Feeding (the) landscape. A new dynamic museum for agriculture
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OC - Open City
INTERNATIONAL SUMMER SCHOOL
Piacenza 2015
from ecological landscape
to architectural design

FEEDING (the) LANDSCAPE
A new dynamic museum for agriculture
Editors’ note

The editors would like to thank every professor, tutor and student participating in OC 2015.
The sixth edition of the OC Open City International Summer School is in continuity with the work
undertaken in the previous year, if in 2014 we looked at Expo 2015 from the point of view of the theme
of the ‘pavilion’, in 2015 the intention was to get one hundred percent in the heart of the International
Exhibition theme: The Nutrition.
In order to guide the extended and complex theme of nutrition toward the architectural discipline the
term Planet was replaced by Landscape.
The concept of landscape (in the broad sense of the term) has recently experienced a theoretical and
operational relocation of its role.
For a long time it was considered a different background on which the most different human activities
have been followed one another for decades. Exploited, mistreated and often forgotten, the landscape is
now back in the spotlight as a protagonist: a rare and limited resource, therefore precious, to which take
care so that the planet of the future will be a ‘sustainable place’.
As the sociologist Aldo Bonomi told, nowadays the concepts of limit and sustainability are going to
substitute the XX Century paradigm of the ‘unlimited growth’. This mean that the themes to which
refers today are changed, we have focused the attention on some of these and we tried to stimulate the
students in order to outline possible future scenarios.
The come back to the agriculture, the relationship between architecture and resources and the definition
of new circular economies (without waste) are the reference subject matters for the definition of a circular
system of production-distribution-consumption that has at the center the importance of the Landscape.
The circular system, identified inside the territory of Piacenza, become the opportunity through which let
the students think about these new paradigms for the city of the future.
How the human activity can be able to feed the Landscape instead to exploit it?
Which strategies and actions so that a production-distribution-consumption cycle linked to the food
production chain be zero waste, or better yet it is capable of providing power to the city?
How a decade’s consumeristic process can today have physical, social and cultural consequences oriented
to the regeneration of abandoned and disused areas?
This book, aimed to give a point of view about the topic, collects both the answers given by the students
and the theoretical thoughts of scientific directors, professors and tutors who have guided the students
during the workshop.
A heartfelt thank to all the guests who come to the OC International Summer School giving an incomparable
contribution to focus the main issues through conferences, debates, revisions and critics.
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FEEDING (the) LANDSCAPE

a new dynamic museum for agriculture

OC-Open City

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INTERNATIONAL SUMMER SCHOOL
WORKSHOP IN ARCHITECTURE AND URBAN DESIGN

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Politecnico Piacenza Campus: International Summer School and ASA - Advanced School of Architecture

Guya Bertelli

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

The creation of the International Summer School OC-Open City (2010) oriented to the design of “open spaces” in different scales of intervention, from landscape transformation to public areas and specific architectural components, was an important initiative in post-graduate studies with an international scope. The school is open to senior undergraduate, graduate (Bachelor and Master) and doctoral students from Italian and foreign Architecture, Engineering, Design and Planning Schools. The workshop is aimed to maintaining an open dialogue among different design specialties needed to face the problems arising from architectural, urban and environmental transformations, becoming a discussion topic

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

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

Piacenza as a topical case study

The choice of Piacenza as seat of the International Summer School stems, from the analysis of its territory, an extraordinary case-study in terms of issues and topics related to architectural design and construction of public spaces in contemporary cities. Using as essential references the architectural and urban planning projects being developed and drafted during the workshop (from the Structural plan guidelines for the Piacenza Territory Hinge) the International Summer School will discuss some of the significant urban themes according to the important problems of city transformation. The common denominator is the ‘architectural design of open spaces’, which can be seen today as a ‘multidisciplinary practice’, affecting several
interconnected and closely related architectural scales: from landscape architecture to planning, from the architectural design of public spaces to architecture connections architecture, from the design of architectural components to the study of contemporary aesthetic scenarios.

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

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

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

Therefore the International Summer School aims to become, in the medium term, a privileged
partner of stakeholders, administrators and technicians as well as of the common population. In fact, the workshop’s weeks become, with the active cooperation of the largest possible number of operating institutes and associations on the territory, an extraordinary occasion for the whole city to debate and discuss about its future. A debate not merely internal, but enriched as well by the creativity and competence of young students and the experience of lecturers, critics and professionals involved at different levels.

**International Summer School organization**

The International Summer School program includes:

1 - WORKSHOP

A daily workshop is applied to specific issues typical of urban and environmental architectural design on different scales, aimed at the quality and sustainability of habitat transformation processes. This workshop will be conducted in workgroups, under continued supervision of tutors. The program includes three interconnected sections:

a- Landscape
b- Urban Space
c- Architectural Design

The three sections will deal with the different design intervention scales and respectively focused on the preparation of:

a- Territorial planning master plans (including one or several specific interventions: strategic frameworks, complex nodes,
infrastructural spaces), in a large and medium scale outlook;
b- Specific intervention projects (corresponding to individual cases: important public spaces, relational spaces, urban communication and representation areas), appropriately defined in their required spatial characteristics;
c- Design of characteristic architectural components, analyzed in depth their constituent elements (basic, complementary and ancillary) at a detail and construction specificity level, capable of implementing the qualities and values of the space.

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

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

3 - DIALOGUE WITH STUDENTS
A series of dialogues by the presence of Masters of Architecture worldwide with the students.

4- “PARALLEL EVENING” ART – ARCHITECTURE – DESIGN:
A series of conferences with the goal to open links between architecture and other disciplines.

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

6- CRITICAL REVISIONS
The Summer School has foreseen three critical revisions, with the participation of an International Commission. The work conducted in the design laboratory shall undergo progress reviews with the attendance of national and international key figures in architectural culture and a final results review conducted by an International Committee.
Abstract
In this article I am going to analyze:
1.- How the productive organization of the global economy is based on the duality centralization – decentralization, what has reinforced the role of the big metropolis and reduced the global geography to an isotropic territory.
2.- How in the last two decades new urban landscapes have emerged that are economically efficient, and that are based in the networking of small and medium size cities.
3.- How there is a set of new conditions that suggests the expansion of this phenomenon.
4.- How it has been intellectualized by city planners in Ecopolis, a new urban model that calls to the re-territorialization of the planet.

Centralization-decentralization
In her book The global city. New York, London, Tokyo (1991), Saskia Sassen showed that globalization is a combination of two opposed but complementary strategies: centralization and decentralization. Centralization results of the need of multinational companies to control its globally scattered way of production. The tasks associated to this purpose take place in what she called “global cities”: enclaves gifted with the most advanced information technologies, that lodged power institutions that provided privilege information, and that were chosen as headquarters by global companies and banks. This trend to concentration was reinforcing the role of the big metropolis, given the fact that small or intermediate cities were unable to compete in these three roles. In fact, Sassen stated that, at the time when her book was published, only three cities could be considered as “global”: New York, Tokyo and London.
The second pole of the dual logic of globalization is decentralization, the spread all over the planet of the production sites. It is something that late capitalism has sharply encouraged, but that existed since the beginning of the 20th century. Fordism started then to distribute functions over the territory, standardizing the form of production and standardizing the form of consumption. As Alberto Magnaghi says [1], it produced a strong mutation in the profile of the citizens. The dwellers, typical of the agricultural based economy, were substituted by industrial workers that were producers and consumers at the same time. In this way, the relations between nature-culture-history were broken, and the historical and biological regions were substituted by economic regions.

