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Editores:
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IUS URBIS. STRATEGIES TO DEVELOP A NEW URBAN INTERIOR-LIKE PATTERN

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Temática: Estrategias de ordenación

Resumen

El debate sobre las ciudades del tercer milenio se enfrentará a través de un enfoque multidisciplinario, que no separará las cuestiones urbanas de las ambientales y abarcará todos los aspectos de la calidad de vida, desde la economía (trabajo) hasta la cultura, desde el turismo a los problemas sociales y desde el medio ambiente hasta las condiciones de bienestar. Se presentarán ejemplos de procesos de desarrollo de la ciudad y experiencias de diseño, destacando una serie de comportamientos que podrían profundizarse o usarse como un volante para la reapropiación de la ciudad..

Palabras clave: Interiores urbanos; experiencia; identidad; turismo; marca de la ciudad; homo visitante

Theme: Management strategies

Abstract

The debate on the cities of the third millennium will be faced through a multidisciplinary approach, not separating urban from environmental issues and involving every aspect of the quality of life, from economy (work) to culture, from tourism to social problems and from environmental to wellness conditions. Examples of city development processes and design experiences will be presented, highlighting a series of behaviours that could be deepened or used as a flywheel for the re-appropriation of the city.

Keywords: urban interiors; experience; identity; tourism; city branding; homo visitor

1. STATE OF THE ART

Social needs are anthropologically founded: complementary opposites include the need for security and openness, certainty and adventure, work organization and entertainment, unity and difference, isolation and encounter, independence (or loneliness) and communication, immediacy and long-term perspective. Human beings need not only consumable and material goods but also creative production, information, symbols, imagination, playful activities. In 1973, Ettore Sottsass Jr. focused on work when he clearly grasped the transformations that were

affecting an increasingly global society. Imagining the "Planet as a Festival", he denounced those "involute thoughts on the cities" according to which one must live to work and work to produce and then consume; he proposed that man can instead live to live and, if he wants, work "to know with the body, the psyche and the sex that he is living".

Considering the different relationship with happiness shown by the millennials compared to the baby boomers, we can outline a fairly clear direction with respect to the use of cities. Over three generations, possession has ceased to be the main road to personal fulfilment and has left room for experience [Botti, 2017]. In fact, socio-demographic surveys indicate that the economic boom children tend to feel happy once they have satisfied material goods like having a comfortable house, a good job, a nice car, while those born after 1980 get the maximum satisfaction from travels, knowledge, exchanges. In contemporary society, the ongoing digital revolution, the evolution of human relationships and the ease of mobility, coupled with a general decrease in travel costs, have deeply changed social practices associated with the persistence of individuals in the same place for long periods, replaced by the diffusion of a "mobile" dimension and a continuous "provisional" condition. The diffusion of co-living and co-working experiences have increasingly exploited new sustainable practices combined with a progressive blurring of the boundary between the worksphere, the space for hospitality and a nomadic style which in the city find its stage. This new type of nomad, which include the urban touristic dimension, cannot say what is "home" and what is "family"; he exchanges relationships, groups and places, living in a sort of exponential consumption. As an individual, he has formed as a trans-cultural hybrid, endowed with a discrete economic power, with the ability to cross multimedia, cultural and political borders: more a "homo visitor", a collector of shots and experiences, than a subject interested in contributing to the public wellbeing. The global contemporary world is the result of a great simplification and an increasing rigidity. But if peoples, as well as individuals, do not go forward, they go backward; therefore, today we must look for a new direction of progress [Croce, 2009]. The right to the city has then to regain two key principles: the individual identity as citizens and the consequent possibility of dwelling the city [1] [2]. Dwelling begins with the possibility of controlling, even though only temporarily, a portion of space [Douglas,1991]. «Concepts such as spatial appropriation, human scale and

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[1] In the Situationist motto, "Dwelling is being everywhere at home" taken up by Ugo La Pietra as a slogan for much of his artistic and design research, we can see the fundamental role played by domesticity in rehabilitating the urban context; something new in the next decades will probably come from particular and intentional communities
[2] Poli, C. (2009): Città Flessibili. Torino, Instar Libri, 15.

