

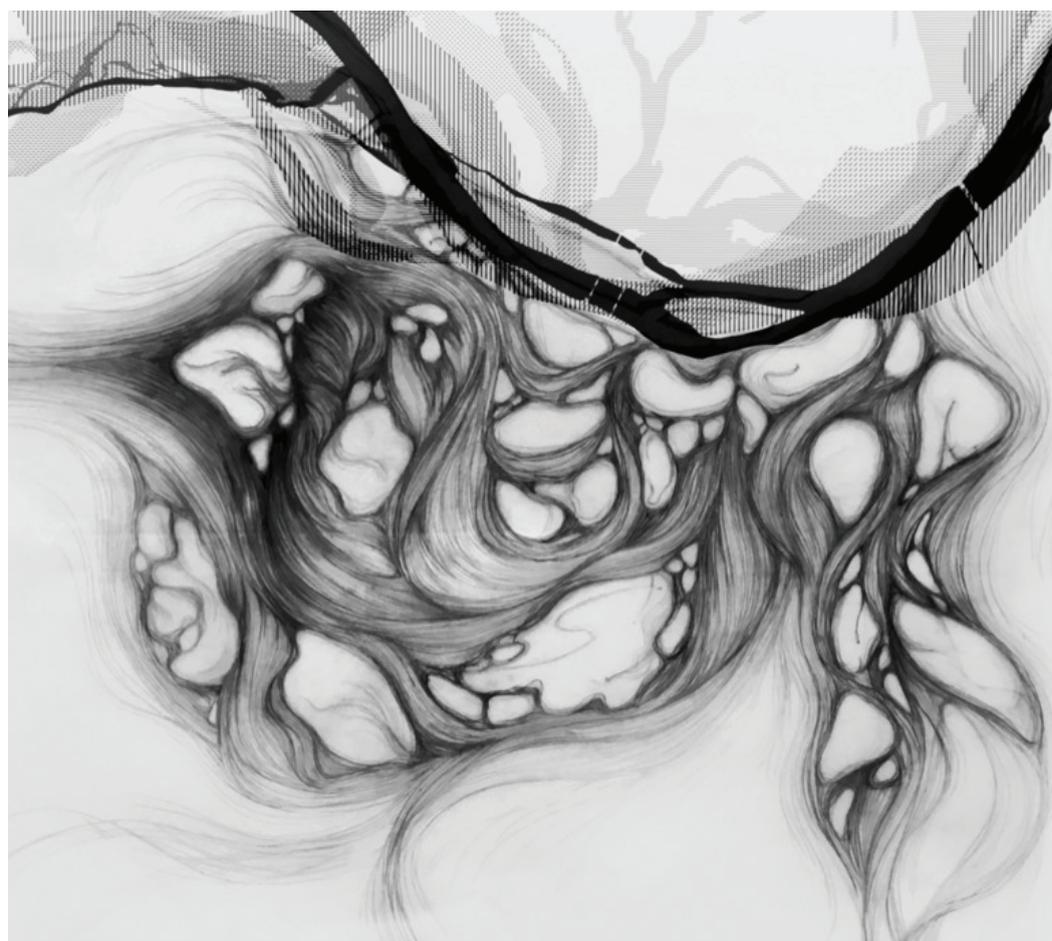
PROJECTS

atelier 2

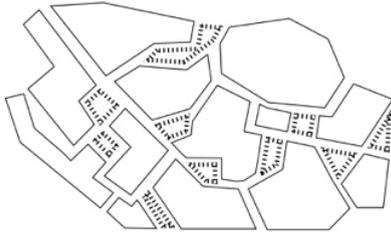
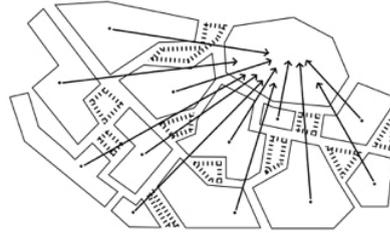
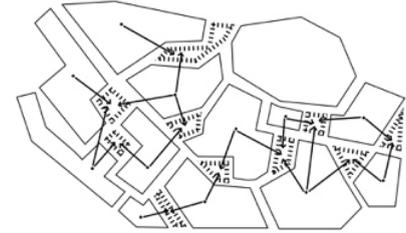
code-XcITy

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by Chiara Locardi, Mario Morrica, Francesca Schepis



METHODOLOGIES,
STRATEGIES
AND RESULTS

**ISLAND | CLUSTER****ATTRACTOR****RESHAPE THE CLUSTER****PROJECT TEAM****HEAD TUTORS****Chiara Locardi****Mario Morrica****Francesca Schepis****TUTORS****Michele Bagnato****Federica Marchetti****Sara Anna Sapone****Doaa El Sayed Salaheldin****with****Elif Parmaksız****STUDENTS**

Xuan Cao | Giulia Carini | Sarah Casaburo | Li Tian Chen | Zi Chen | Hasan Debes | Matilde Dei Vecchi | Annalisa Fava | Roberto Ferlini | Cristina Finocchi | Alessandro Feroni | Eleonora Fusetti | Xixi Gao | Luwei Guo | Yuqin He | Jiani Huang | Samskriti Jindal | Ruodan Li | Yujie Li | Yiwen Liu | Randa Mujahed | Qhawarizmi Norhisham | Yanquan Ouyang | Giada Panzetti | Dionisio Salvador | Oyku Sener | Benart Shala | Yuchen Tang | Cahit Caner Unver | Linqing Wang | Xinyi Wang | Xiaoyuan Wu | Tianci Xie | Lingyang Xu | Fan Yan | Han You | Qilu Zhang | Bingnan Zhang | Bingmo Zhang | Yuyan Zhang | Wenwen Zhang |

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code_XcITy. Re-founding the topos. Towards digital-Arcadias.

Chiara Locardi

"Taking a glimpse at the future that is-not-yet has always been and still remains a temptation difficult to resist, but it has also always been, and now it is more than ever before, a treacherous trap [...].

The story of past prophecies, forecasts and prognoses looking uncannily like a *Kunstkamer* filled with two-headed calves, bearded women and other similarly bewildering freaks and amusing curiosities, one can be excused for being reluctant to add another miscreant to the house already full."

Zygmunt Bauman [1]

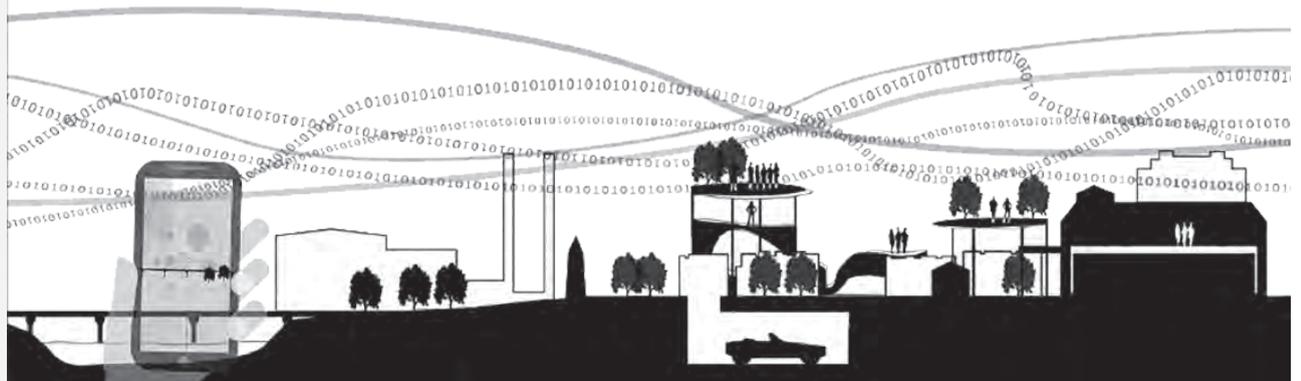
Around the method

Since its beginning, the design process has been led by a series of apparently conflictual binomial, that seems the nucleus of a wider investigation on the landscapes transformations: material/immaterial patrimony; sharing/individual; equilibrium/dynamism. The challenging framework hints a strategical attitude, supported by an open *Manifesto*, a collection of intentions and visions, which has a cross-scale quality.

The term code emerges rapidly from the debate, in order to anchor the *flexible* nature of our approach to some firm principles. In that sense, we start from the primary urban essence of Piacenza, getting immediately fascinated by an apparent contradiction: the city was changing during centuries keeping almost intact its morphological identity. The Po River, the farnesian walls and the agricultural fields platform establish a series of concentric boundaries that define the limit of urban growth. In that sense natural and artificial borders compose an archive of *changeable permanences* [2].

This inspiring binomial drives us to choose a method that works on the paradigm of paradox: the boundaries which envelope the city are not anymore limits

METHODOLOGIES,
STRATEGIES
AND RESULTS

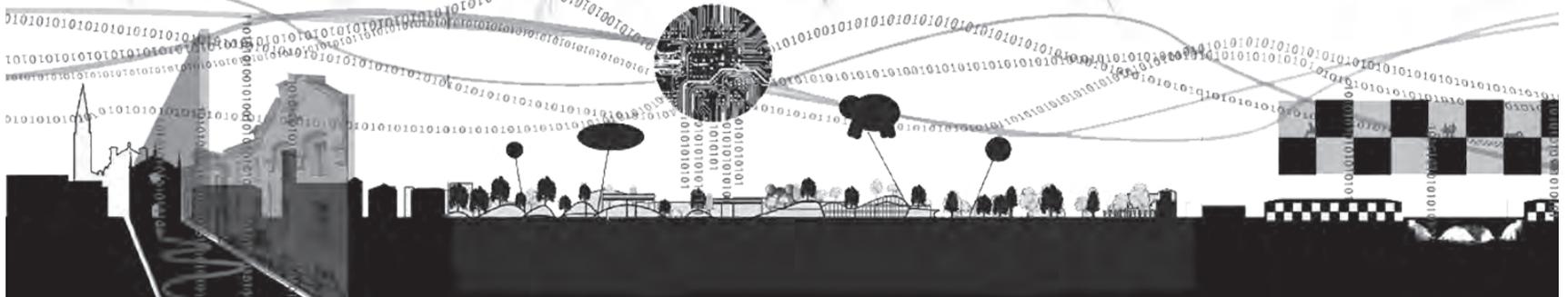
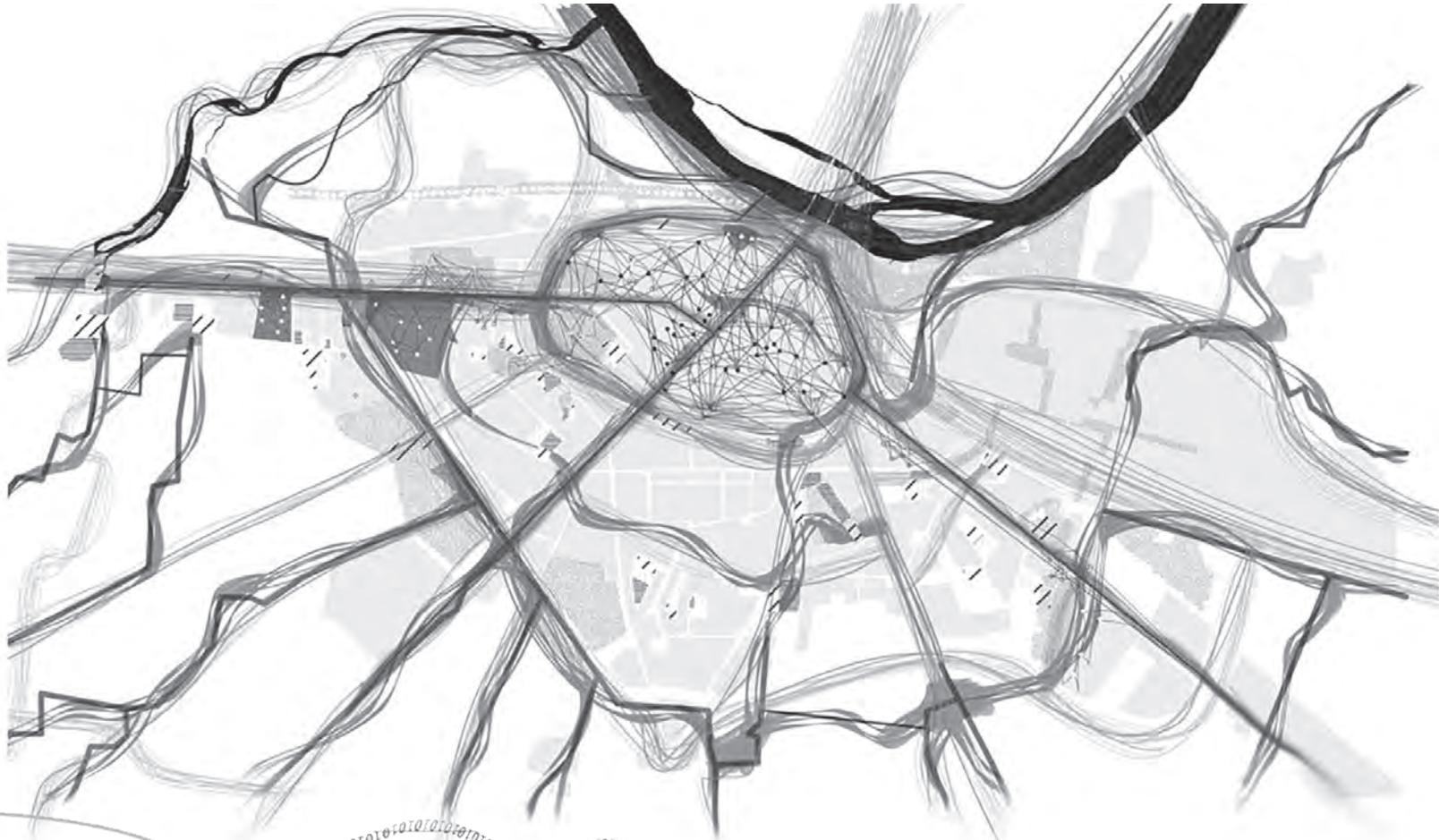
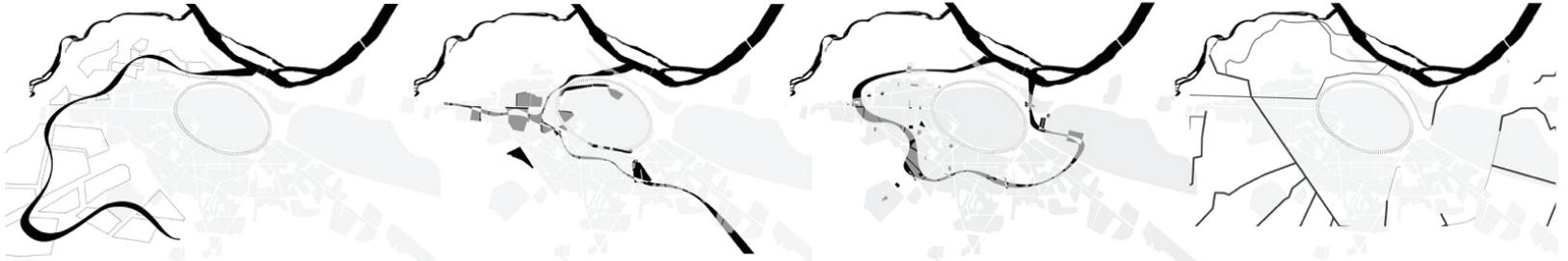


AGRICULTURE

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but organic membranes, a sort of *living* walls that discipline the exchanges between urban cells or *insulae*, as we like to call them.

We are going to handle a living matter, structured on the *indigenous code of the city* as we have defined it: a constellation of urban islands (clusters), including the dismissed military areas, which are pressed between the Po river and agricultural tissue. Both at urban and site scale the project aims to detect peculiarities and undertones of that original code, which will constitute the design platform.

To be coherent with the flexible method and conceptual assumptions, the proposal for the Pertite area is one of the possible configurations, deduced through the recombination of three invariable components: existing wall, architectural heritage, spontaneous wood. They are the patrimony that will be archived and protected inside the area, to be studied, conserved and transmitted, to be settled for reacting and interacting with future dynamics.

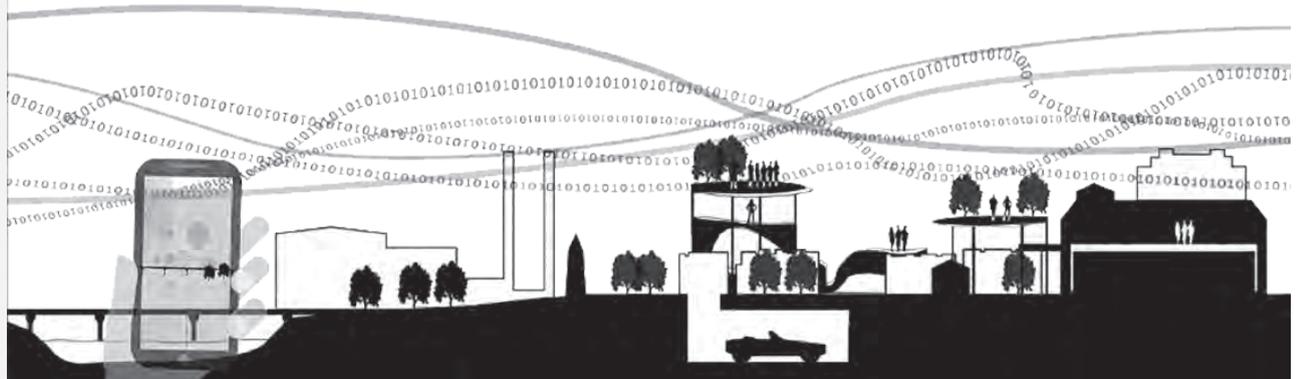
Around the city vision

4.0 in terms of urban design means to talk about hybridization and coexistence of a multiplicity of spaces and functions. This assumption entails to move on from the concept of *hyper-controlled* scale and time.

The barracks represent a remarkable resource in terms of dimension (covering almost the 4,5% of the urban territory), patrimony, history. Piacenza should yearn to convert those *terrains vague* in the strongholds of the future, places that will host functions of excellence dedicated to culture, innovation, services. The military compounds appear as grafts of unexpressed opportunities on the consolidated tissue and they can play a double role on the future stage of the city. On the one hand they are undoubtedly triggers and citadels of new energies (social, economic, cultural). On the the other hand they can be the folders of the urban memory in a new colonization scenario.

New questions emerge from this assumption. How to involve the dismissed areas in the urban dynamism at the same time keeping intact their inner patrimony? How to activate a process of appropriation between the city and

METHODOLOGIES,
STRATEGIES
AND RESULTS



the compounds, considering that the latter are historically excluded from the community life?

The *paradox* method helps to answer: the configuration of the areas as clusters should be preserved, strengthened and possibly applied in other sectors of the city. We proceed towards an image of Piacenza where the *insularity condition* is reinforced: an alveolar-city [3], an archipelago-city [4], composed by autonomous islands that communicate through big arteries (both real and virtual) entrusted with the information exchange. We propose a *landscape infrastructure* [5] where the new energies produced by the clusters are spread out, thanks to the upgrade of existing *urban vectors*. All the landscape linear systems are involved in this rewriting of the network. Streets, underground water channels, green ways coming from the river and countryside, seep inside the city transferring biodiversity, different ecologies, knowledges. Emerges a scenario where the city is settled on polarities and fast connections, and the clusters use the flows to upload and download *data*. The city, which is finally released from the obstacle to find new expansion fields, concentrates its growing efforts on densifying the clusters activities and promoting the efficiency of the flows (mobility-economy-culture-energy-green).

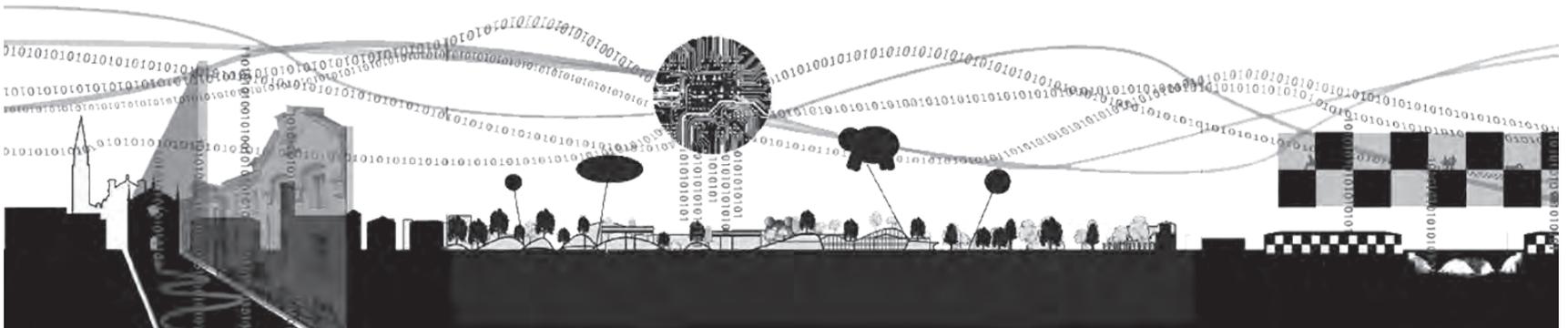
Around the clusters condition

The urban need of 4.0 dimension is not the physical proximity. In the cloud era, where the places of sociality are shattered by digital technology, individualism and virtual identities, we observe that the concept of the physical limit doesn't make sense any longer.

The three compounds are avoided and denied from the context not because of their insularity condition but rather because of the absence of belonging with the local community. The barracks must be *rearmed* with tools of social cohesion in order to re-found the *topos* [6] and encourage to a bond with the inhabitants.

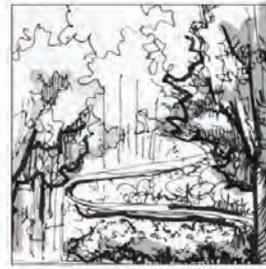
We propose an approach of *inventive conservation* [7]. In order to rebuild the *sense of the place* we consolidate the vocation that the clusters express nowadays, promoting a process of *Archeology reactivation* where the inner resources are first identified and after reprocessed in one of the possible configurations.

The military areas, protected by their boundaries from the crowded noise of the city, will become landscaped-gardens, physically isolated but virtually hyper-connected. We figure out a scenario where the *digital-Arcadias* [8] (clusters) are productive cells that hold the genetic code of a wider organism (city). Inside of the enclosures is stored the original matrix of the transformation, a binary sequence (0 1) composed by couples of opposed qualities: material/immaterial, permanent/ephemeral, true/real, physical/virtual, endogenous/exogenous. The dualities are simultaneously transmitted from an urban cell to the others by the flows. This is our vision of *Sharing 4.0*: the widespread dissemination of the landscape genetic code, a transformative protection of



atelier 2

code-XcITy



the urban memory.

The compresence of the binomials is applied in terms of uses, scales, times. The clusters are both hyper-specialized and inclusive. The primary function is installed in the core of the site and surrounded by a series of public gathering spaces. We look at the latter as the places of the relation able to host individual and original contributions and to allow the *recognition* [9] from the community. Therefore the spaces dedicated to the spontaneous grafts define a variable and responsive plateau which supports the sacred monuments of a renewed archeology where the collective memory is classified and archived for future uses.

