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edited by
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WORKSHOP IN ARCHITECTURE AND URBAN DESIGN

LANDSCAPE 4.0

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Landscape 4.0. Sharing spaces for the future city.

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SUMMER SCHOOL
Piacenza 2018
from ecological landscape
to architectural design

LANDSCAPE 4.0
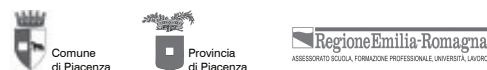## Sharing spaces for the future city

OC OPEN CITY INTERNATIONAL SUMMER SCHOOL | *9th EDITION*
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LANDSCAPE 4.0. Sharing spaces for the future city

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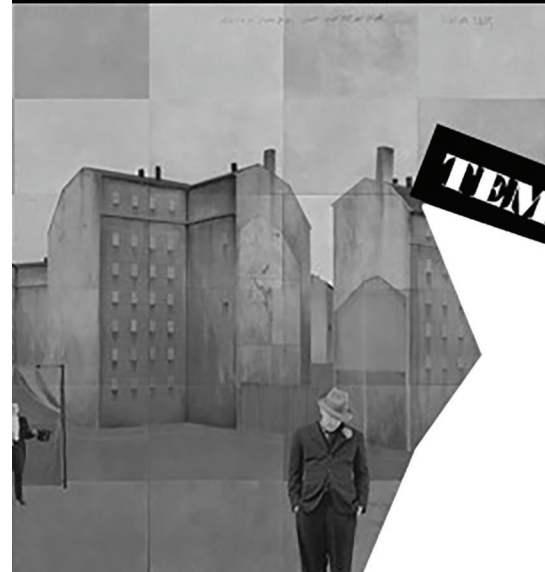**The catalog book is supported by Fondazione di Piacenza e Vigevano**

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FUTURE 4.0: "THE LANDSCAPE OF TOMORROW"

Guya Bertelli, Carmen Andriani, Carlos Garcia Vazquez

1. A POSSIBLE REFLECTION ON THE FUTURE OF OUR LANDSCAPE
Guya Bertelli

Introductory notes

Perhaps never as in our time has architecture found itself in front of a cultural scenario that strongly challenges the very foundations of the discipline, attacked and made obsolete by the emergence of new models of living.

It is also true that the framework in which we move and that joints our everyday experience of the inhabited space, seems very far from the consolidated parameters that the historical-critical tradition has handed down to us and corresponds to a profound modification both of the physical orders and of the social and cultural practices.

This unstoppable modification corresponds to an equally rapid variation of the scientific positions of the discipline, which for various reasons are preparing to interpret the phenomenon, orienting themselves towards a prevalent tautological ascertainment of the present condition.

This double shift - of the observed framework and of the assumed point of view - implies a loss of unequivocal references with respect to what has always been one of the most specific elements of architecture and urban design: the landscape as an indisputable result of this dual "power of the gaze", the one represented and the lived one.

This is evident on several fronts:

- On the one hand, the "formal" categories are put into crisis by the process of embrittlement of the physical space, now evident on all fronts. This is evidenced by the fact that today the 'social place' is no longer decipherable as the place of a recognized collectivity, which in the meantime seems to have become increasingly fragmented and multicultural. A fact that is also witnessed by the growing process of de-localization of the social towards places that are now disconnected from the principles of belonging or rooting;

Collage by the essay author with diverse interpretations of the concept of landscape in the history

On the other hand, those cultural categories that seem more connected to the characters of the architectural form,   are questioned in relationship to their qualities of persistence and variation. These qualitiesin fact normally need a lapse of time to establish themselves, crystallize and codify themselves in recognizable forms; Topic which today seems to be made impossible by the strong acceleration of the ongoing processes.

Finally, the categories most connected to the technical and infrastructural processes of public space, increasingly involved in a market that tends to make the technical contribution arbitrary as a 'constructive principle' and to delegate the process of architecture construction to an exclusively product of menagement and production.

A question

At the breaking of the coincidence between these three aspects, a legitimate and disturbing question arises:

We are faced with a 'fatal loss' of history, as it had already been predicted at the end of the nineteenth century in the face of the inevitable turning point advocated by the epocval transition, or the current destitution of values preludes to a possible 'restart' and reconstruction of meanings , as it has already happened in other closer historical periods?

In the first case "the temptation to abandon oneself to the pathos of prophecies and epochal formulas" (C. Magris, 2001) preludes to a cultural regression in which the only anchor of salvation seems to reside in a possible return to the origins, even at the cost of an annulment of historical time within an apocalyptic vision of the universe. Position that, in its broadest sense, admits within the framework of hypotheses also its opposite, that is, the unconditional adherence to a technological mythology that today can be homologated to the triumphant ideology of innovation.