placemaking describe first of all a new way of approaching urban open spaces; an approach that involves a greater attention to the human scale, not only as a metric parameter, but essentially as a dimension of living and taking care of a place» [Norberg-Schultz, 1984]. The relationship between people and built assets, the study of the effects that the geographic environment, consciously organized or not, has on the individual emotions and behaviour [Debord, 1995, 288] is the subject of Psychogeography (Fig. 1), a term coined by the director and writer Guy Debord, as well as of subsequent studies that focused on the re-signification of the urban space. They are rooted in the research on the visual character of cities, described by Lynch and identifiable in the experience of exploration of neighbouring landscapes. Nowadays, our way of moving has changed: we often travel to distant territories, rather preferring the holiday transience of exotic places than a thorough knowledge of local ones, with the result of distorting the sense of geographical territories and placing our cities in a condition of identity fragility. The right to the city then presents itself as an appeal: through the strangest paths, nostalgia, tourism, the call of existing or reworked centralities this right slowly makes its way. The right to the city cannot be a simple right to visit or return to traditional cities. It can only be formulated as a right to a transformed and renewed urban life. Thus, the right to the city can be only achieved through the re-appropriation of the times and spaces of everyday life, of a urban living that requires a new configuration of social, political and economic relations, starting from a new approach to the design of urban environments.

2. OBJECTIVES

If "our main political task consists in imagining and rebuilding a completely different model of city"[3], as suggested by Lefebvre, the designer could play a key role, becoming a sort of a Darwinian factor in the evolution of the city. Sottsass once again sets prophetically the goal: thinking to a city made less of buildings and more of relationship opportunities. The "urban interiors" project should go beyond the design of a more comfortable city life and address a world of emotions that involve perceptual, sensory, physical and psychic levels not only of the individuals, but also of the community as a whole. Urban interiors indicates cities structured on an intense network of people interacting through physical and intangible relationships. In the conclusion of "S, M, L, XL" Rem Koolhaas [Koolhaas, 1995] defines the urban space as a "Generic City", a place freed from the slavery of content and of the straitjacket of identity", an

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[3] translated by the Authors

open and democratic space, «apotheosis of freedom of choice», where terms like center and periphery lose their meaning. Aim of this paper, rather than offering answers, is to open questions about urban spaces, what functions they should perform and on how they should be proposed. A reflection will be proposed on spatial moments, on a vocabulary of tactical and design strategies, defining tools and actors involved in the city game, in view of emphasising local identities and heritage tourism, creating archipelagos of places and relationships, encouraging physical and psychological well-being.

3. METHODOLOGY: OBSERVING THE CITY

By observing we learn. Cities are like little universes, or big atoms, living on their own equilibrium rules [Di Prete, 2011]. In the 1960s, conurbations, metropolitan areas and megalopolis were studied on the basis of surprise they begot, since great organization was a phenomenon never seen before. The equation between magnitude and development had not been questioned and was unknown the social and environmental damage that an excess of mobility would have generated. Therefore, new ways of looking at the urban fabric needed to be found, compared to the "bird's eye" typical of a uniformist research. The deep structure of the cities need to be investigated, based on the relational aspects that produce actions in the space and the semantic content of its organization, as opposed to the superficial structure, of topological nature and based on the notions of closeness, continuity, limit [Poli, 2009]. Since 1970, Ugo La Pietra with his "Commutatore" - an emblematic tool of all his research work on the urban environment - «tried to express an attempt of defining instruments capable of creating a new reading attitude of urban space» (Fig. 2). Being able to identify small particles in the contemporary urban whole is a promising research approach, just as in physics was the research that led to the decomposition of atoms. Observation can be considered as the best way to learn and evolve. Observation is a healing technique; the design of public spaces should come out of a careful observation, a bench being elected not only as a place for a pleasant stops, but also as an observatory from which to look, glimpse and contemplate [La Pietra, 2011]. The bench itself is a metaphor of healing, being the basic element for aggregation in public spaces, encouraging conversation and sharing.

4. RESEARCH CONTRIBUTIONS

Creating a place is not comparable to constructing a building; the value of a place is not measurable solely through quantitative or aesthetic parameters, but above all it is identified by

the way in which its spaces are used. Therefore, a placemaking project must take into account physical, social, ecological and cultural factors, but also psychological and individual, in which the community's identity is mirrored and self-replicated.