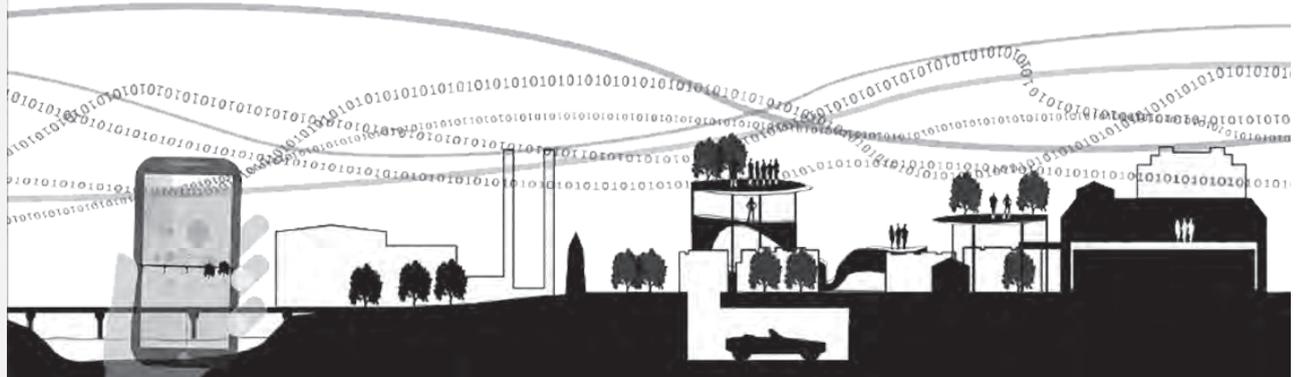
In the vision of *Landscape 4.0* a multiplicity of scales and times cohabits in Piacenza, and the clusters, as incubators of the urban transformations, are the ambassadors of this quality. In fact they appear almost suspended in an ambiguous dimension tensed between the quiet movements of the nature and the excitement of the virtual connections.

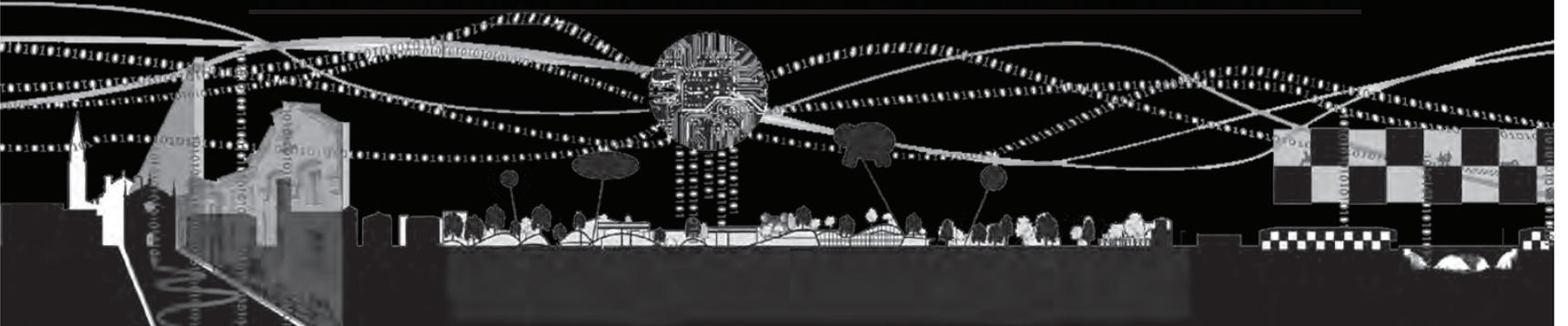
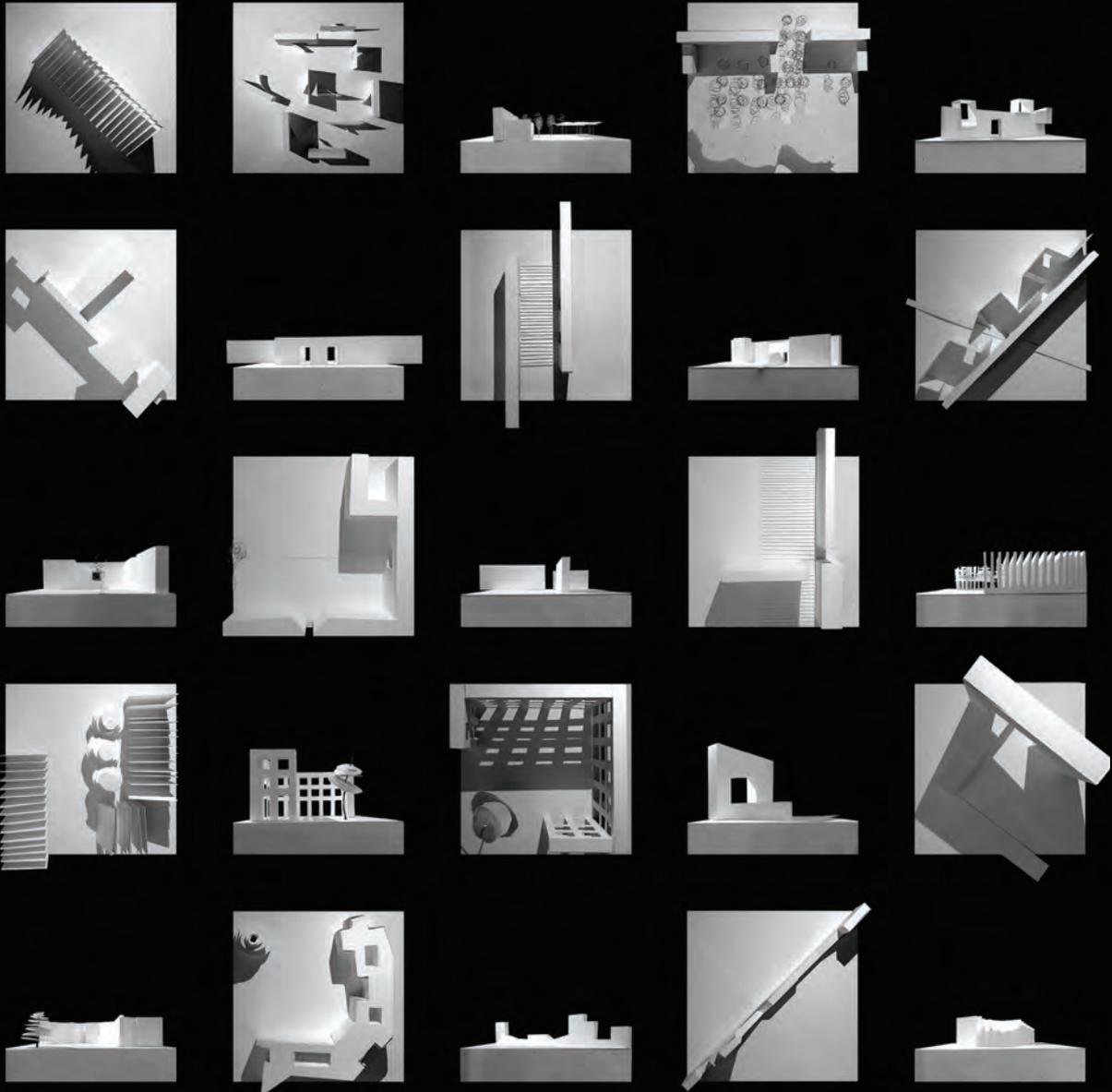
That's way the matter of scale loses its primary role, defining a movable and tactile strategy, which is able to hold and promote both very small interventions and infinitely big reactions. The exhibition is conceived to reflect this approach. We set up a *no linear narration* composed by a collection of project fragments throughout where the visitor can freely move, be disoriented, get lost and finally choose his personal sequence and combination of scenarios.

Around the Pertite Area

According to the general premises, in the Pertite area we detect those inner resources that compose its original code: the architectural heritage, the

METHODOLOGIES,
STRATEGIES
AND RESULTS



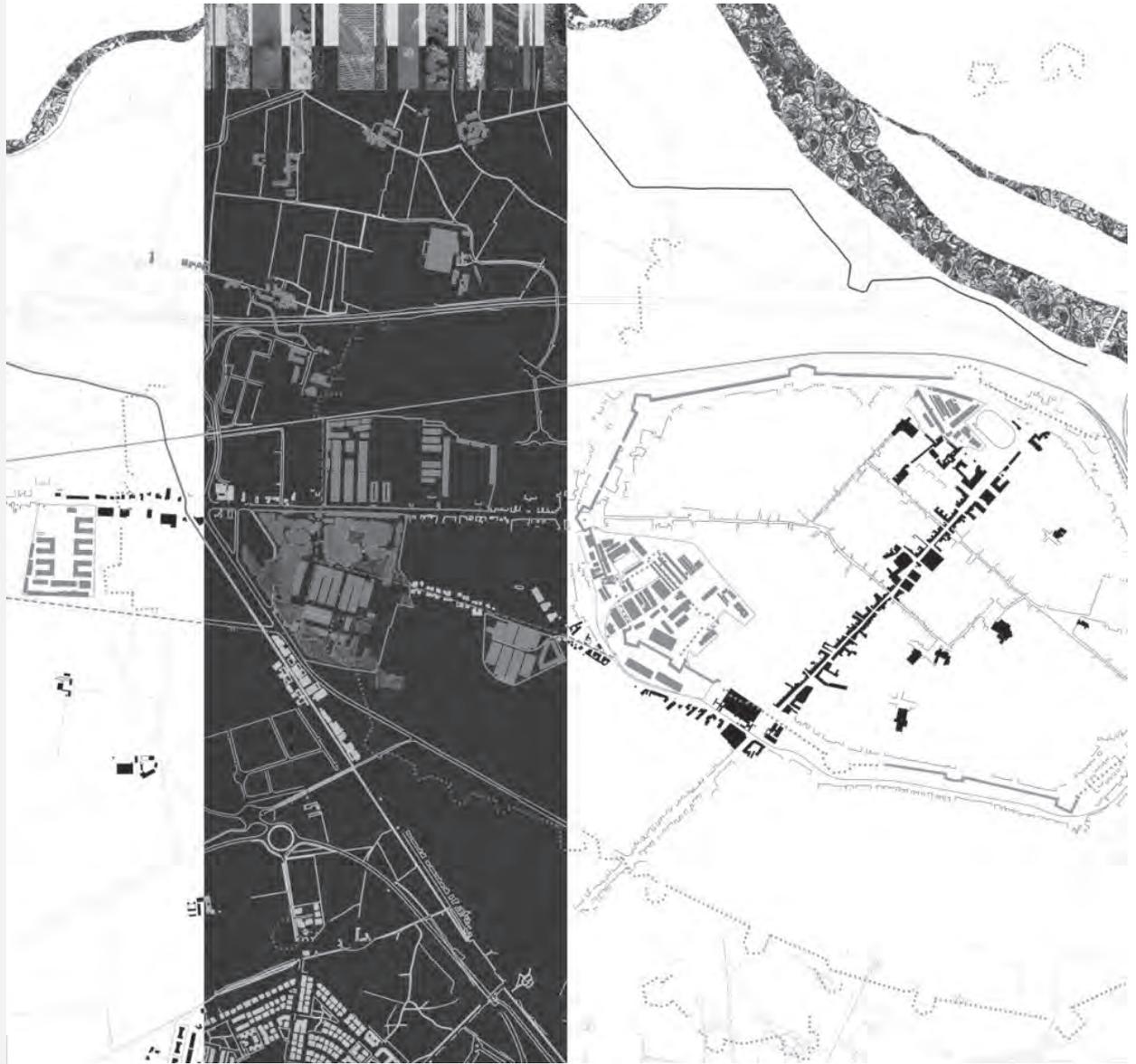


PROJECTS

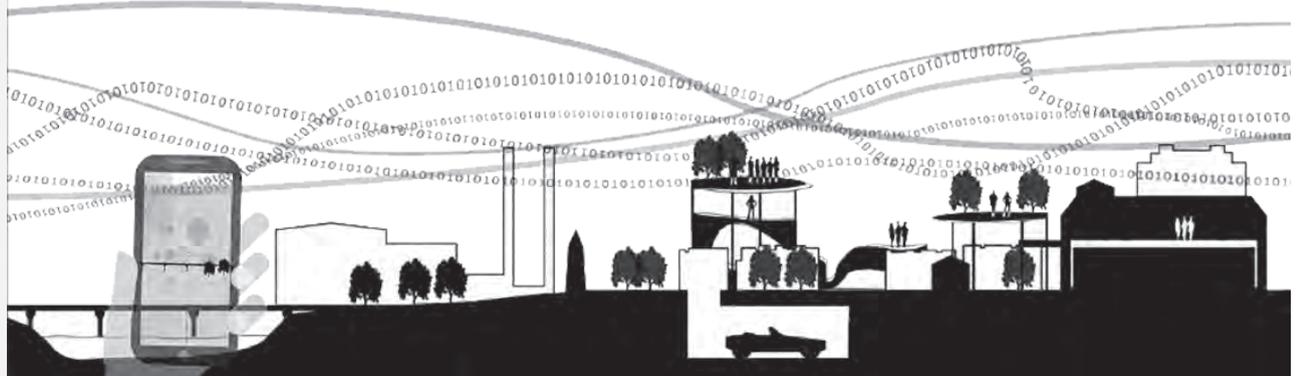
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atelier 2

code-XcITy



METHODOLOGIES,
STRATEGIES
AND RESULTS



existing boundary, the spontaneous wood. We start from them to define the primary function of the site: a physical and virtual Archive of Piacenza urban landscapes able to convert the Pertite into the *digital brain* [10] of the city with adaptive and predictive capabilities.

The program is installed in the renewed buildings that will host a series of complementary uses. A Super Computer Farm will collect data concerning the urban dynamics and manage them both in their daily life and future transformations. A Research and Education Center of Excellence will be focused on food production and climate change control in inhabited contexts. A Crop Germplasm Bank will be the local biodiversity reservoir. Close to the center will be located fields and nurseries for experimental farming. On the traces of demolished constructions will take place huge water basins for fish farming and renewable energy production.

The existing architectures which conserve a patrimony value will be preserved as much as possible in their original status and encapsulated in reticular shells: intelligent second skins, reactive to the external inputs, able to reveal and transfer the flows and processes that are taking place inside the buildings.

The boundary of the site is intended as a living membrane, a continuous porous threshold that guarantee the exchange between cluster and city. It will be converted in an inhabited wall where to install housing and temporary services mainly addressed to the technic-scientific community resident in the Pertite.

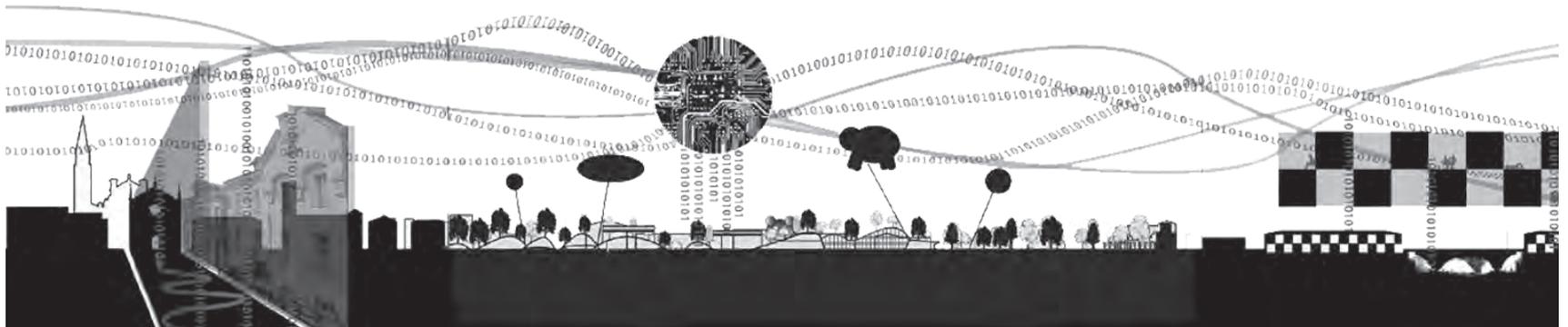
The spontaneous wood that colonizes the site during the last decades of abandonment is considered as an huge ecological patrimony. Its magnitude and wilderness will be conserved, integrated where needed, and populated by acupuncture interventions which allow the accessibility to the visitors. We look at it as a sacred forest, as a landscape of discovery and wonder populated by contemporary *flâneurs* [11].

Exit strategy

Our contribution consists in supporting the capability to decode the contemporary urban phenomenon, today more than ever evanescent and unstable. We try to identify the foundations of a method that proceeds throughout approximations and attempts, collection and classification of *fragments* that will compose a *new imaginary* more than guarantee a completed form. The goal is to establish a standard score, able to allow unpredictable variations, adaptations and inventions. Our Landscape 4.0 coincides with a jazzing attitude [12].

We believe that Architecture, the discipline of the slow time of construction, of the solidification of the matter, is not yet ready to produce forms that comply with an erratic, vertiginously fast, liquefied [13] world. Today is the time where the revision of paradigms is still proceeding.

We stay. We take a breath. We listen. We get bored. We search for the hidden landscapes. We reclaim the time to explore the fascinating dimensions of silence and absence [14].



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Notes

[1] Z. Bauman, *City of Fears, City of Hopes*, Goldsmith's College, 2003

[2] Cfr. I. Kant, *Critica della Ragion Pura*, a cura di C. Esposito, Bompiani, 2004/2012, p. 363. "Principio della permanenza / Tutti i fenomeni contengono il permanente (sostanza), inteso come il soggetto stesso, e il *mutevole*, inteso come semplice determinazione di esso, e cioè come un modo in cui l'oggetto esiste".

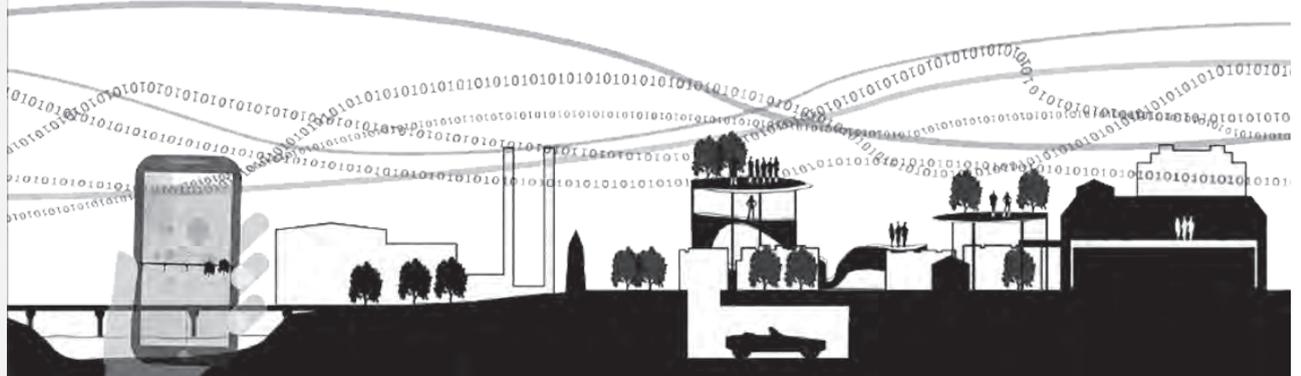
[3] G. Bertelli, mid-term critic OC summerschool, 8 september 2018

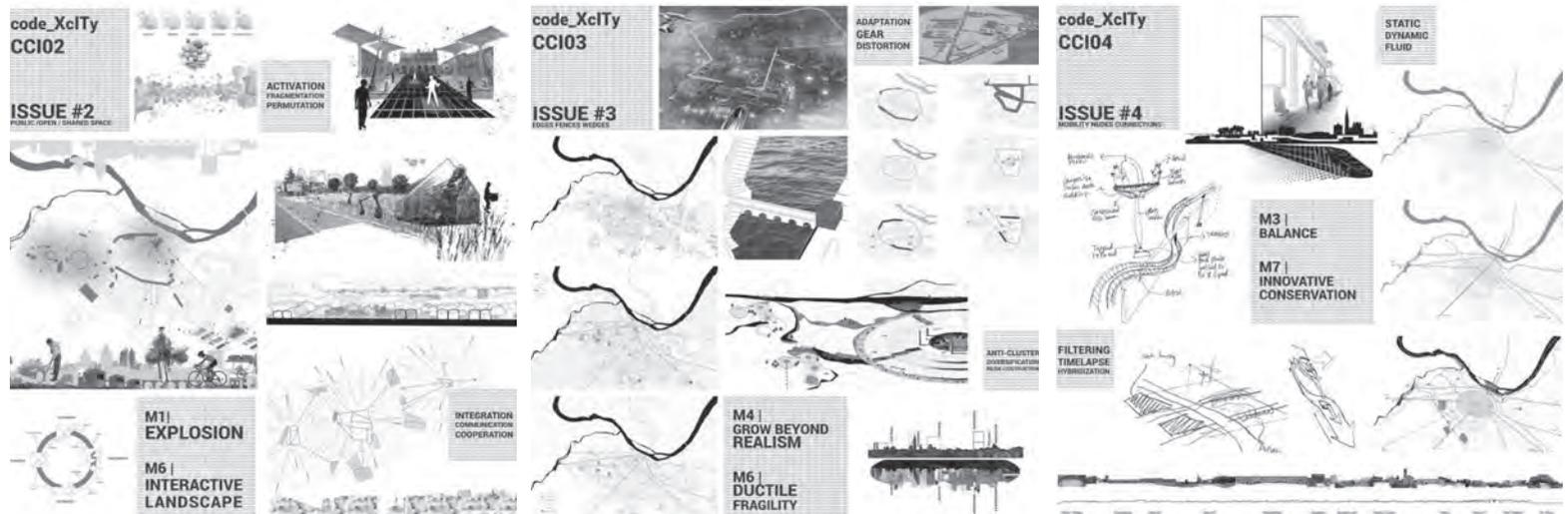
[4] Cfr. O.M. Ungers, R. Koolhaas, *The city in the city. Berlin: a green archipelago*, critical edition by F. Hertweck, S. Marot, Lars Müller Publishers, 2013

[5] Cfr. P. Bélanger, *Landscape as Infrastructure. A base primer*, Routledge, 2017

[6] "A partire da Moro, le aspettative di felicità dell'uomo sono state sempre legate a un determinato topos (un luogo stabilito, una polis, una grande città, uno Stato sovrano, tutti retti da un sovrano saggio e benevolo): ma una volta sganciate e slegate da qualsiasi topos, individualizzate, privatizzate e personalizzate [...], adesso tocca a loro essere negate [...]", Z. Bauman, *Retrotopia*, Laterza, 2017, Introduction p. XIV

METHODOLOGIES,
STRATEGIES
AND RESULTS





[7] Cfr. with *Conservation inventive*, P. Donadieu, in *Mouvance. Cinquante mots pour le paysage*, A. Berque, M. Conan, P. Donadieu, B. Lassus, A. Roger, Editions La Villette, 1999, pp.51,52. "En effet [...] il n'y a pas de raisons de choisir entre la mémoire et la modernité. Il est préférable de recomposer le rapport territorialisé de l'homme au monde [...]"