In this perspective, already appeared cyclically in other periods of history, they would seem to obtain justification also those orientations that try to reconstruct an area of operation of architecture within the circuits imposed by fashions and the market, often outside the decisions and even the competences of the architects themselves. And this phenomenon often happens defining a pseudo-disciplinary apparatus of categories, concepts and parameters borrowed from other fields of knowledge, which often manage to construct an a posteriori judgment of the phenomena, without being able however to overcome the purely ascertaining level of the "observation".

This entails the obvious risks of a shift of the architect's specific skills towards other disciplinary sectors, which not only fail to limit the boundaries of the 'craft' ('metier') within the new galaxy of skills that come into play, but often take away space from the same

discipline to transfer it to areas that are culturally accredited as areas of competence.

In the second case, the use of the 'new' as a value cannot be separated from the resistance and defense of a historical memory which, even if destined to disappear, re-emerges every time in the traces and signs of an urban process that still recognizes in the landscape the valid matrices to anchor the urban transformations. In this case the 'constructive' principle will linked to the structural modification of the existing one cancels and prevails over any destructive procedure, even when the latter preludes to a new 'beginning', understood as social and civil compensation for something that has been lost .

In this sense, the two positions lead us once again to the divergence already known between the 'long life' of a cultured and thick architecture and the 'short duration' of a temporary and 'soft' experimentation, now involved in an irreversible way in the accelerated circuit of media and globalizing experiences.

The landscape of "tomorrow"

To paraphrase the title of the latest book by Carlo Ratti, 'The city of tomorrow', we could therefore say that 'the landscape of tomorrow' not only becomes more complex mooving towards the numerous' landscapes that contemporaneity is giving us back in its different forms (social, cultural , economic, political), but also opens up to a 'tomorrow' that is less and less defined in its borders and increasingly fragile in its configurations.

Probably indeed, faced with the historical divarication mentioned above, we are no longer obliged to choose for one or the other solution, but only to accept a weaker, less definitive condition, more tied to the temporary nature of the events that each time they follow one another.

This 'shift' also legitimizes the acceptance of new 'narratives', capable of working not so much with definitive categories, but with different paradigms each time, no longer referable to the first 'landscape' opened by the great era of modern industrialization, still referable to the Fordist matrix dictated by the machinist aesthetics; nor to the second computer revolution, the result of the sudden and accelerated change originated by the sudden progress of the telematic networks, already reread by Mc Luhan as the rediscovered condition of a "global village" founded on the connections (still unidirectional) of the new communication flows.

But not even the third media revolution, which has already entered the era of 'post-information' and is all projected towards the digital world, today seems to guarantee a decisive turning point with respect to the great urban transformations in the world, especially those linked to the environmental, climate and environmental emergency or at the war, still present on most of the inhabited territories. There are those who have read in this passage the passage

from a strong and centralizing Modernity to a "weak and widespread Modernity", as Branzi said a few years ago, a Modernity founded on the "possibility of imagining a future for an architecture not figurative ", an architecture that is capable of becoming itself an interface, a fluid, a transition between different formal possibilities; possibilities that can no longer be transcribed through the traditional codes of language, which have always been 'weighed down' by the authentic materiality of construction, but perhaps bearers of new grammar forms, new 'narrations,' we would say today, made more and more vain by the resounding of the numerous circuits' dictated by fashions and consumer markets.

In the strong collision between inherited urban models and new contemporary paradigms, however, a new alternative emerges, a '4th landscape' with more fragile and insecure borders, fluctuating among the new environmental aesthetics, (which have become privileged experimental grounds for different sectors that ranging from urban sociology, geography, photography, to land art, design and 'domestic' architecture) and the courageous objectives of the followers of a new 'futurecraft', a kind of innovative appeal to a 'do it yourself' that he promotes the citizen to an interpreter and actor of environmental transformations, 'the main actuator of urban development' of his own landscape, according to Ratti, to whom he is allowed to access through 'macro' and 'micro' digital interconnections.

It is precisely this double movement that seems to allow working with different materials and paradigms, each time linked differently to the multiple and discontinuous processes of urban transformation.

First of all, the paradigm of the "contamination", which re-reads the complex spaces of the new territorial borders, as authentic intermittent borders, where the different elements involved in the ongoing transformation processes are confronted and sometimes collide.

