whole city.

A creative milieu has to fulfill a set of requirements in terms of hard and soft infrastructures. The "hard infrastructures" build the nexus between buildings and institutions (such as research institutes, cultural facilities, etc.). Support services such as transports, health and amenities, can also be considered hard infrastructures. We could say that it is the base of traditional urbanism: roads, housings, office buildings, iconic architecture, etc. As for the "soft infrastructures", it is a system of associative structures, networks and connections that promote the flow of ideas between individuals and institutions. They try to create a positive atmosphere, paying attention to how people meet, exchange ideas and network. They also generate positive mental associations of the city (Paris with love, New York with dynamism, etc.). Considering the sensory experiences in the city, soft infrastructures force to think psychologically about it. Finally, they project this atmosphere globally through iconic architecture, world events or "city branding". To sum up, and according to Landry, hard infrastructures are material and tangible, real and visible, quantifiable and calculable; while soft infrastructures are immaterial and intangible, symbolic and invisible and have to do with perceptions and images

*The creative city*

We will divide the analysis of the creative cities in two parts: creative urban places and creative milieus. As case studies, we will use interventions made in medium-size cities, and that have encouraged creative activities or behaviors

**Creative urban places**

The three main creative urban places are: the public realm, the meeting places and the

historic districts. Regarding the first one, public space develops creativity because allows individuals to go further the limits of his personal circle (familiar, professional, social). It is also the training space of tolerance to diversity. A creative public space should be a space that promotes interaction. A good example of it is the Schouwburgplein, designed by West 8 in Rotterdam in 1996. This square defines a space without pre-determined paths, a place where people can play or organize events according to their personal wills. Under the floor there are installations that provide water, lightening and power plugs. The pavement has different materials that hint different uses: the western side, paved with resin, is specially used by skaters; the eastern one, with a lighter and warmer wooden pavement, is used as a stay zone. There are four crane-like street-lamps, a reminder of Rotterdam's port, that the people can move thanks to a remote control situated on their basis. The result is an open space where people can move freely and implement their own idea of piazza. The design gets that people "discover sensations in an autonomous way". As for the meeting places, the second creative urban place we are considering, it refers to areas where creative people meet to talk and interact. They can be conference rooms, cafes, clubs... places like Boisdale, Maverick or Asylum in London, or Philosophes in Paris. Another example are the Hackesche Höfe in Berlin, a Jugendstil courtyard complex consisting of eight interconnected courtyards, designed by August Endel in 1906. Today, it contains 40 companies, cultural institutions, shops, bars, restaurants, clubs and residences. The first courtyard (Endellscher Hof) hosts the Chamäleon Cabaret, a cinema, and several bars and restaurants. In the second courtyard (Theaterhof) is the Theater Hackesche Höfe, as well as several architects offices. In the rest of the courtyards there are shops and art galleries.

Finally, are the historic districts. They are important because in these areas the European cities show their more intense distinctiveness, and creativity is closely tight to unique local characteristics and symbolic values. The idea here is exploiting their resources in a creative way, that is, don't look only at the monuments and explore aspects like cooking, clothing, leisure activities, subcultures, etc. The logo is "create something out of nothing", something that helps the world to identify a city with the creative industries. One example of it is the case of the Design District in Helsinki, located in 25 streets of its historic center. The area is a cluster of creative businesses that offers top-class Finnish design products. There are art galleries and museums (the Design Museum, the Museum of Finnish Architecture and Design Forum Finland, etc.), design studios, boutique hotels,

restaurants, showrooms, and more than 200 design and antique shops.

**Creative milieus**

The second aspect of the creative city that we will consider is the creative clusters. Clustering of activities, people and support infrastructures is important. The clusters create synergies between adjacent disciplines, stimulate competition, and bring buyers and sellers. The creative clusters can be divided in four main groups: culture, research and production, events and housing.

Cultural clusters are generated around certain artistic expressions: figurative arts and music, cinema and TV, architecture and design, etc. Can be created in 3 different ways: it can be an historically existing concentration of museums that are interconnected, like the case of the Museum Island in Berlin; it can be the result of an addition of new cultural buildings to areas where there already existed a world range museum, so creating a linear or zoning cultural cluster, like the Museums Quarter in Vienna, the Milla de la Cultura in Madrid, or the Amsterdam Museumsplein; or can be created from zero, like the Ciudad de las Artes y las Ciencias in Valencia, a 2 km long axis along the old Turia river bed, where six buildings dedicated to scientific and cultural dissemination have been built (the Palau de les Arts, an opera house; the Umbracle, a garden lookout point and parking space; the Hemisfèric, an IMAX cinema; the Museo de las Ciencias; the Ágora, a multifunctional space; and the Oceanogràfic, the biggest aquarium in Europe).

The research and production clusters are oriented to the creative industry. One of the most outstanding examples of it is the 22 @ District in Barcelona, located in the 19th century industrial area of Poblenou, nicknamed "the Catalan Manchester". This technological and innovation district spans along 115 blocks and 198 hectares. 56,200 people work in its 4,500 creative industries companies. About 31% of them are technology- or knowledge-based. City planning encourages this kind of activities with creative practices, such as giving these enterprises a surplus of building surface. However, instead of applying a territorial specialization model, 22@ employs a mixed model that favors social cohesion. The district has leisure and residential spaces with subsidized housing. As a result, the population in the area has grown 22.8% in the last years, passing from 73,464 to 90,214 inhabitants.

As for the event clusters, they are used to organize recreational-cultural events or festivals (sports, arts, trade fairs…). They can be concentrated in one only place, like in the case

of the Venice Biennial, in the Arsenale; or can be spread all over the city, like in the Documenta of Kassel. One of the biggest event clusters in Europe was the result of the Universal Forum of Cultures, celebrated in Barcelona in 2004. Its central plaza and the open space surrounding it forms a public area called Parc del Fòrum, and is now home to several massive events around the year, including the Primavera Sound Festival, the Summercase and the popular concerts of La Mercè.

Finally, the residential creative clusters are the result of the tendency of young artists, one of the main groups that conforms the creative class, to agglomerate in cheap and interesting areas near the urban center. In many cases, they are run down areas where they find low cost rents and suggestive spaces. In London, the residential creative clusters started in Soho, then past to Camden Town and are now mainly in the East End (Wapping, Tower Hamlets, Hackney and Hoxton Squares...). This logic of moving is due to the gentrification process triggered by the settlement in the area of creative groups. The increase of rents forces young artists to move away. From the planning point of view, therefore, it is key to maintain low-value uses and avoid gentrification. An example of how to do it is Temple Bar in Dublin, an area located on the south bank of the River Liffey. In the 18th century it was the centre of prostitution in the Irish capital. Its unfashionability saved it from destruction during the 1960s. In the 1980s, the state-owned transport company proposed to demolish the area in order to build a bus terminus. While that was in the planning stages, the purchased buildings were let out at low rents, what attracted small shops, artists and galleries. Finally, the protests of residents and traders led to the cancellation of the bus station project. In 1991, the government set up a not-for-profit company to oversee the regeneration of Temple Bar. Dublin city council gave artists long term leases in city owned properties designated for artists use

**Obsolete spaces as creative milieus: waterfronts and old production areas**
Some of the projects we have just seen are located in previously obsolete spaces, like Temple Bar or 22@. These areas (disused land, natural environments, etc) are very important for the creative city because of its potentiality to be used for creative activities. They offer spaces at affordable prices and suggestive from the architectural point of view. That is why, today, the obsolete places are seen

as "areas of opportunity" in the creative cities.

There are two kinds of obsolete spaces that are especially suitable to be transformed in creative milieus: waterfronts and old production areas, mainly industrial. The first one are normally ports, and are especially interesting because of the attractiveness of water. After the 1970s Oil Crisis, the commerce reduced and other transport systems (railways, highways) started to compete with harbors in the transportation of merchandises. Many harbor installations were not renovated, and, after few years, they were out-of-date. Today, many of them have been transformed in creative milieus: Bilbao Riverfront, the Kop van Zuid area in Rotterdam, the Genoa historic port, the docklands of Liverpool, the Euroméditerranée area in Marseille, etc.

An outstanding example of the use of waterfronts to make a creative cluster is the Haffen City of Hamburg. A big amount of the buildings of this old port, one of the biggest in the world, have been transformed in cultural facilities. A former warehouse is today the International Maritime Museum; the old Fish Auction Hall, a media gallery; the Hammerbrook, a multi-purpose arena; while many other old storage warehouses are becoming top-end residences. Finally, and Herzog &

Schouwburgplein / West 8  (Rotterdam, 1996)
Hackesche Höfe (Berlin)
Landschaftspark Duisburg-Nord (Peter Latz)

De Meuron are building the Philarmonic, the future lighthouse of the Haffen City.
Also many old production areas have been transformed in creative clusters: the Nokia's Cable Factory in Helsinki, the Matadero in Madrid, etc. But, probably, the biggest conversion of an old production space have taken place in the German Ruhr Basin, an area of 800 km2 where 2,5 million people live. The IBA Emscher Park (1989-1999) transformed hundreds of heavy industry compounds, something done in a context of seminars, debates and media discussions. The objective was the creation of a research center on techniques to restore and manage polluted places. It is, degradation was used to create new products and markets. In this case, the idea of creative cluster was taken to a territorial dimension, with the creation of a green corridor engaging forests, mines, navigation channels, etc. Nowadays, and after the implementation of more than 100 innovative projects, the site conforms the biggest industrial cultural park in the world.
Several of these projects stand out. In the Gesundheitspark Quellenbusch in Bottrop, plants have been used to inspire sensual experiences, a way to help the rehabilitation of the outpatients of a nearby hospital. In Oberhause, the Europe's bigger gasholder, 120 m high and 67 m wide, became an exhibition center. And in the massive coal mine of Zeche Zollverein, consisting on 80 ha. and 20 buildings, Norman Foster built the iconic Industrial Design Center. But, probably, the most important intervention of the IBA Emscher Park was the Landshaftspark of Duisburg-Nord, designed by Peter Latz. This old steelwork experienced a soft transformation: almost nothing was demolished, the existing ruins were adapted to new uses but with very modest interventions. The gasometer, for example, became a diving center, the walls of the deposits became walls for climbing, and the old furnaces became small thematic gardens. The only goal of the intervention was making possible that the people could enjoy the place, but without telling them exactly what to do, only suggesting activities.

Creative economy, creative class, creative city... a new urban thinking based on creativity.
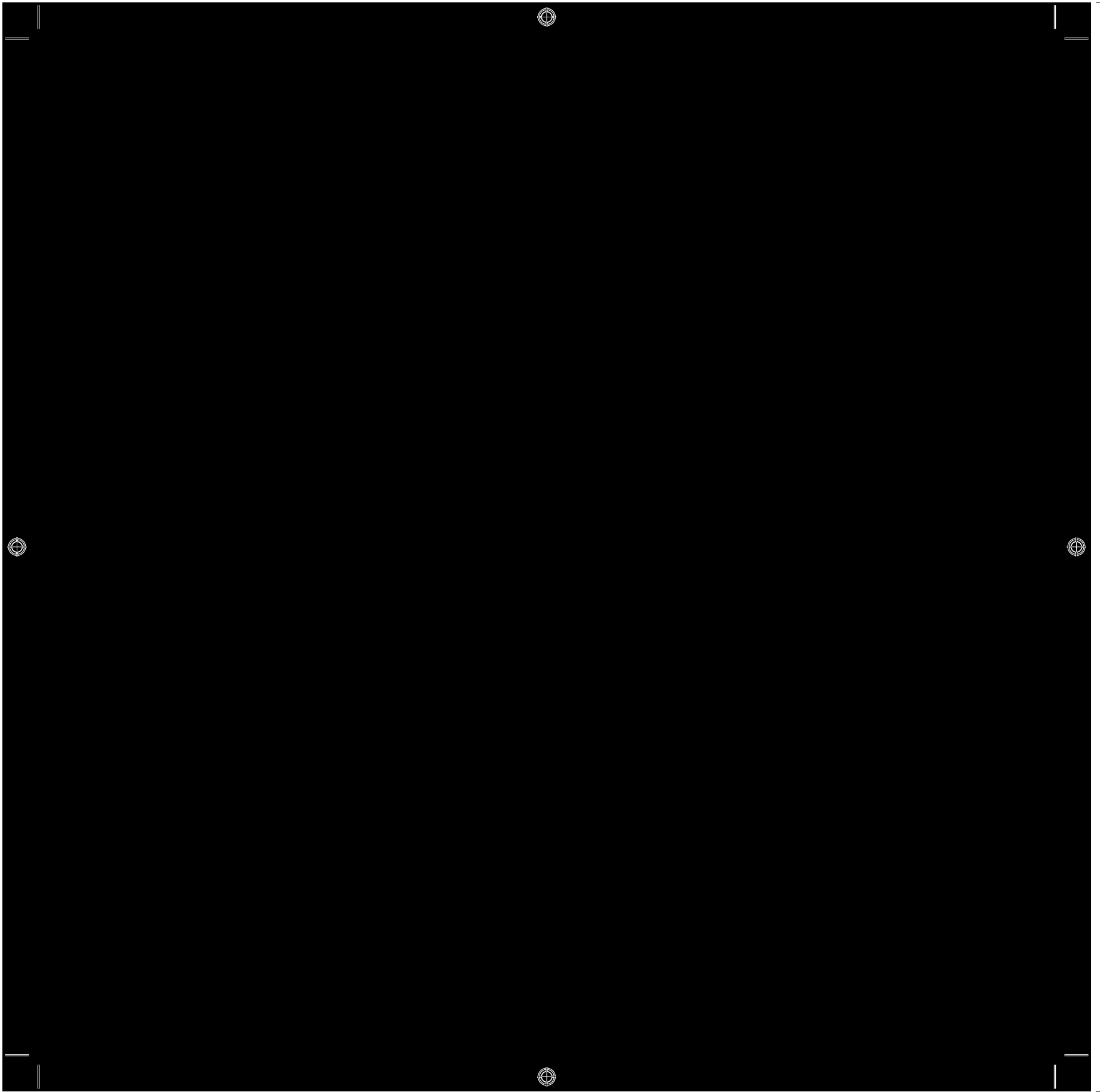
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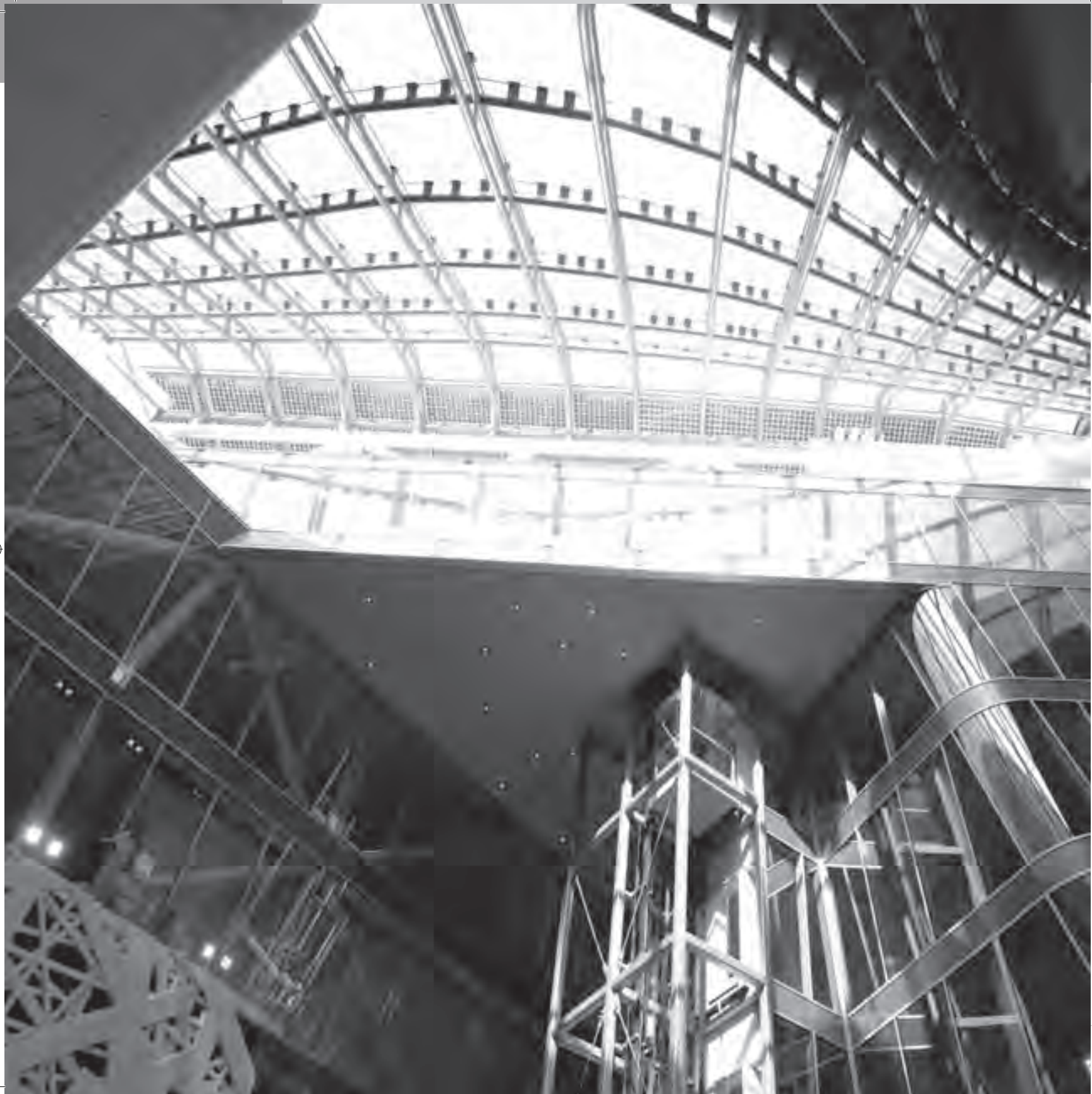
# PARADOXICAL AND EMBLEMATIC:
## Expo, a symbol of our contemporary age

*Michele Roda*

In our contemporary age, Expos (and other type of Great Events, such as Olympic Games) have been (and still are) extraordinary occasions for architecture and urban design to look for new visions and innovative shapes. It's happening – and it sounds like a paradox – in an historical and cultural period when, because of strong transformations and changes in the communication systems, Expos' original and 20th-century meanings (sharing experiences, goods and ideas) are progressively disappearing. Or, maybe, they're shifting into a new and more complex dimension.

You don't need to go to Shanghai (2010), Milano (2015) or Dubai (2020) to get in touch with last technological innovations or to know a different country experience about a specific issue. A click in your pc or tablet can be enough. From any virtual point or hot-spot you're able to read, to know, to study, to discuss about an enormous amount of topics, by-passing the traditional (and physical) limitations of your "being here".

But – and here it's the first paradoxical aspect – new conditions of our societies and our lives are not pushing towards a marginal role for this kind of Events. Void and useless moments? Definitively not. They're Great Events also by an architectural and urban planning point of view, and their importance is increasing more and more.

Looking back at the history of Expos (from London 1851, identifiable with the Crystal Palace designed by Joseph Paxton) we can find 2 different directions and strategies, that are representing the Expo's legacy and which are, in some cases, overlapping and hybridizing:

1. research of a "monument" or iconic architecture, something able to give, by an architectural point of view, a strong identity to the Event. Some of the most important and well known monuments built in the last 200 years are "sons" of Expos: Paris Eiffel

from Expo Milano 2015 - Inner courtyard of the Italian pavilion

Tower (1889), Barcelona Pavilion by Mies (1929), Bruxelles Atomium (1958), Montreal Biosphere by Buckminster Fuller (1967), Lisbon Vasco de Gama Bridge (1998), but also – just some years ago – the China Pavilion in Shanghai, built for Shanghai Expo of 2010 by He Jingtang, and later converted into the China Art Museum, the largest art museum in Asia, that aims to symbolize the Chinese architecture, with its shape pretending to be inspired by a Chinese roof bracket.

2. but Expo is also a unique occasion to transform part of our cities, sometimes very strategic ones, both by their quality and by their dimensions. Results of these "strange" development processes are not always positive. Last editions in Iberian countries (Seville 1992 and Lisbon 1998) can be read as opposite impacts of Expo transformations: the Portuguese capital has rediscovered a part of its sea-front, involving it in the urban dynamic; in Andalusia main city instead, Expo area became in few months a sort of "no-mans-land", without any good connections with the surrounding urban tissues and social forces.

Words by Carlo Olmo and Linda Aimone - in the book "*Le Esposizioni Universali. 1851-1990: il progresso in scena*" (Allemandi, 1990) – are focusing about some topical points stressed by Great Events and able to impact on architecture and urban planning: "*Through history of exhibitions, it's maybe possible to read, at least in a part, an emblem of the society in the second half of the XX century. […] It's an architecture with a symbolical and inward-looking character, that usually is condensed into an unique large-scale building, a communication object which, as a sculpture, is developing a relationship with the urban tissue so shattering to push a vision oriented not to its use and function but to itself as a sign*".

### 1. Iconic value

Expos' results are usually strange architectural objects, landed (apparently without mother and father) in some parts of a no-man's-land, without links and connections. And maybe it's exactly in this de-contextualization (by a spatial and temporal point of view) that Expo pavilions are finding its most intimate essence.

"*The blurring of the differences between here and there effected by globalization, happened with time in Coupland's post-era condition, with the result that the distinction between today and yesterday has evaporated. Everything is here and now. It is tempting to see the digital revolution as the great equalizer, as the destroyer of distance in time and*

*space. The Internet certainly plays a big role in the experience of this permanent here and now, this lack of difference between centre (here and now) and everything that might be characterized as periphery (there and then). The Internet and globalization have made the world both bigger and smaller, and thanks to the anything goes attitude, many people no longer even care how they see this world, whether as bigger or smaller"*. Words by the Dutch critic Hans Ibelings, in its "SHIFT – Architecture after the 20th Century" (The Architecture Observer - www.architectureobserver.eu, 2012) are describing in an original way the contemporary characters of our societies, a condition that is strongly impacting also on physical level.

It's a world where architecture (at least, a part of architectures planned and built) seems to be strongly influenced by a sort of syndrome, described by Cino Zucchi: *"Contemporary architecture has the syndrome of "don't pass me by", as the title of Leonard Cohen's*

from Expo Milano 2015 - Decumano is the main pedestrian covered street
organizing Expo layout and structure

*song*": architects are worried about effects they can produce with their projects. About sensations and perceptions they are able to cause. And Expos are great occasions and opportunities to feed this kind of anxiety.

For sure it isn't something new in the history of architecture. We can remember Robert Venturi and his bombastic and revolutionary "*Learning from Las Vegas*", published in 1972 together with Denise Scott Brown and Steven Izenour. In a process of an image-oriented appropriation of the history and of research of a new architectural symbolism Venturi's theory is eclectic and oriented to an affirmation and aesthetical overvaluation of a city as Las Vegas, contradictory emblem of the Sixties and the Seventies. Here is a nodal point of the development of architecture towards a stressing of iconic value and interpretation of some shapes: the duck shaped building where you can buy fried duck, taken in Las Vegas and published in the book, can be interpreted as the symbol of a change. And so the sketch "*I'm a monument*", which is marking an era: what is a monument? What is a symbol? What is an icon? For sure, from the Seventies, the idea itself of iconic architecture is strongly developing and changing.

A building has an alternative dimension which is parallel to the physical one, able to bypass its own limits, to be seen also in a virtual way. Potential interpretations are many, as *open work*, creations that allow a sort of completion by the viewer, that permits a multiple understanding, as theorized by Umberto Eco. The communication revolution of the last 20 years has further enhanced this point, which is now becoming the main character of some buildings. For sure it's happening with Expo pavilions.

### 2. Long-period VS ephemeral occasion

The discussion about Expo and other Great Events is usually about their own contradictory condition: Expos are ephemeral occasions, some weeks or some months long, but with a vocation and an impact so strong and wide to overpass temporal limitations.

Just to give an architectural and theoretical reference, *Teatro del Mondo*, designed and built by Aldo Rossi, for the first edition of Venezia Biennale dell'Architettura – in 1980 – was an ephemeral occasion and building (the emblem of ephemeral: an architecture without fundaments and bases, able to move itself in the water). But its echo travelled in the architectural culture in a so dense and important way that, during celebration of 2004 Genova Città dell Cultura (another Great Event), it was built and placed close to the new waterfront planned by Renzo Piano, the symbol of the regeneration process of the city.

But the special condition of Expos is also related with the different steps of a city development. Milano has decided to "use" 2015 Expo as an occasion to move itself (or maybe to sprawl) in the north-west direction, along Sempione axis, trying to re-link some interrupted urban morphology. But the short term from the assignment by BIE and the Expo opening is not enough to "build a new city", to finish a large-scale and territorial new design. 2105 Expo site sounds today as a sort of citadel, with very few connections and links with the surroundings.

Legacy of Expo (such as a final and historical evaluation about positivity or negativity of the Event) depends by the ability to make this special site a part of the future city. For sure, it's one of the most critical aspect of Great Events, as remembered by Peter Eisenman, in a recent interview during a visit in Milano: "*This is the only Italian modern city. Venezia or Roma are wonderful sites but they seem to be museums and not cities. Here instead you can meet a vivid reality, able to over-pass its enormous cultural heritage. Expo is something important but you're wrong thinking it as a defining moment. Cities are planned and built with long times. Expo is few months long, it cannot transform in a radical way. Instead you need to start from typological lectures of the city, they're the real identity character of Milano architecture*".

So, a different position sounds more coherent and serious: Expos are topical situations, but mainly in a virtual and communicative dimension. Nelly Wenger was the director of Expo 2002, the 6th Swiss national exposition, and she was very clear about the topic: "*An exhibition has to be ephemeral, it has to be like a dream".* Exactly in that edition of Expo, Coop Himmelb(l)au experienced, in Biel/Bienne (one of the 4 sites of Expo.02), an integration among archetypical elements of a permanent architecture with the ephemeral character of an exhibition: their 3 towers into the lake can be seen "*as signs of power and symbols of freedom. They are also architectural archetypes, erotic signals of the human desire to be the monarch of all I survey, as shown in the parable of the Tower of Babel*". But, meantime, they are "*giant signs by day and experienced as sculptures of sound and light by night, thus emphasizing the vivacious transistor-like character of the Expo*". So, something to be lived just for a short-term period, in a very special moment.

This not-permanent condition is also the best way to look for innovative shapes and images, such as environmental works of art by Christo and Jeanne-Claude. In these extraordinary experiences (as extraordinary are the Great Events we're discussing in this text) it's possible to rethink the balance permanent-ephemeral: "*I am an artist, and I have to have*

*courage – Christo says - Do you know that I don't have any artworks that exist? They all go away when they're finished. Only the preparatory drawings, and collages are left, giving my works an almost legendary character. I think it takes much greater courage to create things to be gone than to create things that will remain"*. In Great Events, architecture is closer to artworks than to the city building and construction. So, we can talk of a lighter architecture where traditional categories are over-placed and left behind. Ephemeral condition means also superimposing: containers can be seen as a symbol of our era. But changing and transformable situations give also new possibilities for a real sustainability, intended as an action without compromising future generation's possibilities and
Expo are occasions to test and to verify some innovative ideas. As in a shop-window they're able to show themselves in the world bypassing the traditional and physical limits and boundaries.

from Expo Milano 2015 - The American pavilion with its green façade

### 3. Enclosures VS regeneration

Expos' main architectures are close inside rigid and limited enclosures, such as in the Milano site. But Expo pattern is usually indifferent to the shape of the existing city and to the future of a site, ready to be dismantled at the end of the Event. Sot, the nature of Expo is a festival one, where the performance and the ability to influence in a wider level are prevailing. It's a form of the so-called flexible city, that we can describe with these highlights:

- Modification indifferent to temporal periods, able to accept the change
- Reversibility: expansion and contraction, that means also regeneration of the soil
- Adapting the function to the contingent needs

Expo Shanghai area, 5 years after the Event conclusion, is still a question mark. For sure the Chinese Expo (spread over an area of 5,3 sq.km., with 242 pavilions, visited by the enormous quantity of 70 millions of people) reached one of its goal, to "use" the great event as a way to improve infrastructures: in the period 2005-2010, 7 new lines of metro were opened for a network covering 467 km and new terminals in both airports were built. But, nevertheless a precise strategy - oriented to re-use the whole area, which was a re-urbanization of brown fields - was developed, we cannot talk about a success by an urban point of view. It's also related with the strong difficulty to integrate Expo areas inside existing tissues.

In his book "*L'ultimo hutong. Lavorare in architettura nella nuova Cina*" (Saggi Skira, 2009) about his experience in China, Vittorio Gregotti discussed also about the contamination of the so-called festival architecture, starting with the case of Pudong (the new business district of Shanghai, characterized by an high density and a polycentric structure): "*From Pudong building, architectural acts seemed to be intended as an attempt to involve China into the global market competition. This demonstrative action, which is haughtily nationalist, seems today to be so relevant (mainly in the International fair occasions, such as Expos and Olympic Games) to stimulate – as emblems of a conquered power – architectures which are designed in order to imitate the aesthetical and technical freaks of Western in fashion archi-stars, denying any specific characters of the conditions and, apparently, any specific cultural tradition*".

For sure the Chinese reference sounds to be not equivalent with Milano conditions and perspectives, at least by a quantitative point of view. Rho area, chosen for Expo village, is a sort of island delimited by Fiera and a dense infrastructural system. Pedestrian,

environmental and landscape connections with the city and with the territory were, step by step, abandoned and re-dimensioned for different reasons, mainly financial and political ones.

Also just focusing about the site, we can read – in different steps of development – a progressive change of strategy. In 2007 Milano candidates itself to Bureau International des Expositions (the intergovernmental panel, made of 157 member states, organizing World International Expos) with a surface covered with "traditional" pavilions, but also a 200-metres-high skyscraper, representing the iconic sign. After the decision by BIE, the original idea was radically transformed and refined in a masterplan (developed from 2008 to 2009 by Boeri, Burdett, Herzog and MacDonough), characterized by the idea of a global vegetable garden: not pavilions but agricultural fields and greenhouses. It was an innovative idea for an Expo, but it was radically changed and transformed in the final design (built and opened on May the 1st, 2015) which recovered "traditional" pavilions, much more appreciated by countries participating, ready to "fight" for the most iconic architecture. The Expo site is limited by a water canal, 4-km-long, but not very visible, a sort of not-presence; the internal structure is quite similar to a Roman *castrum* with *cardo&decumano*: the main axis is 1,4-km-long, a broad *boulevard* comparable in size to the Ramblas in Barcelona ort the Champs Elysées in Paris. It pretends to be a digital smart city, looking for sustainability, technology and virtual connections. It's not very clear what's happening after October the 31st, 2015, when Expo gates are closing at night for the last time. Half of the area is becoming a huge park/garden, as already ratified in the planning  documents, in compliance with municipal and territorial regulations. For the other half, last documents are suggesting a transformation into a sport-oriented zone with hotels and other services. But Expo area future is going to be a future battle-ground for politicians and economical forces, from November 2015.

A future that is not just physical but that can be interpreted also in a virtual way. Words by Christine Losecaat, creative director of the UK pavilion, presenting competition for architectural design, are helping to understand a topical point, the local-global balance in this type of Events: "*We hope that the winner project is able to forecast a legacy - physical, virtual and made of experiences – to be used for future Events all over the world*". So a project for Milano, in a site that is meantime part of the city and autonomous island, looking to global conditions.

*To design locally thinking globally.* This synthetic slogan is important considering also

that new millennium Expos (Milano 2015 is the 4th edition) are shifting their main horizon towards an ethical and sustainable background. Their themes and titles are clearly explaining the cultural background:

2000, Hannover (Germany), *Human Being- Nature – Technology – Energetic and Space Economy*

2005, Aichi (Japan), *Nature Wisdom*

2010, Shanghai (China), *Better City, better Life*

*Feeding the Planet, Energy for Life* (title chosen for Milano edition) is pushing to open a new cultural dimension. It want to discuss about some fundamental aspects of a complex system made of nature and society. The food is seen and interpreted as a key-factor and a corner-stone. Architectural, urban, environmental and landscape design has to work towards some qualitative goals, looking at food questions (so, covering a very wide field) as a strong opportunity to re-size and to re-balance our society, both by a cultural and physical point of view. This should be the most important legacy of an event that otherwise is becoming just a small-perspective occasion.

## 4. Symbol of cultural plurality

Internationalization is a key-word of our contemporary era. Expos and Great Events are also occasions for communication, to be read and interpreted as fair-circus. And architecture can become a tool.

Also about this point, Hans Ibelings - in the book previously quoted – writes clear and focused words: "*The cultural dimension is also under pressure in another way in this Digital Age, in the speed with which architecture as image is disseminated (what holds for all the other media also holds for architectural media). The latest rendering programs have also spawned a fast architecture that is ready to be presented to the world in beautiful, friction-free images even before it has been properly thought out. Compared with the financial world, architecture is always extremely slow. Construction takes so much time that bull-market dream projects can easily turn into nightmares in the subsequent bear market. The turnover rate of architectural images is now exceptionally high, however, thanks to globalization and the new media. The (transient) flashing images seldom show a project in its entirety, from concept to detail. This flash architecture is to construction what high-frequency trading is to the transactions of a jobber sitting in a stock exchange with a telephone clamped to either ear. They comprise their own reality. In flash architecture*

*the creativity, time and effort that have been poured into it are compressed into a few images that briefly reverberate on all the international websites only to make way for the images of the next project, which then enjoys a few hours at the top of the list. The visual culture that has dominated architectural culture since postmodernism is thereby accelerated and architects, willingly or not, become less and less structural engineers and more and more engineers of images and fantasies, in other words what in the world of Disney are known as imagineers. On the Internet, the ever-burgeoning volume of these architectural images constitutes a visual plastic soup that permanently pollutes the digital information oceans*". The dimension, described by Ibelings, is the contemporary one, and Events are laboratories to stress and to highlight transformations of architectural communication and debate. Mostly at an International level, where national characters an identities are disappearing in a world (or a society) with (apparently) few borders and weak limits. In this line, we can read issues and title of next Expo, to be organized in Dubai in 2020 (opening on October, the 20th): "*Connecting Minds, Creating the Future*". Sheikh Mohammed bin Rashid Al Maktoum, Dubai Ruler and emir of Dubai, supporting his country candidature, said: "*In today's highly interconnected world, a renewed vision of progress and development based on shared purpose and commitment is key. While a single human mind, an individual country, or a specific community is both unique and remarkable, it is by working collaboratively that we truly advance*".

International dimension of Expos is also influencing its own architectures and our ability to comprehend and to discuss about them. This aspect seems to be the most interesting one of Great Events: sharing experiences, communicating them, "using" an international stage to stimulate and to push best creative energies proposing solution to improve our lives, in a very changing and liquid condition. And improving new and innovative spaces of our lives, as a world society, without boundaries, without borders.

from Expo Milano 2015 - The Italian pavilion is the only one intended to remain after Expo's closing

# EPHEMERAL vs ETERNAL
## the Architecture of Pavilion

*Marina Tornatora*

Instability, surprise, mixture, confusion[1] seem to be the factors characterizing contemporary architecture increasingly affected more by the iconic value of the building than the sense of dwelling and living.

This tendency orientates the project towards a performative dimension seeing the predominance of exteriority and superficial aspects versus the founding values of architecture.

In many cases a distorted idea of innovation emerges without real implications as regards its spatial and structural features, a distortion which has determined the loss of the theoretical and implementation realms of the project. It does not show any resemblance to the lofty idea of *aesthetic society* put forward by Filiberto Menna [2] and draws on the hypnotic surplus value of spectacularization.

In this process the *Museum* and the *Pavilion* are project themes that more than others offer endless possibilities of semantic exploration and expression of the new pervasive tendencies.

Therefore, an in-depth study of the Pavilion, very common down the history of the architectural and artistic thinking and at the same time being *Space of art/Art of Space* [3], allows us to better fathom and rethink the transformations of the ideation process underlying architecture nowadays. The reflection goes beyond the significance of Pavilion as a mere container and conceives it as a temporary space of knowledge, a magnet epitomizing mutations of architecture and art, an ephemeral body representing the inspired act of materialization of an *idea of space*, which can defy time and become an eternal and permanent work in memory.

Le Corbusier, *Philips Pavilion*, Bruxelles 1958

### Origins and Archetypes

The ephemeral nature of Pavilion can be tracked back to the construction concept of *tent*, archetype of temporary architecture not so much owing to its diverse realizations in the nomadic people tradition as for its being the highest expression of lightness, flexibility and adaptability.

This hypothesis is confirmed by the set-up of the Turkish stand at  1851 World Expo created by Gottfried Semper, which was a simple *tent* inside the Crystal Palace planned by Paxton, as a result of Semper' s studies on relations between matter and processing techniques. The clear connection with a tent is closely related to Semper's considerations on the intertwinement between architecture and weaving art confirmed by the etymology of the word weave deriving from a Greek word containing the root of "knot", "link" and echoing *textum* (text). Moreover the German word *Gewand* (fabric) is a compound of *Wand* (wall). Semper's idea of space is based on a sharp distinction between the structure and the shell's parts meant as single and identifiable elements under the same construction

Joseph Paxton - Crystal Palace, London 1851

principles as Crystal Palace with clear reference to Caribbean hut.

The tent solution as structure for temporary set-ups is common in the history of architecture as witnessed by the *Description of the City of Alexandria* by Callissino from Rhodes, mentioning a Pavilion, called tent, for Ptolemy II (308 BC – 246 BC) and a theatrical procession, called *Pompè*. The Pavilion and the procession are parts of a "set-up-event" realized for celebrations and triumphal parades which appear in the Roman Age, as *Triumphi*, down to Renaissance.

Thanks to Renaissance parades, the special ability to create well-outlined temporary urban spaces within the city, among which the one developed in Venice in 1574 for the celebrations welcoming Henry III king of France and Poland, was acquired. The best architects in the city worked on the event set-up, such as Veronese and Tintoretto, designing structures recalling the Roman history, as well as Palladio,

thanks to whom the emblem and symbol of Venice was heightened by a temporary Loggia.

If rites, habits, and occasions have experienced natural changes over the centuries,

Toyo Ito – Serpentine Gallery Pavilion, London 2002

today many events still call for the invention and realization of ephemeral structures, temporary set-ups, and frameworks closely related to the tradition of Roman *Triumphi* and Renaissance/Baroque parades.

As it is shown especially in some engravings and paintings, down the history ephemeral architecture has been elevated to the culturally noble rank of *stone architecture*. The archetype of *tent*, like the one of Laugier's *hut*, has a prototypal function from the figurative and structural standpoints. Thanks to its fast construction and use it is not only a solution to meet a human need but also the pre-eminently original form of impermanent shelter as meant by the Italian word *allestimento* (set-up) whose etymology means "to be quick".

In the light of these considerations the prefabricated iron and glass framework of London Crystal Palace (1851) can be seen as a big temporary tent set up in Hyde Park embracing the question of architectural form in the perspective of the expressive function of technical knowledge filling the gap between structural rationale and stylistic approach to architectural language.

The exceptional measurements of Paxton's project – about 560mx120m – make the space of the structure endless emphasizing the idea of a big ephemeral shell enclosing an enormous void which conglobates

Angelo Mangiarotti - IRI Pavilion, Genova 1963
Alvaro Siza, Portugal Pavilion, Lisbon 1998

different and numerous indoor stands. The configuration of the exhibition space imbued with innovative technology, makes Crystal Palace a paradigmatic architecture as well as a benchmark for the pavilion projects in the later world expositions, such as *Le Galerie des Machines* in Paris (1889). A similar exhibition space design can be recognized in the *Pavilion of Modern Times* by Le Corbusier (1937) as well as in the United States' one by Buc Minster Fuller in Montreal (1967). Also in these cases the theme of Pavilion is modulated in a one-room space through a construction technique which has a profound communicative significance according to the principle of big exhibit boxes even if unlike the latter ones the structure is characterized by the vertical extension of its framework containing the different stands.

The same spatial concept underlay Toyo Ito's pavilion in 2002 in London *Serpentine Gallery*. The project, meant to make the architecture's construction systems visible, envisages an open plan space without columns and orthogonal grids and defines a big square aluminium and glass *tent* with a flat roof supported only by the lateral bearings. The framework consists of a grid of steel flat bars intersecting up to the roof, which conveys the idea of strength. The criss-cross of the white lines generates an apparent lack of geometric rules, a surprising and hybrid complexity perfectly calculated and measured by the

Sol Le Witt with the Wall drawings, 1968
El Lissitsky, Proun Camera, 1923

algorithm of a cube, experimented by Cecil Belmond, which expands while rotating and results in an unexpected shape. The color used highlights the pureness of the space in relation with the green of the park reflected by the glass panes.

The list of the Pavilions that clearly recall the archetype of the tent is long. Surely it is worth mentioning the *IRI Pavilion* by Angelo Mangiarotti (1963) at Genoa Sea Fair as an example of style and elegance and the more recent Portugal Pavilion by Alvaro Siza (1998) at Lisbon Expo, sublimely symbolizing a nation with its big velarium and sophisticated, though not ostentatious, technological experimentation.
One more example is the *Padiglione del Giappone* (1992) by Tadao Ando for Seville Expo, a big canopy whose provisional essence is revealed by the realization process from set-up through dismantlement to reconstruction. The meaningfulness of the wooden structure results from the reinterpretation of traditional Japanese architecture's design and its enrichment with metal components.
The frame canopies of the *German Pavilion at Montreal World Expo* (1967) by Frei Otto as well as the later project at London *Serpentine Gallery* by Zaha Hadid (2000) seem to revive the tent icon like the concrete shell of Brussels *Padiglione Philips* (1958) by Le Corbusier. Far from the manifesto intentions recognizable in the project for the *Esprit Nouveau* at Paris World Expo in 1925, Brussels Pavilion is a multidisciplinary work involving the musician and mathematician Iannis Xenakis, the film director Philippe Agostini, and the composer Edgar Varese.
The *Electronic Poem* featuring curves and parabolic surfaces as translations of specific harmonic mathematic proportions mirrors the sinuosity of the tent frame's reinforced concrete shell. A hypertechnological object whose space becomes a hypertextual environment of acoustic-visual experience, a cocooning theatre of sounds and lights.
Still today Le Corbusier's work and its research pathway offer key contributions to pavilion projects.

The series of Pavilions that Peter Behrens realizes for AEG Industries are based on a different concept. The stereometric volumes show sense of measure and classicism without veering into Neoclassical affectation in spite of  the clear-cut linearity characterizing the surfaces.
In particular as far as the *Deutsche Schiffbau-Ausstellung* Pavilion in Berlin (1908) is

concerned, Behrens borrows many elements from the history of architecture such as the use of the octagonal plan drawn from Saint John Baptistery in Florence consistently with a precise  strategy of assigning a solemn role to industries, consecrated and celebrated through the realization of a religious *temple*.
Many examples of Pavilions conceived as classical monuments have appeared down the centuries, from the *Austrian Pavilion* by Josef Hoffmann at Cologne *Werkbund* (1914) to the more recent *Portugal Pavilion* by Alvaro Siza at Lisbon Expo (1998).

**From Art Space to Technological Temporary Installation**
Due to its ephemeral essence the Pavilion is a peculiar and atypical structure in the realm of architecture that, tending to satisfy its everlasting intimate need to defy time, adopts it as a space for incessant experimentation and regeneration.
With its innate provisional essence it is the concretization of an idea which is still in-embryo *thought*. Furthermore, its 'lightness almost bordering on evanescence, confers it the special quality of ephemeral architecture capable of eliciting emotions through an effect of suspension, impermanence, and fluidity' [4].
The ephemeral character of a temporary addition, in Purini's words, lies in the representation of the *concept* in an icon translating an absolute principle unaltered by its context. From this standpoint it can be seen as an *acid test* with a very strong  symbolic significance.
Besides, the fast realization of Pavilions and stands turns the ephemeral dimension into aesthetical category facilitating the comprehension of the installation-art-architecture nexus in which art, as Germano Celant [5] says, becomes not only fading out vision but also medium between space and object. The latter one should be exhibited rather than represented. The Pavilion synthesizes the ambivalence between architecture and art as well as their controversial relation. Therefore, on one hand exhibition spaces and museums invite to reflect while on the other hand they show an eternal conflict stirring intense debate as evident in the works of many artists and architects.  In this light the considerations of Donald Judd, Daniel Buren, Frank O. Ghery, Cesar Pelli at the symposium on the *Relationship between Art and Architecture* in Santa Monica (1989), mark a radical change going beyond the pictorial aspects towards a symbiosis with the architectural shell. 'I wanted to realize how walls and place could become parts of a still visual body. Then I got aware that architecture is inseparable from the question' [6]. With those words Daniel Buren starts the same process of spatial dynamism of art as the one in Neoplasticist

view opting for art and architecture blend in *Plans*. Contamination was explored also by Constructivism and Suprematism in El Lissitsky's *Proun* by means of suspended installations in an attempt to expand painting in space, among which 1923 *Proun Camera* most shows tension beyond the *wall* substance. 'The canvas has become too limited for me [...] I created the Proun to open a gateway from painting to architecture' [7].

The *Planiti or Arkitecton* by Malevic, 'absolutely abstract structures without any specific functions imbued with *architectural suprematism* are also proposed for fabrication' [8]; besides Tatlin's *Counter Reliefs*, Rodcenko's *Spatial Compositions* abandon the old stylistic codes and espouse art contamination.

Along the narrow pathway between art and architecture many artists have worked since the Sixties among which Sol Le Witt with the *Wall drawings* (1968), mixing the work of art with the architectural context, and the *Isometric Drawings* of cubes, pyramids, and parallelepipeds marking a switch to tridimensionality. On the other hand Donald Judd in the text *Specific Objects* dated 1965 stated that the painted surface has an illusionistic

Luciano Baldessarri, Breda Pavilion, Milan 1952

nature and drives to make simple tridimensional objects organized in modular and spatial sequences.

Also Jannis Kounellis moves beyond the bidimensional boundaries around space rethinking floors, walls, and window as if they were *theatrical cavities* while Graham builds two pavilions for Kassel *Documenta 7* setting two glass cubes in a wood as outdoor provisional shelters.

In *Concetti Spaziali* (Spatial Concepts) by Lucio Fontana, the canvas expands from its symmetric box-like dimension experiencing a dynamic and multidirectional development clearly visible in his *Ambienti Spaziali* (Spatial Environments), including the one for 1947 Milan *Triennale* where a muddle of 350-metre neon lamp encloses a visitable space, and *Ambiente ovale bianco* (Oval White Environment) for 1966 Venice *Biennale* on which Carlo Scarpa worked too.

Uninterrupted interferences among different arts have determined a gradual alteration of the way the architectural framework is perceived already supported by avant-garde

Fortunato Depero, Book Pavilion, 1926-1927
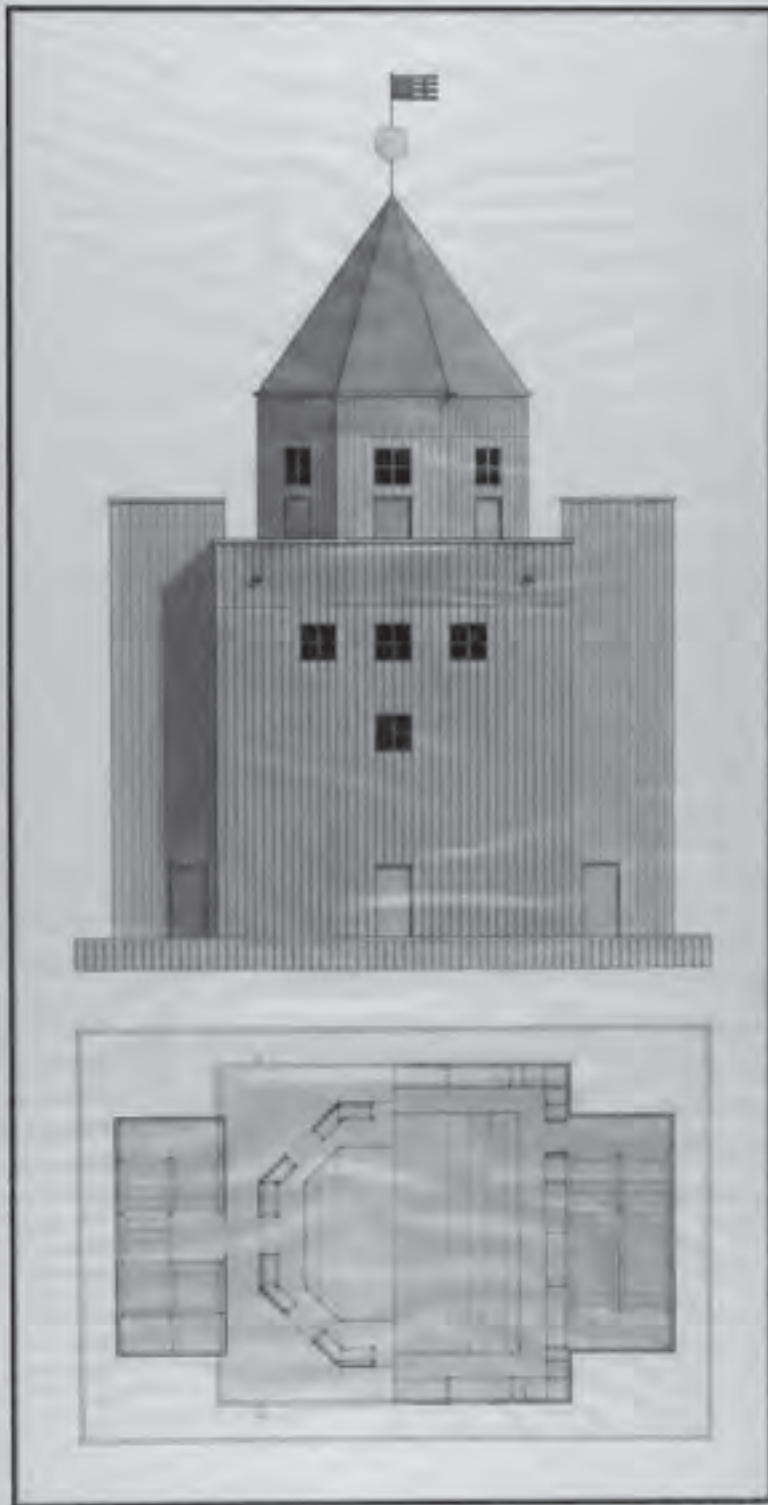
art movements with the works by Dan Flavin and Sol Le Witt.

Surely the contribution made by Claes Oldenburg and Robert Venturi, whose views postulates a relation between mass sensitivity and the object as a consumeristic product on city scale, must be kept into account. *Complexity and Contradiction in Architecture* (1966) and *Learning from Las Vegas* (1972) highlight the *pop* aspect: everyday life icon enters the architectural culture world.

The relations, overlappings, and intersections between architecture and other arts are recurrent and today more than ever the deviation to image, often resulting in the mere iconic impact of the work, involves a more visible contamination. That bears up the definition of 'short appearances and makeshift installations to convey conceptual and emotional interpretations' [9] without specific messages though ambivalent and impermanent. Architecture's skin is most affected by this attitude, becoming wall boundary and hypertextual display in the wake of the *Padiglione del Libro* (Book Pavilion) by Fortunato Depero (1926-1927), in which architecture fades into writing and becomes

Aldo Rossi, *Teatro del mondo*, 1979

communication means consistently with futuristic and constructivistic theories.

The intertwinement is recognizable in the *Labirinto dei ragazzi* (Boys Maze) dated 1954 realized by BBPR Group with Alexander Calder and Saul Stenberg for the 10th *Triennale* in Milan. On the contrary an emphasized mix with sculpture characterizes the pavilions by Luciano Baldessarri,  where the latter's expertise as a set designer and fabricator is shown. In particular Breda's one (1952) at the 30th International Fair in Milan features suspended and floating shapes whose sinuous design meanders with the visitors flow that becomes living and dynamic component of the architectural space.

 Architecture has increasingly lost interest in matter until today production opting for perishable *short-lived objects*,   such as billboards in our cities, suggesting a sense of degradability. Therefore, the design is absolutely temporary in a negative perspective.

'A hybrid function of impermanent addition and manifesto ambitiously meant to synthesize cultural value and usefulness' [10].

The *Teatro del mondo* (Theatre of the World)(1979) by Aldo Rossi seems unaffected by this fashion, being an  enigmatic and mesmerizing object and interpreting the ephemeral dimension not so much as a result of performative action as rather the celebration of a dumb classicism.

The De Chirico-style metaphysical tower defies time thanks to its essential layout and construction making the Theatre eternal. The search for refined simplicity reaches a real sublimation discarding the tension of contemporary architecture towards iconic, spectacular, and plurally declined communication.

On another front some projects show 'a shift of architectural aesthetics from the mere sculptural creation towards its value as a well of messages'. [11] The object is a transition of flows and information, a sensitive and reactive membrane ready to become either/both evanescent or/and connatural. The excess of shape dissolves in a more fuzzy and mutable nature.

The concept of architectural volume progressively vanishes leaving space to cloudy creations like the Pavilion by Sou Fujimoto (2013) at London *Serpentine Gallery*, with its abstract and semi-transparent structure, obtained through the intersection of myriads of thin white studs whose density is varied at the contours to host seats, shelters and different spaces where visitors seem to be suspended in void and the addition is at its most ethereal.

*Croatia Pavilion* for *Venice Biennale* in  2010 features the same space design. Built on an

existing barge by assembling forty layers of overlapping arc-welded net sheets it forms a solid. The different shapes of the levels generate exhibit spaces as gaps in the muddle of lines that, invisible from a distance, can be increasingly made out unvealing their varied density, transparencies, and perspective directrices with unusual and unexpected visual and spatial effects.

In the latest world expositions the strong intention to realize *mesmerizing* structures is consistent with the concept of architectural works as shells with a relational and communicative function.

Today the demonstrative value plays a different role in favour of a new idea of shell, considered as technological framework deeply affected by its environment and use.

The project design research focuses on signs and image whose iconic essence is translated into use-related value with an excess of informative and demonstrative function ensuing in manifesto-like Pavilions far from the ephemeral nature of temporary exhibition additions.

Besides, the new environmental and ecological awareness has oriented project design towards the concept of the architectural work as 'an *environmentally integrated entity* capable of making visible the living matter dynamics […], highlighting environment, […] to become *medium* in a constant search for adaptation' [12].

The building turns to a filter, membrane, transition, connection, and communication domain, 'mirroring the different aspects of the landscape, topography, local identity as well as their cultural connotations' [13]. Such is the concept embodied by the Pavilion for Hannover Expo (2000) whose main theme is 'man-nature-technology' relation.

The project drawn up by the Dutch architects MVRDV envisages a big technological structure with a lake and an island, a cutting-edge system of windmills for power production; a theater–auditorium protected from air by water *walls* connected to the system to collect rain water; a forest of twelve-metre trees and a garden on the ground floor.

Unlikely , the pavilion designed by Shigeru Ban in Hannover is made of cardboard tubes and fabric strings and with its three domes is the biggest recycled paper structure (72.8 m wide, 15.8 m high).

AAVV, Croatia Pavilion, Biennale di Venezia, 2010
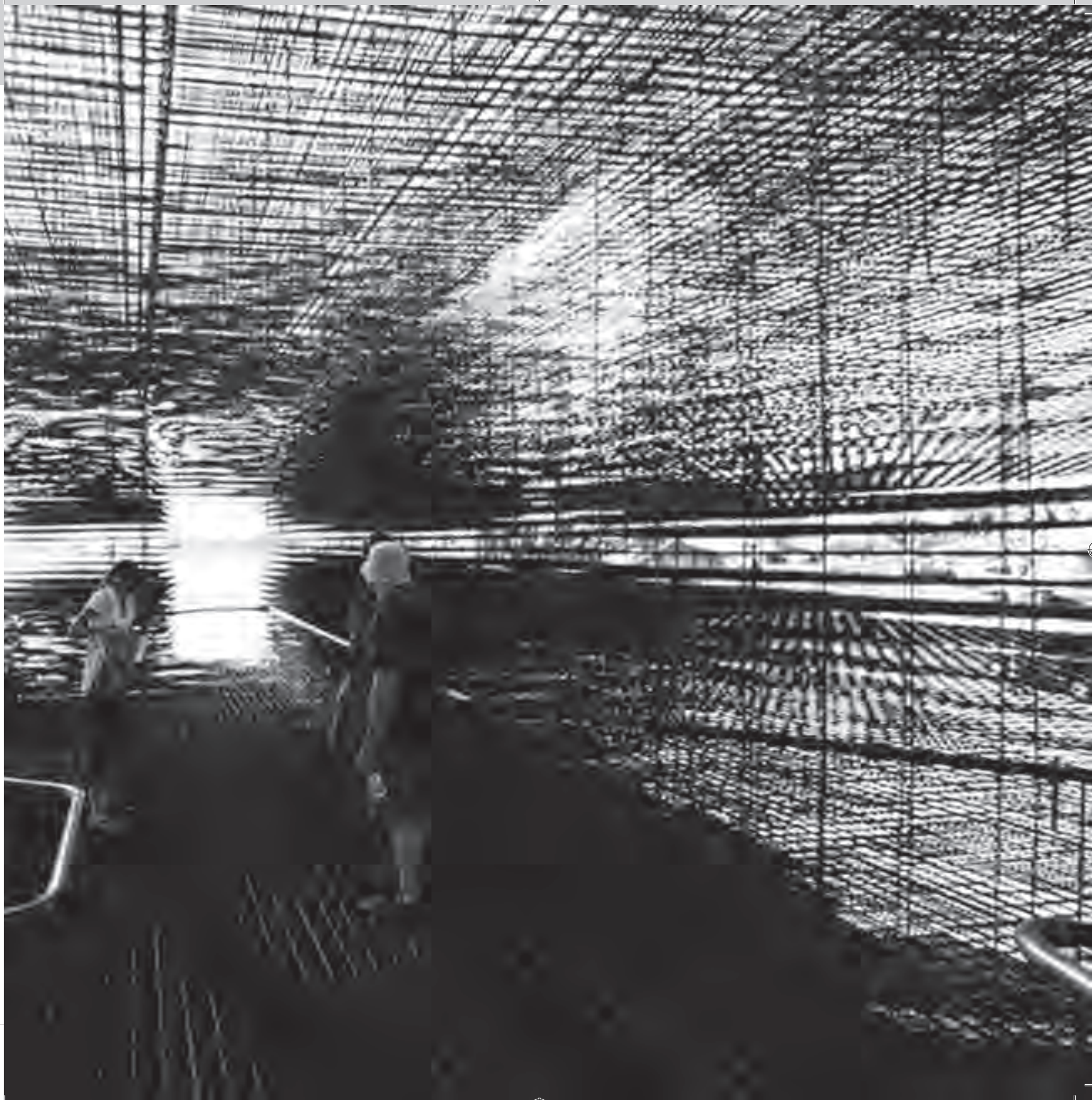
**Pavilion as Matter and Light**

In spite of its short existence the *German Pavilion at Barcelona Expo* (1929) by Mies van der Rohe is an immortal work whose reconstruction does not add any values to its memory. Conceived more as emblem of the nation than exhibition space, it is an example of representativity through *subtraction*, the tectonic essentiality. A U-shaped enclosure includes the floating void under a roof. The horizontal plane slightly elevated shows a composition of horizontal and vertical planes, which are either transparent, or opaque and reflective in a projection game with the eight cruciform columns    like in a classical peristyle starting a dynamic interaction between tectonic meaning and abstract form. It seems as if the pillar does not hold the roof; two intersected planes are adjacent to the horizontal plane of the hovering roof which hides any beams and framework.

'The only communicative element: the *De Stijl* bidimensional slab. Outdoors are the Roman travertine floor and background, the olive green marble wrapping the court, the rectangular black-clad pool; indoors, a grey crystal screen, double partition of laminated glass and onyx slab, transparent green diaphragm in the atrium. A plane protrudes under the roof conquering the void to penetrate the square nucleus on the left that is generated by freely spaced planes too. The volume, compact in Le Corbusier's view and fragmented as in Gropius' work disappears; the same applies to surface both as generatrix and cavity projection. 'A triumph of precious slates slightly away from the reflective metallic uprights, a zigzag interplay to split and contain the *continuum*' [14]. Zevi's words efficaciously describe the optical effect of ' uninterrupted plane continuity of roof and floor (above white plaster below) that is in part counterbalanced by the free arrangement of the planes and screen surfaces made of heavier materials such as vert antique marble, onyx, and different types of transparent/translucent crystal inserted in laminated chromium frames'. [15]The finite space is perceived as endless thanks to the reflection of the rectangular water body.

The ephemeral condition did not jeopardize the eternal value of the German Pavilion in the history of architecture. In fact it is an everlasting monument characterized by essentiality in spite of its luxurious and sumptuous character created through the use of color and materials pursuing the preciousness advocated by Adolf Loos: 'Every material has its own formal language and no material can claim forms belonging to another one. In fact each form derives from its own possibility of application and the construction process for which each material is suitable. So forms have developed with materials and trough materials'.

[16]Loos' view is relevant still today and can be recognized in the ingenious project of *Corpo sonoro* (Sound Body) (2000) by Peter Zumthor for Hannover Expo. Reproducing a *stack of wood*, here consisting of an assembly of Scottish pine and larch, Zumthor bestows on the material, with its vivid and mutable nature, a strong expressive potential. The space is organized round an outdoor pathway by means of a system of septums realized as a seamless system of wooden beams with the same shape, superimposed and alternating with strips.

Like in a music score the parallel walls delimit narrow corridors forming a minimal maze meant to interact with the visitors.

A matter-of-fact approach to construction is shown by the accurate use of materials as well as the suitability to the place and use of the Pavilion that is completely recyclable and ready to be dismantled at the end of the exhibition.

Real and practical architectures, Zumthor's works are forms, masses, bodies reproducing spatial *Atmospheres*.

'In my opinion the magic of reality is the *alchemy* transforming materials into feelings, the very moment of emotional appropriation that is when matter and form generate the architectural space'. [17] Zumthor believes in the magnetic power of architecture as it can be seen in the Project for the Pavilion at London *Serpentine Gallery*, entitled *Hortus conclusus* (2011). Wood, fabric, and sand accompany the visitors through up-and-over doors along multiple routes to the garden. The theme of the enclosure intertwines with sensory perceptions and emotions emphasizing their own role in the experience of architecture. The space for contemplation seems to be unveiled to the visitors going from the dark, abstract, and gloomy interior to the garden with its  glow of light and flowers, magic place for a slowdown, a break, a pause in daily routine. Maybe, down architecture history Pavilion projects have pursued this goal …

**Notes**

[1] Germano Celant, *Architettura caleidoscopio delle arti*, Skira Geneva Milan 2004.

[2] Filiberto Menna, *Profezia di una società estetica*, Lerici 1968, Rome.

[3] Marco Mulazzani, *Spazio dell'arte/arte dello spazio*, in Germano Celant (edited by), *Arti &Architettura 1900/1968*, Catalogue of the Exhibition, Skira, Geneva -Milan 2004.

[4] Enrico Valeriani (edited by), *Conversazione con Franco Purini*, Controspazio N.4, 1985.

[5] Germano Celant, *Artemix*, Feltrinelli, Milan 2008.

[6] Daniel Buren da Adachiara Zevi, *Architettura all'arte*, in Lotus 113, 2002.

[7] Drawn by FINZIO Luigi Paolo (1990), *L'astrattismo costruttivo*, Editori Laterza.

[8] FINZIO Luigi Paolo (1990), *Oltre il colore i Planiti*, in *op. cit.*

[9] Germano Celant, *Architettura caleidoscopio delle arti*, in Germano Celant (edited by), *Arti &Architettura 1900/1968*, Catalogue of the Exhibition, Skira, Geneva-Milan 2004.

[10] Germano Celant, *op.cit*.

[11] James Wines, *Green Architecture, the art of architecture in the age of ecology*, Taschen, Koln 2000.

[12] Paola Gregory, *Ecologia dell'artificiale*, in P. Gregory, *Teorie di architettura contemporanea*, Carrocci editore, Rome 2012.

[13] Paola Gregory, *op.cit*.

[14] Bruno Zevi, *Storia dell'Architettura Moderna*, Einaudi, Turin 1961, (First Edition 1950).

[15] Kennet Frampton, *Mies van der Rohe: avanguardia e continuità, i Tettonica e architettura*, Skira Milano 1999.

[16] A. Loos, *Das Prinzip der Bekleidug*, 1898.

[17] Peter Zumthor, *La magia del reale*, in Casabella 747, 2006.