4.1.   Participatory actions

Participatory planning was among the first experimentations aimed at actively involving the citizenry in the renovation of their living spaces, and still plays a crucial role. Originally, it did not use the web's customary tools, but it probably anticipated some of those dynamics that are now a commonplace – the involvement of many, ease of access, democracy and pervasiveness. According to this view, citizens are no longer passive individuals subjected to a "top-down" application of "aseptic" statistical data. They become active players giving their contribution at different levels: sometimes by showing a conscious and respectful approach to the context, or giving a mainly analytical and cognitive support, or even planning a sort of creative workshop where every single inhabitant can give a substantial contribution to the physical building of urban spaces[4]. These first experiments are the theoretical and practical basis for a more contemporary approach to participatory planning that can be summarised in the large movement of placemaking.

4.2.   The shared city

In Korean language, the word "jeong" means the affective value that individuals have towards society; it is a fundamental concept according to which those who do not help their own community with daily disinterested gestures do not have "jeong" and are pointed out as not very selfless. It is no accident that Seoul is considered as the capital of the sharing economy. It all began in 2012, when the mayor Park Won-soon launched a plan that, by sharing spaces, products and services, aimed to solve some of the problems related to the excessive city population. From then on, hundreds of start-ups have been created.[5] Around the world other cities, from Amsterdam to Medellin, Copenhagen, and in Italy Milan, Turin and Bologna, are experimenting new forms of participation in the management of public affairs, through the

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[4] Back in 1978, for example, in Otranto, architect Renzo Piano started one of the "neighbourhood workshops" planned and sponsored by UNESCO for the requalification of some Italian historical sites, verifying the possibility for a workforce of craftspeople to intervene in the old town recovery process. Since then, many similar initiatives have followed: in 2012 in Calama, Chile, the people of a small village went out in the street to protest against devastating social inequalities. In order to quell the revolt, the local administration started to develop a strategic urban requalification plan, which owed its success to an "open house" located in the city's main square. This provided a real operation centre accessible to the community, with debates and discussions broadcasted by streaming, as well as design workshops, that became a strong civic and democratic drive in just one hundred days.

[5] Kozaza, one of the most successful, is a platform for sharing apartments made in South Korea that, unlike the more famous Airbnb, also pursues a social purpose: it contributes to making the elderly feel less alone, facilitating the rent of empty rooms by young people, while encouraging the preservation of "hanok", traditional houses to be rented to tourists.

collaboration between administrations and citizens, creating public spaces accessible to all. In 2009 in Amsterdam, the forerunner city for Bike Sharing (active since 1965) the first "repair café" was opened, a cafeteria where tools to repair clothes, appliances and furniture can be found. Today, the number of repair café has risen to 15, while platforms such as Peerby have affirmed, through which objects of daily life can be lent and borrowed. Medellin, a city sadly known for the cartel of drug traffickers, today offers spaces for coworking, libraries with shared computers and 5% of its municipal budget is managed with the participation of citizens. Moving to Italy, LivingLab was born in Turin, a city space to test shared technological solutions between public bodies, private partners, research bodies and civil society; Bologna is experimenting a collaboration between citizens and the administration for the civic maintenance of urban spaces as part of the collaborative city project - Co-Bologna. Through the portal "Participatory Budget"[6], the City of Milan finances projects proposed, developed and voted by the citizens. The spread of social networks initially led every individual to extend their own "habitability range" but now, due to the evolution of some "location-based services", even people's personal movements and reciprocal connections have become visible: the geo-social-network Foursquare, for example, stores personal information to create crossing maps that can be consulted online. On the other hand, Livehoods analyses users' behaviours according to their check-in areas and, by spotting the links between the places they visit, it highlights unexpectedly hybrid spaces, whose hearts are defined by people's everyday use. However, a stochastic jump occurs when these social networks change from simple indicators of habits and pathways into collectors of physical territorial actions: neighbourhood solidarity campaigns, but also unplanned "urban" or "subversive intrusions" and "guerrillas" outlining new appealing epicentres.[7]

5. THE ROLE OF THE DESIGNER AND THE URBAN INTERIOR DESIGN

In this cosmos of great transformations and new possibilities, also the role of the designer and his way of doing a project is changing, above all for those dealing with public spaces. Lacking

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[6] bilanciopartecipativomilano.it