So the paradigm of 'sharing', which re-reads the great 'enclaves' open in the city (consolidated and not) as possible 'productive' resources, where the interaction between citizens and 'operators' seems to outline development scenarios that have been unpredictable up to now.

Finally, the paradigm of 'resilience', the only one able to 'absorb', by reacting positively, the deformation produced or producible from the great movements that promote environmental imbalance, from those most connected to geological factors, to those more closely linked to social changes , cultural, political.

Of course the three categories mentioned are neither exhaustive nor unique; however, they tend to witness a 'change of course' that is now visible to everyone, towards which and for which we cannot avoid, especially ourselves as architects, to reflect profoundly, even though we are aware of belonging to a 'history' that more than once has disproved our 'forecasts'.

Reference projects supporting the idea of Landscape 4.0:
Lagunage de Harnes, France, recycled landscape and Val d'En Joan, Spain, landfill regeneration

2. BORDER LANDSCAPES (AND HERITAGE)

Carmen Andriani

In 1974 Enrico Job produced the Mappacorpo. It's a work composed by almost 1 thousand of photographic images reproducing the skin of the artist's body by dividing it into squares of different sizes. What is constantly moving in space-time coordinates it is frozen in the two-dimensional surface of a carpet. The prevailing view is the zenithal one, the modeling is forced in the tissue of a geometric layout determining orientation and measure. The reference to the geographical map, as conventionally interpreted, seems immediate. The one-dimensional grid is an abstraction tool, analogous to the tool used in the representation of the territory and its physical phenomena, the same tool which regulates the soil and which contains the conflict between geography and geometry. We are in a moment of a deep rethinking of the interpretative and linguistic parameters. Not just in art.

Applied to the reading of the territory, the phenomenology of postmodernism denies the metaphor of the body as a harmonious whole of parts connected to each other. The view from above is the one that best catches the sense of this transformation, the non-geometric set of scattered topographic pieces, the loss of local identities recognition. It is the disintegration of clear borders, the undoing of the unifying principle, dictated by the Modern, also on the physical reality of the territory and consequently in the interpretation of the landscape. Overlapping and never closed perimeters generate spaces for difference, stratified in the concept of palinsesto so well described by Corboz in the last century last decades. The surface is deep, Deleuze had said some time before, it has a significant thickness. The meaning of limit then changes radically, what was formerly residual or negation takes on new sense: the interstice, the void, the absence; we begin to describe the urban dust that is generated around strong centralities. It's a Copernican revolution. Turning the point of view upside down seems to be a necessary step to understand the new phenomena of transformation, also from the point of view of architects and urban planners. We can understand how the coasts, the territory of uncertainty and drift, can become the privileged field of investigation to control transformations that are no longer controlled and that, due to a lack of knowledge, are often delegitimized. The coasts form a landscape of its own. A body separated from the backcountry, more influenced by the culture of the sea and its condition of non-permanence than by the permanence of the mainland.

The coastal landscape features a different and at the same time identifiable urbanity. In the over seven thousand kilometers of Italian coastline, we can get the long abacus of hybrid city variations. Defined in many ways (infinite, generic, diffuse, fine, porous city) the city of the

coast is a conurbation without a center, compressed in a narrow stretch of territory between the mountain ridges and the sea, held together by a bundle of parallel lines (roads, railways, houses, trees, isolines ..). An alternation of agricultural plates, industrial platforms, pieces of degraded naturalness; disused structures and active ports, towns with inhabitants intense seasonal variations. We find it on the Adriatic side and on the opposite side, the Tyrrhenian one; we recognize it in the Ligurian context, an extreme and fragile coastal landscape: in the analogous topography, compressed between the sea (deeper) and the orography (denser); in the list of heterogeneous and contradictory materials. A continuous bass of a widespread urbanity that alternates with the extraordinary solo of the harbours and infrastructures densities.

It's the manifesto of the artificial landscape measured on the horizon large scale, of the boundary line with the water, of the linear infrastructures that replicate it. The city of the coast has frustrated the traditional tools of planning and, as had already happened for the spread city, the narration has taken the place of the analysis; direct experience has replaced cartographic simulation; the journey to the inspection. Describe to understand, document to learn, narrate to design: the city of the coast is ideal to be traveled, photographed and to be narrated.

The concept of landscape (and heritage) of the boundary therefore does not refer only to a condition of geographical marginality (the coast, the valley, the periphery); nor exclusively typological (from the industrial complex to the infrastructure lines, to viaducts, to bridges, to railways); nor only to the community as a whole (of which we find the condition of abandonment and the absence of representatives).