The morphological derives of the fordization of the territory was announced by Frank Lloyd Wright in Broadacre (1935): an urban pattern highly decentralized, inserted in the intersections of a highway grid of 20 square miles rectangles. The result was a continuum half urban half natural, dotted with office buildings, shopping malls, suburban houses and the background of the agricultural land. Nowadays, new technologies have taken to an end this dissolution of territorial boundaries. The high speed transport systems and the information technologies have cancelled the importance of facts that, historically, had privileged or harmed urban locations: vicinity to ports, big cities, production sites, etc. For the city and the territory, the morphological result of all this is a pure abstract space without hierarchy. Broadacre is today what the Robert E. Lang calls an “edgeless city” [2], a territory occupied by extremely dispersed and low density enclaves, that are almost imperceptible because its buildings are relatively small in scale, humble in appearance and separated by huge distances. The outcome is what Lang names as ”post-policentrism“. It implies the disappearance of the idea of “center” because urban locations are made equal in terms of power and representation.

Miami, the most decentralized city in the United States, is a good example of it. Its radical post-policentrism has no physical expression: almost none dense cluster brings out of the suburban tissue. Lang put this example: “The patch of south Florida that appears in figure 3-11 is a bit hard to describe. It represents just under fourteen square miles and contains 684,758 square feet of office space. There is no center. If the map were shifted a mile or two in any direction to show a slightly different area, some buildings would slip off while new ones would appear” [3]. It’s not strange that, when trying to describe Miami, theorists only achieve to say adjectives that make reference to absences: *topless, bottomless, shapeless, endless, rootless*.

To sum up, the late capitalism logic based on the duality centralization-decentralization has created an isotropic territory only dotted by highly concentrated global cities. The question
is: does it mean that there is no room for small and medium size cities in the era of globalization?

**Metapolis**
In the 1990s geographers started to study some very special urban landscapes that were showing a strong economic dynamism and consisted on a collection of medium and small size cities. One example of it was the Holland Randstad, a 165 km long urban area in the shape of a horse shoe, that surrounds an agricultural “green heart”. 6.7 million people live
there in a row of medium size cities: Amsterdam (800,000 inhabitants), Haarlem (150,000), Leiden (120,000), The Hague (440,000), Rotterdam (600,000) and Utrecht (250,000). A second example of it is located in the gate of the Baltic Sea, a ring-like urban area that surrounded the Straight of Oresund, occupying two countries, Denmark and Sweden. 3.5 millions people live in this area in a row of small and medium size cities: Copenhagen (600,000 inhabitants), Malmö (270,000), Lund (80,000), Landskrona (30,000), Helsingborg (120,000), and Helsingor (60,000).

François Ascher, in *Métapolis. Ou l’avenir des villes* (1995), named this contemporary urban landscapes with the term “metapolis”: huge urban regions were many cities were functionally integrated, that is, they don’t compete but collaborate. Morphologically, the metapolis is absolutely different to the typical urban regions of the 20th century. The “metropolis” of the 1920s consisted on a big mother city surrounded by a galaxy of dependent small cities; and the “megalopolis” of the 1960s was the result of the merging of neighboring metropolitan areas [4]. Differently to metropolis and megalopolis, the metapolis is not an urban continuum. Its main morphological feature is the discontinuity of urbanization, that is, cities are physically separated, making room to agricultural and forest land between them. The reason of it is the so called “tunnel effect”. The infrastructures that make the metapolis possible, high speed transports systems (like TGV), highways, airports, etc., are only accessible in very specific points of the territory. The rest of it is crossed, but doesn’t benefit from them.

The question now is: does the emergence of the metapolis indicates that there is room for small and medium size cities in the era of globalization?

**New conditions**

I think so, because of a set of new conditions: a new production organization, a new poverty, a new geography, and a new sensitivity.

The new production organization is due to the sharp deterioration of the labor market induced by neoliberal policies: low salaries, instability and incertainty have forced millions of people to self-employ or to create microfirms. As Magnaghi says [5], both of them, self employment and microfirms, are paving a way towards a molecular production model that cohabit with the global companies’ isotropic production organization. Differently to the traditional industrial worker, self employers are producers, consumers and, at the same time, dwellers, that is, they decide where to live and do it in line with their lifestyle, cultural or political convictions. It explains the active role they play today in the distribution of activities over the territory.
As for the New Poverty, the reasons of it are: low income jobs; commuting; road accidents; urban crime; and water, air and noise pollution. This is the reason why, according to Daly and Cobb, in countries like USA, the United Kingdom and Germany, and since 1975, the GDP has continued to grow while the Wellbeing Index has dropped considerably.

The new geography is a result of the New Poverty. As Joel Kotkin shows in his book *The new geography* (2000), nowadays, the decision about where to live and work depends more and more on the quality of life of the places. The USA demographers have shown that the weather is a determining factor of the demographic growth. According to the 2000 census, cities with temperatures over 10°C in January grew ten times more than those with temperatures below 0°C; and cities with less than 15 inches annual rain grew twice those
with more than 45 inches. The winners of the new geography are places like the North American Sunbelt, blessed with warm climates, attractive landscapes, historic architecture... qualities that cannot be transmitted through optic fiber cables. But there are also other winners: small and medium size cities, even villages. According to Kotkin, between 1990 and 1994, 75% of the rural areas in the USA grew in population. For the first time in history a migration from the city to the country side had occurred.

Finally, the new sensitivity is also a consequence of the New Poverty. In the last decade, many intellectuals have starting to question something that the 19th century positivism gave for granted: that growing was something implicitly good. The de-growth movement, led by the French economist Serge Latouche, rejects this. According to him, capitalism is based in the idea of an infinite growth, that is, incorporating to the system more countries, more people, more resources... what is something unsustainable in a finite planet with limited resources. That for, Latouche criticizes the concept of “sustainable development”: there is no possible conciliation between natural environment and economic growth. His conclusion is: production and consume have to be stopped, defending that it would not imply a reduction of the living standards (as we have just seen with the case of the New Poverty, in advanced societies more GDP growth doesn’t mean more quality of life).

The economic concept of de-growth is in perfect tune with some contemporary urban phenomena that are happening in developed countries. I’m talking about the shrinking cities, the result of the several growth crisis of the last thirty years. These cities degrow in population but also, and this is the really new thing, in physical dimension. It is well known the very radical case of Detroit, that lost one half of its population in 50 years, but the something similar is happening in cities like Milan, with a much more modest lost of population, but suffering the same phenomenon of physical de-growth.  

**Ecopolis**

Academics have started to analize the impact of these four new conditions in the city and the territory. According to Latouche, the de-growth process has to be implemented articulating eight interdepending « Re » : re-evaluate, re-conceptualize, re-structure, re-distribute, reduce, re-use, re-cycle and re-locate. The « Re-location » of human activities is specially important for architects and city planners. It implies the reorganization of the geography of the planet with a logic opposed to the one of late capitalism, that is, shorten the distance between producers and consumers instead of making it bigger because of de-location or offshoring.

Re-location means to interrupt the process of de-territorialization that started fordism and
finished globalization, and to launch a new cycle of re-territorialization that should derive in a renaissance of the local in terms of economy, culture and society. It is the main principle of the Italian Territorialist School, led by Alberto Magnaghi, which objective is building a territory of high environmental and living quality through the restoration of the broken relationships existing between culture, nature and history; with an economy based in typical products linked to typical landscapes; and making a strong emphasis on local culture and identity.

For this sake, he defined a territorial model called “Ecopolis”. It consists on a system of small and medium size cities with multi-polar relations between them, that conforms a non-hierarchical network based in a contemporary reinterpretation of the historical backbone of the bioregion. Ecopolis reproposes a “culture of boundaries”: each city should be generated by its own territory, in order to get self sufficient cycles of water, waste and food; to reduce commuting and transport of goods; and to develop local economy. The glue of Ecopolis would be farms and forest. Each urban center should be separated from the others by agrarian landscapes, that are considered to be the center of a matrix of activities, production services and opportunities, but also the genetic code of the identity of places.