[7] Neighbourhood blogs and sites like Nextdoor and Circle are becoming a widespread phenomenon, a platform focusing on the history of places and giving access to social and job opportunities in local areas. Similarly, the platform VicinatoVicino (widespread in Denmark but also in many Italian, Portuguese and English cities) was created from "bottom up" processes, by listening to the streets and people sharing the same urban spaces (myneighbourhood.eu acc. in 24.04.2015). Streetbank is a project based in London according to which neighbourhood's inhabitants can exchange objects as well as simple favours, considering material and immaterial values as equally important for enhancing the intangible structure of the community, improving the tangible one at the same time. In Italy, a phenomenon similar to Streetbank boomed, thanks to the movement of "social streets" established in Bologna by a group of people who started organising via Facebook a series of small events to be held at the local theatre, as a chance for the reciprocal sharing of knowledge. If these spontaneous and associationist movements became viral and self-replicated through the web, it is simply because of the failure of institutions to interpret the territory's real and current needs [Tavella, 2015].

more and more the clients, he finds himself in a condition of independent designer with duties and responsibilities, carrying out self-commissions, promoting bottom-up interventions and involving the communities. A talented designer should be able to dialogue with places, stimulating their emotional subversion, putting them back into play without distorting them, working on their intrinsic characteristics, defects, memory[8]. The spaces of reality, individual and collective places, their aesthetic connotation, materials and colours influence people behaviour, create bonds or disinterestedness, a sense of tranquillity or restlessness, comfort or pain[9]. Very significant would be to introduce two categories into the definition of space: "conceptuality"[10] and "spectacularity", a category implying play, pleasure, irony that often exploits representation as a vehicle[11]. In this vision, elaborated at the beginning of the 90s, the embryo of the spatial typology that will be defined as "urban interiors" can be grasped. In his speech titled *Interno/Esterno*, Ugo La Pietra defines some design directions that he believes should be followed in addressing the urban space project through the interior approach. For instance, allowing the urbanized individuals not only to use spaces or tools, but even to own them. A first step could be to ensure, in the public space, the presence of all those systems that characterize the private space, where the environment and the objects allow to perform communication, survival and hygiene practices, recreational and cultural activities. Another useful way to get familiar with the categories of spectacular and conceptual is to look at the underground culture of territories, listen and record what people want. Human beings guarantee their survival through the physical, and above all mental, modification of the environment in which they live and work, where modification means appropriation, exploration, understanding and finally love for a place. The urban interior designer should be a technician, but also an artist, a hybrid figure capable of taking into account all material and immaterial aspects, creating metaphors and similarities with the spatial moments that are peculiar to the domestic sphere to achieve urban liveability. A sort of art director of public spaces - as defined in a conversation with Luciano Crespi, director of the Master of Urban Interior Design at Politecnico di Milano - able to communicate proactively with citizens, workers, administrations

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[8] Attilio Stocchi, for instance, in the "Cuore Bosco" project at Piazza San Fedele in Milan, temporarily brings back the Celtic heart of the city.

[9] In the "Poetics of Space", Gastone Bachelard highlighted the strong appeal played by the possibility of "placing oneself within", and connoted it as a process of objective knowledge psychoanalysis, necessary to reach new freedom spaces [Stevan, 2011].

[10] That is, the abstraction capacity that we inherited from the Modern Movement and the use of more or less sophisticated techniques to give meaning to the architectural work.

[11] As suggested by Ugo La Pietra, these components provide judgment elements to understand and overcome cultural fashions (more and more often evident in the design of urban space), to go beyond the disciplinary fields, involving the social.

and other professionals. To re-appropriate the right to the city, an anthropocentric approach should be undertaken, trying to design experiences that involve the individuals on an emotional, physical, intellectual or spiritual level[12].

5.1. Interstitial Spaces

In a world almost totally urbanized it is increasingly difficult to find empty spaces, especially in cities. Open spaces such as internal courtyards, abandoned residual micro areas, interstitial spaces between buildings can offer significant potential for urban regeneration (Gianfrante, Longo, 2017). From 1947, the theme of space between things was introduced in the theoretical and design field by Aldo Van Eyck in the realization of some hundreds of areas for children's play in the residual lots of Amsterdam [Lefavre, 2005]. This kind of spaces, left or formed in the hasty growth of the urban fabric, are like cracks to be filled with creativity and irony. Like Jan Vorman does in his Dispatch Works, repairing the cracks of historic buildings with Lego bricks. At a larger scale, like Atelier Bow-Wow does, with its research work "Pet Architecture", then become a book, that first maps and then plans new buildings «little larger than a rabbit hutch, bizarre, surprising, spontaneous, that occupy emergence spaces, cavities, geometry inconsistencies.