Landscape (and heritage) of the border is simultaneously and synthetically all this; it is recognizing, and putting into value as a common good and a resource for everybody, the complex of shared signs and behaviors. It means resuming contact with neglected places, starting an accomplished process oriented to census and knowledge; understand what the residual energy of degraded or abandoned soil can be transformed in; it means regenerating contexts. It is a priority to reconstitute a map of resources, shifting the attention from the built-up to the landscape (and heritage) materials, intended both as a process and as a tool, in the most extensive and inclusive sense.

Finally, giving a new meaning to the existing means producing works that are "the set of traces of all the completed acts" (R. Krauss). Not "construction in places, but construction of places", where it is necessary to point out every time the inclusive meaning of the concept of place as a set of artificial and natural assets but also of values, ideas, belonging, sedimented uses, private and collective meanings, of political and cultural strategies, also detecting possible conflicts.

3. THE THREE Rs OF THE FUTURE LANDSCAPE:
RESPECT, RESPONSIVENESS AND RECOGNITION

Carlos Garcia Vazquez

Conceptually, the origin of the contemporary landscape can be dated in the decades of 1920s and 1930s. It was then when it went into crisis the ninetieth century romantic idea of landscape, identified with a pastoral environment gifted with high ethical values. It had been defined like that by a generation of intellectuals that used this idea to fight the industralization process, still on progress. But in the first decades of the next century, this battle was finally lost. From then on, the modernization of the territory would not be something to be discussed, but simply organized.

Interestingly, from its very beginning the twentieth century landscape was outlined as the result of a huge territorial transformation implemented with mega-infrastructures, and with the aim of channeling enormous flows of persons, materials and energies. In '*Planning the Fourth Migration*', an article published in the magazine The Survey in 1925, Lewis Mumford announced 'the fourth migration', when thanks to the expansion of the automobile, the telephone, the radio, and the electricity, a big part of the population would be able to leave the congested metropolis and disperse along the territory.

The challenge, which he had assumed in 1923 when founding the Regional Planning Association of America (RPAA), was to proceed with this relocation of people and functions without squandering human and natural resources.

To achieve this, the territory should be rethought as an unity made of landscapes, sources of energy, industries, and people; should be re-defined through new infrastructural networks (mainly highways); and should be re-colonized with people and economic activities coming from the urban areas. The ninetieth century consideration of landscape as an ethical and aesthetic reference had given way to a strictly technical issue.

In the last four decades this situation has reversed.

The mainly technical and infrastructural conception of the landscape has been demonized by the ecological ideology, that started to take shape in the 1970s and gained universal recognition in the 1980s and 1990s. In those decades the fascination for technology, that characterized the twentieth century modernity, gave way to a distrust for it, suspicious of being a crucial component of the industrialization process

that was in the origin of the climate change. Associated to this techno-relativism was the return of the ninetieth century ethical consideration of the landscape, in this case not linked to aesthetic values. On the contrary, the landscape started to be represented as something deteriorated, spoiled, even massacred, the most striking representation of the ecological crisis.

It explains that UNESCO elevated it to the category of World Heritage, an endangered treasure that had to be cared and protected.

It is interesting to see how each one of these reconsiderations of the concept of landscape was associated to a different stage in the process of industrialization. The romantic idea of landscape to the First Industrial Revolution, the one of the steam machine; the technical and infrastructural landscape of the early twentieth century to the Second Industrial Revolution, the fordist one; and the ecological approach of the 1970s to the Third Industrial Revolution, the one of the computers and telecommunications. Presumably, the landscape of the near future will be linked to the emergence of the Fourth Industrial Revolution, the one of the industries 4.0.

The title of the 2018 Open City Summer School, *Landscape 4.0*, is pointing in this direction. Without neglecting the gloomy premises inherited from the last decades debate, it has tried to imagine the landscape of the near future as something full of potentialities. The challenges seem to be similar to those of the 1920s: rethinking the territory as an unity of landscapes, sources of energy, industries 4.0, and people.

But there are pieces of hope that seem to hint that in this case the goal can be achieved. The industry 4.0 is mainly a non-polluting one, which will allow it to cohabit and be respectful with the landscape; the social responsiveness to the voices that warn about the dangers that threaten the landscape is today bigger than ever; and its consideration as World Heritage shows that the contemporary society has started to recognize the landscape as a representation of itself.

Respect, Responsiveness and Recognition, the three Rs upon which architects, urbanists and urban designers can start to define the 'Landscape 4.0'.