[8] The Code refers to a pre-linguistic and archaic (Arcadian) dimension

[9] About the difference between Recognition and Identity Cfr. M. Venturi Ferriolo, *Oltre il giardino*, Einaudi, 2019

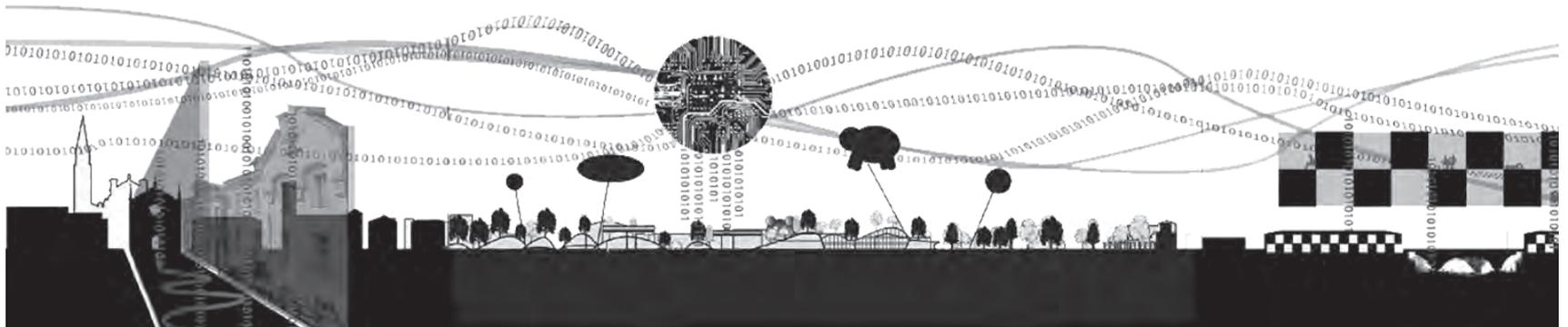
[10] About the buildings as adaptive learning entities living in a kind of dialogue with their inhabitants, Cfr. C. Ratti and M. Claudel, *The City of tomorrow: Sensors, Networks, Hackers, and the Future of Urban Life*, Yale University Press, 2016

[11] About the contemporary flâneur Cfr.: G.P. Nuvolati, *L'interpretazione dei luoghi. Flânerie come esperienza di vita*, Firenze University Press, 2013; A. Abruzzese, *Il paesaggio del flâneur*, in *Questo è paesaggio. 48 definizioni*, F.Zagari, Mancosu Editore, 2006, pp.143-146

[12] F. Rispoli, mid-term critic OC summerschool, 8 september 2018

[13] Cfr. Z.Bauman, *Modernità liquida*, Laterza, 2002

[14] About the absence in architecture field Cfr. R. Koolhaas, *Imaginer le néant*, in *L'Architecture d'Aujourd'hui*, n.238, 1985. "Where there is nothing, nothing is impossible. Where there is architecture nothing (else) is possible."



atelier 2

code-XcITy

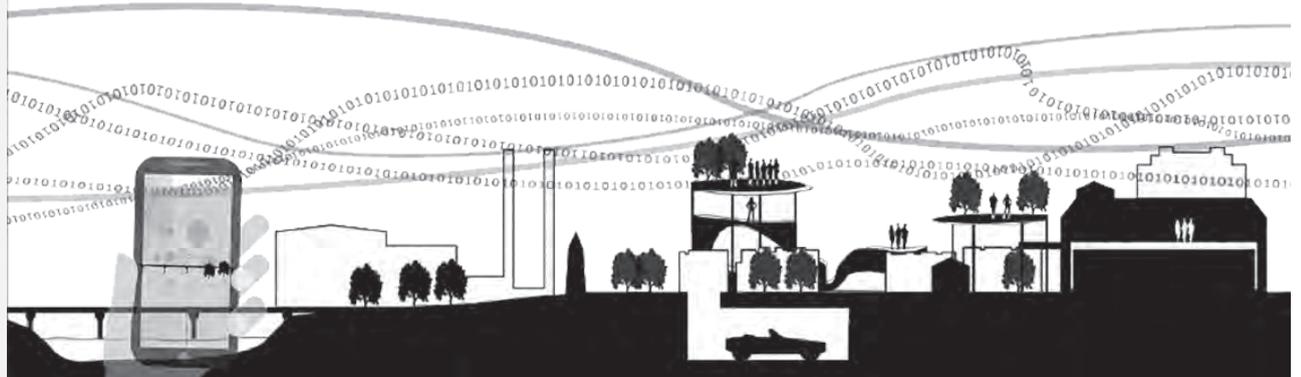
Planning the urban regeneration with a strategic vision

Mario Morrica

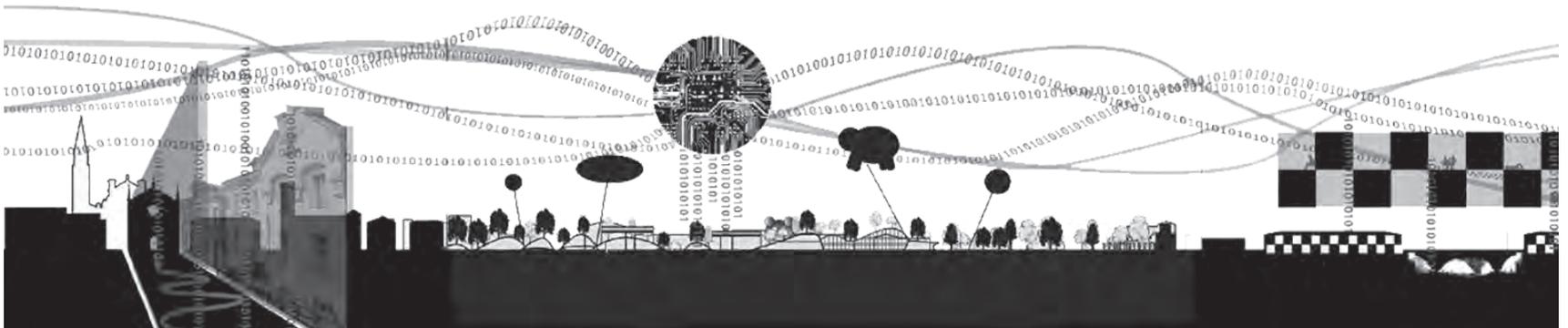
Starting in the 1990s, urban transformation interventions were launched by the Ministry of Infrastructures, which mainly favored the selective planning of regeneration projects: the redevelopment programs with mainly building, urban planning and environmental goals; integrated or complex programs, involving the physical city and its social structure (Urban, neighborhood contracts); programs for sustainable, infrastructural, economic and environmental development (PRUSST); integrated territorial programs based on structural funds and finally territorial development pacts.

The main instrument of transformation and infrastructure associated with the definition of new land rents was the tool of the PRUSST - *Urban requalification programs and sustainable development of the territory*. In practice, the introduction into the municipal planning practices of an urban or territorial project, in relation to the type of infrastructure introduced, which associated the transformation of public intervention with the activation of complementary private investments. Generally, the realization of the planned public works involved an indirect and unexpected increase in ground rent. This instrument, despite its declared ability to implement infrastructural and settlement structures consistent with a new strategic plan, has been opposed due to risks of deregulation on the soil regime. In fact, it is used by local authorities to bring into play areas that cannot be built according to the current urban plans. Projects that have involved new urban interests, also implicitly measuring themselves with the processes of generating land and property revenues. The PRUSSTs are part of a decade of experimentation with new urban planning tools included in the broader definition of complex programs. The ordinary planning tool could have contained the new urban projects, adapting to this different concept oriented to strategic interventions, selecting priorities and cohering the most significant projects of decisive importance for the overall urban and territorial development. Such a policy of interventions could be opportunely re-formulated for the new season of

METHODOLOGIES,
STRATEGIES
AND RESULTS



policies on the city, where non-institutional local actors and institutions define a shared strategy capable of raising the quality of the urban landscape with interventions of appropriate recovery and conversion of the existing fabric. In the Urban launched in 1994 and coordinated by the Ministry of Infrastructures, the correct perspective of projection of the choices introduced, or rather the territorialization of investment planning, is captured, locally linking urban planning policies with social and economic development policies. Even with this program the limits of traditional urban planning have emerged for the purpose of local convergence of policies on the home, public works, services, the environment, welfare and employment. The Urban has allowed the integrated urban regeneration that not only contributes to the physical recovery of the districts but has favored the social inclusion of marginal populations. The new project planning approach has led to a variety of action models that focus on urban realities, through multilevel governance mechanisms. A new form of transformation was aimed at responding effectively to the issue of both urban regeneration and the local system. The answers to the convergence between emerging forms of local planning and the wide area settlement policies remained. The construction of these programs took place adaptively in compliance with endogenous conditions and rules with a predominantly top-down guide. In the experience of planning for projects, a sequence of deregulatory measures can be read, namely the overcoming of the requirements of urban planning instruments. The new negotiating programming in this way abandons the public function of defining intervention and expenditure priorities. The logic of these programs can be used to implement certain programs for the conversion of the existing, more mature outcome of the work of local agendas rooted in the context. The recent past has therefore been characterized by the experimentation in the field of the new programming approach for projects that has generated a variety of models. The complex programs carry some elements of innovation that touch the canonical discipline of transformations on the soil but also the definition of roles between urban actors. They could have changed the effectiveness of urban planning, better integrated with large-scale planning policies, significantly contributing to local development. For the regeneration of entire urban areas, an urban planning tool is needed that clarifies the nature of public or private initiatives, verifying the coherence between them in an overall vision of growth of the city. Therefore, it is fundamental to build a strategic reference framework on which to set individual solutions, conceived as interacting components not only on a specific dress but with a reverberation on the entire system. The strategic term attributes a concrete, immediately usable dimension of the choices contained in the instrument of governance of transformations. A propulsive acceleration with respect to the slow operation of ordinary instruments, functional to the ability to see non-sectoral forms of development, achievable also through the important provision of EU funding. The meaning of strategic refers to a sense of dynamism, of effectiveness of the adopted answers calibrated according to the needs emerged in a planning context. The reaction to situations of abandonment or decrease can be favored by an instrument that intercepts all the aptitudes to invest in a



atelier 2

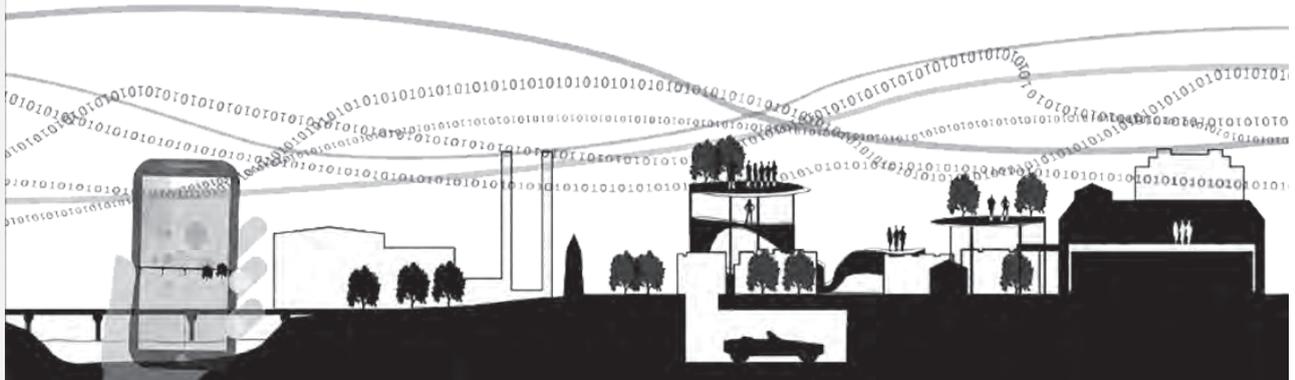
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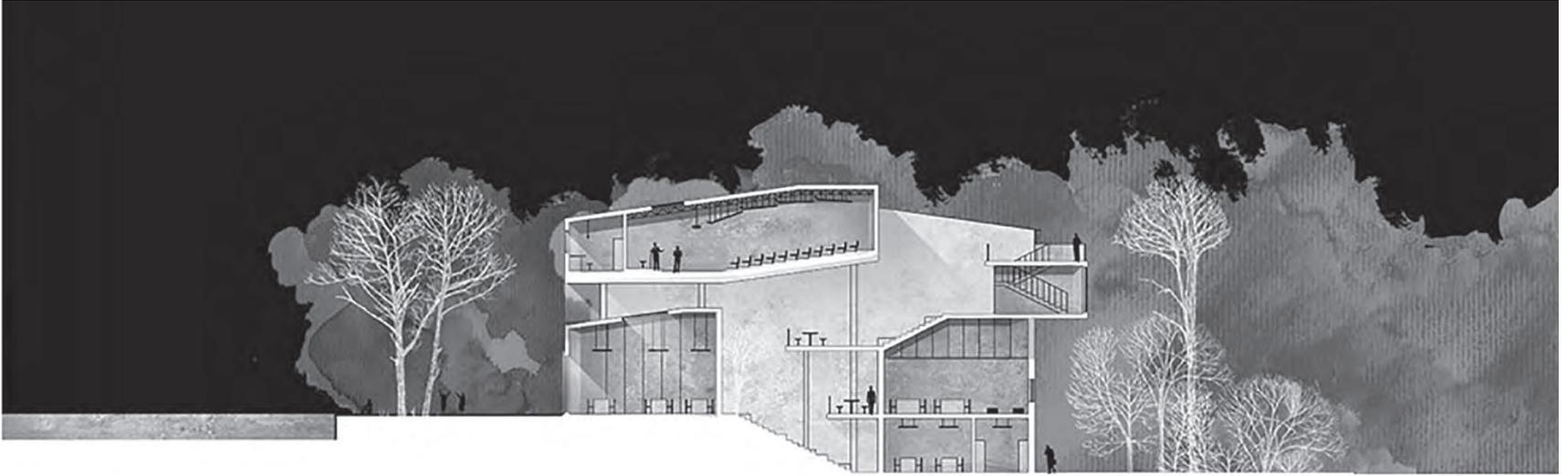


community or part of it. In the case in which the territory is being challenged, the same ability must distinguish the local actors, who, aware of the unexpressed potential contained in the life context, are activated in selectively mobilizing some factors. The plan or project must clearly express the objectives and the choices you want to promote. If it is strategic, we must first select the objectives and then the actions and materials; only in this way can the regeneration process, based on recycling, accept the assumptions of strategic planning.

The composition of strategic plans denotes a substantial multidimensionality in grasping and intercepting the plurality of issues (environmental, social, economic) that determine the trajectories of development at the local scale. In integrated or complex urban planning, there is the propensity for actions on physical capital and for the increase in land rent, while in strategic plans the actions are also oriented to intervene on all the intangible components of development (social capital, efficiency of the public administration, welfare, education). Synergy and complementary efforts between strategic lines at an intermediate scale and individual project actions are rare. In the old season the strategic plans identified small project clusters, where to concentrate development goals or urban regeneration, select some priorities more clearly and assign a congruent number of actions.

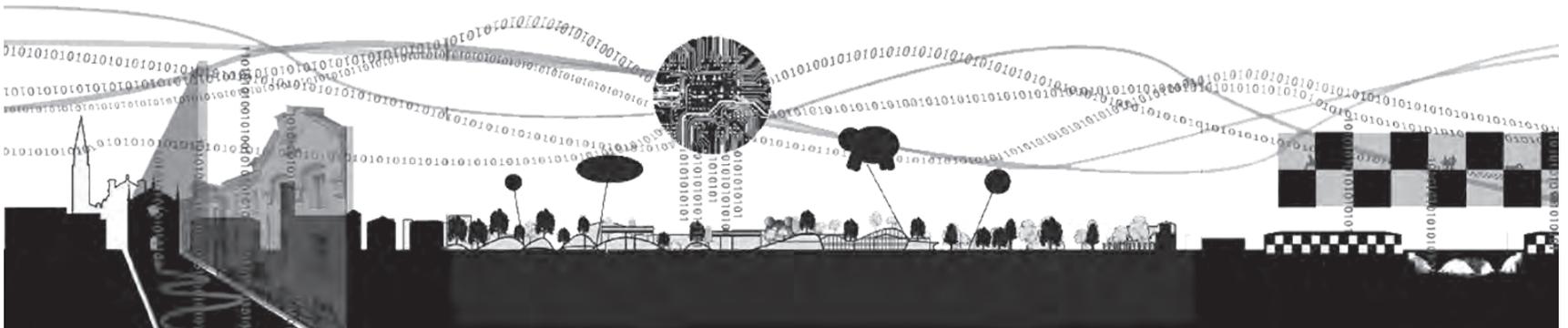
METHODOLOGIES,
STRATEGIES
AND RESULTS





Ultimately the transformations scales intercept multiple figures and this is the first aspect to consider in the construction of regeneration processes, and the project becomes the place where the comparison between local contexts of the same system is experimented. The operation of regenerating resources on the urban or territorial scale through common projects aims at specific solutions to binding issues. It is possible to confirm from the experiences of strategic planning that in the first phase of the process the awareness of topical questions and of the unexpressed identity heritage is realized, or rather the questions of the singular urban cases are delimited with an overall look at the whole urban reality. Phase in which vocations are manifested, prevailing expectations, an open discussion table around which different actors expose instances and options within thematic scenarios, on which to measure reciprocal differences and define shared strategies.

The strategic plan is often perceived by administrations as a tool of dubious conformative utility with respect to the tools of sectoral planning and programming rather than an opportunity for the enhancement of their forecast contents, through the search for overall consistency and the development of all synergies possible between policies. The strategic plan for urban regeneration can respond to three main requirements: building visions or looking beyond the starting condition; the articulated iteration of the actors involved in a series of choices, ie a vertical and / or horizontal network of actors for urban policies; guarantee systematicity and order with respect to the agenda of the issues dealt with. An important role is played by the promoters of the strategic process that cannot be moved only by public investments but by an all-local potential to weave external financial support with internal resources.



atelier 2

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code_XcITy. Incremental strategies for indigenous resources

Francesca Schepis

"The limit of which we speak does not coincide tout-court with the physical one, but broadens in extension (in space: where its presence meets or induces significant modifications) and in depth (over time: in the duration, which remains immanent in the existing traces and in the memory of the inhabitation of a particular community)."

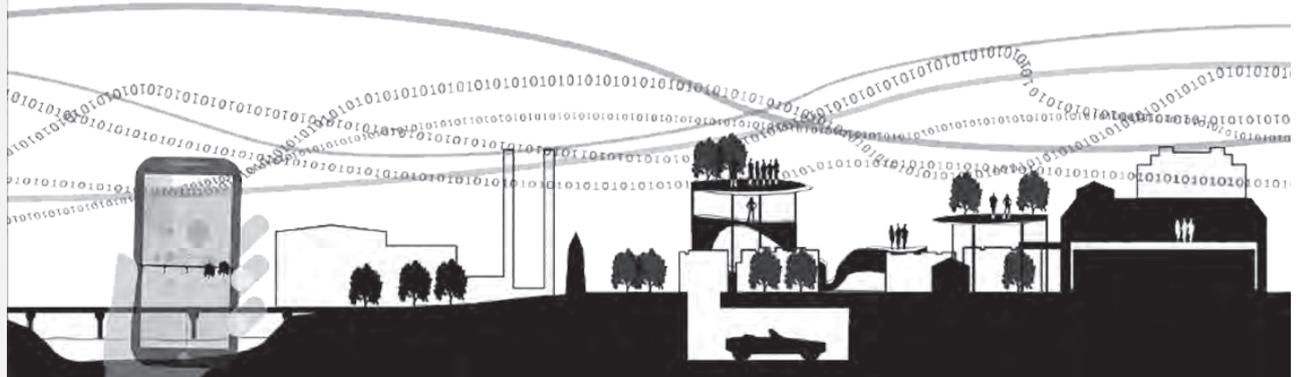
Francesco Rispoli

The historical area of the city immersed in the river Po landscape and agricultural fields represent the background on which to operate in terms of transformation and vision to the LANDSCAPE 4.0. The temporal term of the project shown here is set at the 2050, and the request is to imagine what global changes in political, energetic and social terms can have a relapse at the local scale of Piacenza.

The project, in particular, focused on three military areas located in strategic points within Piacenza: Laboratorio Pontieri, Caserma Pertite and Caserma Lusignani. The three areas studied – related by the historical Via Francigena which crosses longitudinally Europe from Rome to Canterbury – who have lost their original function, have to be rethought and put in relation to the urban fabric and the territory. It proposes a vision of city composed of autonomous and self-sufficient nucleus, whose interaction generates new networks of physical and virtual spaces. An image of METABOLIC IDEAL CITY where flows of physical transformations and intangible networks innervate the landscape in its TOTAL CORPOREALITY.

Working on the idea of BODY brings with it different meanings from which it is possible to extrapolate at least three main ones: the analogy between the human body and the urban body; the landscape transformation conceived on a biological level; the potential for regeneration as an internal process and not induced.

METHODOLOGIES,
STRATEGIES
AND RESULTS



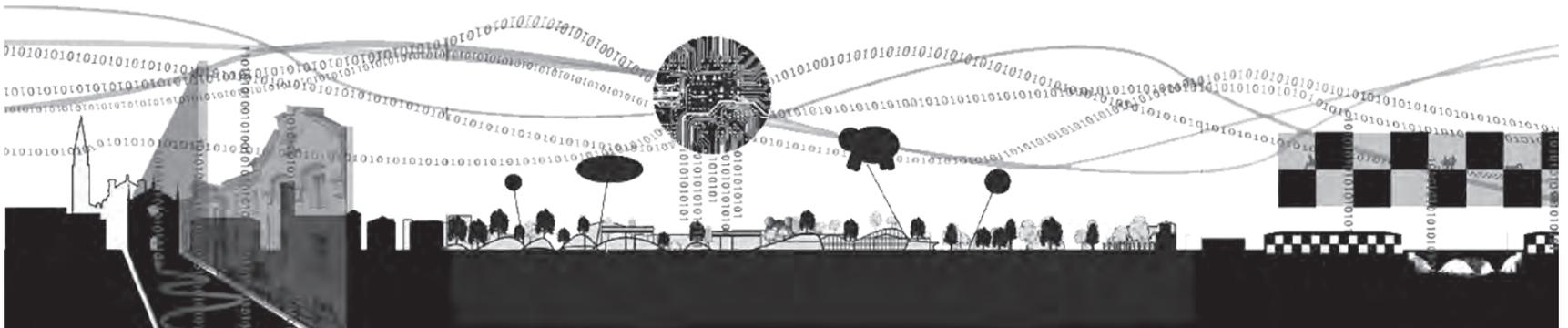
The correspondence between the structure of the human body and the shape of the city has been a constant that has crossed the history of architecture since the foundation of the first settlements. This link of correspondence is attributable, in classical culture and up to its revival in the Renaissance, to a thought of cosmogonic unity according to which the same regulating principle hierarchically orders the structure of the celestial world, that of the earthly world up to man. The loss of this unity, with the entry into the modern age, was matched by the discovery of the LANDSCAPE, which was given as an antipole to the city. Returning to speak in the contemporary of the body (together of the city and of the landscape) takes on a different meaning – far from being understood as a will to react – which replies to the apparent totalizing dematerialization of the DIGITAL, with the search for a completely internal transformation potential as happens in the BIOLOGICAL area. Only the body can be considered in its uniqueness, in its unrepeatability, in its truth.

Although not directly desired, there is certainly a common thread between the representation of the metabolic city of Piacenza in 2050 and the imagination of the Metabolists of the Sixties. However, this relationship is not directly derived, since, in the idea that is being presented here, there is no expectation in the continuous and unconditional growth of the city and in its development entirely devoted to technology and mechanization. The project does not reside in the infrastructure of the city and the territory, opposing it to the naturalness of the landscape. The representation of the city of Piacenza in the future is similar to a conformation composed of several nucleus – corresponding to different spatiality and functional parts – which is placed in the organic dimension. It could be muscle bundles, vascular or nervous capillarity and, at the same time, dynamic flows or digital connections. The ambiguous component of this representation accords more with the uncertainty of the future dimension and opens up to greater possibilities of invention for architecture and subsequent modifications by the inhabitants.