The Po Valley urban landscape, located in the north of Italy, is a place where some of the features of Ecopolis already exist. This region produces wealth thanks to the revitalization of traditional sectors of the local economy: cutlery, shoes, ceramic, wine, oil, and, of course, design and fashion. The productive structure of the territory is molecular. Somebody called it “industrial sprawl” because is based on local relations between similar and neighboring settlements. At the same time, this economic region corresponds to the bioregion conformed by the North - South Valley system of the Alps, and by the West - East Po River axis; as well as to the historic region of the Roman Gallia Cisalpina (in fact, the settlement morphology results of the Roman feudi and centuriato) [6].

Nowadays, the Po Valley urban landscape conforms a linear system of 500 km long, that can be travelled in 2-3 hours thanks to excellent highways and railways infrastructures. We can differentiate two axis with vertex in Milan (Milan-Venice and Milan-Bologna), along which
BACKGROUND

Contemporary urban landscape

thirteen million people live in two big cities of more than one million inhabitants (Milan and Turin), about 20 medium size cities between 400,000 and 100,000 inhabitants, and several dozens of small cities between 15,000 and 50,000 inhabitants. The Veneto urban galaxy is the purest expression of this. The territory is articulated by a dense network of secondary roads to which attaches a non hierarchical row of villages to distances of about 5 km, as well as small and medium size cities to less than 45 minutes drive: Venice, Padua, Vicenza and Treviso.

Modernity
In this article I have tried to unravel the role that small and medium size cities are playing in the contemporary urban landscapes. I don’t mean that this kind of cities are going to supplant the functional leading role of the global cities, but that these cities are starting to have something to say from the social, cultural and economic point of view, specially when they work together on a regional scale.
There is a symbolical derive from it that I would like to highlight. Modernity, as a concept, is a cultural representation of a complex combination of progress and future. In the last two decades this concept has suffered a strong mutation. If in the 1990s the symbol of modernity was a skyscrapers or a spectacular infrastructure; today, the symbol of modernity is, also, an interactive community library or a bike lane. If in the 1990s the symbol of modernity were metropolis such as Shanghai or Dubai; today, the symbol of modernity is, also, a intermediate city such as Piacenza, a one hundred thousand inhabitants city, located in the Po Valley metropolis, full of cultural centers, with excellent mass transit connections, and splendid public spaces to walk. As in Ecopolis, agriculture is in the DNA of Piacenza, center of one of the most prosperous rural regions of Europe, site of a very rich traditional cuisine and headquarter of some of the best restaurants in Northern Italy.
The Open City Summer School 2015, coinciding with the celebration in Milan of the World Exhibition “Feeding the Planet”, wanted to face the challenges of the contemporary urban landscapes. Its aim was the integration, in the urban fabric of Piacenza, of the physical expression of the three pillars of the “food cycle”: production (with urban orchards and agro-parks), distribution (with markets consisting of moving devices) and consumption (with new generation restaurants). But these three elements are only one part of the contemporary “foodscape”, the local one. The Open City Summer School 2015 devoted the task of reaching the global scale to the design of a Research and Exhibition Center on Urban Agriculture. The “glocal” prescription, “think globally, act locally”, would so be achieved.
Notes
[4] In Megalopolis. The urbanized northeastern seaboard of the United States (1961), Jean Gottmann studied the case of the USA northeast: a territory 800 km long (from New Hampshire to Virginia) and 200 km wide (from the Atlantic coast to the Apalaches Mountain), inhabited by 40 million people (80 million today).
[5] Ibid.
There is a challenge in the topic chosen for Expo Milano 2015. To discuss “Feeding the Planet” [1] means a global approach that cannot be separated from local visions. And local visions cannot be developed without physical and spatial transformations. Here is one of the main points of our contemporary consciousness: everything is linked and interrelated. This changing background calls us to look for new dimensions, also in design. It’s the same definition of design that needs to be re-located: not just an urban and architectural action, but a territorial one. Where landscape (or, better, landscapes) is the most stressed word, a complex system of different – and sometimes contradictory – topics.

Besides all the definitions and quotations we can propose about the landscape or – better – about the contemporary vision of landscape, there is one, not very recent but able to stress the topical question of the complexity: “Landscape is an extremely complex concept used in many different ways. Its holistic nature has been recognized in many geographical and landscape ecological studies. As a complex phenomenon it can be analyzed in many different ways”. Words by Marc Antrop [2], a Belgian geographer specialized in landscape sciences, push up a vision where architecture and planning (despite scales and dimensions of their own transformative actions) are factors of the landscape: “Landscape refers to our perceivable environment and is considered a common cultural commodity. The term landscape is used as an abstract concept, but also to refer to a particular example in reality. As an abstract concept, landscape has no borders and refers to concepts such as scenery, system and structure. In a concrete use, different landscapes are distinguished, each one referring to a more-or-less well-defined and bordered piece of land. Different types of landscapes are
recognized in the typological sense as well as in the chorological sense”. This position lets us to add contents (and disciplinary ones) to the Gestalt vision. The perception is one of the point building the concept of the landscape. Not the only one, not the most important. “Thus, landscape is also the scene of action and an expression of human ideas, thoughts, beliefs and feelings”. Still in the words by Antrop, landscape is something moving, changing and transformable. A dynamic process where architecture and city are main elements and people are main actors. Interacting among different factors, in order to build a quality landscape with adequate solutions, has to be in the agenda of every architect.

It’s in this line we can try to interpret the title of the 6th edition of OC International Summer School as a trial and a challenge: “Feeding the Landscape” is an attempt to establish a connection among the landscape (as introduced) and the topic of food, in an historical moment (also because of Milano Expo and its great success and wide appeal) where the attention and sensibility is strong and sufficient to discuss new modalities to integrate nutrition aspects into a physical and spatial horizon.

There is a new sensitivity pushing the “food cycle” in the center of the architects’ interests today. How to integrate the 3 pillars of this cycle (production, distribution and consumption) in the city is one of the main challenge of the contemporary architecture and city planning. This challenge is specially thrilling in the case of Piacenza, which is one of the agricultural center of northern Italy. Despite its low rate (inside the municipal borders agriculture is just the 4% of the GDP) large areas of the territory are intensively used as agricultural lands. And some of its products are world-wide renowned. But there is also a small-scale agricultural presence into the urban fabric: urban orchards, small gardens, punctual markets. The agricultural activity can be seen and interpreted as something able to give identity to the town itself, to stress a character of Piacenza, improve its own appeal. The recent opening of an Eat-aly shop and restaurant, at Cavallerizza, sounds like an attempt to work about these concepts: the idea to spread the quality Italian food with an innovative idea of restaurants was developed by Oscar Farinetti through the regeneration and re-use of an historical building. It happens also at Lingotto, Torino, with the first Eat-aly shop and in Milano, just few years ago, with the transformation of Teatro Smeraldo, at Porta Garibaldi. These experiences (some of them were also strongly debated and criticized) are communicating the strong and deep links which are currently among agriculture, food, architecture and city. Along this lines, it’s emblematic what Triennale di Milano - on the occasion of the XXI Triennale di Milano International Exposition, organized in 2016 - selected as topic of one of
its main event (at Expo site). The title is “City after the City”, the general curator is Pierluigi Nicolin. The program wants to “present a succession of situations that illustrate a longing for a different kind of city. They avoid the trap of nostalgia for some mythical ideal city, and make no claim to reach the place where our real origins are rooted. If we admit that cities are no longer able to self-certify traditions and roots, then we can say we are facing a divisive event of great impact, which above all testifies to the opaque nature of today’s urban model. City after the City examines the symptoms of a global trend towards going beyond the conventional city”. Two terms are mainly stressed as emblems of the current situation. And both of them are referring to agriculture as a way to design landscapes. The first one is Landscape Urbanism: this part, curated by Gaia Piccarolo, wants to be a preview of the effects of planning through a prefiguration of landscape and it investigates the ecological paradigm but also modalities and strategies to build an aesthetic for urban landscape, urban regeneration and landscape design. The second term is discussed by Maite Garcia Sanchis: Urban Orchard “indicates the spread of areas cultivated by city farmers who distribute the fruits of the land they work. With its production of food, its educational aims and its creation of sustainable situations, the phenomenon has taken root in many cities, acting as an enzyme capable of regenerating the urban ecosystem”. Where the expression “urban agriculture” can be intended as referring to the diffusion of cultivated areas by city farmers. Food production and the creation of islands of sustainability have encouraged the idea to take off in many cities like an enzyme regenerating the urban ecosystem. [3]