Suo Fujimoto - Serpentine Gallery Pavilion, London 2013
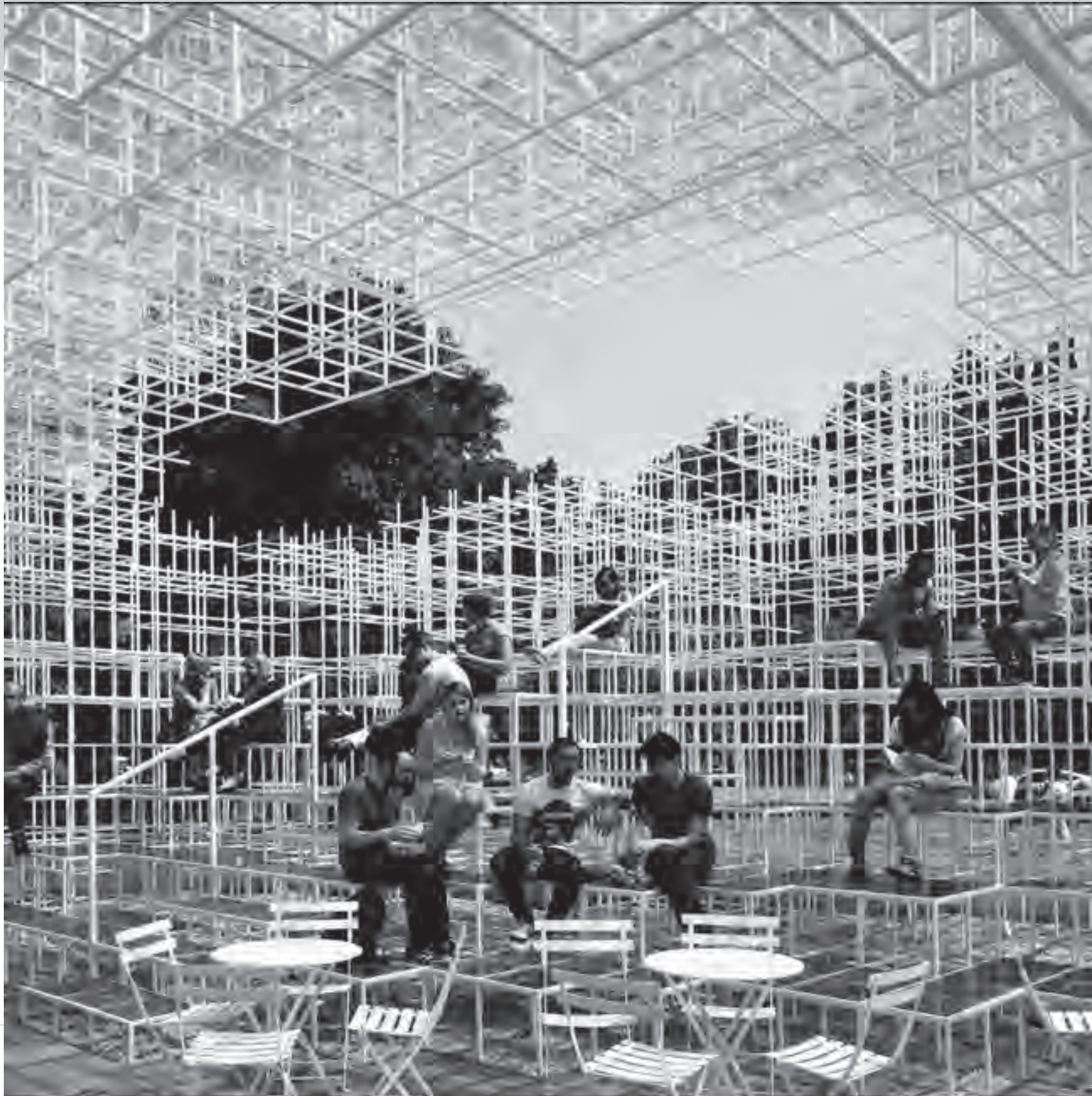
# SMALL ACTIONS, HUGE ECHO
## A space-time 'productive' approach
## for landscape transformation

*Paola Bracchi*

**By Replicants to returnees**

At the beginning of the sixties of the twentieth century, in the collective imagination raged the idea of a future closely linked to the development of space technologies (the culmination coincides with the landing of the man on the moon in 1969), which influenced different fields of knowledge - literature, film, art, architecture - a future that is possible to define as 'unlimited'. It is enough to think of the projects carried out by the group Archigram where cities lose a stable and recognizable conformation, in favor of mobile capsules that continually redefine the urban limits. These visions suffered a setback during the seventies, coincidence with the oil crisis, to reappear under a new guise in the eighties, where a 'cyber' [1] vision of the future took root thanks to the development of the technologies of 'information, biotechnology and bio-genetics. During this time was developed the image of the cybernetic man, 'grafted' and 'increased' in its physical and intellectual abilities, and, parallel to it, the science-fiction invents new artificial figures that in the movie Blade Runner were defined as 'more human than humans', it is about the figures of the Replicants, the 'organic androids' physically identical to humans, but with superior strength, agility and intelligence.

If on the one hand the technological paradigm forecast a possible better future, where science would play a salvation role for humanity, on the other hand the movie Blade Runner, set in 2019, develops the dystopian vision, where the technology excess has done nothing but a contribute to the destruction of the world, running out the vital resources and turning it into a space of control, segregation and fragmentation. Faced with this panorama of scarce resources, space technology allows conquest of colonies off-world

Between nature and artifax, by Replicants to Returnees. Photomontage by Paola Bracchi

from where it recovers the energy necessary for life on earth, while the computer-genetic technologies allow to create the Replicants, androids sent to the colonies in order to ensure the production of raw materials and the livelihood of people inhabiting the earth. The scenario offered by Blade Runner and the figure of the Replicant, re-read today become paradigmatic as it constitutes the emblem of an approach that has characterized the last forty years of the twentieth century and the beginning of twenty-first determining the physical, cultural and economic condition of emergency of nowadays.

By establishing a parallelism between fiction and reality, it could be argued that, since the second half of the twentieth century, western economic development acted in a similar way to what is assumed in the movie by Ridley Scott: if in the movie are conquered colonies off-world, in the reality happens the appropriation and exploitation by the strong economies, of areas and resources belonging to the weaker economies where labor costs are lower. Once depleted local resources or when a place of production is found more profitable, the entrepreneur/replicant abandons the place of origin and strives for new spaces and new economies to be exploited. It seems clear that the productive-consumerist logic of the global market are much more complex, but what is interesting to be focused is the fact that the results of this way of working (increased by the economic, political and social crisis started in 2008), are now increasingly the most obvious, and leave indelible marks in the urban, peri-urban and agricultural landscape. And 'in fact, more and more easy to bump into what are called' abandoned places' both inside the dense tissue, and in the countryside. It 'should also be noted that the process elaborated before, determines ripple effects that involve not only the places of industrial work, but also those of agricultural and handicraft production till reaching the living spaces.

Against this background it seems possible to say that the landscape (in its various manifestations) is now in a state of emergency - in the double sense of the term emergency-, as it is stretched between environmental, social and economic critical issues and the research of a new paradigm for the present, where the landscape itself is the undisputed star.

To be continued, appears necessary to briefly deepen the term emergency, because it is broader and more complex than it might appear. Two meanings ascribed to such term can be identified: on the one hand the concepts coming from the etymology of the latin word *Emèrgere*, that means *what emerges* and on the other hand those related to the english term *Emergency* denoting a state of crisis with respect to which you need to act in a very

City as Palinsesto - Dynamic Piacenza. Map by Paola Bracchi

short time.

The first meaning is consisted of researches related to emergent properties of complex systems, such researches assume that a set, a community, is more than the sum of its parts because it has emergent properties not traceable in the individual components. In this context the emergency is defined as the process of formation of complex systems starting from simpler rules, this happens at the moment when the interactions between the components increase allowing the potential emergence of new physical, social, cultural, economic, but also spatial relationships. The emergency defined as unpredictable and unexpected, can not be anticipated on the basis of the study of the individual constituents. The mode of relationship and interaction between the parties allows the emergence of these properties. From the architectural point of view it is possible to trace these emerging properties in the design processes that put at the base a structural relationship between the parties, rather than the juxtaposition of different elements.

The search for spatial, social, physical and virtual relations allows the emergence of a complex system where parts, components and fragments are transformed into a whole and different spatial components interact with each other where a new order can be established.

The second meaning of the term emergency, precisely referring to unforeseen circumstances, such as critical time [2], defines a sudden change in relation to the previous order. The crisis, disaster and the catastrophe from this point of view are events that determine a discontinuity, a break, a change of the previous arrangement and mark the transition from one stable state to an instability where the recognizable forms of the reality are going to be broken. This condition is not only negative because is possible to read the breaking as an opening to new and transformed arrangements, which with the earlier are looking for a deep relationship. On the one hand the idea of emergency understood as "emergence" concerns the process of definition of complex systems, therefore has to do with the achievement of a stable condition starting from an initial disorder. On the other hand the notion of emergence as a "state of crisis / disaster", refers to the dynamics of the systems, that is their ability to transform and modify itself without losing their original and rooted character.

It is in rifts and discontinuity, determined by today's unstable condition, in which today intervene a new figure, opposite to the Replicant pushed to go to the conquest of other worlds to be exploited, he is the Returners. It is so that the sociologist Aldo Bonomi

calls "*those who choose to return to production environments at the edge of industrial and financial development*" [3].

"*That returnees is an resilient anthropology sprung from the metamorphosis of the crisis. Signals of desire for a protagonist social role by individuals who make of the place's awareness their own reference value, outlining fragments of a future society in which sustainability and limits replace the twentieth century paradigm of infinite growth*" [4].

The returner is the one that has understood the emergence of the current condition and is aware of the need for a different point of view, a new paradigm that can bring out a complex system of economic-productive, physical-spatial and socio-cultural relations. This system is consisted of taking care for the landscape, in giving value to the available resources through "*innovative companies that bring back to life parks and territories on the edge of the development, (...) social enterprises and community cooperatives (...), start-up with technological or social vocation*" [5] and finally the reuse and reactivation of abandoned places such as propulsive center of this new creative approach.

Agronica, Andrea Branzi

These places becomes both, the reflection of this new awareness of the landscape, and the nodes of a system of relations, of exchanges of goods and of diffusion of knowledge and innovation on the environment and the landscape.

These networks nodes become resistant elements (but variable) of a system, open to change over time. As Aldo Bonomi described this as a movement that gives new centrality to the abandoned places and to the marginal spaces within which the landscape is considered as the vehicle, the medium capable of weave relationships. Returnees implementing creative processes for reactivation and regeneration of abandoned places; the integration of various disciplines finally allows the development of original intervention methods that act in space and time.

**Creativity as starting point - from abandon spaces to productive places**

From the research developed till now, it seems possible to interpret the concept of creativity as the input that can pave the way for a process of transformation. So, creativity as impetus to modifications, as pressure for change and as a stimulus to re-evaluate and re-activate the latent potentiality of places seemingly destined to oblivion.

The origin of the word create came from the Sanskrit KAR that means do and produce, later founded in greek, in particular in terms Kaino (produce), Ktantor (ruler) and Kreion (who does). From the Sanskrit root Kar comes the names of Kronos and Ceres. Kronos is considered 'the creator' father of Zeus and Ceres, is the titan of fertility and agriculture, son of Uranus (Heaven) and Gaia (Earth), while Ceres is the deity of the harvest, is the one who produces. It could be argued that creativity is closely related to do, or rather defines a specific form connected to the generative potentialities [6] as the philosopher Umberto Curi affirms in a recent article on Corriere della Sera. In the article Curi points out that in the greek world were identified two different but interrelated categories of intelligence, the *nous* and the *metis*.

The nous is an inactive and contemplative intelligence, is oriented to search the essence of the things, but does not lead to any kind of concrete action. The metis instead is the active intelligence, is linked to doing and acting, is a smart and patient, skillful and prudent intelligence. There are many cases in Greek mythology where this particular form of intelligence is implemented, mentioning the 'stroke of genius' of Ulysses in the Trojan War. It seems clear that to gain power or to win a war is unnecessary only the force, but it is essential to have a good dose of (metis) creativity. Metis is also closely linked to a

different conception of time, not the Chronos, that is the quantitative time, the succession of events, but the Kairos, that is the appropriate time, "*the fleeting moment, the qualitative time variation in which occurs extraordinary event*" [7].

The research about the origins of the term allows to debunk the idea that creativity only depends by the instinct and  totally lacks of rules. Moreover it is related to the intellect and the experience and this means that it has to be faced with a system of laws that rules the world. So this permit to understand that it is possible to outline the scientific problem of creativity when the creativity  is considered on the basis of rules. The philosopher Ernst Cassirer was the first, at the beginning of the XX century, that talked about creativity based of rules in relation to the artistic activity "*each awareness of spatial form, is linked to the activity of their inner production and to the fact that this production answer to a act*" [9]. For the philosopher the figures in the space are not spontaneous, but the product of a creative activity related to rules that are different from the geometrical one, but in a certain way connected. A creative process is a process of knowledge, or better a development of the knowledge linked to production. This topic has been elaborated by the Gestaltpsychologie, based on the understanding of the intellectual structure depending on which an evolutions (a creative process) is possible.

The Languages and the recreational activities are two important references to understand the creativity based on rules, each language has a limited number of letters through which is possible to compose messages always new, although it appears as a free and creative process always has rules at the basis. About this Kant affirms that each recreational or verbal application always suppose a rule, but is not totally explain by the rule itself. The rules are necessary but not sufficient conditions for each creative action, they suppose the presence of a fixed and deep structure that at the same time is also at the basis of any possible change. In relation to this Kant talks about a legality principles.

Kant think that legality and creativity are totally interdependent in relation to the knowledge development. For the Deutsch philosopher, a creativity without legality does not bring any kind of scientific contribution, while a legality without creativity is a 'regularity in a close meaning' linked to recursive rules. Having issues that are outside of  these rules, the law is not able to solve them. This fact is visible when a closed systems will be open and introduced in relation with others, and their inner potentiality will be activated in relation to a transformation. In these cases the interrelationship between creativity and legality is the only state able to provide a scientific and theoretical support to the transformations. In

the statements of Kant seems possible to find-back the greek metis, a form of intelligence that is  linked to the act of doing and  to the experience, which the philosopher read it as an esthetic and subjective principle able to empirically apply (always in different way) the objective intellectual principals (nous). To conclude, this theoretical glance and turn to the architecture is possible to affirm that the concept of creativity is an operative concept, it has the capability to act on the deep structure, respecting it and activating new connection and new relationship. In the architectural fields the relation is clear: the creativity is consisted in the subjective capability to reread, interpret and to put in relation objective characters (spatial, cultural, social, economical and productive) in order to activate a original transformative process that act through space and time. The emergency condition of abandoned landscapes shows discontinuity and breaks from which, through a careful and oriented look, is possible to recognize the deep structure of things, is in this condition

Open Library, Salbke. The final result: a view from the street

of weakness and fragility that creativity has the possibility to give a new chance, a new genesis to the landscape of abandon.

These landscape, urban, peri-urban or rural are reactivated through a double register: tangible (hardware) and intangible (sotware). The first has to do with the physical transformations of the place, modifications able to accommodate the change during the time, where fixed and moveable parts can be recognized.  Is of fundamental importance in this first case the identification and definition of the fixed parts,that can be named as resistant cores, they are those elements to which the new must be deeply anchored in order to establish a structural relationship with the place and at the same time, initiate a dynamic transformation (related to time) of the contexts.

The second one has to do with the relational aspect and is the networking and sharing of physical, cultural and social activities that the intervention was able to activate in the place and that, through the transformation of the landscape, can be activated. The architecture thus becomes part of an integrated process, it has the opportunity to compare with a multidisciplinary cultural environment in which various skills interact with each other for the same goal. Of particular interest is the fact that many of these actions of reappropriation and reactivation of abandoned places occurred spontaneously and then later they are formalized.

It could be argued that the XXI century society, and the figure of the returner is the proof, is now increasingly eager to riappropriate the landscapes. What Henry Lefebvre called "*Right to the City*" [10] today we could translate it as 'Right to Landscape'. What is happening at this historical moment is the systematization and formalization of spontaneous actions. The returner described by Bonomi, is the one who has experienced from first hand the reality of these actions 'from below', has glimpsed the potential, and has been able to give it an operating structure. The Returner affirm its 'Right to Landscape' and goes beyond the Henry Lefebvre vision, because his gaze expands and relocates the urban areas within a larger system: a landscapes understood as a complex ecosystem (composed of many ecosystems), stratified and productive (energy, culture, relationships, new economies).

**From contemplated landscape to productive landscape**
It can be noted that the term landscape has undergone a profound transformation in very short time, as the object of contemplation to which direct the gaze (often soothing and melancholy), today becomes both medium by which the change occurred, that goal to

which tend.

The contribution of some authors and landscapers of the twentieth century has a magnificent role in a direction of understanding different interpretations of the landscape concepts.

"*Landscape is nature that is revealed aesthetically to the viewer that contemplates it with feeling: neither the fields before the city, nor the torrent as*" *limit* "," *merchant* street *"and" obstacle to build bridges", nor the mountains and shepherds's steppes and caravans (or oil prospectors) are, as such, "landscape". They become like it only when man turns to them without a practical purpose, foreseeing and enjoying them freely to be in the nature as man*" [11].

This quote by Joachim Ritter allows two remarks to be done on the concept of landscape: the first related to the birth of the idea of landscape as a sentimental contemplation of nature and the second emphasizes that the landscape is not composed by elements (fields, river, mountains), but the notion of landscape rather refers to the way you observe and interpret things of the world. For this reason, the existence of the landscape requires three factors: a person who looks at an object to look at and most importantly of all, a point of view to observe the world.

The term landscape, presupposes the vision of a panorama, a space bordered the human eye, part of territory subtracted from the totality of nature, viewed from a given point, that arouses particular impressions. It is a oriented glance and at the same time an overview, able to embrace all things; according to George Simmel in fact, there is no landscape, when the man's attention has turned to individual things. Landscape should not be confused with Nature.Iin contrary to Ritter, Simmel, says that Nature is a different whole inside which the landscape delimits only a part. It is an optical and aesthetics demarcation, but is not an isolated unit, it maintains a dialectical relationship with the infinite. According to Simmel, nature is an infinite entity with which the landscape - as a meta-space goes beyond the boundaries because that can get in touch with what is without borders - weaves an ongoing relationship.

The figure of the artist that thanks to its sensitivity is able to extrapolate from the totality of Nature that particular aspect forming the landscape

"*In front of the landscape the eyes of the soul grasp what the eyes can not grasp*" [12].

The landscape, as already mentioned, has long been regarded as a portion of nature , something to observe and interpret through a keen sensitivity.

But what happens in the landscape?

"*The landscape allows you to see the multiplicity of relations existing in space and time*" [13]. Ute Guzzoni considers the landscape as the size of action; an action consisted of things, places, moods and atmospheres.

There is landscape when there is a presence of elements that have a relationship with each other. The whole of considered elements form a unit, a unique image and ensures that there is landscape. Paying attention to the landscape for Guzzoni means to see the multiplicity of the relationship that exist between things.

The landscape is not something given or defined, but a reality in flux, a changeable totality of relations.

The Guzzoni point of view, still remaining tied to a contemplative idea, determining two factors that defines the concept of the contemporary landscape, the first in relation with the idea of time and change, while the second concerns the idea of landscape as a medium

Open Library, Salbke.  A view of an integrated sit

through which the relationships and transformations are possible.

From passive to active, from static to dynamic, from contemplative to productive, the landscape has now become a necessary condition for transformation. The reasons are varied and involve different disciplines. As we have already seen fundamental are the new economic and productive (new forms of production) and socio-cultural (new ways of life) models that to be implemented require a physical-spatial stand. No longer able to rely either on the built space, nor on the connective space, nor let alone on the open space traditionally understood as components able to give shape, order and hierarchy to the new and to the existing, the gaze start to be turn to on the emergence of the landscape and its potential. A landscape that emerges from the places discarded and abandoned, left on the margins of the dominant society and of the strong economy, a landscape, as stated by Charles Waldheim, who became a medium, it is "the infrastructure of the future." According to the "Landscape Urbanism" the landscape have to be considered as an integrated and productive unit, where different realities coexist and interact with each other, it is a "*field that organizes activities in time*" [14]. The landscape communicates with time and with its changes, so the landscape design must contemplate the possibility to be adapted and changed over time. In this regard Andrea Branzi, in an essay of 2010, he states that the contemporary uncertainty makes it necessary to think of a contemporary urban landscape that "*has always to be reformed, reshaped, and replaced, in search of temporary balance that need an ongoing setting (…) to manage its permanent crisis in a positive way*" [15]

Moreover he elaborates seven suggestions for the present that reflect and summarize how advanced till now:

Urban refunctionalization: foster the reuse of existing estate for the development of creative economy

Great Transformation through microstructure: small interventions can determine big reverbs and open to profound changes

The city as an high-tech favela: Avoid rigid and definitive solutions and foster reversible facilities that can be dismantled and transformed able to receive not programmed or unexpected activities.

The city as a personal computer every 20 meters: Avoid specialized typologies, rigid facilities, and identification between form and function; create interior spaces similar to functionoids, that can host any kind of activity in any place, changing their function in real time.

Cosmic Hospitality: realize the conditions for a cohabitation between the kingdom of the human and the animal,  technologies and divinity, alive and dead people. A scenario less anthropocentric and more open to biodiversities.
Weak urbanization models: Create threshold areas between city and countryside, through hybrid territories, half urban and half agricultural.
Shade Borders and fundamentals: Realize architectural facilities with crossable perimeters, to crate an urban texture where the difference between interior and exterior, public and private, is intended to disappear creating an integrated territory.

**Small Action Huge echo - two case study**
Based on the privies discussion, it seems interesting to quote two significant experiences that make up a specific verification of creative processes activated in  neglected areas.
The first experience is part of an initiative called Re-shaping New York, launched by Bloomberg administration in 2000; the program - very huge - included integrated interventions aimed at the regeneration of the built-up space, open space and  relational space of New York city. Rather than intervene with invasive actions on existing heritage, minimum processes with shimmer on the urban scale were activated at specific places of the city.
One of these interventions is the project LentSpace of the Interboro architects , which falls within the regeneration program for the open spaces called 'POPS'.
POPS literally means Privately Owned Public Spaces, such spaces are derived from a urban concession defined by the Zoning Resolution of New York of 1961. Are squares, open spaces, interior spaces, galleries intended for public use, provided and maintained by a private owner in exchange for an increase in the buildable area. In New York there are more than 500 POPS, most of them in a state of abandonment or degradation due to inadequate maintenance or accessibility.
In 2000 the City of New York, in collaboration with the Municipal Art Society and the University of Harvard, has launched a research to the reconfiguration of these areas as open and 'active' public spaces . For this purpose has been developed a manual designed to encourage the relation of the POPS with pedestrian paths and vehicular traffic and to increase usability, social interaction, and the variety of uses.
The ultimate goal is to create a 'network' of small open and public spaces that space out and re-measure the space between the large squares of the city. These are minimum interventions which accommodate the time variable as part of the project, as they allow

both a flexibility of use daily, that the ability to accommodate changes in the long run. The key words of the manual are:

Location - every 'plaza' must have a distance of about 50 meters from other squares or parks.

Configuration - the plaza must have a regular shape as possible in order to facilitate the articulation of the facades of the surrounding buildings and the flexibility of the project.

Accessibility -  'plaza' space have to be as accessible as possible. The routes must reach 80% of its depth.

Sitting - the benches should be studied in order to be integrated as much as possible with the project and to encourage social interaction.

Vegetation - must be present in every 'plaza' through a proper relationship with the open space.

Size - the minimum size of each 'plaza' is 185 square meters.

Orientation - encouraging orientation towards south when possible.

Visibility - the 'plaza' must be visible to all the adjacent streets.

The project LentSpace stands on an entire city block of 2,000 square meters. The project began as temporary as the transitional site of several activities open to the community, devoted to animate a neglected space in waiting for a new project.

The square consists of two main parts: a nursery with trees and vegetable gardens and a seating system furniture along the street, the latter in the evening are used as closing system. The set of sittings constitutes a multifunctional structure, a 'public equipment', as it is defined by the designers, as it can accommodate both the function of session, both the support for artistic displays.

Furthermore, the possibility of movement of the panels that compose it, favors a wide range of spaces for socializing. Another interesting factor is that trees, placed in wooden boxes, if and when the project will be dismantled, will be redistributed among the surrounding blocks.

The second experience takes place in a very different context, where there are other reasons that led to the desire to reactivate a small town in the former East Germany almost totally abandoned.

In 2005 the group Karo Architekten has identified the abandoned center of Salbke in Magdeburg, to make an urban experimentation, whose launch coincided with the construction of open air library  totally built with recycled materials, specifically with beer

Lentspace New York. The banches as multifunctional structure, a 'public equipment'

boxes.

Salbke belongs to the urban areas of East Germany characterized by processes of post-industrial abandonment, in some quarters the empty buildings can reach 80% of the total built. The historic center of Salbke in 2005 was 90% abandoned, the few remaining residents didn't want to give up and tried to drawing attention to their small town. The request was granted by Karo Architekten, who have advanced the effort to reverse the point of view considering the condition of abandonment as an opportunity for the rebirth of the place, as a starting point for an urban experiment.

The collaboration with the population has allowed to develop the idea of a open library just where once stood the old neighborhood library, in order that the history of the place, but also the narrative and memory constitute the background for the 'reconquest' the city by its inhabitants. An old abandoned shop was used as a operational base and as a temporary library. Starting from this base the project of the library has start: on the site was initially placed a model of the library in scale 1:1.

Following numerous modifications, the work has began and, at the end of the realization, the library shelves were filled with books donated by citizens and by local residents. Today the library offers more than 30,000 books freely accessible.

After the inauguration, the library began to be social gathering place for the citizens of Salbke and has encouraged the development of other economic and cultural activities, as well as the establishment of new inhabitants.Some abandoned shops were reopened with new features, such as a literary café also run by local people. The open space of the library, has also a multifunctional character, is in fact used for plays and for collective events.

This project is particularly important because it shows how a small operation, low cost, born from below but oriented, have had the strength to reactivate places that are considered 'finished'.

Starting from the theoretical treatment of the topic, passing through the direct experience, it seems possible to say that the creative act lies in its ability to instill the change with a few gestures not egregious. These are small actions that, as Andrea Branzi, can have big reverbs and over time lead to profound changes. Precisely for this reason the identification of the nodes resistant, around which in time are possible endless transformations and modifications of the contexts, constitutes one of the factors of relevant importance, because since that the transformation process begins. In conclusion, it can be assumed that the procedural approach, which is already underway in this unstable period of the century,

become the window of change respect the today proceeding: it is to break the dominant logic in order to recover the original idea to the foundation of the architectural discipline that intends the project as the development of a thought linked to habitability, to belonging to the place and at the same time connected to the global network.

Is 'the figure of the Returner, that starts this transformative process and allows to rediscover the creative potential of a landscape heavily layered and anchored to the roots, but not for this anachronistic, rather projected towards a future that through the landscape, look forward to environmental, cultural and social sustainability.

**Notes**
[1] Is refered to the text by CarlosGarcia Vazquez, '*Ciudad Hojaldre. Visiones urbanas del siglo XXI'*, Gustavo Gili, Barcelona, 2004.
[2] Crisis from greek Krisis da Krino (separate, distinguish, judge), literally it means "*the time that separates a manner of being or a series of phenomena different from the other*".
[3] Aldo Bonomi, "Ritornanti Italiani", in *Abitare* n. 544, 2015, pag. 64.
[4] Aldo Bonomi, *ibidem*.
[5] Aldo Bonomi, *ibidem*.
[6] The origin of the term creativity has been studied in an interesting article by Umberto Curi, "Creare significa «fare» L'etimo antico del genio. Alle radici di un attributo divino e umano", *Corriere della Sera*, 30 August 2013, pp 40-41.
[7] *ibidem*.
[8] The theme of the relationship between creativity and legality is treated in volume no. 4 *Enciclopedia Einaudi*, Einaudi editore, Lecco, 1978, pp 25-99.
[9] Emilio Garroni, *Enciclopedia Einaudi*, volume n.4, creatività, Einaudi editore, Lecco, 1978, pp 25-99.
[10] Henry Lefebvre, *Il diritto alla città*, Marsilio editore, Padova, 1970.
[11] Joachim Ritter, "*Paesaggio, uomo e natura nell'età moderna*", a cura di Massimo Venturi Ferriolo, Guerini e associati, Milano 1994 p. 46.
[12] Joachim Ritter, "*Paesaggio, uomo e natura nell'età moderna*", a cura di Massimo Venturi Ferriolo, Guerini e associati, Milano 1994 p. 46.
[13] Charles Baudelaire.
[14] Ute Guzzoni.
[15] Andrea Branzi, For a Post-Environmentalism:Seven suggestions for a new Athens Chart, in "*Ecological Urbanism*", a cura di Mohsen Mostafavi, Gareth Doherty, Lars Muller Publishers, Baden, 2010.
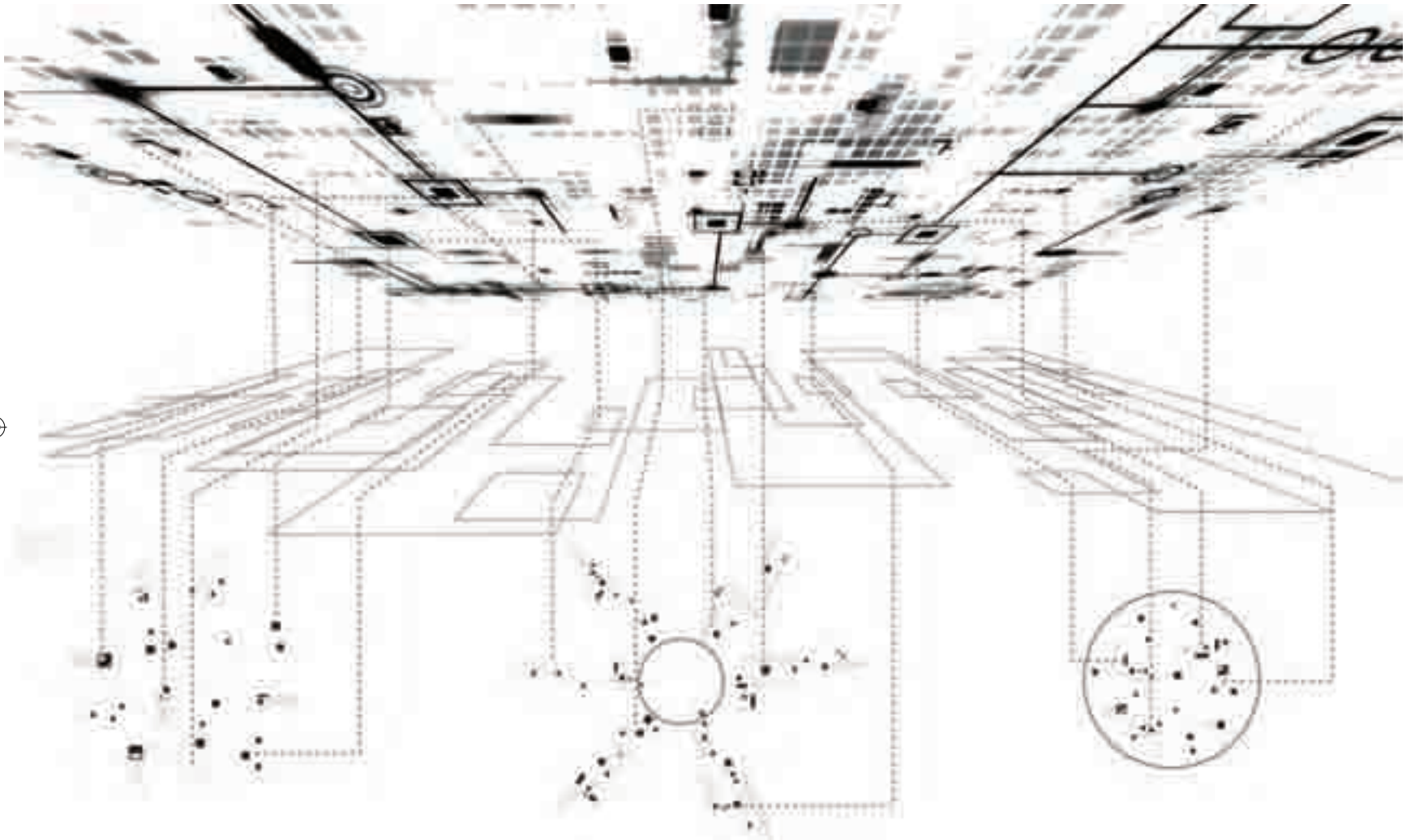
# #CREATIVITY?
## Urban and Architectural design strategies for the contemporary city

*Juan Carlos Dall'Asta*

In contemporary society and, consequently, in its city, innovation is one of the main aspects. The innovative capacity is directly tied to the creative ability as a manifestation of attitudes and cultural values. This therefore demonstrates how the creative factor in recent decades has been the main factor of development and progress. The concept of "creative city", born in the eighties, initially focused on the nature of the cultural industries. On the contrary, today it involves multiple disciplines such as economics, politics and sociology. This is particularly relevant in a moment in which creativity and its related activities are considered as a resource for the development and transformation of the city, thus defining a new paradigm of strategic urban planning oriented to the reactivation of urban reality through a variety of "creative actions", which a multidisciplinary project aims to investigate and test with study cases.

Thus, creativity as Vittorio Gregotti said, it is nothing more than the graft of the transformation processes directly affecting our discipline.

The word "create" in this sense, after years of exclusion from disciplinary qualified scenarios is reevaluated in its essence, in fact we can compare it to the initial state of the transformation process traced in the writings of Louis Kahn, more specifically that catalyst that leads from "silence" towards "inspiration".

For Vittorio Gregotti, the essence of our discipline is in the creative act as transformation, or more specifically as "necessary transformation", seems to draw the initial state of the process, which comes from "required" transformative action derived from careful listening of the field conditions. The architectural discipline is structured in such a

Creativity Networks between tangible an intangible. Diagram by Paola Bracchi

way as to stress operational response of the context, it identifies the characters of "necessity" that require the intervention of the architect as a "regenerator" of urban quality through urban and architectural project in a solid and unified process.

If so, for Gregotti "creativity " is necessary to give an answer, for Louis Kahn seems to occupy that strategical position in the process of design in the space "between" things.

In fact arises as a liaison between the dark world of non-existence, and the world of things, of light. Creativity thus becomes the "engine" that returns to space form and meaning, spark that leads to the appearance of architecture.

A more distant position about creativity, but that probably represents more closely the contemporary vision of the term is the one supported by the Brazilian architect Paulo Mendes da Rocha. Has no doubts in stating very strongly that the meaning of "creativity" in architecture is undisputedly "transgression".

For Mendes da Rocha, creativity means going out as well the Americans say "out of the box". The creative act itself as opportunities for comparison with the "different", what is outside the all days life. So if we imagine the city as urban scene, is that step that leads us to be "spectators" to the stage scene where you become actors, or perhaps even authors of the urban scene.

If the severity of the Brazilian work traces a conscious and well balanced compositional process, verified through its architectural sequences of experimental spaces that explore the "different" situations in an innovative way. The definition of Paulo Mendes Da Rocha, seem to design a most dangerous drift of contemporary architecture. As well as the renunciation of the "creative process" as a starting point for reading the context (need), as "time between" (liaison), or as a time of discontinuity in the urban scene (innovation), in the name of "quirks" that transform the formal design process in indistinct production project and undifferentiated architectural objects alienated from any comparison with the spatial, social and cultural contexts.

Creativity becomes a "formal excuse" in research; not as advancement of knowledge but as a protest against the "common", without giving any kind of answer able to build places and meanings in harmony or why not as opposed to the culture of the places. Creativity is so "not answer"-"not place"-"not architecture", unfortunately no different and the same.

**CCI or Creative Process ?**

Clarification due to the disciplinary field of architecture regarding the distinction between the so-called creative cultural industries and the "creative process" of transformation.

If their storyline is consistent with a look backward, reading and studying the different authors in different disciplines, I think the confusion of our historical moment is such that it does not distinguish between two completely different conditions.

The defined creative cultural industries, represent one of the most strategic sectors for future development in the countries (including no doubt Italy) who are in a period of severe de-industrialization. They are cited in the main "color books" produced by the European Community, identifying characteristics and potential.

The CII flow into defined fourth sector, innovative sector that is capable of producing highly advanced countries a significant amount of GDP.

From this definition it is derived that identified by correspondingly Richard Florida as the "creative class", today innovation and transformation engine not only in the economic field, but above all cultural and social. Not surprisingly the most important social and cultural transformation phenomena in the international scene, is often linked to the ability and recognition of the "creative class".

The ICC instead represent what is known as the "third industrial revolution", then they are always placed in the productive sector, although it has now completely changed.

The next generation manufacturing enterprises are the protagonists of some phenomena such as the disintegration of mass production (for example is no longer necessary to work in large installations), but only a small space, sometimes housed in their own homes. Social impact of the term "production" is completely revolutionary in comparison to the current concept associate after new perspectives such as sustainability, environment and ecology. The new Manufactory in fact, is working on productions that have a very limited impact on the surrounding environment.

At a time of deep and prolonged crisis in highly industrialized countries or so-called Advanced (including the Italy), is now more necessary than ever, try a new look to the transformation processes in our discipline. It is now essential to talk about sustainability in its broadest perspective, (technological, aesthetic and social).

They were born so different approaches among which we mention for example the tactical urbanism, interesting phenomena today which seeks ways of working in low

resources but able to regenerate explosives transformation phenomena.

After years in which the architecture "Blade" has gone toward sustainability limits in broader spectrum, the current crisis (remember that crisis means "change") shifted the theoretical reflection to more channels. Today it is normal to hear about in the world of search terms such as regeneration, recovery and recycling.

So-called creative processes can today become "propulsion engines" in the proposed transformation processes, capable of giving effective responses, innovative, sustainable, sensitive and flexible both spatially and temporally.

That is why today in a context that is to "search" for a new glance more conscious, it is essential to talk about "creative method" in Architectural and urban design process.

### Between permanence and variability

The architecture was occupied basically on "space" in the course of its history, today cannot remain impassive in the face of the fertile multidisciplinary academic debate that affects the global knowledge in front of an indispensable necessity, *time*.

Maybe the big lesson from the writings of some landscape architects such as Giles Clement, or Michel Desvigne among others, they relocated to a theoretical equilibrium point looking more carefully the nature. In fact, she will be in first person to remind us of the importance of time and its transformative capacity variable in time.

The architecture conceived "rigidly" and unable to cross the time dimension without possibility of change and adjustment, becomes obsolete today in front of a changing context frantically.

*"…. Il risultato deve scaturire da un movimento creativo quasi naturale, come se non fosse l'esito di un pensiero, ma il prodotto di un'intuizione già compiuta al suo apparire. (….) l'opera d'arte (….) è un sistema in continua trasformazione che sembra sottrarsi a un'interpretazione stabilita una volta per tutte. Non solo, allora, i suoi contenuti cambieranno nel tempo, ma essa non produce, come s'è già detto, di nuovi. Ciò non significa che l'opera d'arte non abbia una struttura, ma comporta che questa è mutevole, reattiva, adattiva, (….) l'opera d'arte produce nel corso della sua vita numerose copie virtuali o doppi traslati o negativi di sé, i quali intervengono tutti assieme nella sua interpretazione, definendo una costellazione di testi analogici che ruotano attorno a qualcosa di resistente e duraturo…"* [1]

"*…. The result must come from a creative movement almost natural, as if it were not the result of a thought, but the product of an idea already accomplished at its appearance. (…) the artwork (…) is an evolving system that seems to evade an interpretation established once and for all. Not only, then, its content will change over time, but it does not produce, as has been mentioned, new. This does not mean that the artwork does not have a structure, but implies that this is changeable, responsive, adaptive, (…) the artwork produced during its lifetime, many virtual copies, or translated, or negative double of itself, which involved all together in its interpretation, defining a constellation of texts that revolve around something durable.*"

Creative processes, therefore, applied in strategies of urban design and open architecture to a dialectic significant couple: permanence and variability.

Perhaps as described by Franco Purini, the couple moves in different ways, according to his description of the structure, while the variability becomes matter revolving around. In a moment of confusion in which some new trends, especially those related to the "creative process" tend to work with a single level, it seems to me important to emphasize the necessity of dialectic precisely two contrasting layers simultaneously in agreement.

A Study case in this sense was the CAPs [2], project, developed within the Polytechnic Advanced School (ASP, Alta Scuola Politecnica), in which the distinction of double layer is done through a double deck "hardware" and "software".

In particular, the range of intervention strategies could be articulated in the dialectic between two "platforms."

*Creative construction site_Living Labs* - That is the *physical* platform (or hardware). Here, the project will deal with the construction of places in which flexible practices are possible and where creativity is applied to the development of initiatives and entrepreneurial start-up, localized in specific spaces in urban areas. Working on the physical platform allows you to develop the focus related to the regeneration and reuse, as well as the temporary use of several contemporary spaces, abandoned or underused however, both public and private, where creativity becomes the key tool for transformation in their sense of cultural, social and morphogenetic. Even for the proposition of new models of living.

In this perspective, a good metaphor is that of the "*construction site*": as a physical place for building of a new creative class capable of interacting with different contexts; such as container equipment specifications for the construction of new knowledge, and as a laboratory of a city in constant transformation.

*Urban Creativity_Action Labs* - That is *immaterial and communicative* platform (or software). Here, the project will deal with the development of different types of measures which are complementary to the above ones: from those which are totally intangible and non-located as websites and apps, communication and branding strategies to creative actions, that find their raison d'etre in the local context and in the relations of proximity (informal occupation of spaces, local and neighbourhood actions artistic interventions, recycling of forgotten spaces, nature and agriculture in the city and all those creative actions capable of temporarily transforming public space) .
In this perspective, the urban space can be reconfigured through the narratives of the different actors who are able to redraw a new map of the places through the creation of new synergies.

**Multi-scale intervention opportunities**
The difference is substantial, therefore between CCI and creative processes, linked to the Architectural and Urban design strategies. This distance is very close with respect to the scale of the intervention. Double definition substantially equally moves in completely different scaling.
*Territorial and landscape context* _ In this case the scope often invokes the opening to other disciplines. And ' in fact it's a dominant condition, and this looks very clearly from the work of landscape architects as design strategies at this scale are subjected to a double confrontation between two opposing scales. On the one hand, the re-organization of the territorial and environmental systems, in the other "devices" or "signals" spanning the scale of architectural detail or even design. The works of Jeanne-Claude Christo, among which we remember gates in Central Park, NYC, while in our context it is interesting to point out the case of the Dolomites "Dolomiti creative". A draft environmental revaluation of abandoned places, such as disused hydroelectric power plants, dams and other technical devices integrated into the landscape through artists

of "contemporary art" held an action of '*risignificazione*' (to give a new meaning) today, this comes as a pilot project of the creative processes of environmental regeneration.
*Urban areas* _ there are processes involving entire systems into an urban phenomenon of multiple spatial and physical transformation of character and why not of image. Specifically, for example we can mention at least two conditions under which these phenomena are evident.

The first is the European capital city of culture. Are they see the involvement of the city basically medium scale, and you have an opportunity of great transformation. In this case the "creative process" move mainly through a "binary" software consists of several cultural events and entertainment. "Hardware" in this case are sent to a dimension truly "tactical" through the construction of local icons, you need to "clear and immediate" new meanings being acquired.

The second are the cities recognized as a "creative city". There is the possibility to be included in the official UN list of a responding to certain characteristics related to the theme of creativity. In this case, unlike the previous ones, are involved both conditions described above, both the "creative process" of regeneration that directly all of the CCI.
District Area _ no doubt is one of the most fertile areas of creative transformation of the urban fabric. In this case the critical mass produced by the broad spectrum of strategies derived transformation involving "creative process" is really important. These are mainly located in areas of highly industrialized city, that having regard to the recent substantial structural changes in global market conditions, they see these places today where abandonment. On one side then a substantial estate and volumetric, on the other, the inability to find new opportunities for regeneration urban areas which were previously subject to phenomena of speculation. Now given the new urban conditions, these areas need innovative processes that signal the possibility of a different future. This is the case for example of Ventura Lambrate in Milan, Study cases in which outlines the potential of the creative processes of "urban regeneration", identifying even very clearly the different phases of development. We can define a start through "software" and then see the "hardware" actions of real urban transformation.

The field of architecture or urban block _ In this case it is the conversion of individual areas or buildings. The phenomenon involves the transformation processes in places intended for the CCI. In fact, the places that defined Urban Hubs, Creative Clusters,

Incubators, etc.

*Extra urban isolated field* _ One stretch of abandoned highly compromised circumstances, in which the "creativity" stands as the real key to salvation. In this case, describe the conditions of the project even before CAPs mentioned, dealing exactly this scope.

The main objective of CAPs [3] project is to investigate processes of creative clusters generation, with particular attention to hybrid spaces, with a strong contamination of streams and functions, their role in the re-signification of the abandoned places, and of the medium or small urban realities, distant from the main creative circuits.

The project aims to experiment new models for the creation of hubs and new services which are capable of becoming meeting places between creative minds, entrepreneurial actors and citizens, capable of triggering processes of change and development in cultural, social, technological, economic and productive terms, a model that is replicable and at the same time adaptable to different urban contexts with a sustainable economic point of view which can produce significant social benefits for the community.

The objective is to define strategies, operating assumptions, scenarios, study of feasibility for the development of innovative incubators which are able to become attractors of operating talent in the field of creativity, and, at the same time, to identify the necessary conditions for the activation of the processes of incremental change of the places which, through the phenomena of urban creativity and practices of sustainable urban development, allow the creation of innovative experimental cluster.

The recent changes in the creative and cultural industries, pose new demands of space, work organization forms of interaction and collaboration, networks, infrastructure and intangible assets that require effective and to some extent "revolutionary" responses, that can lead to new models of intervention that can be reproduced from the national to the international scale.

This means imagining that the "talents" which are directly involved, the users, and in general those who will live and work in these environments can benefit from the intrinsic multidisciplinary opportunities, thanks both to the proximity condition, sharing space, technology and infrastructure, and pooling practices and interests, in a way to generate the necessary critical mass to make new activities and opportunities arise.

The expected results were :

1. The construction of a repertoire of significant cases of hubs, incubators and creative

clusters in Europe and in the world in order to understand the logic, dynamics, implications and effects;

2. The identification of urban and regional contexts where to define hypotheses and design strategies;

3. The development of pilot projects, strategies and actions aimed at the creation of new creative hub and complementary actions (living labs / action labs). Presiding over the size of process (definitions of the stages of development from different entry points: the availability of space, the opportunities within large urban development projects, specific needs, …) and the content (the functions, the minimum dimensions, the management model, the business model, the nature of space, etc. …);

4. The definition of the framework of social and economic feasibility of the project;

5. The definition of scenarios on the possible / probable / expected urban effects of the project in terms of urban regeneration, activation of places, possible consequences;

6. The assessment of social impacts and networks / social capital. (Also using dynamic instruments and web as InMaps of linkedin).

**Notes**

[1] Purini F., *Comporre l'architettura*, Editori Laterza, Roma-Bari 2011, cit., pag. 18.
[2] CAPs, Creactive Places, Progetto sviluppato all'interno dell'ASP Polimi-Polito X Ciclo, proposta elaborata con Antonella Bruzzese, Dastu, Polimi.
[3] CAPs, Creactive Places, Progetto sviluppato all'interno dell'ASP Polimi-Polito X Ciclo, proposta elaborata con Antonella Bruzzese, Dastu, Polimi.

# THE GOWN OF ARIADNE
## Ethic and Aesthetic for a Landscape Architecture

*Massimo Galluzzi*

*Penelope's Canvas, a preface.* The relationship between territory and landscape involves ethic and aesthetic in the dwelling activities. An enduring-research always in-progress by the man-kind, patiently established, and time-to-time patiently dismantled. An endless make-over where geography melts to geometry in the mirroring of a townscape.

The empty street. The previous day has not yet gone, but the warm light grey sky is already promising a new dawn. The flags slightly wave over the cold grey buildings, moved by a gentle wind. A taxi cab comes from a distance, gently strolling along the sidewalk. The car's turn signal light comes on, as it pulls over and stops alongside the curb. From the rear door emerges a female figure clad in a black dress, perfectly featured by early Sixties dress code. Then Holly, the elegantly-dressed lady, raises her eyes at the storefront sign, and pulling out a small breakfast out of her purse, lightly walks down to the shop window.

In this opening scene of Blake Edwards' classic comedy [1] starring Audrey Hepburn as *Holly Golightly*, the background of New York City's Fifth Avenue portrays something aesthetically significant of that Era. Something connected to society's general expression of its attitude and dignity. Nothing in this scene is peculiar; however, everything has its own place in establishing a common sense of the property. Every element of the environment and people is called upon to participate in a choreography performing a code pointed as "public space" - a dimension set-up by components to describe properties and inhabitants and the iconic-identities of each. It's a general frame-work made by the sharing of values between artifacts and people. For this, in an early-morning Fifth Avenue, empty with buildings manning the rail of the street, the user is able to appreciate the

Scale and measure. *Breakfast at Tiffany's,* © Paramount Pictures. All Rights Reserved

urban structure of the city discovering a poetic landscape, more than watching a spoiled territory. Here, in this site half-place of the time, half-physical condition for an existing geography, the emptiness is something to fix 'Techniques', a part of man's designing process for dwellings. Looking back at *Breakfast at Tiffany's* opening scene, *Holly* is the medium to show what the Greeks called «nomos» - Laws to affect the environment. Coordinating 'codified' procedures, also known as protocols, are shown by a dress code. Here, considering «*nomos*» means to use symbols, materialities, and organizing-models to arrange an order recognized by the Greeks as «*kosmos*», or in the theoretical of Tommaso d'Aquino as: "*a world founded on proportions of elements having in themselves at the same time, the principle of stillness and motion*" [2].

The key is the dynamic-balance for elements, but also among different parts shaping the world; the landscape to us. In this mainstream, «*kosmos*», similar to «*graphia*», has a double meaning. On one hand the icon («*kosmesi*») represents the expected living space, and on the other, a basic-grammar detailing the Set of Rules. «*Kosmos*» or Cosmos can be an instrument to produce a writing or a reading figuring-out landscapes. Lastly, 'techniques'/«*nomos*» has comes to display a 'format'/«kosmos» as a standard-application of conventional elements to write or read a 'context'/«*graphia*». Thus, the beauty involves the idea of «*kosmesi*» giving us the final distinction of icon.

Using Breakfast at Tiffany's in our theoretical reading, we have the opportunity to turn these scenes into an operative scenario. By the Greek «*kosmos*» [3], or the Roman for «*mundus*» [4], or as «*Cosmology*», with-in a XVIII Century's distinction by C. Wolff, we released an ideal condition to the dwelling founded on harmony, balance, and highly in iconography («*kosmesi*»).

Involving «*kosmos*» and «*Cosmology*», we have to plan by techniques a 'context'; hence, 'Cosmo -logy' becomes 'Cosmo -graphy', or respectively, the readable and writable -version of an icon. Finally a link has been established bringing «*kosmos*» as an early version of «*Cosmology*». Latin «Mundus» has the same etymology as «to clean-up», physically to remove dirt. It can also mean «to set-up», «doing order», or «arranging staff to its primal conditions». In this sense the public space should be considered as the main principle through-out the world expressing an order of man-kind. 'That' Fifth Avenue, at 'that' hour of the day (early in the morning) without the noise of the daily bustle (i.e., rush hour, people getting -on / -off the cabs, traffic, pedestrians, smog, etc.) is our objective of 'doing order' or 'cleaning-up' to reveal the basic condition effecting

the «*kosmos*» or the «visible world in pictures» where Holly Golightly is considered as «*graphia*»: the measure to read the context, or the metric to write a context.

Greek «*logos*» - the knowledge of the things because of their causes («I know this meaning hosting those consequences»), is playing a sort of pun, if the aesthetic-significance of an era profiles a common code for public-space, even opposite a public-space performs a landscape aesthetically significant of an age. Concerning A. Turco, a site exists only as a whole apart from an undifferentiated entirety. A group of symbols driving landscape to territory, where the "*landscape should be considered the first arrangement for a territoriality*" [5]. This feature, have to consider the territoriality as a social action colonizing lands. Society has the main role to codify a set-of-icons, recognizable by the community as 'open-space' or 'public' once accomplished this transformative-development. 'Public' since the sharing of symbols is the theoretical for «*logos*», launching a taxonomic-process based on two different aspects: the lexicalization of the space, and the grammaticalization of the territory.

Those actions are the fundamentals "i*n saying the earth man creates territory*" [6] and, by doing so, to transform landscapes by the mythical order of harmony. Harmony as an iconic device, the finest, showing cultural-endeavor, always changeable if not held by social-codes producing the standing of the events. In K. Hübner's quotation, or: "*the general order of the world has made by its measure*" has been reached one-more step as for the Greek theoretic of «*archai*». 'That' elegantly-dressed young-lady, as 'that' Fifth Avenue, at 'that' hour of the day is the measurement to report the townscape to its territorial condition of public space. With this background, the binomial Hepburn-*Golightly* / Fifth Avenue-*NYC* is an iconic system representing 'that' landscape. Fifth Avenue 'is' New York City and not a part of it, geographically or architecturally as well as from the social point of view: *Golightly* portrays the middle class (with regional roots) aspiring to belong to high society.

The importance of the landscape as a place where the iconic-system gives meaning to a site, or strictly in this sample the importance of a townscape, in framing a work where the iconic-system may be shared by the community. Losing the original idea of that iconic-system means the disappearance of 'that' landscape. A territoriality which should be changed-back from public-space to open-space, in order to produce new form of landscapes or architectural landscapes also considering as scenario the urban environment:

Denied, Forgotten or Contemplative -Landscape mentioned by G. Cléments, C.G. Vasquez or M. Ricci, maybe are the new strategies for giving-back public-space even if changed in meaning, for sure in using.

New townscapes where inhabitants are called to design a new genetic-code (still a code!) to figure-out morphological-peculiarities, even typological-character. Day-by-day and time-to-time, the Nature or the second-nature/artificiality in urban-place, have its life-circle, in order to the using, the re-using or the re-cycling of sources. Creating a new vision of landscape – or better – introducing a new taxonomy of landscapes with new codes, «lexicalization» of the space, and «grammaticalization» of the territories, maybe the idea of public space related to shopping-centers or Malls should be dismantled. Usually, both public space and shopping centers/malls made without the idea of mythical-order, but without semantics and syntax for places. We have to re-discover the importance connected to decorative or architectural -elements in building, displaying private notice on public-scene, to determine the implication connected to our lately built-up scenario left on territory. That's means give the right magnitude to our heritage - industrial in early of our past and than tertiary, recovering the deed to give to the private built-up space with architectural detail participating to public:

Decorations give character to the façades with-in the material-using or with the arrangement of architectural device such as doorways, to mark openings to signal the point of contact between the public and the private -space.

As in the past, in the highest tradition of building, key-stones or lintels, carry the year of foundation of the building and/or the name of the Company. Inscriptions as «EST.» [7] are normally engraved in stone (without use of neon or LED light), a gesture of private information but always kept a step back in order of the public.. Same for doorways. Usually decked-out by arches to advise users are next in crossing threshold, they are also connected to the Right of Soil. Benches are normally displaced nearby outdoor (if there's a kind of open-space such as a Square or a Plaza) as well as indoor (for sure buildings connected to a certain status of use having as first inner-space Hall-way). The 'architectural equipment' of the building mainly connected to the public, it's normally completed by a gate-guardian of a statue (representing the Company, its own business, or motto) surveying the door from the first floor/end-of-base. To complete this description we can check a couple of frames forward from the one where Holly has getting-off from the cab. At this point of the novel, the elegantly, lonely figure in black-dress raises her

head until her eyes meet a gigantic iron statue holding a clock, looking down to the sidewalk in correspondence of the entrance. Once again we are in-between two different meanings: the symbol of the private-power connected to business, it's addressed to the street (the statue lifts a public-clock) but at the same time, it's seems to announce «if there is time in this place, so if this place belongs to the community, it's because of the private owner».

As we said before, the general order of the World has made its measure, and in this situation the measure to our Society it's the time (never forget we're analyzing an Age where 'Time is Money'). Other sense for this set of Architectural elements figuring-out space is "*the nature of foot-prints in order to the shape of the artifacts*" [8]. Considering the second of our legacy, a recent-past for a dwelling made by Factory and the Office-buildings, main problem it's identify for them peculiar characters, not in land-lording only, but as important settlements giving criteria to suburbs or neighborhoods. It's not secondary to mention the past of those fabrics, supposed as monuments founding places. Not simply churches they were, but Cathedral to house the progress. Decoration in cement expressed on public scenario the reason of the building in relation of its production-lines. As it was once-upon-a-time along Gothic-architecture Times, decoration tells stories to the people, but connected to another religion: the program of function. Monster or saints or figures connected to the holy Christianity no more:

Instead clock-works or beam or winged-wheel on rail. Even with-in different repertory of icons it's once again «*logos*»: the knowledge of the things because of their causes. I know 'that' place [existing] because I know the production of 'that' building. I know it's a factory due to 'that' architectural-elements as, for sample, chimney or shed, typical of fabrics hosting production.

A landscape with-in its own infrastructural elements, memory for a today's territoriality, where a taxonomic-process can bring us the metric to (re-) produce a code turning brown-fields and vacant-space as a new generation of public-space. Landscape today might consider a 'device for memories'. The mentioned categories overlook directly to landscapers or philosopher work's as keys to read the «*Time by the Space*» (Schlögel, K., 2009). Losing the dignity connected to the building, neglecting decoration as icon to mark a place, it means breaking links between private and public, owner and user, myth and practice. Spoiling this connection simply means having fast-places, or just a sequence of sites unable to exist as an entirety taken apart. Camp-sites, Stage-sites or Shelter-

sites are only «On/off -places» in order of the passing-by of each-one. «*Pre-places*» [9] more than «*non-lieux*» by M. Augé, or sites where the «*betweenness*» [10] are out-posting places. Basically, to produce landscapes showing gap of the place, it's urge to arrange a new code where the single personality it's also representative of a cultural entirety. As for the black-dressed Audrey Hepburn/*Holly Golightly* was. In this way the character of standing or of moving connectable to the people, find themselves envoy the place until perform "*a space as a society of places, exactly as people are orienting-point for community*" [11]. At the most, one of the aspects of the problem is how to produce public-space from 'low-resistance' places, away from the promised Third-landscape by G. Clement, or from the compromised Heterotopia by M. Foucault. Here the tilting from the «betweenness»:

Places not belonging to settlements or to the «*Wilderness*»; nor boarder or vacant, but just places.

'Place' it's a theoretical category expresses a relevance location not changeable without altering the character of the area, opposite to the 'site'. This refers to a general condition and not to a topic location where something has to be hosted in producing a sort of spatial congruity, codified by symbols, signals or icons. Laid-down this relationship "*means behold places and moments where the environment and the mood mirroring it are melting all together [until] landscapes, streets, and frames of the city are coming inside the conscience*" [12]. The disappearing of this sense of ethic, not necessary corresponding to a sense of integrity, produces a dimension poor in 'places' and full of 'sites'; poor in landscapes and rich in out-skirts. A space used by all of us and dangerously next to virtual-one daily available on the Web. If our society is so much involved in environment, it's less implicated in landscaping, neither in places. That's why the high attention should be addressed to produce symbols, easy readable, marking archetypes for a landscape in-between environment and places, global and local. Bringing back the idea of «*Dràma*» [13], landscape becomes a visual path made by an overlapping process of memory telling stories about territorialities. A route, in where the arrangement of the material and symbolic -artifacts casted onto the local dwelling, shape-out the society trough-out individuality.

Regarding Nature or, about what should be called as second-nature, or artificiality, it gives a chance for shifting a territorial-background to a land or city -scape. A framework considering places a shell for icons representing characters of a story, more than a

celebration of itself. The narrative identity of a 'scape', it's the medium for let it lives, but at the same time for let users be part of it. A two-way traffic, always looking for a balancing-point. The narrative-identity of a place changes as is in-progress the using of it, and mainly, we have to keep-up the telling-capability of border-places as point of contact, even better as measure, to set-up the landscaping of territoriality. After all, in this metaphor, Audrey Hepburn/*Holly Golightly* 'works' as *flâneur* [14], becoming the glasses through-out looking better to daily life-time.

An empty street, a young-lady has come from far, walking beside the base. A warm sunlight sprawls keeping the promise for a new day and turning the cold-grey of the buildings into the natural of the façade. Tiffany's windows mirroring 'that' elegantly-dressed lady, escorts her figure up to the corner. Once turned, around her, people and car-traffic are increasing. The wind is getting stronger signaling it's time to stop to 'walkabout'; signaling it's time to lift-up the dress and come home.

**Notes**

[1] *Breakfast at Tiffany's* (Paramount Pictures, 1961, USA). Directed by Blake Edwards, based on Truman Capote's novel. Starring: A. Heptburn, G. Peppard, P. Neal, B. Ebsen. Music by H. Mancini.

[2] Tommaso d'Aquino, *lec. I*, No. 3. Translation by the author.

[3] Surveying the scientific literature connected to the Geography along the XIX-Century, «*Cosmos*» it's also the title of a book by A. von Humboldt (French Edition by Gidet et C., Paris, 1846-1855) where «*kosmos*» it's used to describe the «*world*».

[4] «*Mundus*». For the Romans the underground world, mirroring the surface. Also a gateway to link the world of Deaths with the world of whom are still alive.

[5] Turco, A.: *2010*, page 117. Translation by the author.

[6] Turco, A.: *ibidem*, page 107. Translation by the author.

[7] «EST.» for Established (normally according to the Building or as Year's Company of foundation). One of the most common inscriptions available on the buildings.

[8] Forzese, E.: Malcor-D' Edizioni, Catania, 2014, page 15. Translation by the author.

[9] Meschiari, M.: Quodlibet Studio, 2012, page 23. Translation by the author.

[10] Entrikin, J.N.: John Hopkins University Press, 1991. Translation by the author.

[11] Lévi-Strauss, C.: Plon, 1964, page 24. Translation by the author.

[12] Parmuk, O.: Einaudi, 2006, page 78. Translation by the author.

[13] «*Dràma*». In the Greek Culture the telling about a story.

[14] «*Flâneur*». Distinction made by the French poet C. Boudelaire. «Flâneur», the who walks across («*walkabout*») the city in looking for. In fact: someone who is the man of leisure, the idler, the urban explorer, the connoisseur of the street. In the following ending-part, the A. uses «*walkabout*» in order of the meaning of «*Flânerie*» but connected to W. Benjamin's theoretical approach (i.e. http://en.wikipedia.org/wiki/Fl%C3%A2neur).

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Ethic and aesthetic. *Breakfast at Tiffany's,* © Paramount Pictures. All Rights Reserved
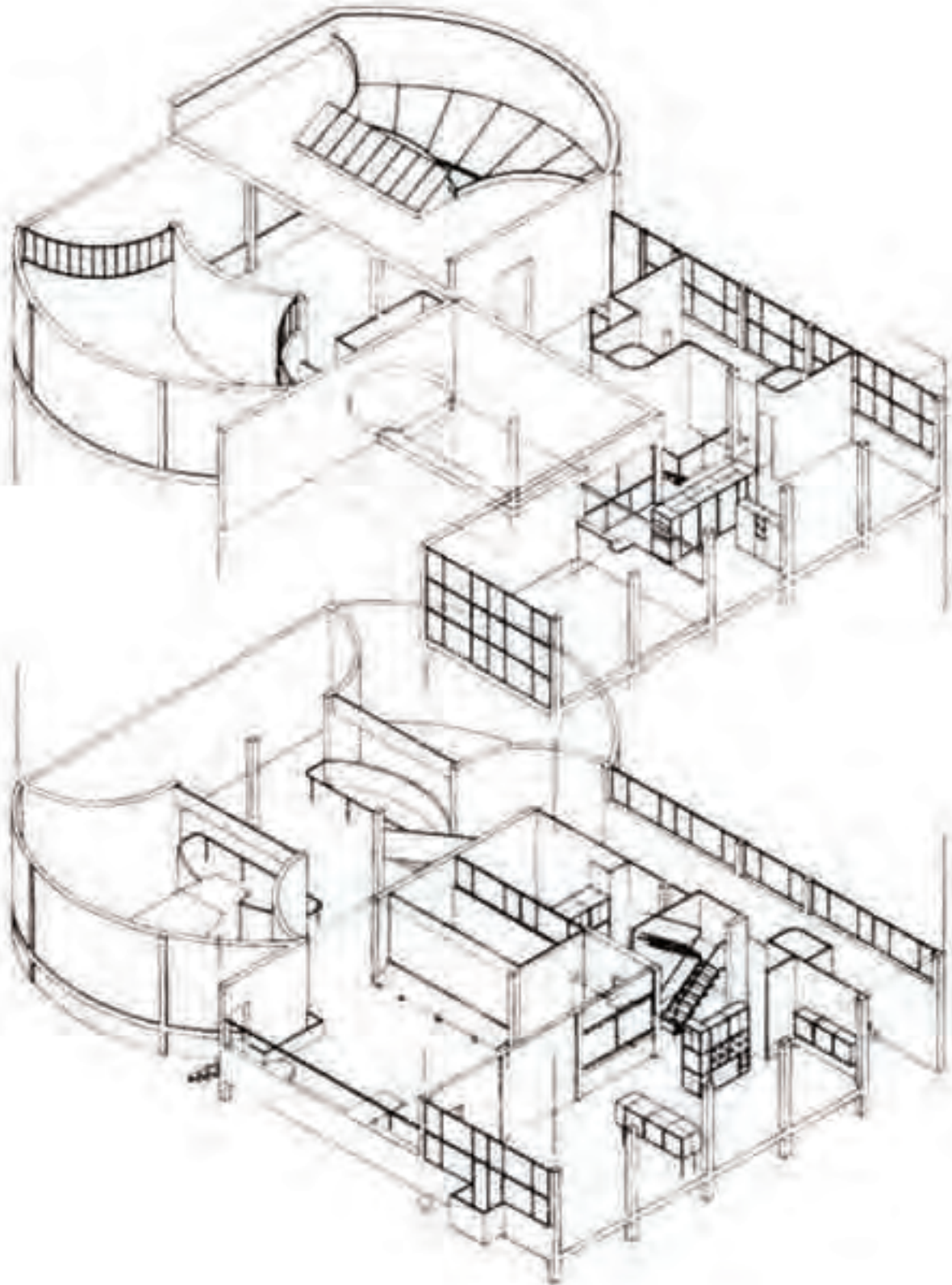
# THE URBAN PROJECT
# AS A PROJECT OF MODIFICATION

*Pasquale Mei*

*The real discovery consists not in finding new lands,*
*but seeing them with new eyes*
Marcel Proust

**Architecture as city**

The title of the fifth edition of the Summer School *Architecture for a creative city (Architettura per una città creativa)* focuses on three different aspects: the architecture as a disciplinary corpus of spatial composition of the space, the city as Carlo Cattaneo describes it, as: "the principle of all histories" and finally the definition following the concept of creativity, related to the trend in the latter period, something that becomes useful to the profession of architects.

This triad of key words - that has connoted the title of the Summer School, edition 2014 - reflects on the relationship that has been developed in the twentieth century between the architectural design and urban planning, but above all concentrating on a possible new relationship in response to the growing needs of the cities and searching the answers that are appropriate with the need for transformation.

The roots of this dichotomous relationship between the architectural and urban design can be found at the beginning of the last century. More precisely in the Manifesto of Bauhaus from 1919: "*We are forming a new corporation of craftsmen, in absence of the arrogance class that strives to erect a wall of haughtiness between craftsmen and artists! Undertaking together our will, our inventiveness, our creativity in the field of construction for the future, which will be translated all in one form: architecture, sculpture and painting, and by millions of hands of artisans that will be raised into the sky as a crystalline symbol*

Le Corbusier, Esprit Nouveau Pavilion

*of a new faith that is rising*" [1].

In the same year in Italy the School of Architecture of Rome was established, directed by Gustavo Giovannoni. The program of the Course of Architecture refers to the concept described as "*environment that can be historical as it can be natural or built up; it may be the direct element that recalls the tradition and renews the works of the present with those of the past (...) In modern architectural tendencies is emerging a clear division between internationalism and localism; the first one that doesn't care the environment and the second that it considers extrinsic composition as essential*" [2].