The project has an innovative conservation approach compared to the city's permanence, which is strengthened in contamination with the history intangible heritage and the diffused signs for the future, combining archaic and pre-linguistic forms of thought with those that will come in the 4.0 dimension. In this sort of URBAN PLATFORM, the three military compartments become incubators of new functions, ideas and energies.

The design strategy has been implemented through the overcoming of a PARADOX, understood in its original etymological meaning, as what the common opinion considers true, but which is only responding to the habit. The military areas are notoriously recognized as special areas, closed by unbreakable walls, sometimes dangerous, certainly banned from ordinary citizens.

The meaning of the limit is manifold and involves at least three spatial conditions: it refers to the inside, to the



atelier 2

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outside and to the border itself in the form of a delimiting element. The degree of permeability of the fence is an element to be taken into consideration: Louis Kahn's lesson on the architectural wall value is illuminating and invites us to reflect on the nature, structure and materiality of the limit. The fence, an archetypical architectural form, can be considered space itself. Certainly fencing something has a primary value and introduces a difference between an external world and what is protected inside the fence and with which one cannot come into contact unless certain conditions are met. Without going into the merits of the relationship between global architecture and accessibility to the global market, for which we refer to the reflection by Franco Purini expressed in the essay entitled "Recinti duri", there are in the contemporary world more and more inaccessible fences also indicated only by a virtual line.

How to make possible, then, the overcoming of a recognized barrier? How can the space, enclosed by the military areas boundaries, interact with the city of Piacenza?

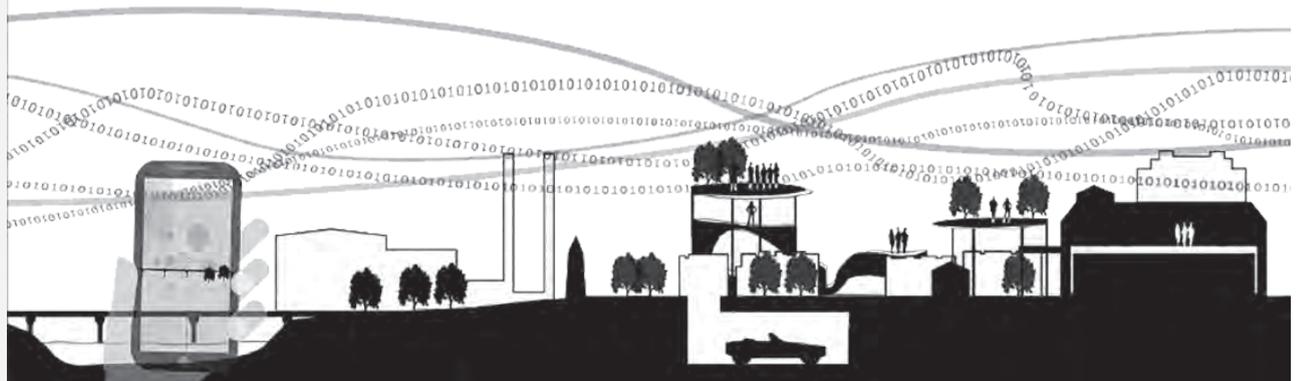
The answer is precisely the overcoming of this paradox. A limit is unmountable if we consider it from the outside. While if we consider it from the inside, the ban doesn't exist anymore and the limit becomes overable. It is only necessary to change the direction of the gaze, the action force, the habit. The military areas fence will thus be able to open itself towards Piacenza, invest it with its energy, spread in the city and in the landscape.

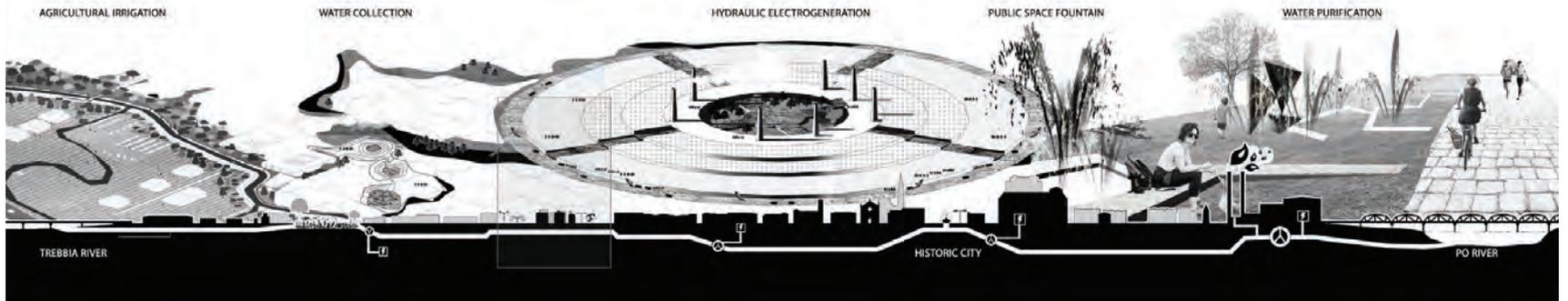
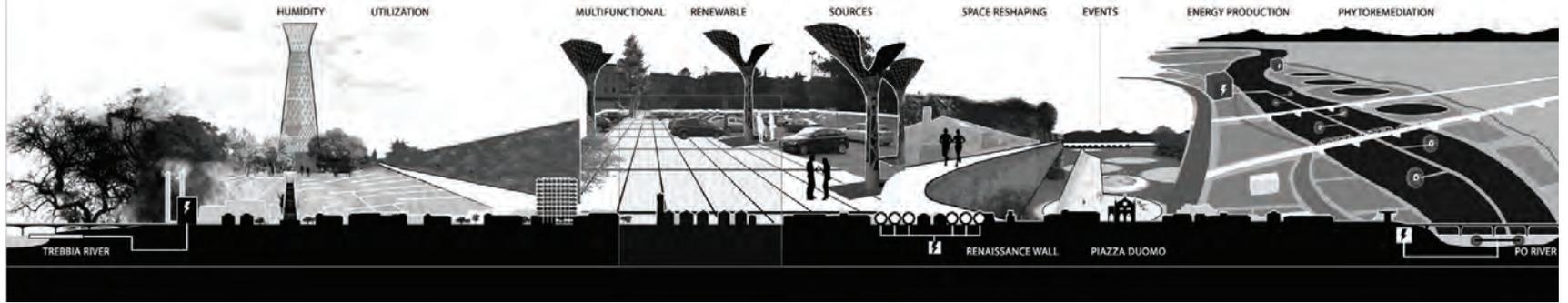
The work phases in which the activity was organized on the subject of the LANDSCAPE 4.0 – which corresponded to different levels of the design scales – followed a coordinated structure.

The first reflection was on the drafting of a MANIFESTO in eight points, illustrated through concepts and graphic elaborations in the form of collage. The drafting of a common vocabulary made up of concepts, reflections and key-words on the landscape theme.

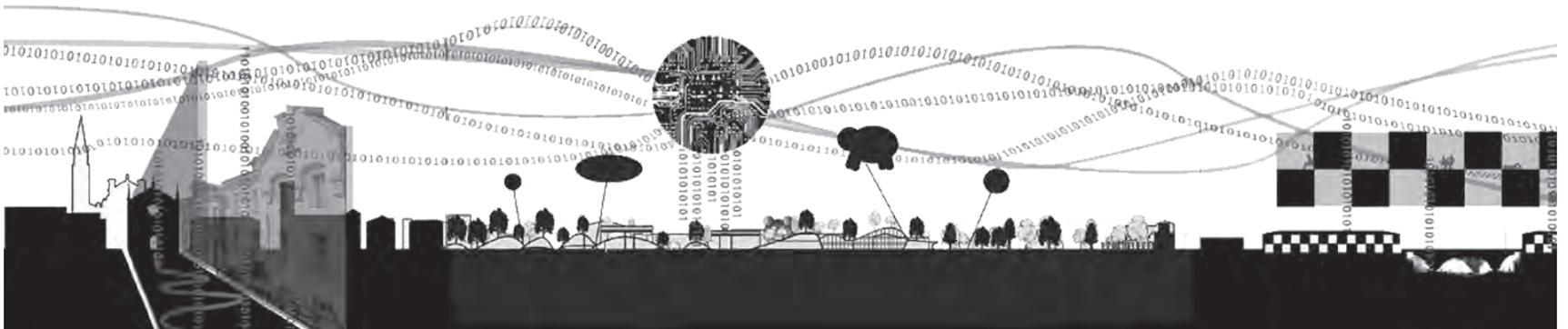
The manifesto was one of the tools that the Avant-gardes of the last century

METHODOLOGIES,
STRATEGIES
AND RESULTS





used to communicate the ideas of the future: to foreshadow bold spatial configurations; to dream of places where it was possible to live; imagine, even a different society. Often divided between divergent statements within it, the manifesto has occupied a substantial part of the twentieth century architectural theories and whose value lies not in the real possibility of construction – it would be enough to make a quick check to understand that little of the built architecture is the result of ideas expressed in those dreamy documents – but in what remains of the utopian charge, of the dreamlike atmosphere, of the will to hope. It is ambiguous, therefore, that such broad visions corresponded to very precise ideal societies so that the identified model could work. Perhaps it is precisely this absolute character that makes the drafting of a manifesto scarcely feasible but, in any case, suspended as an ideal to tend to. Speaking of manifesto still seems possible only

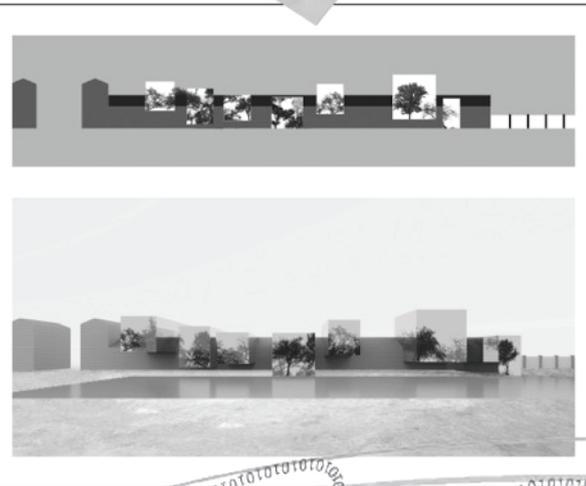
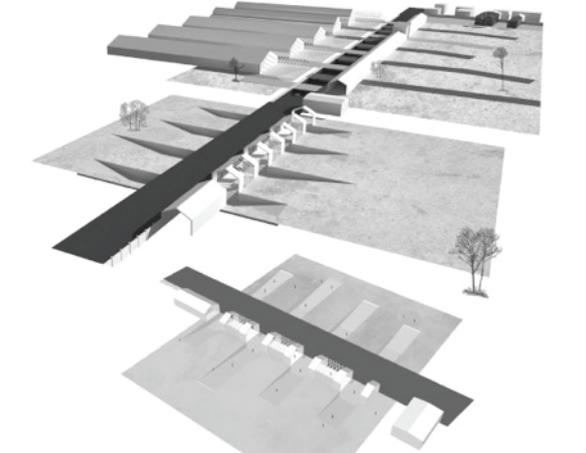
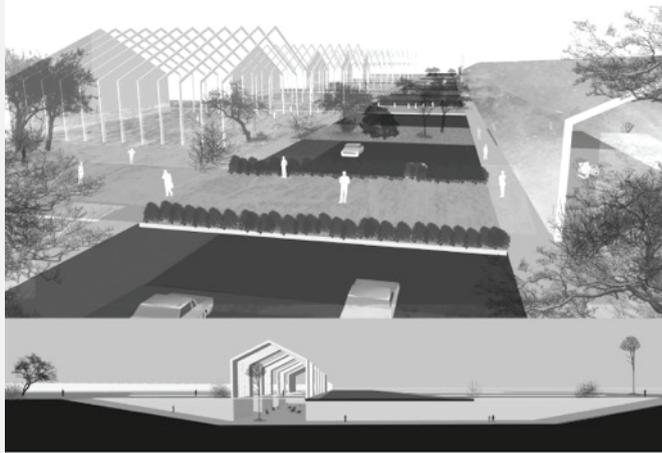
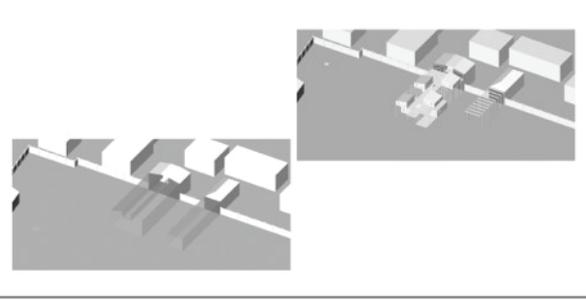
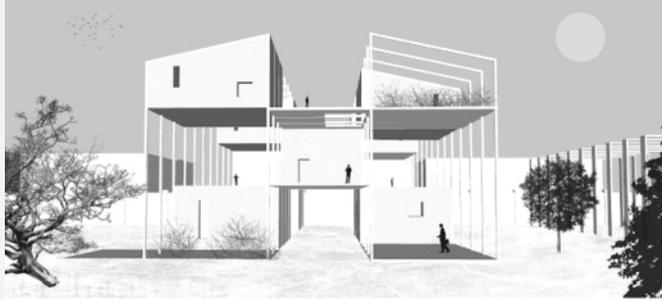


PROJECTS

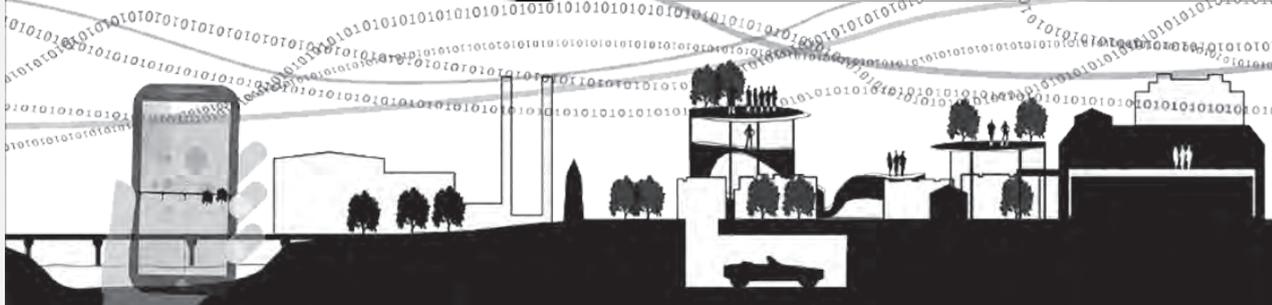
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METHODOLOGIES,
STRATEGIES
AND RESULTS



if some indications are put before this, as corrective implications. So a contemporary manifesto can only be PARTIAL – it would be almost impossible to list all the conditions of application – to be OPEN – it should necessarily leave ample space for adjustments and corrections - to be PLURAL – heterogeneity is an aspect that should recognize, in contemporary society, the difference value as the progress value. On this last point it is good to make a clarification. Too often we tend to confuse the term identity with that of homogeneity (of social, economic, cultural classes), risking to lose the richness that diversity, instead, can add. The way of constructing the manifesto for Piacenza was collective. At the didactic level it was a question of reproducing a small COMMUNITY OF THOUGHT within the project team. For this reason, the required commitment was very high because, throughout the period of the Summer school, the different phases of study and deepening of the project proposal were discussed in a continuous way. The Summer school aim was to make the students interact with each other, to put into the field the different cultural contributions, to transform the different architectural languages in greater potential.

The project was then developed through very precise visions, based on the eight points of the manifesto, that take into account the global scale of the addressed issue and the immediate repercussions on the scale of Piacenza and its territory. The intervention area, concentrated around the nucleus of the Barracks of the Pertite, has been studied in its innermost relationships to the scale of human perception; in relation to other close and similar urban landmarks; on the wide scale and the long landscape time mutations.

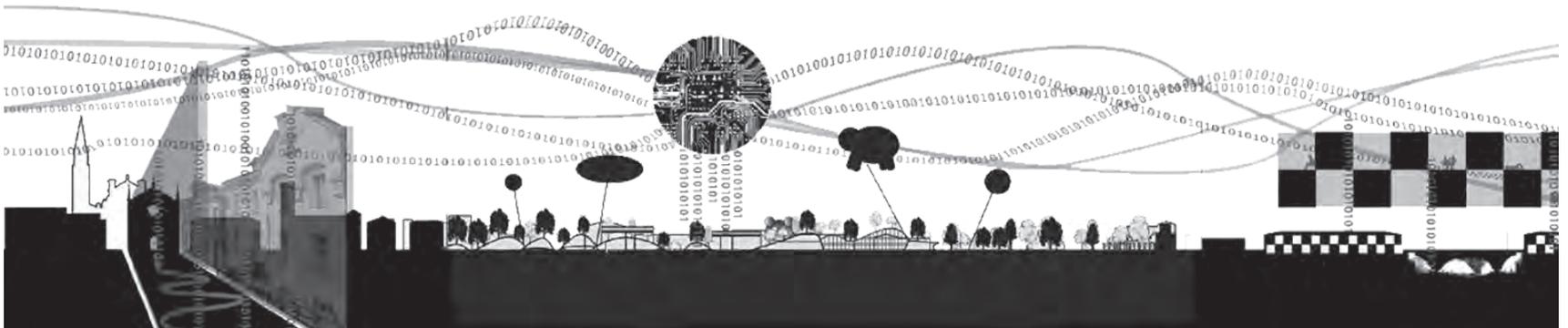
Notes

[1] "Il limite di cui parliamo non coincide tout-court con quello fisico, ma si protende in estensione (nello spazio: laddove la sua presenza incontra o induce modificazioni significative) e in profondità (nel tempo: nella durata, che resta immanente nelle tracce esistenti e nella memoria dell'abitare propria di una particolare comunità)". Francesco Rispoli, *Forma data e forma trovata. Interpretare/progettare l'architettura*, Istituto Italiano per gli Studi Filosofici, Napoli: 2016, p. 132

[2] Cfr. Louis Kahn, *Statement on Architecture* (speech held at the Politecnico Milano, January 1967), in "Zodiac", vol. 17, 1967, pp. 55-57. Cfr. also Francesco Cacciatore, *Il muro come contenitore di luoghi. Forme strutturali cave nell'opera di Louis Kahn*, Lettera Ventidue, Siracusa: 2011

[3] Cfr. Franco Purini, *Recinti duri*, "Gomorra", 4, November 2002, pp. 54-56. In the essay the architect proposes a suggestive vision and an overcoming correspondence of the to the economic logic of the market, apparently free, but which impose, in reality, very strict discrimination for entire groups of society

[4] Cfr. Francesco Rispoli, *Op. cit.*, pp. 127-136



PROJECTS

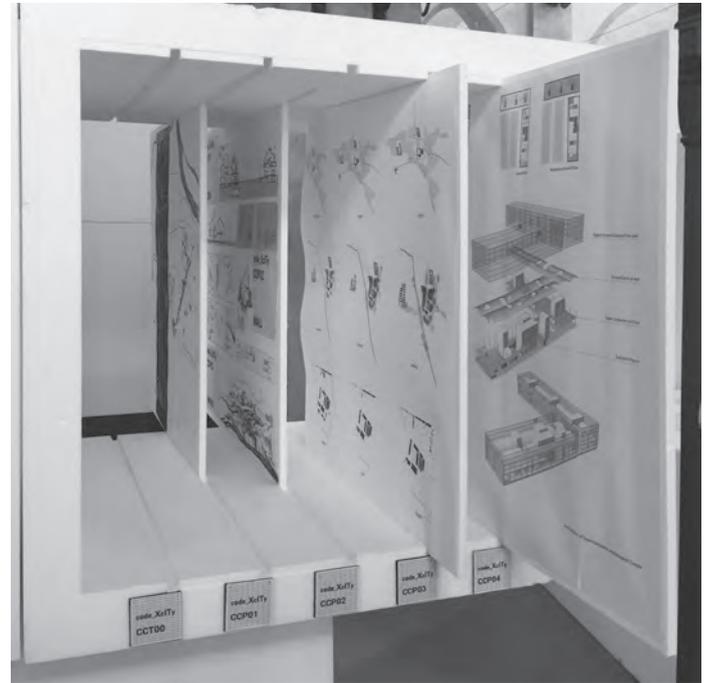
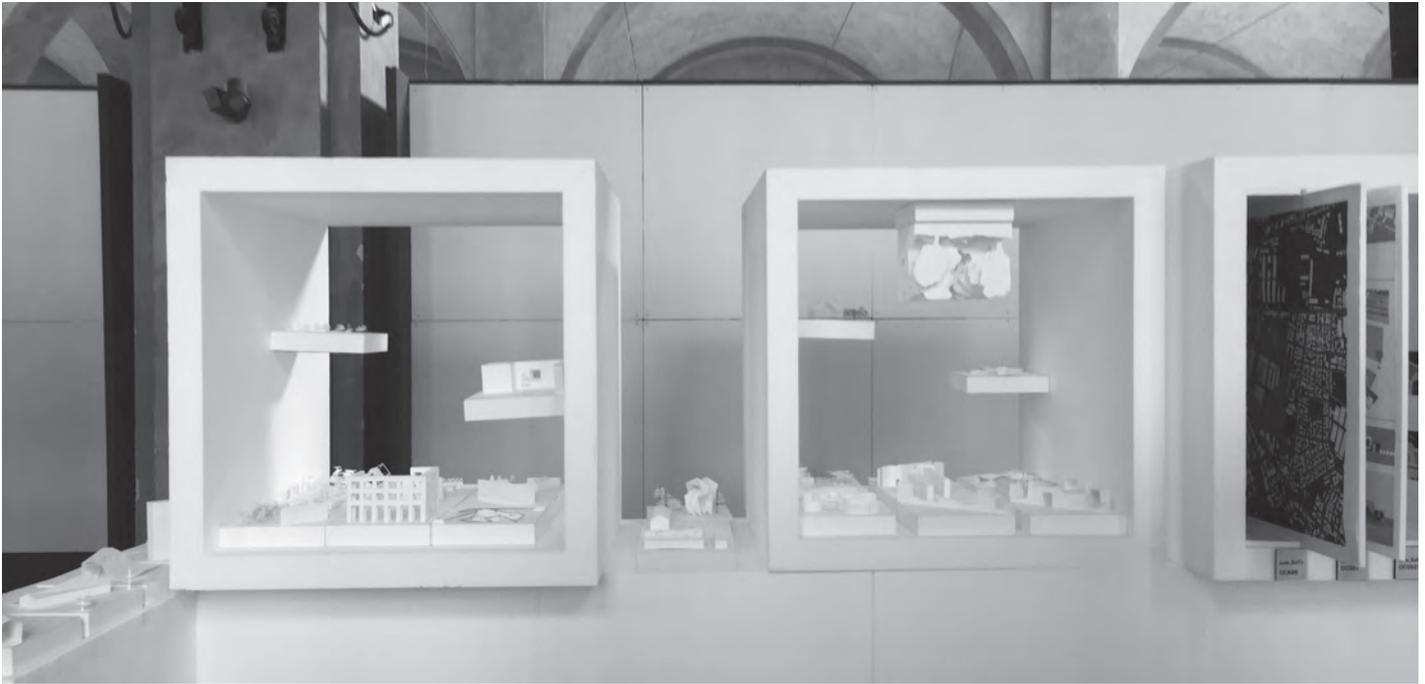
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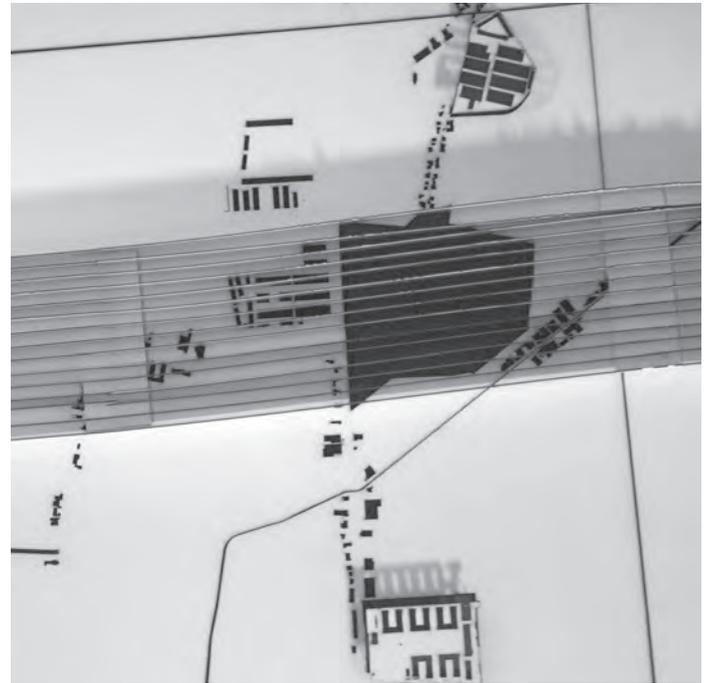
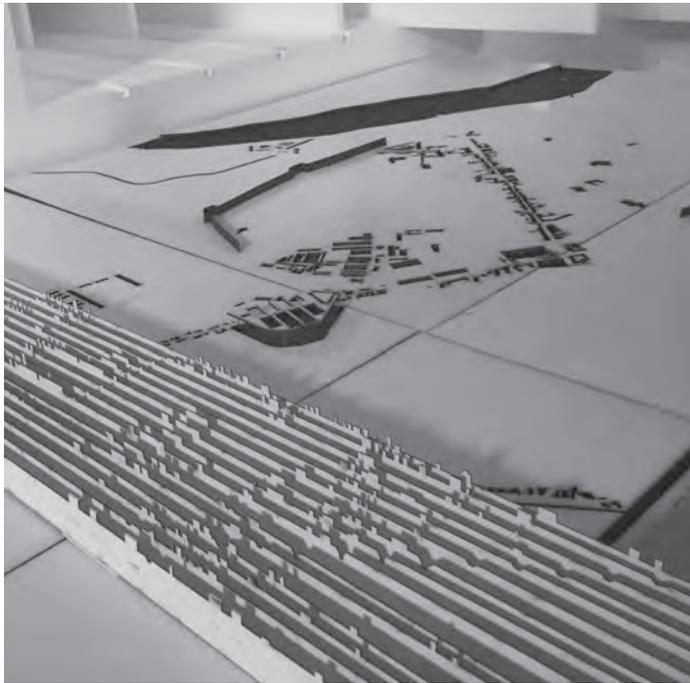