There is a documentary film, published in 2012 by Michele Mellara and Alessandro Rossi which tells, in a very fascinating and diverse way, the stories of people who are changing the place they live in through gardening. It’s a bottom-up process which is strongly related with the cultural environment we’re involved: very often small transformations are able to get large impact results. And agriculture can have a topical role. [4]

And sometimes this role can assume also not-conventional and unexpected shapes, as it happened in Israel Pavilion at Expo: a large agricultural field, vertical, becoming a wall for the building. The impact on people looking at it was emblematic: surprise and appreciation. This double reaction is well expressed in the description of the project, designed by David Knafo: “The choice of installing a vertical field is not only an aesthetic choice but mostly a useful one. The vertical field of our pavilion “Fields of Tomorrow”, was not only created to be a decorative structure, but mostly to represent the main challenge of today’s world: the fight against hunger with sustainable solutions and innovative technologies”. [5] We can add
here that landscape is another element to take into account.

In a cultural complex condition where architecture has to integrate with other fields and activities - overlapping and hybridizing itself - students of OC OPEN CITY International Summer School 2015 were called to face this challenge and this change. Aim is the localization (and design) in the urban fabric of Piacenza of the physical expression of the 3 pillars of the “food cycle”: production (so, imagining mainly new urban orchards and agro-parks), distribution (new forms of markets) and consumption (discussing about new generation restaurants). In a g-local vision (think globally because topics are global - act locally because architectural transformations are local), OC looks at agriculture as a key factor in the sites’ design (it happened in the history, but it’s a valid condition in the contemporary age), with new scales and new dimensions. Our world (both in its own physical structure and in the image we have built) is changing in a fast and unexpected way. Some years ago Marc Augè was invited for a lecture in OC Summer School. He is one of the most sensible and deep interpreter of our changing reality. He used clear words to describe global tendencies: “Contemporary world landscapes, characterized by an acceleration of times, by a sort of planet’s shrinkage and by individualization, are representing the pure essence of the urban, or in progress to become urban, landscape. In the meantime, the city is changing, it’s bypassing the walls and it’s expanding further its historical center, it’s opening its own tentacles along rivers, coast-lines and infrastructural axis merging, every day further, with close cities. In every moment we’re facing with a fast change of scale and we’re getting used with that through images coming from television and computer. These feelings are impregnating in a stronger way next generations’ youths”.

It’s interesting to look at this phenomenon focusing on agricultural lands. By one side the overlapping and integration of elements sounds like a stimulus to intend the agricultural activity not just as an economical question (it is, for sure) but also as a way to transform the territory in the direction of the quality. It can be a factor in the landscape process, enhancing open spaces, permeable soils, maintaining also traces and identity of our historical development. This approach means an availability by different figures and forces involved to work together (and architects can come up besides agronomists, mainly). The agricultural areas – that are different from nature or, at least, they can be seen as a special type of nature - can have a role in the landscape if they become object of a project and of a strategic design, able to take perceptive quality into the decisional choice (imagining localization of different cultivations, testing ways to mix vegetal species, thinking about exhibition in Padiglione Zero (Milano Expo 2015))
ISSUES  Agriculture as a key-factor in landscape’s building

architectural elements, buildings and artificial soils which are necessary to support the agricultural activities).
This sensitivity needs different instruments and different tools from the usual ones. Agriculture has to be intended as a way to improve quality. And, mainly in large context, this is not something simple. One of the most deep, interesting and fascinating venue of Expo 2015 was close to Rho Station Gate. Padiglione Zero was designed by Michele De Lucchi as a system of artificial hills. And it’s one of the few buildings intended to be maintained and re-used also after the Expo ending. The exhibition was edited by Davide Rampello as an intense and systematic trip along some milestones in the mankind development, mainly focusing on agricultural activity and its ability to transform territories and landscapes. There is one moment, in the middle of the last century, when something happened in the relationship man-agriculture. It’s 1947, when a huge munition factory in Alabama, US, was converted to produce synthetic fertilizers. The industry for fertilizers developed after the Second World War as a way to reconstruct the powerful military production sector. The industrial principles of economies of scale and mechanization were applied to nature paving the way towards monocultures. The relationship mankind-agriculture changed in a deep way.
Something so revolutionary happened in the last decade. It’s a passage which helps to introduce the second aspect I want to discuss: in 2007 urban dwellers overtake the rural population, it’s the topical moment stressing the process of urban transition. Global balances were transformed and agriculture can also be intended as an emblem of global transformations. The consequences of these phenomena are huge and impacting on lives of people everywhere in the planet. Let’s take one example, reminded in Padiglione Zero: between 2008 and 2009, almost 50 million hectares of arable land were subjects to deals, transfers and purchases: 70% of them is in Sub-Saharian lands. Immense swathes of fertile land are sold off or leased for trilling prices, with disastrous consequences for local communities. Land grabbing is a new kind of colonization of developing countries by the planet’s most powerful economies. It’s a hushed revolution we need to fight with, to work with, to design with.
In the interconnected world we’re living in, also a landscape project in Piacenza – maybe a local one – has to discuss with general conditions of our small planet. [6]
This happens also because sometimes it’s not banal to understand and to see the processes we’re passing by. It’s a period where we’re talking a lot (and also OC OPEN CITY has done it in the last years) about nature, about processes of transformation of the soils,
about artificialisation. Great parts of our territory (natural and agricultural ones) were transformed in the last years: in order to build new suburban shopping areas or new infrastructures able to support (at least in a certain percentage) the increased mobility. This means a reduction of biodiversity and an homologation of our landscapes. And this is a process which passes through different scale. But in the meantime, at least in our territory, something very different and in countertrend is also happening. Italy, but this can be applied to large parts of Europe, is knowing a spontaneous process of new reforestation. In some regions surfaces of wooden areas doubled in the last 30 years. This is mainly caused
by dereliction of agricultural fields (mostly the mountainous ones) and breeding farms, that aren’t more sustainable by an economical point of view. Hills and mountains, traditionally composed – as in a smart and balanced composition – by wooden and voids (clearings), are progressively occupied by an uniform layer of forest and wood. It’s a silent but uge transformation of our landscapes.