The relation between the architectural design urban design can - and should be - understood not only as a preposition "against", but also as a substantive "toward", or in a direction that the architectural design is at the service of the urban project for the city. The correspondence between the two different forms of the project is synthesized in the relationship between innovation and tradition, summarized in an *innovative tradition*. Regarding the *innovation*, the same is expressed by the break with the past of the avant-garde arts represented by the *Modern Movement* in its various forms of expression such as that of the Bauhaus school, or neoplastic art movement *De Stijl*, or even the artistic movement of *Cubism*, or through the cultural magazine *Esprit Nouveau* of Le Corbusier and Amédée Ozenfant, or through the *New Objectivity - die neue Sachlichkeit*, that was developed in the same years in Switzerland and Germany, or the cultural movement of the Russian constructivism.

Furthermore, regarding the *tradition* expressed in forms of continuity with the environment not only as spatial context, but also historical and cultural able to define the characters of the place, defining the localism, where the architectural object was intended as an element that hardly manage to disregard a more urban condition able to establish relations with the context. There was the necessity of creating a work capable to be seen "*as a link between the past and the future; not a moment of a break but the obligatory point of passage in the history from yesterday to tomorrow*" [3], through the reading and re-interpretation of the so-called pre-existing environments capable to express the space-time relation of one place.

The new artistic and architectural language is no longer characterized by the closed mass, but by the open box defined by skeleton structure in reinforced concrete that delimits the volume. Referring to the Maison Dom-Ino, where the plant was freed from structural constraints imposed by the load-bearing walls.

The modern principles of the new architecture were defined by *pilotis, roof garden, free plan and façade, and stripe form windows*, defining new factors, as describes Le Corbusier in *Le plan de la Maison Moderne* [4] of: *Classement, Dimensionnement, Circulation, Composition* e *Proportionnement.*

These five aspects are constructing the new thought towards the house as a *machine for living* while the relationship with the context was defined by the relationship with the background bordered by the streets where residential blocks became figure of new defined urban areas. Referring to *Ville de trois millions d'habitants* of Le Corbusier or *Hochhasstadt* of Ludwig Hilberseimer marking the period of abstract city, or the Plan of 1935 for the city of Amsterdam, which summarized the four functions of the modern city. Concepts of a new modern architectural culture of progressive and scientific type were developed mainly through the International Congresses of Modern Architecture - *Congrès Internationaux d'Architecture Moderne* (CIAM): in particular the Fourth Congress of 1933 that produced the Charter of Athens, which identified the four functions (living, working, leisure and mobility) necessary conditions to be fulfilled for the harmonious development of the modern city. This manifesto can be also found in the International Exposition *Arts et Techniques dans la Vie moderne* in 1937 in Paris, its realization through the construction of the *Pavilion of New Times*. Bruno Fortier claims the clear desire of the Modern Movement for the break with the past, the development of an alternative city with absolute and universal character, aimed to the idea of urban alternative in to the historical city: "*Idea completely absent in the tradition of the European city, as it was intended as a single unified space capable of rejuvenation, modification and extension: cease being already established in the mid-nineteenth century with the beginning of Modern Urbanism*" [5]. The Modern Movement was marked by the abandonment of the culture of modification that marked the identity of the European cities and processes of its urban formation since the Renaissance.

It has started in the 50s with the congresses of CIAM, during the post-war reconstruction, remembering in particular the one of '51 held in Hoddesdon in England that drew attention to the historical center of the city and to the relationship between the culture and the places. In this way the architectural debate went back and focused on the issues in relation to the history and to the urban context and rebuilding the cultural conditions that gave the rise of the identity of the European cities with a process of layering of signs, traces and preexistences structures that makes it recognizable in its character of

multiplicity that forms even its specificity [6].

The Fifties are characterized by the tragedy of the war that strengthens the awareness for a returning to the values that are likely to be permanently deleted from the war. Indeed Ernesto N. Rogers in his book published in 1961 entitled *The elements of architectural phenomenon* writes about the "History as a utility" understood as a sequence of successive acts of interpretation, necessarily to be interpreted to develop a system able to be coherent in itself, but that over time will be modified and overtaken by new systems: "*The notion of history becomes notion of continuity in the legal systems of mutations subsequently inconsistent*" [7]. In the mid-60's the reconstruction process is concluded and studies on the connection between building type and urban morphology are initiated, the relationship of architecture with the landscape through the history and geography is reflecting the ever more complex environment as "*recognition value of the existing, as history and tradition of differentiated identity*" [8]. Recalling the contributions of all the Italian schools that is in relation to the morphological approach (Saverio Muratori, Carlo Aymonino, Aldo Rossi, Gianfranco Caniggia) that confirm the relationship between architectural and urban design in the form of a dialectic between the universal language of the architectural history, consisted of encoded stylistic elements and local history, with almost provincial nature, contaminated with insediative rules present in a anthropized environment.

Gregotti Associati, Bicocca project, Milan 1985-95
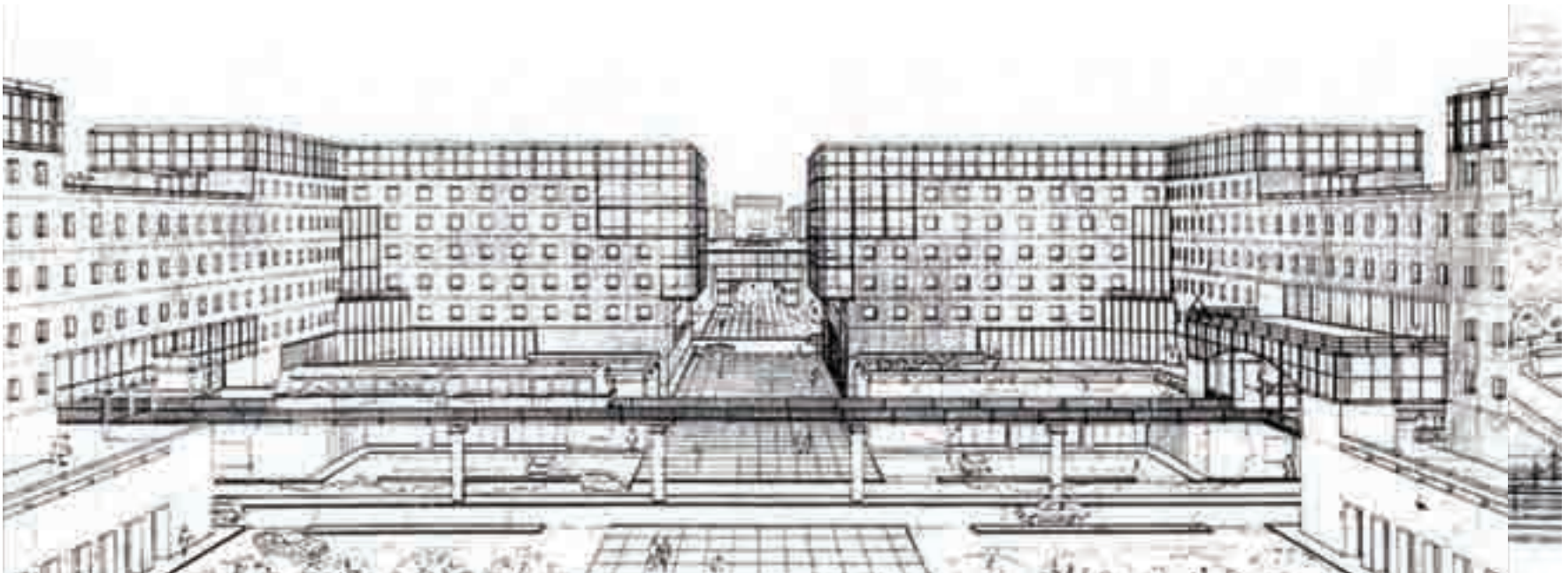
**Creativity as a modification**

Creativity as modification is resumed by Vittorio Gregotti in his book entitled: "*Il possibile necessario*" [9] in which he states: "*Not the creativity or the modification, but creativity* as a modification that is consciousness of the history of the territory and the formation of a critical distance from the conditions of the present as foundation of the project."

The inflation of the word "creativity" in the last three decades is the signal of transformation of the sense that is attributing to the term creativity. In ancient times the meaning of the word was in relation to the ethos, indeed in the classical Greek world was understood as ability of interpretations of the inventions according to the rules of the craft and even as ability of representation of the rules of the universe and its beauty. While in the modern period creativity is associated with the "new", up to the XX century when the role of "creator" is discovered not only in art, but also in science, where besides the definition of the new is its own idea of changing the other parameter that defines the quality of a creativity.

Up to the present days the word creativity is closely linked to a professionalized role for the exclusive market. In these conditions, there is a replacing of the "new" with the "novelty" in a completely arbitrary way with respect to the specific conditions of a place and its history that it connotes, moving away, as claims Vittorio Gregotti, progressively

Gregotti Associati, Bicocca project, Milan 1985-95
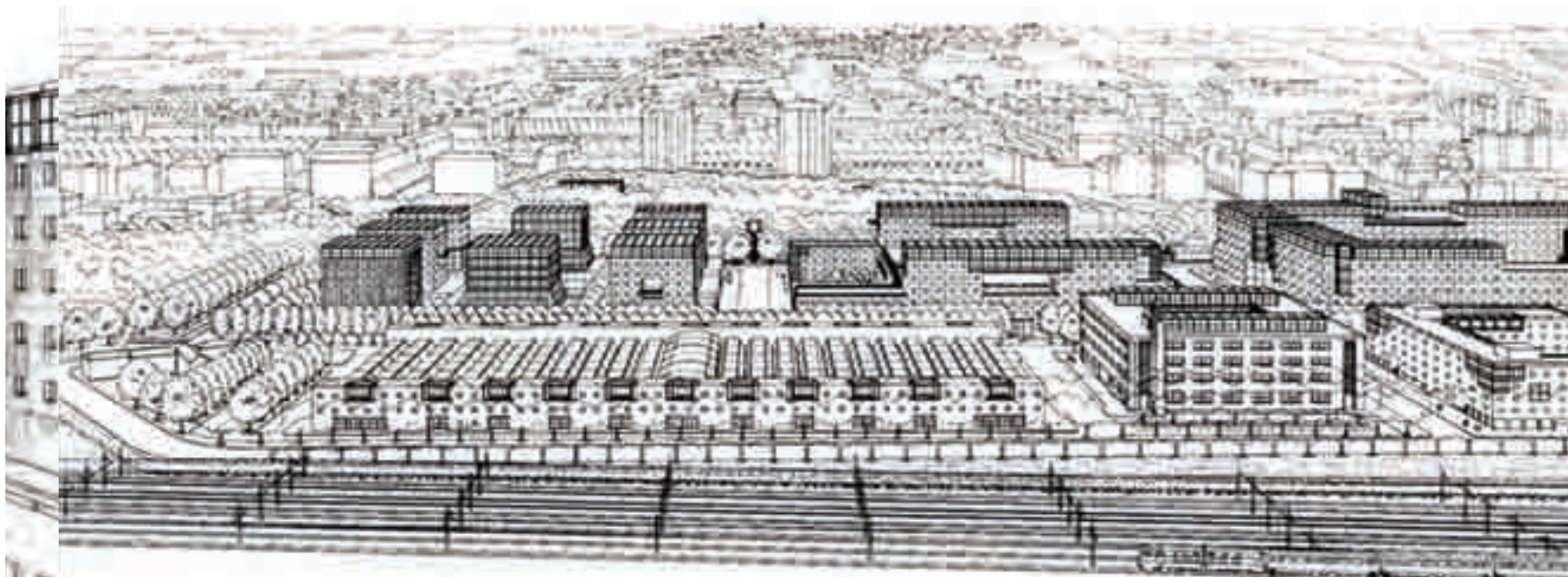
by the need to persist one creation during the time, in order to succeed in constructing a "fragment of the truth of the present."

In the edition of Einaudi Encyclopedia, Emilio Garroni defines the term creativity in relation to the ability of the human species to adapt to the environment. In this way the philosopher identifies the creativity with the adaptation of the species finalizing the concept of conservation of the same. The change of the behavior is a survival instinct and therefore Emilio Garrone names the creativity "*as an adaptive procedure*", it requires the presence of codified rules needed to determine "*the relationship between invariant aspects and transforming aspects of human experience.*" Therefore he adds "*creativity not only requires the presence of rules, but it manifests itself only in the course of their implementation*" [10], the author adds, "*we know that the application of universal rules in given circumstances is the way the 'human animal adapts to the environment. We know that art is "not cognitive specialization" inherent from the creativity in every application of the rules*" [11]. Creativity therefore can be defined as an act of interpretation, interpretation of the rule, rule of law, the principle, that should form the interior of the same rules but not from outside. It is the only way of changing the code for affirmation of a new rule. In this way, a principle of a continuous modification has been stated that also in the field of architecture can be defined as a project of modification of the existent. Since the '80s, the urban project was marked by the topic of the great reconstruction of the *derelict areas*, in general defined as *urban voids.* These gaps have determined "subtraction of form" within the urban fabric. In the phenomenon of disposal of the industrial areas we can identify the last temporal threshold that has connoted the current face of the city and Western Europe in general, where the urban project had, during this period, a great opportunity to propose solutions for the new city, city of the third millennium. In this connotation  Sergio Crotti in his article entitled "*Rediscovered Urban Places*", published in the journal Rassegna 42 (1990) entitled "The abandoned territories", is defining these areas as: they *remain so unless there is no an idea of the city in which their system can re-determine, and, even more, if there is no formulation of a project for the  urban restructuring and they don't infuse contents and functions that express new architectural values, though which the negative stereotype of abandoned areas  would result in affirmative acceptance, reestablished areas*" [12].

Perceiving these areas with new eyes, areas that are waiting for a new destiny, in which urban design becomes a tool for the modification of the existing, giving them a new

strategic role within the morphological tissue of the city aimed at the transformation of space urban.

The urban re-composition allows to define new urban figures intelligible within the city that transforms the capacity of absorbing the existing morphological and to regenerate configuring a new urban architecture in the service of the city.

The culture of the urban project can be understood as the place of recomposed dialectical differences: "*One might even say, that the urban design has been a constant critical mediation between the historical foundations of our discipline, the settlement principles elaborated by the social aspect and the existence geographical conditions of the city. Was not that this necessarily need to deduct its shape from that mediation but it can sometimes produce a concrete answer in the city, by opening the possibilities of use: collective and private, others and contingent*" [13].

Our cities still have the need of urban project, for creating a strategy of redefining their horizon not only in the spatial terms, but also cultural and social, especially in light of the latest events of the new millennium. In the magazine Casabella, number 584 (1991), the author Vittorio Gregotti writes on "*task for the urban design*" intended to develop: tools, methods and assumptions for the design of the city and the territory: "*To do this probably will be necessary to be done reconstruction of new hierarchies capable to form points of orientation and large differences even with the use of the nodes and networks of infrastructure and transport for this purpose, construction of projects for the effective design of spaces open on various scales, a variety of regimes of the atopic complex types and their contextual realignment, design principles capable of organizing and equipping of highly heterogeneous materials. Above all it will be necessary to make a reconstruction of the morphological culture of the environment (which is different from the global estetization that we are witnessing one that allows collective care, constant, natural, diffuse and lacking of ideologies of infinite variability*" [14].

The editorial ends with the statement of the difficult challenge where the architectural discipline is called to face or to fulfill the task of morphological reorganization of the urbanized area. Is certainly not through the definition of new models of city that has managed to establish the identity of an urban space: *city users, generic city.*

The urban project still deals with space that seems that is out of public interest as opposed to what has happened in the history of the city, where the open public space, the space between entities, was always the place of cultural and civic representation of

the city. The urban project is always expressed through a form of mediation between the principles of the architectural discipline and the geographical conditions of the city claims Gregotti. It would seem that the appeal of the editorial after more than twenty years it has not yet been fulfilled, so the urban project is still a necessary tool for defining new values of the urban space, to respond to the new needs of different use of space in the contemporary city. This involves the concept of modification of the existing heritage not only the architectural but also the cultural in general.

Vittorio Gregotti, has spoken about the concept of creativity and change, defining: "*For the architecture, the creative modification is the way to be creative in the finest tradition of the state of modernity*" [15]. Namely the creative modification, for the architecture, is the ability to offer a durable design actions as it is evidence of the intention. This position is avoiding creativity as something servicing the market (merchant creativity) and its financial powers, which is defined as an ideology of false consciousness of the aesthetic quality of the state of things dependent on the levity taste and fashion. One possible future is dependent by the level of knowledge of mass communication, with many uncertainties that are involved; it suggests to use style and historical calligraphic languages and the avant-garde but by now private content, and it is ultimately defined by a process of liquefaction of the specificity of the artistic practices of the deconstruction. These aspects according to Vittorio Gregotti define creativity without substances useful for society. Indeed, the ground content of this quadrilateral defines the "creative merchant", it is characterized by the reduction of artistic practices to a mere commercial production, an idea of environment reduced to a form of return to the naïve nature, with contempt to the history, and for its memory to which it is based, with an indifference to the environment and therefore with lack of will of necessity for the urban design.
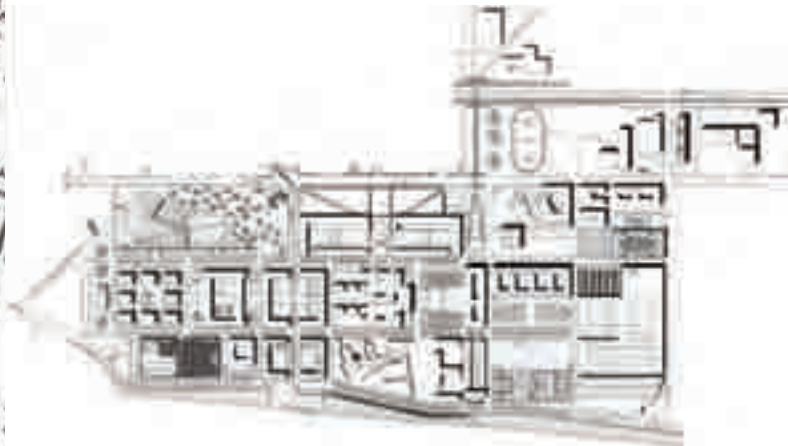
The role of creativity as a modification in architecture has to find a solution of the architectural work capable of going beyond its rules of possibilities and not to circumvent them.

It means understanding the design as an instrument for design reflection, as action of research and surveys for the design of the space for construction of a work that will be able to fulfill the purpose for what has been built. Considering the value of the history as a necessary element for creation of a fragment of truth that the work bears as a metaphor for eternity. Determining a critical distance of the reality for the construction of the project. This critical distance in the architecture is required to develop new relationships crosswise the reality. There is a need of preserving the disciplinary autonomy of the architecture that still today is seen as art practice, melting with the interdisciplinary that are often confused with each other with a risk of losing its specificity.

**Notes**

[1] K. Frampton, *Storia dell'architettura moderna*, Zanichelli Editore, Bologna 1993, p. 136.

[2] F. Spirito, *I termini del progetto urbano*, Officina Edizioni, Roma 1993, p. 33.

[3] E. N. Rogers, *Gli Elementi del fenomeno architettonico* (a cura di Cesare de Seta), Christian Marinotti Edizioni, Milano 2006, p. 74.

[4] Le Corbusier, *Précisions. Sur un état present de l'architecture et l'urbanisme*, Altamira Editions, Parigi 1994. Cinquième conférence. 11 octobre 1929 presso "Les Amis de Arts" Buenos-Ayres, p. 123.

[5] B. Fortier, "La città senza agglomerazione", in *Casabella* 599, pp. 42-43.

[6] L. Benevolo, *La città nella storia d'Europa*, Editori Laterza Roma-Bari 2011, p. 6.

[7] E. N. Rogers, *Gli Elementi del fenomeno architettonico* (a cura di Cesare de Seta), Christian Marinotti Edizioni, Milano 2006, p. 59.

[8] V. Gregotti, "Un compito per il disegno urbano", in *Casabella* 584, p. 2.

[9] V. Gregotti, *Il possibile necessario*, Bompiani, Milano, p. 128.

[10] E. Garroni, *Creatività*, Quodlibet, Macerata 2010, p. 16.

[11] E. Garroni, *Creatività*, Quodlibet, Macerata 2010, p. 32.

[12] S. Crotti, "Luoghi urbani ritrovati", in *Rassegna* N 42. p. 70.

[13] V. Gregotti, *Architettura e Postmetropoli*, Einaudi, Torino 2011, p. 54.

[14] V. Gregotti, "Un compito per il disegno urbano", in *Casabella* 584, p. 3.

[15] V. Gregotti, *Il possibile necessario*, Bompiani, Milano, p. 118.

Gregotti Associati, Bicocca project, Milan 1985-95
competion first phase (1985) and general masterplan (1995)

MEDITERRÀNIA

# EXPO AND MEGA-EVENTS
## a burden or propulsive engines for cities regeneration?

*Roy Nash*

The first question that arises today in every urban planner, architect and politician mind, speaking about Expo or mega-events in general, is if it is actually worth to host them in our cities and if they can play a role in the transformation of urban structures.

It is very easy to declare, that hosting certain events in our cities brings prestige, economic prosperity and a political reputation, but in fact it is more difficult to evaluate whether those intentions (economical, social, political, urban and architectural) turn into reality or are… at the end a huge investment that does not payback, but a burden for the state thus for citizen wallets.

While the role of politicians and economists is in finding whether investments are really profitable from many different perspectives, our role as architects and urban planners, resides in the ability of using a big part of those capitals to ameliorate the quality of neglected areas (such us has been tried in many cases in the past) or launching initiatives which concern infrastructures, city urban development, and architectural improvement to leave a valuable heredity to cities and their citizens (capitalizing the efforts!).

Given the current circumstances when evaluating the linked activities to Expo, we should look at the entire "**life cycle**" which starts already years before the exhibition, when cities compete to be chosen to host the event.

Here begins the important process of redevelopment of the city, when all the "*facilities for major events – buildings and infrastructure – are increasingly tailored to meet the requirements of the city. Before entering the competition for a major event, some cities have put together a catalogue of necessary changes and improvements to the urban structure, which they have then used as a basis for their set of event-related measures. This is the final step in the story*

Barcelona '92. Project for the Olympic Village insert in the plan of the city

*of the utilisation of major events as instruments of urban development*" [1].

After winning the candidacy, the city becomes an open site that coordinates all different stakeholders to match on time the planned schedule of work. What is intriguing is that all the performances in designing, construction and management rich for few years in miraculous way the highest level of efficiency, especially when targets and expectations are very high (would not that be possible for once in normal time, particularly in our country?!).

Finally the last part of the "life cycle of the Expo" has to consider what will be of the event site but especially predict all the legacy concerning the urban regeneration and environmental impact; infrastructures, services and logistics; economic development and the investment in the city-region marketing.

The time frame "before-during-after the Expo" is very extensive and can last decades. Reason why it is effectively very difficult to measure which are the real consequences of an event in a city. What is obvious is that events are boosters of activities, capitals, performances…less evident is that fuels (money, resources and time) burned to feed the event propeller when are spent in the wrong way, or have been pushed in the erroneous direction, actually have already created more troubles than positive outcomes and this can be the cause of crisis and decay.

Studying the Greek example of the Olympic games of 2004 can give us a case of how difficult can be to imagine and realize a legacy plan that works coherently with the city. What has happened with the Games, "*which cost almost twice their projected budget and used permanent instead of collapsible venues*"[2], was a lack of a real post-games plan, in which those prestigious venues could find integration with the city structure instead of being abandoned.

"*Today, the canoeing and aquatics centre are completely dried up, while a crumbling miniature theatre inscribed with the words 'glory, wealth, wisdom, victory, triumph, hero, labour' sits abandoned in the corner of a park.*

*The theatre, which was where visiting Olympic officials planted an olive sapling that would bear their names for posterity, is just one of many venues that Greece's government was unable to further invest in following the economic crisis.*

*Once a symbol of pomp, the venue is now an emblem of pointless waste in a venture that left a mixed legacy: a brand-new subway, airport and other vital infrastructure that significantly improved everyday life in a city of four million, set against scores of decrepit sports venues built in a mad rush to meet deadlines — with little thought for post-Olympic use.*

*As Greece groans under a cruel economic depression, questions linger of whether the Athens*

*Games, which began on August 13, 2004, were too ambitious an undertaking for such a weak economy*" [3].

If it is reasonable to argue that quite soon after the Olympic games crisis has taken over the Greek country, so that it was more complicated to cope with the lack of a good legacy plan, it is certainly different the case of Sevilla.

The Expo in fact is dated 1992 a time of prosperity, where an entire part of the city, just nearby the centre, as big as 215 hectares was dedicated to host the biggest Expo site ever seen in history.

Unfortunately even in such a favourable moment, considered also the architectural quality of certain pavilions and the investment done, the site after the world fair has not performed as it supposed to do. This is a clear sign that does not really matter the amount of money invested, as much as does not matter if pavilions are able to stand there for years because durable, but what matters most is whether the area (or areas) and their positioning is thought to work coherently with the city and its infrastructures, as much as it should follow citizen needs.

And even if now the site is incorporating a science and education park, there are loads of structures left as expensive relics of an event that left the city saddled with debts for many years.

But most of all what shows a lack of integration in the city and in the collective memory, is that the Expo site has not been incorporated in the Sevilla's traditional attractions such us the bull ring, the ancient cathedral and the Real Alcazar palace. This is tangible in the decadence of the rusty infrastructures  (at that time futuristic monorail trains) and in the status of which forsaken pavilions are left, even though just a broad canal separates the city heart from the Isla de la Cartuja.

Definitely some very important contradictions lie in the way an event can be adapted to city space: it is enough thinking about how thousands of people that will be on the site and around the city, and will tend to move towards specific sites will all of a sudden (at the closing date) disappear…Thus infrastructures that are planned to move huge amounts of people for a short period, than should definitely be readapted or replaced when possible somewhere else. Even the design of spaces around the site dimensioned for a certain flow rate, certainly will face a decrease and then work in a city with little flows compared to the 6 months period. Will those spaces be appropriated for a smaller city flows scale?  How to readapt them? And last important element to evaluate regards the buildings themselves … whether those are temporary or not …what will be about their use and function?  When dismantled will they be replaced with

something else? And if they will be replaced somewhere else…where?
Those are just a few of several answers which would be worth to take into consideration for a legacy plan, it is worth now for suggestions to have a look at the successful case of Barcellona and what has happened in the Italian experience. The case of Barcelona is well known as one of the best example on how mega events can play a main role in setting off some regeneration plans. Thanks to the great administration and its team Barcelona went through a radical transformation that turned its image from a typical industrial city to a contemporary international city.
The great change has happened focusing on few major works such as opening up the sea front to the city, building the ring roads around the metropolitan area and restoring the historical buildings in Gothic Quarters and in the Montjuic Mountain.

The Villa Olimpica and the Sea Front, before the games, were an industrial land with two railway lines, separating the city from the sea. The Olympics provided

E42 Plan of Rome.
Definitive plan elaborated by the Architectural Service of the Board with Marcello Piacentini

an opportunity to re-develop the area involving: the erection of the railway network, the construction of a costal ring road and the sewage system and finally the chance to develop the Olympic village and the new harbour.

The new district redesigned a 5.2 km coastline that today is one of the main leisure attractions for visitors, leaving to locals the new beach and several waterfront facilities.

The ring road as the top priority of the city upgrading plan, aimed to improve the existing road system facilitating the flowing of the increased traffic jam during the Games, constructing an efficient belt with the Dalt and the Litoral ring road, this has today completely redesigned the entire vehicular circulation system of the city.

Finally the "Olympic Ring" was a great intervention which included the renewing of the Montjuic hill ,today constantly occupied by locals, as well as the reconstruction of the Stadium and the acclimatisation garden, which were used for the Universal Exposition of the 1929; the upgrading of the façade and the Picornell Swimming pool built in 1969 , and the construction of  the Sant Jordi Sports Hall and the National Institute of Physical Education of Catalonia.

The importance of finalizing many projects before the games has been the driving force to funds, also when the majority of them were not planned to be used directly for the Games.

In fact the main strategic idea aimed to maximize the number of investments that could upgrade the city and its functioning after the Games. Thus the main Olympic projects imposed a structural effect on the city following basic priorities (*Brunet, 1995*):

1.Roads and transportation infrastructures; 2.Housing, office, and commercial venues; 3.Telecommunications and services; 4.Hotel facilities; 5.Sports facilities; 6.Environmental infrastructures.

Barcelona not only tried to minimize the true cost of the Games investing heavily on infrastructures which have been utilized extendedly after the Games, but also gave chances to private investors to develop an entire housing sector, together with hotels and commercial-retail spaces.

We all known the today's Barcelona thanks to the successful "marketing" that the city has done in the Olympic '92. Marketing is intended as the capability of achieving a world recognized quality in planning constructions of venue and upgrading infrastructures strategically, improving the city image and promoting suburban renewal. This enormous effort has been valid to grant to the entire city by the professional industry the Royal Gold Medal in 1999 awarded by the RIBA.

Looking back in history it is possible to trace a *fil rouge* between cities growth, commerce and

events. Definitely the greatest spaces of aggregation around which communities have been gathering had always something to do with exchanging, whether it was ideas and political opinions whether simply goods. Such us are the old "Agora" for Greeks, the "Forum" for Romans and the "Suq" for Arabs.

In fact many of the contemporary cities in the Mediterranean and the Oriental part of the world were the oldest cities born around commerce and goods exchange, and their positioning was along coasts such us Greek and Phoenician colonies, nearby river and/or river mouths like Rome, near mountain crossing places like La Mecca, Lourdes, etc… A ever lasting relation links fairs and human settlements, certainly mostly because of real needs and opportunities. The Italian experience looking at the Rome Expos in 1911 and in the 1942 can represent a good example on how administration and good planning and architecture could in these key times play a fundamental role in developing the city. In 1911 the area chosen for the Expo was divided in two sites, on the east side of the Tevere river, towards the historical centre, were placed all the foreigner pavilions and the art exhibitions. Some of those pavilions are still visible and have been restored as well as the Modern art gallery and finally the entire area around Villa Borghese and the National Etruscan Museum were reorganized. On the other side of the river, though the majority of the buildings are gone is still possible to appreciate the urban plan and the quality of all the main Viali which starting from Viale Mazzini, passing Viale Parioli and getting to Via Nomentana were transformed in proper "walkable boulevard". Certainly the whole experience besides leaving important sport amenities such us the Parioli Hippodrome and the National stadium, has been crucial to develop the modern neighbourhoods of Flaminio, Parioli and Vittoria. The experience of the 1911 was one of the most important concerning Expos, where the organization and the planning had such a great influence in the city development, nonetheless the following of the 1942 was a great improvement at the time in which Fascism had an undisputed power.  Though when it took place the Expo a strong diatribe on how architecture should be realized has been raised among modernists and architects stylistically close to the regime, and though for the E42 "*the different designs, through Piacentini's intervention, were forces into a standardisation intended to give the impression of a state architecture, (on the contrary the event for the Olympic Village in Barcelona (..) allowed full play the personality and idiosyncrasies of the architect (..), through the effort to find a congruence between these expressions and the overall plan of the site, and, not least, the compatibility between this design and the need of private investors*".[4]), today the overall plan of the Eur and some of the major buildings such us the Palace of Congresses

Milano Expo 2015. Vie d'acqua, Parco Expo. Source: expo2015.org

GO MAGGIORE

Porto Torre

Dighe Panperduto

✈ Malpensa

Turbigo

Oleggiono

Robecco
sul Naviglio

Abbiategrasso

PARCO
DEL TICINO

PLIS Roccolo

PLIS
Medio Olona

Villa Litta
di Lainate

Riserva
Vanzago

Area
6 Comuni

Riserva dei
Fontanile Nuovo

Bosco di
Cusago

Gaggiano

PARCO
AGRICOLO
SUD

PARCO GROANE

CANALE VILLORESI

Castellazzo
di Bollate

EXPO 2015

PARCO
EXPO

rv7

PARCO E
VILLA REALE
MONZA

Grugno Torto

Parco Nord Milano

NAVIGLIO MARTESANA

Idroscalo

DARSENA

✈ Linate

Conca Fallata

Abbazie

Fonte documento
Expo 2015.org

NAVIGLIO GRANDE

Legend:
— Navigli e canali esistenti
— Canale Via d'Acqua
⚓ tratti Naviglio con servizio di navigazione
Anello verde e azzurro

(of Adalberto Libera), the Palace of the Italian Civilization (of Mario Romano and Ernesto Bruno La Padula), and various constructions among which some designed from Ludovico Quaroni, Luigi Figini, Gino Pollini and others, are considered of high quality and value. Also in this case besides the judgment concerning urban quality of the plan and architecture itself, loads of resources were spent on transportation infrastructures and for the first time in Italy a specific railway was built connecting the main Termini central train station and the Expo site. Today this railway is the Tube B line that runs till Laurentino station.

It is possible to argue that in the latest decades Expos and mega events have been considered more as a marketing tool, rather than an opportunity to work on the city development. In fact apart from few cities such us Barcellona, Hanover, and older examples like the above-mentioned Italian Expos or Chicago, "*very rarely an international fair has produced a real city improvement. Except few exceptional cases…the majority of the projects cost to cities much more than what they have been generated, and they have left mostly abandoned areas. …Expos and mega events should be used (as in the case of the Olympic games in Rio) to regenerate and qualify peripheral areas and the poorest neighbourhoods, incorporating stadiums in the city even in the deprived areas and decontaminating toxic lands*" (Saskia Sassen) [5].

Somehow those words are touching very much up to date issues and concern the general conditions in which cities lie today. Though growing and attracting everyday a major number of citizens, large cities are still lacking in services and general environmental quality. If on the one hand brownfields constitute certainly a good opportunity to redesign part of cities dismissed areas, which can play a role in the city development, on the other hand rather than focusing only on a specific site, expos could be diffused on a wider territory.  There are some virtuous initiatives and studies (Battisti) [6] which show that great opportunities can happen when extending the Expo to the regional scale, using strategic plans and directories in order to promote a "greater regional plan" and the excellences of the Lombard area.  The diffuse Expo is an effort to reconstitute old landscapes, environmental and architectural-heritage structures, able to give back life to a more sustainable approach to existence.

In a certain way the focus around the Po' river, the introduction of an aquatic system from Ticino and the entire west side of the city which includes all the canals organization, is a first step towards a wider approach to the planning of the Expos.  A good number of actions have been taking place such us the adjustment of Canale Principale Villoresi (Groane and Monza segments), the Regeneration of the Darsena and Naviglio Grande, but also the restoring of

rural landscapes.

The regional scale is a coherent way of looking at the functioning of the Milanese Metropolitan area, which has extends that go over its municipality borders. In fact also most of the major investments are concerning transport infrastructures and are definitely going to affect the next future of expansion in the north-east side of the metropolitan region: the Brebemi (the direct highway Brescia-Milano), the external east ring, the construction of a first segment of Pedemontana, and the new system of underground that will connect east and west with line M4 Lorenteggio-Linate.

Despite the great effort to embrace a wide scale, the Expo site tends to be focused on a specific district in the north west border of the city. If from a certain point of view several smart projects have been built, for examples residential spaces for the world delegates, that later will turn in affordable housing, loads of money have been spent in the construction of pavilions which very rarely we will be able to reuse in a efficient way, at least definitely not on-site. Question is whether all the funds invested could not be devoted to renovate loads of other exiting structures spread in the city which require reconversion, leaving to Milan, beyond the exciting memory of the world Exhibition many services and regenerated smaller public building for which the city is struggling to find capitals for.

**Notes**

[1] Monika Meyer-Künzel, "Expos and Olympic Games as motors of urban development.A typology of concepts", in  Monclus FJ, Guardia M (eds), 11th Conference of the International Planning History Society (IPHS), Planning Models and the Culture of Cities, Barcelona, 2004

[2] Sophie Jane, Evans, "The new ruins of Athens: Rusting and decaying 10 years on, how Greece's Olympics turned into a £7 BILLION white elephant" , published on 13 August 2014, www.dailymail.co.uk

[3] Ibidem

[4] P. Nicolin, " Grandi progetti di trasfromazione", in – Lotus International -, 67, dec 1990

[5] Anita Silva, "I grandi eventi ai tempi della crisi", in www.abitare.it, 4 February 2010

[6] Emilio Battisti, Francesca Battisti, Stefano Di Vita, Camilla Guerritore, "Expo diffusa e sostenibile", Politecnico di Milano, Fondazione Cariplo, Edizione Unicopli, Milano, febbraio 2011

# TIMESCAPE

**TWELVE**
**ELEMENTARY**
**GARDENS**

GARDENS OF TIME

EXPO

MILANO 2015

FEEDING THE PLANET
ENERGY FOR LIFE
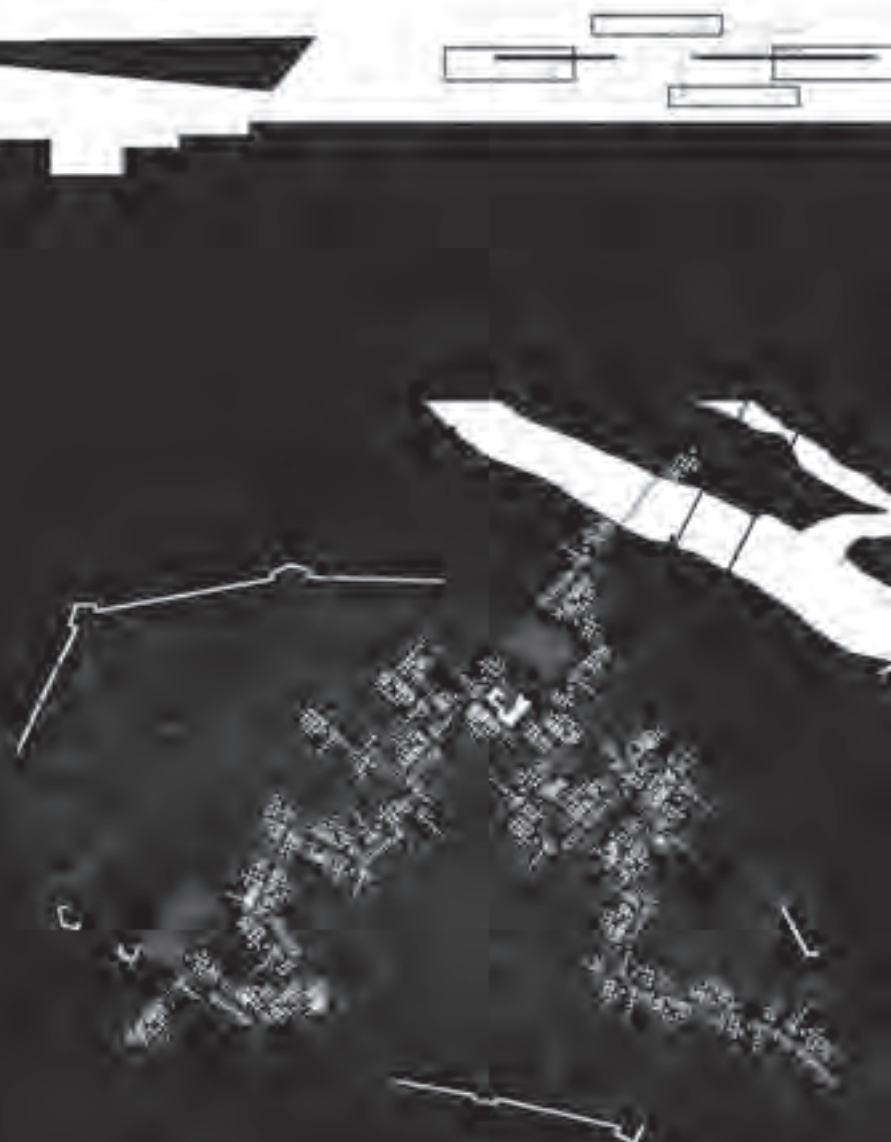
# TIMESCAPE
## New strategies and tactics
## for urban transformation through Expo 2015

### *Cecilia Anselmi*

"*We can think of the multiple ways in which the city talks back as a type of open-source urbanism: the city as partly made through a myriad of interventions and little changes from the ground up. Each of these multiple small interventions may not look like much, but together they give added meaning to the notion of the incompleteness of cities and this incompleteness gives cities their long lives, thereby outlasting other more powerful entities*", Saskia Sassen, [1] "Open Source Urbanism", Domus

With the scope of following the theme proposed at the Summer School 2014 "*Architecture for a creative city-Piacenza toward Expo*", the initial approach of the laboratory coordination group that I belonged to, was to discuss on which significance was realistic to attribute to the notion of Creativitiy contained in the title itself. Even before proposing relevant and credible answers to a series of questions asked during briefing and the functional program, the beginning of works took off finding its answer in an affirmation from Gregotti during one of the initial conferences at the beginning of the Workshop. Creativity is intended, based on *Vittorio Gregotti*, no longer exclusively as substance of an "aesthetic act", purely connected to problems that are typically formal. But rather as the flash that is capable of starting a mutation mechanism, the beginning of a "transformation process" during the time, that on our interpretation, should start from the dialect used by the binomial: Process/Project. This must go through the necessary investigation on the form that is decidedly the most respondent. The goal is a possible solution in the middle and is demonstrated by the fusion between something that is multiform and complex, the process, that must absorb in itself the whole of  factors to be put together as a system of

TIMESCAPE atelier logo and elementary gardens'map - diagrams by Giuliana Bonifati and Paola Bracchi

LAND

WATER

AIR

balance of synthesis, the poetry expressed by the project itself as the final result meant to be convincing on both an aesthetic and functional level. Before making the imagination run wild, the process that brings to a prefiguring of something new through the project, to deal with the creative phase it must necessarily take into consideration multiple factors. The first step is the necessity to penetrate a momentary area of research that can be conducted in many directions. Of course it refers to projects, case studies or essays on similar themes, which can be a useful instrument to orient the approach on certain choices to be made. The layout, groove of reflections already worked through by others helps to understand the importance of certain questions and untangles any nodes on the most efficient answers to give. "*We can go further starting from something that already exists, instead of starting from zero*" is an African proverb, often used by French architects *Anne Lacaton* and *Jean Philippe Vassal*, which is useful in making us understand the importance of starting a project from something else, by clearing the empty horror effect that can derive from facing each other with tabula rasa, a blank page not yet written, but also indicate the best way and good sense in considering that there is always something which is pre-existent, a reminder of testimony or an artefact, that we must deal with.

On a theoretical level we can first refer to who has already asked similar questions on analogous problems, on a concrete level there is always an environmental, geographical, historical, social and political context to consider and of course penetrate. Preliminary reality that are not correct to leave aside, spaces in the city with particular conditions, in our case of latent (on standby), that we have felt the need to discover and investigate before answering with a credible project as was requested in the briefing.

This way the assignment through a draw of 3 areas for our laboratory, with the priority from the beginning of the first week of workshop, has been that to discover, creating a direct experience, such specific areas of the city. The direct urban exploration that followed has revealed a sequence of spaces with a different nature, type and collocation within the city, having certain common denominators.

No longer used areas, abandoned and dislocated spaces in diverse points of the historical Piacenza, were presented to us as fragmented and widespread territory with extreme interest both in the general program's view that has Expo 2015 as its background and also as the whole of spaces which are significantly prolific for a possible transformation directed to giving life to the same beyond the experiences exclusively limited to the international exposure.

Expo Pavillion's map (Air, Water, Land) - diagrams by Giuliana Bonifati and Paola Bracchi

**"Architecture could start from a story"**
*(Juan Domingo Santos, Piacenza, OC Summer School 2014)*
Within the setup of the final work in laboratory 3, the sequence of images presented and reproduced on the suspended panels that gave way to a labyrinth, prelude to the Tabula, the great model on which we presented the projects in scale, represent san adequate photographic selection that was reasoned and organized for the micro stories belonging to these places. They represent a sort of broken down story, made of image sequences, to describe those parts of the city and represent a photographic story telling, a view of the reality purposely referred to by the work of the well known cinema director *Wim Wenders* from the title "*Once*" [2]. The images are a visual narrative of the micro stories, active and pulses microcosms found and gathered on the long path and they want to fix our attention not only on the objective conditions found in these places but also on their metaphoric and evocative significance, suggesting some initial creativity.

"*Every picture, every "once" in time, it is also the beginning of a story that begins with "once upon a time". Each picture is also the first key to a film. Often then the moment after, little progress, the new shot, the image that follows are already track down the proceed of this story in its own space, in its own time*" [3]

Wender's book, which we wanted to honor with this preliminary phase, is a collection of photographs that the director took in the areas where he sets up his filming sets, the real locations, or rather not reconstructed but taken in their true context, where he filmed his movies. In this work of photographs there are no single representations of something, they do not represent unique takes of a subject, nor do they picture of a scene or the back stage of a film while it was being filmed. They are rather fragments of memory of things or facts that took place laterally and are part of a small series, brief sequences with different durations, stolen from the immediate surrounding and that nothing is what it seems with regards to the stories narrated in the films.

Instead they are testimony and traces taken and reworked of autonomous presences in those temporary places lived and through the troupe that can perhaps, reinterpreted, are also been added to his films.

"*There are landscapes, are these cities, wilderness, mountain landscapes, or coastlines, which even cry out a story. They evoke "their stories," and they create stories for*

Images for a storytelling. From above:
Once upon a time, there was an apple tree. It does not want to die. And then, there was a man who loved to entertain his neighborhood.
Once upon time, there was an abandoned garden, open for a lonely visitor. A poster spoke about a promised project.
Once upon time in an hidden corner between two buildings, kneeling on the ground, there was a man. He was watching a lost ceiling while someone was looking for him.

*themselves. Landscapes are truly main characters and people appearing just players*" [4]
For Wenders a photograph is a dual image: it shows its subject and at the same time "behind", the "reverse shot": an image of he who photographs at the moment of the shot that is intended, the disposition, which in German is defined by the meaning of the word *einstellung* or rather the behavior with which someone "lends themselves to do something", preparing themselves to something before shooting it.[5]
Referring to this work it was important to find an interpretative key that tied the object, the case study, the context, the area on which to intervene to the investigative subject. This guided us to the consequence of the following step in finding as significance in the word creativity the specific ability that needs to be used by the project designer to transform the "story" in a "place".
Buildings and abandoned objects, ruins, latent spaces, empty spaces and secret gardens, temporarily occupied by heterogeneous activities and the passage, of personalities, protagonists in our stories, stories that are expected to be completed, live material needed to be transformed in the project to spaces with renewed significance.
However the project design process must handle the duty of putting together diversity, conflicts, contrasts and opposition finding, each time, as affirmed by *Franco Purini* (Piacenza, OC Summer School 2014), a summary of partial answers in such a way that the city can progress and move forward, as what has always taken place in history. Indicating Rome as an example of contradictions that contemporary cities are dealing with, therefore even Piacenza, *Purini* indicates an incompleteness in the resource itself to the ends of renewal, a sort of auto generative capacity, as affirmed also by the american sociologist and economist Saskia Sassen, that gives back eternal fascination with the city for their ability to start again beginning with themselves.
"*I prefer thinking of the incompleteness of cities, which means that they can constantly be remade, for better or for worse. It is this incompleteness that has allowed some of the world's great old cities to outlast kingdoms, empires, nation-states and powerful firms*" [6].

**More reduce, less introduce. How could Piacenza be involved in Expo?**
In conclusion, therefore, the total approach of the laboratory has made significant reference to the concept "tactical city" that consists in the definition of a general strategy made of actions for the "reduction", discreet and tactical, ago punctural and minimal, that at the same time can live with episodes that are more significant capable of giving

Images for a storytelling. From above:
Once upon a time, entering the field, a glance of challenge was given.
Once upon a time, In a cloister, there was a soccer goal, a guy was kicking a ball.

a new strong identity to the context. As sustained by Michele Devigne, transformation of landscape implies the combination of different speeds and scale "*alongside to an idea of durability there is that of a transient temporality, this transience concerns the construction of small interventions deliberately weak and incomplete*" [7].

This way with the project of three pavilions for Expo and their 12 elementary gardens, our laboratory wanted to show a synthetic project design proposed as a challenge that has always placed dialect between temporary and permanent, between technology and primitive, in the processes of transformation in the city, identifying 2 different and specular strategies.

Through digging the soil and through investigation on the section lines' transformation of sites, bringing by our projects the pavilions "towards" the city, instead working on planimetry, trying to bring the city "towards" the pavilions. The main instrument in this case is to start from the Plan as the palimpsest that describes all the tensions, the density, the nodes, interferences and the connections. A stratified writing on the subject, signs, sequences and different levels, placed and crossed in the city, of the areas of the project and projects themselves, that have been transcribed on the Tabula, the great model of Piacenza, realized by the students in laboratory 3 during the workshop. The main objective was to identify an inverse process between continuity and discontinuity, from the city to the architecture and vice versa, looking toward the project as the cohabitation of different identified elements that are apparently opposite each other.

That which Devigne as always defined as "*intermediate natures*" [8] capable of starting transformation processes through discreet and contained interventions, sustainable and based on the impact of the proposed projects, that need to be reconciled necessarily with variants, fixed elements, from the stronger and more assertive identity that anyhow these latent and weak spaces need.

The punctual interventions, the "unique cores" thought as permanent and significant centers for transformation, are the projects for the Expo pavilions. They should act as "urban catalysts" and be capable of starting change through a shared action that is regenerated in its immediate surroundings by the diffused presence of elementary gardens, starting a process of small, diverse and gradual transformations over time.

It means imagining the landscape as a stage that is continuously changing that interacts with time and evolves as well as an "infrastructure" capable therefore of continuous regeneration from itself, and to imagine the project as a "process" that includes the

Images for a storytelling.
Once upon time, there was a gate that led to a big parade where now there is only
a huge parking surrounded by abandoned buildings, fragments of wall and lush nature

possibility of adapting and transforming itself overtime.

"*New logic therefore and new aesthetics are less recognizable; genetic energy comes into play in diffused and weak forms. An attitude for doing things that is far from heroic constructionism for historical vanguards,but closer to an operational framework of laboratories for permanent vanguards within which a project culture operates taking control of an architectural epistemological crisis, seen not as an anthropological tragedy but as an opportunity to renew the logics that are now old for projects, and to open a new season for experimentation and development*", Andrea Branzi [9]

**Notes**

[1] Saskia Sassen, "Open Source Urbanism", *Domus*, Aprile 2011.
http://www.domusweb.it/en/op-ed/2011/06/29/open-source-urbanism.html
[2] Wim Wenders, "*Once*", Ed. Distributed Art Pub Inc, 2010; "Una volta", edizioni Socrates, 1993.
[3] *Ibidem.*
[4] *Ibidem.*
[5] *Ibidem.* "*A picture is always a twofold image:shows its subject and -more-or-less visibile-"behind", the "reverse shot":the image of someone who is taking a picture at the time of shooting (...) What makes it evident in the picture? There is a word in German lenguage: Einstellung (disposition). In a psychological and moral sense it means to emphasize the attitude in which someone is placing himself to something or is getting ready to take it again*".
[6] OP. Cit. Saskia Sassen, "Open Source Urbanism", *Domus.*
[7] Michele Desvigne, "*Il paesaggio come punto di partenza*", Lotus.
[8] *Ibidem,*"*Intermediate natures are subjected to further processing. Anticipations of the future, these "natures" foreshadow the subsequent planning, they are not parts of a project fully defined, but a first responders on the ground, a first layer (...) evolutionary and flexible". Michele Desvigne, "Il paesaggio come punto di partenza*", Lotus.
[9] Andrea Branzi, in Branzi, Bartolini, Lani. "*Eindhoven, un modello di urbanizzazione debole*", Architettura.it, 2002; http://architettura.it/architetture/20020219/

Images for a storytelling.
Once upon a time, in a neighborhood, under a balcony and a sunbeam, there was a bike waiting...

# PIACENZA DIARY

Photo by Alisia Tognon

## WEEK #1 DAY #1
Monday 8th, September

NIGHT CONFERENCE #1
MODERATOR Andrea Gritti

### Patricia Viel
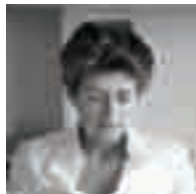
Architect based in Milano, in 1986 she began working in the studio of Antonio Citterio as a project leader. Since 1999, as a founding partner, she has been in charge of architecture, while taking an active part in the management of the studio. Since 2005 she has been a member of the Board of Directors of IN/ARCH, for the section of the Province of Milan. In September 2009 the studio changed its official name in "Antonio Citterio Patricia Viel and Partners". The studio operates at international levels developing complex long-term projects at all scales and in synergy with a qualified network of specialist consultants. Among the several typologies of projects realized are: urban plans, residential and commercial complexes, industrial establishments, conservative restructuring of public buildings and planning of spaces for work, offices, showrooms and hotels. The firm is also active in the sector of corporate communication and implements projects for temporary events and exhibitions.
www.antoniocitterioandpartners.it

### Carmen Andriani

Architect and full Professor in Architectural Design, since 2009 she has been Director of the Idea Department in Pescara-Chieti Department. Nowadays she is Professor of Architecture and Urban Design in the Università degli Studi di Genova. She was also visiting professors and guest in many schools and universities, in Italy and abroad and directed some architectural magazines. Her research activity is focused about transformations and large scale infrastructural projects, mainly in coastal areas. As architect her work is mainly about architecture and urban design winning many prizes in competitions. She has a strong opportunity to go in depth with Piacenza specific territorial and urban issues, participating in 2013, together with Joao Nunes, at the international competition for the "Enhancement of Piacenza Walls' Park": her project was awarded with the 1st prize. Among her books, "Il Patrimonio e l'Abitare" - published by Donzelli Editore in 2010 - is a deep and dense investigation about relationships between tradition and innovation in Italian architectural culture.
http://www.arch.unige.it/facw1.htm

KEY-WORDS AND MAIN ISSUES
Large scale infrastructural transformations
Architecture, city planning and landscapes projects

NIGHT CONFERENCE #1
MODERATOR Chiara Bertoli

**Pico y López**

Architects based in Sevilla. Ramón Pico Valimaña and Javier Lopez Having formed a professional team since they met during early courses at the Architectural School and having collaborated in various studios, in 1993 they established their base in Seville. With their studio (Estudio Acta), they're working in planning and landscaping in a wide territory (between Seville, Cadiz and Huelva, south of Spain), working on projects for both the public administration and the private sector, to the precise detail and care involved in interior design projects. They are visiting professors in many European universities. The studio participates to many national and international competition obtaining prizes and awards. Also they participate in congresses and seminars, in an effort to consolidate an optimistic profile with regard to the value of contemporary architecture, its Humanist dimension and its presence in contemporary society.
www.estudioacta.com

Ramon Pico and Javier Lopez, *Pinar de la Algaida path*, Puerto de Santa Maria, Cadiz, 2002



KEY-WORDS AND MAIN ISSUES
Architecture and Landscape
Housing and residential project
Urbanism, planning and landscaping in the aforementioned territory

WEEK #1 DAY #3
Wednesday 10th, September

ROUND TABLE #1
MODERATOR Michele Roda

**Ettore Capri**

Agronomist, Full Professor of Agricultural Chemistry, Università Cattolica del Sacro Cuore, Piacenza. His research work concerns the ecotoxicology and environmental chemistry of pesticide, nutrient, heavy metals and trace elements. Member, coordinator and supervisor of UE projects starting from the 90s. In the VI framework he is: - supervisor of the project on the use of novel techniques for integrating the measurement of the water bodies to pesticide (COMEHERE) and to assess the environmental impact of the organic viticulture (ORWINE), - partner of an Integrated Project on Integrated Risk Assessment of polluttant (2-FUN), - partner of the LIFE project Mitigation of agricultural nonpoint-source pollution and phytoremediation in artificial wetland ecosystems (ArtWET). He is actually a national member of the Government Commission dealing with the authorisation of the biocides and member of the PPR Panel of the European Food Safety Authority (EFSA).

**Remo Dorigati**

Full Professor in Architectural and Urban Planning at Politecnico di Milano, Remo Dorigati is vicarious director of DASTU, Department of Architecture and Urban studies. He is involved in many researches, mainly about issues related with landscape, sustainability, living in the metropolitan condition, aiming to find out new paradigms for our era. Between his activities there are also many international connections and links with European and International schools, mainly in Portugal and Spain. He was visiting professor at Siracuse University in the USA. Remo Dorigati has also a strong activity as architect, at different scales, from territorial and landscape approach to the details of architectural objects and elements. In 2001 established his office " Oda associati "in Pavia. His projects are a going-in-depth with some of the topics of our contemporaneity and of our society, looking for new directions and links among new shapes and historical traces of urban tissue.

**Silvio Ferrari**

Graduated in Food Science (University of Milan) has an MBA from Bocconi University in Milan. He is President  of Cargill Italy, a leading multinational agri-food sector based in Minneapolis (USA) and is Managing Director of the Italian business unit of Cargill Feed and Nutrition, a market leader in the production of nutrients for farm animals and affection. Vice President of Product Group Power Assolombarda, Chairman National Technology Platform Plants for the Future, Special Project Coordinator Group Nutrition Expo 2015 Confederation, President of the Temporary Purpose for the implementation of the project "Piacenza FOR EXPO 2015" and a member of the Committee of Confindustria foreign investors.

**Francesco Timpano**

Full Professor of Economics at the Faculty of Economics, Università Cattolica del Sacro Cuore, Piacenza Campus. His Key scientific interests include regional economy, growth and convergence in Europe and economic policy. From 2008 to 2012 he was head of the Department of Economics and Social Sciences. Currently he is head of the Centre for Studies CESPEM "Mario Arcelli" and Head of the Master in Territorial Marketing at the Faculty of Economics Università Cattolica del Sacro Cuore, Piacenza and Cremona campus. In recent years his research include territorial approach to the analysis of food security on behalf of FAO. He is Councillor for the Promotion and development of the territory and deputy Mayor of the municipality of Piacenza.

KEY-WORDS AND MAIN ISSUES
Landscape and agriculture politics
Architecture and urban development
Cities towards EXPO Milan 2015

## WEEK #1 DAY #3
Wednesday 10th, September

NIGHT CONFERENCE #3
MODERATOR Guya Bertelli

**Mauro Galantino**

Architect based in Milano and associate professor at IUAV of Venezia. After graduated in composition in 1979 at the university of Florence, Mauro Galantino from 1981 to 1983 have practicing in some of the most important architects offices in Paris. He works with Henri CIriani, Chemetov-Devillers and Renzo Piano. In occasion of the bicentenary French Revolution project he get in contact with Vittorio Gregotti and move to Milan to work for Gregotti Associati office for which he collaborate till the 1987. In the same year Mauro Galantino open his own office in Milano and starts teaching at the architecture school of Geneve, where he work till 1994. Starting from that time he teaches as visiting professor in many european architecture schools and faculties: Girona, Strasburgo, Paris-Belville, École polytechnique of Lausanne.
Galantino has published critical essays about Ciriani, Gregotti, Michelucci and Braillard, an essay about the urban development of Bath during the XVIII century and a monograph dedicated to the Struthof di P.L. Faloci Museum. A monograph about Mauro Galantino, edited by Silvia Milesi for Electa, has been published in 2010.
www.galantinostudio.eu

**Lluís Vives**
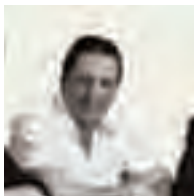
Architect based in Barcelona and Associate Professor at Escola Tècnica Superior d'Arquitectura de Barcelona ETSAB. In 1980 he founded with Enric Serra the office Serra-Vives Arquitectes, in 1993 the equipe was joined by Jordi Cartagena and the name of the office became Serra-Vives-Cartagena Arquitectes, S.L. Both Lluís Vives and Enric Serra are professors of Urbanism and Project in the ETSAB. starting from 1976; often they were invited as speakers in conferences and seminar in Europe, USA and Latin America. During the last ten years the office obtained various prizes and mentions, like the European Prize for the Public Spaces in 2000, the first prize at the Vallés Arquitecture Biennal, the mention to the FAD prize in 1991 and 1999 and also other prizes in competitions of architecture and urban planning in the Barcelona urban region. Starting from 1985 Lluís Vives has been called as visiting professor by different Architecture schools in Spain and abroad, he teach at the Washington University, École d'Architecture Languedoc Rousillon in Montpellier, Escola d'Arquitectura de Pamplona, Accademia di Archittetura of Mendrisio and now he is also visiting professor at the Politecnico di Milano.
www.svcarquitectura.com

**João Nunes**

Architect based in Lisbon, João Nunes is General coordinator of PROAP and responsible for the strategic, executive and tactical leadership of the three international offices: Lisbon (Portugal), Luanda (Angola) and Treviso (Italy). He developed PROAP's conceptual and creative design and defined the strategic orientation of the research processes. João Nunes teaches at the same Institute where he graduated, the Instituto Superior de Agronomia da Universidade Técnica de Lisboa. He is also professor of Environmental Project at the Degree in Landscape, Urban and Environmental Planning from the "Universitá degli Studi di Sassari, Facoltà di Architectura di Alghero" and Professor at the Graduate Course of Architecture – Landscape Architecture at the IUAV, "Universitá di Venezia". He extended his didactic activity as a lecturer in seminaries at various schools. Since January 2013, PROAP began a strategic partnership with the Chinese group Tengtou, based in Ningbo. The group is composed of Landscape Architects, Architects, Engineers and Artists.
www.proap.pt

João Nunes, *ETAR Water Treatment,* Lisboa, 2005-11          João Nunes, *Cava do Viriato,* Viseo, 2000-07



KEY-WORDS AND MAIN ISSUES
Architecture and landscape
Theory and practice of the landscape design

## WEEK #1 DAY #4
Wednesday 11th, September

NIGHT CONFERENCE #4
MODERATOR Antonella Contin

### Juan Domingo Santos

Architect based in Granada and Titolar Professor at the Granada school of Architecture (Spain). His design projects followed a research line concerning landscapes undergoing transformation and architectural operations on heritage buildings. His work has been displayed at exhibitions in Spain and abroad including the 7th Biennale di Architettura of Venice; On Site, New Architecture in Spain organized by the Museum of Modern Art (MOMA), New York, and the Spanish Architecture Biennale (93-94). His project Water Museum in Lanjarón has been awared with the Gran Premio ENOR of Architecture (2011) and selected in the VIII Iberoamerican Bienal of Architecture and Urbanism (2012). Juan Domingo Santos has been visiting professor at several foreign school of architecture: Lausanne Polytechnic, Lisbon School of Architecture, Faculty of Architecture and Interior Design, San Francisco de Quito in Ecuador, Columbia University, New York, USA, School of Art, Architecture and Design de Guadalajara in Mexico and currently at the Technische Universität München in Germany. www.juandomingosantos.com

### Blanca Lleó

Archtect based in Madrid, Chaired Professor of Design Studio (ProyectosArquitectónicos) and Vice Dean for External and International Relations at the School of Architecture in Madrid (ETSAM). In 1985 she established in Madrid her office Blanca Lleó Asociados. Her built works include a wide range of architectural experience like residential, institutional, restoration, landscape and urban projects. Her work have been awarded and selected several times in the national and international prizes and competitions (COAM, Madrid Town Hall, FAD, Spanish Biennial, Mies van der Rohe, Europan) and have been published in international architecture magazines and exhibited at Biennale di Venezia, MOMA New York, Tokio Design Week, Shangai 2010, RIBA London, Athens and Moscow. Blanca Lleó has been Visiting Professor at Harvard University, Cambridge University, Princeton University, Rhode Island School of Design RISD. She is often invited to partecipate in conferences and seminars in foreign university, the most important are the Harvard University, Columbia University, University of Tokyo, IUAV Venezia, Universidad Belgrano in Buenos Aires, PUCRS in Brazil, ETSAB in Barcelona, UC Santiago de Chile. http://blancalleo.com/en/

**David Knafo**

Architect based in Tel Aviv and Professor at the school of Architecture and Town Planning, Technion - Haifa. David Knafo obtain his M.Sc. in Architecture at the Columbia University in New York. In 1980 found with Tagit Klimor the firm Knafo Klimor Architects that is a leading design firm in Tel Aviv. With extensive design experience the office is dedicated to a thoughtful, original and contemporary architecture that aims to inspire and to promote a healthy, sustainable lifestyle. Employing a holistic approach to architecture, the office objective in each design project is to embrace wider environmental and social concerns. The office philosophy is particularly linked to the development of sustainable architecture and regionalism about which studied seven references points for the project: Humanistic Approach, Identity and Regionalism, Sustainability, Technology and Tradition, Rational Globalization, Utopia as Generator of Change, New Urbanism for a Better Life. David Knafo has project the EXPO 2015 pavilion in Milan, an agriculture-inspired pavilion called "The Fields of Tomorrow." Built in collaboration with local firm PRR Architetti, the 995 square meter pavilion showcases the fascinating history behind Israel's innovative agricultural sector with a living crop wall.