PROJECTS

atelier 2

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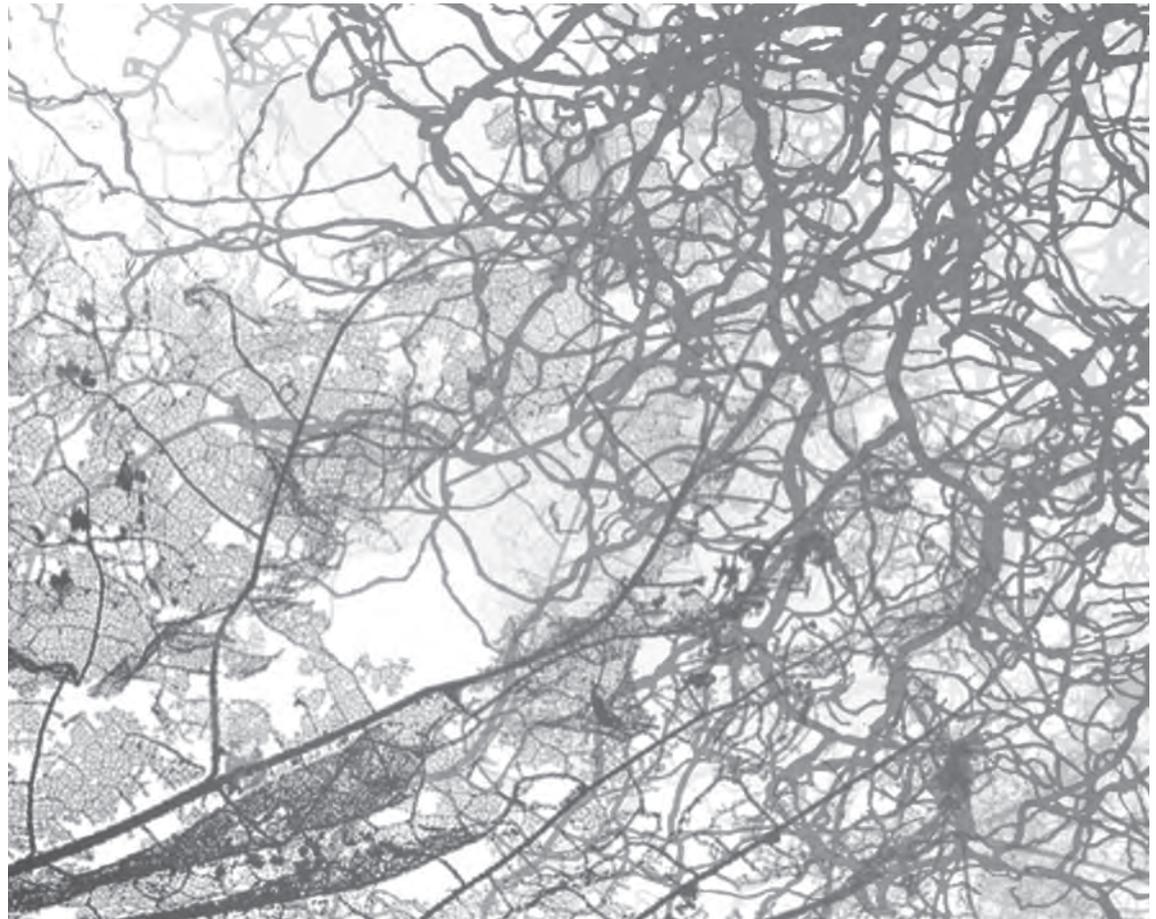
PROJECTS

atelier 3

Unfinished-scape

UNFINISHED-SCAPE

by Kiana Jalali, Laura Pujia, Martina Sogni
[1]



METHODOLOGIES,
STRATEGIES
AND RESULTS



PROJECT TEAM

HEAD TUTORS

Kiana Jalali

Laura Pujja

Martina Sogni

TUTORS

Andrea Cappelli

Mina Ghorbanbakhsh

Ester Rachele Mussari

Nicola Petaccia

Hassan Moataz Samir

STUDENTS

Ma Rungmeng | Guo Yuwei | Li Haochen | Wu Yin | Xu Xiao | Guo Zhackai | Lui Xi | Huang Dauxuan | Tao Wo Binbin | Zharg Wenwen | Yifan Hu | Gan Yutong | Maria Grazia Guastaferrero | Avitabile Renato | Rampeta Mokhethi | Song Liquon | Varela Federico | Wang Daxiang | Zank Kaz | Rimi Janka Zeng Di | Li Yuolong | Chen Jiengtao | Songa Leonard | Li Yu Jiao | Alesa Metka Micacci | Dilara Toi | Laura Frangella | Erika Sezzi | Beatrice Mozzani Dila | Merve Pasmakcioguu | Valentina Wermelinger | Eric Thomas Laught | Cristiana Gargiulo | Khairul Amin

atelier 3

Unfinished-scape

Designing an urban scenario

Laura Pujja

"More space with less space"

K. Bohn, A. Viljoen, 2005

According to the challenge of defining a new scenario with the theme of Landscape 4.0, the third group has responded with a design proposal entitled 'Unfinished-scape' by focusing on a fourth dimension, also virtual, able to weave capillary relations to the internal territory. The city of Piacenza, together with its military barracks, was the case study and the field where the construction of the strategic vision was applied over time.

City-manifesto

The paradigm of 'unfinished-scape' is the space destined to the architectural design that generates infinite landscape understood as palimpsest. It is dominated by two different spatial conditions: one virtual, nominated cloud-scape, and one physical, ground-scape. This space includes the vertical and horizontal dimension.

The real goal of this proposal is to define a capillary structure for the city that sets up a new landscape consisting of *"more space with less space"* that, from the Po river and its tributary Trebbia, extends to the productivity of its agricultural fields. This design strategy worked with some interval sections that pass into abandoned military barracks. In order to understand the layers of the city to image the new vision, it was fundamental to consider as a unique system, the global and the local scenario, where the second is represented by the army ring areas. Main reflections revolve around the meaning of Landscape 4.0 and about the rule of architectural discipline on it. The idea about this challenge focuses on the concept of 'capillarity' which with energy grows up during

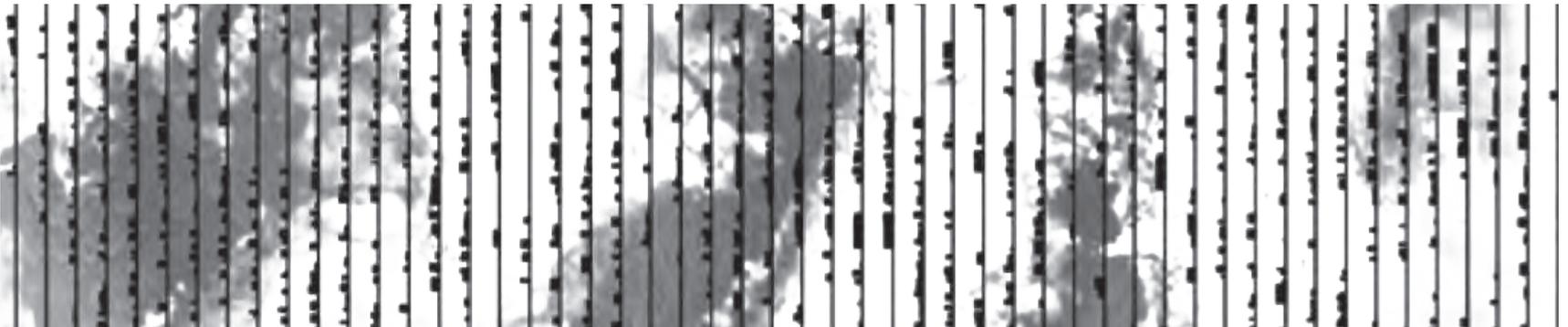
METHODOLOGIES,
STRATEGIES
AND RESULTS





the time like veins in urban sustainable system that contaminate — seems acupuncture — the areas actually dismissed but in potentially.

This approach allows to define the idea of capillarity as manifesto where the architectural principle can test this concept. In particular, trying to build a key image for Piacenza city, the capillarity aim became strategy and the reading of the urban structure, through sections from Po and Trebbia rivers to agricultural fields, allowed to show the local voids that construct a new continuous system



atelier 3

Unfinished-*scape*

with the future possibility.

This manifesto represents a sort of urban radiography where is clear the general plan and the strategic position of the four barracks as central nodes of a sprawl network with fragment of abandoned spaces.

This work made by sections reminds the idea of in-between spaces, the places not determined by need but that holds everything together what Alison and Peter Smithson describe as the concept of "*the charged void*".

The keywords chosen to define the issue about the topic are: sharing, inhabiting, time, memory and energy. Each word reflects about the architectural identity for the city of tomorrow establishing many different systems — social, relational, ecological, technological data — combined into a strategic view.

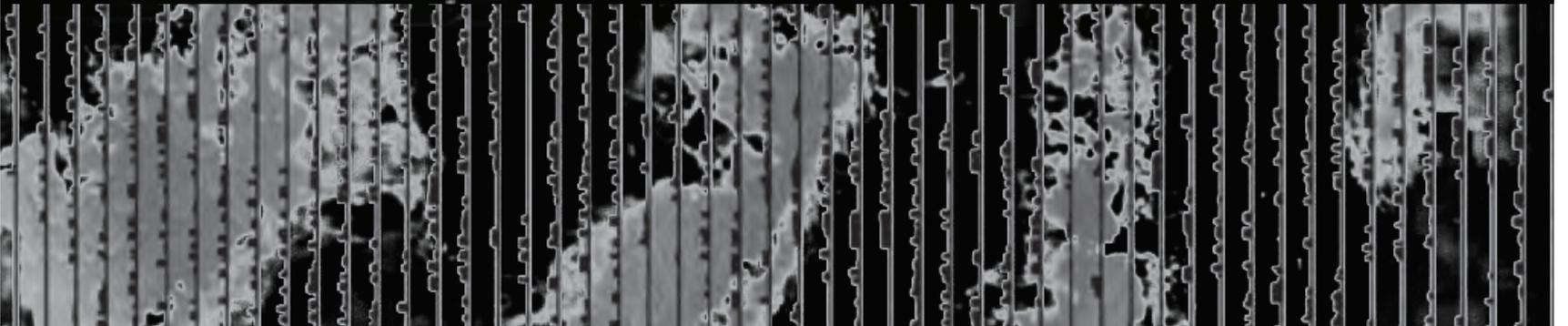
The proposal goal was to create and design spaces not complete but can be modified over time, from 2018 to 2050. It was taken as a sample that the urban interval that passes through the Lusignani Barracks, here it has been tried to verify the temporal evolution of the uses — social housing, innovative production, culture — according to the project actions to be foreseen.

There have been identified three phases, excluding the start point that represents in the first instance the ground zero. In 2020 it would be possible to activate the productivity for the presences of agricultural manufactures as hub, the research and institution center as 'gateway' south-west of the city, the energy park production near the Po river; in 2035 starts the expo consumption produced by the innovative manufacturing; in 2050 the elements — points, surfaces, walls — continue taking up place in replicable way and appears the innovative center.

Designing with the time lets to define an idea of city-manifesto in form of narration; it will be the basement where the project will test the concept through a sort of storytelling about the unfinished landscape growth.

METHODOLOGIES,
STRATEGIES
AND RESULTS





atelier 3

Unfinished-scape

Sequence of design scales

The 'unfinished-scape' exhibition, presented in the Vegezzi pavilion, seeks to direct attention to processes more than results in an attempt to discover design strategies generated by a capillarity view of the constructed environment.

The exhibit appeared like instruments used to show the interscalarity aim of the project's proposal. It determined the measure of the different design actions and the quality of the spaces. The architectural tool which explored the spatial solutions works about the reappropriation focuses on the revival and reuse of abandoned heritage buildings like military complexes.

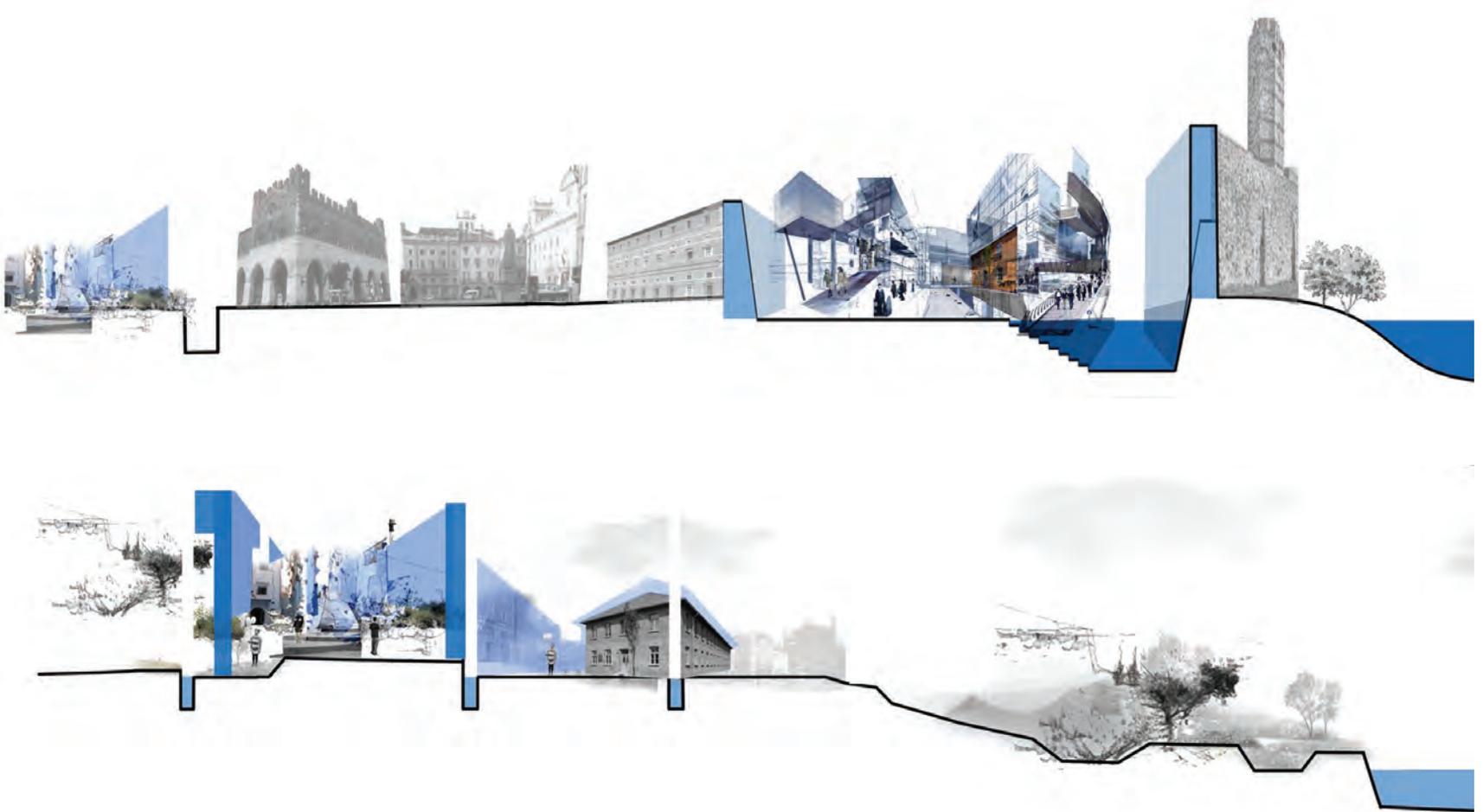
These proposals have responded to the theme of capillarity as a sequences of intervals by focusing on the urban section — the design tool which explores the architectural rules and so the spatial solutions — in different scales. To build this specific city's idea and its image, it becomes important to define the architectural principles in order to create an urban system. The original task of the cities is to elaborate a public self-image in which all actors can recognize itself and be able to control its own development.

In the exhibit there was a necessity to show a sense of measuring space through thresholds in sequence represented, metaphorically, by the urban sections. The set up of this exhibition is based on a freespace inside the spans of the slaughterhouse pavilion and in this sense dominated by the void that invites the visitors to do a series of actions: cross the space, approach to the podiums that exposed the projects, link the phases of the proposal during the time.

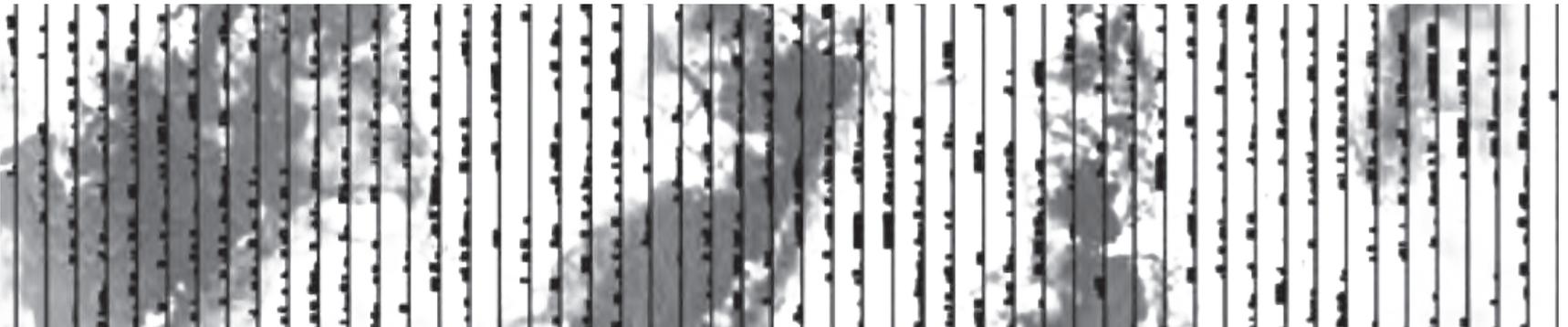
The urban section of the design proposal took materiality in the exposition: a series of platform, built with white cubes, generates a sequence of the different scales — from territorial to detail and vice versa — in a narrative dimension to build a new vision. The work is

METHODOLOGIES,
STRATEGIES
AND RESULTS





tran-scalar in order to describe different design scales, in particular to communicate the steps of city process together with project action into the new system. The exhibit shows physical models — from conceptual through own contest to the specific area of Lusignani barracks — and permit to image the development of the scenario coherently with the interpretative meaning of 'unfinished' concept for landscape, urban and architectural space.



atelier 3

Unfinished-scape

"How many types of wire are there in the parish?" [2]

Martina Sogni

Nowadays, the 'technological contamination' seems evident, as it already appeared in Gordon Cullen's "*Outrage*" and Ian Nairn's "*Subtopia*" against the coexistence of self-referential elements introduced by the 'techniques' in the American 'subtopian' landscape of the 1950s. These 'techniques', now evolved in the virtual network and in the Industry 4.0 [3] domain, have distorted the perception of space and time: their development is managed by a 'viral system' that has become an ordinary element in the constitution and evolution of our cities.

However, this 'technological contamination' seems to define another interacting level with the stratified city, becoming a device for the innovation.

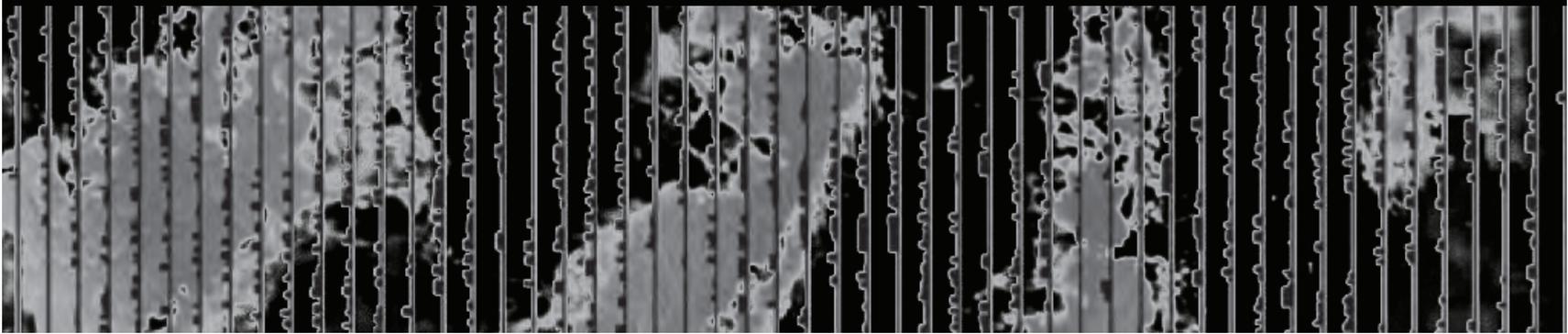
This possibility has generated wide interest for the architectural project to draw new 'coordinates'. Paradigms, categories and instruments through which the landscape can be constituted as an infrastructure [4] for urban regeneration, contextualized therefore within the current 'post-aesthetic' dimension of the 4th industrial revolution of our era and managed between the global urbanization of the "*Futurecraft*" by Carlo Ratti and the 'ecologic' and nostalgic dimension of the city of the past ("*Retrotopia*", according to the most recent statement by Zygmunt Bauman).