5.2. Design Strategies

5.2.1. *Long Time Strategy*

In 1813, Joseph Gandy draw for John Soane a view of his most important work, the Bank of England, imagining how it would become at a ruin stage. What may seem something irreverent, instead hides a brilliant far-sightedness: it takes into account the work age and includes time within the project. Using this attitude, we can make aesthetic and material choices understanding that one day something we made could no longer be useful and must be replaced or updated. In his book of 2011, Enzo Mari writes «When people ask me who is the best designer I know, I answer: an old farmer who plants a chestnut wood. He does not plant it for himself, but for his grandchildren». [13] While we must think that our projects may not be eternal,

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[12] Each designed experience should take place in a well-defined Experience Space, a symbolic place where people and their skills have central importance. An event contextualized in a specific space-time moment stimulates the creation of experience, and is influenced in turn by the more or less intense involvement of the protagonists [Maestri and Sasson, 2017, 25].

[13] In 1982, with the work "7000 Oaks", Joseph Beuys documented a forest planted fifteen years before that was continuing growing.

we must at the same time think about extending their lives so that they are not the victim of fashions and excessive consumerism. [14]

5.2.2. *Thinking to details*

«God is in the details». In a globalized and uniformed urban fabric, emptied of individual identities, designing details means assuming an attitude of sweet secession, trying to place clues of change in the most unexpected places, like on the sewer covers designed by Giulio Iacchetti and Matteo Ragni in 2006 for Montini company[15]. When the Parisian administration asked Hector Guimard to design the entrances of 141 subway stops for Expo 1900, the French architect imagined three types that varied according to the available space and the importance of the station [Linfante, 2016]. Despite almost all the works have been dismantled over the years, Guimard's project, with its swirls and curls, its capillary diffusion within the city, though being a non-monumental element, became an important visual reference and one of the most recognizable symbols of Paris.

5.3. City Branding

In this kind of context, which engages both people and places, the concept of brand is assuming an increasing importance. Brand is the set of intrinsic and semiotic elements which define value, linked initially to a product. Nowadays, it is however normal to come across definitions such as self branding or territorial brand, precisely to show how the research of an identity passes through the comprehension and communication of values, which brings an increasingly rich inheritance to people as well as to geographical contexts. Given the importance of communicating an image, which is clear and useful in terms of touristic and commercial appeal, just like a company, some city administrations are adopting innovative tools designed to convey a lost identity (and sometimes one created in an affected way). Urban branding, or territorial branding, turns out to be the most effective mean of reaching that goal, managing to stimulate interest in the unique characteristics of one's own city, enhancing the local, in antithesis to the centrifugal force of globalisation. Territorial brand is based on the production of an aspect or a habit, a gesture, a constructed citizens mimicry, but new, suited to the times, adequate: a sort of good manners toward the citizens/users. [Pastore, Bonetti 2006:8 3-84] In other words, it can be considered as a "continuing and dynamic process of construction of the territory in the

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[14] This approach is one of the hallmarks of many works by Paolo Ulian, like his "Double Match" project (matches that have a flammable head at both ends so they can be used twice) and "A second life" (a basket presenting "signs of assisted break").

[15] Each sewer-cover tells a story. As an example, the one with the birds' legs footprints is dedicated to public green areas.