David Knafo, *Israel pavillion,* EXPO 2015 Milan, Milan, 2015
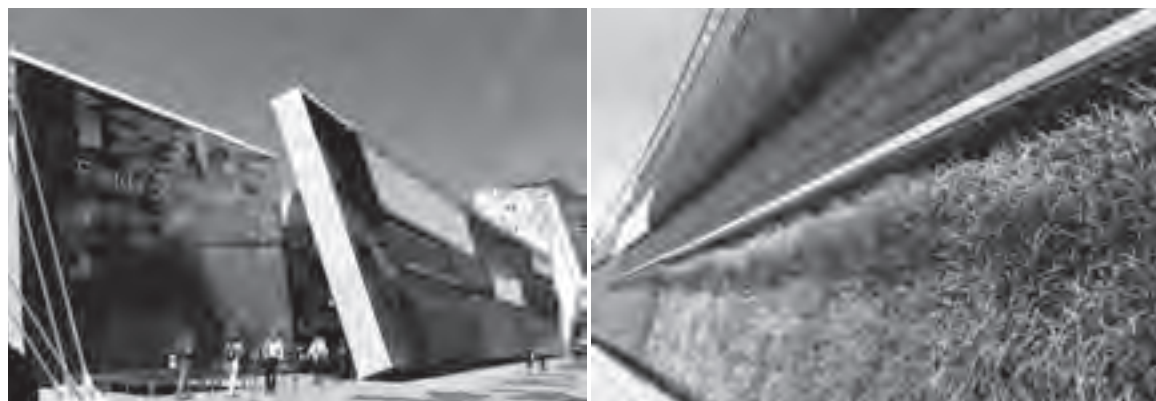


KEY-WORDS AND MAIN ISSUES
Sustainability in architecture, "green" architecture
Housing and public spaces
Urban and landscape transformation

## WEEK #1 DAY #5
Friday 12th, September

FIRST CRITIC #1

COMMISSION

**Anna Barbara** | Politecnico di Milano

**Alessandro Bianchi** | Politecnico di Milano

**Maria Vittoria Capitanucci** | Politecnico di Milano

**Antonella Contin** | Politecnico di Milano

**Bartolomeo Corsini** | Politecnico di Milano

**Tommaso Ferrari**| Politecnico di Milano

**Fabio Fusco** | Politecnico di Milano

**Marco Mareggi** | Politecnico di Milano

**Luigi Spinelli** | Politecnico di Milano

**Dario Vanetti** | Politecnico di Milano

**Stefan Vieths** | Politecnico di Milano

**Juan Domingo Santos** | Granada – USI Mendrisio

**Blanca Lleo**| ETSAM - Madrid

**Javier Lopez** | ETSAS - Sevilla

**Ramon Pico** | ETSAS - Sevilla

**Maria del Mar Loren** | ETSAS - Sevilla

**David Knafo** | School of Architecture and town Planning, Technion - Haifa
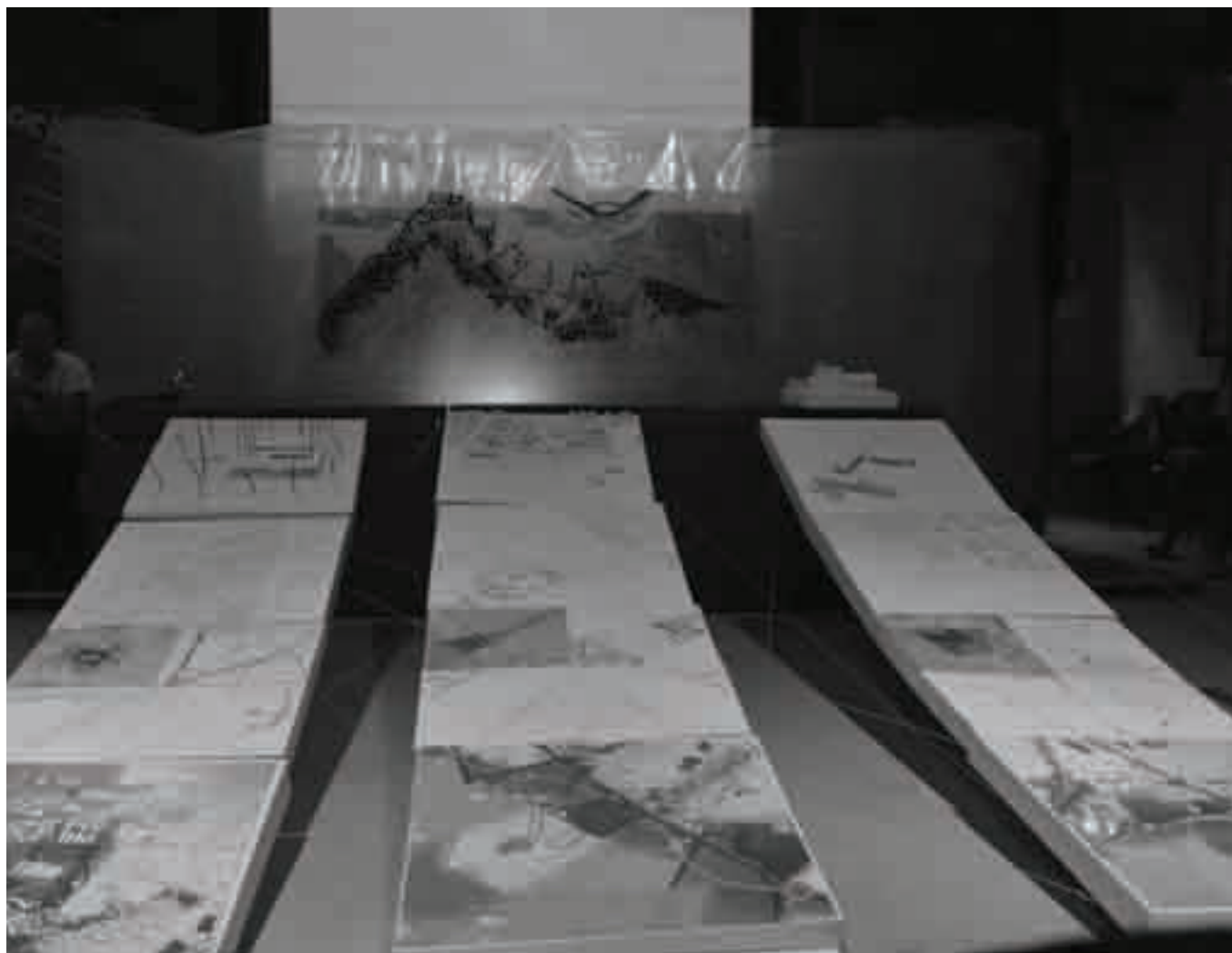
## WEEK #2 DAY #2
Tuesday 16th, September

NIGHT CONFERENCE #5
MODERATOR Maddalena D'Alfonso

### Gonçalo Byrne

Architect based in Lisbon, Gonçalo Byrne is also lecturer and visiting Professor in different universities as Coimbra, Lisboa, Luisanne, Venezia, Mendrisio, Louviana, Harvard, Pamplona and Politecnico di Milano. He is responsible for a wide accomplishment of architectural work, and has been awarded with many national and international prizes. In 2005 he was awarded the title of Doctor Honoris Causa from the Lisbon Faculty of Architecture, Technical University of Lisbon. Author of publications, his works were exhibited innational and international expositions and cultural initiatives. Some of his main works are: Casas Pantera di Chelas, Lisbon (1974), Casa Cesar Ferreira, Alcanena, Portugal (1989), Restoration of the Teatro Nacional D.Maria II, Lisbon (1990/1991), Extension of the National palace of Ajuda, Lisbon (1991), Faculty of the University of Aveiro (1992), Turistic port, Lagos, Portugal (1992/1994), Control Tower, port of Lisbon (1997), restoration and extension of National Museum Machado de Castro, Coimbra, Portugal (1999/2009), Teatro das Figuras, Faro, Portugal (2000/2005), redevelopment of Parco Forlanini, Milano, Italy (2002), Housing Merville-Casa nel parco, Jesolo, Italy (2003/2011), Teatro Metropolitano Astra, San Donà di Piave, Italy (2014). In 2000 he won the Gold Medal of the France Architectural Academy. www.byrnearq.com

### Michele Arnaboldi

Architect based in Locarno and Full Professor of architectural design at Accademia di Architetture of Mendrisio. In 1985 he founded his office in Locarno (Switzerland), he realized many private and public projects and won a lot of national and international competitions: Expo 2000 in Hannover, Banca Raffaisen (Intragna) and the Cultural Center Palace in Lugano. His work has been shown in numerous collective exhibitions: Ticino Hoy, Madrid; Junge Schweizer Architekten, Nänikon; The 1995 Chicago International Biennale; Young Swiss Architecture; Chicago e Ticino 1960-95, Trento. Between 1982 and 1985 he is tutor in the course of the professor Dolf Schnebli at ETH in Zurich. In 1986 he has been visiting professor at the Washington University of St. Louis (USA) and professor in design seminars in various european university like Hamburger Stadtentwicklungsforum, Europäische Sommerakademie in Weimar, International architectural seminar at Monte Carasso and International architecture seminar of Bergamo. Starting from 2002 he is professor of architectural design at the Accademia di Architettura of Mendrisio.
www.ma-a.ch

KEY-WORDS AND MAIN ISSUES
Architecture and housing
Contemporary response for architecture
Reinterpretation of the combination social/private

MORNING LECTURE #1
MODERATOR  Carlos Garcìa Vazquez

**Antonio Cruz**

Architect based in Sevilla and Honorary Professor at the Universidad de Sevilla.
Antonio Cruz has been a visiting professor at the Lusanne and Zurich polytechnics as well as Harvard, Cornell and Columbia universities and in the Escuela de Arquitectura de Pamplona. He has held Kenzo Tange Professorship at Harvard GSD and since 2004 has been an honorary professor at the Universidad de Sevilla and occupied the Cátedra Blanca at the Escuela Tecnica Superior de Architectura. He is visiting professor at the Technische Universiteit of Delft and at the Haute Ecole du Paysage, d'Ingenierie et d'Architecture of Geneva, Swiss.
Together with Antonio Ortiz, he started his professional activity in 1971. Cruz y Ortiz have received, among others, the Premio Nacional de Arquitectura Española, the Premio Ciudad de Sevilla and Ciudad de Madrid and in 1997 they were awarder the Gold Medal of Andalusia for their professional career. Cruz y Ortiz work has been widely reviewed in the main specialized publication and several monographs about it have been published (Tanais Ediciones, Princeton Architectural Press, Birkh&auml, A&V and Gustavo Gili).
www.cruzyortiz.com

Antonio Cruz, *The new Rijksmuseum,* Main building, Amsterdam 2007-2013

KEY-WORDS AND MAIN ISSUES
Built on built-up spaces
Architecture of infrastructures
Interventions on the existing buildings
Integration and reuse of existing

WEEK #2 DAY #3
Wednesday 17th, September

MOVIE #1

Proiection of the film:
"*Sacro GRA*" directed by Gianfranco Rosi
based on the story by Nicolò Bassetti

# SACRO GRA

ROMA

## STORIE DAL GRANDE RACCORDO ANULARE

WEEK #2 DAY #3
Wednesday 17th, September

NIGHT CONFERENCE #6
MODERATOR Bartolomeo Corsini

**Nicolò Bassetti**

Landscape designer, he mainly works about re-use and re-qualification of dismissed and abandoned areas. In 2001 he moved to Roma where he was strongly attracted by margins and limits of the city, sites usually to be by-passed but without a real view and observation. So, in 2010 he began an innovative and fascinating travel along territories bordered and influenced by Roma Raccordo Anulare (the so-called GRA), walking, completely alone, for more than 300 km, meeting various suburban conditions and the "strange" society living and working there. Guide of his urban and territorial adventure was an essay by Renato Nicolini, "Una macchina celibe", "An unmarried machine", underlining the contradictions of this infrastructural "snake". The experience became a book, Sacro Gra, written together with Sapo Matteucci and published by Quodlibet in 2013. But the project involved also a web-site, an exhibition and a movie that, directed by Gianfranco Rosi, was awarded with the Leone d'Oro at 2013 Mostra Internazionale d'Arte Cinematografica di Venezia.
www.sacrogra.it www.npu.it

**Gianfranco Zappoli**

Film critic and director of MyMovies, one of the main Italian web-site and internet portal about cinema. Based in Firenze, the web-magazine reviews films and movies, Italian and international. Its dimension increased in the last 10 years and today it can be considered as a quite limitless archive, becoming a deep and focused point of view on cinema and so on contemporary society. Giancarlo Zappoli collaborates with magazines "Film" and "Il ragazzo selvaggio" and he is the artistic director of the Castellinaria Cinema International Festival, of Bellinzona Cinema Giovane and of Montecatini Filmvideo.
He is autor of "Erich Rohmer" (Il Castoro Cinema 1999), "Invito al cinema di Woody Allen" (Mursia 1998) and "Lo Specchio a puntate. Uomini e donne nei serial tv" (Effetà 2007) written with Elena Galeotto.
www.mymovies.it

KEY-WORDS AND MAIN ISSUES
Urban and territorial Italian landscape
Abandoned areas
Film criticism and architecture

NIGHT CONFERENCE #7
MODERATOR Juan Carlos Dal'Asta

### Riccardo Blumer

Architect and Professor at USI, Accademia di Architettura  di Mendrisio, he developed a focus and precise line in design of architectural and small-scale objects. In 1998 he was awarded with "Compasso d'Oro". He's professor at Mendrisio Accademia di Architettura. Some of his chairs are in the permanent collections of prestigious museums (from New York Metropolitan Museum of Art to Paris Centre George Pompidou). Blumer's works are published in Italian and international journals. His most recent research is oriented to a discussion and a dense experimentation activity about potential interaction between robot and machine and human body. Sites of his exhibitions (such as Basilica Palladiana in Vicenza or Triennale Palace in Milano) are transformed into studios able to give innovative and unexpected answers about balance between architectural spaces and human contemporary experiences, between firmness of buildings and movements and flows of people and machines.
www.riccardoblumer.it

### Marco Ferreri

Architect and designer, he worked with Marco Zanuso, Angelo Mangiarotti and Bruno Munari. His design research ranges from industrial design to graphic and from architecture to installations.
Many of his objects are collected in important design collections as the New York Museum of Modern Art, the Israel Museum of Jerusalem and Collection du Fond National d'Art Contemporain of Paris and in important private collections.
He has taken part in 9th International Exhibition of Architecture of Venezia and in the 1st Architectural Biennial of Beijing. In 2010 the Triennale Design Museum organized a large monographic exposition on his job: Marco Ferreri_progettarepensieri. He was lecturer in important Italian and international universities such as Politecnico di Milano, Accademia di Belle Arti di Brera, Libera Università di Bolzano and Università degli Studi della Repubblica di San Marino. From 2011 to 2013 he was director of the Master Degree of Product Design in Naba_Nuova Accademia di Belle Arti, in Milano.
marcoferreri.wordpress.com/

KEY-WORDS AND MAIN ISSUES
Interior design and industrial design
Studies of prototipes
Theoretical and projectual researches related to the design of objects

WEEK #2 DAY #5
Friday 19th, September

MID-TERM CRITIC #2

COMMISSION

**Roberto Bottazzi |** Royal College of Art - Londra

**Marco Bovati |** Politecnico di Milano

**Alessandra Capuano |** Università La Sapienza di Roma

**Alessandra Criconia |** Università La Sapienza di Roma

**Claudio Fazzini |** Politecnico di Milano

**Imma Forino |** Politecnico di Milano

**Auxiliadora Galvez |** EPS - Madrid

**Anna Giovannelli |** Università La Sapienza di Roma

**Karin Hofert |** ETSAB - Barcelona

**Serena Maffioletti |** IUAV di Venezia

**Alessandro Massarente |** Università degli Studi di Ferrara

**Mario Mocchi |** Politecnico di Milano

**Juan Manuel Palerm Salazar |** Universidad de Las Palmas de Gran Canaria

**Andrea Sciascia |** Università degli Studi di Palermo

**Aija Staffans |** AAlto University di Helsinki

**Marco Trisciuoglio|** Politecnico di Torino

**Pierantonio Val |** IUAV di Venezia

**Fabrizio Zanni |** Politecnico di Milano

## WEEK #3 DAY #1
Monday 22nd, September

INTERVIEW #1

**Oscar Farinetti**

Italian entrepreneur, he's the founder of Eataly, a high-end Italian food market/mall chain comprising a variety of restaurants, food and beverage stations, bakery and retail items.
The first location of Eataly was opened in 2007 in Lingotto district of Torino, as a megastore that "combines elements of a bustling European open market, a Whole-Foods-style supermarket, a high-end food court and a New Age learning center" (as described by the New York Times).
Today Eataly has many locations all around the world (the last one will be opened in Piacenza in September 2014) becoming a reference point for made in Italy, quality-food and slow-food.
In 2011 he published a book "7 mosse x Italia", which is a sort of political, social and economic manifesto. In 2012 he was awarded with Premio Scanno for alimentation because of his ability to integrate business and attention to social issues and environment.
In 2014 he received laurea honoris causa in economy at Università di Urbino "Carlo Bo".
www.eataly.it www.7mosse.it

**Aldo Grasso**

Professor and journalist, from 1990 he is television critic of "Corriere della Sera" newspaper and he opened an innovative way to write and discuss about TV subjects. His forum TeleVisioni is one of the most read web page about Italian mass medias. For one year, between 1993 and 1994, he was director of radio schedule in RAI and after was presenter in some television and radio shows. He is also full professor of Radio and television History in Milano Cattolica University and author of many texts and books about subjects of information and communications. His points of view about Italian society – through his articles an d books – can be seen as dense and clear analysis of social transformations and developments in the last decades. In an architectural perspective, Aldo Grasso's work is particularly interesting about reading of reciprocal impacts between mass-media vision of the city and the city itself and about changes in domestic internal spaces according to new medias (from television to tablets) spread.
http://forum.corriere.it/televisioni

KEY-WORDS AND MAIN ISSUES
Food enterprise
Publicity and communication
Anthropology and urban design

INTERVIEW #2
MODERATOR Andrea di Franco

**Vittorio Gregotti**

Architect, Professor and designer, is one of the Masters of Italian contemporary architecture. His projects and his theoretical positions influenced a great part of the 20th century. He can be considered the corner-stone of Italian architectural culture in the contemporary age, giving new and innovative shapes to the traditional concept of territory. We can say that the morphological studies as topical part of architecture and urban planning development, have been strongly changed with Gregotti's works and texts. But he is also one of the main reference point for Italian culture, widely read observer of contemporary reality and society. His ideas are spread with his office projects – Gregotti Associati International – in Italy, in Europe and all around the world. During last years he was involved in designing a new city in China. Gregotti's most recent books can be seen and read as very contemporary approaches to our spatial and cultural condition. He's strongly focusing about the topic of 'creative' modifications and actions, focusing his thought on the importance of the relationships between project and context, giving special attention on the critical distance from the 'existing'.

**Pierluigi Panza**

Professor and journalist, graduated both in Architecture and Philosophy, he writes for cultural section of "Il Corriere della Sera" and he's adjunct professor in some universities, at Politecnico di Milano where he teaches History of Modern Aesthetics. Author and curator of many books and academic publications. Among them: "Antichità e restauro nell'Italia del Settecento" (1990), "Leon Battista Alberti: filosofia e teoria dell'arte" (1993), "Piranesi architetto" (1999), "Estetica, tempo e progetto" (2002), "Estetica dell'architettura" (2003), "Orientalismi" (2011), mixing his different and various interests and focused. He published also some novels: "Italiani all'opera. Casti, Salieri, da Ponte, Mozart... Un intrigo alla corte di Vienna" (Skira), "Il digiuno dell'anima" (Bompiani) and "La croce e la sfinge. Vita scellerata di Giovan Battista Piranesi" (Bompiani) which was awarded with the prestigious Premio selezione Campiello in 2009. He is lecturer, he attends seminar and workshop and he's usually guest in tv program.
www.pienpan.com

KEY-WORDS AND MAIN ISSUES
Contemporary vision of urban spaces
Architecture and theorism in architecture

WEEK #3 DAY #2
Tuesday 23rd, September

NIGHT CONFERENCE #8
MODERATOR Sandro Rolla

**Gianfranco Neri**

Architect and Full Professor, he is director of dArTe Department of the Università Mediterranea in Reggio Calabria School of Architecture. His interests are wide and interdisciplinary: from paintings to music, from contemporary art to landscape regeneration. His activity is oriented towards experimentation applied to problems of architectural and urban design, with strong attention to the issues arising from the communication and image system. This specific and complex approach was the focus of ViArtis, a recent research and in-depth occasion involving different partners- in a rich and dense program about Mediterranean coasts and territory - among universities and artists. Editor of "A2A Architettura", Gianfranco Neri was Coordinator of the National Scientific Research PRIN / MIUR 2008 "Regeneration of urban framework and marginal urban fabric". Among his books: "Personal Planning Diary 2011" and "forms of Energy".
www.darte.unirc.it

**Mosé Ricci**

Architect and Full professor at the Faculty of Architecture of Genova, Department DSA Architettura. In 2003 he received the title of Benemerito della Cultura e dell'Arte Italiana and the silver medal by the Italian republic president. He was also an invited member of the degree committee at the School of Design of Harvard University and scientific manager of the Museum Michetti of Francavilla Al Mare. He has been visiting professor for the School of Sustainable Urbanism at the Technische Universitat of Monaco (2008-2009) and at the Universitad Moderna de Lisboa (2006-2007). He participated in conferences in many university in Europe and abroad like Kionggi University of Seoul (2009), Sao Paolo University (2008), Graduate School of Design, Harvard University, Usa (1997), School of Enviromental Design, University of Waterloo, Canada (1996, 1997). He won various national and international competition and his work has been involved in several expositions as in the VI Biennale of Venice.
www.riccispaini.it

**Aldo Aymonino**

Architect and Full Professor at IUAV School of Architecture in Venice, Department of Progettazione Architettonica. Graduated with Ludovico Quaroni, he worked with Aldo Rossi and later with Franco Purini. After a series of collaboration with important Italian offices of architecture in 1999 he found the team Seste Associati based in Rome. His teaching and research projects have appeared in many Italian and foreign publications (Abitare, Casabella, Domus, Lotus, Modo, d'A, Bauen+Wohnen, A+U, Architectural Design, Architese, ecc). He is professor at IUAV in Venezia. He has lectured in academic and scientific researches and also in Italian and foreign universities. He's author and editor of many publications and books about architectural issues and public space construction. He showed his work in the Padiglione Italia of the Venice Architecture Biennial in 1991, and in 1995 was invited by Triennale di Milano to participate to the exhibition "Il centro altrove".
laboratorio09.wordpress.com/aldo-aymonino

Aldo Aymonino and Giovanni Vaccarini, *Sperimental zooprofilattico Institut,* Teramo, 2003
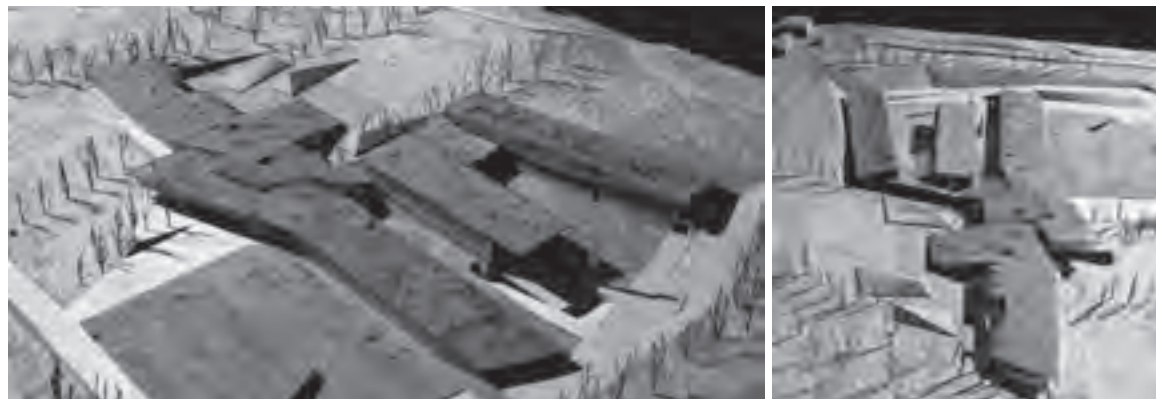


KEY-WORDS AND MAIN ISSUES
Studies about the public spaces construction
Theoretical and projectual researches related to the evolution of contemporary architecture
Innovation in town plan shaping, contemporary transformation in urban form

WEEK #3 DAY #3
Wednesday 24th, September

MORNING LECTURE #2
MODERATOR Luca Basso Peressut

**Paola Bertola**

Architect and Associate Professor of Industrial Design at Politecnico di Milano. She was a scholar researcher at the ITT in Chicago, where she started to work about fashion design and has researched the details of project processes in the fashion sector and the relationships between the Design and Fashion Systems. She is a member of the board of Alta Scuola Politecnica, a center of excellence established by Politecnico di Milano and Politecnico di Torino. She's teacher and lecturer in many international schools, such as Fashion Institute of Technology of New York, Art Academy of Xiangshan and Hangzhou (China), the American University of Science and Technology in Beirut. In 2011 he was awarded – together with a group of professors of INDACO Department - with Compasso d'Oro by ADI (Associazione per il Disegno Industriale) for a scientific research, DRM, focused to map the experiences of design research in Italy, with the aim to identify the peculiarities of national design research contexts.  She is the author of books, articles and international academic papers.
www.sistemadesignitalia.it

**Giampiero Bosoni**

Architect and Associate Professor of Interior Design at Politecnico di Milano, he worked with Figini e Pollini, Vittorio Gregotti and Enzo Mari. Learning from them, he developed a strong interest for theory and history of architecture and design.
In 2002 he founded, together with Luca Ranza, the office Bosoni+Ranza Associati, which is involved in projects and competitions about architecture, exhibit design and internal design.
In 2008 the Museum of Modern Art of New York charged him to write an history of Italian design, going-in-depth with the research he started in 1997, curating the first part of the permanent collection of Italian design at Triennale di Milano.
About issues of design and living, he wrote essays and curated books. His articles were published on the most important Italian reviews and magazines.
From 2001 he is associate professor of Interior Architecture at the Design School of Politecnico di Milano. From 2005 he's member of the board of Phd in Interior Architecture. He was lecturer in many Italian and international schools.
www.bosoniranza.it

**Ico Migliore**



Architect based in Milan, together with Mara Servetto, co-founder of Migliore + Servetto Architetti Associati, and with an international team of architects and designers, Ico Migliore designs projects on various scales: from architecture to urban design, from interiors to communication, where places are interpreted as active interfaces, tools of elective communication between companies/institutions and the public.
In 2008 they were awarded with the prestigious Compasso d'Oro by ADI (Associazione per il Disegno Industriale) for the urban design project "Look of the City" for Torino 2006 Winter Olympic Games (in collaboration with Italo Lupi) with more than 250 urban installations and the corporate image of the city.
On the occasion of Expo 2015 they have been commissioned, with Italo Lupi, to conceive an urban installation representing the Nations that joined the international event.
He's professor of Interior Design at Politecnico di Milano and he's visiting professor at Tokyo Zokei University and at Kuwasawa Design School in Tokyo.
architettimiglioreservetto.it

Ico Migliore and Italo Lupi, *Torino + light + italian colours,* Mole Antonelliana lighting installation, Torino, 2011



KEY-WORDS AND MAIN ISSUES
Architecture and design
Design of the public space
Interior design

WEEK #3 DAY #3
Wednesday 24th, September

NIGHT CONFERENCE #9
MODERATOR Pierre-Alain Croset

**João Gomez da Silva**

Architect based in Lisbon, since 2001 he is an invited professor at the Architecture Department of the Universidade Autónoma de Lisboa. He has also been invited to lecture in several other universities, and has participated in conferences and workshops, about issues of Landscape Architecture and Landscape, both nationally and internationally.
In 1997 he founded Global Landscape Architecture with Inês Norton, creating a group that generates landscape theory and space, from the interpretation of the economic, social and contemporary cultural transformations. He is dedicating his professional life, individually or in collaboration, to the critical production of Landscape.
In 1990-91 he was awarded with the Schinkel Prize, in Landscape Architecture, in Berlin.
With the project for the Public Spaces of the Lisboa Expo '98 precinct, he received the 1999 Prize of the Portuguese Design Centre. n 2010 with the project for the São Jorge Castle, in co-authorship with João Luís Carrilho da Graça, he won the Piranesi Award.
www.gap.pt

**Camilo Rebelo**

Architect based in Oporto. After an intense period of collaboration with the most important European architects as Souto de Moura and Herzog & de Meuron in 2000 Camilo Rebelo opens his own office in Oporto. Thanks to his precedent experience he is one of the most interesting and innovative young architect on the worldwide scenario. He projected and built housing as well as tertiary buildings and public space areas. His projects are published in many international architecture magazines in Europe and abroad. He participated and win various competitions, in 2004 won the first prize in the international competition for the Museum of Art and Archaeology of the "Vale do Côa". Starting from 2001 till now he is visiting professor in many school and universities, both in Portugal and abroad. He is visiting professor at Politecnico di Milano and he is lecturer also in IUAV in Venezia. Camilo Rebelo often participate to conferences and seminars in Portugal and in foreign countries.
www.camilorebelo.com

KEY-WORDS AND MAIN ISSUES
Architecture
Housing and public buildings
Architecture and Landscape
Integration and reuse of the existing

MORNING LECTURE #3
MODERATOR Carlos Garcìa Vazquez

**Laura Thermes**

Architect based in Rome, she is full professor of Architecture Design at School of Architecture of Reggio Calabria where, where was director of the Department of Art, Science and Technic of Building.
From 2002 she's responsible of LidA (Laboratori Internazionali di Architettura), an annual occasion to discuss, in different sites of South Italy, about urban and architecture design in a precise geographical context, strongly influenced by Mediterranean Sea. Her professional activity was mainly developed in studio Purini/Thermes and it is object of a wide and constant attention by architectural critic. Her projects and works were published in the main national and International magazines. Some of them are also part of books of history and dictionaries about the 20th Century Architecture, such as "Scritti teorici. Tempi e spazi. La città e il suo progetto nell'età posturbana" (2000). She is also lecturer and invited professor in many national and International schools.

**Franco Purini**

Architect based in Rome, full professor of Architecture Design at "Valle Giulia" School of Architecture in Rome "La Sapienza". He's one of the main Italian architect and essayist, with a long list of projects and books, contributing to define the horizon of Italian urban and architecture design, from the Sixties until today: from "Luogo e Progetto" (1976) to "Sette tipi di semplicità in architettura" (2013). Some of them , such as "Comporre l'Architettura" (2000) are cultural reference points and corner-stones. In 1966 he founded, together with Laura Thermes, the Studio Purini/Thermes, designing and building many projects. From 1969 to 1973 he also worked together with Vittorio Gregotti about projects for Quartiere Zen in Palermo and for Università della Calabria in Cosenza. In 1980 he was called by Paolo Portoghesi to collaborate to installation "Strada Novissima" at the 1st Biennale di Venezia. Among his last projects, the skyscraper Eurosky Tower in Roma, a timeless architecture aiming to mix typology, innovation, iconicity and sustainability.

KEY-WORDS AND MAIN ISSUES
Theory research about architecture
Drawing and design of architecture
Architectural composition and shape of the city

WEEK #3 DAY #5
Friday 26th, September

FINAL CRITIC #3

COMMISSION

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**Luigi Cocchiarella |** Politecnico di Milano
**Emilio Battisti |** Politecnico di Milano

## WEEK #3 DAY #5
Friday 26th, September

CONCERT #1

By
**Conservatorio Nicolini di Piacenza**

# PROJECTS

*PROJECTS*

CUBES

VOIDS

SEGMENTS
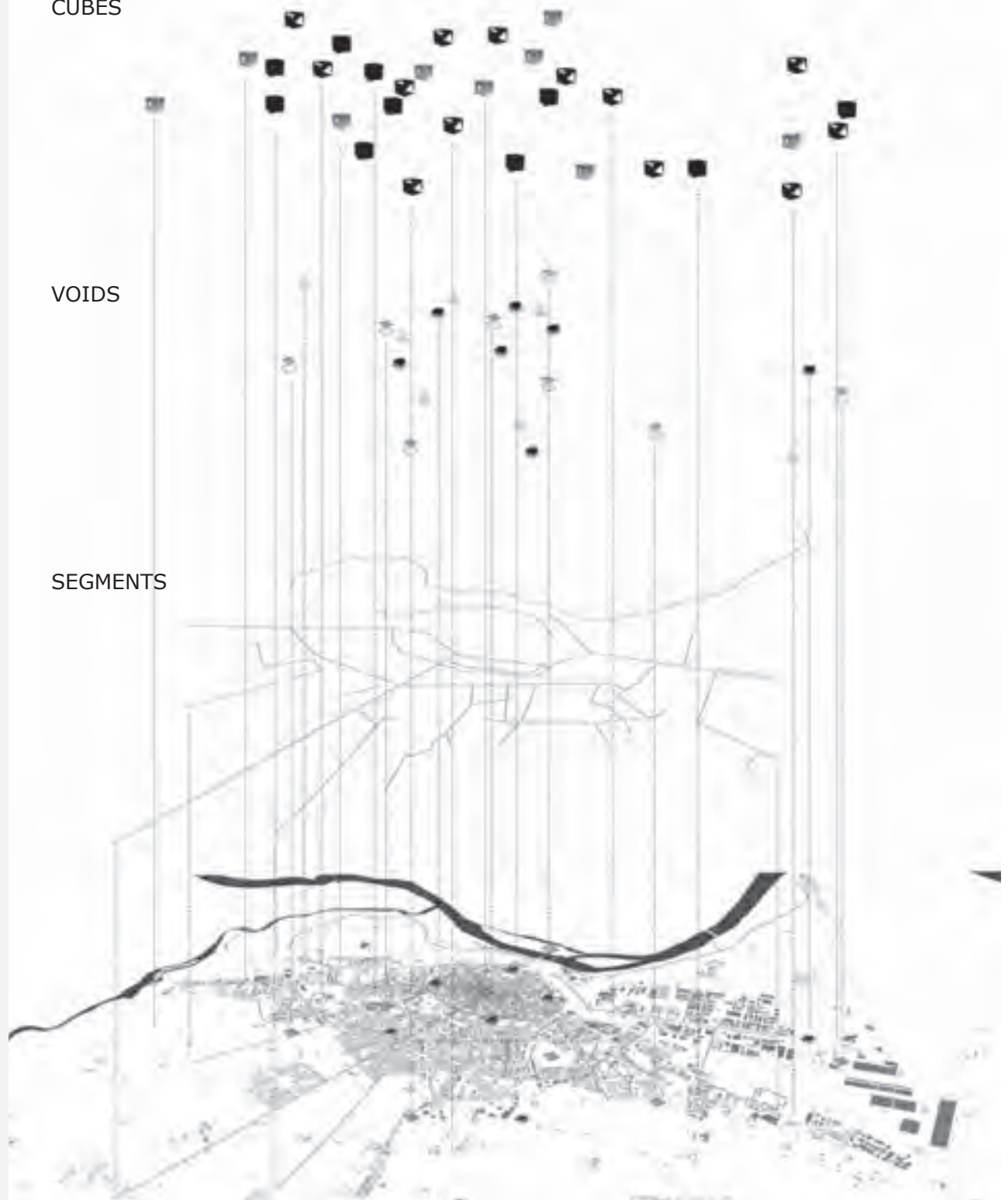
# Project areas and functional program

*Guya Bertelli*

**Thematic areas**

Workshop functional program is oriented to requalify some strategic areas of the city and of the territory around Piacenza, starting to build a sequence of small pavilions focused to natural elements (land, air and water).

This sequence can trigger off tactical transformation, also long-distance ones.

So from the object to the context, giving to architecture the role of a tool able to balance links and connections among different parts of the city: open, close or connective.

Thematic pavilions - which can be recognized as potential supporting elements of a *global* and spread system, as the contemporary city is – are becoming *stakes* of a net complex system which is designing a new urban geography, characterized by *creative* exhibition spaces, by *elementary* gardens dedicated to issues of eco-system, environment and energy and by connective spaces oriented to slow mobility.

This new map can be read, in this line, as an overlapping of different layers that can be interpreted as urban sub-systems, built-up, open and connective.

**Pavilions sub-system**

Pavilions sub-system, according with the previous words, is identifying a reticular and complex map, that in some strategic sites of the city is connected point by point.

These sites can be recognized as abandoned spaces, ruined sites, remnant areas, which are potentially suitable for future transformations (such as military areas, but also industrial ones or monasteries).

Their localization needs a direct connection of the surrounding area in a process of modification of the existing tissue that, switching on exactly with the new element inserted, can push a wide-context modification.

This operation can be highlighted as an action for  "sustainable" urban regeneration, where also existing objects, in their different forms (abandoned, forgotten or remnant) can be efficient factor of a modification process.

SEGMENTS

system of
slow mobility paths
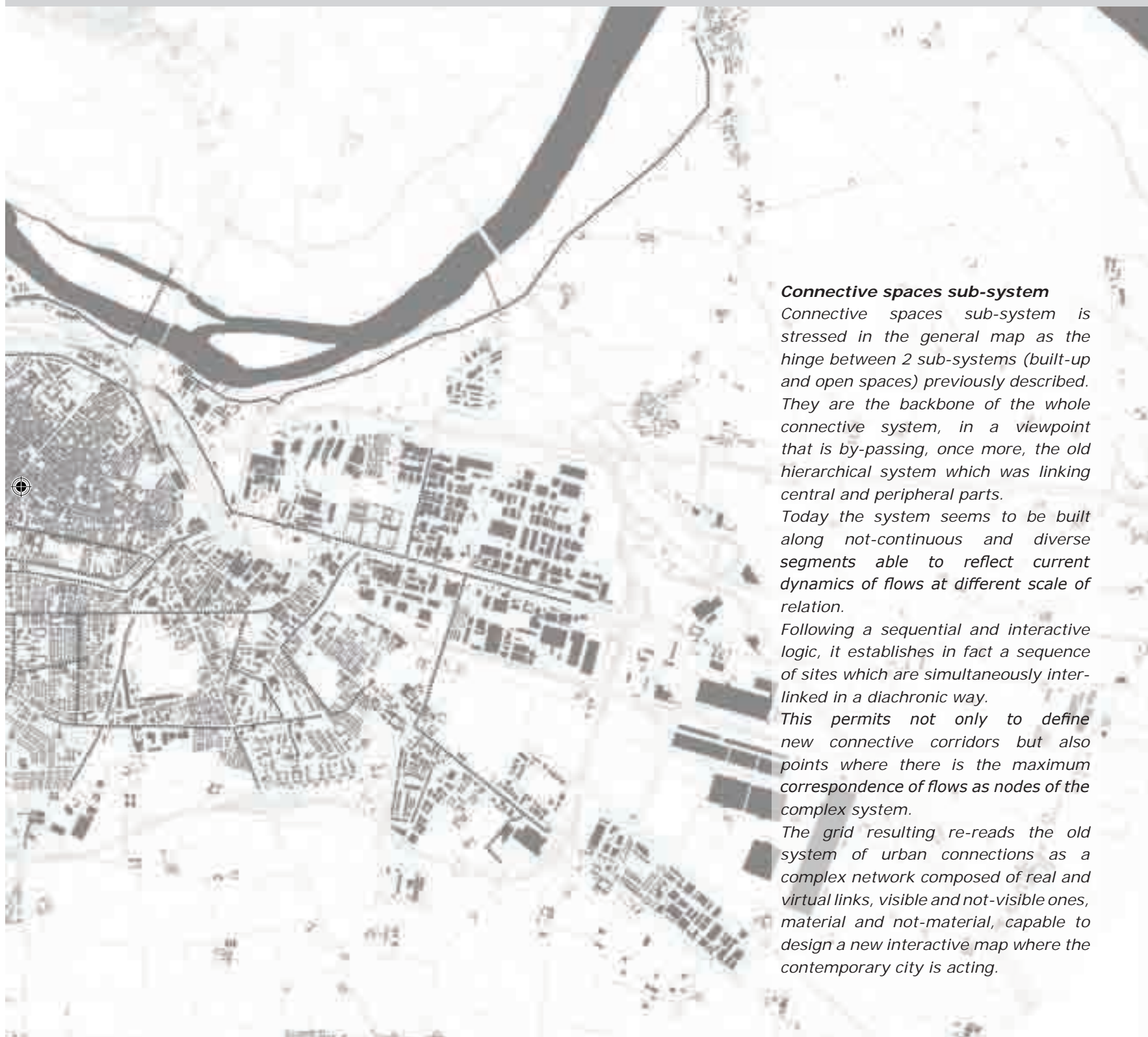
**Connective spaces sub-system**

*Connective spaces sub-system is stressed in the general map as the hinge between 2 sub-systems (built-up and open spaces) previously described. They are the backbone of the whole connective system, in a viewpoint that is by-passing, once more, the old hierarchical system which was linking central and peripheral parts.*

*Today the system seems to be built along not-continuous and diverse segments able to reflect current dynamics of flows at different scale of relation.*

*Following a sequential and interactive logic, it establishes in fact a sequence of sites which are simultaneously inter-linked in a diachronic way.*

*This permits not only to define new connective corridors but also points where there is the maximum correspondence of flows as nodes of the complex system.*

*The grid resulting re-reads the old system of urban connections as a complex network composed of real and virtual links, visible and not-visible ones, material and not-material, capable to design a new interactive map where the contemporary city is acting.*

VOIDS

system of
elementary garden
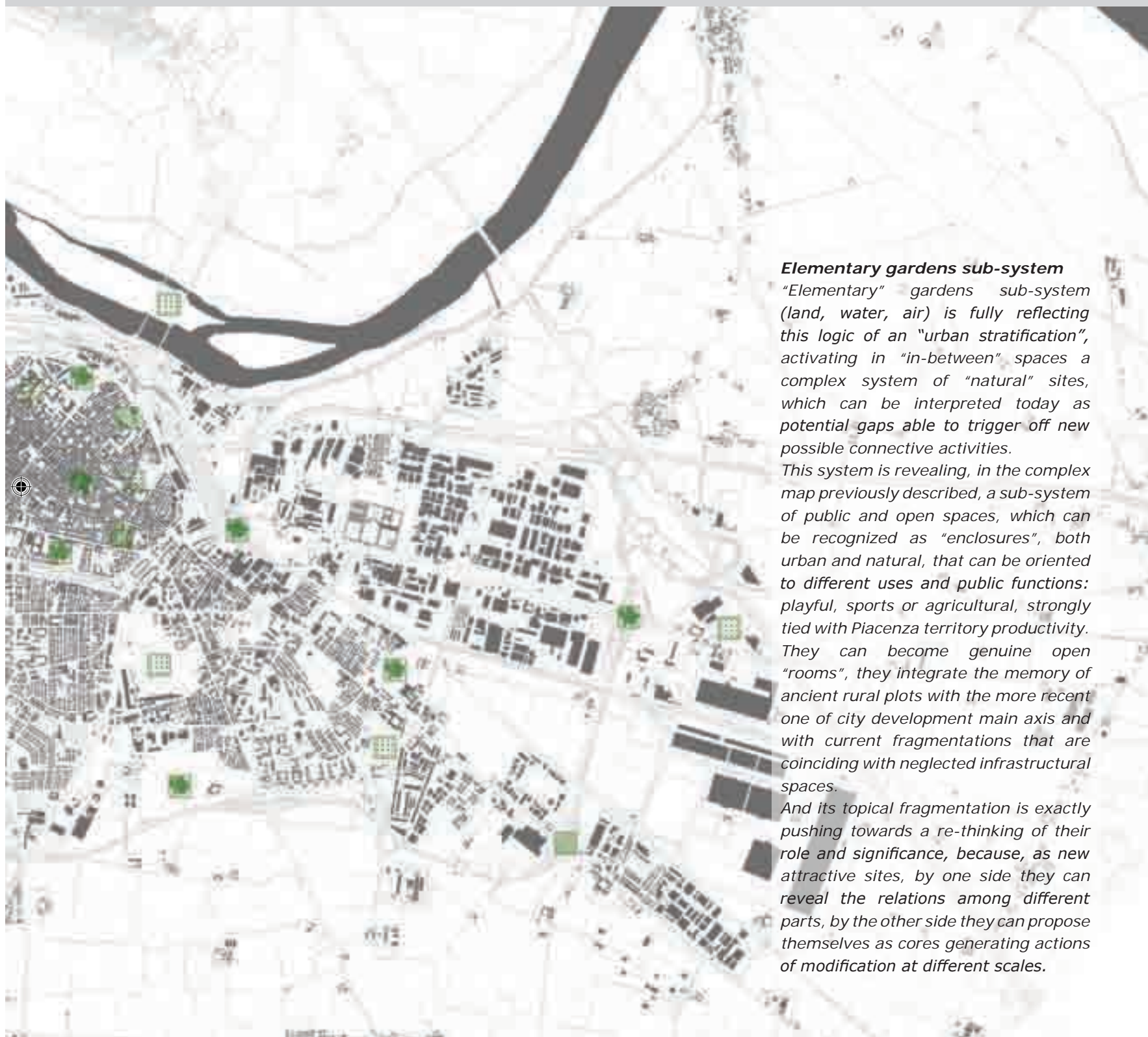
**Elementary gardens sub-system**

"Elementary" gardens sub-system (land, water, air) is fully reflecting this logic of an "urban stratification", activating in "in-between" spaces a complex system of "natural" sites, which can be interpreted today as potential gaps able to trigger off new possible connective activities.

This system is revealing, in the complex map previously described, a sub-system of public and open spaces, which can be recognized as "enclosures", both urban and natural, that can be oriented to different uses and public functions: playful, sports or agricultural, strongly tied with Piacenza territory productivity. They can become genuine open "rooms", they integrate the memory of ancient rural plots with the more recent one of city development main axis and with current fragmentations that are coinciding with neglected infrastructural spaces.

And its topical fragmentation is exactly pushing towards a re-thinking of their role and significance, because, as new attractive sites, by one side they can reveal the relations among different parts, by the other side they can propose themselves as cores generating actions of modification at different scales.

CUBES

water, air, land
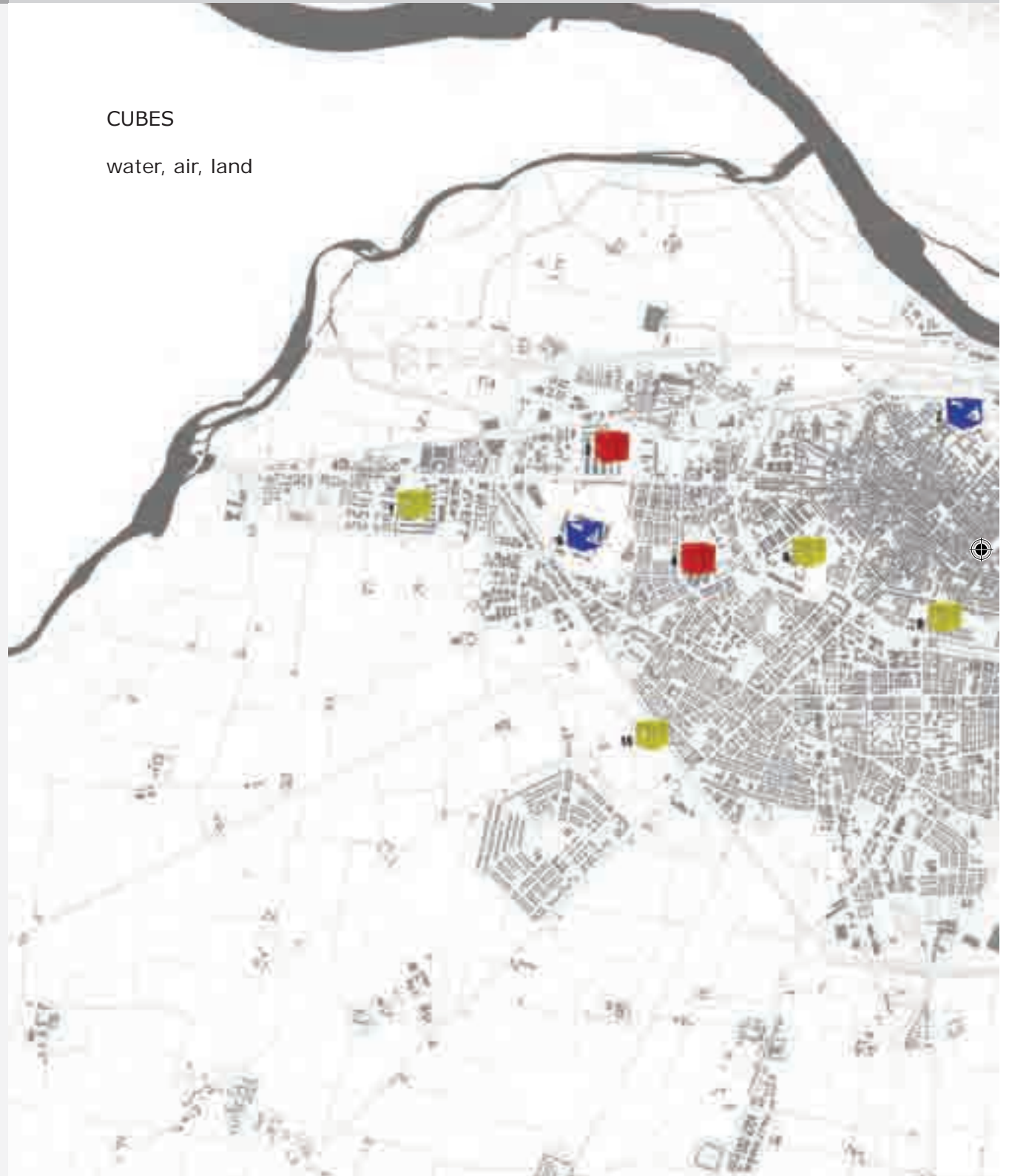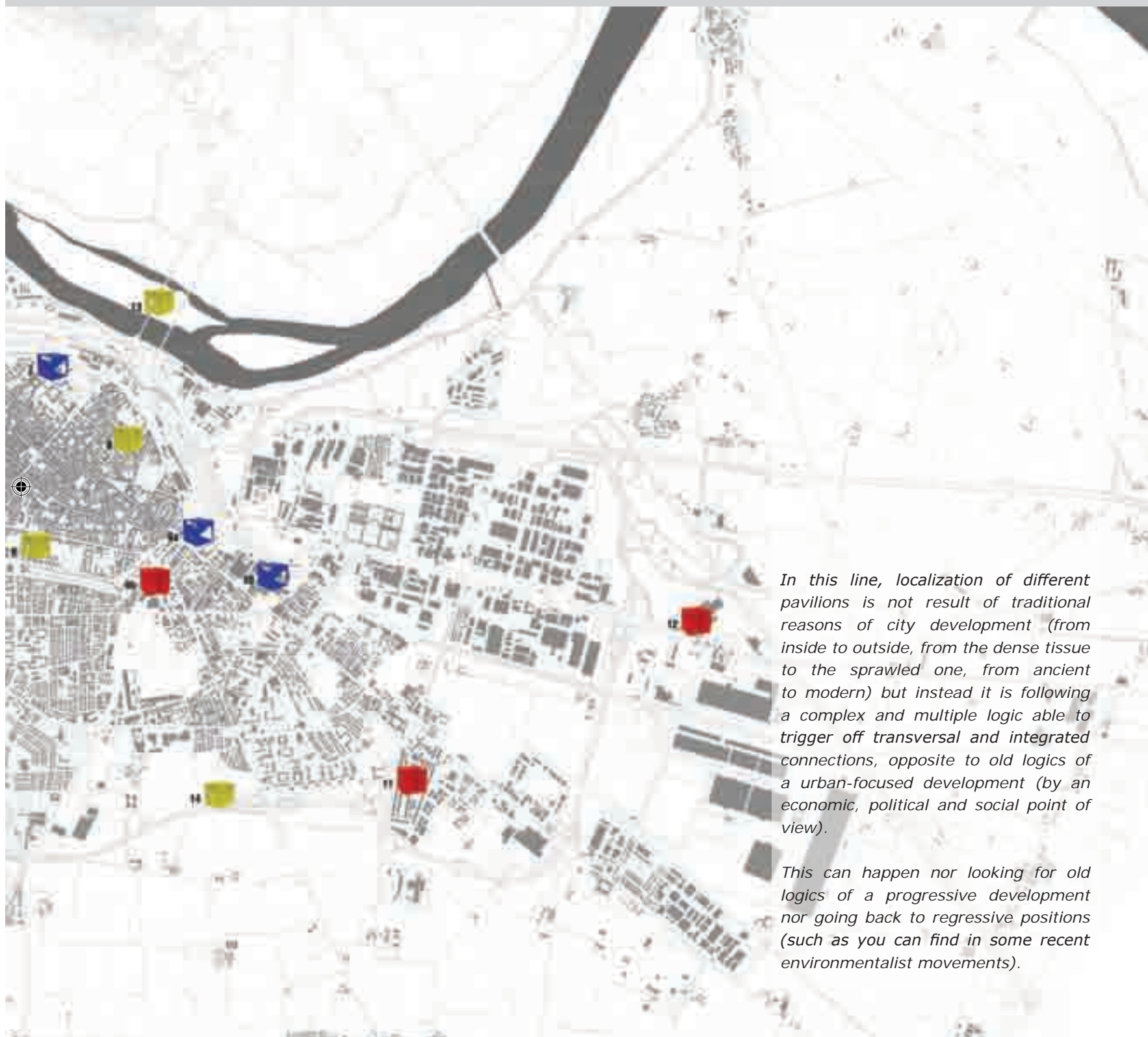
In this line, localization of different pavilions is not result of traditional reasons of city development (from inside to outside, from the dense tissue to the sprawled one, from ancient to modern) but instead it is following a complex and multiple logic able to trigger off transversal and integrated connections, opposite to old logics of a urban-focused development (by an economic, political and social point of view).

This can happen nor looking for old logics of a progressive development nor going back to regressive positions (such as you can find in some recent environmentalist movements).

*From the workshop booklet*

**Functional program**

Building is interpreted as a process able to re-define balances of urban system starting with small-scale actions about "fragile" contexts, such as marginal areas, abandon sites, infrastructural fragments, forgotten or residual open spaces. In this sense it's possible to outline an intervention horizon referring following strategies, structured around "in_between" space and time.

- Between **rarefaction** and **densification**

- Between **identity** and **difference**

- Between **permanence** and **innovation**

Students will be divided in 3 different groups (a-b-c), coordinated by a responsible teacher and guided by more tutors.
Every group will be divided in other small sub-groups.
Functional  program regards 2 "actions" in sequence:
1. A general proposal, made by the whole group (so 3 final proposals: a-b-c)
2. Three "partial" proposals, each one designed by sub-groups (so, at the end of the workshop, OC is presenting 9 design proposals)

**1. General proposal**
**(3 groups: a-b-c)**
The general proposal of each group is the result of a selection of 3 thematic pavilions (red, yellow, blue), each corresponding to elements (air, land, water) which will be drown lots by a student of the groups (a-b-c).
Three pavilions belong to three precise areas of Piacenza and they mainly correspond with abandoned or "not-active" sites.
Pavilions, interpretable as urban micro-architectures, are called to work

Water pavilion

Air pavilion

Land pavilion

water garden

air garden

land garden

water path

air path

land path
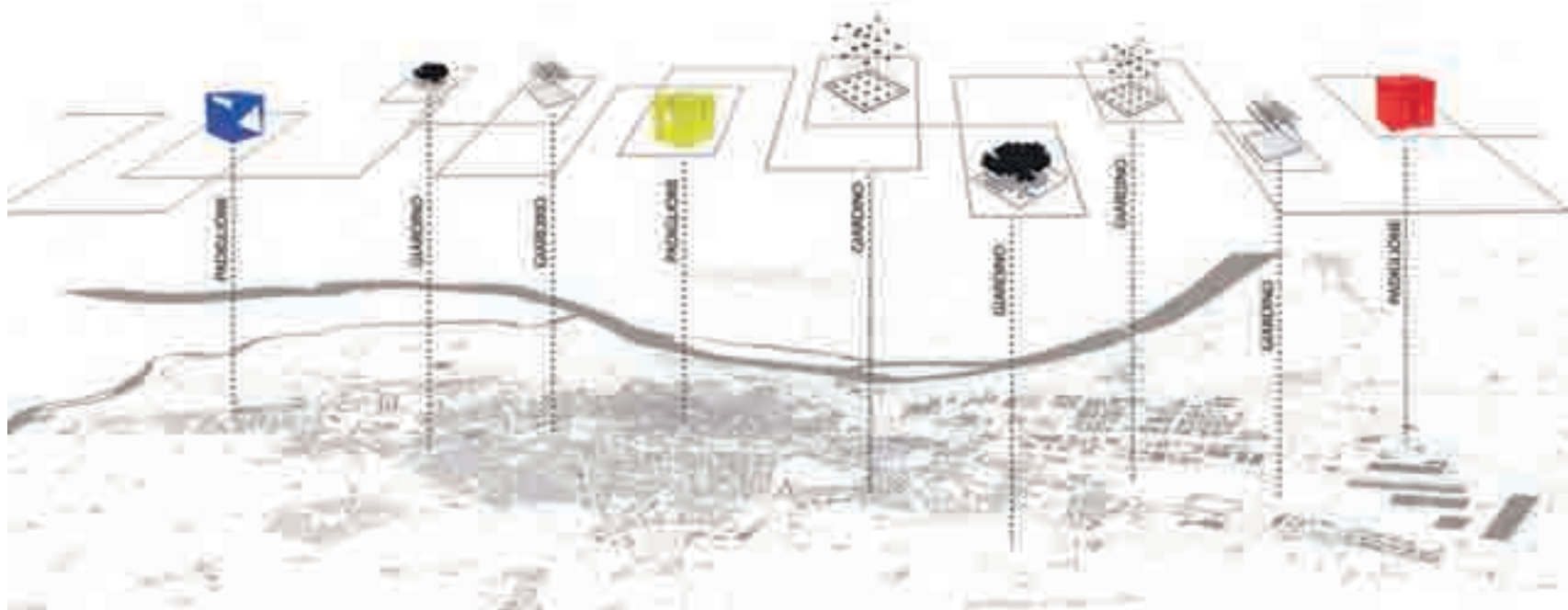
CUBES

water, air, land
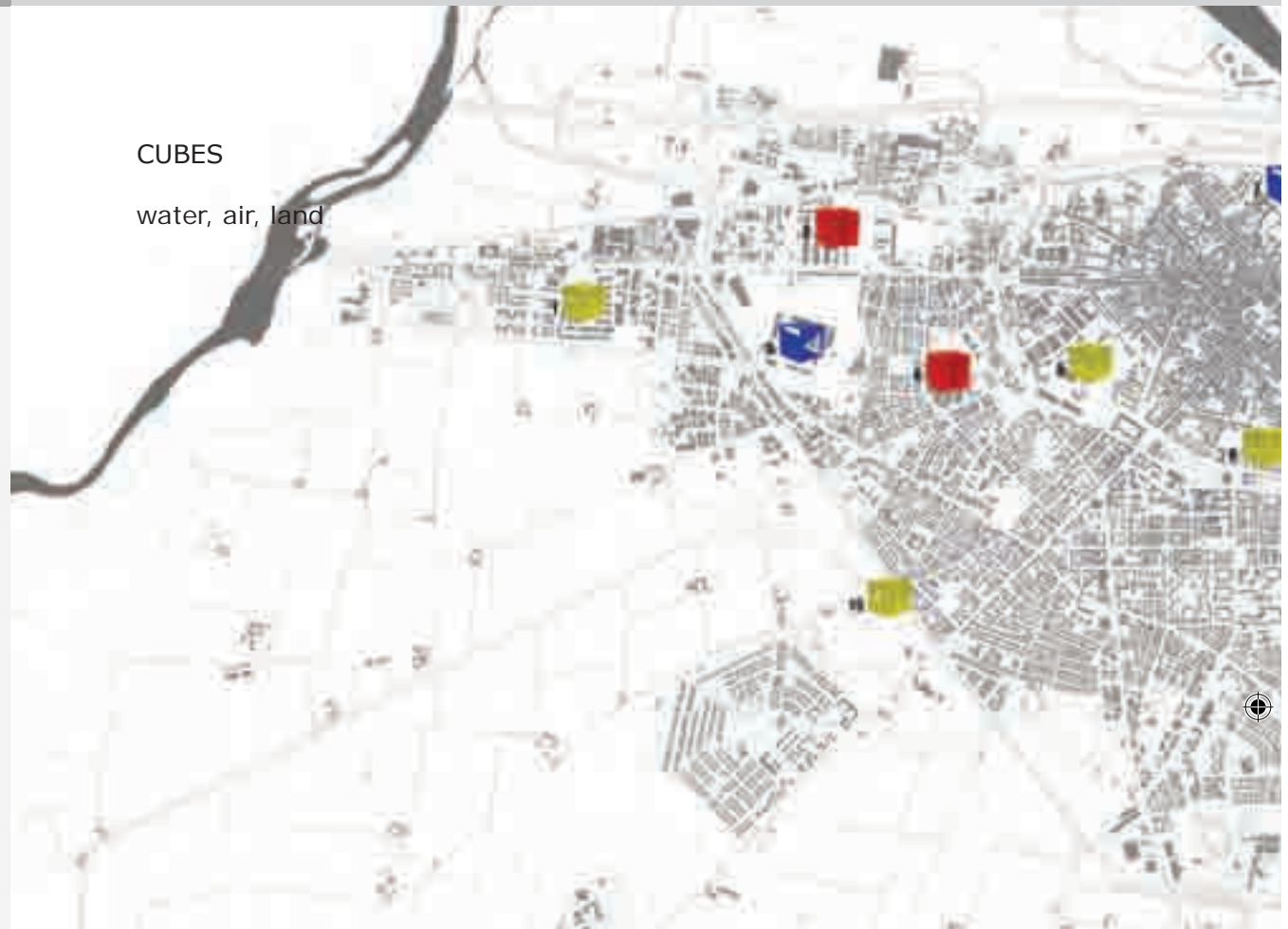
abacus of abandoned areas



1_Area Militare
Caserma Lusignani

area disattiva
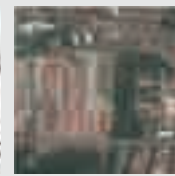
2_Area Militare
Ex Piazza D'Armi
Caserma Artale e GdF

area parzialmente attiva
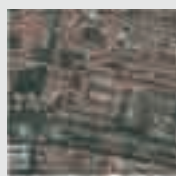
6_Ex Cavallerizza

area disattiva
parzialmente in trasformazione
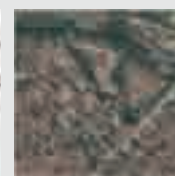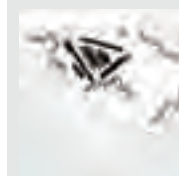
7_Aree Militari
Laboratorio Pontieri

area parzialmente attiva
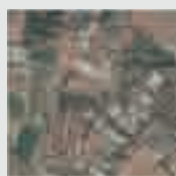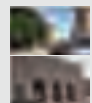
11_Aree Militari

area parzialmente attiva
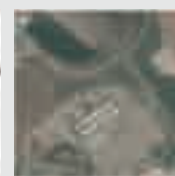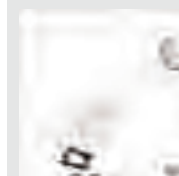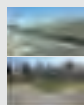
12_Cascina

area parzialmente attiva

3_Area Militare
Laboratorio Proiettili Pertile
area parzialmente attiva
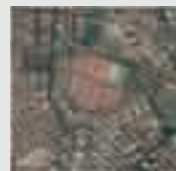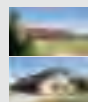
4_Area Militare
Ex Bolzoni
area parzialmente attiva
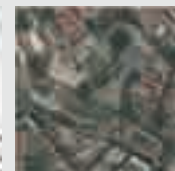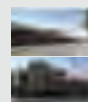
5_Area Militare
Arsenale, Ex Ospedale
Vallo delle Mura
area parzialmente attiva
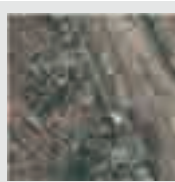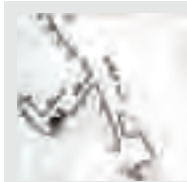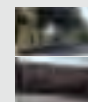
8_Convento
area parzialmente attiva
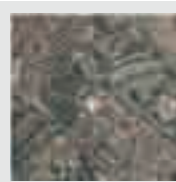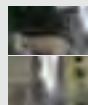
9_Area Militare
Deposito locomotive Berzolla
e Mercato Ortofrutticolo
area parzialmente attiva
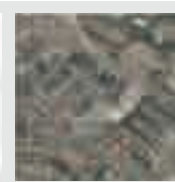
10_Consorzio Agrario
area parzialmente attiva
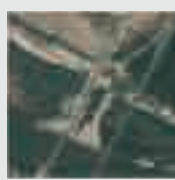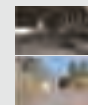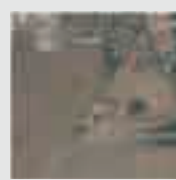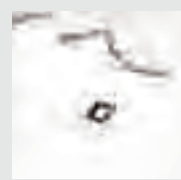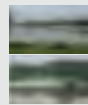
13_Isolotto Maggi
area disattiva

14_Cascina
area disattiva
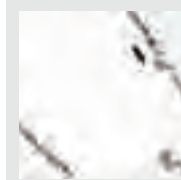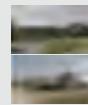
15_Fabbrica
area parzialmente attiva

1 PERSON     1 CUBE

TO EXTRACT A CUBE
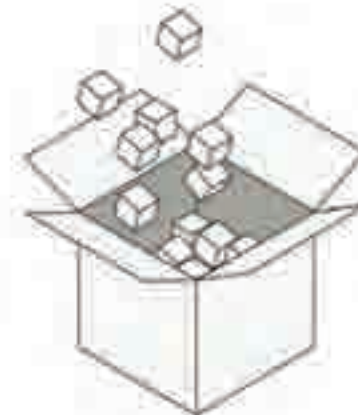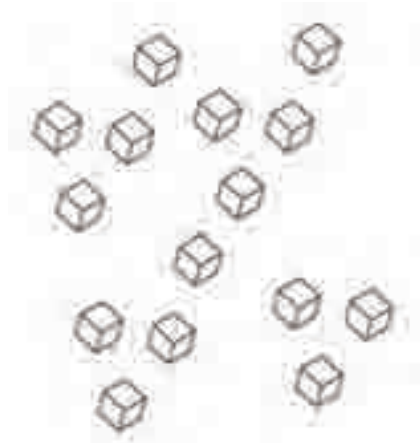
as nodes able to trigger off a transformative process at different intervention scales, able to involve – thanks to a "route", both real and virtual along some parts of slow mobility system , existing or new building – some fragments of the city: dense built-up, connective spaces, open area (elementary gardens).
This route is not just by-passing "abandoned sites" or temporarily not-active, but it is also interfering some "elementary" gardens, in the urban tissue, which will be involved in the transformation through processes of "re-use" and "creativity".

**2.Partial proposals**
**(a,b,c groups students will be divided in different sub-groups)**
The final goal of each sub-group work  is to design a "manifesto pavilion" (with a surface from 300 sqm up to 400 sqm), set in an abandoned site, designed  through primary elements issues (Air, Land, Water), referring to Expo 2015 program and ambition.
This pavilion is called to trigger off long-distance transformations, with the ability to think and to build an "integrated system of sites" that is strongly modifying and impacting the whole "direction" of the group.
Different pavilions physical links are intended as a sort of "urban relay", able to involve the whole program the group has worked about.
The pavilion can be shaped, at least in a conceptual way, with the geometrical shape of a "cube". But that's not binding. In fact the main goal of the pavilion is not an architectural language issues but instead the ability to trigger off transformations, not only inside the abandoned or neglected areas in the surrounding, but also connecting, in a wider connective network, different parts of the city, strongly interfered by the new-design route.
In this way the impact of the small building wants to be a global-scale impact.
So the pavilion is going to be a complex architecture, able to trigger off "processes of construction – transformation" of sites, through "weak" and maybe "unfinished" actions (Michel Desvigne, *Intermediate Nature*), reaching the point to outline a "transitory provisional nature", as the new field of the urban design.
Pavilion will be a polyvalent space, devoted to multiple uses and functions.
In this way it can be composed – de-composed referring to one or more peculiar principles of architectural design: inclusion, connection, demarcation, designation.
So, building an Urban Creativity Hub, spread along the route and where the pavilion is the

"main container".