In this sense, 'Unfinished-scape' represents a possible paradigm applied to the contemporary Piacenza and the Lusignani Barracks. It tended to focus on both the formulation of the 'first generation' Landscape 4.0, in the interaction between the two spatial conditions 'groundscape' and 'cloudscape', and its evolution in the near future for the physical, social and economic context applied not only to the city but also to the system of its military barracks, evaluating the relationship between the territory, the landscape and their risks.

In particular, by disrupting the monofunctional character and the urban self-referential design of these military 'objects', the project emphasizes

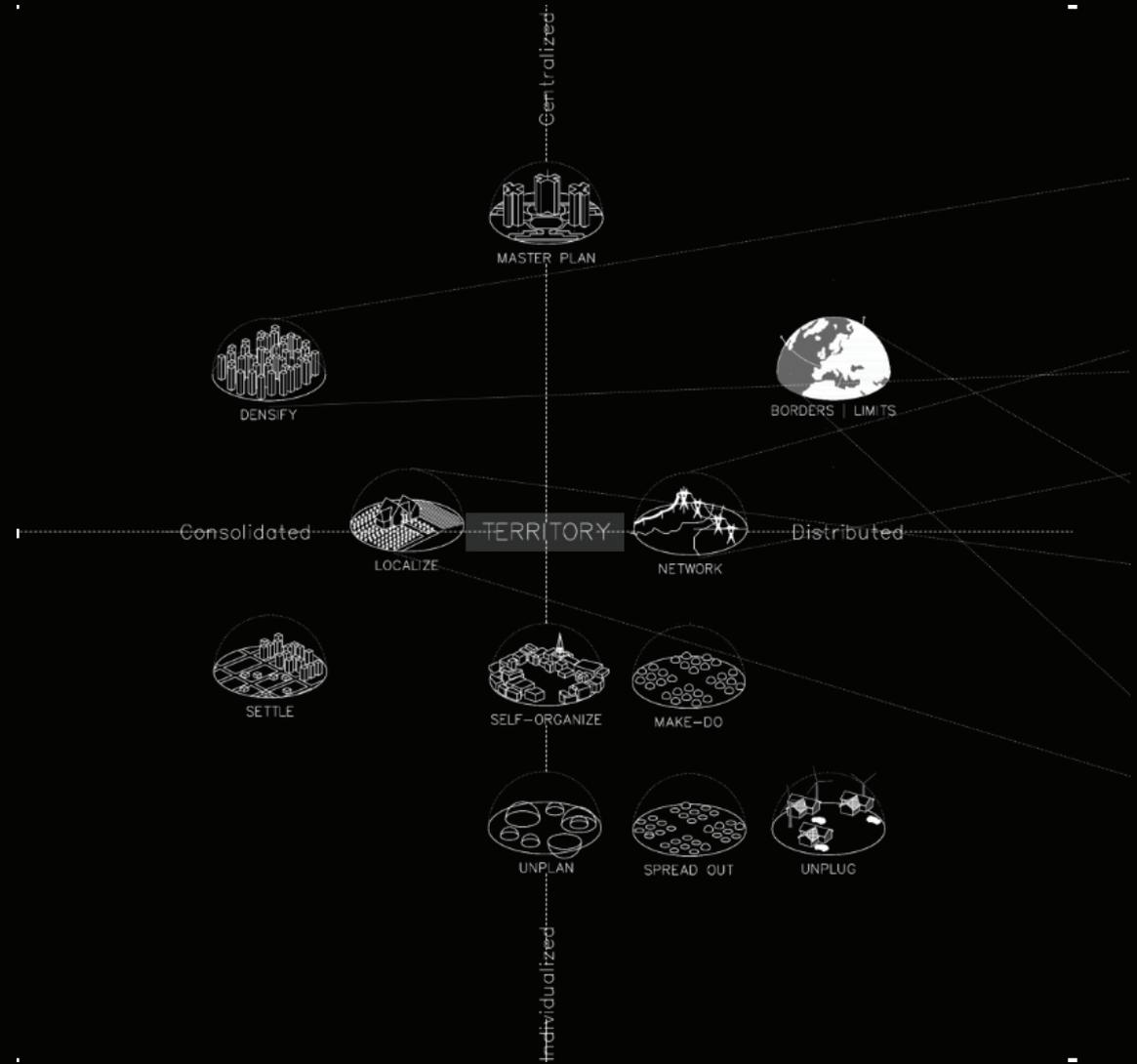
METHODOLOGIES,
STRATEGIES
AND RESULTS



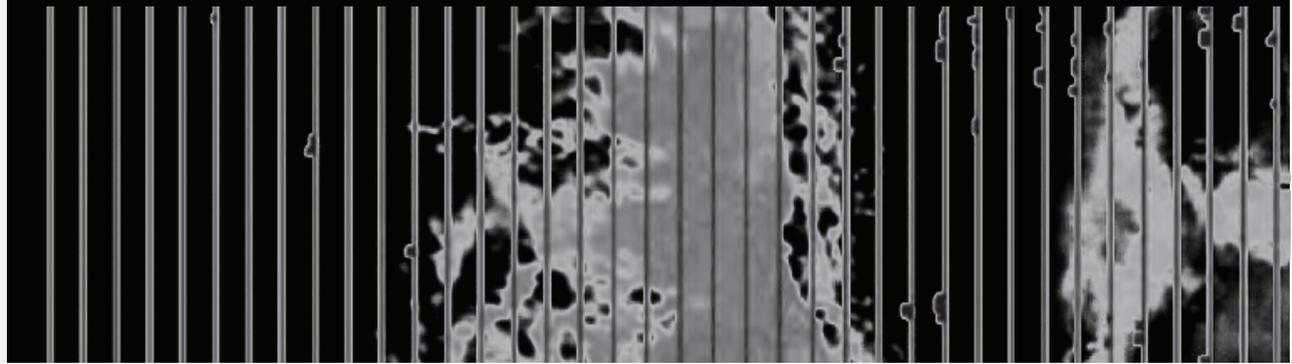


atelier 3

Unfinished-scape



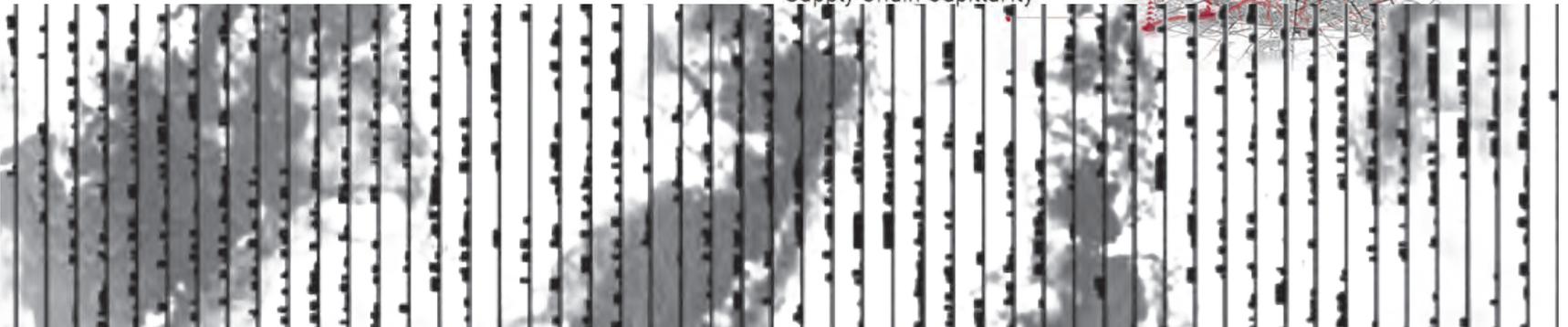
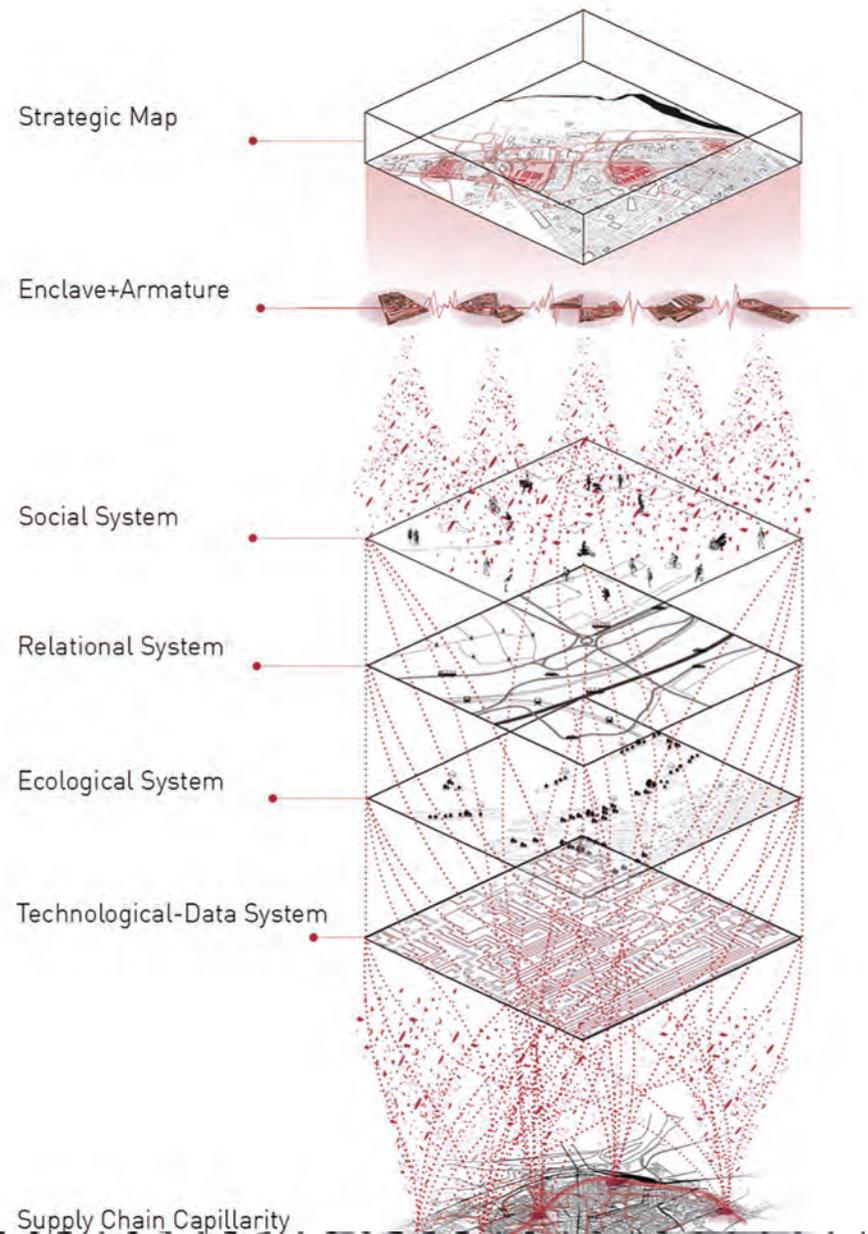
METHODOLOGIES,
STRATEGIES
AND RESULTS



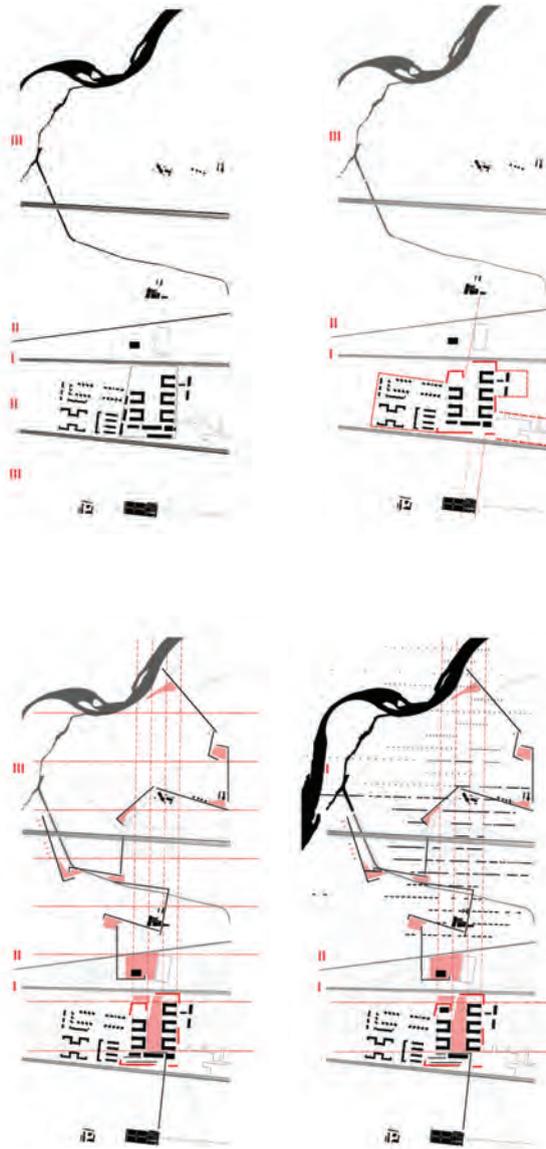
a connective structure through the strategy of 'capillarity' between them conducting to a paradox. Although surrounded by walls, such 'objects' would not be 'paralyzed', isolated, precluded to an active urban role but would place themselves as an urban centrality within a larger system.

This different 'capillary structure' seems to restore a renewed configuration for the former Lusignani barracks: the "armature", identified along the Via Emilia, represents a synergistic west-east segment towards the historical center that connects the former barrack to the Pertite, the Polo di Mantenimento Pesante, the Pontieri ideally, and a sequence of four north-south 'intervals', recognized in the place of the former military "enclaves" [5], retraces a series of new hubs for the development and management of the Landscape 4.0. Precisely, starting from these renewed spatiality, the project acts within the first 'interval', in which the Lusignani barracks is located, and it recognizes other preexistences considered as 'resources' [6]: the agricultural fields with their farms also in disuse, the abandoned spaces surrounding the urban tissue of the barrack, the river Po and its area of respect.

The future expansion of this structure thus introduces society, technology and a different organizational 'model': the attention to the principle of Industry 4.0, which



atelier 3



presupposes a “*digitally lean enabled manufacturing*” [7], entails for the Lusignani barracks a new ‘Landscape 4.0 Life Cycle’ that provides for the exchange of goods and ‘data’ along a “*supply chain*” [8] an interaction with the suppliers, manufacturers, distributors, retailers and customers/inhabitants (based for not only on an agricultural base).

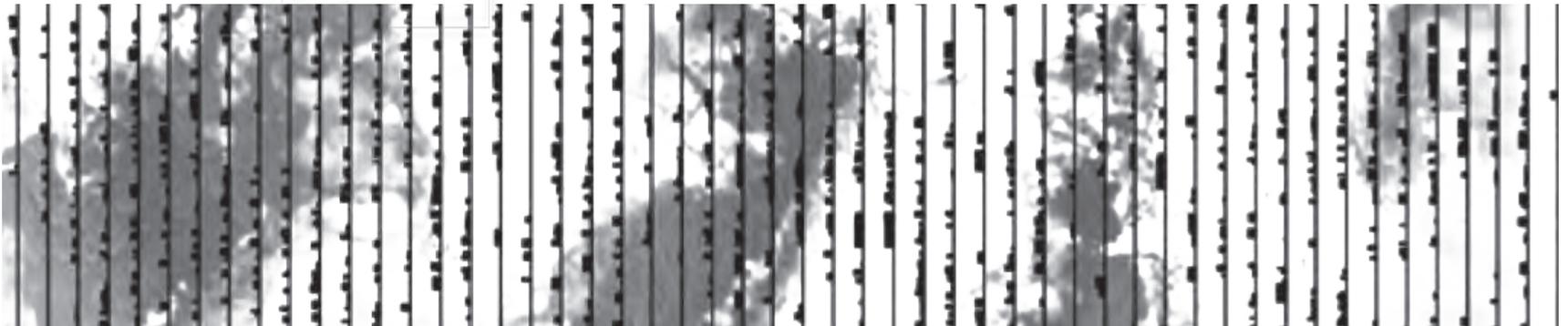
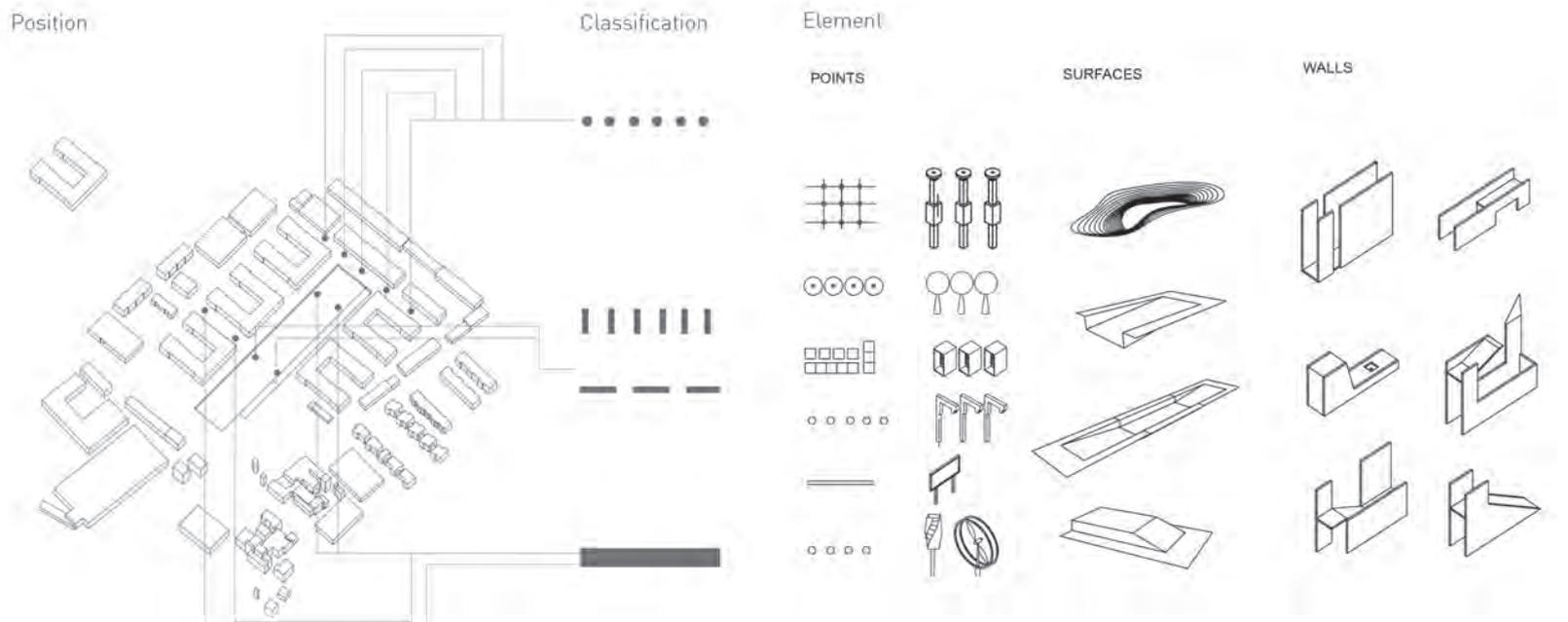
Maintaining the identity, partially, the constructions into the barracks, and recognizing the points of tension between outside and inside, the project leads to ‘open the enclave’ through a system of ‘siege’ to the perimeter. It emerges an open and a more fragile figure, in which the constitution of a new ‘Piazza d’Armi’ at a lowered level of the city seems to be able to thicken in itself every project component. Within this new public space a series of ‘plugins’ become the ‘manifest’ of the Landscape 4.0 that crosses the entire first section, from the agricultural fields to the river Po. These ‘plugins’ in fact firstly manage wireless ‘points’ (e.g. through which the customers/inhabitants can order products collected and cultivated by producers or suppliers), secondly

METHODOLOGIES,
STRATEGIES
AND RESULTS



surfaces and parallel 'walls' to the abandoned volumes (e.g. as equipped technological walls where distributors can trade their products), and thirdly become more articulated 'design solutions' of addition for the reuse of existing volumes (e.g. in order to provide warehouses or other activities). 'No wire in the parish', but 'network spaces' in connection between all the actors involved in the 'supply chain' of a "*continuous productive landscape*" [9] able to recognize specific resources and manage them within a 'digitally lean enabled manufacturing'.

The Lusignani barrack is a complex and interesting case-study with a strong military past in a state of obsolescence, unsuitable for the contemporary era. It does not describe a determined answer but rather a project closed to the near future that goes forward the "*space of the displacement*" by Foucault, that focus on a positive idea of the simultaneous, the juxtaposed and the 'virtual dispersed' inside a former barracks that show again its consistency but in a renewed 'virtual infrastructural apparatus' for Piacenza.



atelier 3

Unfinished-scape

Possibilities within the bricks

Kiana Jalali

Introduction

"Where there is nothing, everything is possible.

Where there is architecture, nothing (else) is possible." [10]

The dominant action of all, the proposed architecture of Barack Lusignani, behaves contrarily in a subtle manner. Divided into different kinds of its own language with a certain settlement that responds to the main theme of Landscape 4.0 and the group paradigm of Capillarity. A narrative of connected organs as in the large scale action, up to the profound research in the definition of each element in the small scale, shaped the beginning of the team's "architectural solution" process. Through this process, the significant elements of site appeared to be:

- The predominant wall that defines the enclosure of the site
- The squares that each carries a different implication respect to the site
- Built up spaces
- Intensify built up spaces; The Towers

Design Strategies

As the area used to be an enclosed camp, working as a united system with a precise function, each of the elements, either architectural or landscape, is destined to become a strategic nest for a new type of habitat. The design team in the process of project development, per each of these elements chose a specific target in function, in addition to several goal oriented architectural strategies.

Wall: the predominant element that defines the enclosure

Through history "walls" have been always the mediators of tension between the interior and exterior. "One can be inside or outside; threshold, crossings, the tiny loop-hole, the almost imperceptible transition between the inside and the





atelier 3

Unfinished-scape

outside, an incredible sense of place, an unbelievable feeling of concentration when we suddenly become aware of being enclosed, of something enveloping us, keeping us together, holding us whether we be many or single.” [11] This strong vision of possibilities in the genuine contradictory element, became the machine of the investigation. The differences between each of the existing walls and the different prospects that each one could offer, resulted into 4 main sub-projects;

- The wall: “dividing” element in small scale space, “leading” element in large scale masterplan
- The wall as a transitional space
- The wall as the back bone of the square
- The wall as the back bone of a built up space

Southern side – Division Vs Integration

In the southern part of the Barracks, where the existing wall is dividing firmly the infrastructure and the infinite agricultural landscape from the site, the action of openness and integration with outside becomes the main strategy. As a result, the cultural building becomes an important node between outside and inside. A node that not only opens the strong enclosed system of Barracks through a cut in the wall with the construction on top of the wall along side the creation of new wall, but also metaphorically opens between the generations, carrying the function of museum, from the past generation to the future vision. The museum allows public to flow in a multiple interconnection, it not only creates an inner circulation but also allows public to observe from the upper level, the structure that is carried by the existing wall, hence emphasizing on the importance of the past.