consumers' minds who, therefore, become influenced by the experiences, memories, and opinions expressed by other consumers with whom they come into contact" [Pastore, Bonetti 2006]. To create the identity of a place, understanding what are the elements which identify a specific area, city, or neighbourhood, for those who live there as well as those who visit it is fundamental. The image of each city and territory possesses a dual nature: one facing inward, perceived by the residents, and one outward, which corresponds to the point of view of people who visit the city, that is tourists and investors. For them, «the object of city branding is not the city "itself", but its image» [Kavaratzis, 2004]. Both of these images are important for a proper development of the city's communicative and promotional strategy. Kavaratzis, in his description of a territorial brand, focuses above all on the vision and importance taken on by the residents of the community of destination, analysing how the way of managing a city brand can influence the spatial behaviour of people and society, placing the city inside their mental maps, and enforcing its positive perception. A correct city branding strategy has to take into consideration both images. To achieve this aim, different tools (Fig. 3) are available like mental maps, events which convey the perception of the city, representations of the city within cultural works like film, novels, or the news[16]. Among the most famous and successful examples of city branding, are with no doubt the cases of New York[17] and Amsterdam[18]. Two other less-famous city branding cases, also very successful, are the operations in Bologna, (Italy)[19] and Gothenburg (Sweden)[20].

6. CONCLUSIONS

In an overwhelming context of self-centered structures, opportunities should be gained to rethink the urban spaces of people for people. Both the individual and the community sphere wants to be enhanced, in a landscape that is more and more integrated and similar to the

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[16] One of the most used devices for analysing the basic characteristics to be used during territorial branding construction is the Anholt hexagon, which indicates how much certain elements persist in people's imaginations (Presence, Place, Pre-requisites, People, Pulse, Potential [Anholt and GfK, 2011]

[17] "I Love New York" incorporates, into a single image, a combination of factors capable of telling the story of all what New York represents: an eclectic mix of people having the potential to realize their own dreams, a typical can-do attitude, regardless of sex, age, or religion.

[18] In the case of Amsterdam, the "I amsterdam" brand (a marketing strategy launched in 2004, put in place by the agency Kramer & Kramer) is used to communicate the advantages and cultural offerings in the area, but above all, the sense of belonging to the city. (I am Amsterdam).

[19] In the case of Bologna, the goal to increase the efficacy of territorial marketing policies was developed both by defining the position that the city wants to achieve, and by identifying the most effective strategy for communicating this positioning, at a local, national, and international level, to diverse audiences. A specific identity for Bologna was created, which can be perceived not only by tourists, but also by residents. Source: www.urbancenterbologna.it/bologna-city-branding

[20] The territorial brand for the city of Gothenburg followed a simple and effective principle. First, the values expressed by the city tried to be summarised and translated into an equal amount of experiences, such as "explore", "shopping", "together", "make memories", "be amazed", "feel the vibe", "discover" and "enjoy". Second, a graphic expedient was used by rotating the ö of the city's name by 90°, transforming it into Go:teborg and applying it to many categories, such as go:explore, go:shopping, and so forth.

domestic one, in contingency with other natural and perceptive presences. Key concepts like reuse instead of new construction, low environmental impact, no waste, energy sustainability, innovative technologies, social network and responsible tourism, participatory design, comfort and wellness are aspects of the right to the city. An effectively applied city branding policy offers an enormous potential to a community or a city, both strengthening its image in the eyes of potentially fascinated tourists, and giving back an identity value to all its inhabitants who need to feel their own belonging rooted in the territory.

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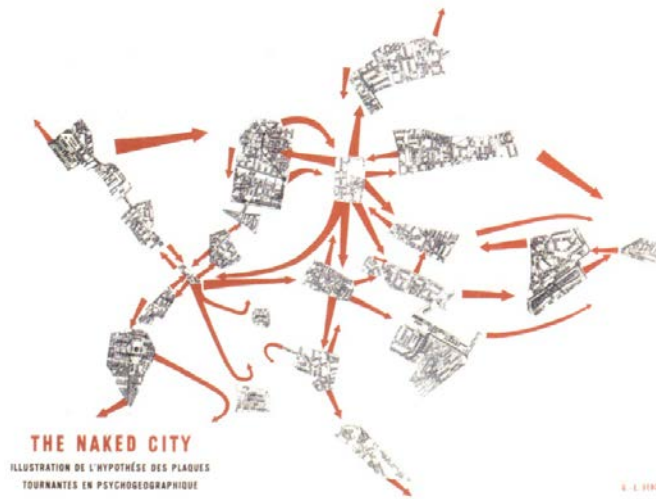Tavella, P. (2015): Social Streets, Abitare, 542, 49-53.

Fig.1 Psychogeography, The Naked City. Source: Debord (1995).

Fig.2 The Commutatore. Source: La Pietra (2011).

Fig.3 City Branding, the Anholt exagon.