The urban route has to be interpreted as a travel-itinerary, able to build a system with both three selected pavilions and involved elementary gardens, following a strategy focusing deeply spaces "between" (thresholds), connective sites (corridors), resting areas and temporary gaps (rooms).

The Spread Urban Creativity Hub is called to guarantee the outline of "sites" responding to actions as: information, connection, communication, visibility, management and promotion.

The "creative transformation" process will be realized through new spaces for contemporary living design, flexible and capable of a continuous modification, for production and for life.

These spaces are going to become a primary and unavoidable need in an era where life times and life modalities of people are continuing chancing and transforming.

So Spread Urban Creativity Hub will be characterized by working areas, co-working, craft workshops and innovative technology (fab-lab, workshop 2.0): spaces devoted to production, exhibition and selling, but also oriented to a cultural promotion and to a creative innovation.

These spaces are called to be linked with specific issues of Expo 2015 program and will be selected also according to their own natural element issues.
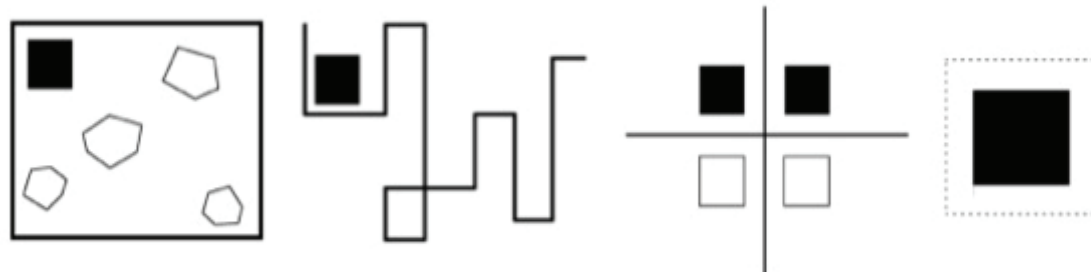
Next points are an index of "urban micro-functions", that are called to build the "creative route", result of the process triggered off by the "manifesto pavilion".

These micro-functions were selected according to need of supporting, in the local case of Piacenza, some stat-up oriented to switch-on the sector of "cultural and creative industries". It's not necessary to plan all the functions.

The list has to be interpreted just as a programmatic suggestion.


**7 possible urban micro-functions**

**1- Comunication lab**

To communicate is maybe the main activity.

Start-up - sometimes not well equipped about that point and not in condition to have the use of premium professional services –could have the possibilities to join communication services.

In detail: photo-shooting sets, rooms for recording, video-interviews or commercial, oriented to promote new products in national and international markets.

**2- Creativity ateliers and Meeting box**

Presence and activity of workshop is a condition for start-up to join their integrated services.

The physical closeness can open possibilities for a not-filtered and more-structured around the direct connection relationship.

Meeting-room space will be equipped for presentations and conferences, also in remote. This area is devoted to start-up without a so-outlined space.

It has to be handy and convenient, also according to needs of meeting among partners and stakeholders.

**3- Skillwall**

The hub is mainly a physical habitat, a workshop where start-up can born and where talented people can find the right conditions to improve their capabilities. So it's necessary a strong attention about analogic-digital integration of tools, both passive and interactive ones.Start-up is going to have its own visibility on the Skillwall, a notice board will host

profiles of people involved, activities, events and news, which will anyway published also on web-site and on social networks.

**4- Showcase box and small event-rooms**

Showcase Boxes are environments with  a standard equipment based on a light and flexible division of internal spaces. They are the tool able to build a sort of continuous exhibition for start-ups. They are permitting to show products/services/prototypes in order to give answer to needs, also temporary ones.

So, they will be equipped with individual terminals for energies, close to the source, in order to guarantee the best use.

Small event-rooms will be, on the other hand, sites that can be used as services spaces, public and spread, in direct link with the closest surroundings, so to help promoting creative activities, but not only.

**5- Fabbing area**

3D plotting is the topic of this area. Its activities will be fundamental offering services for start-ups.

The layout can arrange an area equipped with workstations and 3D plotters, of different dimensions and typologies. This area could be protected in a "transparent" way, it would guarantee security for users, but only the possibilities for users themselves to be involved, as spectators, in the process.

Fabbing Area activities will be developed with the collaboration of existing networks composed by regional, national and international FabLab.

azionali.

**6- Memory box and Lounge box**

Memory Area will be the analogical and digital database of creative activities inside the urban system of firms, of members, of planners, of creative, of service, of partner, of sponsors and, in general, of all dates and informations able to simplify links, connections, evaluations and

1  110 PARTECIPANTS



2  3 MAIN TEAMS

A



B



C



3  5 PEOPLE BY GROUP



4  15 CUBES FOR 15
ABANDONED PLACES



5  1 PERSON   1 CUBE



6  TO EXTRACT A CUBE



7  TO LOCATE
To identify the abandoned
place in the map

8  TO VERIFY
The possibility to build a path



9  TO EXCHANGE



10  TO COMPOSE A PATH
To identify the choosen
areas in the map

11  TO RELATE THE CUBES
Through the paths
and elemental gardens
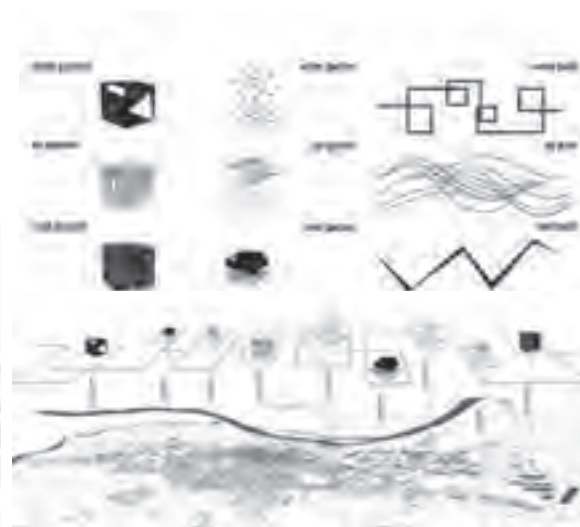
opportunity for research, culture, innovation and enterprise.

Start-ups could enter in this archive, material and immaterial, that will become an unique and unavoidable source of information.

Lounge instead pretends to be an added value for start-ups. It's a decompression zone, relax and resting and of human informal relationship among different players of the system, both internal and external.

In the Loung Box you can find book-shops and web-cafè but also the possibility to buy and eat local food.

**7- Temporary office/co-working platform**
Temporary office is a service which has to offer to new start-up (without an head-office or looking for a temporary head-office) a fully equipped and connected space.

**Elementary gardens:**
The definition of "elementary"  gardens comes out not only because of their potential use, deeply linked with "elements" of nature, but also because they are the elementary "particles" of a system of open spaces that is wider and more complex (small green area, parks, connective spaces).

These are some of the main functions for gardens:

Urban agriculture and new generation vegetable-gardens (small, medium or large dimension):
"among" the houses
inside gardens or existing parks
in countryside or in border areas
in "voids" or in remnant areas

Exhibition spaces and gardens of "sculptures":
"Exhibition galleries" (porches)

the cubes net

Ecological corridors
"Equipment" and areas for resting and sport

Winter gardens and spaces for local markets:
Urban "greenhouses"
Modular and flexible "structures" where to sell local products
Equipped "walls" and tools to water plants and to produce electric energy (wind or photovoltaic)
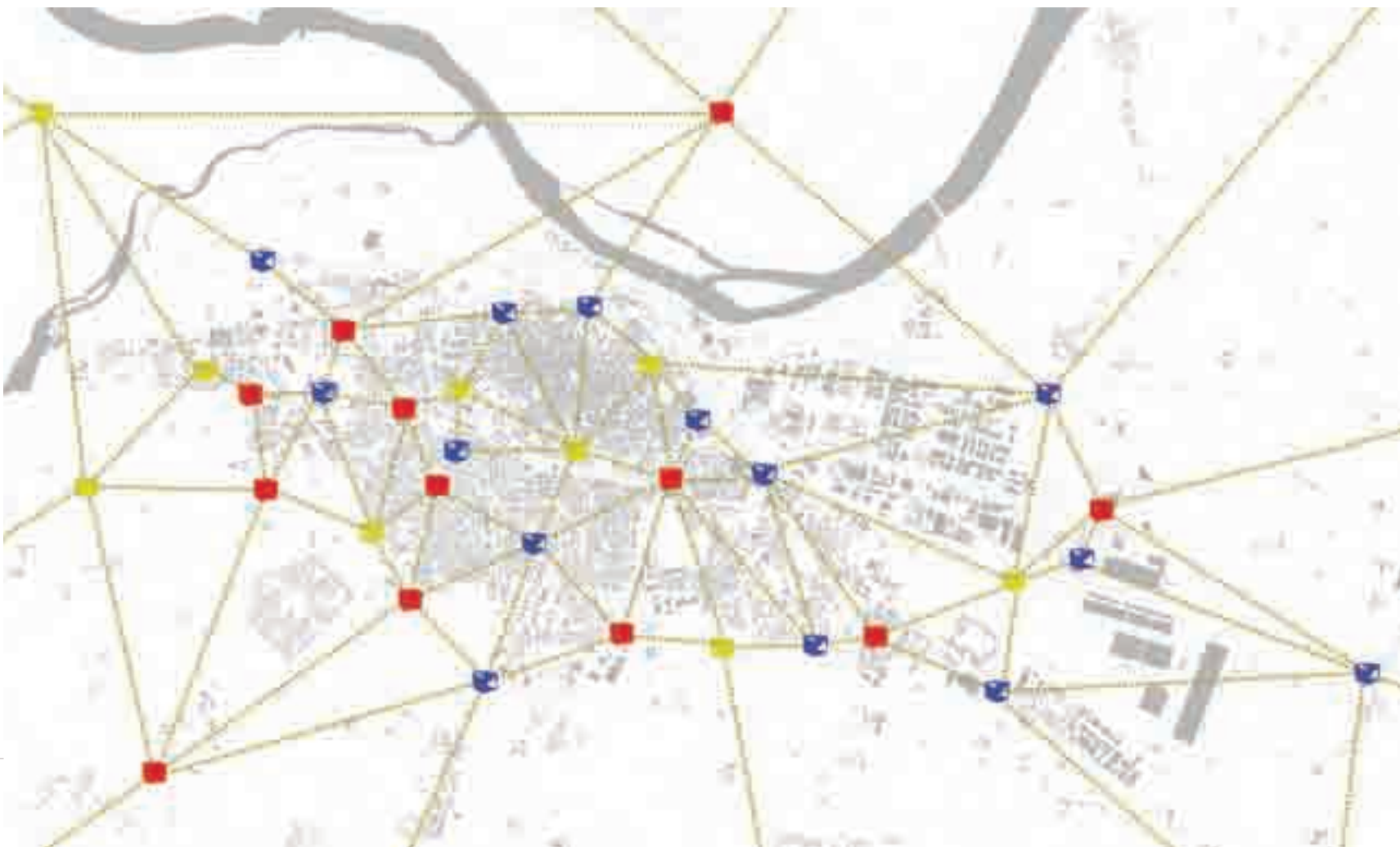
**atelier 1**

LAND

WATER

AIR





6_Ex Cavallerizza

area disattiva
parzialmente
in trasformazione
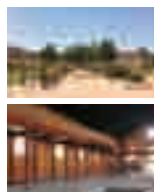
10_Consorzio Agrario

area parzialmente attiva
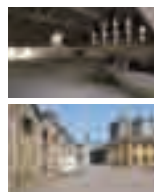
13_Isolotto Maggi

area disattiva
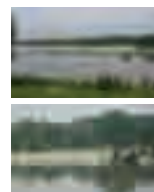
## ATELIER 1

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## AIR
CONSORZIO AGRARIO

THE DIFFICULT WHOLE:
the measure of water
for an industrial and archaeological space



## WATER
MAGGI ISLAND

RECYCLING LANDSCAPE
Maggi Island as a new public space



## LAND
EX CAVALLERIZZA

A TEMPORAL APPROACH
TO ARCHITECTURAL DESIGN

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# THE "CAVALLERIZZA-PLACE"
## Scenarios and strategies
## for an infrastuctural Palimpsest

*Massimo Galluzzi*



**METHODOLOGIES
AND STRATEGIES**

*In memory of Germano Rovetta.*
*A young architect, a quiet good man.*

*Scenarios* – The site known as "Cavallerizza", once compound of facilities attached to the headquarters for local regiment of cavalry, portraits a case-study theoretically connected to the identity for the places. A topic distinguishment in our post–Industrial Era, where mass-production, still in progress, is self-addressed to establish needs. It's the tilting of the system twice:
In dwelling firstly, than in order to the "capability of memory".
Initially meeting-point among the character of a place, the settlements and the long-term knowledge of the society, dwelling, nowadays, should attend to an idea of civilization or a short-term transformation, apply a mass-consumption model. Same for the "capability of memory" changed in its meaning as a magnitude connected to the space, rather than a quantity referred to time.
The Fifth-Dimension now upsets the primordial sequence of its elements and, due to "Memory", becomes the capability to store data and facts, neglecting the quality to challenge the time-passing, or the "Durability". It's easy to store memories, alike to remove them – just a "click" away to add something new. In this outline the continuity is now readable just as sequence of fragments; "windows" open onto different worlds. If the technology for itself doesn't account the "intensity" of its application, and the technique could be considered the capacity of the technology to be applied to local culture, setting a technological-place require not to understand "*which are the topological inferences of the context*" [1] only, but investigate the "typological character" of the landscape too.
An approach to a time-line occasionally interrupted by gaps, where the forerunners of a class are not released as types, but as proto-type for a new generation of shapes.
Supposing this statement as background, also considering the meaning of "Place" in the industrial, post-industrial or smart –city, the scenario, if "architecture-oriented", calls the public-space with its building-typologies and its urban-morphologies, to turn the figurability of territory into an image of the neighborhood. An image where the concept of "New-Places" [2], brought into townscape by the virtual-reality, melts to a physical attitude of the space.
For Cavallerizza-place this outlook, have to consider its present – mainly a public space with-in a mixed-up of use connected to infrastructure, in addition to its historical heritage – military horse-stables and facilities, restricted in allowing personnel. Laid along the Southern-Walls, in the outskirt of the city centre, the plot currently hosts a multi-storey underground car-park with a public garden. Municipal buildings, dismissed cloisters, abandoned belfry, ex-former army barracks, under-used housing and office -blocks, walk-ways and, because of the Walls, different top-lines, portrait the surroundings. A foot-print engrained by the overlapping of different settlements never oriented to

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perform urban-design, even if the area "*for its particular distinctive character [and] its buildings, share a common life and affinities, being the world*" [3].

*Strategies* – The Morphology of the site according to its placement in the city and the functions housed also in the nearby, almost naturally figuring-out a frame-work based onto the coordinating of the existence elements, to set a gathering-place from an emptiness nowadays known as parking lot.

A reconnaissance of the place takes in evidence the multi-scalar attitude of the site, well-morphologically qualified by a regular shape, almost rectangular. It's a yard embodied by walls; lines at large scale, in fact they are not and the mapping of those fencing-elements details various architectural devices belonging to a wide range of building or engineering –typologies. Components, such as cloisters, walls, building-elevations, facades and retaining-walls, in giving thickness to the lines, in fact, are marking the "staying". Same for the areas around buildings: Yards, precincts, fore-courts show the traditional repertory connected to the "outside". "Lines" and "Surfaces", once applied with their own architectural characters, are magnitudes for an abode, presently not yet arranged as a system, also neglecting the car-park.

Still keeping the identity of the place, the void has been used as a rhetoric figure to join the underground infrastructure and the cultural heritage available at the street level. The "present" and the "past", the "moving" and the "staying", the road-traffic and the inhabitants, are now taking place in a choreography named daily-life. An interval typical for the Modernness, a meeting-point between the dwelling and the "capability of memory", where people could resume a place to suspend "*the rapid temporal succession of instants*" [4] or architecturally, an arrangement where the "*technological infrastructure express the pleasure of living*" [5].

The soil has been considered in its capability to establish relationship among places in order of the Emptiness. In this topic, Infrastructures become geographical point of reference, or multi-scalar performative instruments, setting social dealings. An answer addressing personality to a site, where, quoting Italo Calvino:

"*For a figure is increasingly difficult having distinguishment among the others*" [6].

The concept is the horizontal mending of the different places surrounding

the car-park/public-garden, to involve the different levels of the area (street-level, city-walls and the three underneath floors). Strictly connected to the using of the existing multi-storey car-park engineering-systems, the healing for the void consists in the re-arrangement of the inbound-transits to re-found the place and its own measurements. A place where technical elements are signs participating to the final settlement; a novelty resuming lexicon from its past, overlooking the technology to the technique.

*Palimpsest* – If "*Architecture is «the elsewhere» from which the human condition can contemplate itself and the network of relations constituted*" [7] and, as said by Le Corbusier, if "*everywhere in front of us are displaced objects … a warehouse of inspiration*" [8], the design, paraphrasing the same Swiss architect, finds its main personality in the selection of inspirations, for us shapes to house co-related functions.

Heritage and Infrastructure; geometry and topography; large and small –scale, are the categories selected to perform a dynamic balancement because of their matching. Binomial elements in-between townscape and infrastructure, or fundamentals for an infrastructural landscape finally re-addressed to Architecture. Basic rule applied in the renewal of Cavallerizza-place affects the existing open-space around fabrics. These fragmented, residual zones, time-to-time almost vacancies, if not physically involved as new pathways, are predicted to keep alignments or founding perspective-views. The role attended to frontages – mislaid in quality, it's crucial to establish a systematic connection between the plot and the street-network. Raised-areas act compound-closes as "forebays" for the pedestrian-flows coming from outward, claiming the same areas in terms of final, strong or way –points in space-orienting.

General lay-out for the site-conversion is to expose the second Nature of the soil, or the Artificiality of the underground. The Car-park developed in three levels below the street, becomes the footprint for a multi-storey square. The leveling links the basements of the buildings in a gigantic urban-devise, helpful to host Community needs. Alignments and geometries, set on the pre-existing fabrics, are used to profile the new topography of the site:

Main designing-gesture is the excavation to reveal the technology of the infrastructural-system. Pillars are colonizing the void to create a measuring-grid closing the gap, and engineering-components as car-ramps or structural-frames are turned to Architecture. It's the renaissance of the place trough-out the new identity designed for its parts. Columns are rising to count a space quantity. In vertical the height measures the depth of the multi-storey court-yard, otherwise in plan the breadth between rows – "span" for engineers, keeps distance among side-buildings.

If at the street level the edge of the square is a balcony facing the void, the first level below (-1) works as mezzanine connecting directly the basements of the buildings. In the following level (-2),

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the area for a weekly street-market, is designed apart from the vehicle-lanes running-down to parking-lots (-3). According to the urban Mobility-plan, the public car-park is still available even reduced in surface. Finally, a sub-module of the structure has been used to shape the lifting-tower, rising from level -3, until the average roof-level of the environs.

top a small belvedere reachable by stairs only, could be obtained moving an entire section of the entrance-pavilion. In its original position, this module, part of a full-transparent temporary building for Expò 2015, is a solid look-out post marking the entrance, nigh-time, with-in a pale light, and day-time thanks to reddish panels. It's a small architectural-sign released on urban-scene, or a hall-way where the city-users can find information about the place, the city and the different activities available for both. It's just an annexe to survey the new architectural-types coming from Infrastructures, or a case to investigate genetic-codes. To the Discipline a commitment to give value to techniques bringing technology home in its primordial meaning. No more a deceit for human-breed, instead a gift, from the "*Chained Prometheus*" [9].

Notes

[1] Forzese E., 2014, page 60. Translation by the author.
[2] "New Places": distinction to describe Web-pages daily used by billions of people to socialize, share or exchange opinions, information or goods.
[3] Norberg-Shulz C., 1992, page 65. Translation by the author.
[4] Forzese E., *ibidem*, page 98. Translation by the author.
[5] Forzese E., *ibidem*, page 100. Translation by the author.
[6] Calvino I., 1988, page 103. Translation by the author.
[7] Zaccarello B., 2010, page 464. Translation by the author.
[8] Tzonis A, 2001, page 21. Translation by the author.
[9] *Chained Prometheus.* Ancient Greek Tragedy by Aeschylus (c. 415 B.C.). A drama about the myth of Prometheus, the Titan gifted the Fire to the Man-kind. Also in Philosophy the double nature of «téchne»: a blessing but, potentially, a deception too.

**METHODOLOGIES AND STRATEGIES**

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# MEASURING AND SCATTERING THE INTENSITY OF WATER

*Francesca Schepis*



**METHODOLOGIES AND STRATEGIES**

*L'acqua è infra li quattro elementi il secondo men grave, e di seconda volubilità, questa non ha mai quiete, insinochè si congiunge al suo marittimo elemento, dove, non essendo molestata da venti si stabilisce, e riposa con la sua superficie equidistante dal centro del Mondo. Questa è l'aumento ed umore di tutti li vitali corpi. Nessuna cosa sublunare senza lei ritiene di se la prima figura e forma. Lei collega, ed aumenta li corpi, e gli dà accrescimento. Nessuna cosa più lieve di lei la può senza violenza penetrare. Volentieri si leva per il caldo in sottile vapore per l'aria.*
*Il freddo la congela; stabilità la corrompe.*
Leonardo da Vinci, *Del moto e misura dell'acqua*

Great Universal Exhibitions are always opportunities to showcase the nation's state of art in the field of scientific research, humanistic and artistic experimentation. These issues often melt into each other, making the theme of the exhibition the pretext from which to start initial insights broader and shared, more inclusive and questioning.

World Expositions are also an opportunity to gather in one place, the debate about issues and similar questions often discussed in places distant from each other. Along with this aspect - the fundamental reason why even in the digital age you feel the need to organize events of this magnitude - the issue that most directly affects architecture is that the Universal Exhibitions are also among the few occasions that have the strength to generate significant and real transformations of substantial parts of the city and the territory.

The topic proposed by OC Summer School 2014 - ARCHITECTURES FOR A CREATIVE CITY. PIACENZA TOWARDS EXPO - establishes a relationship between Milan, headquarters of the Expo 2015, and Piacenza one of the most important places of the territory, the city of the Po.

The three urban voids chosen to place pavilions dedicated to air, water and land are respectively situated in Maggi's Island, in the disused industrial area of the agricultural Consorzio, in the military space of the Cavallerizza.

These three places show the main features of Piacenza, a compact historic core situated on the banks of the Po River surrounded by a large industrial area and extensive agricultural fields.

The Consorzio agrario, the Cavallerizza and Maggi's Island constitute a trilateration equidistant from the central station, one of the main points of connection between Piacenza and Milan. The project strategy uses that ratio of equidistance, thinking that this criterion, although initially geometric and abstract, can easily link these three urban places to the station, and can give a first, exact measurement of the space to cover.

But if on one hand the design strategy is based on this measurement system of the space - in its

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abstraction of the segment between two points - on the other hand wants to tell the route between one site and the other as an erratic space.

In fact, the path that connects the Central station to the Consorzio agrario - is equally valid  for the Cavallerizza and Maggi's Island; it can be covered in very different ways depending on the time that you want to employ to make this distance.

It is a space that is created in the moment in which it is experienced.

The project strategy provides more possibilities of use of this distance through different experiences of architecture related to the theme of water.

The route to reach the seat of the agricultural Consorzio is punctuated by a series of Elementary gardens in which the water is manifested as the setting. You can stand in a garden passing a cloud of water vapor or follow the sound of a stream of water flowing rapidly beside the bicycle path.

There are as many possibility to access to the wide area of the agricultural Consorzio, as there are numerous possible paths inside.

The space of the consortium, imagined as a large enclosure that showcases first the void bordered by the impressive structures of industrial archeology, can be crossed in different ways.

Water is described in time and space, searching in this one all different possibilities to experience the "water world". In Elementary gardens Expo visitors have the opportunity to see in Piacenza the different physical states of this element: evaporation, solidification, sublimation. The system of paths, gardens and pavilions, offers to visitors a true celebration of water, recalling the various natural or artificial conditions in which this becomes the origin of a place in Italy.

References are incalculable, from the long coastline, to the rivers that irrigate territory as a circulatory system on a regional scale, to the places of pagan myth or religious miracle narrated on the banks of a lake: Bolsena, Pergusa, Nemi. Then go through  the Italian cities founded near the bend of a river: Rome, Florence, Piacenza; the city of water, Venice among all, and the thousands of fountains flowing for centuries and preserving  the sound of the city or the charm of an historic place: the Fontana di Trevi also made eternal by the movie *La dolce vita* by Federico Fellini or the Villa Tivoli di Adriano, an open-air

museum about the glories of a refined classicism never vanished.

The design of the pavilion system in the Consorzio agrario area research the possibility to experience physically and mentally the world of water, and to pass on this opportunity to everyone in a perception that involves all the senses.

Mindful of the "Experiment in the Environment" of the '60s by Anna and Lawrence Halprin, the strategy of the project may change with the passage of time.

For this reason, all spaces' functions can be modified and be specified in two stages: during Expo and after Expo.

During EXPO functions provided in Consorzio agrario area are related to agriculture and agri-food products: Art & food center, Food experience pavilion, Productive garden kids & garden agriculture, Agriculture storage market; culture and leisure: Mobility photography gallery, Open theater, Youth center (ateliers, galleries, classes), Music Center, Public Library, Bookshop; visitors hospitality: Temporary residence.

After EXPO some of these features may change or stay, replacing the exhibition halls with a research center, a restaurant Organic or a Concert hall.

The exhibition space is organized into four sections, designed as four sounds or four moments of one musical composition. The four architectures have independent functions and each one tells a suggestion related to the theme of water.

The first space is the pavilion "1/4 Food experience", in which the relationship with water is strictly pragmatic: water as a source of livelihood and origin of life and production. In this small architecture can be condensed specific dining experiences, related to the area of Piacenza and Italian gastronomic excellence.

The second one is the pavilion "2/4 Virtual experience", in which the relationship with the water tells of his flow, his changing appearance. Waterways were the first element of communication and production distribution and culture in the world. In this space, designed like a receiving point you can live the simultaneity of these exchanges made possible by digital technology.

The exhibition space "3/4 Art experience" puts the visitor in direct relationship with art and its techniques in its different forms: painting, sculpture, photography, dance, music and theater.

The disused industrial areas of the Consorzio agrario are large rooms that can be used and prepared for the artistic events, indoor sports, dance schools, rehearsal rooms for singing and music. Real training places for the body and mind, where you can spend your free time. The reference model is the Barcelona Pavilion designed by Mies van der Rohe in 1929.

The hangar situated in the Consorzio is attributed to Piero Portaluppi. It has an amazing internal

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space. The great vault of the hangar envelops people who enter inside it. It define a form and exposes the space.

The fourth moment of experience "water" takes place inside this impressive architecture: "4/4 Space Time Architecture (Light) experience".

The functional additions planned during the design phase are minimal and they only serve to provide the space with minimal reception services. The intention is to bring attention to the great vaulted space. At the entrance a vertical distribution system, articulated in stairs and ramps leads the visitor to an higher level at the point of the structural vault.

The ground floor becomes the base for a string of punctual elements to support the new artificial plan.

The original decking, disposed in a position opposite to that of the entrance, according to a space longitudinally oriented, is dug in such a way as to provide a small underground space, a sort of water tank.

The ground floor could be totally flooded, during Expo, producing a mirror effect and duplicating, in fact, the vault in his reflected image. This is an echo of the impressive Basilica Cisterna, the Yerebatan Sarayi, in Istanbul.

The extraordinary spaciousness of the hangar could be *inhabited* by various forms of works of environmental art. An example is the dreamy work of Tomás Saraceno, the sound installations by Roberto Pugliese.

Finally, it may become a perfect concert hall for the city of Piacenza.

Environmental art installation inside 4/4 water pavilion

2015.09.26

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# MAGGI ISLAND ENTROPIC PLACE

*Caterina Padoa Schioppa*



Piacenza - Spiaggia sul Po

**METHODOLOGIES AND STRATEGIES**

**The phenomenological reading**

Land-Water-Air, the manifesto tern launched by the Summer School general brief can be interpreted as the most classical cosmological categories, rather than as aesthetics or functional architectural components. According to the complex system theory, the related tern of Solid-Liquid-Ethereal has been adopted as a tool that can measure the *entropy* of places. In this way, radically different yet overlapping urban matters can be understood as states in which an order, an implicit order or a full chaos seems to prevail. The *dynamic mixture* of Solid-Liquid-Ethereal describes indeed the paradigmatic conditions of contemporary cities, both in spatial and temporal terms, where transitions of states may occur with sudden operations, or temporary devices, affecting simultaneously the physical, the cultural and the economical environment.

While in metropolitan regions this mixture most often forms an indistinguishable complex mosaics, a rizhomatic landscape, where the three states overlap in time and are juxtaposed in space, in a medium city such as Piacenza, with a few exceptions, it may draw a centrifugal conformation. Roughly, the solidity belongs to the inner walled city, the ethereal to the open fields and wild river landscape, passing by a wide middle, hybrid environment, mostly characterized by the large infrastructures for the production, the logistics and the public facilities installed by the modern society since the late nineteenth century. This classical progression can also happen with abrupt ruptures, such as the transition from the iconic building of Palazzo Farnese, representing the symbol of power of Men *par excellence*, to the Isolotto Maggi, the island at the confluence of the River Po and the River Trebbia, at the northern side of Piacenza.

Adopting the aforementioned categories of Solid-Liquid-Ethereal, Maggi island can be depicted as a highly entropic environment, a wild, rarefied, permanently "isolated" territory. A magnificent reserve of nature, a rich habitat occupying a surface of about 45 hectares, engraved with the legacy of continuous variations, as only river landscapes, with seasonal and daily flooding regimes, may represent. The historical cartographies show indeed a moving river morphology, leaving loose yet resistant footprints. Such character of *continuous variability* of the environment is a crucial step in the phenomenological reading of the site, since it challenges the very notion of "permanence" and "temporariness" in contemporary urban and architectural design, to which was given much emphasis in the Summer School general brief.

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## Figures and uses: the "learning from" process

Until the late 60s, when the massive pollution of the river waters due to the intensive industrialization and the agricultural soil exploitation has occurred, Isolotto Maggi has been an important touristic attraction, destination of day trips for its bathing beaches. The so-called "Spiaggia di Piacenza" was a typical scenario of that *vitality* of the river Po, which became also inspiration for many filmmakers, such as Michelangelo Antonioni, Luchino Visconti, Roberto Rossellini, Luigi Comencini and others. A scenario of an equilibrated co-habitation Man Nature. Up to 10 thousand people per day were transported by sand barges readapted with benches for passengers. Occasionally a floating temporary bridge, made of boats carrying a wooden deck, was also disposed.

The iconography of the river Po is indeed the other material of a deep, collective investigation, evoking the Venturi principle of the "learning from", in which *figures and uses* may become models for the design generation process. The river Po is in fact the stage of archetypical forms, such as the chimneys of the Centrale Elettrica, mimicking the other towers characterizing the city skyline. As well as the bridges, such as the temporary floating structure of tied boat already mentioned, or the Railway Brigde, typical lattice work of engineering.

Thus, a landscape populated by stretched pure vertical and horizontal forms, opposing to wilderness, that is the dynamic natural landscape of the river, an idea of "*firmitas*". Observing this landscape the question emerges, if and in which way architectural disposals may or may not change the entropy of places, namely enforcing order where chaos has taken over, or introducing disturbance where a static and rusted condition seems to lead towards a decaying fate. The answer to this fundamental question resonates in the very meaning of Architecture as the medium that by *opposition* to Nature creates the artificial, anthropic space.

The notion of *tension* is an interesting conceptual premise for both spatial and metaphorical investigations. Through tension contradictions and paradoxes can be explored, enhancing as well architectural discovery.

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**Relation and isolation**

Besides the phenomenological reading and the "learning from" process, at the large territorial scale, Isolotto Maggi embodies the very notion of *limes*, since not only it corresponds to the physical and administrative boundary of the city of Piacenza, but also it represents an "intermediate space" with an open, diverse, dynamic identity. With the modern infrastructures built in the last century, such as the highway and the railway, the island was visually and physically further disconnected from the mainland, augmenting its isolation.

At the same time, the relation to the city cannot be avoided, especially considering the symbolic function of the island as "gate", both from the River Po and from Milano. Actually, the path connecting the station of Piacenza to the island is the initial assumption of the Studio common strategy. The Railway Station is indeed the major gate from Milano, hosting the Expo in 2015, and may become the hint of a city regeneration process, expanding along three directions – the Isolotto Maggi to the north, the Consorzio Agrario to the east and the Cavallerizza to the south – to reconfigure a system of urban leftovers, forgotten places, enchaining paths of architectural episodes.

Isolation and relation become physical and metaphysical conditions that can suggest alternative strategies, such as the *preservation* of the untouched natural environment through architectural devices embodying the very idea of "performance", that is responding to categories such as the transitory, the provisional and the resilient. Or, conversely, the *colonization* in order to permanently transforming the island and the riverfront in a new, remediated public space. The latter strategy, albeit "gentle", always implies a radical operation, leading the argument in favor of visible, outstanding architectural artifacts, capable to reinventing and valorizing the landscape.

Those alternatives, preserving and/or colonizing the island, that is exaggerating either its isolation or its relation to the mainland – referring to different ideological attitudes and different understanding of the word "ecology" within architectural disciplines – have indeed opposite substantial and material implications, such as scattering vs densifying, suspension vs gravity, tectonics vs stereotomy. However, the challenge here is precisely to find the possible negotiation or the combination between the two attitudes. Consistently with an idea of sustainability related to the evolutionary vision of the project, this combination is indeed associated to different temporal layering.

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**Temporal and pragrammatic scenario**

In the short-term scenario the project of architecture may respond to the Summer School general brief, that is to provoke a regeneration process by intervening with an Architecture Manifesto, a pavilion acting as the foundation of a new urban identity. This scenario is framed within the event of the Milano Expo 2015, event which, thanks to its geographical proximity, represents an economical and cultural opportunity for the city of Piacenza. In this perspective, Piacenza should "specialized" on those facilities and services that Milano does not have, such as the small scale touristic industry, as well as the local production of traditional Italian food and the contact to the "native" environment of the plain and the wetland of the River Po. For, Isolotto Maggi is a great deal. However, in the "recycling" process it is ambiguous whether a new identity is needed, or the very identity of the island, that is its wilderness and its *natural congestion*, should be enhanced and intensified.

For the Piacenza Expo 2015, the formula "temporary architecture producing long-lasting effects" has been challenged by *colonizing* the island with several little pavilions, vanishing devices differently framing the sky for a sensory, almost cinematographic experience of the changing morphologies and the living landscapes – the dry, the maquis, the aquatic – thus *preserving* the nature as the main protagonist.

If the Expo 2015 is a celebration of the sense and the artifice, the "EXpost 2030", as Francesco Garofalo calls the project working with the urban legacy post-Expo, in Piacenza envisions a robust program of riverfront new infrastructures. Those infrastructures should permanently modify not only the perception but also the morphology of the island, in order to recover the former function of city beach and to enable new public facilities related to a River Terminal.

In this complex node, where material and immaterial exchanges take place, where past and future identities are bridging, where Solid-Liquid-Ethereal matters are crossing, the Architecture can affirm its monumentality and its symbolic impact by *competing* with the other major architectural presences.

River Pò and Maggi Island

While the pavilions deal with the idea of morphing, in which the boundary between the path and the pavilions, between the exterior and the interior may disappear, the new Gate from the Po River is the manifesto of a new iconic symbol for the city, made even stronger by the reflecting power of the water.

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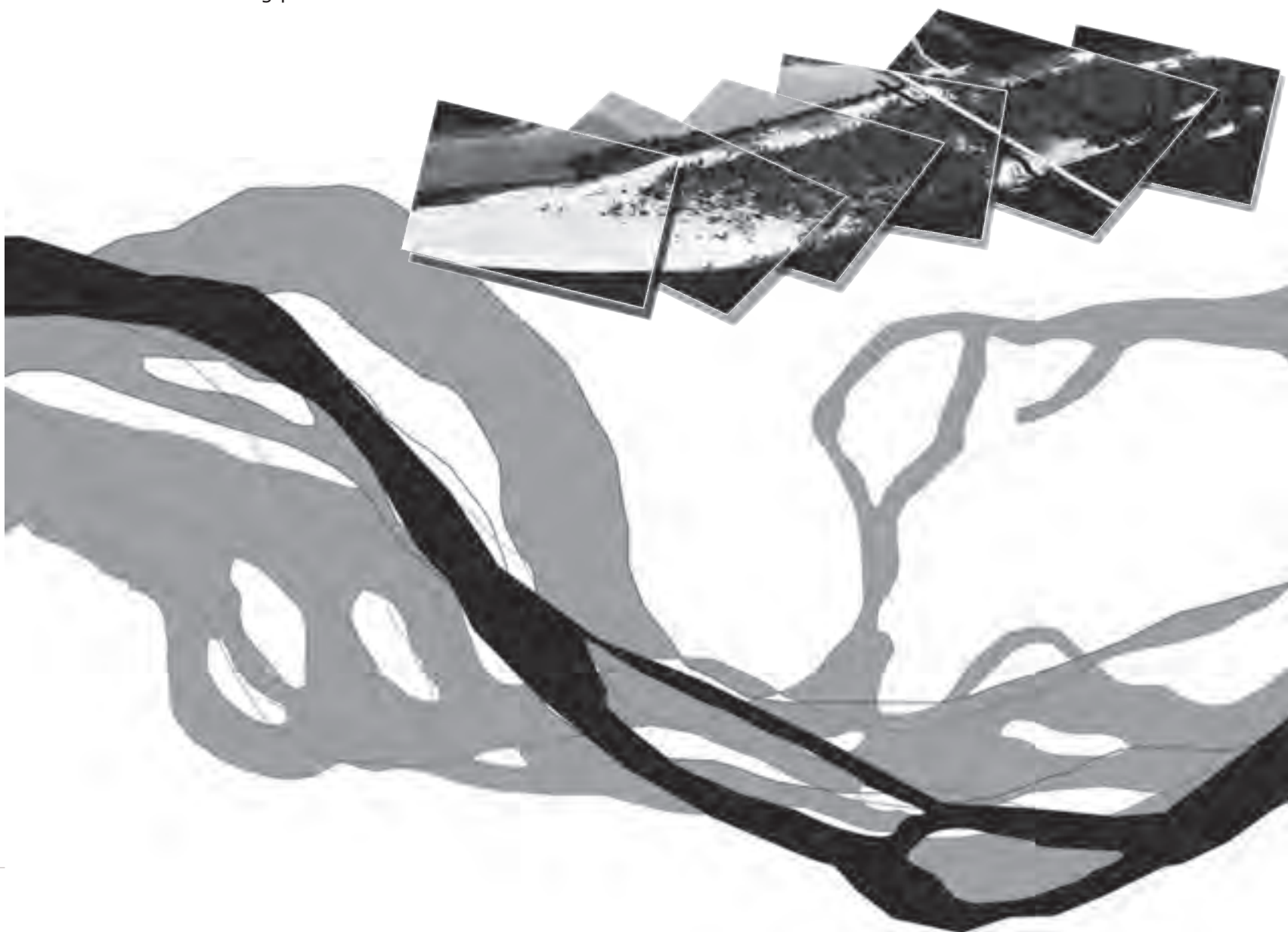
# THE DIFFICULT WHOLE:

### the measure of water
### for an industrial and archaeological space

*introduction by Veronica Salomone*

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That complexity underpinning industrial archaeology radically changes the project's traditional meaning, making it as ineffective as unity tending.

"*An architecture of complexity and accommodation does not forsake the whole. In fact, I have referred to a special obligation toward the whole because the whole is difficult to achieve. And I have emphasized the goal of unity rather that of simplification in an art "whose...truth (is) in its totality." (A. Heckescher, 1962) It is the difficult unity through inclusion rather than the easy unity through exclusion.*" In the tenth chapter of his work "Complexity and contradictions in architecture", Venturi underlines "*The Obligation (of the architect) Toward the Difficult Whole*". "*The difficult whole*", that whole which is apparently inconsistent and perceivably weaker, multiple and diversity guarantor, 'difficult' as it expresses complex paces. Facing the completely urban "*complex order*" makes the project a cognitive tool for short-term practices and wasted places, created as time goes on by collecting 'elementary' compositional/constructive elements and by including conflicting spaces and traces. The very confrontation in 'putting together' so many things leads to a double interpretation: the difficult description linked to the "*whole*" and the "*difficult*" nature of every single element. Brian McHale writes
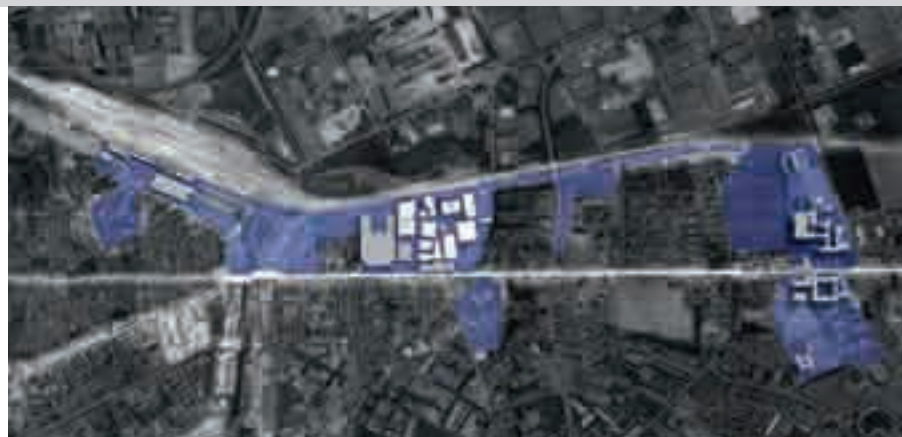


project strategy



frequency concept

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LAND

WATER

AIR

# AIR

pavillion 1 Food Experience: rendering, plan and section
pavillion 2 Virtual Experience: rendering, plan and section

**atelier 1**

LAND WATER AIR

about his post-modernist poems: "*The Obligation Toward the Difficult Whole: Postmodernist Long Poems*": "*So the phrase "the obligation toward the difficult whole" might be understood both as a kind of acknowledgement of my theoretical difficulties in describing postmodernist poetry and also as an acknowledgement of the nature of those poems, which, on the one hand, do have aspirations to a kind of unity, but also exhibit resistance or skepticism toward unity. The language of obligation seems to me to apply, in Venturi's mind anyway, mainly to the architect, the maker of difficult wholes. In his view, it's an obligation of the architect not to reduce and simplify, not to produce purity of modernist form but to acknowledge the messiness of his projects and the programs that he's executing, and the potential satisfactions of achieving a difficult rather than a simple, legible whole.*" (B. McHale, 2008) McHale shows that by approaching two long, different and overlapping poems, they interfere and tend to different directions, clashing and contradicting themselves. Their own nature spreads out, better defining deeper meanings. "*Actually, unity can exist in architecture if only its expressions come from a natural principle*". (E. Viollet-LeDuc 1981).

The Consorzio Agrario area appears fragmented, a "*difficult whole*" waiting for tending to unity. Being an hub amidst the historic centre of Piacenza and the Agrarian, Alimentary and Environmental Sciences Faculty, the project area is an opportunity to experiment km0 sells of local and typical products. It is also a place in which experts in this field can exchange ideas and discuss. Its closeness to Cremona, one of the Italian cities promoting important music festivals, allows us to reconcile sound principles according to the needs linked with the Expo. The road leading from the railway station to the Consorzio Agrario and continuing towards the Faculty, Via Colombo, has been designed as a sonic structure. Through water space is given a frequency, intensifying and melting the activities along the way. Water gets a certain 'measure' that questions existing elements rebuilding relations and creative scenarios. The workshops, functionless fragments, achieve a new order, a 'suitable order' Emery would say, telling the story of a happy and, I'd add, creative town, as he says in his book "*The difficult architecture. A building philosophy*" in which he

**AIR**

*expresses the need to get "the great wisdom of the whole"* (N. Emery, 2007).

The suitability deals with that unity, the whole dimension, and even with the function those building had in the past. How can we think about the ambiguity and the approach given by the gathering of those workshops and the space between them? Which strategies are to be undertaken to review the "*and-and*" phenomenon, the one belonging to the 'archaeological industrial remains' in the modern town?

The gathering allows us to review 'the unity', that 'whole' made by rules belonging to a non conventional order: the workshops order seems to be estranged from a codified design.

Actually, those fragments 'chat' with the existing elements through their own section and relationship with the water that enters the area by stepping the dismantled railroad track. The different lying elements determine three different grids/modules giving birth to different patterns. Multiple entrances highlight the 'porous' nature of the area. Urban green and forests emphasize the original value of that process, and restore a new relationship between nature and products. Water has a starring role in this project: the master plan sort of lacks of unity in the existing architecture but water and channels lead us back to an overview on
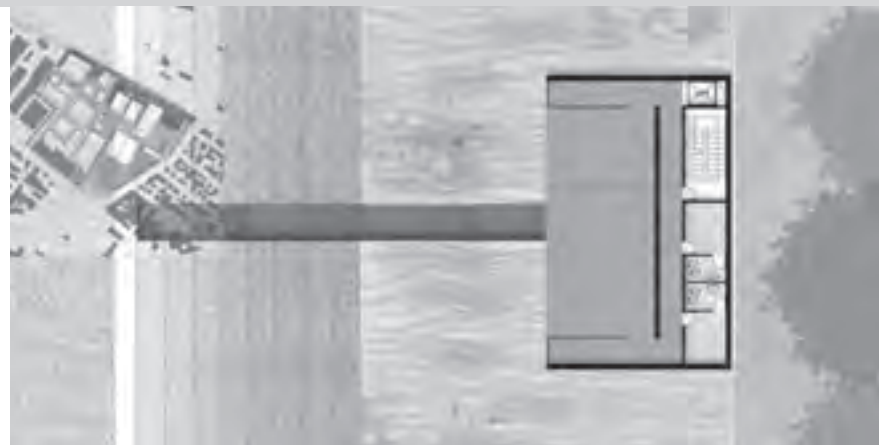


pavillion 3 - Art Experience: plan, section and rendering

atelier 1

LAND   WATER   AIR

an urban scale giving priority to the natural elements. To an architectural scale, the three pavilions get a particular shape depending on how water relates to them. In the first one, *Food Experience*, water is interpreted by vegetables then food production; in the second one, *Virtual Experience*, water is a virtual filter between the surroundings and the stands; the third pavilion, *Art Experience*, it is surrounded by water that becomes scene and new landscapes. An open air theatre whose only point of contact is a central footbridge.

If the gathering allows us to define new rules for the whole project, the strategy allowing us to underline a particular industrial archaeology for inner objects' characteristics, is called inclusion. The *Water Experience pavilion* makes water a sensorial matter. The hangar complex structure offers spaces of great suggestion through the inclusion of different structural and spatial elements and functions linked to diverse and close environments; a ramp leads the visitor entrance through lights and sounds in an involving sensorial experience giving him a starring role. The great 'tray', elevated to an higher height, hosts a visionary and flexible structure, made by a three layered clear film, open to visitors [1]. It reflects water placed at the end of the pavilion, dematerializing and amplifying the space fluidity. It's an interactive structure: people modify space perception through the 'hanged network'. The functional program of the entire complex shows its versatility if ever these spaces are to be used after the Expo. Time is crucial to understand the project and its legitimacy. Time, which is apparently even and not measurable, never has a one way direction. The 'Industrial archaeology' time is a "*refused time*" [2] (W. Kentridge, 2012) whereas continuity is not an essential consequence but it's rather a coexistence between past, present and future. It's all about resisting parts of the town and



**AIR**

other overlapping fragmentary elements that give birth to the so called 'archaeological endurances'. "*Only ruins, as they have no memory functions, allow to flee from this kind of disappointment: they don't belong to anyone's memory. They show themselves to those who go through them as something they'd miss, forget, but somehow something still as significant as it could be. It survives the past*" (M. Auge, 2004).

[1] The project of reference is "*One space time foam*" by Tomàs Saraceno, Hangar Bicocca edited by Andrea Lissoni, Milano, 2013
[2] It is referred to the "*Vertical Thinking*" project  by Kentridge held in Rome and edited by Giulia Ferracci, made by MAXXI, Fondazione Romaeuropa and the Teatro di Roma to honor William Kentridge. The exhibition is focused on the "*Refusal time*" installation produced at the Documenta 13 by Kassel. For further information www.romaeuropa.net; www.teatrodiroma.net

pavillion 4 - Water Experience: plan and sections
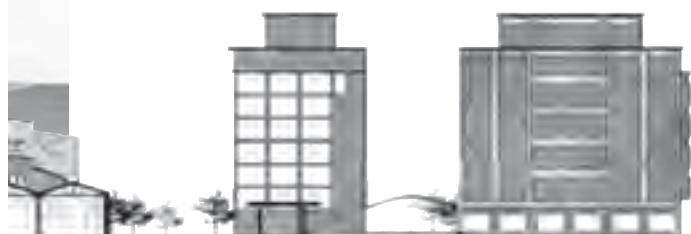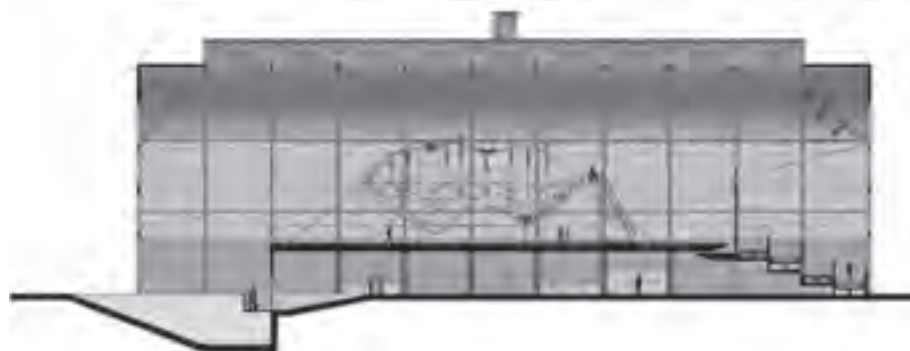
**atelier 1**

LAND

WATER

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# RECYCLING LANDSCAPE
## Maggi Island as a new public space

*introduction by Claudia Zanda*

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**WATER**
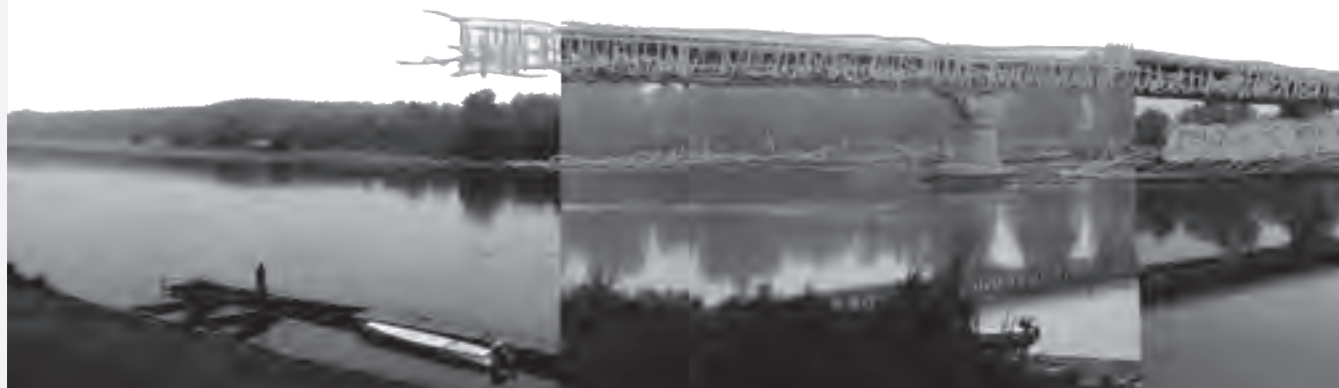
the elements of project - layer

## A urban strategy for recovering forgotten spaces

The ideas that emerged from the topics proposed by the Summer School and the interpretations conducted in the area have led the students to define a general strategy that can act not only at the local scale but also to the wider urban scale. The strategy was based on the definition of a system of connections between the Maggi Island and the railway station of Piacenza, assumed as a symbolic place of representation of the main gate to the city.

At the urban scale the project is defined as a network of pedestrian paths which, in some strategic areas, dilate themselves in public open spaces. The design of this network is actually an opportunity to redevelop small disused or under-used areas within the system of open spaces of the consolidated city.

In the stretch involved from the project proposals these spaces are today mostly devoted to parking areas or residual spaces between buildings: marginal places that, compared to established paths, become part of a new network of public spaces. These are the places that, even after the event of Expo 2015, will be returned to the uses of the inhabitants of Piacenza and will become consolidated public spaces within the city.

The elements of the strategy proposed by the students are recognized as system of trails and open spaces

Piacenza gate
the new waterfront

car way

railway line

paths
manifesto pavilion

landscape project
elementary garden

strategy
measuring and riconnecting to the urban tissue

**atelier 1**

LAND

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AIR WATER LAND
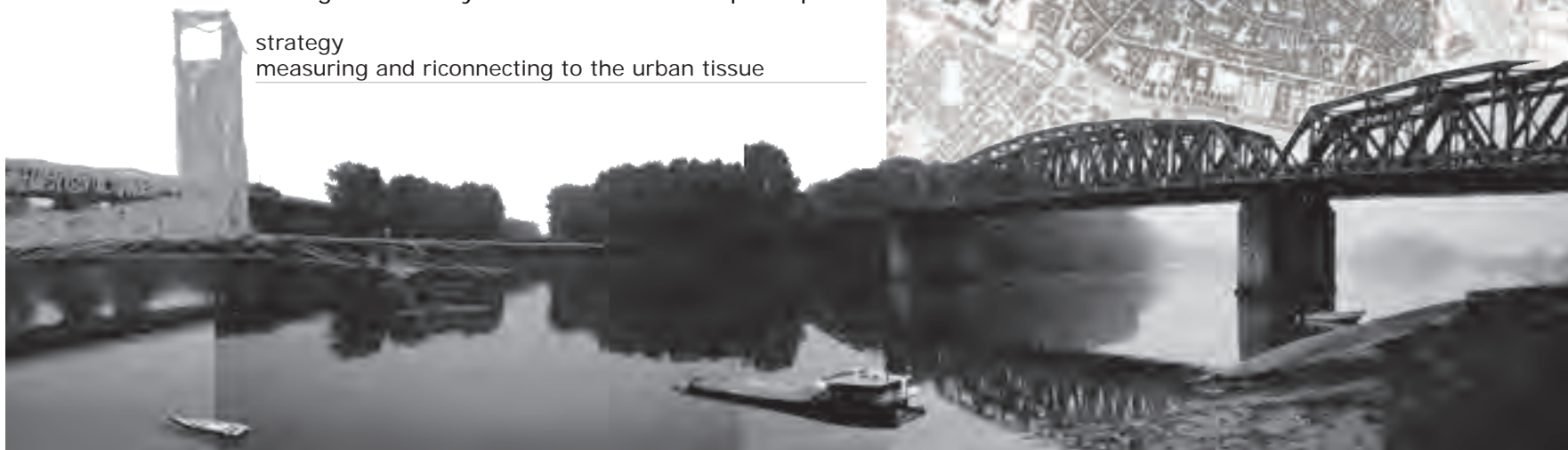
**WATER**

within the scope of the built city and as a landscape project on the island (paths, pavilions, the new waterfront), which represents the focus of the work.

The weave of the new tracks and the location of the architectural elements of the project are the occasion to measure and reconnect the urban fabric according to an interpretation that involves historical axis and existing historical buildings.

**The Pavilion Island**

The project for the Island starts from a strategy conceptually expressed by the terms "colonize" and "valorize" referring to some combined actions. "Colonize" meaning that the Island within the project is made accessible through a defined path but also freely crossed within its various areas landscaped. "Valorize" meaning that the project works on different thresholds of landscape, occupies the boundary between land and water and crosses the island, thanks to a broken and suspended path that leads to some privileged places where the various pavilions

the Pavilion Island - colonize & valorize
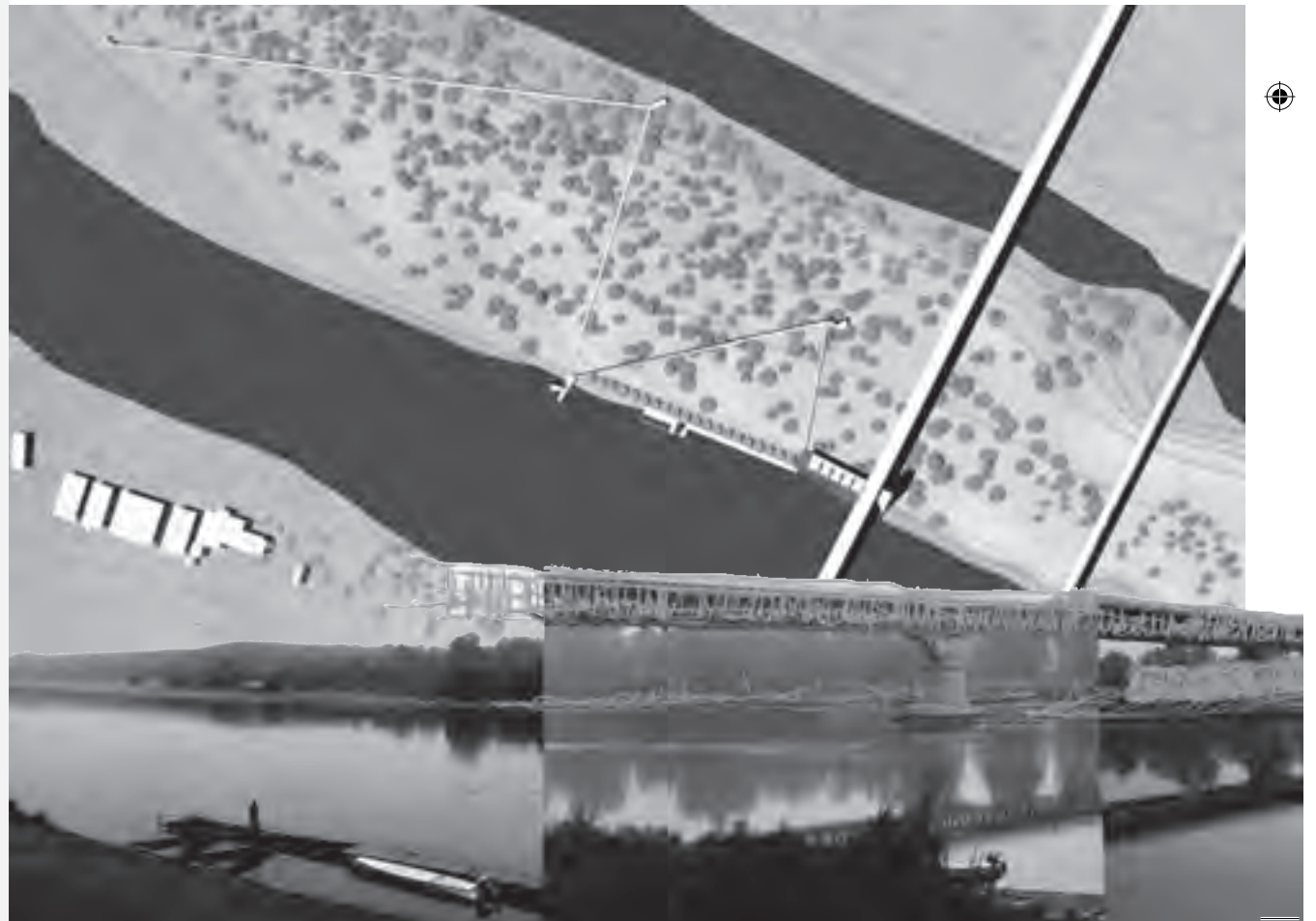
are placed intended as landscape viewpoints.

The natural component of the project focuses on emphasizing the thresholds of variability of the plant and mineral elements and their sequences: forest, aromatic gardens, sandy beach, water. The elements are interpreted according to their density (low, medium and high) and type (salix alba, ulmus minor, acer campestre). A specific attention was paid to the relationship between land and water connected to the seasons and to the water levels on generating a variable landscape.

The project renounces to design a unique large pavilion in favor of an intervention that multiplies inside the island and takes on the proportions and measurements of small spaces, accessible from one or two people: remarkable places from which contemplating the changing landscapes. The pavilions are configured as architectural spaces that make up through five main actions: suspending, excavating, floating, blending and framing.