With the museum opening its vast surface to public both on the ground floor and the upper floor, an important vertical building became an essential element for the site, therefore the design team decided to locate a tower with multi purpose areas in its several floors, right on the edge of the museum.

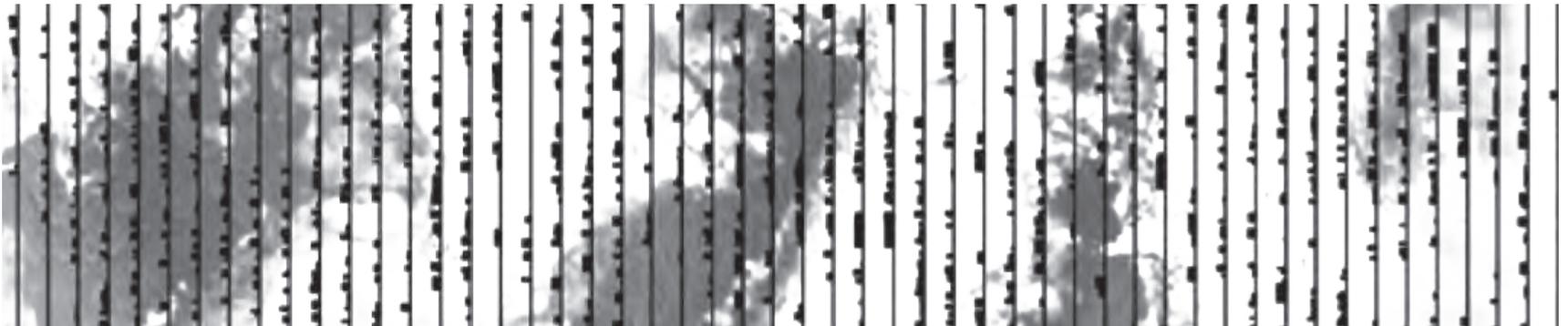
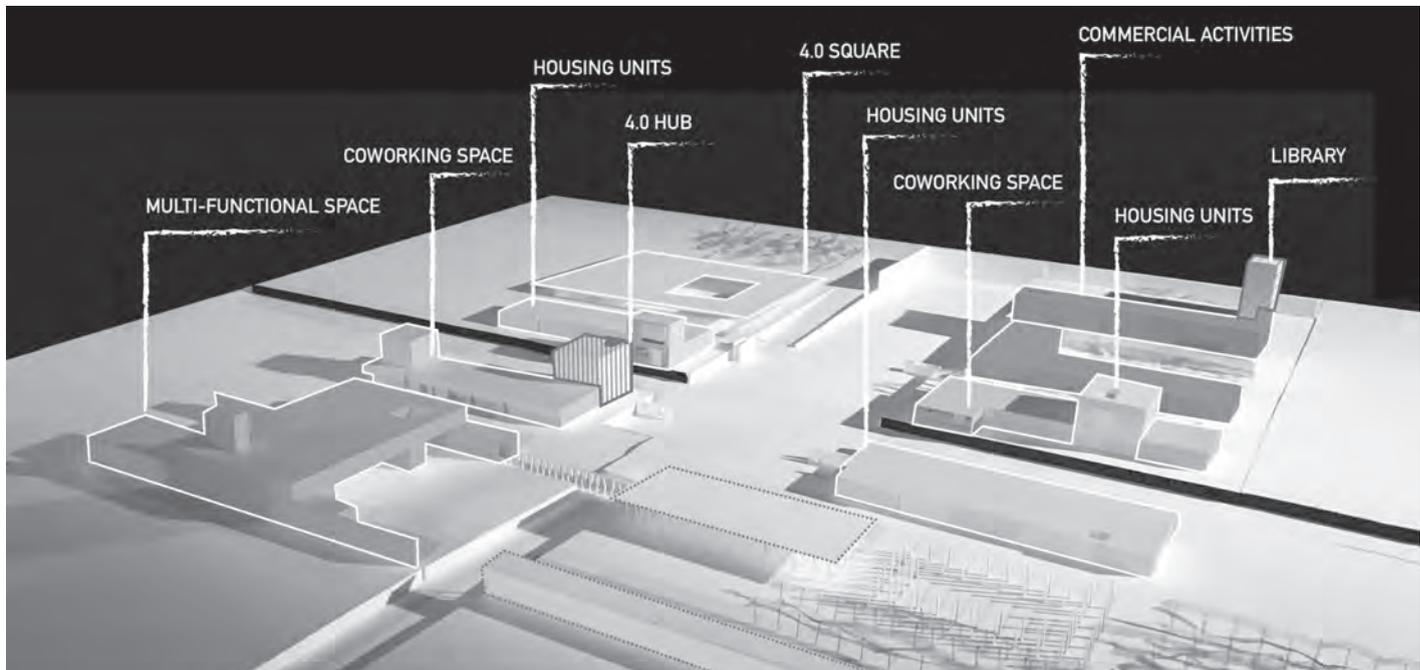
The overall architecture of this node, is structured on an inhabited wall that separates outside from inside while on the contrary integrates the elements. As Rem Koolhaas perfectly describes the wall its other side of the coin as



"division, isolation, inequality, aggression, destruction, all the negative aspects of the Wall, could be the ingredient of a new phenomenon" [12]; a group of design team aimed for extracting various possibilities out of an inhabiting wall. A narrative that blends inside and outside through its thickness, a new reality which is nor outside neither inside, which relates strongly the soil to the sky. A passage that "runs" the change as much as 'holds' the certainty.

Northern Side

In the northern side of the Barracks, the action of deconstruction of existing walls and re-direction through the new walls, was mainly designed with the aim of openness and mobility. The new walls not only carried a relationship between outside and inside through a new axe but also defined a new public square on the north-west side of the site. With the aim of a square for multi purpose use, the design team created an extensive roof with a void inside in order to provide more possibilities for users. Possibilities such as markets under the covered area, closed workshops as well as open air amphitheatre.

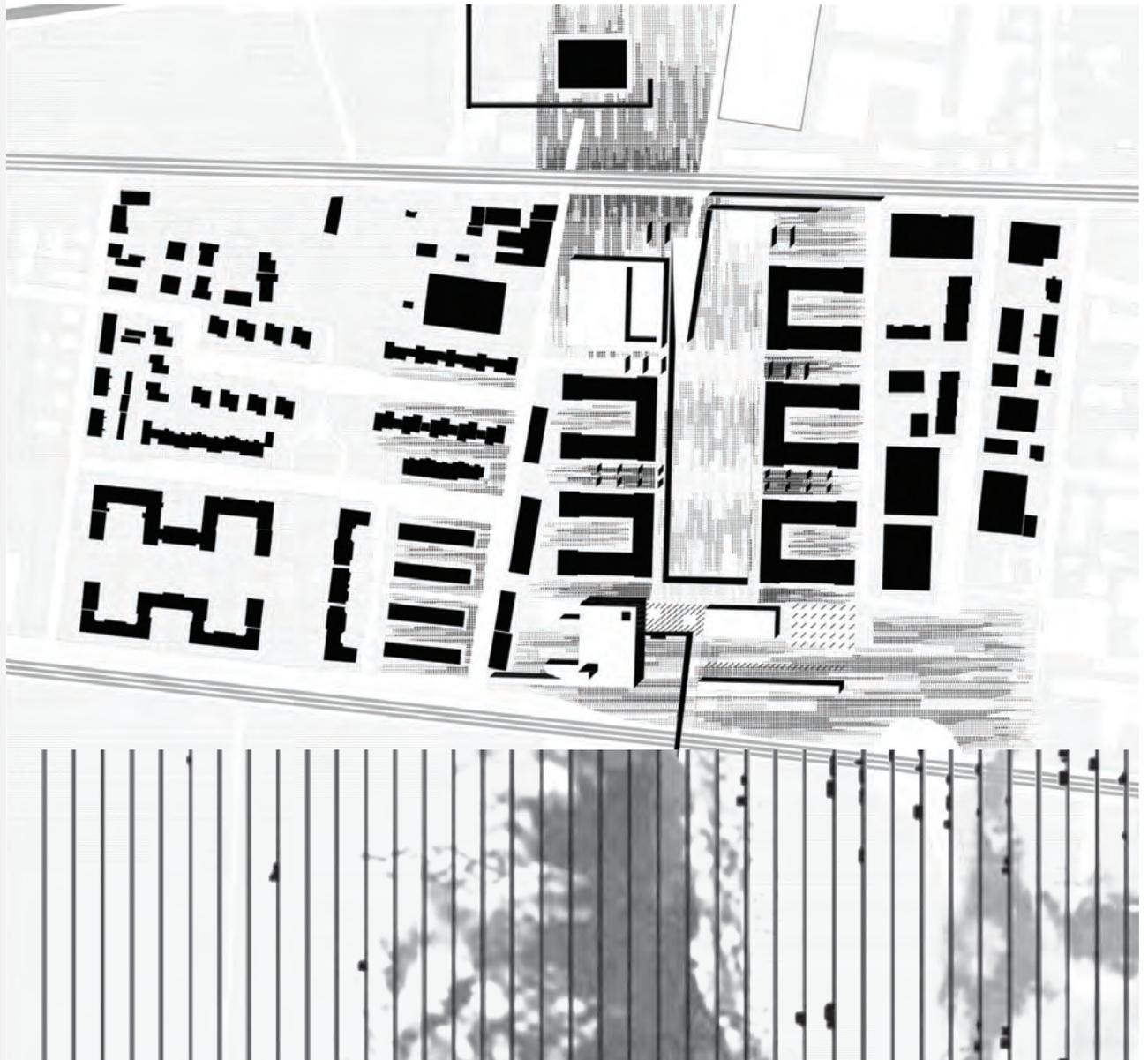


atelier 3

Unfinished-scape

Central side

"Form is not something we work on – we apply ourselves to all the other things. To sound, noises, materials, construction, anatomy etc. The body of architecture, in the primary stages, is construction, anatomy: putting things together in a logical fashion. These are the things we apply ourselves to, while at the same time keeping our eye on place, and on use." [13] The two latter ingredients in architecture as Zumthor utterly describes, became the fundamental initials in the design process. The urge to avoid the form as

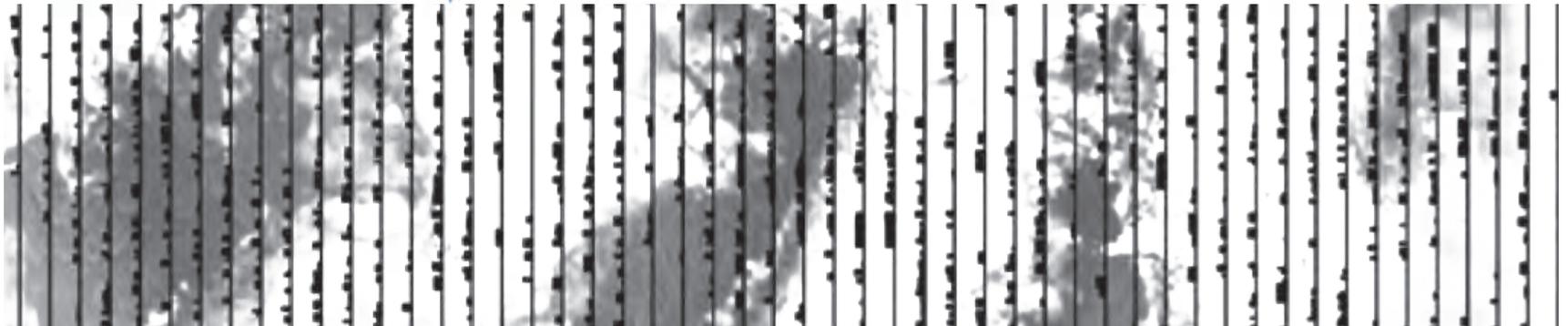
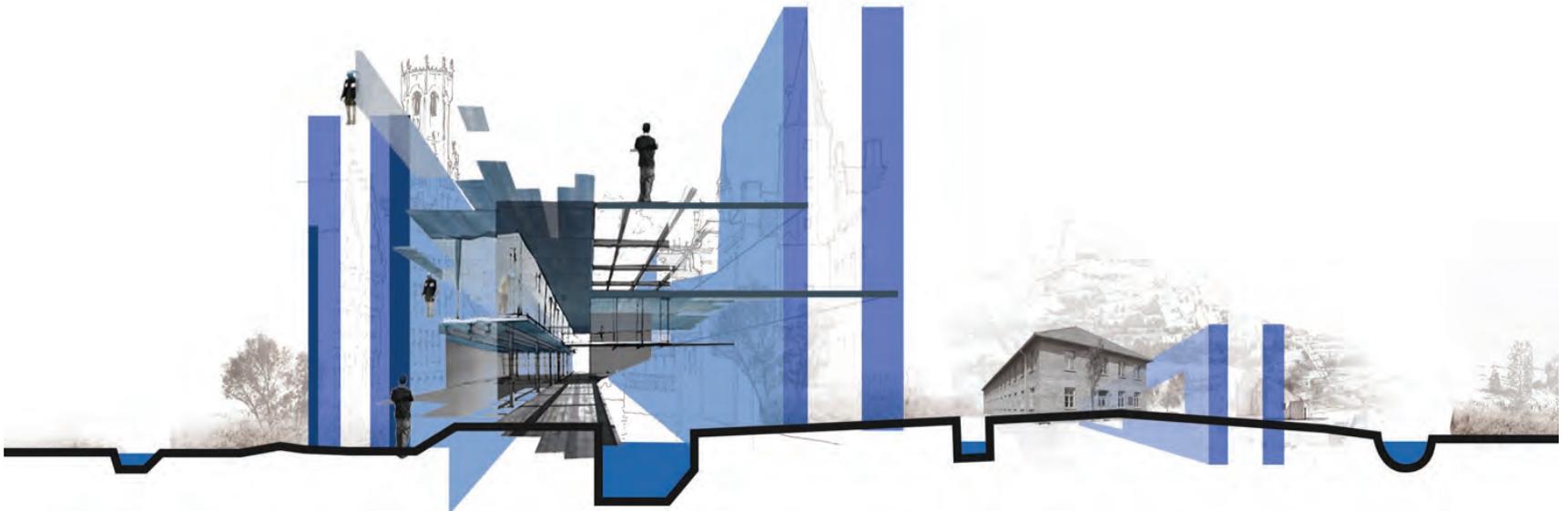


METHODOLOGIES,
STRATEGIES
AND RESULTS

the starter but rather respond to the time, as well as the quality of space and use, pushed the main focus of the team further from dispensable formalism towards the strong dialogue between users and space. Additionally, the new architecture of the built up space tends to have a strong connection with the existing buildings yet carrying a coherent architectural language. Consequently the fundamental actions of 'addition' and 'subtraction' played an important role in this process.

Outcome

The challenge of the architectural project was to re-invent the public space through the most important existing elements of the site and the most evident dilemma about 'the borders'. Connection with the city due to the transition between private and public, yet maintaining the architectural boldness belonging to the existing components of the site such as walls and towers, were the main results of this architectural approach. An inner settlement with the fluidity and openness of the paradigm 'capillarity', derived from a large scale settlement, running through a smaller scale architecture, constantly involving users in "*The body of Architecture*".



atelier 3

Unfinished-scape

Notes

[1] This essay shows the result of the collaboration and ideas between the Supervisors assisted by Tutors of the Group 3 of the 2018 OC Summer School. The paper deals with three different aspects: methodologies, strategies and outcomes of the project

[2] Ian Nairn, *Subtopia*, 1955

[3] It identifies a new business paradigm that captures the opportunities and challenges of digital technologies (and ICT) applied to the production of goods and services. The digitalization and the Industrial Internet of Things (IIoT) today allow the complete connection and integration between all factors that provide to the creation of value among the supply chain in which the enterprise is located. Source: <http://www.unindustria.bo.it/industria4/>

[4] See Mohsen Mostafavi, *Gareth Doherty, Ecological Urbanism*, Harvard University Graduate School of Design, Lars Müller Publishers, Zurigo 2016

[5] For the relationship between "Armature" and "Enclave", see D. Grahame Shane, *Recombinant Urbanism*, Academy Editions Ltd, 2005

[6] Jean-Pierre Raison, *Lemma Risorsa*, in *Enciclopedia Einaudi*, Volume Dodicesimo, Ricerca-Socializzazione, pg.132. "The resources represent all those material goods that are necessary to satisfy human needs, (this) is exact but at the same time vague. Resources are not given once, while needs constitute a sphere that is not limited to pure minimal survival, they often depend on the level of culture or civilization and on the contents that historically determine them" (translated by the author). The resources, for Raison, become truly such when they pass from 'matter' to 'material', when they are humanized, and therefore directly usable. In the same sense, "nature is thus transformed into directly usable goods. The same difference exists between a still virgin territory and a landscape, where the term evokes settlements, a population that marks the environment with its signs" (translated by the author)

[7] Jean-Pierre Raison, *Lemma Risorsa*, in *Enciclopedia Einaudi*, Volume Dodicesimo, Ricerca-Socializzazione, pg.132.

[8] *ibidem*

[9] See André Viljoen, *Continuous productive urban landscapes: designing urban agriculture for sustainable cities*, 2005

[10] Gargiani R., *OMA The construction of Merveilles*, EPFL press, Italy 2008, p. 120

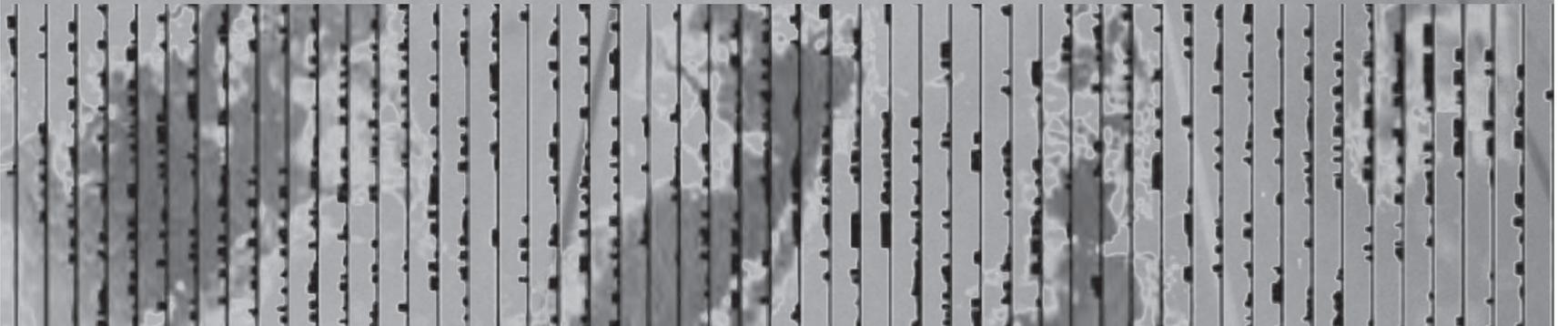
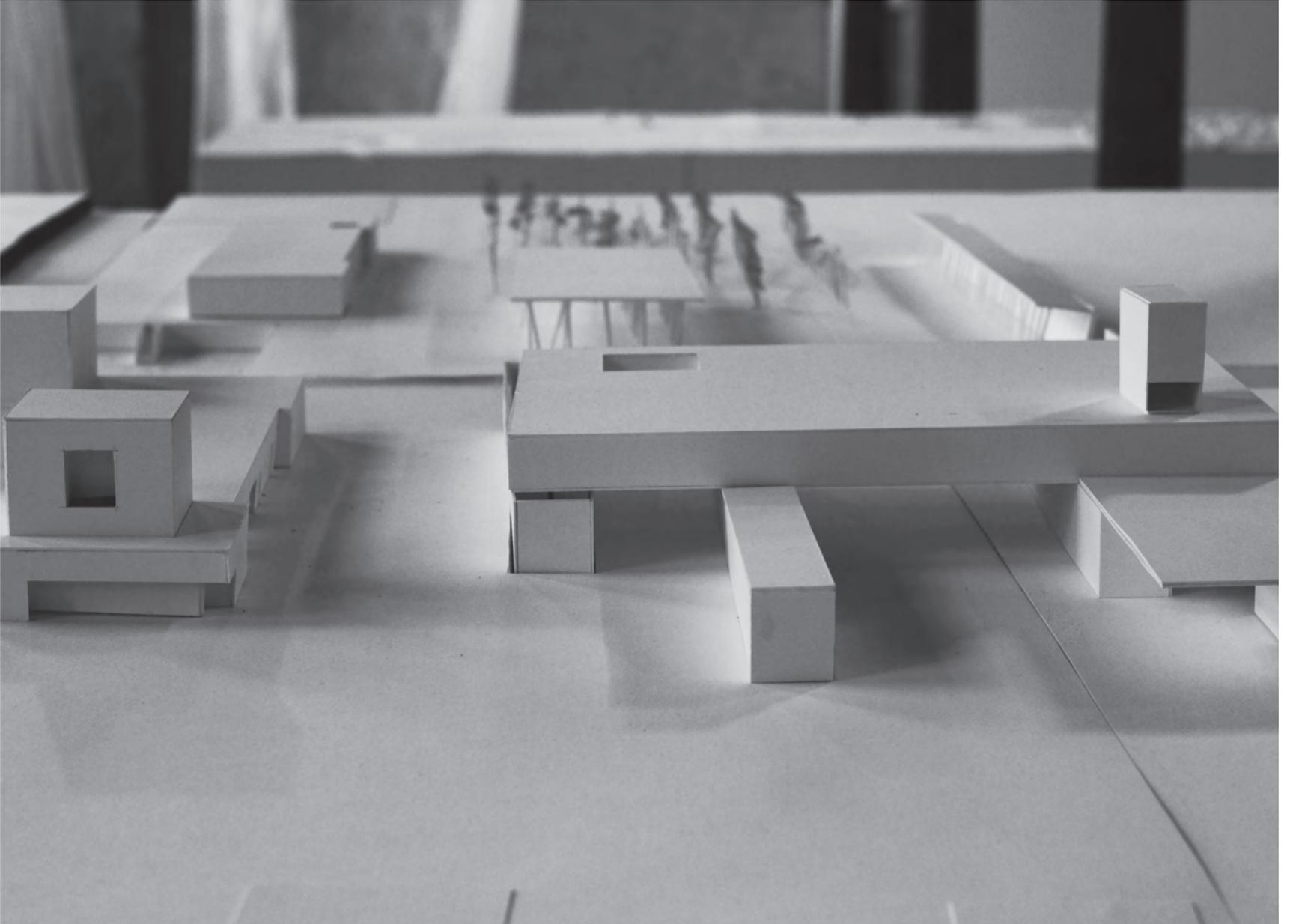
[11] Zumthor P., *Atmospheres*, Birkhauser, Basel 2006, p. 47

[12] Koolhaas R., Mau B., *S, M, L, XL*, The monacelli press, United States 1995, p. 5