What it’s happening in the contemporary age happened also in the history. This because the relationship agriculture-landscape is and was one of the main factor of territories’ building and of architectural discussion. In 2015, the prestigious Premio Internazionale Carlo Scarpa per il Giardino, organized by Fondazione Benetton Studi Ricerche, was awarded to Maredolce-La Favara, in Palermo, Sicilia. It’s a 25-hectares-large historical site, where – close to the Palazzo Normanno – there is a complex and rich system of of artifacts, hydraulic devices, fallow lands and a large citrus groves . It was the site of Roman settlements, Arabs and Normans ones, ruled by irrigation techniques that combine the Roman hydraulic knowledge with the Arab agricultural revolution. Still now, this garden is demonstrating the ability of a landscape built by the reasons of agriculture to be a clear and topical sign of integration, and superimposition, among the agricultural and the urban level (that includes also historical traces). [7]

It’s in this background that the degrowth theory by Serge Latouche [8] can be interpreted with a strong architectural approach. Re-location (moving of elements which constitute the city and the territory) means a sort of coming back to the local level (or maybe mixing global issues with local translations), reversing the logic of globalization, approaching the production sites to the consumers. It’s clear, also in a not-architectural vision, that agriculture can become a factor, also a “urban” factor, because it has been invited to come into the city. The urban agriculture is currently envisaged as an agriculture of proximity, highly technified but, at the same time, organic and biological, a sort of new economy branch attractive to urban youngsters. So architecture and economy, policy and good practices - mainly after three decades of globalization of the economy and of the culture and after the outbreak of the present economic crisis, from 2008 - are pushing towards an horizon of change of direction. What students were called to work about during the workshop is an urban and landscape design which gives the agriculture the role of topical factor of our landscapes. One of the potential horizon of a development process is a new alliance among city, nature and agriculture where the urban culture is called to face the changes of its own program of growth, integrating it with a re-thinking of the traditional structure of agriculture: from
the proximity environments and border territories to an innovation of agro&food markets’ models and the distribution.

There are some possible actions:
1. peri-urban landscapes transformation;
2. rural plot defense and enhancement
3. development of agriculture towards a rehabilitation in a multi-functional dimension, strongly integrated in urban environments and in public city policies for a re-naturalization.

It’s possible to reach quality levels, if we’re able to integrate architectural visions with a clear role of the man transforming the landscape. A quite recent book [9] investigates the future of Italian agricultural lands. It’s a question, authors say and demonstrate, strongly referred to doing architecture and doing landscape: “The extreme variability of our landscape is essentially due to human labor and to the different agricultural systems that he has introduced to produce food and other raw materials for survival, such as the wood to build houses. In this sense, each agricultural landscape is both the result of an economic process and an important factor in providing a cultural identity to a territory and its inhabitants”.

This is the conceptual apparatus OC students were called to work about, trying to adopt a large and articulated point of view. It’s necessary to overpass traditional categories and disciplines, as words by a biologist, specialized in landscape design, Anna Zahonero Xifré, are telling: “There is a very clear line to rebuild the relationship between these two elements (city and country), rethinking the urban transition towards the country, but above all as the campaign can bring a cultural and environmental improvements to the city. Creating in this way sufficient space to develop ideas on how to understand this constraint. In fact the city uses the countryside almost like a play area: cycling routes that come from the city, the opportunity to engage in sports activities, and more. It is perceived as a natural resource available in the immediate vicinity of the city. The free time is starting to sew the relationship between two elements that were once very distant. Through the landscape architecture we must begin to rationalize and rebalance the link. There is a physical space of connection: the urban perimeter covers the territory, while the rural spreads inside. Maybe design with biodiversity in a framework built of metropolitan areas is one of the most urgent and important issues that the landscape architecture faces today”. 
Agriculture as a key-factor in landscape’s building

Notes
[1] www.milanprotocol.com
[6] The concept of “small planet” in architecture was introduced by Richard Rogers 1998 with his ”Cities For a Small Planet”, Icon Editions
[7] Premio Internazionale Carlo Scarpa per il Giardino is an interesting perspective to know and discuss some tendencies of architecture and landscape: www.fbsr.it/en/landscape/the-international-carlo-scarpa-prize-for-gardens/
[8] Serge Latouche is the father of degrowth theory. He proposed and discussed it in many books and texts
[10] AL, number 499, interview by Antonio Angelillo
“The ceaseless coming-and-going [...] keeps the threshold among the elements to create - starting from two domains apparently mismatched, a necessary unity” [1] or, quoting André Corboz, “The opposition between city and rural, since for long has paralyzed the Territory [...] appears in the previous-one, as having the evidence of a figure inscribed in a background” [2].

Bearing these earlier considerations to portrait linkages involving urban-fabric and Landscape, establish a handbook based on the key-words “Design” and “Territory”, changeable into “designing with the Territory”. A theoretical approach assuming the Land as subject or as background even in heritage but, at the same time, as a lens for a blurred vision where the fading of the details makes an overall view to figure-out the scene and its main elements or, schematically, rudiments for an outlook to shrink its very basic components abstracting the inheritance of shapes: Boundaries, Figure and Background as bare-bones to arrange mosaic for a Land Heritage finds its cement in a local Dwelling techniques mislaid or refound by the time-passing and its rank of globalization.

The gap in-between the previous antinomies, could portray the character of the Territory as “unsettled identity of spots” in a dynamic condition originally subjected to primordial forces leading the life-cycle – if by the Nature with its makeover-process of the Soil, also theoretically referable to the designing-practice or the equivalent for - if addressed to man-made activities. Describing Settlements as the ability to shape human-needs through-out techniques, and allowing for techniques likewise the habit-practice between typology and technology, or between architectural devices and building-materials locally available due to Land sources, this ability is historically the making of empiricism for a Landscape-
making as: “a landscape passage in which the community can recognize itself, or a place gives-back identity [where] the headword «identity» claims the rule of «repetition»” [3].

Looking-back to an anthropological reading of «repetition» as “an archetypical gesture, delay the term to involve the Myth of the Times” [4], what eventually we have drafted-out is the meaning of «liturgy». Finally, combining this description with Emilio Tadini focus of “worked nature” [5] - based onto a Landscape-making produced by a man-made craft along History, the very last depiction obtainable to evaluate the Landscape is “to afford the whole of land-defense plans, even in policy, as archetypical gesture to set a deep identity of a Community, recognizable in a misgiving territory nowadays mainly shredded”.

In this circumstance the Landscape is no more a picture to describe an existing territorial-vista from outside, but a tool to name the transformations from inside. An effort to reverse the designing-attitude usually oriented in looking for vacant-areas as new plots of land or for figuring-out new scenery not necessary planned in its array. The Landscape becomes the final stage for a strategy able to distinguish set of codes breaking the traditional relationship between «Order» and «Beauty» - Kosmos as it was in Greek culture or, involving the today’s typical characteristic of human settlements, as the waste/scrap is. Same to the main character of Paul Auster’s novel, or as described by Sara Martini (Quodlibet Studio, 2010), it’s strictly required a change of perspective, useful to consider a pre-existing situation as a starting-condition, which it means reset the figure’s characteristics according to its state-of-art, accepting its new appearance. A figure – a coherence of elements producing an appearing on a background because edges, if physically compromised could turn to an artifact missing for specific qualification in shape or in use, but, because still available, useful for a transforming-process to keep broken memories.