**Rethinking Piacenza waterfront**

The project bases its character of permanence through a composition made up of a sequence of elements that reflect on the relationship between natural and artificial: the terminal, the harbor, the public bath, the river walk.  All these elements explore the relationships between the verticality

forest
*suspending*

aromatic
*excavating*

water
*floating*
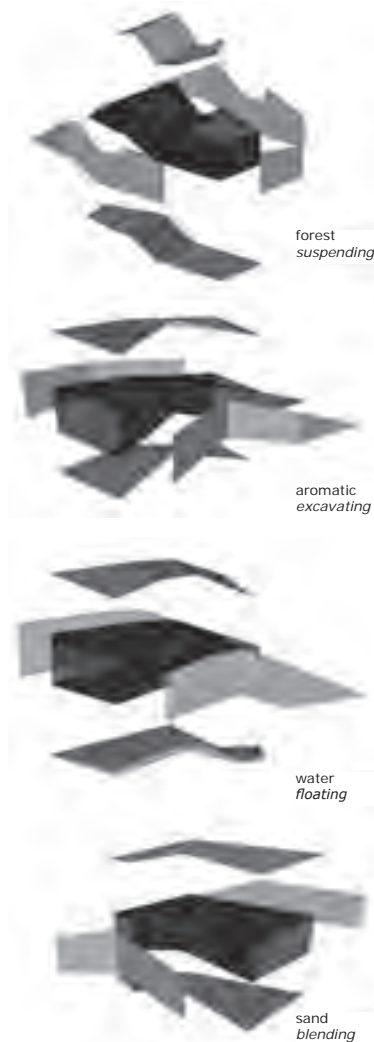
sand
*blending*

paths and pavilions - folding & framing
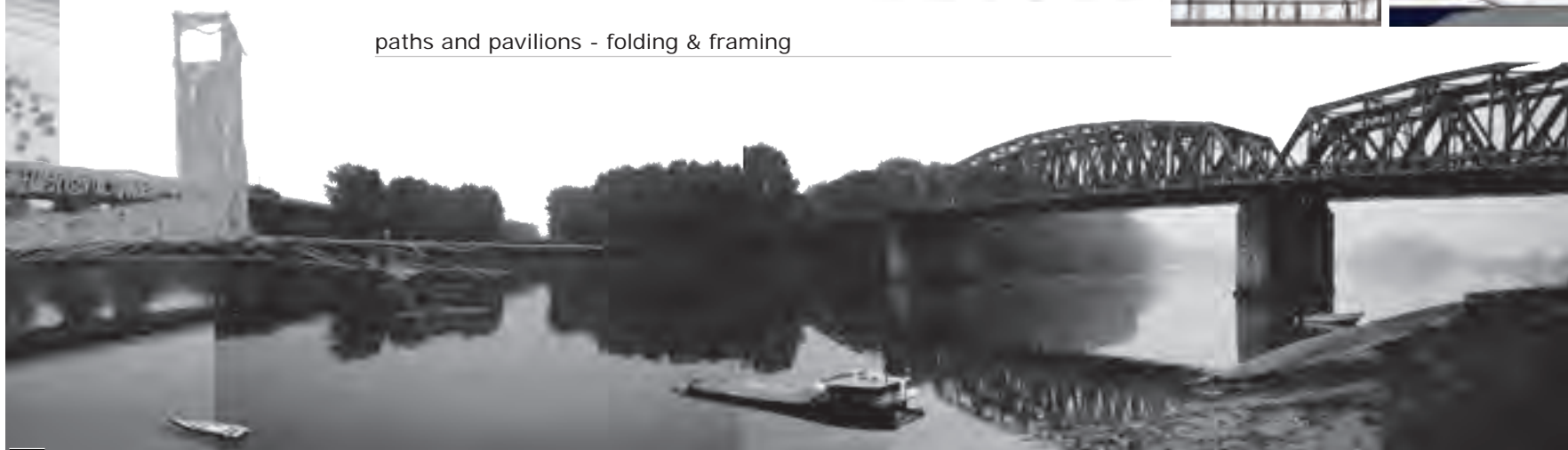
atelier 1

LAND   WATER   AIR

WATER

the Gates
3 volumes: the tower, the terminal, the corridor

panoramic hall

terminal

retaining walls

atelier 1

AIR   WATER   LAND
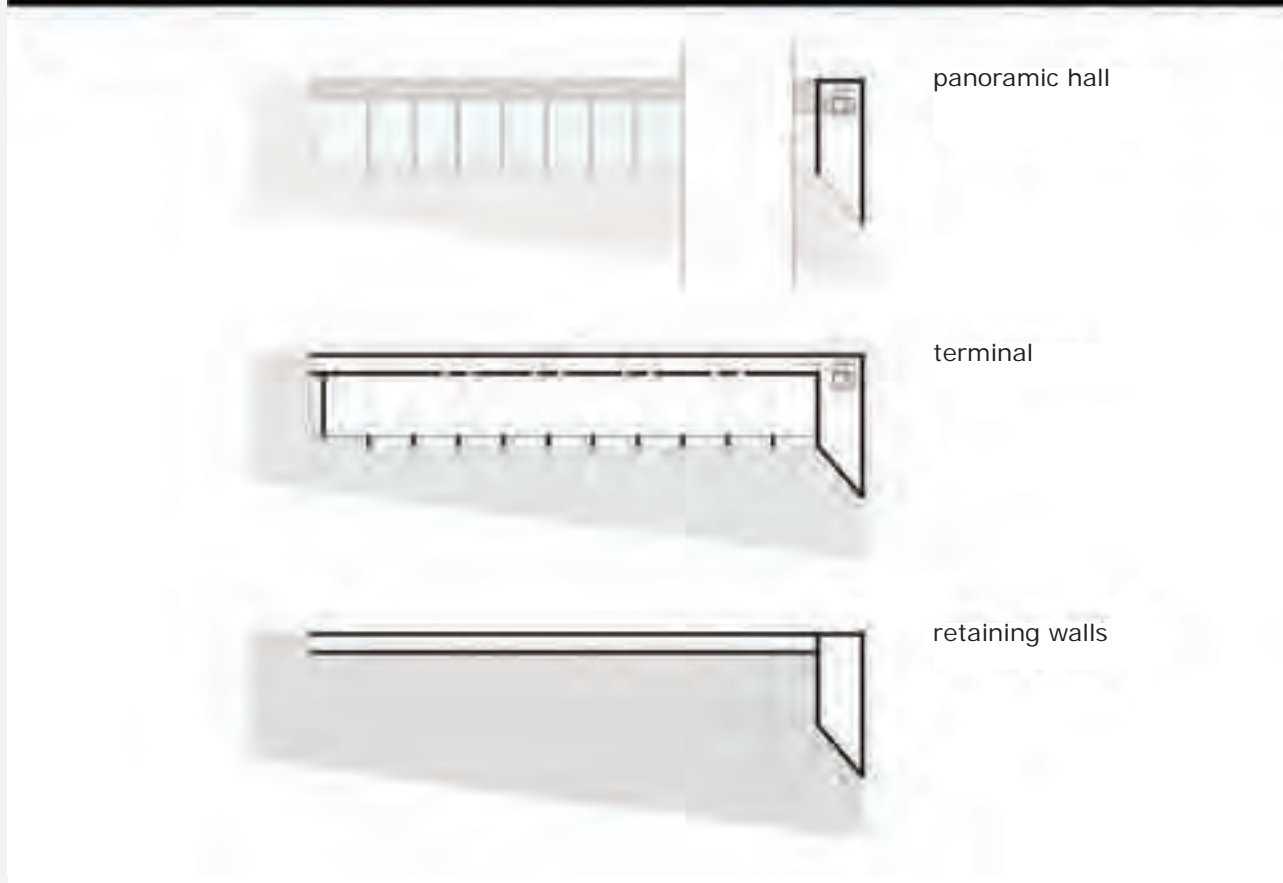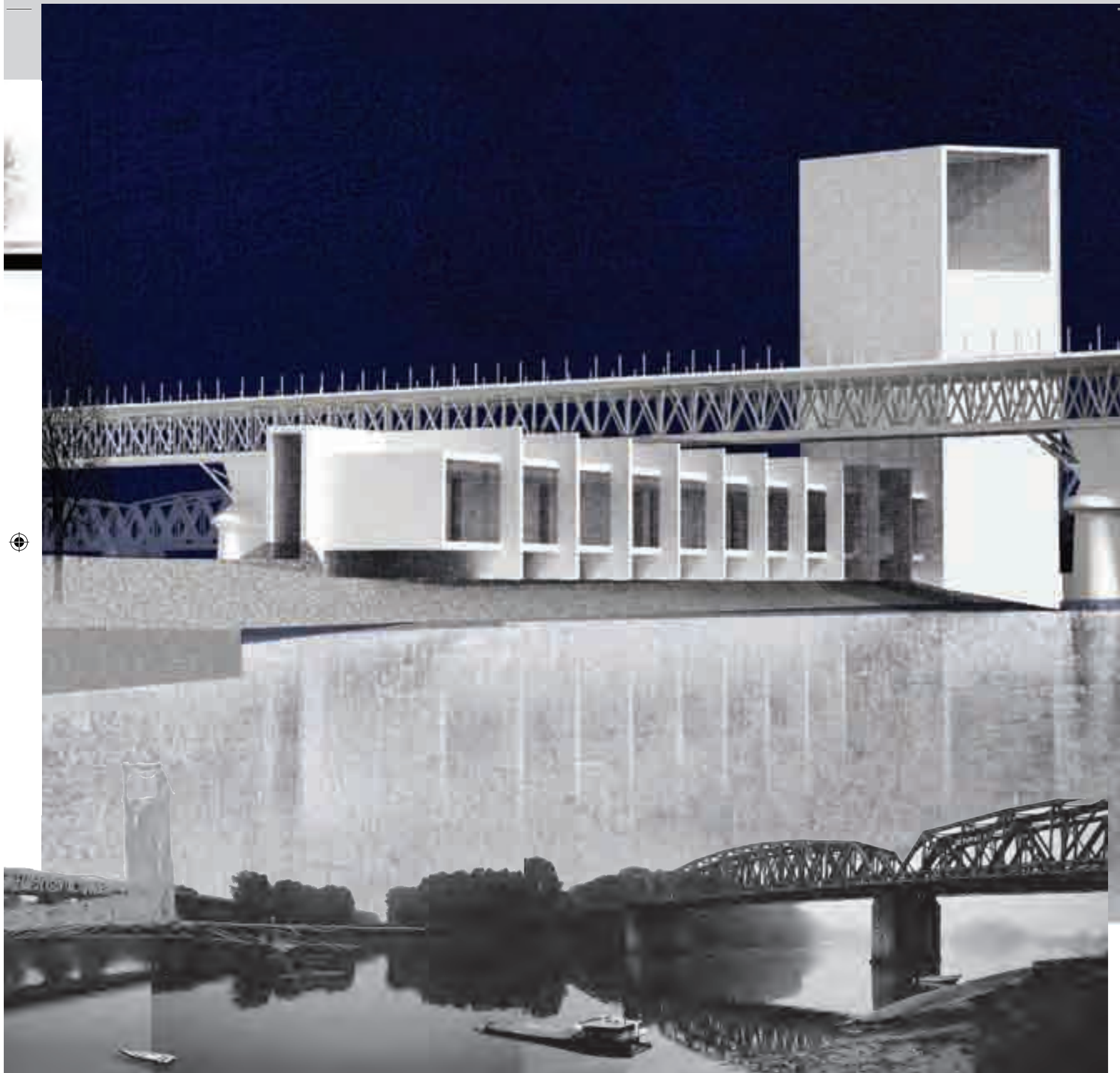
(maximally expressed in the body of the tower) and the horizontal (dilated in the system of the harbor and public bath). The intervention proposed constitutes a new water gate to the city, mainly composed of three volumes: the tower, the terminals, the corridor.

The system so composed is dominated by the presence of the highway tower, a new landmark for the city of Piacenza. The tower has two main functions: a vertical connection and a panoramic lobby. It is configured as a place of view (at the top level its full shielding coating gives way to a large window open to the landscape).

At lower levels the tower welcomes the staircase and elevators that allow the connection to the new pedestrian walkway (that supports the motorways) and the harbor and public baths.

The terminal is configured as a low building directly connected with the water. As a wide window to the river, it reinterprets, thanks to Its structural elements, the serial and the pace of some components of the landscape characteristics of this river area. At his inside it houses the cornerstone functions of the intervention (the seat of the consortium river, a museum about the history of the river Po, some spaces for local associations linked to the study of the landscape of the river and dining spaces for the visitors of the island).

Element of mediation between these two bodies and the harbor is the corridor retaining walls, a spatial compression which emphasizes the subsequent expansion perceived by the visitor who comes into contact with the natural landscape of the island.



the water gate and Piacenza
a gate for the city
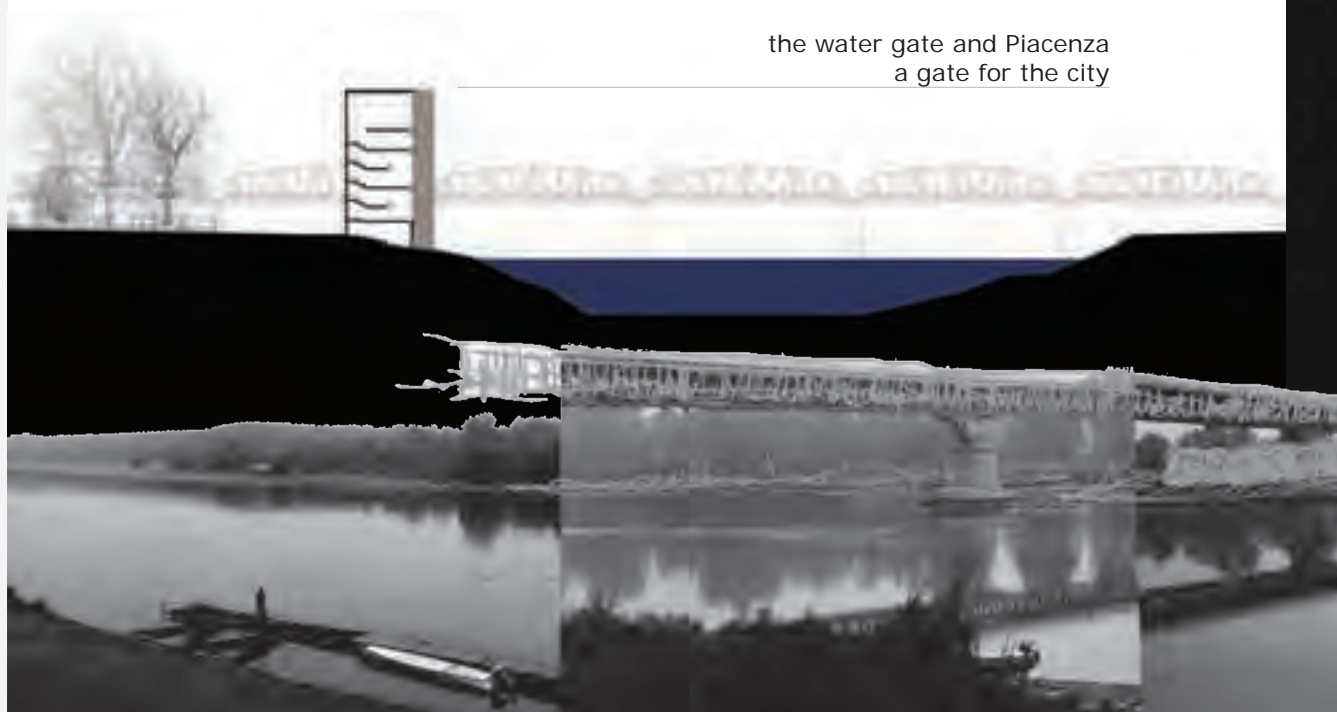
**WATER**

**atelier 1**

**LAND**

WATER  LAND

AIR

# A TEMPORAL APPROACH TO ARCHITECTURAL DESIGN

*introduction by Mattia Fornari, Ruben Garcia Rubio*

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**LAND**

From the first exhibition inaugurated by French Minister *François de Neufchâteau* in 1798 to the recent Expo Milano 2015, more than two hundred years have gone by. Throughout these years, exhibitions have transformed from an exhibition of industrial and crafts products from their environment to a more specialized, international, and even universal event. These exhibitions have always been considered as a great opportunity to present progress made in the industry, the commerce and the beauty of the arts of the participating countries. They have also been a wonderful tool for political projection and to promote the image of cities and host nations to the rest of the world. And 2015 is the year for Milan and Italy.

Another common trait of exhibitions is their spirit of achievement, from purely economic aspects to temporary, material, and sentimental ones. However, the last exhibitions have brought a new obstacle that has not been overcome yet: what happens with all the architectural show once the exhibition is over?

This was exactly where our group of students worked during the OC Summerschool 2014. We really wanted to create a sign that would remain as a historic symbol of "Expo Milano 2015". But at the same time, we wanted to design a proposal with a strong responsibility with the future; a responsibility not just with the future of the pavilion, which could be easily adapted to a hypothetical post-Expo, but also with the place.

strategy and urban design approach

# atelier 1

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**WATER**
**AIR**

**LAND**



## urban strategy

We wanted to design a proposal that could serve as a starting point to improve the spatial quality of the whole Piacenza.

The required work was to build a pavilion inside the Cavallerizza Area near the historical renaissance wall system. This site is a combination of several elements coming from its history and development. There is an underground parking area, many historical building sites with different activities –such as music studios, labs and professional offices, houses and restaurants– and there is an important public space for the entire city. Therefore, this site is clearly an overlap of levels made by the different years, actions and thoughts, all of

3D representation of the landmark in 2015

**atelier 1**

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**LAND**

masterplan during the EXPO Milan
proposed masterplan for the future

before EXPO



during EXPO



after EXPO





2015
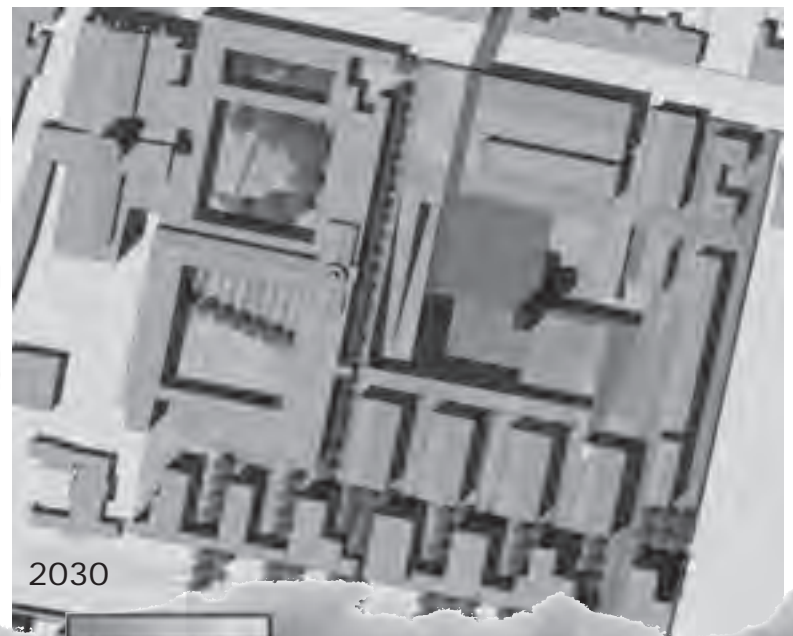


2030
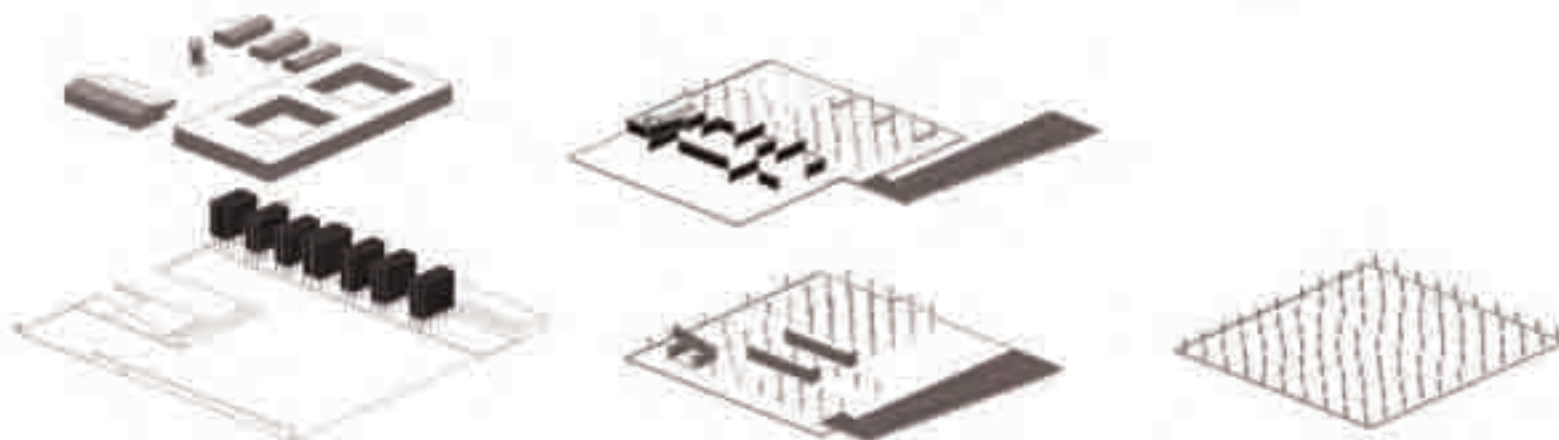
which show the development of Piacenza. For this reason, the first approach was related to the historical thinking and designing of the 2015 to 2030 period.

In fact, the project starts in the same year of Expo Milano and aims to transform the city in the next fifteen years to build the "new" city of Piacenza. The entire design is focused on two main themes: the public space as the main element for public relations and the importance of a historical mark to manage the relevance of the site.

The approaching opening of Expo 2015 involved building a pavilion in a very short time. Additionally, the contemporary crisis forced us to produce something economical. For this reason, the project begins with only one of the multiple sites – the Cavallerizza Area, chosen by the OC Summerschool 2014 –, identified along the historical walls that will be finished by 2030. This site will be a node in the future system and will have the ability to revitalize the entire city of Piacenza. Year after year – until 2030 –, these nodes should become the bases of future development, transforming urban streets into pedestrian ones and giving the city back to the population. At this starting point, the group developed just the urban strategy and the Cavallerizza site as the first act of this transformation.

The designed pavilion tried to increase the value of a pre-existent venue that seemed to be a residual space, a leftover gap between different thoughts and design actions. The group chose the external space between the longitudinal pavilion on Farnese Street (now site of the food company

**atelier 1**

AIR   WATER   LAND

**LAND**

Eataly) and the building nearby. The challenge was accepted.

First, the students thought about the composition of the architecture, considering which elements can define it and how to work inside such a strange and confined space. The door, the roof and the stair became the three architectural objects to determine the entire architectural composition. These elements define a principal direction and the relationship with the context. Therefore, the designed pavilion becomes the link between real activities and conceptual historical levels. The composition ends with the construction of a landmark – reached from the stair – on the pre-existent wall between the site and Farnese Street. It becomes the symbol of the "new" directly linked with the "old"; past and present now merge into just one thing. This landmark is the true conceptual connection to Expo Milano 2015 but in Piacenza. In fact, this element uses the present situation and, instead of working against it, attempts to deal with it without demolishing its hidden nature. Afterwards, the group started to think about the future and what to do when Expo 2015 is over. The idea was to leave an important sign of this event to the next generations.

The design approach was to think about the requalification of the entire site to be developed in these fifteen years, building a tower to manage the relations between the different levels of the soil. The parking area was partially opened to determine a new public space divided into several layers. The idea was to put the landmark designed for Expo 2015 on the top of the tower as the symbol of the development of Piacenza throughout these years (from 2015 to 2030). For this reason, the pavilion project becomes an important urban design transformation. This way, the international exhibition starting in May 2015 will always be alive in the future.

new pavillion - architectural details
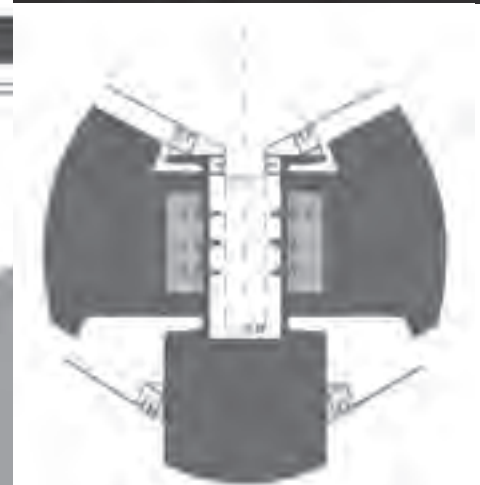
**atelier 2**

AIR   WATER   LAND
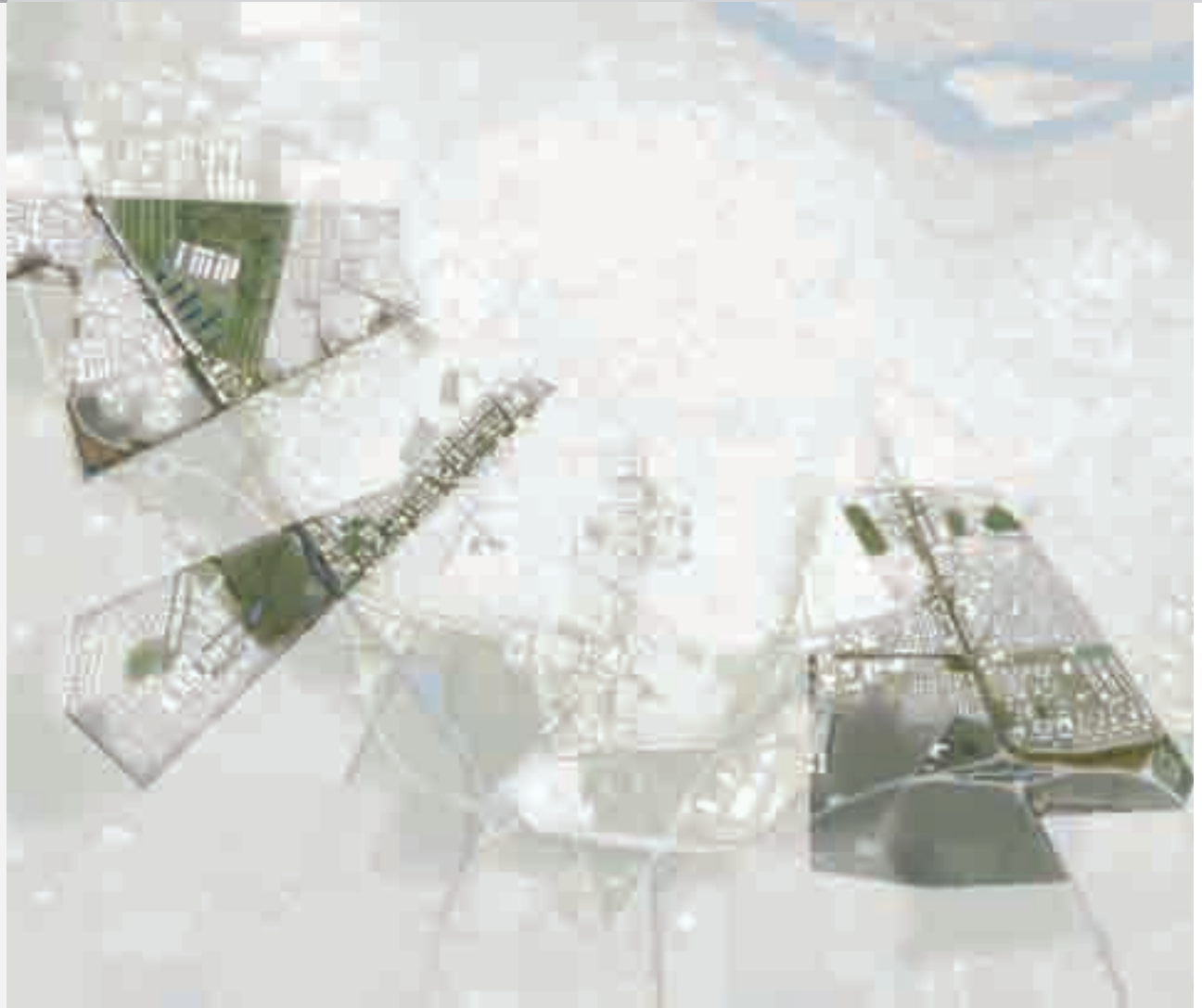




3_Area Militare
Laboratorio Proiettili Pertile

area parzialmente attiva

14_Cascina

area disattiva

15_Fabbrica

area parzialmente attiva
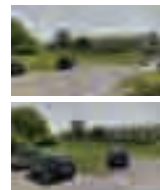
## ATELIER 2

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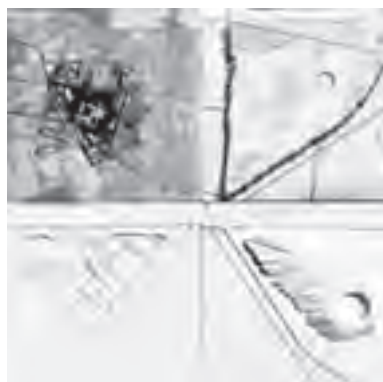
**AIR**
EX MILITARY AREA
PERTITE

SPIRITUALITY
an interpretation for the Air Theme

**WATER**
EX INDUSTRY

AN INHABITED BRIDGE
between city and countryside
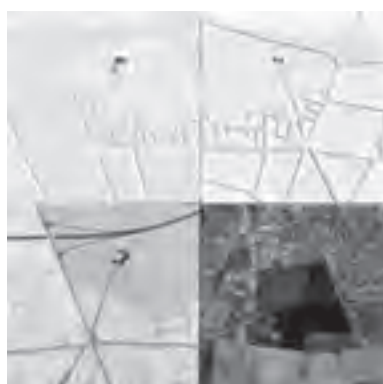
**LAND**
EX FARM HOUSE

CONTRARY MOTION
from countryside to city, from city to countryside

atelier 2

LAND

WATER

AIR

# PAVILION AS RESILIENT URBAN INFRASTRUCTURES #1

*Sandro Rolla*



**METHODOLOGIES AND STRATEGIES**

**Architectures for a creative city**

*Piacenza towards Expo* is the theme proposed by the *OpenCity* summer school that has chosen some specific topics in the  perspective of reflection on and transformation of the city. Piacenza becomes a big experimental workshop where it is possible to rethink the urban issues prior to a big event like the Expo going beyond the exhibition spaces and getting a broader view.

The spotlight is on the city as a place generating culture and growth, a space where new ideas can arise at the intersection between the immaterial dimension and the need for real spaces. Between the two realms of immateriality and reality the project strategy of Workshop is adopted in the wake of the definition of creativity given by the mathematician Henri Poincaré, which is '... connecting preexisting elements by means of new links'.

"*A new result is valid, if it is, if, binding elements known for a certain time though scattered and extraneous to one another until then, it brings about order straightaway where there seemed to be only chaos [...]. To invent means to discard useless combinations and build only the useful ones which are very few. To invent means to discern, to choose [...] among all the available combinations the most fruitful will be those ones involving elements from very distant sectors. I do not mean that to invent it is sufficient to match as far as possible different objects: most combinations generated in such a way would be on all accounts unproductive. Nevertheless some of these, very rare, are the most fruitful of all*" [1].

The strategy set up by the work group is grounded in this general assumption as an imaginary grid linking the three project areas identified compared with the five chosen in the beginning: the area of some disused *Barracks*; a *dismantled factory* along one of the canals running across Piacenza and an *old farmhouse*, symbol of the local production culture.

Located where the outskirts contour fades away to be gradually replaced by a sequence of scattered sparse urban areas, new infrastructures and historical evidence, the three areas, though far away from one another, share several common aspects. They are disused marginal areas whose link with both the ancient infrastructure – the *via Francigena* - and the present bypass has a profound significance. Abandoned places drawing connotations and orientation

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from the nearby infrastructures like the enigmatic spaces along the ringroad mentioned by Gianfranco Rosi in his *Il Sacro Gra*.

From this standpoint creativity is conceived as a possibility to regenerate and reactivate a new cycle of life, rediscovering the character of each site and interpreting the theme of pavilion as the tangible expression of an innermost identity.

The project put forward tackles the challenge posed by the limits and boundaries trying to eliminate them and to give a precise identity to the blurry point of contact with the city attenuating the sense of casualness, heterogeneity, discontinuity and envisaging a device for energy production instead.

The project laid out for the *three Pavilions*, respectively of *water*, *air* and *land* as well as the one for the *elementary gardens* seems to arise from interferences among limits, urban fragments, voids whose idea of boundary is merely an imaginary line marking and determining differences.

### Area 1_ Barracks – Pavilion of Air

*The AIR_is interpreted as an immaterial flux_interior feeding_SOUL ENERGY*

The area is a large wood bordering the city, enclosed by a high brick wall that runs across very different urban areas.

On one side the *via Francigena* stretches, an ancient route that in the Middle Ages connected Canterbury to Rome, whose mystic value today has been rediscovered by many tourists. On the other side of the enclosure a commercial area overlaps between some indefinite spaces and one of the junction of the bypass that at this very point is closer to the urban fabric.

The project proposes to open the large green space around the barracks by far protected as military real estate, to transform it into urban park conceived as meeting point among religions and ethnic groups. The theme of the Pavilion of air sees the latter one as an intercultural centre, metaphorically interpreted as a space for the

**METHODOLOGIES AND STRATEGIES**

soul's fluxes.

The dismantled structures are reused as tourist facilities and linked to the *via Francigena*.

The original uninterrupted enclosure opens at the intersection featuring a system of walking paths created thanks to the completion of the existing ones and strategically aimed at connecting the empty indefinite spaces without access to shape a permeable network.

### Area 2_ Disused factory – Pavilion of water

*WATER_life flux_physical feeding_BODY ENERGY*

The second area, an old dismantled factory along a canal, appears as a seaming space between the historic city and the recent residential neighbourhood beyond the city border. The presence of the canal, as well as the infrastructure's system, play a role as physical barrier between the two urban parts that, in spite of their proximity, do not show points of contacts. The project aims at addressing these weaknesses envisaging the Pavilion as a bridge across and beyond the canal and a structure with a precise multifunction urban identity. The presence of the water is a distinctive element of the project proposing the Pavilion as an articulated urban device connecting parts of the city and at the same time producing


Air group - conceptual diagrams


Water group - conceptual diagrams


Land group - conceptual diagrams

**atelier 2**

**LAND**
**WATER**
**AIR**

energy from the water currents thanks to some small hydroelectric blades. It shows a  superimposed rain water collector. The old factory is meant to become a wellness centre.

**Area 3_ Disused Farmhouse- Pavilion of Land**
*LAND_space for production_mental feeding_MIND ENERG*
Also the third area shows a disused space, an old farmhouse, a symbol of the local agricultural culture. Almost like an archeological remain violated by the line of the new bypass that separates it from the fields, the farmhouse is an isolated fragment surrounded by small-sized constructions and the infrastructural system.
Its space hosts the Pavilion of *Land* where the theme of energy espouses the theme of *knowledge* of production processes and agricultural culture which confer a special character to the city of Piacenza, and intertwines with the idea of *knowledge* as experimentation for sustainable farming.
The project for the Pavilions of air, water and land proposes occasions for the regeneration and rehabilitation of some urban spaces intersecting with the *elementary gardens* design. "*The pavilions figured out are resilient devices penetrating the voids and the existing pathways thanks to new cycling-walking routes as extensions of the stretches transversal to the fabric of the city of Piacenza designed around the ancient walls.*
*The two systems integrate each other shaping resilient urban structures that fill the undefined spaces, the areas of the urban doubt, and call for a decisive and clear project design approach though moderate, flexible and adaptable identifying the differences without imposing unique choices, rather blending the physical and immaterial components to start inspiration that is 'the basic driver of creativity and valorisation of each city's specific resources*" [2].

*from S.R. notebook...*
Earth, Water and Air, three components of our life in relationship with

**METHODOLOGIES AND STRATEGIES**

the environment as natural and artificial reality.

More we have the capacity to abstract from them, more we can image a future configuration of our built space, thinking to it not in terms of traditional construction but rather as an integrate system in which all the components interact with renovate sensibility and ways to think the configuration and changes our universe.

After the first site-visit we built the model of the three selected big areas with a small symbolic 10 meter cube just to make aware the students about the scale of the small pavilion on the place. Thinking to the three critics as steps for the design process, the target of the first one was a volumetric project in search of more consciousnesses and proportions.

Talking about the project as practical and theoretical methodology, a particular attention was focused on representation and the way in which the students communicate their ideas by themselves and to the other. This aspect was deeply integrated to the design phase involving directly the working group in a process that recognize a strong connection between the hand-made drawings and the mental approach.

The first directions and suggestions were referred on how to represent the reality of the space transferred on the virtual place

S.R. sketchs, pen on paper

**atelier 2**

LAND  WATER  AIR
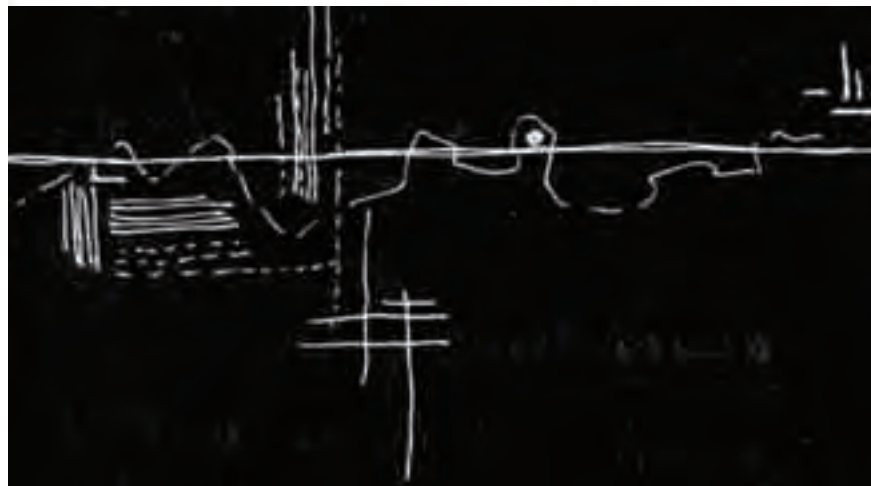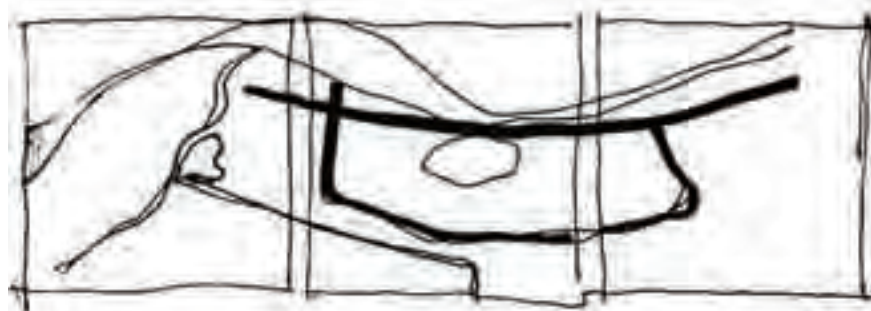
of the paper through the drawings.

The built and natural space translated in lines and points with gradients corresponding to different hierarchies of contents that separate from the stratification of reality, constitute new abstract maps aiming the language of the architectural process.

Geometrical signs transforms the green masses sometime not clearly recognizable or following the long lines of the agricultural landscape. Structurally and functionally they interchange  textures with urban plots and service infrastructures.

An intricate system of secondary elements must be recognized through the analysis of maps and satellite views, both with further thematic site-visits: the temporary and permanent water lines, small reliefs or topographical discontinuity that the orographic system of the flat land occlude to the distracted sight of the great horizons.

The identification of special *nodes* between integrated systems and conflict network (consider, for example, as the main and secondary water lines are regulated by complex hydraulic systems of exchange that for centuries humans controls for the water level of the agricultural plots) or intersections between systems of different character such as the impressive rows of trees and big infrastructural systems that sometimes create new and interesting geometrical shapes producing further meanings and alternative and unexpected points of view.

Earth project, Air project, Water project, conceptual logos



**METHODOLOGIES AND STRATEGIES**
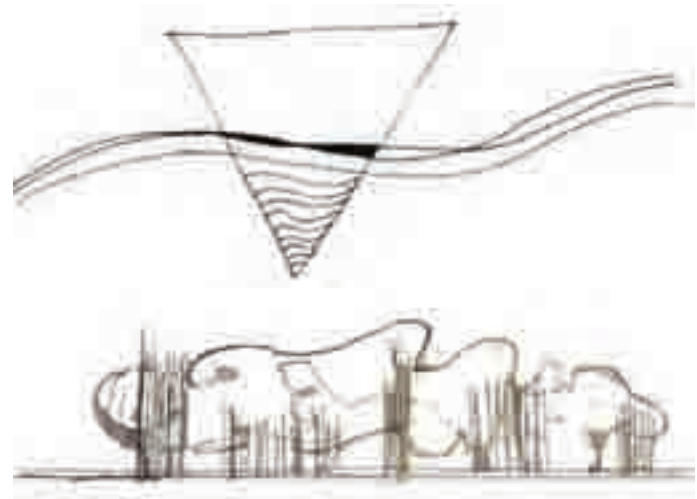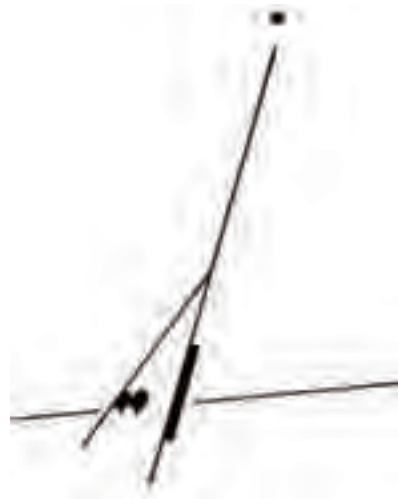
All these linear and punctual geometries if abstracted from their context, forming real paintings imbued with meanings but at the same time evoke new perspectives and views: clouds that change in their being and are changed from breezes, winds and water.

Figures or patterns that are gathering and saturate the space with their contraction. From apparently random rarefactions determined by both the urban and built environment, to the one composed by natural elements expertly selected by man over the centuries.

But also the interstitial spaces, what we call "in-between", those resulting from traces and actions sometimes limited in time, and sometimes unfinished or intentionally separated.

Such spaces, often related to infrastructure, are crucial in the investigation on biodiversity of the anthropic territory.

Are the spaces of the contemporaneity used and theorized by many authors through their work.

Today, the recognition and definition of the resulting spaces makes us better understanding what we have built and the way we suppose to manage through instruments that in a short time have become outdated and no longer usable.

*Territorial hard structures – soft gardens – agricultural fields – waste grounds*

**Symbolic VS Meaning**

The selection of single elements, the recognition of diversity, the confirmation of the urban and anthropic structures, the choice to abstract themes to recognize the meanings, flowed in representation and communication modalities that from extreme synthesis generates complexity, alternative methods and shared participation. In addition, and quite unexpectedly, they led to the architectural scene in a creative process of involvement of participants.

Practically we asked the student to focus on these aspects:

- management of the project at the territorial and urban scale searching the principles and avoiding the absolute or programmatic sentences;
- designing and representing the ideas working by hand;



Earth group logo, Air group logo, Water group logo, ink on T-shirt

**atelier 2**

LAND WATER AIR

- organizing a communication performance in which they were the protagonist. Such happening was the geometrical and mental construction of the territory on which we were working and the interpretation we produced with the project in itself.

We followed working on three main concepts:
- simplicity
- radicalism
- beauty

keeping in our mind that:
- the structure is the *permanence*
- the overlapping is the *temporarity*

and also trying to reduce the building material to an idea: only one material for each place.

During the second week we introduced a new variable: the competition for the logo of the project, a summary of the absolute concept.

To confirm the emotional and tactile experience were painted t-shirts by hand in a sort of cathartic process which featured some of the students who worked for the whole group.

The elements of the project are therefore become part of the performance. Essentially the pavilion, the elementary gardens and the connection pathway have become the protagonists of the discussion that attempted to translate what they knew and what they have learned during the first week of work.

S.R. sketchs, pen on paper



**METHODOLOGIES AND STRATEGIES**
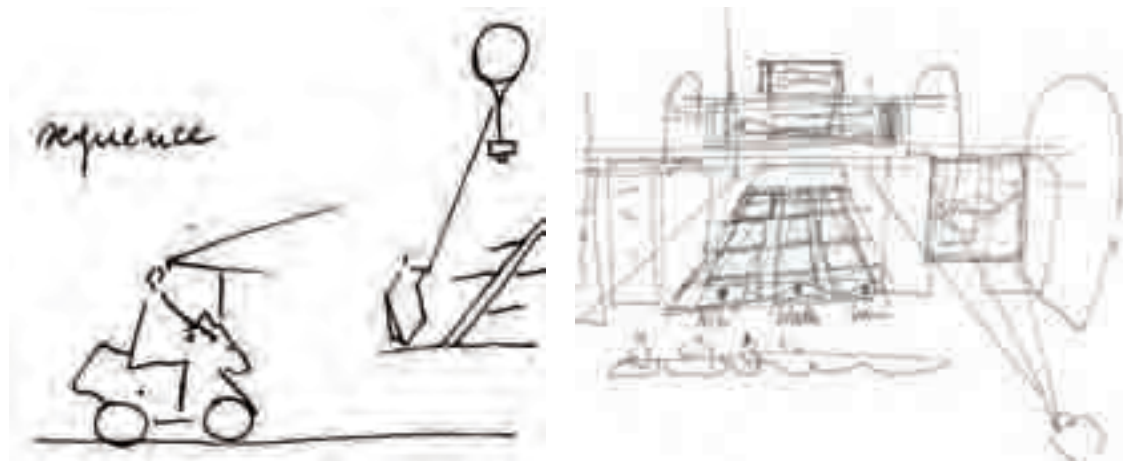
Over such topics have been proposed additional concepts that have guided the choices:

*nomads – blocks – grids – home* [3]

In our interpretation *nomads* evokes the concept of movement and still instability expressed by the current cities thinking to social and economic phenomena. Many types of buildings have changed sharply in recent years and new modes of aggregation lie ahead on the horizon. The ephemeral and impermanent are connected also to the idea of designing Expos places.

*Blocks* come back to experiences in which the material takes shape through the gesture of subtraction.

But even in deep traces in the earth, underground spaces or below the level of the crust, the surface. What it is "in-between": between the visible and the invisible. The material in its uniqueness becomes pure abstraction, it is dematerialized in multiple meanings.

*Grids* is pure fun. What the child trace on the floor of the square to play with movements in which instability plays an important role. Grids are the invisible cities by Italo Calvino, where the right becomes wrong and the rule becomes pure sensual game. In the grid you can get lost like in the maze, but also meditate… The grid exists to be broken. It's the game of the repressed temptations.

1st Critic, performance, chalk on blakboard and
2nd Critic, performance, acrylic color on plastic

**atelier 2**

**LAND  WATER  AIR**

*Home* is the maternal fetus, the archetype, the maximum synthesis of what we are. It collects everything from minimal to kitsch.

The project must be an expression of real needs and then the transformation of the diagrams and drawings in data useful for mathematical comparison. Thinking that mathematics is witness of underlying realities expressed by the abstraction of numerical data.

On this methodology based on representation and hand-made work, the lesson "Design and Performance" by Vittorio Gregotti together with "Project and consensus" by Pierluigi Panza had confirmed our investigation.

"*Autonomy of drawing as a instrument for visual communication and investigation of the project, writing, relationship between the elements, intentionality and mutual relationship between the hand and the sign.*

*Idea of order and disorder - physical relationship with the context - the relationship between the parties through sequences, rhythms and pauses at different scales - value of geometry that from chaos reveals the simplicity - a process that displays and changes intentionality - through the design we understand that the project is not nice but the beauty is the light of TRUE.*" [4]

The final act of criticism, both the partial and the final one, took the form of a sequence of performances carried out by the students on the topic of draw in real time.

The first used the technique of colored chalk on the blackboard in order to reveal the texture and traces of the territory.

The second, testing the acrylic color on polythene roll, trace the overlapped residual spaces with new interference and connection areas.

More and more the signs of the project appeared staring multi-scalar relations to confirm a continuous dialectic between the territory in its complexity and the specific project.

The final performance has radicalized the above concepts in the

**METHODOLOGIES AND STRATEGIES**

construction of a real theater stage where large drawings on sheets of transparent and opaque material flowing on a network done by steel cables according to a direction that from general view goes to the detail of individual proposals.

The students in a kind of total involvement wore t-shirts made from them and they sign their territories with logos and conceptual changes of scene that the complexity of the project expressed intrinsically.

During such moments we had the distinct feeling that each of them was aware to be part of the story of Ersilia, woven with the threads of the relations between the inhabitants.

"*When the strings become so numerous that you can no longer pass among them, the inhabitants leave: the houses are dismantled; only the strings and their supports remain. (…) They rebuild Ersilia elsewhere. They weave a similar pattern of strings which they would like to be more complex and at the same time more regular than the other.*

*Then they abandon it and take themselves and their houses still farther away.*

*Thus, when traveling in the territory of Ersilia,*

*you come upon the ruins of the abandoned cities,*

*without the walls which do not last,*

*without the bones of the dead which the wind rolls away:*

*spiderwebs of intricate relationships seeking a form.*" [5]

Italo Calvino

Notes

[1] Henri Poincaré, Scienza e Metodo, (edited by Claudio Bartocci), Giulio Einaudi Publisher., Turin 1997, pp. 9–52.

[2] Landry Charles, The creative City. A Toolkit for Urban Innovators, Landscan, London 2000.

[3] The reference is the exhibition on radicalism in architecture, FRAC centre, Tours (France).

[4] Vittorio Gregotti, OC summer school, September 23rd, 2014.

[5] Italo Calvino, The invisible cities, Einaudi, 1972.

atelier 2

LAND WATER AIR

# PAVILION AS RESILIENT
# URBAN INFRASTRUCTURES #2

*Marina Tornatora*



**METHODOLOGIES
AND STRATEGIES**

**Architectures for a creative city. Piacenza towards Expo** is the theme proposed by the *OpenCity* summer school that has chosen some specific topics in the perspective of reflection on and transformation of the city.

Piacenza becomes a big experimental workshop where it is possible to rethink the urban issues prior to a big event like the Expo going beyond the exhibition spaces and getting a broader view.

The spotlight is on the city as a place generating culture and growth, a space where new ideas can arise at the intersection between the immaterial dimension and the need for real spaces. Between the two realms of immateriality and reality the project strategy of Workshop is adopted in the wake of the definition of creativity given by the mathematician Henri Poincaré, which is '*... connecting preexisting elements by means of new links*'.

'*A new result is valid, if it is, if, binding elements known for a certain time though scattered and extraneous to one another until then, it brings about order straightaway where there seemed to be only chaos [...]. To invent*

General maps, acrylic on plastic

**atelier 2**

LAND

WATER

AIR

*means to discard useless combinations and build only the useful ones which are very few. To invent means to discern, to choose [...] among all the available combinations the most fruitful will be those ones involving elements from very distant sectors. I do not mean that to invent it is sufficient to match as far as possible different objects: most combinations generated in such a way would be on all accounts unproductive. Nevertheless some of these, very rare, are the most fruitful of all'*. [1] (Henri Poincaré)

The strategy set up by the work group is grounded in this general assumption as an imaginary grid linking the three project areas identified compared with the five chosen in the beginning:

the area of some disused *Barracks; a dismantled factory* along one of the canals running across Piacenza and an *old farmhouse*, symbol of the local production culture.

Located where the outskirts contour fades away to be gradually replaced by a sequence of scattered sparse urban areas, new infrastructures and historical evidence, the three areas, though far away from one another, share several common aspects. They are disused marginal areas whose link with both the ancient

Air project

**METHODOLOGIES AND STRATEGIES**

infrastructure – the *via Francigena* -- and the present bypass has a profound significance. Abandoned places drawing connotations and orientation from the nearby infrastructures like the enigmatic spaces along the ringroad mentioned by Gianfranco Rosi in his *Il Sacro Gra*.

From this standpoint creativity is conceived as a possibility to regenerate and reactivate a new cycle of life, rediscovering the character of each site and interpreting the theme of pavilion as the tangible expression of an innermost identity.

The project put forward tackles the challenge posed by the limits and boundaries trying to eliminate them and to give a precise identity to the blurry point of contact with the city attenuating the sense of casualness, heterogeneity, discontinuity and envisaging a device for energy production instead.

The project laid out for the *three Pavilions*, respectively of *water*, *air* and *land* as well as the one for the *elementary gardens* seems to arise from interferences among limits, urban fragments, voids whose idea of boundary is merely an imaginary line marking and determining differences.

**Area 1_ Barracks – Pavilion of Air**
*The AIR_is interpreted as an immaterial flux_interior feeding_SOUL ENERGY*
The area is a large wood bordering the city, enclosed by a high brick wall that runs across

**atelier 2**

LAND  WATER  AIR

**METHODOLOGIES AND STRATEGIES**

very different urban areas.

On one side the *via Francigena* stretches, an ancient route that in the Middle Ages connected Canterbury to Rome, whose mystic value today has been rediscovered by many tourists. On the other side of the enclosure a commercial area overlaps between some indefinite spaces and one of the junction of the bypass that at this very point is closer to the urban fabric.

The project proposes to open the large green space around the barracks by far protected as military real estate, to transform it into urban park conceived as meeting point among religions and ethnic groups. The theme of the Pavilion of air sees the latter one as an intercultural centre, metaphorically interpreted as a space for the soul's fluxes.

The dismantled structures are reused as tourist facilities and linked to the *via Francigena*.

The original uninterrupted enclosure opens at the intersection featuring a system of walking paths created thanks to the completion of the existing ones and strategically aimed at connecting the empty indefinite spaces without access to shape a permeable network.



Water project

**Area 2_  Disused factory – Pavilion of water**
*WATER_life flux_physical feeding_BODY ENERGY*
The second area, an old dismantled factory along a canal, appears as a seaming space between the historic city and the recent residential neighbourhood beyond the city border. The presence of the canal, as well as the infrastructure's system, play a role as physical barrier between the two urban parts that, in spite of their proximity, do not show points of contacts. The project aims at addressing these weaknesses envisaging the Pavilion as a bridge across and beyond the canal and a structure with a precise multifunction urban identity. The presence of the water is a distinctive element of the project proposing the Pavilion as an articulated urban device connecting parts of the city and at the same time producing energy from the water currents thanks to some small hydroelectric blades. It shows a  superimposed rain water collector. The old factory is meant to become a wellness centre.

**Area 3_ Disused Farmhouse- Pavilion of Land**
*LAND_space for production_mental feeding_MIND ENERG*
Also the third area shows a disused space, an old farmhouse, a symbol of the local agricultural culture. Almost like an archeological remain violated by the line of the new bypass that separates it from the fields, the farmhouse is an isolated fragment surrounded

**atelier 2**

**LAND**

**WATER**

**AIR**

by small-sized constructions and the infrastructural system.

Its space hosts the Pavilion of *Land* where the theme of energy espouses the theme of *knowledge* of production processes and agricultural culture which confer a special character to the city of Piacenza, and intertwines with the idea of *knowledge* as experimentation for sustainable farming.

The project for the Pavilions of air, water and land proposes occasions for the regeneration and rehabilitation of some urban spaces intersecting with the *elementary gardens* design. The pavilions figured out are resilient devices penetrating the voids and the existing pathways thanks to new cycling-walking routes as extensions of the stretches transversal to the fabric of the city of Piacenza designed around the ancient walls.

The two systems integrate each other shaping *resilient urban structures* that fill the undefined spaces, the areas of the *urban doubt*, and call for a decisive and clear project design approach though moderate, flexible and adaptable identifying the differences

Land project

**METHODOLOGIES AND STRATEGIES**

without imposing unique choices, rather blending the physical and immaterial components to start inspiration that is '*the basic driver of creativity and valorisation of each city's specific resources.*' [2] (Charles Landry, 2000)

Notes

[1] Henri Poincaré, *Scienza e Metodo*, (a cura di Claudio Bartocci), Giulio Einaudi editore S.p.A., Torino 1997, pp. 9–52.
[2] Landry Charles, *The creative City. A Toolkit for Urban Innovators*, Earthscan, London 2000.

atelier 2

atelier 2

LAND

WATER

AIR

# SPIRITUALITY
## an interpretation for the Air Theme

*introduction by Doaa Salaheldin Ismail Elsayed*
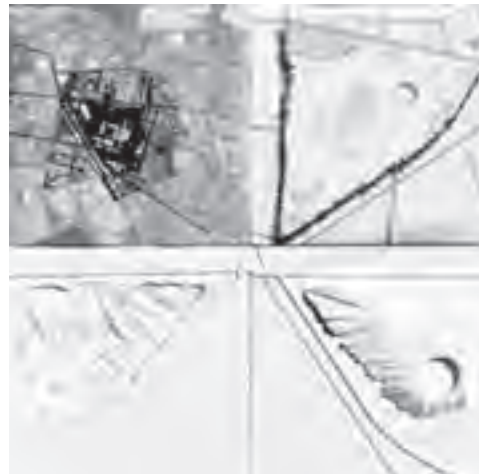
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# AIR

via Francigena
canal
abandoned railway
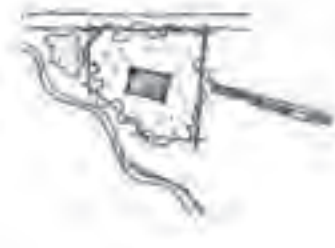
different contexts
in different city type
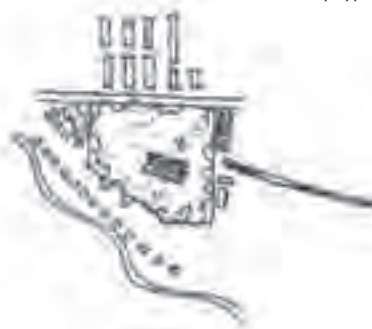
action and reaction

restoration the green

design strategy

The air theme was the hardest and the most polemic in the three approaches of the summer school, but the place had played an important role in the evolution of the intervention, as it embraced great energy between its thick high walls where the old military camps existed, this energy was a force that oriented the student's mode of thinking towards wider plain of possibilities that are not only related to physical aspects but more over mental ones. The site was a sacred and protective place, preserving a high dense forest surrounding the military camps, where different sensations of place could struggle to the mind, between ambiguity, spirituality, curiosity, and even fear, which stimulated hidden desires for exploration that had been transformed to one of the main goals leading to the success of the architectural intervention.

The students had thought about the place as a magnet that attracts all memories of the city culture that had been clear through the sequence of historical places existed along via Francigena, where the journey begins and ends by the sacred area of the intervention. The group had perceived the very dense forest surrounding the site as a potential for creating differences of pressures between densities of green, as a tool stimulating the air movements in the area, creating a spiritual sensation of the place which could transform its perception, from ambiguity towards clarity, from despair towards hope, from closure towards permeable, from tension towards relaxation, from density towards spirituality.

The question was how to reflect all these sensation by means of architecture? Where the proposal

**atelier 2**

LAND

WATER

AIR

approached it through a sequence of layers composing the structure of the experience, starting from the paths taking you through the journey answering how this closed structure could be accessible? The proposal chose points of connection along the thick high and protective wall of the camp, while preserving the closed identity of the place and directing the journey through selected gates along the wall and connected to the urban tissue surrounding it, in order to establish continuity and preserving the sense of curiosity. The second layer of the urban intervention was the elementary gardens, an element of attraction increasing the tension between the wilderness of the dense forest and the designed gardens that stimulated the sense of ambiguity and curiosity, the elementary gardens had been located only along the urban peripheries of the site freeing Via Francigena front just for the exploration experience, which is clarified along the third and last layer of the architectural intervention which is the pavilion.

The designed pavilion had to conclude the ambiguous and dense journey that began with the memories of the past along Via Francigena and ended by the dense forest, the pavilion is embodying

first layer: paths
second layer: elementary garden
third layer: pavillion

**AIR**

masterplan

diagrams of the site

# atelier 2

LAND   WATER   AIR

an approach evoking the spiritual sensations of the place and expanding the consciousness about the culture of the surrounding context. Its a journey of double consciousness, through which one not only explore himself but also the past and the meaning of culture deep inside him, where the intensity of the trees decreases gradually and the pavilion appears on sight,  a sort of a floating platform emerging from the soil and moving along the tree branches that support it and directed up to the sky, where the movement between these levels is smooth and easy embodying the movement of air between tree branches, where the concept of air was interpreted physically through its movement through the changing densities of the forest towards its movement within different platforms of the pavilion, from the other hand it had a spiritual interpretation as the pavilion reconciles the two times composing people's identity, increasing the sense of belonging and interconnectedness to their background.

This intervention had interpreted tactical Urbanism as the main theme of the summer school through this Spontaneous actions that had heightened different potentials in the place, from both the urban and the architectural scales, opening up opportunities to perceive it with new vision, that enhances the sense of creativity and innovation, examining how these abandoned lands could participate in generating another layer to the various stratifications of the city, enabling different ideas and approaches in perceiving the place and raising the awareness of  people to their culture and memories. The architectural

renderings of the pavillion
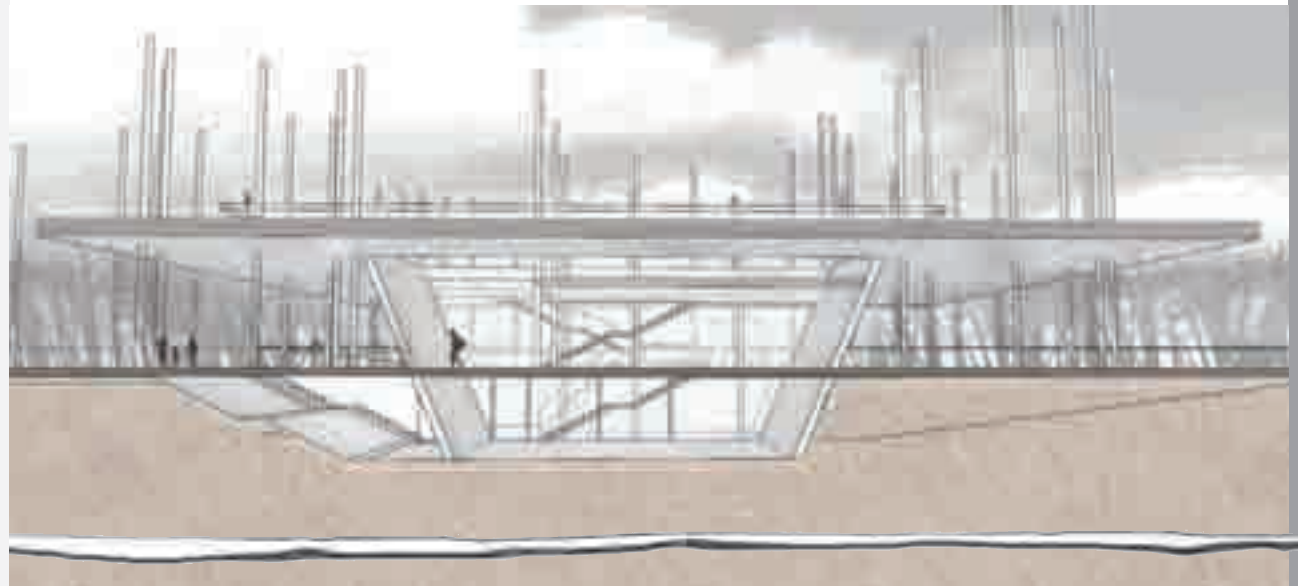


# AIR

design strategy of the pavillion
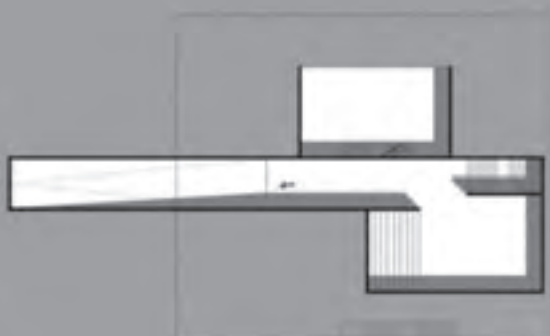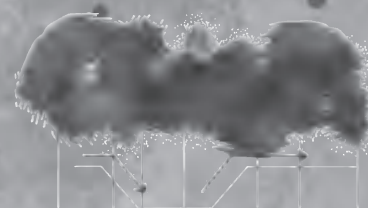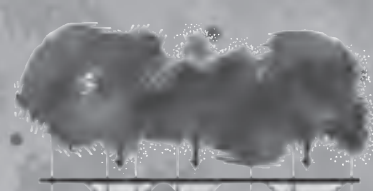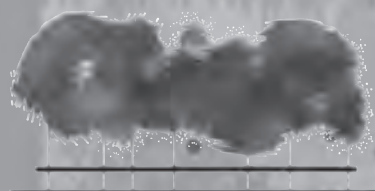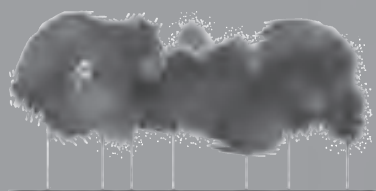
plans of the pavillion

**atelier 2**

LAND  WATER  AIR

AIR
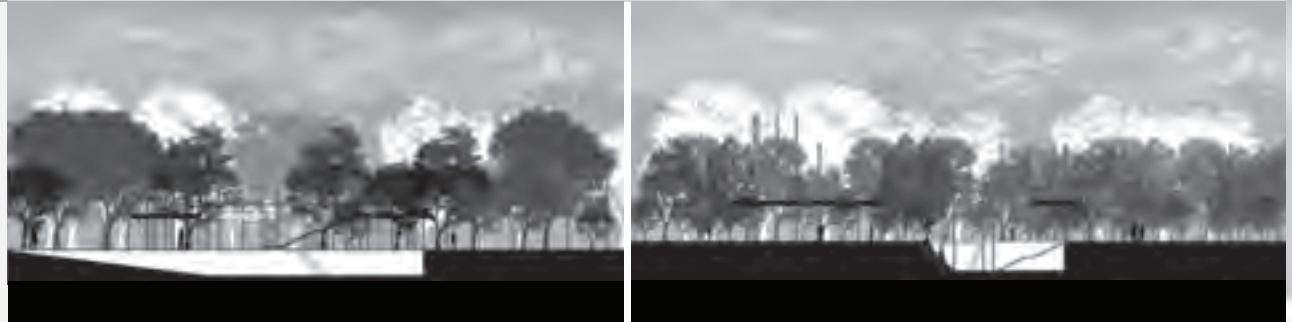


sections of the pavillion

proposal resembled a small-scale,[1] short-term intervention, but meant to inspire long-term change, besides improving the pedestrian life experiences and diversity which participate in enhancing the liveability of our contemporary cities within the current context of uncertainty where embracing tactical urbanism is a chance for people to cooperate in designing the future of their cities, and adjust it regarding to their aspirations.

[1] Ref: The planners guide to tactical Urbanism, Laura Pfeifer, Montereal, Canada, 2013.

rendering of the pavillion

**atelier 2**

atelier 2

LAND

WATER

AIR

# AN INHABITED BRIDGE
## between city and countryside

*introduction by Flavia Zaffora*

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**WATER**

| sign | interferences | connection | permanency | temporary | masterplan |
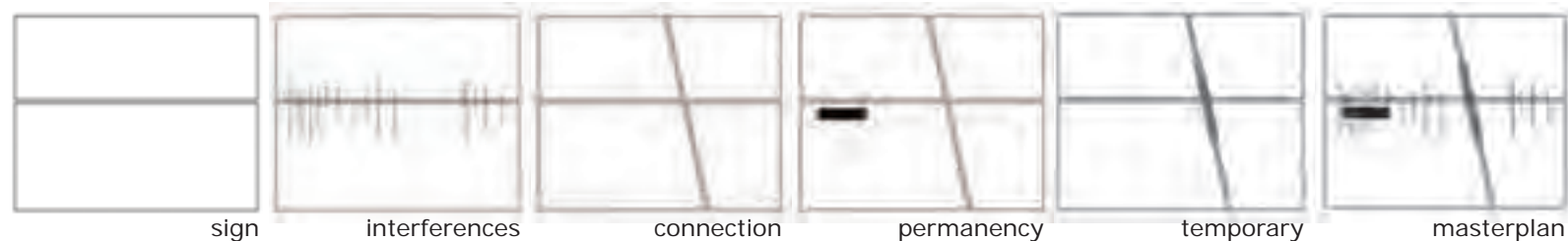
The face of contemporary Piacenza clearly retains the signs and characteristics which make it unique among the other cities of Emilia region. The northern limit, defined by the sinuous path of the Po river, the thick track of the walls and the intersection between cardo and decumano, nowadays via Roma and via X Giugno, are still readable and keep on determining the shape of urban development. Even in its restrained dimension of little center of Northern Italy, Piacenza assumes an emblematic character for the comprehension of the relationship between countryside and town[1]. With its propagation beyond the ancient walls in the countryside, the contemporary urban pattern flakes off,  is frayed, making feeble the limit between rus and urbs; the continuous and porous [2] old town gives way to the sprawl; fences and interruptions produce new urbanized countryside [3]. Actually, where categories as urban and rural don't last anymore, peri-urban is moving forward; this space in-between escaping definitions, creating ambiguities and, maybe, even disorientation, is nevertheless an interpreter of the contemporary way of living, sprawled in space and time by fluxes and consumption networks.

In this sense, the general strategy of the projects coordinated by Sandro Rolla and Marina Tornatora offers an alternative to urbanized countryside, working on significant fragments. The main idea is that, through moderate and small signs, defined by thematic pavilions, the effects can affect the urban scale, in a much wider field than the real area of intervention. The thread keeping together these projects is made by the soil design, starting from the edges of the city and, throughout a careful rethinking of pedestrian and vehicular ways, it allows to fix the starting point of a succession of paths picking up those parts of the city now forgotten and isolated.

The project area [4] is a wide waste space, from whose margin a new residential district is extending, between the edges of the city and a peri-urban park. The border is a narrow irrigation canal, actually signing the physical limit of the town toward the countryside, on which there is an industrial building now dismantled. Starting from this fragment, the project identifies a wider area developing the issue of connection and continuity with the density of urban centre and farther, beyond its edges, redesigning paths trying to link a system of wide-open spaces. From the theme of the reconnection the projects develops the idea of the pavilion as an inhabited bridge: in here

**atelier 2**

LAND

WATER

AIR

**WATER**

river

canal

fields

full/empty

the project area in the general strategy

water, the characterizing element of the pavilion, is interpreted through the Expo point of view and, thus, is thought as energy. The project redesigns the canal flow, figuring little harbors; water invades the existing industrial building, changing it into an island; moreover, the project imagines to take advantage of the canal minimum slope in order to settle a micro hydroelectric plant [5], making the pavilion energetically autonomous. It is a sort of mill, translating the traditional plant, strongly related to the imaginary of Piacenza countryside, into an element built-in; therefore, it changes and becomes the vertical going-up device. The character of the building is strongly horizontal; its plant catches the rules and alignments of the built pattern; the ramp, on the other hand, rotates to be orthogonal to the water line. The soil design follows the same geometry and it is like an in-between field, between the loisir dimension related to the use of the park and the productive dimension, extending the existing little familiar gardens. Starting from the design of a little place, the project wants to develop a structured diffused system, an "agricultural park" overlapped on the territory [6]. The soil thought as a zero volume architecture [7] is the opportunity to do insertions of countryside in the city [8].

This research of shape in landscape, as a filter between city and countryside, with huge unexpressed energies, carries on the big risk to generically define "green" what remains as a passive background of the city, when, on the contrary, it should be an active and leading strength [9].