[13] Zumthor P., *Thinking Architecture*, Birkhauser, Basel Boston Berlin 2005

METHODOLOGIES,
STRATEGIES
AND RESULTS





PROJECTS

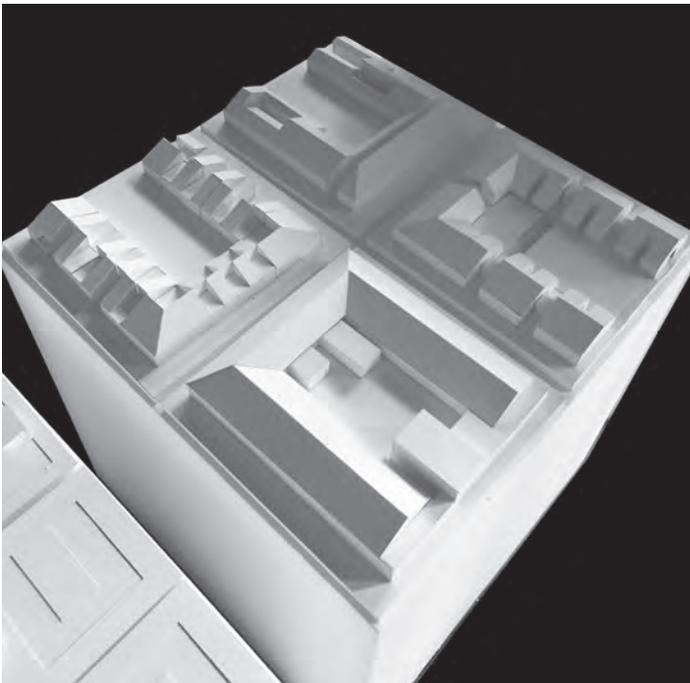
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atelier 3

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FINAL
INSTALLATION



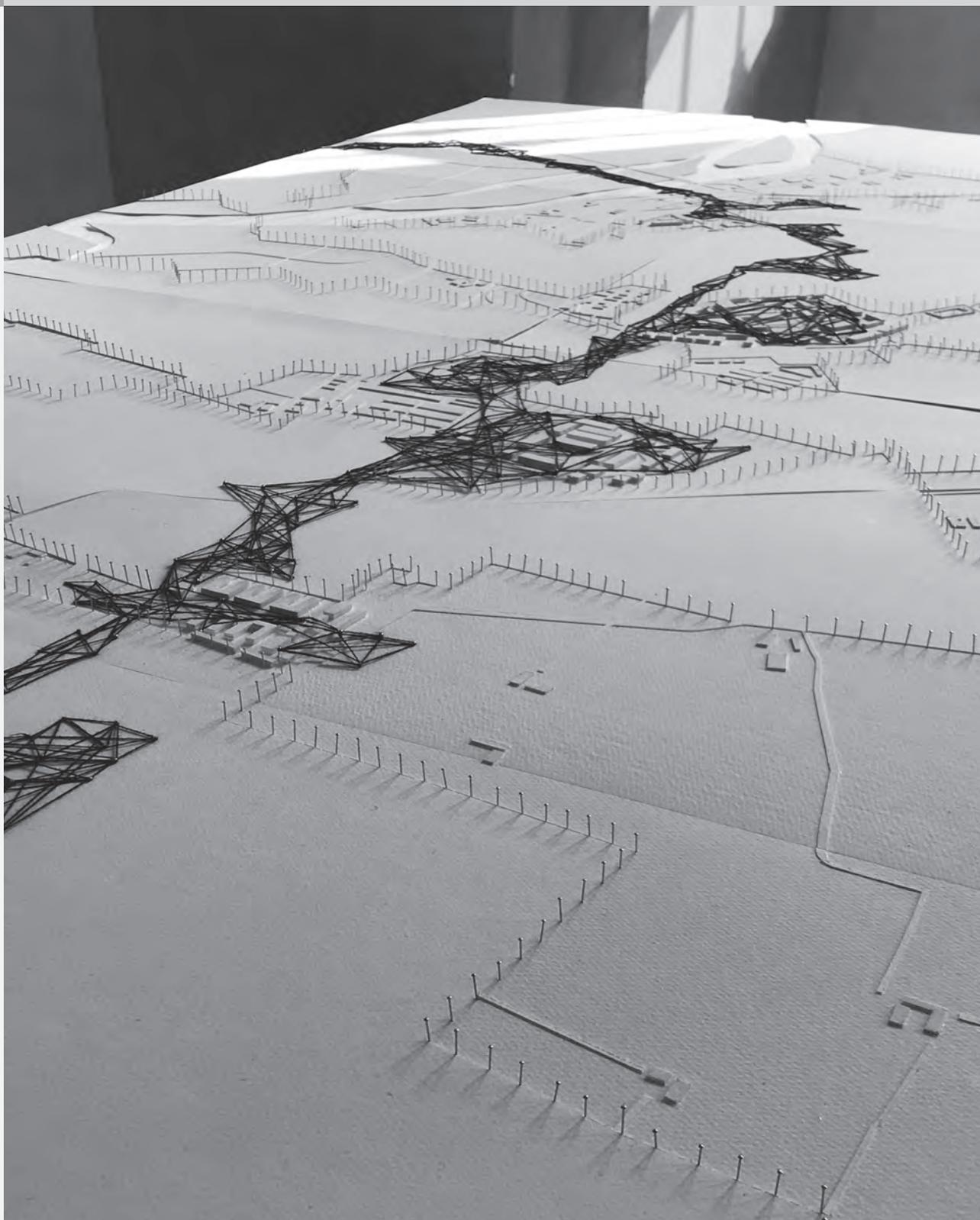


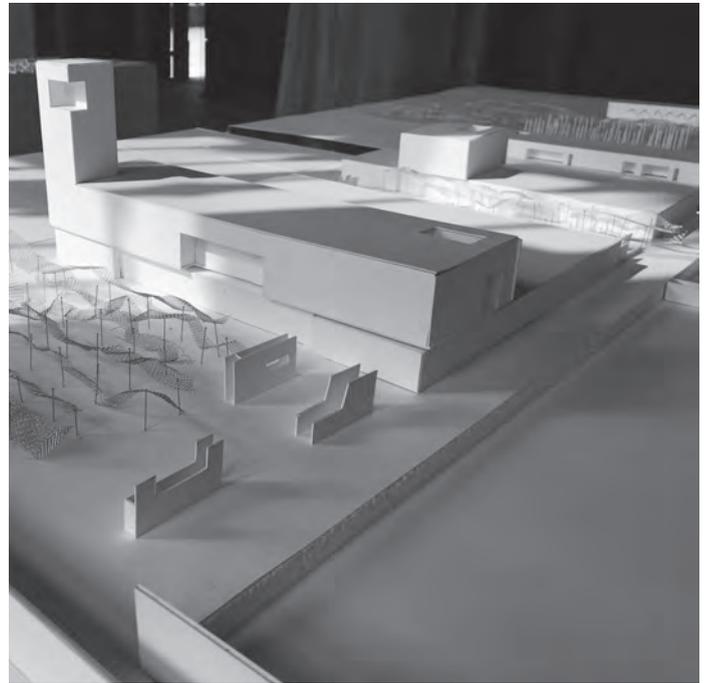
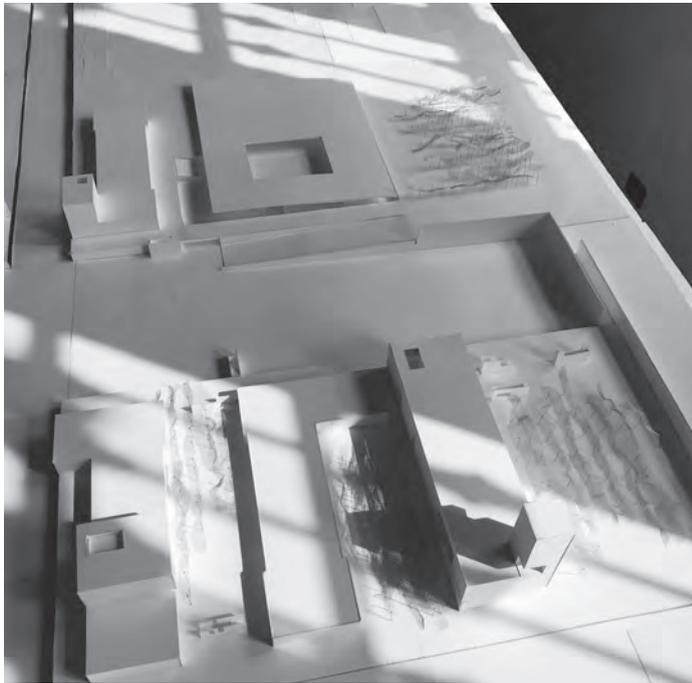
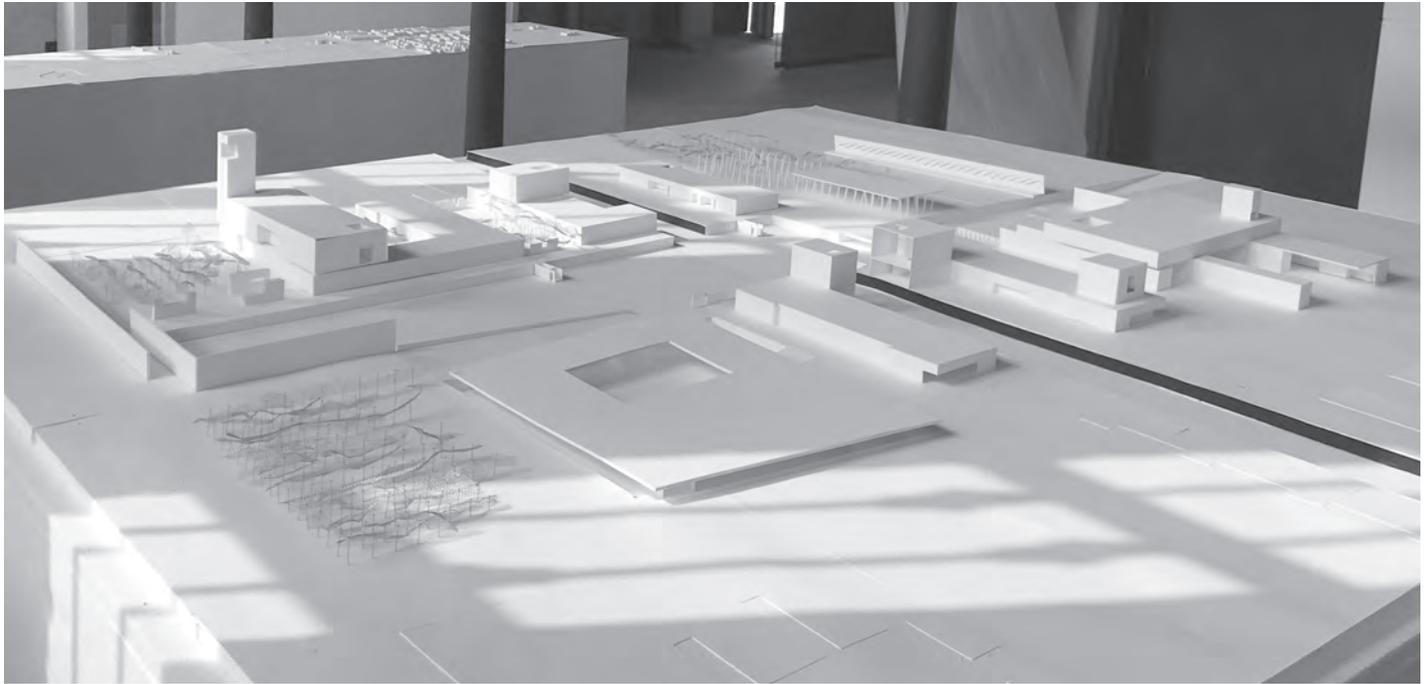
PROJECTS *Unfinished-scape*

atelier 3

Unfinished-scape

FINAL
INSTALLATION





PIACENZA PRIZE 2018

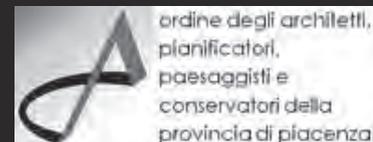
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***Ordine degli Architetti,
Pianificatori, Paesaggisti e Conservatori
della Provincia di Piacenza***

As from the year of its foundation, in 2010, Ordine degli Architetti della Provincia di Piacenza is close to the OC OPEN CITY Summer School not only with constant participation in the activities, but also sponsoring the "Piacenza Award" (prize money, € 2,000) for the most deserving project produced during the workshop.

The goal is to emphasize the role of quality projects for the city of Piacenza.

The Award is decided by the International Commission that attends the final presentation and then assigned by the President of Ordine in the final event.



Barbora e il segreto della Mostra dialoga col pubblico

12 settembre 2017

During OC Summer School 3 weeks, local newspapers published many articles about the workshop and its activities. Here, a copy of some pages.

Progetto per le aree militari e spettacoli, venerdì ultimo appuntamento con la Summer School

di Redazione - 13 Settembre 2018 - 10:43



Si chiude venerdì 14 settembre l'International Summer School di architettura e urbanistica del Politecnico di Milano (Architettura Urbanistica e Studi U

Nona Summer School, la sfida: dare un nuovo volto alle aree militari

Al via domani la nuova edizione del workshop di progettazione del Politecnico

PIACENZA

Si inaugura domani, mercoledì 29 agosto, alle 14,30 la nona edizione di Ocopen city Internation

LEGGI ANCHE

Ultima fase per la Summer School, 120 studenti ripensano le aree militari dismesse

Il programma e i numeri confermano l'importanza dell'iniziativa - appuntamento ampiamente riconosciuto sia a livello nazionale che internazionale, diretto da Guya Bertelli, Carmen Andriani, Carlos Garcia Vazquez e Sara Protasoni - e il ruolo del Campus piacentino del Politecnico di Milano come luogo avanzato di ricerca e innovazione sui temi del territorio e del paesaggio.

Con uno sguardo che da una parte cerca di cogliere e ragionare su temi contemporanei e globali (quest'anno in particolare le molteplici dimensioni del Landscape 4.0, titolo della 9ª edizione della Summer School), dall'altro ben si radica nel contesto territoriale di Piacenza (proponendo una sfida progettuale di rigenerazione della sequenza di aree militari dismesse lungo l'asse della via Emilia Pavese: Laboratorio Pontieri, Caserma Partite, Caserma Lusignani, in continuità anche con il lavoro svolto insieme al Comune di Piacenza per il programma europeo Maps).

Durante la giornata di venerdì, dalle ore 10 saranno presentati i lavori del progetto che coinvolge 125 studenti di 25 diverse nazionalità e circa 60 tra docenti, tutori e critici. La serata avrà come ospiti le autorità piacentine.

La Summer School del Politecnico è patrocinata da enti, istituzioni e associazioni. Il patrocinio tecnico di Coldiretti permetterà un allestimento speciale del Campus Arata con un'installazione di piante agricole ed officinali che durerà per 15 giorni. Lo stesso Campus Arata vedrà, nella giornata conclusiva di venerdì 14 settembre, una serie di eventi e spettacoli che accompagneranno le presentazioni dei progetti che sperimentano e propongono un rinnovato Paesaggio 4.0.

Dal Ruanda alla Cina: architetti del futuro per ridare vita alle caserme

È il "quarto paesaggio" il tema della nona edizione di Oc Open City, il workshop del Politecnico inaugurata ieri



La prima discussione dei lavori del gruppo di progetto all'ex Armatore di Venezia (10 settembre)

Betty Paribonchi

PIACENZA - È il "quarto paesaggio" il tema della nona edizione di Oc Open City, il workshop del Politecnico inaugurata ieri. Il tema è quello del "quarto paesaggio", quello che si crea tra il territorio e il costruito, tra il naturale e il culturale, tra il urbano e il rurale, tra il pubblico e il privato, tra il presente e il futuro. È un tema che si presta a essere interpretato in modi molto diversi, a essere sviluppato in progetti molto differenti, a essere affrontato in modi molto diversi. È un tema che si presta a essere interpretato in modi molto diversi, a essere sviluppato in progetti molto differenti, a essere affrontato in modi molto diversi.

125

Sono i giovani provenienti da tutto il mondo impegnati da ieri a Piacenza

500

È il contingente per il workshop di architettura e urbanistica del Politecnico di Milano

disegnata, dalla terza edizione del workshop di architettura e urbanistica del Politecnico di Milano, che si apre a un nuovo periodo. L'edizione 2018 è il risultato di un nuovo paesaggio che si crea tra il globale e il locale, tra il urbano e il rurale, tra il pubblico e il privato, tra il presente e il futuro. È un tema che si presta a essere interpretato in modi molto diversi, a essere sviluppato in progetti molto differenti, a essere affrontato in modi molto diversi.



Il fitto programma di incontri per tutti: Architetti, paesaggisti e geografi in cattedra

Accompagnati da una serie di incontri di lavoro e di confronto con i protagonisti del mondo dell'architettura e dell'urbanistica, il workshop si conclude venerdì 14 settembre con una giornata di lavoro e di confronto con i protagonisti del mondo dell'architettura e dell'urbanistica.

Stipendi e impieghi, ma anche sviluppo urbano. I quattro temi sono al centro del workshop di architettura e urbanistica del Politecnico di Milano, che si apre a un nuovo periodo.

Accompagnati da una serie di incontri di lavoro e di confronto con i protagonisti del mondo dell'architettura e dell'urbanistica, il workshop si conclude venerdì 14 settembre con una giornata di lavoro e di confronto con i protagonisti del mondo dell'architettura e dell'urbanistica.

Al via la 9ª edizione dell'OC International Summer School in collaborazione con il Politecnico di Milano

di Redazione - 03 Settembre 2018 - 17:40



Landscape 4.0 invade Freespace, Piacenza e Venezia costruiscono una relazione contemporanea e futura.

Una giornata speciale quella di sabato 1 settembre per studenti e docenti della 9ª edizione di OC OPEN CITY International Summer School, il workshop di progettazione architettonica e urbana del Polo Territoriale di Piacenza del Politecnico di Milano, inaugurato lo scorso mercoledì.

Per il primo momento di discussione e dibattito sui lavori del workshop (che affronta il tema della rigenerazione di alcune aree militari piacentine lungo l'asse della via Emilia Pavese) gli organizzatori hanno infatti scelto un palcoscenico di eccellenza, come la 16ma edizione della Biennale di Architettura in corso di svolgimento a Venezia, all'interno del programma Biennale Sessions.

Al via il 29 agosto la nona edizione di OC OPEN CITY International Summer School



Si inaugura mercoledì 29 agosto, alle 14,30 la nona edizione di OC OPEN CITY International Summer School, l'ormai tradizionale workshop di progettazione architettonica e urbana, organizzato presso il Polo Territoriale di Piacenza del Politecnico di Milano (Campus Arata, via Scalabrini 113) dalla Scuola di Architettura Urbanistica Ingegneria delle Costruzioni e dal Dipartimento di Studi Urbanistici.

Il programma è importante e ampio, nazionale e internazionale. Bertelli, Calvo, Vazquez e S. Campus piacentino come luogo a sui temi del territorio.

Con uno sguardo globale e ragionato, quest'anno in 10 dimensioni del territorio si radica nel contesto (proponendo una di rigenerazione di aree militari dismesse di Piacenza: Laboratorio Caserma Lusignani, lavoro svolto insieme al programma europeo MAPS).

Insieme al workshop, coinvolge 125 studenti di nazionalità e circa 60 tra docenti, tutors e critici in un ciclo di 10 conferenze con prestigiosi ospiti che si svolgono all'interno del Padiglione

Architetti del futuro, la Summer School sbarca a Venezia



La seduta speciale si è tenuta negli spazi della Biennale di Architettura

In trasferta sulla laguna studenti e docenti della nona edizione di Oc Open City

PIACENZA
Landscape 4.0 invade Freespazio, Piacenza e Venezia costruiscono una relazione complessa che mette al centro della discussione i temi dell'architettura contemporanea e futura. Una giornata speciale quella di sabato scorso per studenti e docenti della nona edizione di Oc Open City International Summer School, il workshop di progettazione architettonica e urbana del Polo Territoriale di Piacenza del Politecnico di Milano, inaugurato lo scorso mercoledì. Per il primo momento di discussione e dibattito sui lavori del workshop (che affronta il tema della rigenerazione di alcune aree militari dismesse lungo l'asse della via Emilia Pavese) gli organizzatori hanno infatti scelto

pulsante delle attività dell'International Summer School.

Tutti gli appuntamenti sono aperti ai cittadini e sono accreditati come momenti di formazione professionale da parte dell'Ordine degli Architetti di Piacenza.

Piacenza 11

ma, la visita il 1 settembre alla sede di lavoro in collaborazione con il Polo Territoriale di Piacenza. La Summer School si svolgerà in un'aula, nell'ambito

razioni consuete ed esperienze e

lesì, inviati dal Polo Territoriale di Piacenza, esperienze e

o è associati

ato sp

one d

Gruppo 2

Supervisors: Chiara Lacagnolo, Federica Mattioli

Tema di progetto: Ripensare la città negli spazi aperti: qualità ed energetica

Titolo del progetto: COLEK C

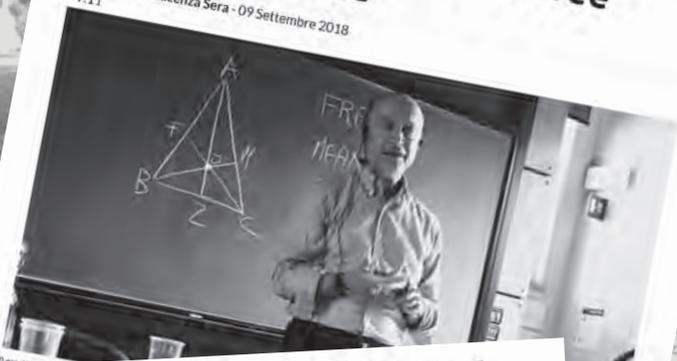
OC Open City è un manifesto di un'architettura urbana

che si evolve attraverso i processi di progettazione

in un'ottica di sostenibilità e di ricerca avanzata

Ultima fase per la Summer School, 120 studenti ripensano le aree militari dismesse

di Redazione Piacenza Sera - 09 Settembre 2018 - 9:11



Summer school di architettura al via con 125 studenti di 25 paesi: quale destino per le aree militari? foto

di Redazione - 29 Agosto 2018 - 17:15



Debutto ufficiale per la nona edizione di OC OPEN CITY International Summer School, l'ormai tradizionale workshop di progettazione architettonica e urbana, organizzato presso il Polo Territoriale di Piacenza del Politecnico di Milano (Campus Arata, via Scalabrini 113) dalla Scuola di Architettura Urbanistica Ingegneria delle Costruzioni e dal Dipartimento di Architettura e Studi Urbani, con il supporto di Polipiacenza. Il programma e i numeri confermano l'importanza dell'iniziativa internazionale, diretto da Guya Bertelli, Carmen Andriani, Carlos Garcia Vazquez e Sara Protasoni - e il ruolo del Campus piacentino del Politecnico di Milano come luogo avanzato di ricerca e innovazione sui temi del territorio e del paesaggio.

Con uno sguardo che da una parte cerca di cogliere e ragionare su temi contemporanei e globali (quest'anno in particolare le molteplici dimensioni del Landscape 4.0, titolo della 9ª edizione della Summer School), dall'altro ben si radica nel contesto territoriale di Piacenza (proponendo una sfida progettuale di rigenerazione della sequenza di aree militari dismesse lungo l'asse della via Emilia Pavese: Laboratorio Pontieri, Caserma Pertite, Caserma Lusignani, in continuità anche con il lavoro svolto insieme al Comune di Piacenza per il programma europeo MAPS).

Insieme al workshop progettuale (che coinvolge 125 studenti di 25 diverse nazionalità e circa 60 tra docenti, tutors e critici) è previsto un intenso ciclo di 10 conferenze per un totale di 20 prestigiosi ospiti che si alterneranno all'interno del Padiglione Manfredi, il cuore pulsante delle attività dell'International Summer School.

Tutti gli appuntamenti sono aperti ai cittadini e sono accreditati come momenti di formazione professionale da parte dell'Ordine degli Architetti di Piacenza.

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