Detailing the metaphor applied to describe the Landscape as a mosaic, similar to an archeological restoration, we have to look to the remains of the original assortment, and use addictions to give meaning to it. «Blanks» and «Scraps» are basic elements in this recovering-practice not to return the offered-shreds to its basic-condition, but to frame the dynamism of the time-passing into a new figure still connected to its birthright. “Figures and Things” [6], Artifacts and Scraps for a binomial to pose «Scrap» instead «Waste» in a strong visual linkage of spares, once-upon composing figures, and now vacancy-parts waiting to be re-assembled into a second nature:

Symbol for an exhausted-era or Signs, “so much available [...] pale and steady like small drops of dew, still shine with a world of meanings” [7]. Poetry for scraps to celebrate the blank as a framework for disconnected-settlements and dismantled-landscapes.
To outline this theoretical approach as a toolbox for Landscape-design, even recounting the Landscape as a plane having a thickness fitted to geographical and historical –condition, also considering this peculiarity of the Soil not just as a land-use only, but to display signs, lastly the Ground turns into a substrate for Dwelling. Those criteria for Settlements-founding are valuable to draught categories as: «Heritage», «Sign» and «Skenè» or, in opposition of: «Layer», «Symbol» and «Novelty», and joining them in a reverse binomial-twosome, enouncing «Heritage-Novelty», «Symbol-Sign», «Layer-Skenè». This sequence of acting-categories performs Architecture or Landscape-Architecture as a script, even better as a story-board dealing each of the frames to measure the space in-between the extremes of the scenario taken into account. That it means it doesn’t exist factor without its corresponding-element and for sample in relation to «Symbol-Sign», it’s not a query to select correctly Signal or Sign, but appraising the degree of signaling in order of the grade of signing. Same for «Blank» and «Scrap» to evaluate the magnitude of an existing brown-field as a Shredded Landscapes highlighting the difference of the environs (predominance of “blank-modality” to re-assembly the surroundings, or predominance of “scrap-modality” to re-arrange the plot for itself). For both circumstances the primary selection it doesn’t neglect the corresponding-one, lowered to an auxiliary-component. Vacant lands or plots, or fragments of landscape are working as connecting-spaces available for road-traffic or mobility -network or in participating to the void-system of the urban-fabric (Yard, Court-yard, Squares and green-areas) to accomplish the refunding of morphologies. Potentially available as gathering-places not only to achieve an aesthetical harmony, also because of their condition of sites not belonging to a specific identity (existing but not used, having spontaneous vegetation but considered in the green-system, having building but often in ruins, staying on the outskirt but not fixing an edge), these spaces may play a role as forerunners for a class, based on this dualism picturing the European City: on one hand a high coherence of its space obtained with small substitutions during Times until producing wide renewals (as Heritage), and on the other hand the fast decline of territorial structures excluded by new production-cycles more often virtual (Novelty). The tilting of the City equally to the crisis of Landscape is also the collapse of an iconic-codex shared by a community and useful to give continuity to transforming-process. If Industrial compounds have been settled up as “Cathedrals of Future” – apply the decoration and techniques typical of churches and Banks-building were used to have facades referring to classic Greek/Roman or Palladian style, in few decades gigantic windows and sheds become well-recognized symbols for the “new city”. An opportunity coming from the
Heritage, also “that which may be inherited”, or ultimately from Latin «heres» (genitive «heredis») as a “condition or state transmitted from ancestors” [8]. Keeping heritage as substrate to develop contemporary needs has finally established a way to have novelties directly integrated as “historical signs”. An assortment of conditions holding and releasing part of them in a process appointed “resilience”. It is a lack of symbols if considered Symbol, from Greek «symbolon», as “putting together” [two] different parts, originally the two half of a card representing the agreement between [two] different subjects [9], other from Sign - Latin «signum» [10], or “carving, engraving” maybe today “recording” to integrate the theoretical for memory and recover the evocative value once referred to Symbol only, without ignore the informational meaning specific for Sign. As for Charles W. Morris was, sign could play the role of a symbol but having more conventionality, or a conventionality more shared in a society or specific to a knowledge.

“The Middle-Edge town was arranged by public-spaces or living-spaces for gathering. The «contrada» [11] as by the name «cum-strata» was used as a public-space laying-down a system of thresholds and transitional-spaces among private inward and public outward-space, lately designed as internal” [12].

To explain preceding sample, the street is a symbol – physically establishing the connection from two specific kinds of space (private and public) and, at the same time, a sign to distinguish the very local district and its community. Walls, decoration, painting or building-coating are also part of a novel written onto stones, readable during walks and used to mark “geographically-like” the territory belonging to a population. As investigate by Henri Lefebvre “living it’s not just hosting people, but orienting in the world [and] activate process to give meaning to events and places” and, continuing in his reasoning are they available “without sociality and sharing, including the sharing in taking care about places and Landscapes?” [13]. The Square even opposite in its nature if compared to the street, completes the open-space equipment in a kind of morphological-catalogue for public-space, where the crowd, as a social «concentrus» or a moment of emotional convergence, profiles the city as alive. The City, but probably should be the same for the complementary for it as the Landscape is, becomes a place or moreover, refer to the gentle title by a Giovanni Ferraro’s publication, a “book of places”, dealing with iconic-codes and a Set-of-Rules named Heritage. A mean-giving to break the spell of the “A-City”, the Anti-City or the immaterial-city producing an atopy or flattening local characters (corresponding to flat local communities), as was in the «imperium». If the centre is everywhere, the centre it doesn’t exist spoiling morphologies, fading-away localities.

This flating-modality to improve anthropic settlements is “able to reduce or cancel system
of thresholds and transitional-spaces among private inner-space and public outer-space” [i.e. note 12] which is necessary to offer resistances and permanencies to semiotic of territorial-structures, resumable in providing width for sites, here as synonymous for giving-meaning. Conferring thickness to building-elements turn them into architectural devises, as the measure offered daily for gathering. The thickness of a doorway could get the exact gap between private and public, sheltering from rains or brightness, giving rule to a perspective as a series, or marking a lieu if single. Similarly for in-between places working at large scale: Yard, Farm-yard, Close or Square, could merely apply open-spaces hosting a need, or retain the identity even in the application of materials. Addressing this consideration to the void - or thickness performed by the plan and its elevations, means having a “volume of air” running an architectural state to bond frontages and shaping the sky finally related to the ground: “The sky argues with the palace, the palace with the Landscape and the Landscape becomes cradle of forms and culture. It’s the hidden-city [...] the city allows everyone reach the Square – farmers or citizens, everyone look at the Landscape, to understand everything” [14].

Differing to that pleasant condition, in depth to which the idea of harmony is, the backdrop presently made by locations ever more exposed to flows both material and immaterial, brings different Heritages largely juxtaposed. Here comes a new topography having streams as “matrix of transits” or carved by “the experience of transits” [15]. Once more if we consider «carving» we have to regard as breadth (of culture, of soil), or for layering elements, coming from local Heritage or imported as traditions from other localities. This “topographic-depiction” asks for a time-laps analysis detecting sections through-out time and space, in a passive sense of “a thickness of some material laid over a surface” as «Layer» was first recorded during the 1610s [16]. This setting or milieu for levels archaeologically-like, is looking for designing not just as snapshot, but as a film-sequence where each of the frame is foot-print for the next, and hint for the previous -one. The capability to read Signs in their signaling-degree, tied to the grade of Novelty shown by the local-Heritages, calls for appliance helpful to select the primary-condition and superstructures both stratified during time-passing, to form, transform or deform the palimpsest. A device to carry-out a specific range of evidences qualifying variations in using and meanings, and based onto blinding-procedures, related to «skia» “shadow, shade” via notion of “something that gives shade”, originally “tent or booth” or, finally from Greek, «Skenê» – scene [17]. An autoptical screening having as topic the “removing” to
watch better what remains: losing something to focus specifically something else.

Signs as symbols of memory: key-stones in this active-survey to illustrate, even to recover meanings for places, or signal to take apart into Landscape-forming, equivalent to the lexicon’s basic-element for «morpheme» (-type). Allow phoneme as a linguistic-unit to give distinction by making variations, and icon as a (visual-) meaning account, substituting «morphe-» with «icon-» even in their significances, the result is the sort of «Iconeme»: “a basic-unit for the perception of the Landscape, or an icon for «-scapes» (Land, Urban, City, Town, River, Sea –scape, etc.) imprinted on visual records, as a projection of knowledge-arrangement”. Therefore, the degree of iconicity should be used to measure the gap between the current typology and the archetypal gesture, neglecting “the super-rational against the rational [...] the invisible against the visible” [18].