Whereas, the coming back to the productive function can generate socially and economically useful

**atelier 2**

atelier 2

LAND

WATER

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**WATER**

plan of the project

the pavillion - section

the pavillion - front
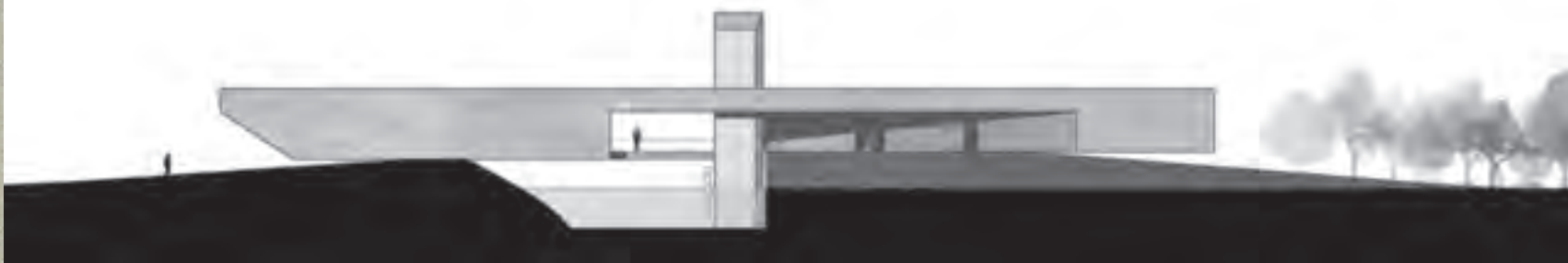
the pavillion - plan

**atelier 2**

LAND WATER AIR
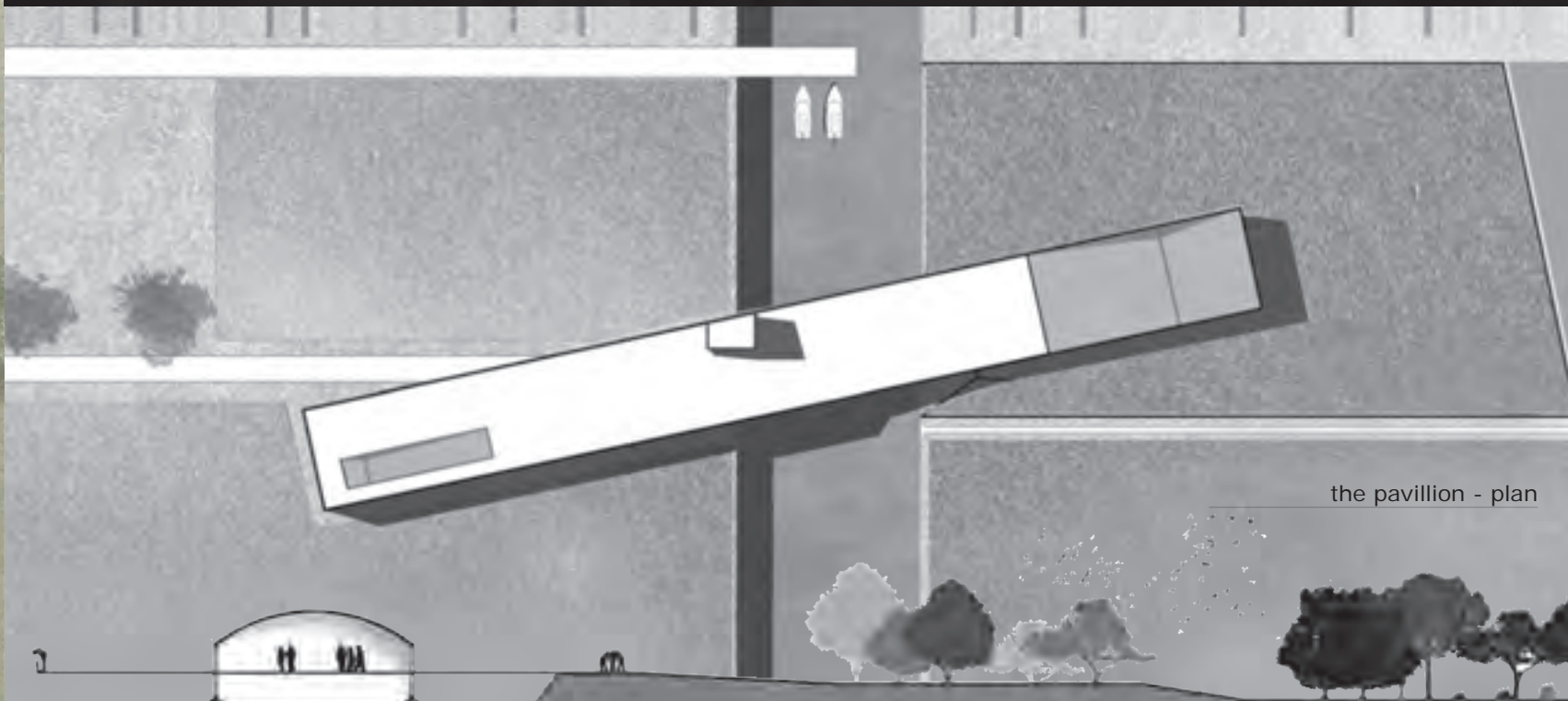
services and, therefore, it is a natural form of territory maintenance. After all, peri-urban agriculture means today the belief in the possibility of an innovative conservation of the rural urban landscape, never forgetting the social contexts in which this can happen, also in a modern approach to agriculture. As well as the old towns, aim of the obsession for conservation, for the agricultural landscape there is the danger of a formalistic return to a rural world. Instead, it is right to think about the agricultural memory through what Richard Ingersoll defines as "agricivism" [10], in the contemporary city context, in order to generate a new sense of identity. In this way it is a real process of urban regeneration. As a process, in the general thematic of the EXPO projects, there is the important question about what it will happen after the exhibition; it pays attention to the cycle and recycle of areas that, later time, lose their initial function. Thus there is the need to forecast their end and a new start. Even in the littler scale of the Summer School projects, temporality is a determining element for the project concept. That is understanding how the scale can also have to do with the timing program of an intervention. Indeed, working through fragments provides this vision made by successive steps. Moreover, by a pavilion thought as a bridge, the project tries to establish this double dimension, imagining a device whose primary role keeps on being an urban connection, arranging then flexible spaces towards different possible uses at a later time.



**WATER**

Notes

[1] The relationship between town and countryside is one of the issue at the centre of contemporary debate, among architecture, urbanism and landscape. See the PRIN 2009 "*Dalla campagna urbanizzata alla città in estensione: le norme compositive dell'architettura del territorio dei centri minori*", national coordinator Prof. Luigi Ramazzotti, Università degli Studi di Roma Tor Vergata.
[2] See Andrea Sciascia, "Porosità e increspature", in AA. VV., *La ricerca sui centri storici. Giuseppe Samonà e il Piano Programma per Palermo*, by Cesare Ajroldi, Edaebook, Roma 2014, pp. 57-77.
[3] Giuseppe Samonà, *La città in estensione*, Stass, Palermo 1976, p. 11.
[4] The Water Team was made up of the following students: Pierluigi Bardi, Francesca Cazzaniga, Tatiana Grigoroshenko, Marco Guidetti, Khaled Kaddouh, Zeynep Murat, Maria Shenona Rodrigues, Aigerim Saduakassova, Anna Laura Simeoni, Luca Tagliaferri.
[5] It is an increasing technology, using few meters jumps and slow flux to produce little amounts of energy. For further information see the website of European Small Hydropower Association.
[6] Giorgio Ferraresi, Marco Prusicki, "Parco Agricolo: un'ipotesi di lavoro", *Urbanistica* n° 87, december 1989, p.62.
[7] It is referring to the book by Aldo Aymonino, Valerio Paolo Mosco, *Spazi pubblici contemporanei. Architettura a volume zero*, Skira, Milano 2006, where a wide collection of contemporary cases descrive the importance to face the architectural project starting from the void among buildings in order to build the public space.
[8] Richard Ingersoll, *Sprawltown*, Meltemi, Roma 2006, p. 19.
[9] Linda Pollack, "Il paesaggio per il recupero urbano", *Lotus International*, n°128, 2006, p.33.
[10] Richard Ingersoll, *op. cit.*, p. 198-203.
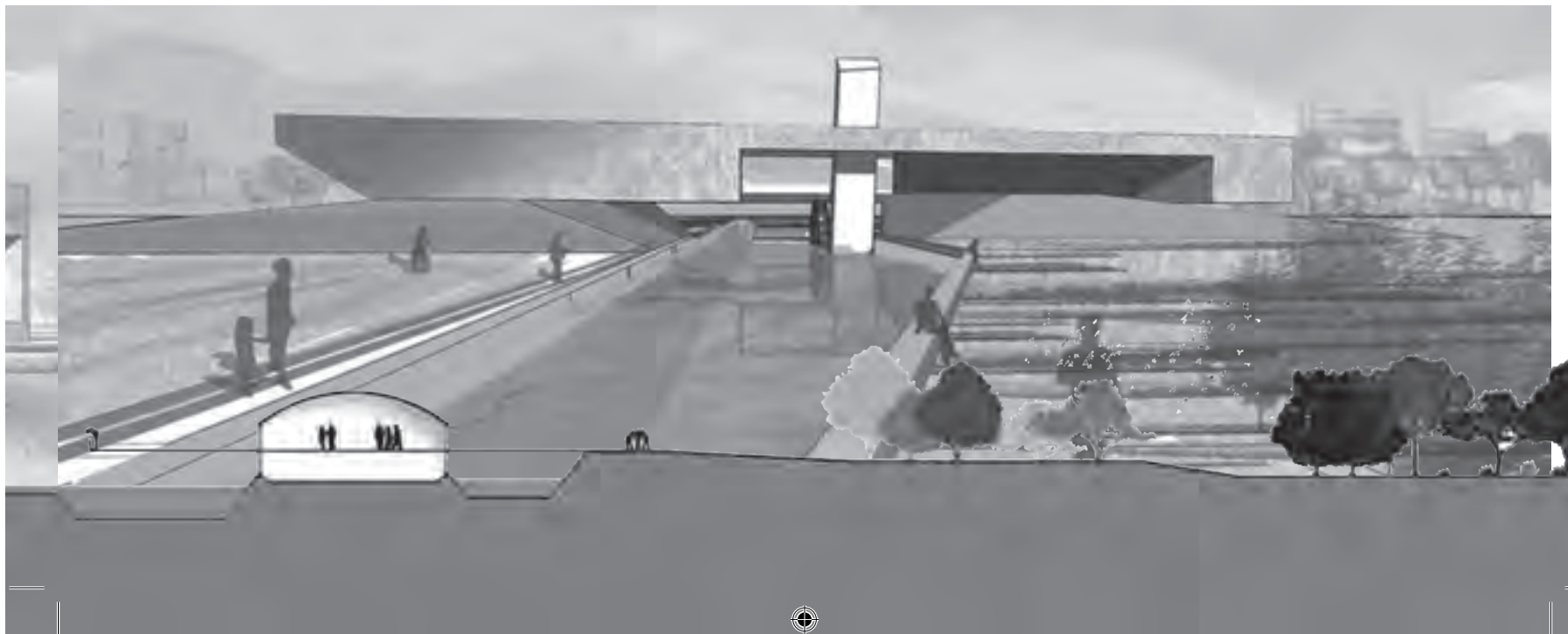
atelier 2

LAND WATER AIR

LAND

# CONTRARY MOTION
## from countryside to city, from city to countryside

*introduction by Flavia Zaffora*

STUDENTS:
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ISMAIL ELSAYED, Flavia ZAFFORA

LAND

Within the general strategy of the projects coordinated by Sandro Rolla and Marina Tornatora, the project of "Land" thematic pavilion is settled on the edge of Piacenza south expansion. The main idea is that, operating by meaningful fragments, the specific intervention is able to generate long term and wide-range transformations, overcrossing the specific area limits and having an effect on a territory scale.

It focuses on the main issue of the peri-urban space, whose ambiguity has been at the center of contemporary architectural debate. This is approached by the design of the soil, in order to tie up areas of the city and make them the enhancement key of the future urban development.

The specific area is composing with the other two, where the projects of "Air" and "Water" pavilions are developed, and it belongs to a complex design: it is the re-project of pedestrian and car paths defining the "new belt" of Piacenza; this is far beyond the roman original settlement of roman cardo and decumano (nowadays via Roma and via X Giugno) and the ancient walls, and it

diagram of main operations

00. Existing situation



01. Demolition



02. Excavation



03. Tracing



04. New volumes
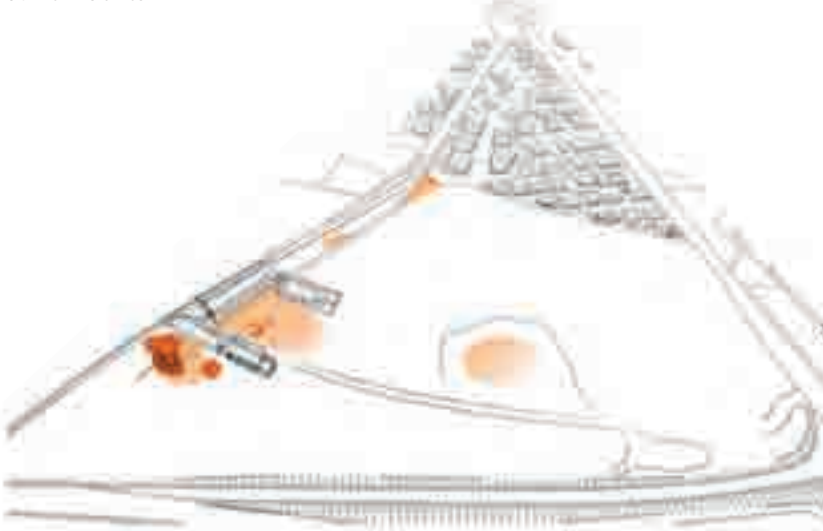
atelier 2

LAND

WATER

AIR

LAND

masterplan



**LAND**
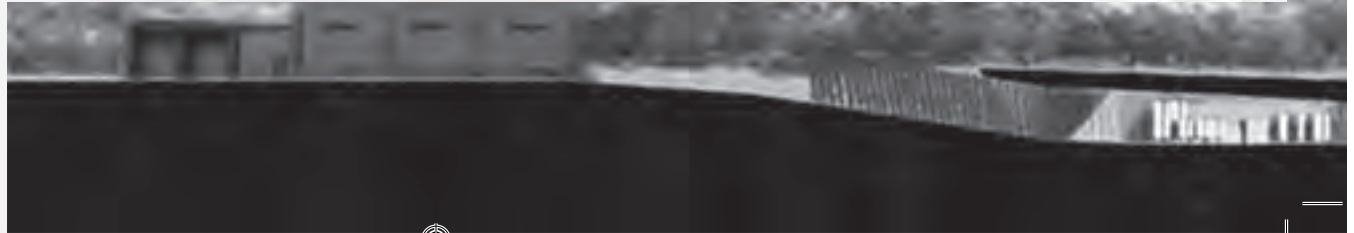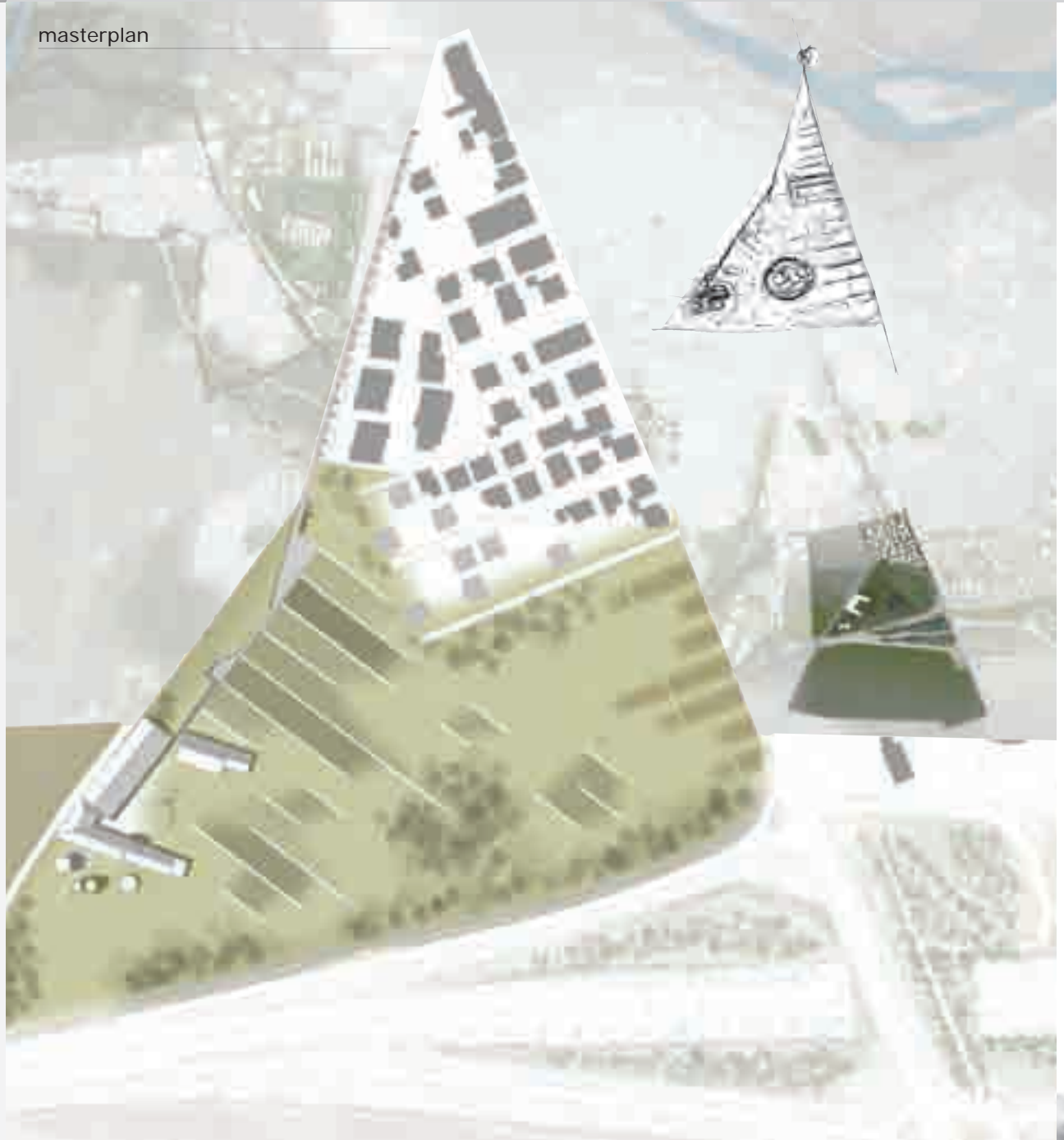
mediates between the urban areas and the agricultural countryside, extending down-south. The place is an in-between space, a fragment of rural territory, remembering memories of ancient customs, and wide sweep of plantations, and the long strip of the highway, that there it is climbing down and going underground. The horizon is the flat extension of Piacenza rural territory. The boundary is defined by a quite triangular and wide parcel, where we can find a traditional farmstead now dismantled, with its characteristic courtyard plant. We can go in through by a narrow pathway. On the border of the little built complex there are two big silos in concrete, standing like the last strongholds toward the plain. Here, the last urban fringes of Piacenza are facing with the countryside extension; it seems time has been stopped fifty years ago in this agricultural tile remained closed between the highway cut and the housing quarters.

The project [1] chooses to catch the nature of the place, both urban, because it holds the last built fringes and crossed by several infrastructural traces, and rural, as a fragment of a rural life still alive in the close proximity. It chooses to operate like a musical contrary motion, where one of the two melodic lines moves up, and the other moves down: the project defines a crossing flux attracted from the countryside and, conversely, it comes back towards the city, tracing a bike and pedestrian path; proceeding from and towards the farmstead, it excavates the ground and gets the internal courtyard from a lower level, open air. Along this strip, we can find one of the side of the farmstead: as a built preexistence, this is the sign on which we can align the main pathway. On this trace it has been designed a system of elementary gardens, where it is likely to settle an agricultural laboratory and co-working spaces

permanent system
- main path
- elementary garden
- permanent pavilion
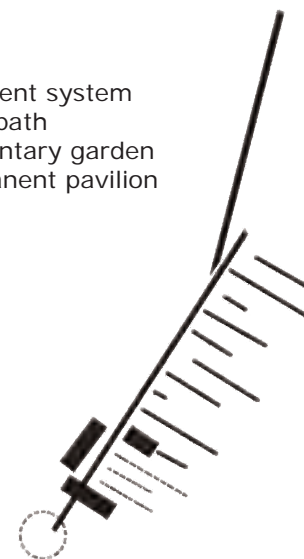
temporary system
- temporary pavilion

**LAND**

**WATER**

**AIR**
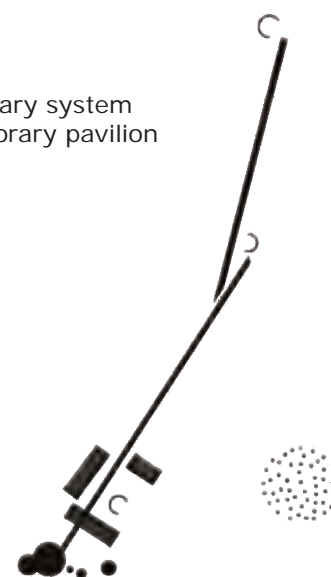
**LAND**

**atelier 2**

on the issue of the traditional and experimental agriculture. The point is a recovery of the agricultural practice in a modern and clever way to activate a process urban and social regeneration. The farmstead, recovered, can host space for exhibitions and a market of biological products. From the courtyard, which has been opened on the side towards the plain through the demolition of obsolete buildings, the pathway goes further and, underground, gets a circular space recalling the near silos shape, both open-air rooms and the stairway device. Here is the temporary pavilion, actually thought as a complex of circular volumes, partly excavated and

the path (countryside part)

**LAND**

the pavilion - the system with the silos

**atelier 2**

LAND

WATER

AIR
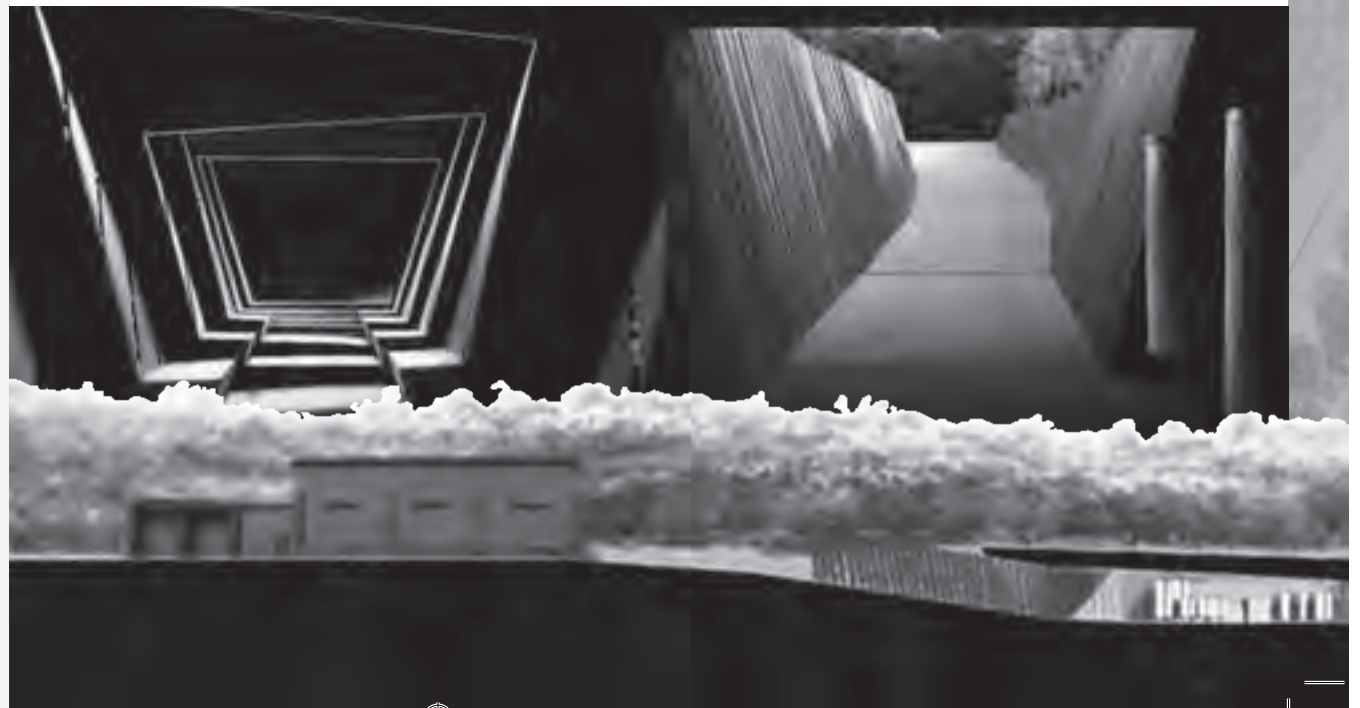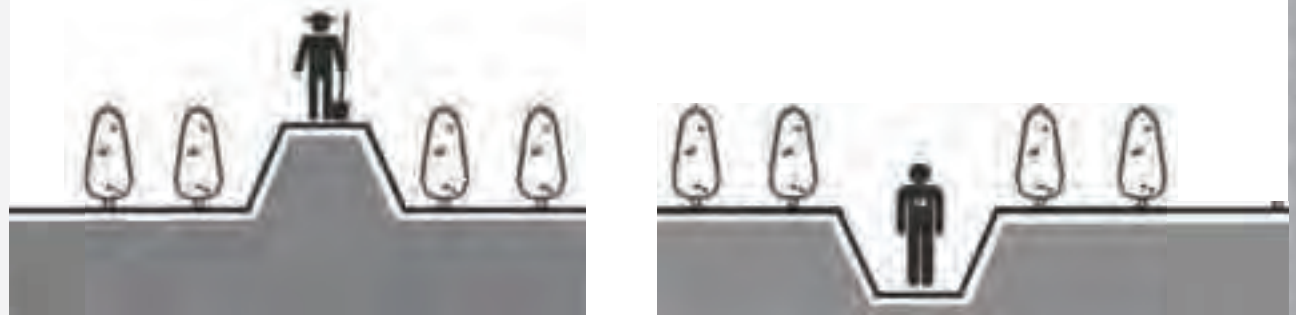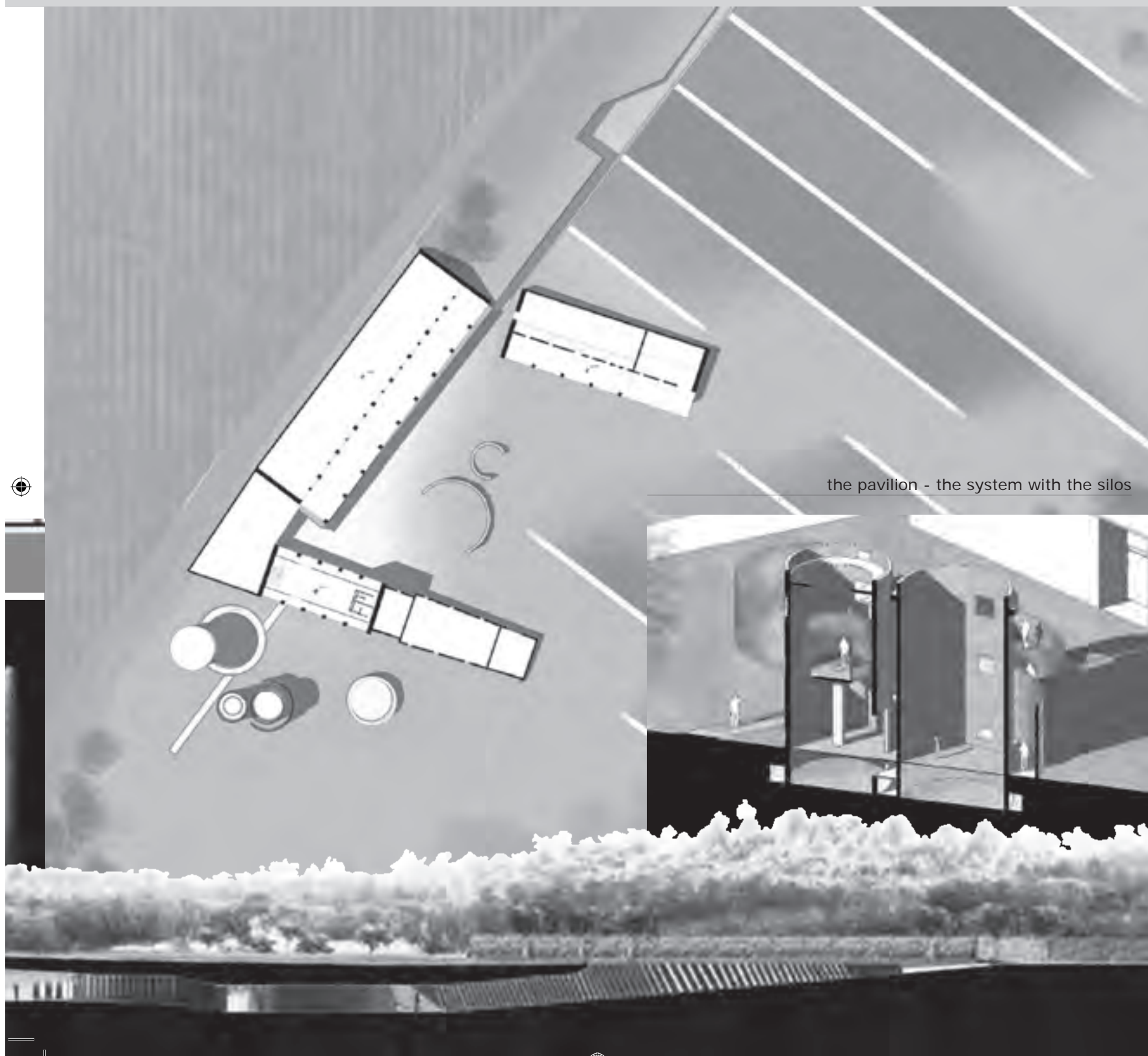
partly outside joining with the existing cylinders of silos. Therefore, as a both temporary and permanent settlement, it is recovering the silos architecture and making them two watchtowers, because they are the only vertical elements in the clear horizontality of the place. The urban regeneration process, like in the other two projects, sees a double dimensions of the space scale and the time scale. The issue of the "land", specific theme of this pavilion, makes this intervention a soil architecture, both in the EXPO 2015 point of view and relating with Piacenza agricultural tradition. For this reason, the excavating operation is the central element of this project approach, where there are little sculptural buildings just leaned upon the ground, that are some flexible spaces to be differently composed. At the same time, this approach is again related to the issue of the time of the intervention. Being aware of the temporary nature of the pavilion, the project wants to define what it will happen when the event ends, when these elements are eliminated: the excavation, as a permanent action, and the open air rooms, temporary for their shapes and the used materials, along with the social permanent practices to be activated, have as main target the recovery of a dismantled area, in order to make it again part of the development dynamics both of the town and of the countryside nearby Piacenza.

views of the pavilion

LAND

atelier 2

LAND

WATER

AIR
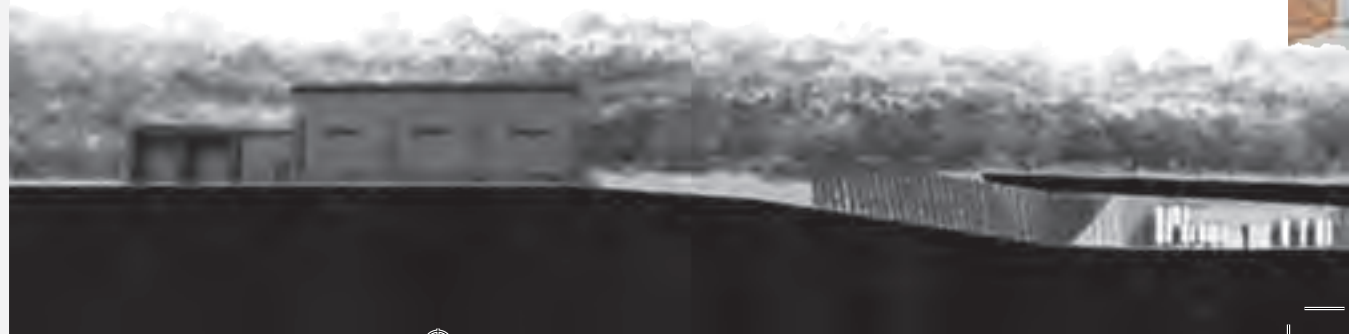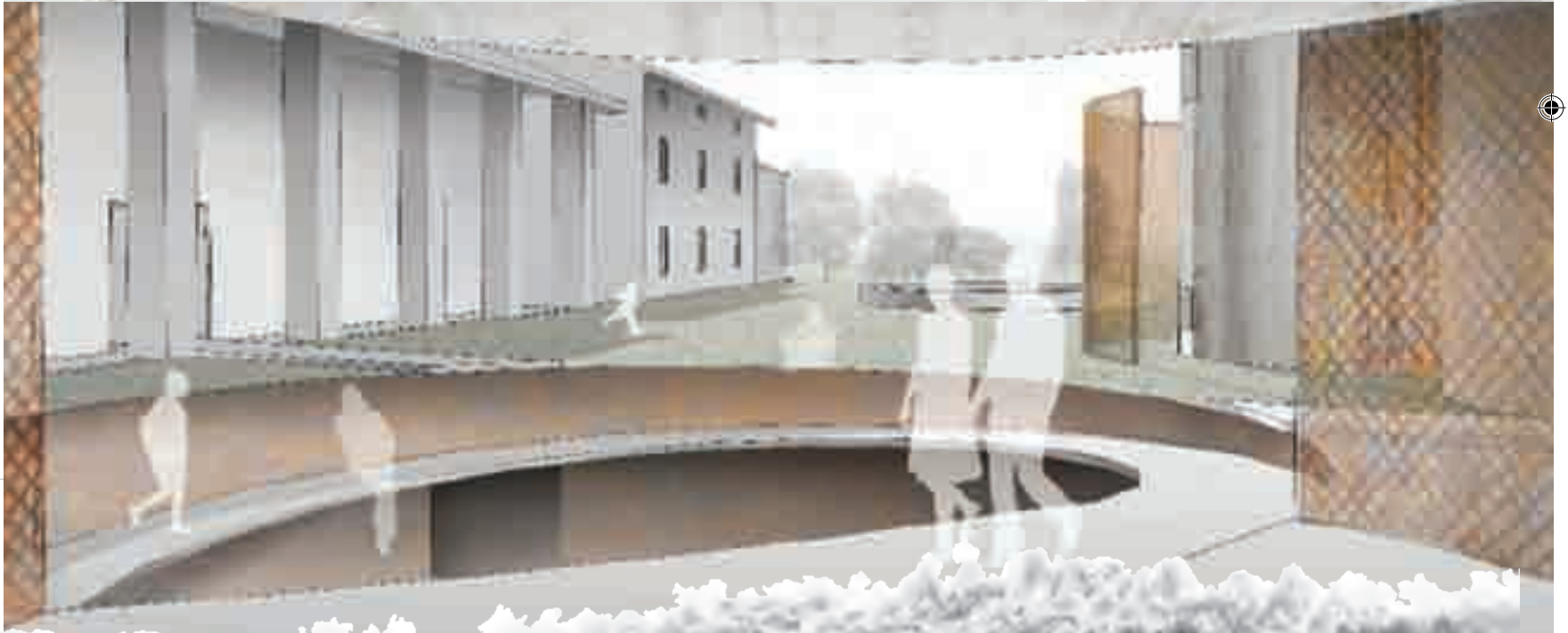
# INFRASTRUCTURES AS NEW INTERFACES[1]

*Doaa Salaheldin Ismail Elsayed*

Large infrastructures [2] is a theme perceived from entirely new perspective with relevance to the past, where territories are marked by two networks, a natural one as rivers, forests, lakes and others which could be called environmental networks, and the second is the infrastructural one for highways, railways, canals and logistic nodes, where both are facing a fracture or a separation from the landscape in our contemporary time, but these infrastructures are seriously contributing to the health of the planet, and its conservation deserves design, work of protection and connection. The Environmental and infrastructural networks both can contribute to restore the balance to the territo'y introducin' new contexts, new geography, and new landscape that play an important role in setting [3] an urban order 'or the undetermined spaces that are irremediably losing their original values. These values had been one of the recent interests in landscape promoted by Charles Waldheim and introduced in terms like Infrastructural landscape where he mentioned that landscape is being shaped by infrastructure, performing a framework for contemporary city making, representation and construction [4]. Observing landscape now had to

THE FIVE AREAS



the figure shows the selected areas of the architectural scale of the projects and how they are connected through the infrastructure of the irrigation canal and the highway

PROJECT AREAS

**atelier 2**

**LAND WATER AIR**

combine different perspectives related to urban planning, architecture, ecology, and sociology, approaching it not only within the concrete experience of places but also as an evolutionary processes of nature. Now the forms of cities undergo rapid mutations which lead to the modifications of space and the generation of new physical and social structures that create new signs drawing the features of the city [5], transforming the traditional concept of infrastructures from being a closed and a hidden system towards a generative landscape element transforming the city social live.

From the previous introduction the article is introducing infrastructure as a natural interface redefining boarders transforming them into surfaces of interaction and cohesion [6] where the article is related to the work achieved by students in the 5th edition of Piacenza International summer school titled ''open city from landscape to exterior design'' - their work was suggesting a landscaping proposal to the peripheries of Piacenza, along the highway, beginning with the wet lands of the Trebbia river and ending by via E. Parmense, connecting the three main working areas of the architectural scale including the old Caserma, the abandoned industrial factory and agricultural silos through the highway surrounding Piacenza and the irrigation canal connected to the Trebbia and responsible for irrigating the expanded agricultural lands beyond the infrastructure. The main aim was transforming the infrastructure into a vibrant connecting tool [7] or an interface performing a common medium between different systems of the countryside and the city urban life adhering these fragmented places and reinserting them into the dynamics of a vital process of landscape, observing their potentials and overcoming their marginalisation and fragmentation stimulating new forms of interaction with the surroundings where the quality of the urban terrain could be grasped as a coherent whole connecting physical and social structure of urban reality. The proposal worked on extending the rural nature of the agricultural lands within the urbanised city of Piacenza, this cohesion is taking place within the existing infrastructures that plays

GREEN NETWORK

the role of a boarder or a limit separating different lives and natures, adding a new layer over the stratifications of the historical city. The main challenges were how to transform the infrastructure into a catalyst achieving contemporary urban mutations, and how it could become an interface where different mediums, lives and natures meet, interact and transform into a common surface enabling diversity, flexibility, adaptability and connectivity, opening up opportunities to perceive the capacity of hybridisation that infrastructures acquires.

These set of goals had been enhancing the evolution of a second nature [8] as a strategy for landscape urbanism, which had been mentioned by Cicero in the book titled "The Nature of the Gods'',

''*we sow cereals and plant trees: we irrigate our lands to fertilise them. we fortify river-banks and straighten or divert the courses of rivers. in short, by the work of our hands we strive to create a sort of second nature within the world of nature*''

Cicero's idea of second nature encompasses infrastructure, agriculture, and the landscapes [9] incidental to their creation where the first nature or wilderness is perceived by Cicero to be a realm of the god, but it is also the

the figure shows the concept of the proposal in integrating the productive nature of the countryside towards the city centre.



COUNTRYSIDE PATH

**atelier 2**

**LAND WATER AIR**

raw material and context for second nature, where second nature identification is encompassing the cultural landscape that underlines the nature we shape through the activity of civilisation, and includes every thing outside of wilderness. The concept of infrastructural landscape as a new interface within the proposal is framing the relation adhering the recycled abandoned areas, but underlining that without the infrastructure to support it, will cause that the learned behaviours and designed culture will quickly fade and lose the values it had achieved. The Designed interface or the second nature is promoting vibrant activities enhancing hybridisation to the infrastructure [10] which is more about culture than engineering, where its crucial to answer how can the city urbanism improves nature? and how it could answer the environmental conditions faced by our contemporary cities?, out of these questions environmentally modified urbanism has emerged focusing on multi functionality of the urban infrastructure, more vegetal than architectonic, more infrastructural than enclosed, promoting infrastructure as a medium of design informing both landscape and urbanism that ecological benefits such as habitat creation, urban agriculture, waste water management, phytoremediation and others [11] should be factors contributing to the development of the project rather than being its consequences as mentioned by Charles Waldheim. Within this context the students work had been ecologically oriented through their design approach aiming at proposing different interpretation for the water canal systems in Piacenza, resembled in the existing irrigation canal extending all along the peripheries of the city and reaching the Trebbia valley which is considered a natural habitat by itself with its unique trees and vegetations in addition to the various species of birds existing along the valley. The design was aiming at extending the ecological existence from the Trebbia towards the canal which has the potentials to play a broader role in the transformation of the public spaces rather than being a static and silent element in the landscape, instead it could become a vibrant ecological spine which produces

[12] new forms of habitation created in order to sustain, nourish the ecological democracy, where wild life survivals [13] depends on connectedness of food, water, cover migration, reproduction of species, that are interrupted through typical urbanisation, and in order to recreate them again, city design should enhance the continuity of the ecological corridors which are essential for species survival. The proposal is introducing a way to manage the urban waters through tools used to communicate with people, where the design is aiming at applying a filtration water system, through designing a sequence of wetlands that purify the canal's water and act as phytoremediations in order to be used for domestic uses and activities like swimming pools, and residential water demands serving the city urban life, where wetlands had been generated through series of expansions and enlargements that took place along the canal, embodied in designing rain water gardens, ponds, lakes, beaches and swimming pools that plays an important role in the hybridisation of the eco-social life through different uses for the urban waters enabling more cultural and leisure activities within the peripheral area. In addition, the proposal aimed at evolving a cultural approach to the

GREEN AREAS



the figure shows the surrounding urban greens around the canal and the second figure shows the residual areas in contact with the urban green

RESIDUAL AREAS

**atelier 2**

**LAND WATER AIR**

canal through enhancing and reviving the agricultural tourism through the creation of small ports as part of the designed enlargements of the canal, allowing navigation activities with small boats that opens up opportunities for the visitors to understand the agricultural and irrigation processes, with the assistance of the native farmers and owners, creating an essential shift in our dwelling mindsets, achieving ecological democracy which improves not only the urban ecology but the capacity of the community to work together which transforms the canal into a generator of knowledge and culture and enhancing the area of a new urban economy evolving from having a new vision perceiving the regeneration of the urban waters [14].

The transformation process is extended from the urban water towards the urban green where designing the second nature is taking two pathways integrated together, where the first is related to enhancing and valorising the existing urban gardens along the peripheral belt towards ecological orientation connected through the irrigation canal including the valorisation of the wild habitat in big urban parks like Parco di Galliana and Parco di Montecucco through enabling the growth of more native vegetations and designing wetlands that could be a catalyst stimulating biodiversity and offer a hybridised spaces

all the layers composing the proposal and their description

for people, in addition to its participation in extending the wild nature from the Trebbia Valley towards the peripheries and enhancing the educational possibilities for various ecological cultures concerning plants, animals and ecosystem protection tools, besides exploring the possibility of enabling and orienting the small parks, community gardens and the inner and external courtyards inside the city towards the productive behaviour through enhancing urban agriculture activities through cultivating herbs, flowers and vegetables and fruits that are not cultivated within the surrounded agricultural land, [15] encouraging teenager volunteers to participate in the agricultural activities through designing youth garden markets, and the same with children gardens. Restoring dead earth towards productive agricultural land is offering several opportunities within new urban activities concerning of food production and marketing, contributing in the food chain structure of the ecosystem, promoting more porosity through parks and green corridors.

On the other hand, the second path is focussing on transit places that had been produced as an outcome of the continuous changing boundaries [16] that have not been built according to pre-established designs but are bound up with built contexts, spaces in which various realities can coexist, these places are the targets of contemporary landscape design, and reinserting them into the dynamics of a vital process depends on observing them from the new point of view as spaces of potentials, which challenges the quality of landscape that enables the urban terrain to connect both the physical and social structure of urban reality [17]. This spaces had been one of the interests for the Spanish architect Ignasi de Sola Morales , in his 1995 essay which has defined the term terrain vague as empty, abandoned space in which a series of occurrences have taken place", first the concept of terrain as opposed to the  concept of land is more expansive with more direct ties to urbanity. on the other hand Vague, has ties to a range of ideas related to instability, the sense of indeterminate, imprecise, and uncertain thus the dual concepts are the key of understanding the Terrain Vague, which are as sola morales mentioned  " spaces as internal to the city yet external to its every day use, in apparently forgotten places, the memory of the past seems to re-dominante over the present" . Terrain Vague requires a change in attitude, approach, method and design process answering how can architecture and urbanism act in it without becoming an aggressive instrument of power allowing the continuity of the flow of energy established by passing of time and the loss of limits.

**atelier 2**

**LAND   WATER   AIR**

The proposal approached these places with two strategies the first is related to the abandoned structures and industrial areas through architectural interventions adopting the theme of Tactical Urbanism [18] that had been defined "as small-scale, short-term interventions meant to inspire long-term change'', which is an approach that is also related to [19] Vittorio Grigotti's ideas about recycling backed by Bernardo Secchi which ''doesn't refuse the past , but recognises its critical and regenerating nature, a sort of homeopathic form of modernity capable of absorbing the past, the context, the pre-existing identities without imitating them and without letting them overcome it''. On the other hand the proposal offers opportunities for the evolution of a network for places left for the evolution of spontaneous nature as part of a transformation strategy concerning the terrain vague, opening up chances for the development of indigenous plants that enhances the wild life with different birds and animals spices, proposing a different approach, unplanned, unconstrained and self-generated, [20] where landscape is never static, it is affected by seasons and is constantly being modified over time, growing, maturing, regenerating and enabling natural mutations without the interference of man.

In order to enable all the previous Landscapes to co-exist and integrate with each other performing this diversity of places, habitats and activities, slow mobility network is essential to take place within the landscape design [21] in order to perform efficiency and equilibrium to the area and the city and helps in measuring the space and construct the meaning and quality of the landscape, bringing order and promoting the porosity designed through variety of spaces. The slow mobility infrastructures are assigned to ecological corridors to connect between large parks, wild habitats, beaches, urban farms and others proposed actives, where the concept of walkability may restore the sense of distance and time to the community in order to listen and learn from the story being told by the city and the landscape. The proposed pedestrian and cycling path will be extended from the Trebbia wetlands towards Via E. Parmense and directly connected to

the existing cycling and pedestrian network in the city centre, which increases the cohesion between the urban centre and the country side, through densifying dispersion, and opening up new portals within the dense city.

As a conclusion [22] infrastructures are elements inspiring planners, landscapers and urban designers about the importance of diversification as a general principle generating the city making, where now cities and infrastructures became one and the same as Infrastructure informs how the city could be organised and built, through being a connective tissue that brings together different elements, for more cohesion and integration.  where the proposal was investigating possibilities for transforming this infrastructure along the peripheral area of Piacenza into an interface enabling different systems to meet, as an attempt to trigger the question of what traces we would leave behind as means of resolving the problems of the city, and what support we could be able to construct for its development and maintenance?

**Notes**
[1] This article is related to the student's work in the 5th edition of Piacenza International summer school open city from landscape to exterior design promoted by Politecnico di Milano school of architecture and society- Piacenza Campus , took place from 8th to 26th September 2014.
This research has information included in the author's PHD thesis titled "Emergency architecture: reclamation and regeneration of damaged urban fabric, methodologies and design'', funded by the European Social fund, and Emilia Romagna region.
[2] Ecologics, progetto ed ecologia, design and ecology, PPC piano progetto fitta, directed by Rosario Pavia.
[3] nfrastructure landscape The infrastructure research initiative at SWA Case studies by SWA Ying-yu hung, gerdo aquino, charles waldeim, julia czerniak, adriaan geuze and matthew skjonsberg, alexander robinson.
[4] Paola Cannavo, A_tra_ verso Inseguire la trasformazione Pursuing change, Alberto clement "a particular way of observing the landscape.

**atelier 2**

LAND WATER AIR

[5] Infrastructure landscape, systems of contingency, flexibility, and adaptability, ying-yu hung, The infrastructure research initiative at SWA Case studies by SWA Ying-yu hung, gerdo aquino, charles waldeim, julia czerniak, adriaan geuze and matthew skjonsberg, alexander robinson.

[6] http://dictionary.reference.com/browse/interface

[7] Paola cannavo, A_tra_ verso Inseguire la trasformazione Pursuing change, Alberto clement "a particular way of observing the landscape.

[8] Infrastructure landscape, second nature: new territories for the exiled, The infrastructure research initiative at SWA Case studies.

[9] Infrastructure landscape, second nature: new territories for the exiled, The infrastructure research initiative at SWA Case studies.

[10] Infrastructure landscape The infrastructure research initiative at SWA Case studies by SWA Ying-yu hung, gerdo aquino, charles waldeim, julia czerniak, adriaan geuze and matthew skjonsberg, alexander robinson. Birkhauser GMBH, 2011.

[11] Paola cannavo, A_tra_ verso Inseguire la trasformazione Pursuing change, Alberto clement "a particular way of observing the landscape.

[12] Design for Ecological Democracy, Randolph T. Hester.

[13] Design for Ecological Democracy, Randolph T. Hester.

[14] Design for Ecological Democracy, Randolph T. Hester, the MIT press cambridge, massachusetts, London, England.

[15] Design for Ecological Democracy, Randolph T. Hester, the MIT press cambridge, massachusetts, London, England.

[16] Paola cannavo, A_tra_ verso Inseguire la trasformazione Pursuing change, Alberto clement "a particular way of observing the landscape.

[17] Recycling Common Ground "esperienze di riciclo architettonico per la rigenerazione urbana , a cura di claudio lamanna",  Sengul oymen gur " terrain vague".

[18] The planners guide to tactical Urbanism, Laura Pfeifer, Montereal, Canada, 2013.

[19] Recycling Common Ground "esperienze di riciclo architettonico per la rigenerazione urbana , a cura di claudio lamanna",  Pippo ciorra unbuilding architecture.

[20] Paola cannavo, A_tra_ verso Inseguire la trasformazione Pursuing change, Alberto clement "a particular way of observing the landscape.

[21] Ecologics, progetto ed ecologia, design and ecology, PPC piano progetto fitta, directed by Rosario Pavia.

[22] Design for Ecological Democracy, Randolph T. Hester, the MIT press cambridge, massachusetts, London, England.

the residual areas around the canal and its transformation and the urban agricultural activities inside the city.



the expansions in the canal and the generated wetlands and the ecological parks elaborated in the proposal



different sections through the masterplan with the hybridization of the ecological activities

atelier 3

AIR  WATER  LAND





5_Area Militare
Arsenale, Ex Ospedale
Vallo delle Mura
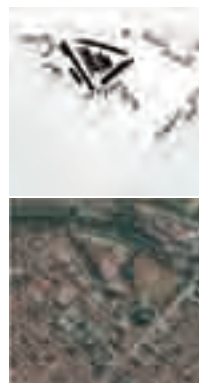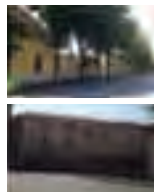
area parzialmente attiva

7_Aree Militari
Laboratorio Pontieri

area parzialmente attiva
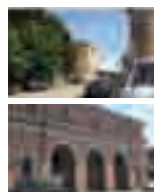
8_Convento

area parzialmente attiva
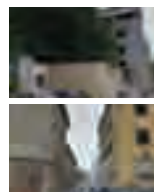
## ATELIER 3

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**AIR**
EX BENEDETTINE
MONASTERY

INHABITED INTERSPACES



**WATER**
EX MILITARY AREA
GENIO PONTIERI

THE EXPERIENCE
OF INCOMPLETENESS



**LAND**
EX MILITARY AREA
ARSENALE

OVER TURNING THE SOIL

atelier 3

LAND    WATER    AIR

# THE LABYRINTH AND TABULA

**Architecture as a story**
**interaction and description of the areas in the project**

*Cecilia Anselmi*



Tabula as New Map of Piacenza

Tensions
Densities
Nodes
Interferences
Connections
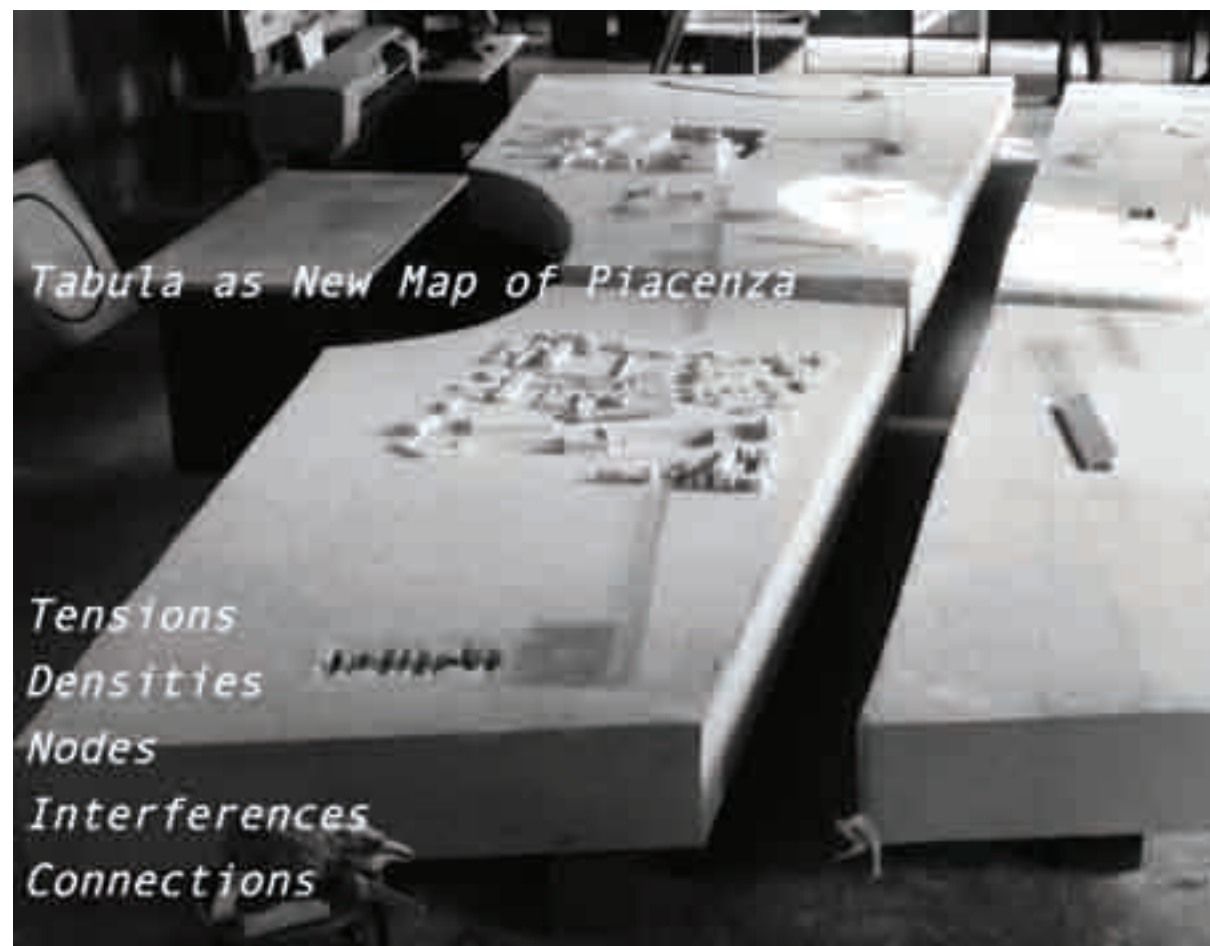
**METHODOLOGIES**
**AND STRATEGIES**

Within the realm of Summer School this year, the title was "Architecture for a Creative City-Piacenza towards Expo", laboratory/section 3, coordinated by myself together with Juan Carlos Dall'Asta Gutierrez, had as its objective of study the themes proposed by the general WS program studied on different scales of intervention for project design (Landscape, Urban Space, Architectural design), having as a case study the new use of certain empty areas, within the historical center, made up of abandoned buildings and sites. In order to create a connection with the questions actually present in the urban and architectural debate, the 2014 edition of the OC Summer School has developed a program that, starting from urban creativity, resulted up to touching the 2015 Milan Expo theme. The title "Feed the planet, energy for life" is an untouchable reference, that assumes architectural and urban project design as always more connected to energy problems, consumption and sustainability in a lateral sense.

Water, Air, Earth are the elements and three key words that are important starting points in the creative process, the focus that took shape for the pavilion projects to develop during the workshop. Each of the 3 groups of students belonging to Laboratory 3 guided by professors and an international team of tutors has been call to work on a pavilion project thought to be realized in a specific area of Piacenza during the Expo. Each project, verged based on the guidelines centered on three elements "water, earth, air" have had as a case study the resolution of certain areas that are particularly fragile, abandoned and with undefined identities, with the end result of stimulating a gradual process of revitalization triggering over time in the immediate urban context. The approach refers to a concept of "Tactical city" that provides for regeneration given for a gradual process of reverberation of transformative actions with a more consistent nature as in the case of the Expo pavilions or rather having contained dimensions, acupunctural, tactical, needed for micro insertions within the existent texture in need of being redefined, as in the case of the 12 elementary gardens.
Both the projects of the three pavilions as well as the relevant Elementary Gardens (4 for each group) to place with the urban context, gave way therefore from themes to decline in different contexts and conditions. In this manner, the design project exercise never forgets the relationships between the architectural, urban and landscape level, which summarized, constitutes the project itself, put into play a vast complexity of our disciplinary camp.
In general the workshop expected with the Earth theme to deal with, through the project

## atelier 3
### LAND WATER AIR

## METHODOLOGIES AND STRATEGIES

design of a new pavilion, the connection to activities and new functions to insert in the context of a more important relation with the ground and earth, both internally to the populated urban texture or the industrial urban type- like a city- both in natural and agricultural environments.
With the Water theme Group 3 investigated the relationship with the river, a topical element in the territorial
morphology in Piacenza, but also with the channels that spread out and structure the agricultural camps in the neighborhoods. And finally with the Air theme the group investigates the ties with renewable resources, as well as the media oriented to research and development of sustainable energy.

Group 3's "Earth" Pavilion is extracted randomly to be connected within the huge area where today we find a parking lot close to the Arsenal in disuse corresponding to the tract on the south west of the antique walls in the direction of Pubblico Passeggio. The project in this case works on the excavating scheme, on the variation of section lines on the ground, the incision and extrusion of new volumes through an act of necessary new reconditioning and remeasurement of this vast undefined space. In any case the area connotes, in certain points, to have defined characterized boundaries by the significant presence of the enclosure of the dismissed arsenal and ancient wall with bastions, which is testimony of the antique defensive enclosure of the city to be included in the proposal.

Group 3's "Water" Pavilion is placed north, near Piazzale Milano, in the immediate vicinity of Farnese Palace and it will be developed completely below its quota without emersions on the outside, taking advantage of the existent invasion of roughly 6/7 meters below the level of the Palace itself. The pavilion in the project is thought as an hypogeum system and it absorbs to the "reflex" theme proposing a large basin of water contained above the covering. It is an ample horizontal surface that mirrors itself whilst facing the river to give an unfinished view of Farnese Palace. By section the morphology of the ground is redesigned and redefined

12 Elemental gardens' abacus board

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**LAND WATER AIR**

**METHODOLOGIES AND STRATEGIES**

towards the palace and the main  infrastructure tangent to the system, Risorgimento street, giving way to a public garden to be inducted in the area historically occupied by a large dock. The artificial river, connected to the Po through a channel that today is underground, was realized in the XVI century for the construction of the Palace. Furthermore the area under investigation was totally dried out and in recent centuries was occupied by a stadium for track and field.

Group 3's Air Pavilion won an award as "Best Project" in the 2014 edition of the Summer School. Its collocation was chosen, in the northeast area vicinity of the station square, within the area, empty and abandoned, existent between diverse buildings in disuse close to Government Prosecution offices in Piacenza. Here we can find an ex-mill and military buildings no longer in use.
The Air Pavilion project elaborates the concept of lightness proposing a framework structure that is three-dimensional, reminding us of the "ville spatiale"" by Yona Friedman. The whole of this structural system and its fragmented volumes that rely, is partially suspended between the existing buildings inside which it triggers and fluctuates above a large square that is covered. There we can find different collocations for activities both with a permanent and temporary character.

**Operational Response**
The work carried out had congruent objectives, directed to a strict coherence with the general theme proposed, based on the architectural-urban-environmental integrated concept that is interactive and interscalar. Behind our coordination the work done by students in this section (divided into three groups) was carried out in progressive steps on the three week duration within the whole WS and respectively oriented to the elaboration of:
A/ First week/ Identification of a huge one strategy and concept of project that places a urban scale system of the projects for the 3 pavilions and the Elemental Garden within the single areas, later architecturally

defined by each group within the laboratory;

B/ Second Week/ Specific intervention projects (corresponding to single cases: public spaces, relation spaces, areas for urban communication and representation), adequately defined in the space characteristics required; Each group had elaborated their own project and functional program concept to a larger detailed scale, with a master plan on a scale of 1:500, territorial sections and detail, and deepening strips up to 200 for the areas of study, circumscribing to specific areas for intervention.

C/ Third Week/ Projects for characteristic architectural components, in depth for various establishing elements (base, complementary and accessory) on the level of details and constructive specifics capable of implementing quality and values of the space itself. Each group studied with designs and models on different scales even the architectural detail (1:200, 1:100) for one or more parts within the focus area of study.

**The Labyrinth and the Tabula**

Even this year the whole Laboratory has seen the participation of students, with the guidance of coordinators and tutor, in the project design and execution of setup of "Timescape", title that at the end gave the name to the entire atelier. It gave form to the collective mounting project, designed and realized during the three weeks of the workshop, to render possible both the illustration as well as the discussion of the projects during the final review, and to the teachers and jury to move around freely within the classroom for a more direct and immersive consultation.

The exposition of the works consisted in the occupation of the pavilion where the workshop for our laboratory was held, with a dual system of elements. Surpassing the entrance to the first part of the room, welcomed the visitor to the "Labyrinth" of square tables of 1 meter by 1 meter, suspended on the structural truss of the covering. On them pictures were reproduced of the areas and the micro stories were intercepted wanting to highlight with reference to the work "Once" by Wim Wenders [1]. Alternatively and perpendicularly to these, hanging from the ceiling, other identical slabs had prints of certain phrases and quotations taken with reference to the general approach at the base that gave way to the project theme dealt with.

The Labyrinth system, made up of these suspended slabs, acted as a prelude and entrance to the next environment, the main one, occupied by the macro model of the city and the project proposed by the laboratory. The "Tabula", figuring a portion of the city of Piacenza

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## LAND WATER AIR

## METHODOLOGIES AND STRATEGIES

involved in the three projects, have the palimpsest written on them. A stratified writing made of materials, signs, sequences and different levels placed on top of each other and crossed by the city, project area and projects themselves. On them, models in plaster were placed, or rather engraved on a deeper scale (1:500) for all three pavilions. As well the Tabula, in correspondence to the areas interested by the plastics of the pavilions, became multimedia support for projections through a video mapping carried out from above with the use of projectors positioned on roof beams. In this way the video made directly in correspondence to the project areas, are incremented by the level of complexity of the information to direct regarding the projects themselves. The setup established in this manner is an example for us another time the will to "occupy" the work space in order to describe more efficiently the whole of the three projects in a single macro concept plan, declaring at the same time the necessity to rediscover a "doing experience" with a conception of Laboratory as a creative factory through which we can learn by "giving substance the think we hoped".

**Notes**
[1] Wim Wenders, "*Once*", Ed. Distributed Art Pub Inc , 2010; "Una volta", edizioni Socrates, 1993. As demonstrated in "*TIMESCAPE atelier, New strategies and tactics for urban transformation through Expo 2015*", in this same publication, this work of Wenders has been an important reference for the storytelling of the overall work of the laboratory regarding the approach to the issue and the investigation of the areas as necessary prelude to the projects.

Tabula working progress
Tabula, video mapping
Exposition and dicussions of the projects during the third critic

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# INHABITATED INTERSPACES

*introduction by Francesco Tessaro*

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**AIR**
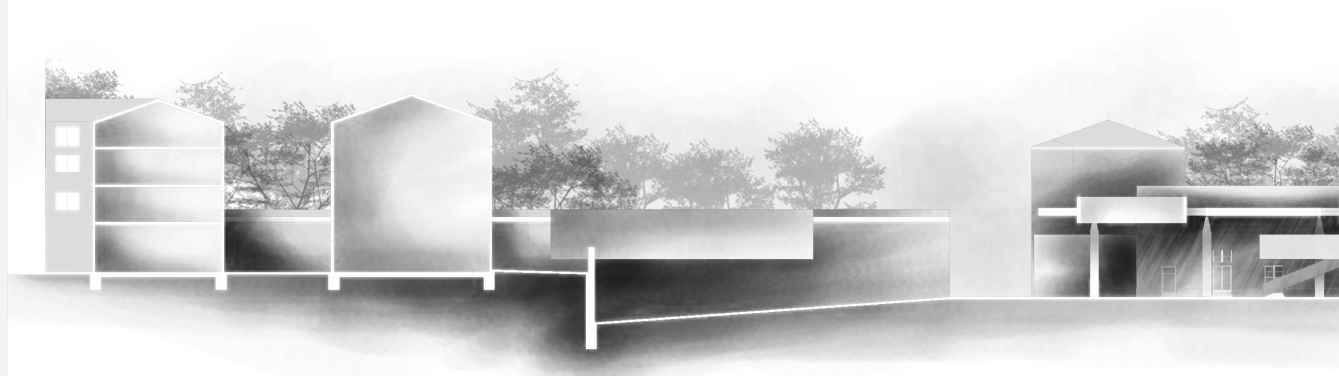
*"I will devote my first lecture to the opposition between lightness and weight, and will uphold the values of lightness. […] My working method has more often than not involved the subtraction of weight. I have tried to remove weight, sometimes from people, sometimes from heavenly bodies, sometimes from cities; above all I have tried to remove weight from the structure of stories and from language."* [1]
Italo Calvino

The building site is located at the limit of the city centre of Piacenza, at the border of a structured urban implantation, where the Roman urban tissue begins to crumble, clearing space for the following city's expansions. It is a fragile place, broken between two different historical layers and for this reason not having a defined identity.
This area was originally composed by two square blocks, subsequently linked, maybe because of functional reasons, by a stone path that crosses the space in the longitudinal way. Nowadays it becomes a gothic plot hosting an abandoned manufacturing factory: there is a

process of transformation: from the city to the object
process of transformation: from the object to the city

Process of composition of the pavilion. The frames, overlapping on different levels, produce an operation of subtraction of the material of the plan and create a vertical tension in the project.
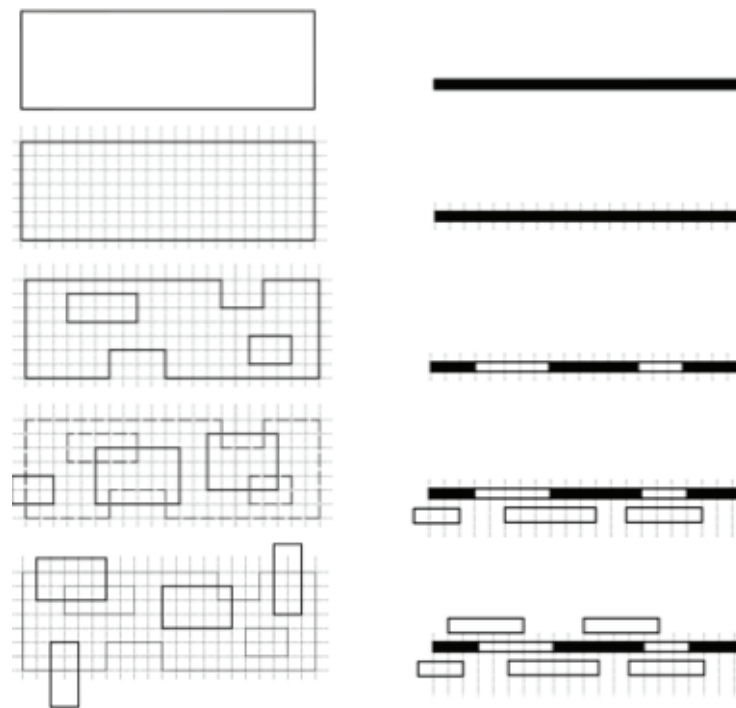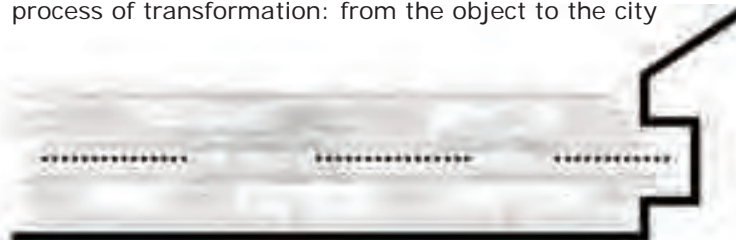
**atelier 3**

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curtain of two storey buildings along one of the longest sides, a high building on the other, a wall that closes the third side. The site is configured as a blind street, a space denied to people: it is a secret garden, where nature has overwhelmed the ruins. This place expresses a lack, a gap between a missing perception and an actual one that causes a source of pleasure in the visitor, an experience of *pure time*. [2]

The project therefore is a modification of a space through the acknowledgement of its features and their transformation in a new form of quality.

Its aim can be read in the structure of the place: the longitudinal plot is divided in two areas by the ideal line of the pre-existing Roman street: the first part close to the entrance hosts the architectonic object, the second one is defined as a garden.

The topic of the pavilion is the natural element of air.

The tool of the section becomes the design principle of the project: maintaining the horizontal circulation system with only an access to the area, the project purpose is a reinterpretation of the place in a vertical way. The architecture is constituted basically by two main elements: an horizontal plan situated eight meters high, and a series of rectangular clusters overlapping on different levels: some of them above the plan, some under it, some others intersecting it. This operation of subtraction results in an effect of dematerialization of the architecture. This concept is underlined by the fact that the plan's structure is bore by exile pillars and made by beams, that allow the light to pass through on the other.

Two architectonic sculptures placed at the opposite sides of the plot remember the existence of the old pedestrian street and give a direction of travel to the visitors

The clusters frame the sky or parts of the place that usually we don't see, suggesting a different experience of the space to the visitor. They become the relation element between the pavilion and the
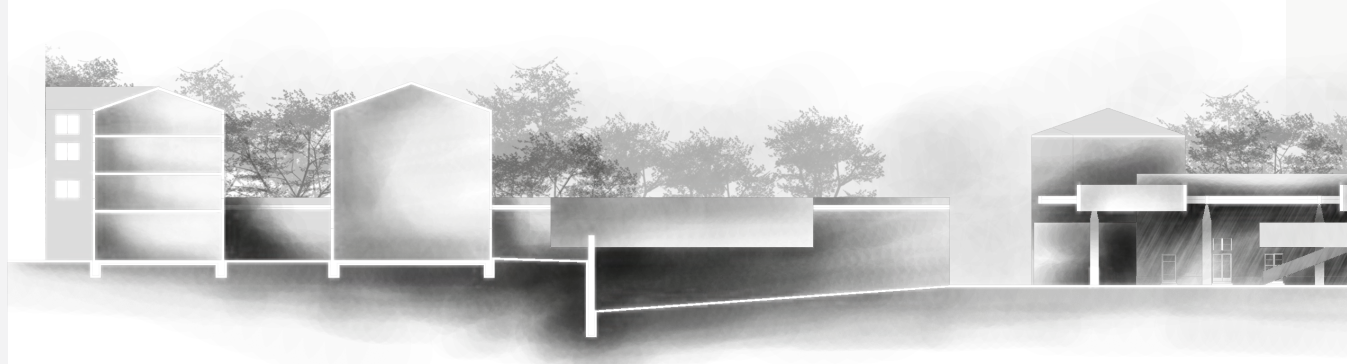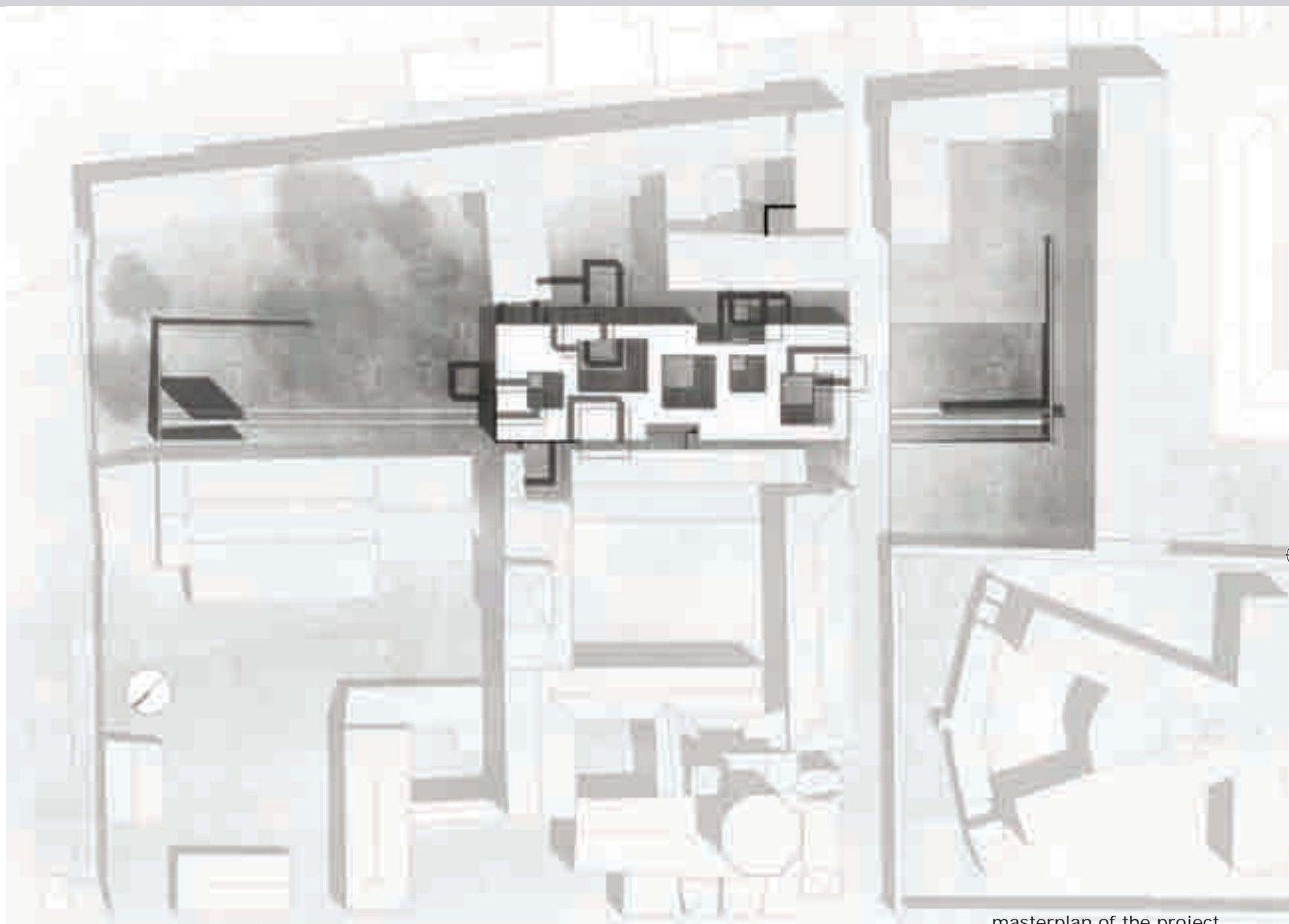
masterplan of the project

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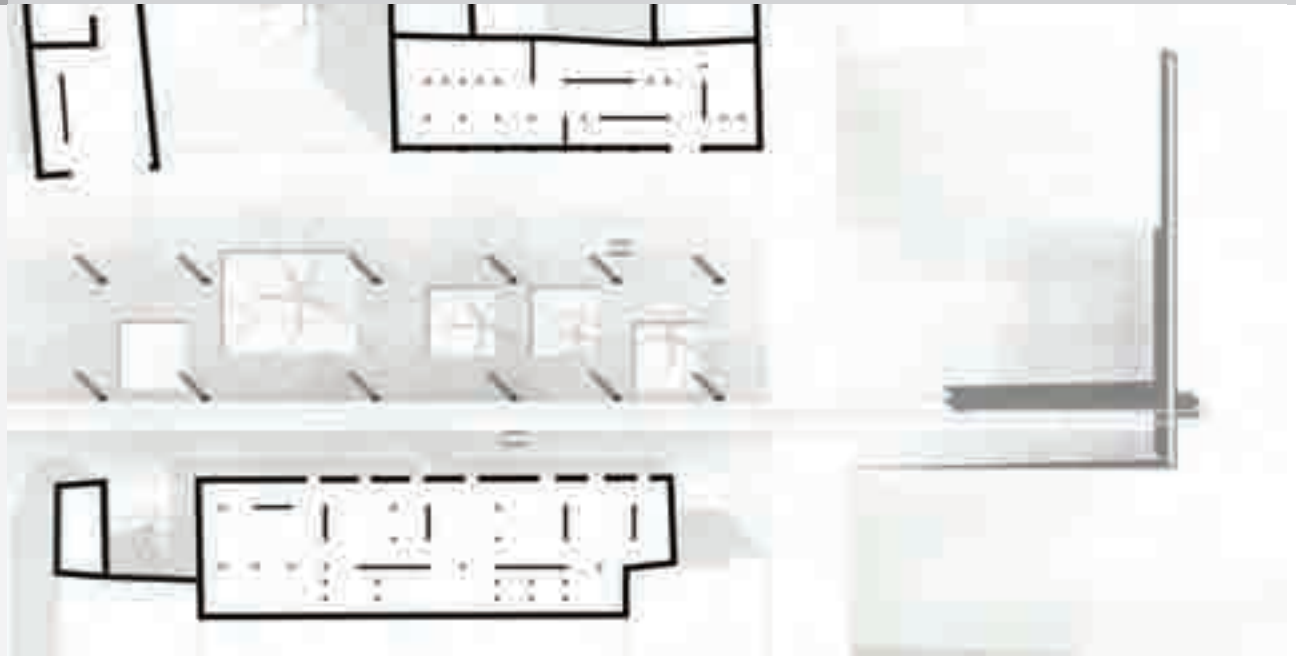
ground floor plan

existing context: englobing trees, capturing views or intersecting buildings, they rehabilitate an abandoned place giving it a new meaning.

While these ones mean to give a vertical reading of the space, the lift up new soil aims a dialogue with the context in a horizontal way.

The project accepts the temporal dimension of architecture: it recognizes the inevitable process of modification through time by changes of the contextual order.

The designing intention is to work between time and space: a new layer is inserted in the city, it configures as a new stratification on the urban structure, it produces a system of new interaction with the existent.

The pavilion is a multi-purpose building: the new plan becomes
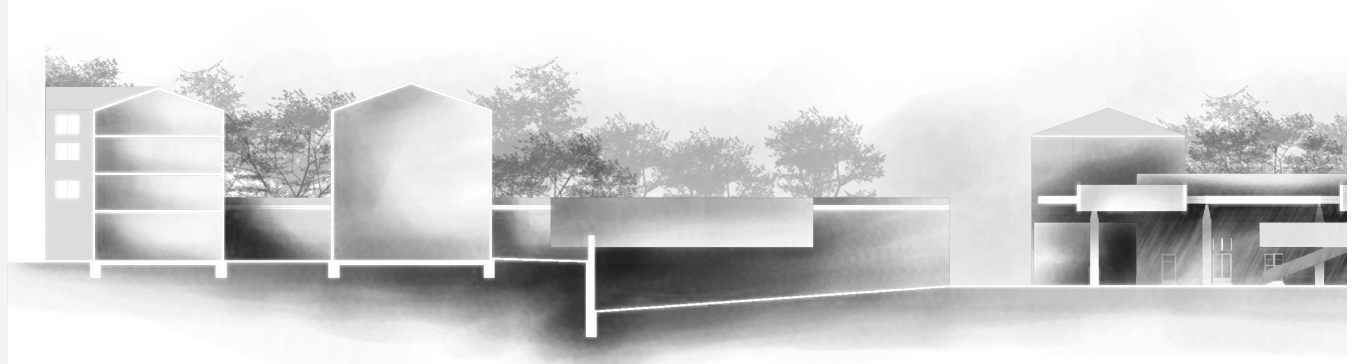
# AIR

the main exhibition space for Expo, supported by the frames that host temporary performances (showing videos most of all), while the existing abandoned buildings house the Fab Lab, a library and a co-working space.

The formulation of the pavilion is the result of a double and invert designing process: from the city to the object, from the object to the city. In the first case the interstitial void is seized as an opportunity to reinterpret the existing urban tissue: the settlement principle of the project is founded on a new interpretation of the Roman urban grid, redefining a lost identity space. Therefore the modern city doesn't transform itself by differences of tissues or by isolating the existent, but it will mix itself with the existing structure, continuing its hierarchies between inside and outside, public and private, old and new.

In the second case the project is a process of modification of the site and it proposes itself as a seed of a transformation involving the whole area. Elementary gardens are the first urban contamination: they are the elementary particles of a wide

Axonometric view from below the pavilion



functional program



enclosures above

new soil

construction frame

enclosures below

pillar structure

existing industrial buildings
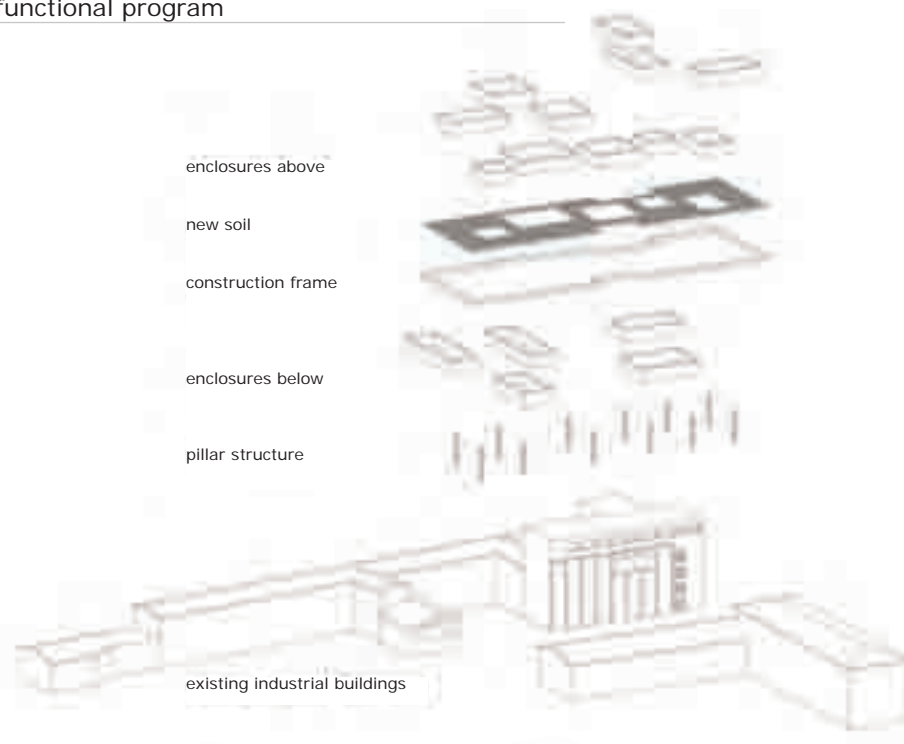
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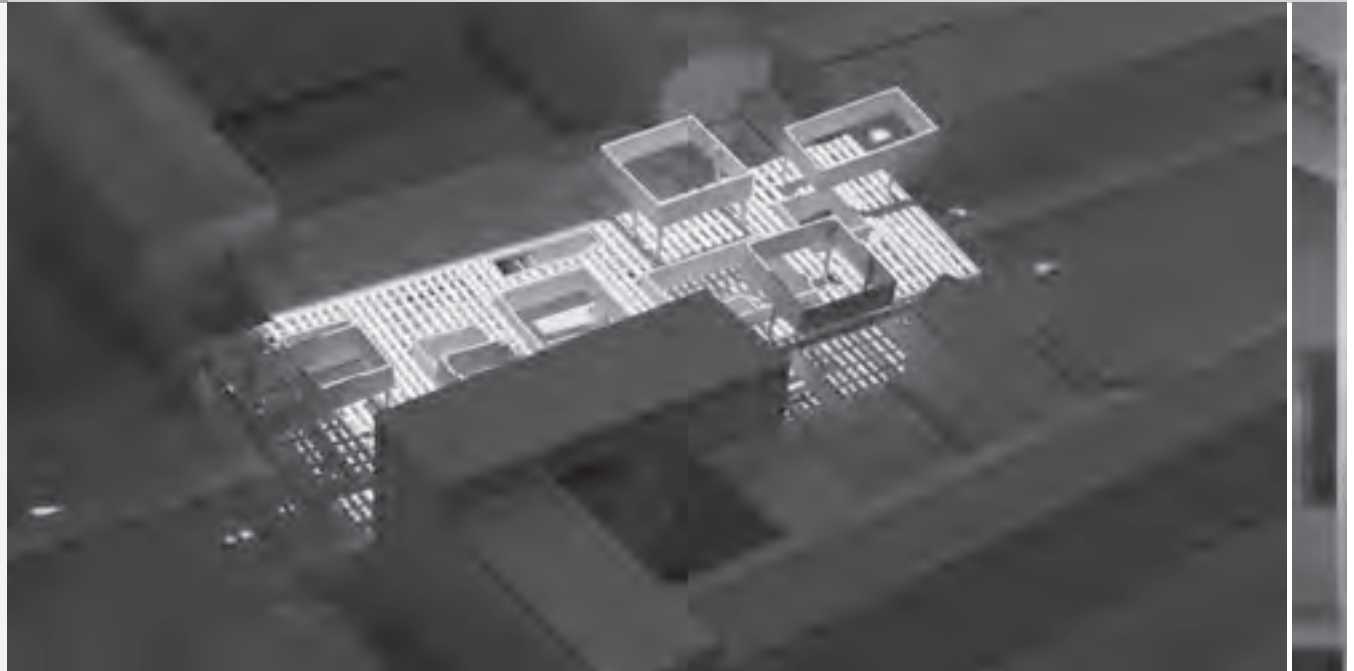


maquette

and complex system of open spaces. They produce a slow mobility path where visitors can experience sensory and artistic installations representing the natural element of air. They use hidden courtyards or abandoned interstitial places: requalifying them and giving them back to the city they define a new urban geography.

In the end we can speak of the project as "*transformation, not only of the object, but in the expressive context in which is closed. In synthesis, it is a matter of designing the difference, or rather the place in which the differences not only can be manifested but can also be produced.*"[3] The main aim of the project here is not to define a formal architectural language, but the statement of a concept able to build and give meaning to the relationships and tensions between old and new and to trigger off transformations
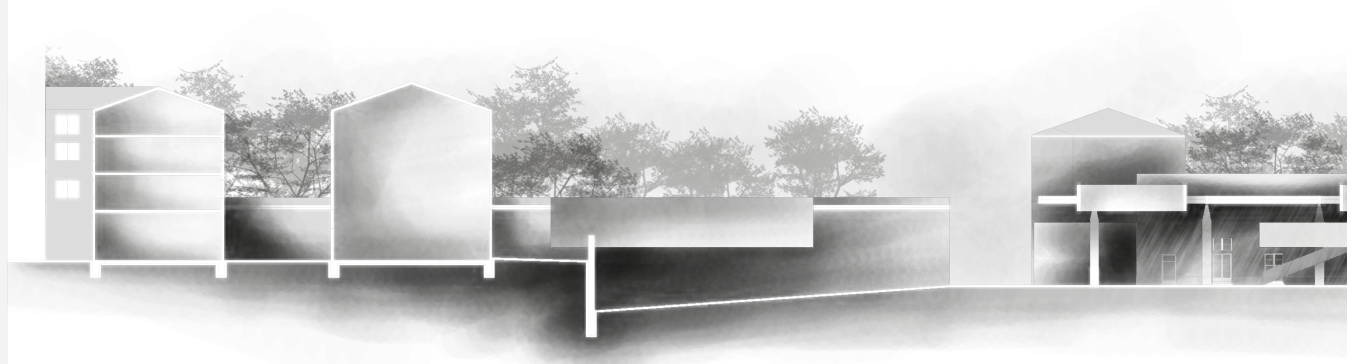


**AIR**

View from the ground floor

in the city. The pavilion is the result of a process of modification that will bring a 'non defined-project': it will be a manifesto of a transformation method of the city.

[1] I. Calvino, *Six memos for the next millennium*, Harvard University Press, Cambridge, Massachusetts 1988
[2] Pure time is a time without history. It is defined not by an ephemeral duration typical of the human being, but a duration result of the interaction between ruins built by humans and nature. Ruins confer a temporal sign to nature, that removes it from historical context and pushes it toward a timeless dimension. This is a concept developed by Marc Augè in "Le temps en ruines, Editions Galilèe, Paris 2003"
[3] F. Rella, "The age of the end and the age of the beginning", in *Casabella* n.498/9, *Architecture as Modification*, Electa Periodici, Milan 1984

**PROJECTS**

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# THE EXPERIENCE
# OF INCOMPLETENESS

*introduction by Maria Paola Repellino*



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**WATER**

"*It can happen that a seemingly unfinished process […] determines a quality of the image that a further process could only diminish or destroy.*"
Giulio Carlo Argan

Once upon a time, at the margin of the consolidated city of Piacenza, to the north, the ambitious project of Palazzo Farnese was designed by *Jacopo Barozzi*, called *Vignola*.

The construction of the ducal residence was finished in 1602 for lack of funds, leaving the architecture half-complete.

Today, the unfinished process shows the building stratification through its imposing architectural section.

Once upon a time the water of Po river was in the large public space at the feet of Palazzo Farnese.

The proximity to the waterway favored the transport of materials during the construction of the palace.

The distance between the monument and the current path of the river - on the horizon - has weakened their original relation.

Once upon a time a inhabited military area was adjacent to the park.

In the past, numerous barracks, storage areas and logistics centers defined the defensive function of Piacenza.

Now, the abandonment and under-use gives back to the city huge empty spaces.

four variations of incompleteness

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**WATER**

Once upon a time there was a system of connections between cloisters and secret gardens. Through doors, stairs, galleries were accessed from an urban room to another one.

Today, windows, grills, bars filter separated lives and uninhabited spaces of silence. A project, a relation, a use and an accessibility incomplete, but which leaves space to the imagination. In the design approach, the incompleteness takes a positive meaning because it becomes an element able to reveal the essence and structure of the place. The incomplete refers to the absence, to ruin and memory. The project proposes a new condition of incompleteness: a flexible process of transformation that develops in space and time, and that enriches the urban text rewritten several times from inside.

The water becomes generating element and matter of significance of the place, able to manage a stable order - the physical objects - and the instability

Ongoing process of tactic transformation - 2014

water as a new soil stratifications

of urban change.

The pavilion, as a seed, triggers a creative process or rather a process of urban regeneration to the micro-scale, made of repetitions, variations and adaptation to the existing context. Small interventions, weak and incomplete, "*intermediate natures*" as defined by *Michel Desvigne*, produce long-term effects that ensure the permanence of architecture and bring back the site to new functions and new stories.

Water as a new soil

The pavilion approaches the monument designed by *Vignola*, but without touching it. On the margin of the palace a cut on the ground separates the two architectures.

The artificial surface of the courtyard of Palazzo Farnese merges in continuity with the body of water of the pavilion's roof, which pushes out in the open area in front of it. In an effort to project the water towards the water, the project aims to return the intrinsic relation between the place and the river on the horizon, ideally shortening the distance.

Ongoing process of tactic transformation - 2020                    Ongoing process of tactic transformation - 2040

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**WATER**

The body of water restores the dreamlike aspect to the place through the device of reflection. The reflective surface fixes the static nature of incompleteness, but at the same time it renews the look. As suggested by the artist *Giuseppe Penone* in his works "*To Turn Upside Down Your Own Eyes*" (1970), the reflection fragments and amplifies the images of the surrounding environment, but it also becomes a way to look inside of them. In the act of contemplation suggested by the project, the inner experience in front of the majestic severity of Palazzo Farnese constantly changes in relation to the variation of the reflected image in the water. The water surface in fact is not uniform: an incision allows to access the pavilion through a long staircase, a fold tilts part of the surface, generating a movement of water towards the interior space, a hole and the northern edge of the roof cause the water to fall to the level of the park.

The project defines a new "soil", which in the thickness of its section intercepts the different levels and rewrites the relations with the context. The section of the pavilion becomes a generative principle and a tool by which the architecture interfaces with the urban landscape and the inner environment is integrated with the outer space. The water, as a founding element of the project/process, determines a new stratification, which integrates into the existing stratigraphy and enters in the chronology of the place.

**Water as an experience**

The pavilion activates a sequence of body experiences that enrich the perception of the place in an evocative atmosphere of silence.

The first act is to cross the stretch of water at the level of the palace courtyard to reach the staircase, that allows to enter into the pavilion. The water surface becomes the threshold and the act of getting the feet wet is the first tactile experience with the water.

The staircase inserted in the water surface allows the immersion into the inner space of the pavilion: a stratified volume that seems modeled by water. Spaces for temporary uses, related to the production and promotion of culture and
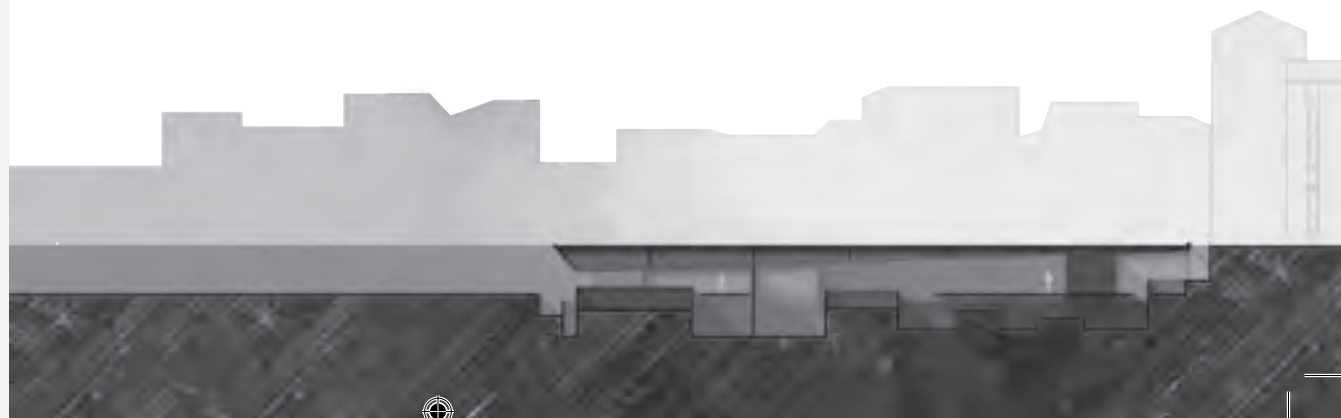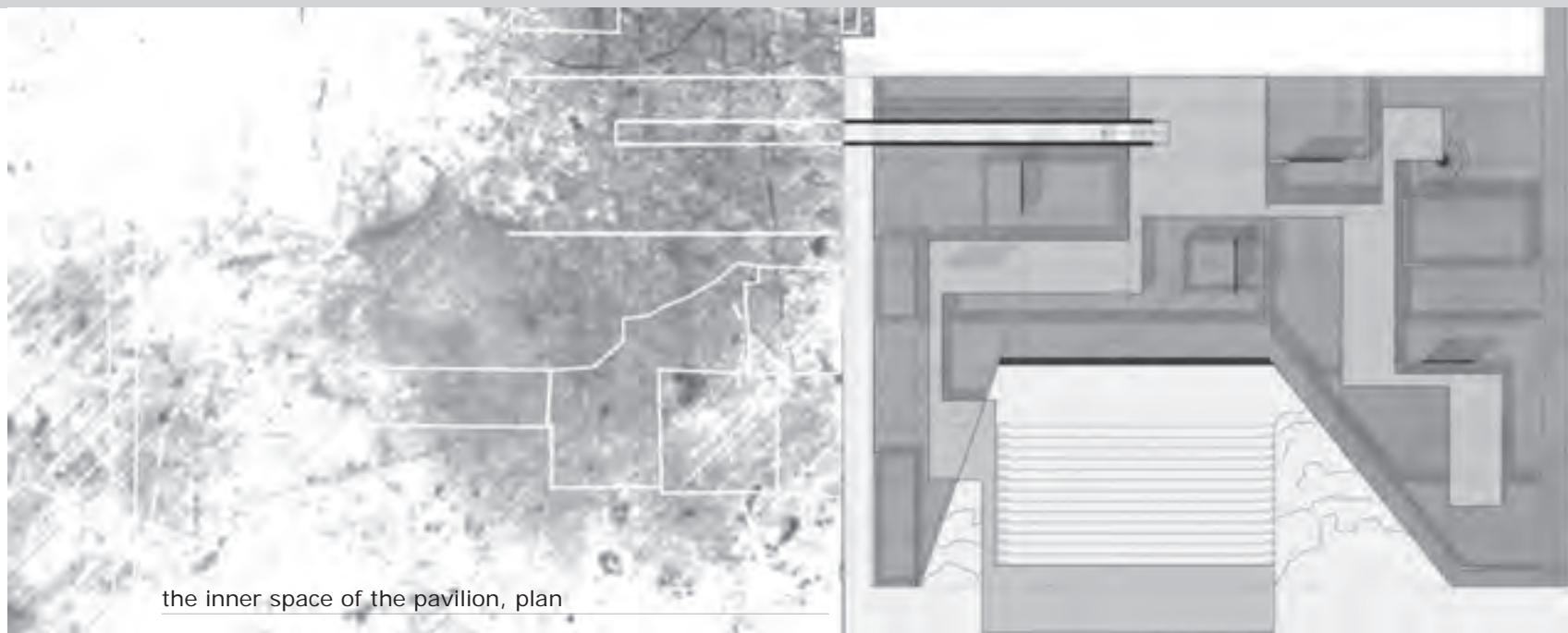
the inner space of the pavilion, plan

innovation (temporary offices, co-working areas, exhibition spaces, auditorium, ...), are connected by an infrastructure of suspended platforms between tanks and water walls. The project strategy aims to achieve a "soft" sustainability or social sustainability (in addition to an economical and environmental sustainability), able to intercept the contemporary needs of the inhabitants and new lifestyles, even after the closure of the 2015 Milan Expo. The pavilion behaves as a primitive space, but is able to support new technologies, and acts as a permanent space, but is able to capture the variability of change, adapting to new uses.

Finally, a second staircase surrounded by a waterfall allows to emerge at the surface level to observe the urban landscape from a new point of view.

**Tactical actions**
The project uses water as material to renew the urban landscape with actions of different intensity: from artificial nature up to the wildest environment.

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water as an experience - section

The falling water from the roof of the pavilion draws and reactivates the surrounding environment. Over time, the landscape of the open public space slowly changes its density and its extension. Landscape architecture, as an ongoing process that is unlikely to reach a final state, rewrites the palimpsest of the place, adding new qualities and possibilities.

The process of tactic transformation infiltrates in the consolidated city and defines a new system of public spaces - elementary gardens - through the recovery of abandoned spaces and the interception of new collective uses. Labyrinths of water walls draw new spaces of movement in small forgotten areas. Water screens redefine residual fragments of the urban fabric in new spaces for theater. The water strengthens the arcane and meditative atmosphere of cloisters and secret gardens. Once upon a time an architecture for 2015 Expo was able to activate an incomplete process of urban transformation.

A complex system of spaces for the community adapts to the variability of change. The future archeology of the pavilion documents his permanence in time.

# WATER

**atelier 3**

LAND

WATER

AIR

# OVER TURNING THE SOIL

*introduction by Giuliana Bonifati*

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**LAND**

masterplan

**The idea**

The idea starts from the concept of "graft" and its reverberation, in the space and the time, which has the capacity to activate new processes of transformation and modification of the urban fabric. This process, based on the principles of connection and interaction between different parts of the city, many of them less used, defines new spaces that can be identified as open enclosures.

This "opening" that allows the interpenetration of parts of the city into new places, define a system which in the same time is protected but open, organized but free, where the walls are identified as a design element, not as an elements that separate.

The space find its identity with a physical, psychological and metaphysical opening towards an evolution in space and time that is defined in the process of transition between the enclosure and the labyrinth. Following this process of transformation sets the attempt to give a rational order, although represented by a sense of disorder and confusion.

**The practice**

The architectural practice is defined by the plastic modelling of the soil; the materia conceived as a unique element was kneaded

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by real operations in order to define a harmonious system consisted of overlapped shapes that intent to build a metaphysical landscape projected towards a new horizon.The carried out actions belonging to the process of modelling of the materia and closely linked to the primary element of the soil, are gestures of subtraction and addition taking different intensities.

*To dig*

The excavation subtracts materia to the mass, defining interior spaces. "The action of subtraction, either horizontally or vertically", can be considered as the maximum intensity of the gesture, "the result of this action is to create a cavity, a hollow space" [1]. "The excavation becomes a tool of finding its bowels, the proof of the buried past." [2]

*To extrude*

Addition of materia, generally transferred from one place to another, to form a rising again. The action tends to alter the morphological native soil, setting new orographic configuration, a new topography.

*To cut*

Crossing, pierce side to side the material mass, generating an emptiness. It is associated with the need to put in relation carved underground space with the external space and to guarantee continuity of the ground.

*To carve*

Cutting through the surface of the material, causing a scar on the ground to determine an inevitable interruption of the Earth's mantle. It is an action that does not end at the surface but continues in depth through the layers that define the material.

These actions are transformed into shapes, and from shapes to spaces. A cut can be a passage, a wall can be a separation or a connection; an excavation defines spaces, light and shadow; an extrusion, which is configured by the positioning of the subject previously extracted, generating volumes and shapes.

The project is consisted of an elevated and inclined monumental plate that defines the open spaces of the large square related to a system of minor open spaces, and under the soil, the space of the landscape museum. The platform with inclination to the south, assumes the function of the shell concealing the underground city.

The soil is inhabited by a system of geometrically regular spaces, interpenetrating one to another, giving rise to a controlled labyrinth, accepting the theme of the landscape in its different determinations.

**LAND**

**The landscape museum**

Plato, in his dialogue Timaeus, writes: "*Nature becomes landscape by remaining itself or through modifying téchne, enters into the human time*". The landscape is closely related to the human glance, it is a movement, an interpretation, a criticism, feel and understand their surroundings. [3] Today the landscape is in the centre of the debate that tries to define its essence and conceptualize its meaning; this process leads to the abstraction of the reality in constant transformation. Space and time play a decisive role. The passage of time makes the landscape unique, fixing the current image.

The landscape as an entity in continuous transformation, *laboratory* of living and building, it is simplistic to place it exclusively in naturalistic-environmental areas; the cities are complex landscapes, where interplay of the elements that affect the appearance have to be understand.

The project of a new museum of landscape, has the aim to decline and interpret the theme of the landscape, studying under three categories, which are explained and also related to the different layers of the architectural composition.

DIGGING



CUTTING



EXTRUDING

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LAND

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*Landscape as construction*

The construction of the landscape, that unfolds in the project as the element of connection with the city, is meant as a metaphor for the transformative process that takes place as a common thread the periodical and metaphorical transition of the nature from the third landscape to controlled and designed built landscape. Breaking the wall that separates the city from the military area in the north part of the project, it is to become an area of the third landscape, which Gilles Clément defines it as a place left to all the organic beings that make up the territory in absence of human decision.

This process of gradual conquest of the nature give form to the progressive construction of the natural landscape through the controlled design of the spaces and the artificiality of the natural element, that from a tree becomes a pole, or a portal, from lawn becomes artificial cover.

*Landscape as a representation*
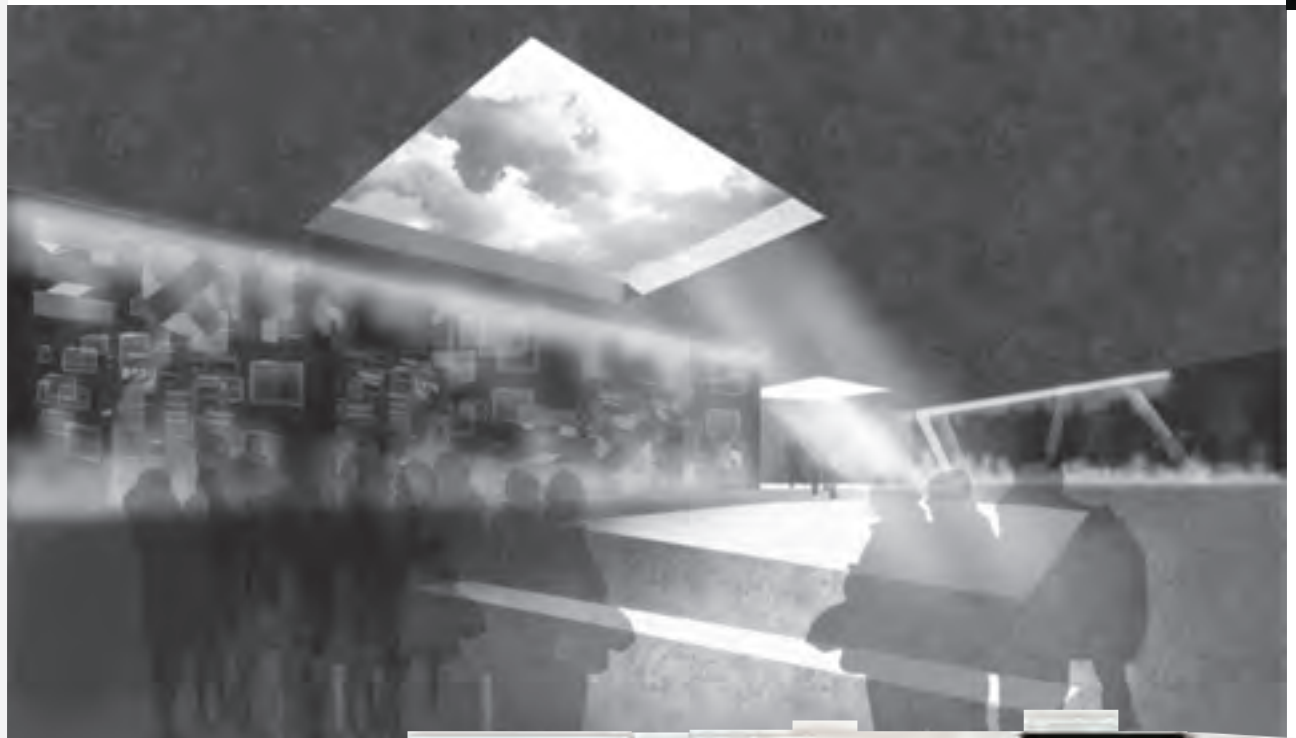


**LAND**

section

The second underground level host the places of the representation of the landscape, which is the real exhibition space, where the landscape is told in its various manifestations in history. Painting, poetry, sculpture are the tools for reaching the spectator. This space is designed in such way to accommodate the exposures permitting on one hand the interaction between each other giving rise to an exchange of information for the construction of a narration of the landscape, and on the other hand, the definition of concluded circumscribed thematic areas.

*New multimedia landscapes*

Inside the volume that wedge in the main enclosure, which is the layer "in between", is part of the media landscape. The media landscape is made up of all those high-tech devices, which allow the projection into the future of the landscape that until now has been considered only as tangible. Through the use of screens, projections, sound, light, the place becomes a dynamic space where the viewer has to interact through the senses and is projected towards a new future horizon.

*The landscape of memory*

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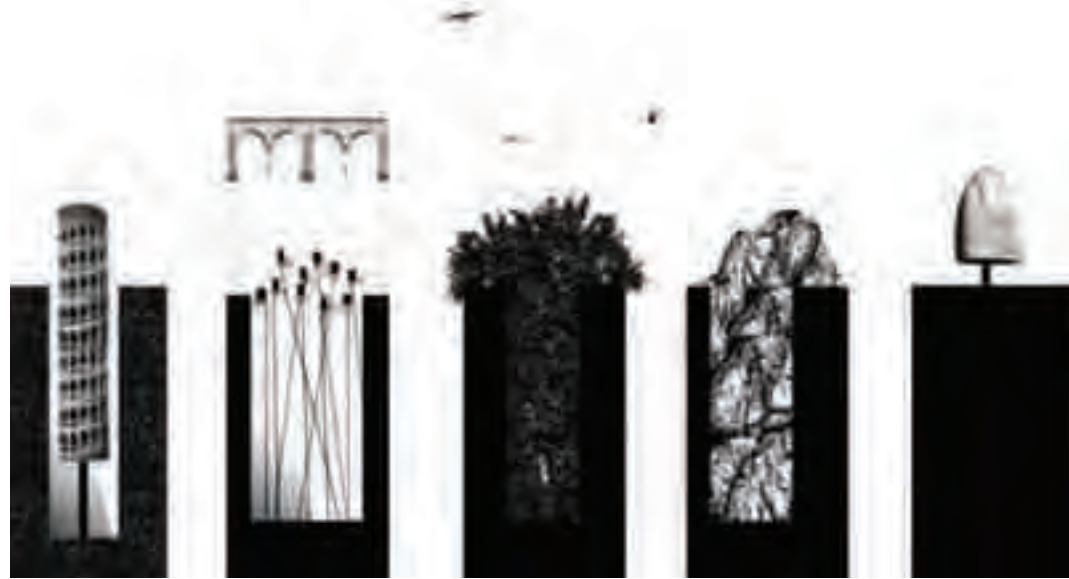
LAND


diagram - different action with the soil

The tower designates the entire architectural system, this element represents the section link between all these layered landscapes that are built in the comprehensive evaluation of the landscape of Piacenza. The memory, through the operative tool of the section, connects the different landscapes represented, which projecting in this hollow cylinder define a new landscape composed by multiple landscapes. Individual memories, read and ephemeral, overlap with collective memories, more solid and lasting, transmitting "eternal and immutable truths in the vortex of the flow and change" [4].
This operation is part of that process of regeneration of an abandoned place, reactivating and returning to the city.

[1] Luigi Coccia, "L'Architettura del suolo", Alinea editrice, Firenze 2005.
[2] Rafael Moneo, "La solitudine degli edifici ed altri scritti".
[3] Massimo Venturi Ferriolo, "Percepire paesaggi. La potenza dello sguardo", Bollati – Boringhieri, 2009.
[4] David Harvey, 1993.
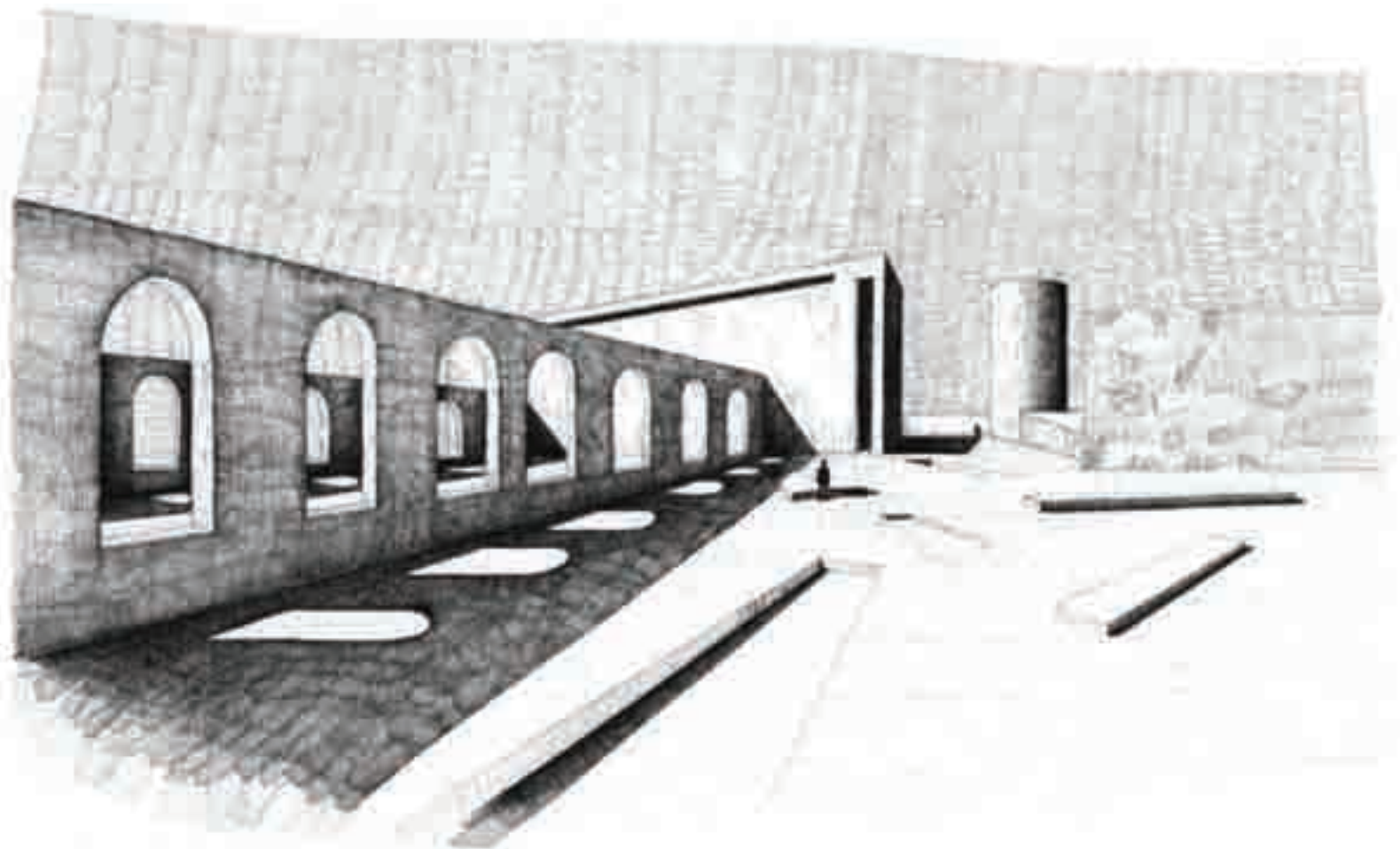
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AIR   WATER   LAND

# "TABULA":
## the construction of a future palimpsest

*Alessandro Usuelli*



tabula Iliaca fragment

**Palimpsest: the not chronological time**

The term Palimpsest comes from the Greek; literally it means "scrape again", but it intend a page or a scroll written, erased and rewritten again. This happened because of the lack of paper or simply exercises in writing.

The result of this process is a table where you can find all the steps and re inscriptions that form layes of times; a kind of tectonic strata.

The term Palimpsest is then used to explain how there is a similarity with the city of Piacenza. In fact, the cities are formed by signs or drawings superimposed on one another in time. From the first act of the foundation, the land division that measures and divides to surface, to the more contemporary signs, perhaps less ordered, overlapping one another form the basis on which the current project has to face; the Palimpsest.

The city today has a high complexity of signs and directions, and only a careful reading can select the most significant and the most representative that have strengths and continuity with the past. We will call them, like the Portuguese landscape architect João Ferreira Nunes does, indelible signs.

**Tabula: construction process**

The process of reading the Palimpsest took place in a physical as well as intellectual way; according to the motto of the Spanish architect Alberto Campo Baeza "Think with your hands." The representation of the city was then made through the instrument of the model, which has resulted in a flat and clean but workable surface; as a Tabula Rasa.

The term Tabula Rasa, comes from Ancient Rome and is a wax tablet canceled so it can be used and rewrite again. The metaphor alludes to the lack of knowledge and thus the total potential acquisition of knowledge well-selected and targeted, as according to the idea of Aristotle.

The model, nicknamed Tabula, has undergone a real temporary process, which turned out to be the real result of the research, most of the final outcome obtained.

The construction process has led to the implementation of actions on the model, which can be compared to the work that the human being applied on the territory. Cutting, engraving, measuring, scanning, digging, subtracting, adding, replacing are some of these operations made.

**atelier 3**

**LAND  WATER  AIR**

### From Architecture to city

The result of the process of construction and modification of Tabula, is a real abstraction of what are the signs and elements which during the process time, have represented the most significant moments of historical strata, those named above, indelible signs . Thoese allowed are a very careful selection that permitted an essential but exhaustive abstraction of the city. The process (or the bet) required in the program, was to make a design process from architectural scale to the urban scale; then the design of a small architecture, which like a seed, could modify or be contextualize in the city. A reverse process between continuity and discontinuity.

Tabula - photo by Alessandro Usuelli
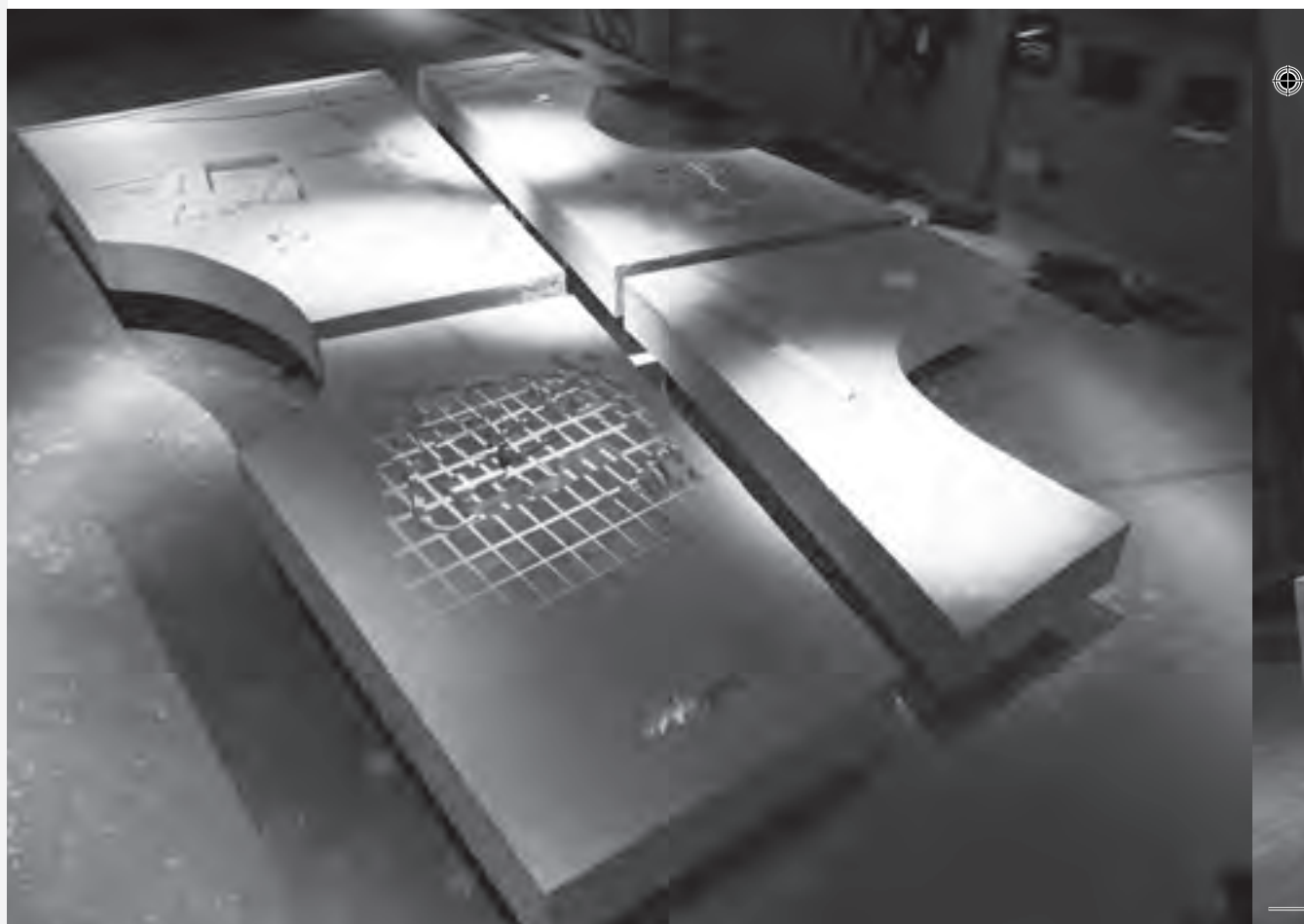
An innovative approach looking for new ideas on the more contemporary extreme; the context that is not the only reference to an architecture which then is to be penalized, but an architecture that can best express itself and its potential space, no longer limited only relating in the context. The pavilion as an archetype is the one that can better rappresent the architecture of the enclosure in which anything can happen. "The pavilion within the city, the city in the pavilion" could be the subtitle of the exhibition organized inside the space of the workshop. The choice of representation of the whole city whant to mean the inseparability that even a single project apparently independent and temporary, as the pavilion for the EXPO, has with the city; it immediately become part of a context and urban relationships.

Tabula - photo by Alessandro Usuelli
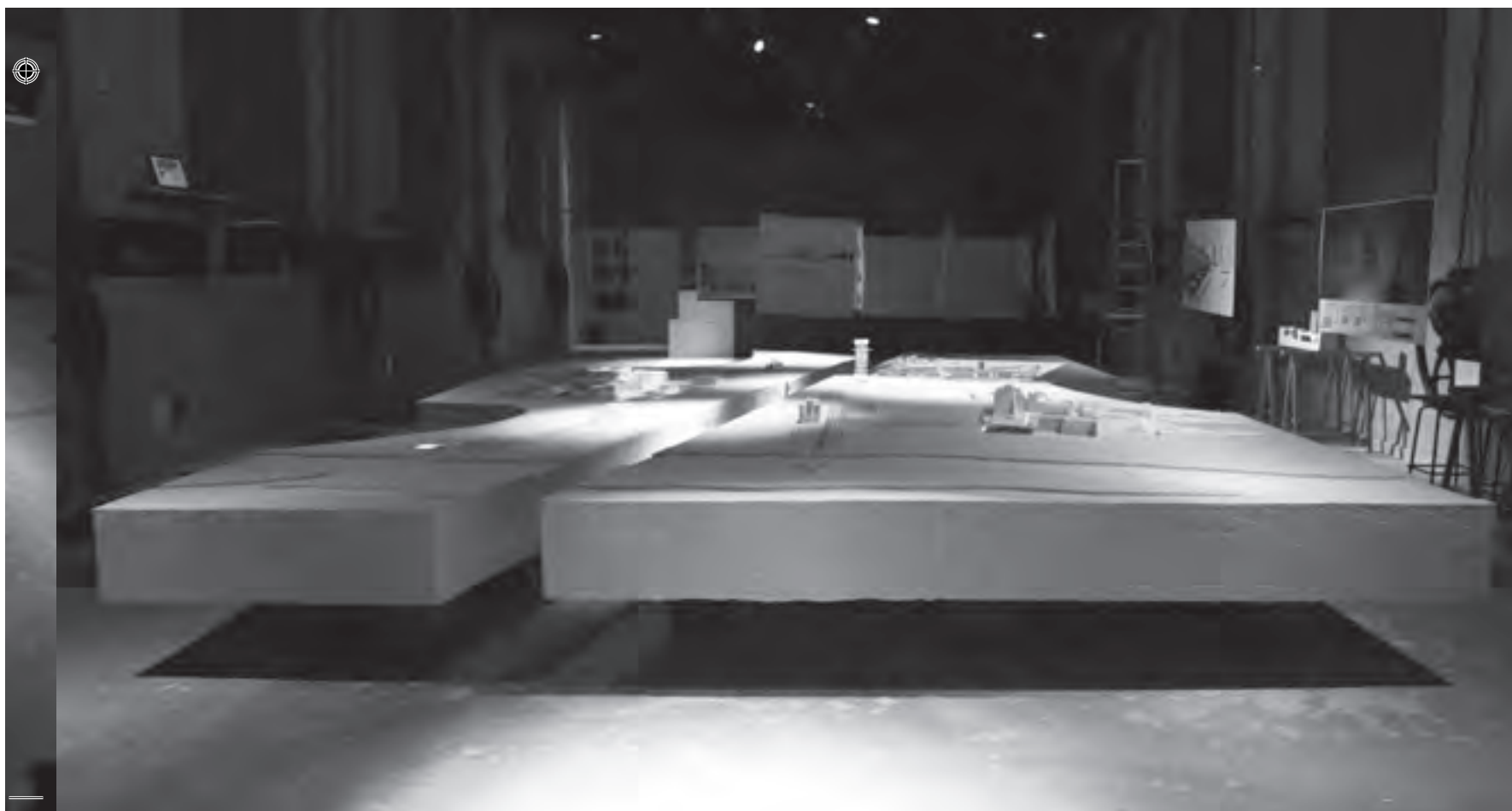
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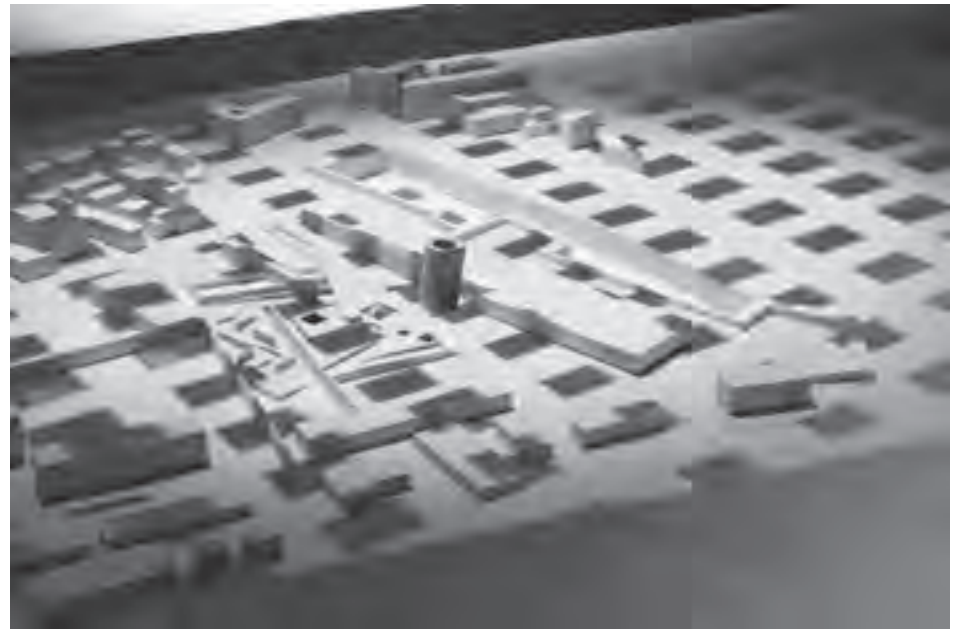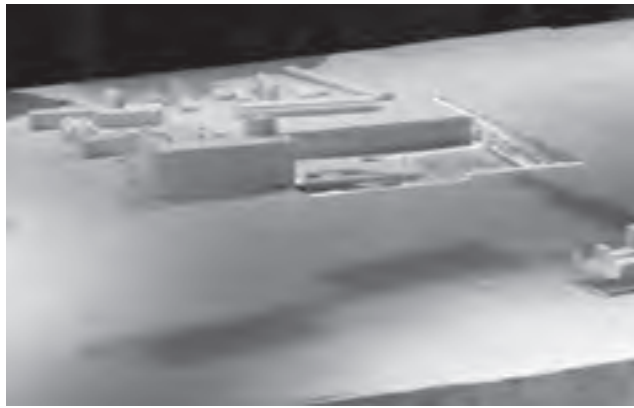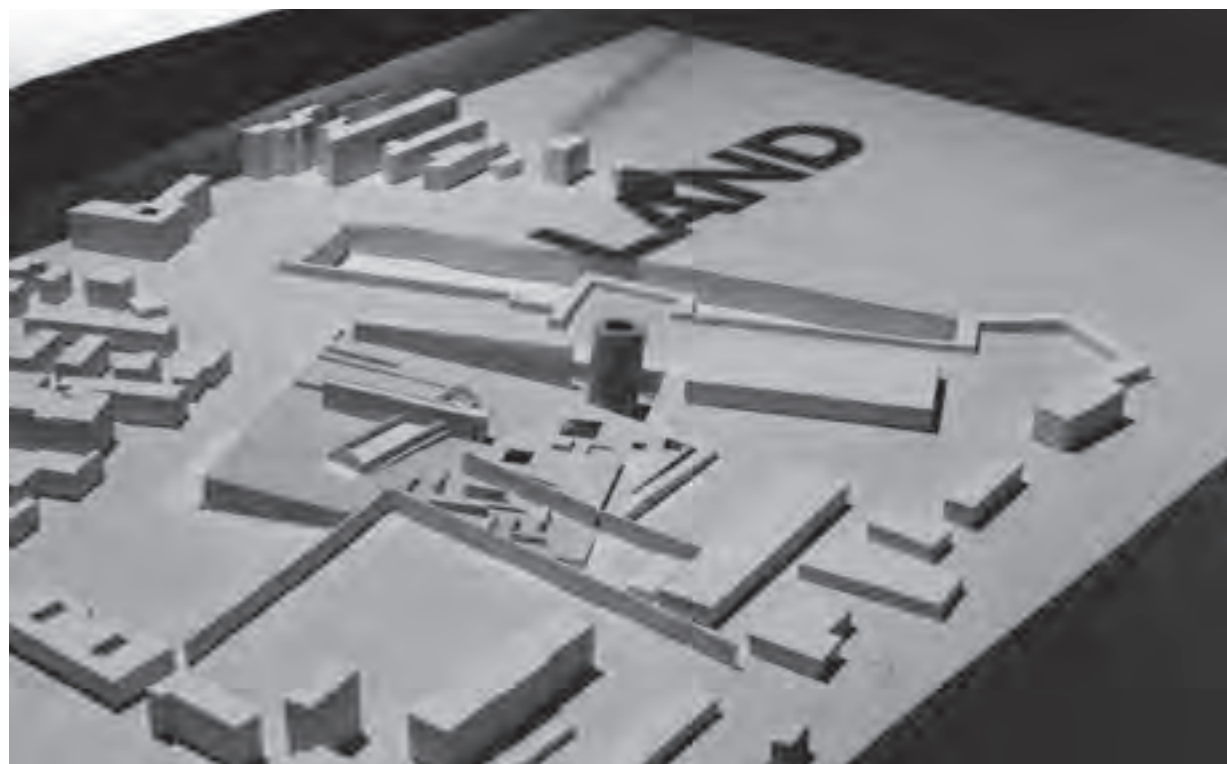
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Paola CASELLI
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Manuela CRUZ TORRES
Maria Vittoria GIASI
Liu LUYI
Aurora MIGLIARINI
Simone PINORI
Sara SIMOSKA
Ilaria TONTI
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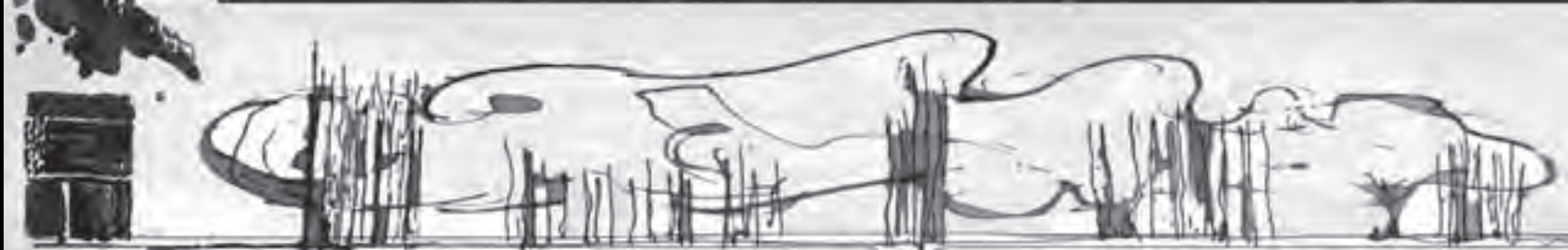
# PRESS REVIEW

During OC Summer School 3 weeks, local newspapers published many articles about the workshop and its activities. Here, a copy of some pages.

# IL GIORNALE DELL'
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## Summer School di Architettura, presentati i progetti
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**L'imprenditore ospite alla Summer School**

Ieri sera, intervista...
invito la città all'a...

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### Politecnico, da via Scalabrini idee e visioni degli studenti di Open City

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