Promise for a legacy or half of that original card to signify an agreement established by [two] different subjects, the iconeme could work as a mark for Landscape, as well as a record for communities succeeded by different localities progressively tainted. A lose of cultural-orientation turning metaphorically the wellbeing of the Palace, into a dangerous Maze, and the living-space into transit-areas. Squares, Fore-courts, Precincts and Closes are no mores “rooms” for staying but just “hall-way” for passing-by. Same for Manors treated as Yards for purpose only. Mislaid the connection among components of the Heritage, within stakeholders and between Land and Human-civilization, the melting of languages in the making of new idioms - Spanglish for sample, pretends innovative phonemes, as the fault of the iconeme-system, because of glocalization, asks to upgrade Signs-inventory until having a new common notational-code. Those are the [two] parts for a card apparently kept by humankind but in fact granted by **Gaea**: transliterated as «Gaia», is a collateral-form meaning «Earth», or in its pre-Greek origin, «Life», material for «totally of creatures», «belonging to / residing in the worldly / material sphere, material» as well as (probably) «Mountain» [19] - to us resumable as “Eco-system”.

One component is currently left: the one holding the responsibility to execute the assignment, detaining in his own hands the other half of the card and bearing the change from «Eco» to «Anthropic» –system. It’s obviously the Man with its own weakness, reflecting the fragility of healthy Habitats. «Susceptibility», equal to resilience, could be a crucial component for happiness in life-time (as is for the Aristotelian Philosophy) as well as a balancing-element to preserve our compassion to stay-in-touch with the birthright. If standing into a square or walking alongside a ditch “day or night –time, maybe under the moon, it’s like to wait for a price, or found oneself elected by the fortune and considered by the faith [having]
the a bright and pale light [and] the shade as accompaniment for the light [staying in a location which is] at the same time an open and closed an external or internal –space, and together a square and a hall.” Here a description by Cesare Brandi [20] giving-back the idea of a locality belonging to the whole of the population: remembrance for the ones who was made by, as well as treasure for who are using it daily. To all, according to treaty made with Gaia is “The joy of writing. / The power of preserving. / Revenge of a mortal hand” [21].

Notes
[11] Contrada. In the Italian small-town, the equivalent for neighborhood or district.
“Man is what he eats”[1]

Ludwig Feuerbach (1804 - 1872), German philosopher and teacher is the author of this now famous statement that the Expo 2015 organizers have embraced. The German philosopher studies reach this statement starting from a criticism of the previous thought that tended to separate the soul from the body.

The humanity’s essence for Feuerbach is not separate from his physicality, the body indeed is constitutive and integral part of the essence both of the individual both of the whole society. Such statements stem from a materialistic view according to which it is necessary to improve the material conditions so that even spiritual ones can rise up; that is: for think better is necessary eat better.

But what does it mean nutrition?

The term 'Feeding' in Latin it is directly related to the breastfeeding of the children, to the idea of feed, grow, educate and cultivate. The idea of nutrition go beyond the simply physical appearance and tends towards a moral and spiritual dimension that is not only referred to the individual, but also to the context in which people grows and lives. For this reason it seems very interesting the fact that the idea of nutrition is directly linked to that of cultivation.

Cultivate, from the Latin Cultus, Colere, Cultura, besides the material sense the term also refers to the moral sense of waiting with care, of respecting the place, of feed the land and work it with love.

In fact the concept of culture is descending from cultivating and not vice versa, and this is clear since it is a patient work, repeated, reworked which makes the soil fertile. There is
also another meaning of particular interest that can be extracted from this term which is to live/inhabit the Sanskrit root of the word C’AR-AMI refers to live, while the Latin term Cultor, identifies the inhabitant of a particular region, is the one who has knowledge and culture of the place.
Are we still confident that those who are involved in the agricultural land cultivation are respecting the original meaning of the term? Are they able to wait with care? Are they respecting the place? Are they able to feed and work the place with love? Are we also convinced that the improvement of material conditions led to a spiritual elevation of men? Unfortunately, with a quick look at the contemporary scene, we can not give an affermative answer to these questions, even if something is slowly and laboriously changing. The productive-consumerist logics of the global market, over the past fifty years have changed the meaning and value of a primary and sensitive activity such as agriculture. The soils were brought to the limits of their production capacity, the products of the earth have been genetically modified to be stronger and more resistants to ensure greater quantities; the beauty and perfection of the food on our plates does is reveal the malformation and the forcing of the natural balance of the planet. The hyper-production of primary goods

Riverpark Restaurant’s outdoor “Farm Table” is set in the restaurant’s urban vegetable farm.
© Photo courtesy of Riverpark Farm
has not certainly coincided with a fair distribution of them on the planet, in fact it not has done nothing but emphasize the disparities between rich and poor both between different parts of the world, both within nations and cities. Cracks of this economic system, more sly that ethic, have become evident and show the impossibility of still pursuing long for the same direction. It was a ‘modus operandi’ that left emergency conditions in the cities, in the peri-urban areas and in the countryside, not only from an environmental and physical point of view, but also from the social and cultural one. Emergency conditions not only in the aspects related to nutrition and agriculture, but that undoubtedly involve a broader system that concerns the relationship between man and environment.

Expo 2015 starting from the affirmation ‘the man is what he eats’ broadens its horizons and want to highlight the need to develop different ways of looking at natural (and not) resources, that often in the past have been forgotten and that the changing values underway brought back in a prominent position. From this point of view of Expo 2015 has been a great window on the world that has allowed us to understand the need (local) and new forms of transformation (potentially global), innovative, creative and often coming ‘from below’.

The transition from actions ‘top down’, imposed from the top to those defined ‘bottom up’,
coming from below, today is becoming increasingly clear and Expo 2015 it has made it clear this change of trend. The bottom up actions (in the physical, social and productive field), to become effectively operational on a larger scale, require an operational systematization (abacus of general actions) that makes it later applicable to several individual cases. Expo was therefore an incubator of possibilities and, as the Minister Maurizio Martina affirm in a recent interview with the magazine “Abitare”[2], “for six months (has) sown’s ideas for the construction of new models of development’ by intercepting the theme of ‘right to the food’, that is the right to access to the primary resources to life. From an architectural point of view and with regard to the creative class that now returns to the landscape and to the abandoned territories, we can identify the claim of another right, which is closely interrelated to the one focused by Expo 2015, which in the research I’m doing (Creative Landscapes) I have call “The right to the Landscape”. It is an essential prerogative that takes hold from lefebvrian vision of the ‘Right to the City’ but going beyond it, because it expands and relocates the urban areas within a larger system: a landscape understood as a complex ecosystem (composed of multiple ecosystems ), stratified and productive (of energy, of culture, of relationships and of new economies).

Sciences identify three different categories of ecosystems: natural, artificial and urban. To each one of these three ecosystems we can belong one phase of the food cycle that this year’s OC Summer School has considered, respectively: production, distribution and consumption. The challenge that we wanted to implement has been to integrate within the urban ecosystem all three stages of the food cycle. The three phases are a pretext through which to reach a new concept of integrated city in the landscape, where the urban ecosystem as a parasite system (it does not produce energy, but it steals from natural ecosystems and generates toxic emissions) is transformed into a integrated and complex ecosystem in balance.

David Owen in the text “Green Metropolis”[3] states that cities are more environmentally friendly of the rural and suburban reality, he brings New York as “environmental responsibility model”[4]. According to Owen what makes New York an example is the compactness of the city: its geographic boundary does not allow to the city to expand further, so it is densified on itself, people have smallest houses, and so reduced fuel consumption and they move with public transport or by bicycle. The New Yorker “renounce to the alleged car comfort for the real convenience of proximity”[5]. Owen comes out against environmentalists who argue that the cities are the plagues of the world, he declares that a dense and complex reality is much more sustainable than a widespread ambient, since sustainability is a system, not an isolated element. To be sustainable we must create a system and the cities

A postcard from Project EATS,
instagram picture showing the transformation of a tras-filled parking lot in a urban farm
of the future will be an ecosystem integrated to the landscape. What’s missing in the urban ecosystem of New York City? It lacks the ability to produce food and distribute it, to produce energy, to acquire water locally, to recycle waste and to redesign its abandoned open spaces. The city is moving slowly in this direction and it does so with a new notion of Landscape that is taking root in people’s minds and in the streets of the city. The concept of landscape has recently experienced a theoretical and operational relocation of its role; after a long period in which it appeared as something consolatory and soothing, in the face of a critical urban landscape and difficult to understand, it has become the operative instrument able to activate the transformation. As claimed by the Landscape Urbanism, the landscape is the Medium through which the change occurs, it is “the infrastructure of the future”[6].

Rediscovering these aspects linked to the landscape under another point of view, for New York and for other US cities means to rediscover something that was already inscribed in their history: to cultivate and to breed within the urban fabric has always been essential to the ‘metabolism’ of the city US. New York, in the late XIX was almost self-sufficient in milk production: the cows were kept in urban stalls and were fed with the distillery scraps and then being slaughtered in the Meetpacking Director in order to get back on the tables of New Yorkers. Philadelphia and New York, at the beginning of the twentieth century not only had a large number of urban gardens, but also school gardens associated with schools and institutes, so that young people - especially in the most deprived areas - could learn a job, develop a civic sense and stay away from criminality. Following the crisis of 1929 and during the Second World War, the community garden played an important role in the livelihood of the population; was the economic system developed after the II World War to put more and more into the background urban agriculture and its potential: the urban land had to be profitable by its real estate value and not by the possibility to cultivate tomatoes or zucchini. Historically associated with periods of crisis, the community gardens now return protagonists of the urban scene, and numerous associations proliferate in cities like EATS Project, The Hort and Brooklyn Queens Land Trust. It is also interesting the work done by a young Video Artist and Urban Farmer, Andrew Casner, who transformed his palace in Brooklyn in a real urban hybrid; halfway between the housing and the urban farm, this system feeds on what the city provides and uses the existing architecture in order to function. The garden of the palace has become a real urban vegetable garden that is fertilized with natural compost, food waste, dry leaves and branches that the owner collects directly in the neighborhood, and it is irrigated by rainwater. Andrews has made changes to the water collection system, in order to channel the rain water in the garden
and at the same time overcome the frequent problem of flooding of the lower floors. The importance of these associations and individual initiatives is fundamental in order to affirm the ‘right to the landscape’ mentioned before, because the landscape and agriculture become the terms to undertake the revolution of which Lefebvre spoke about, a revolution that establishes a distinct urban metabolism and provides the reuse and the recycling of each resource in the face of the production of surplus and waste. This is evident starting from the profound difference that exists between the urban agriculture and the traditional one, which according Alessandro Coppola in the book “Apocalypse Town” [7] does not depend on the location, but by being inserted in an urban ecosystem. According to Coppola the inclusion of agriculture in urban areas amending the present structure and allows to reuse material and human resources, to provide new once without ever have waste. This mean to set up more than a closed loop a system of interrelated loops: “The city will need to adopt circular metabolic systems: urban output will have to be seen as crucial input in urban production systems”[8]. The landscape becomes the instrument through which to graft the change in urban areas, it operates in the abandoned and forgotten areas giving a second chance, a new beginning capable of giving value to what already exists in the place, which has to be rediscovered and reactivated. A landscape that creates material, human and moral resources, which allows to ‘cultivate’ the place, to take care of the environment and society that lives there. A landscape capable of giving life to a new ecosystem, not more urban, not more natural, but layered and complex capable of producing what the city needs without waste, since all return in circle.

Notes
[1] Ludwig Feuerbach, Il mistero del sacrificio o l’uomo è ciò che mangia, 1862
DESIGNING THE LANDSCAPE: SHIFTING IN SCALE AND BLURRING BORDERS
From the landscape in the city to the city landscape

Roy Nash, Debora Magri

"The experience of the city today is not so much the orderly progression of scales, as an experience of rapid shifts in scale and speed of movement. Section is creating by weaving, superimposition and overlap, rather than stacking. Today, we tend to move with minimal transition from labyrinthine interiors to movement systems, directly from the mall to the freeway. Emergent field effects are visible in unexpected locations: mini-malls, freeway interchanges, suburban cineplexes, inter-modal transportation centres, informal markets in traditional city centres, proliferating fields that mix leisure, recreation, commerce and infrastructure in unexpected new relationships". [1]

- Stan Allen-

A_EMBRYO. Olmsted’s parks.
The following text aims to explore the changing vision concerning the notion of landscape in recent years in relation with the city and its urban environment, starting from the initial idea of landscape as a part of the city or even as something absolutely distant and opposite to it, arriving to a revised approach of city and landscape, where the landscape itself becomes a strategic part of the city planning at all scales.

"The more traditional ways in which we speak about landscape and cities have been conditioned through the 19th-century lens of difference and opposition. In this view, cities are seen to be busy with the technology of high-density building, transportation infrastructure, and revenue-producing development, the undesirable effects of which include congestion, pollution, and various forms of social stress; whereas landscape, in the form of parks,
greenways, street trees, esplanades, and gardens, is generally seen to provide both salve and respite from the deleterious effects of urbanization". [2]
The contemporary idea of landscape has taken form primarily in opposition to urban realities. The two main reasons could be our historical idea or perception of nature as something distant from human artefacts, and secondary the acquired importance of the role of cities in human life and their footprint from an eco-sustainable view. With regard to the first topic we have to consider that till few centuries ago, cities had quite definite fortified borders and everything extending outside of their walls was seen as a wild space with no rules: the uncontrolled nature. Slowly, in the last century, because of our exponential growth and the damages inflicted to our earth, we have understood which enormous weight have our activities in the world balance and how important is actually nature in order to preserve life on earth. If nature in the city was confined earlier in “petite” gardens or just aristocratic or bourgeois but not less opulent parks, today the idea of environment itself cannot disregard the primary role that nature plays in it. Looking at historical European (Hyde park in London or Bois de Boulogne in Paris) and overseas cases such as Olmsted’s Central Park (1856 dc) in NYC or the first urban idea for a “garden city” of Howard (1898 dc) is possible to observe the first signs of an impellent need of reconstructing a dialog with nature, but at the same time was predominant a bucolic vision and a less systemic idea of nature and city together. Meaning that nature was treated as something to import into city fabrics and better redefine and reshape to our taste, imposing our rules and a sort of pastoral view. Though Olmsted design introduced a comprehensive approach where “the composition should be comprehensive and seek to have a healthful influence beyond its boundaries. In the same way, the design must acknowledge and take into consideration what surrounds it. It should create complimentary effects. When possible, public grounds should be connected by greenways and boulevards so as to extend and maximize park spaces”. [3] Olmsted’s approach could be somehow considered the embryo of our contemporary vision of landscape urbanism, if in terms of scale and relation with the surroundings, we focus on the intentional idea of injecting ecological principles in the design influencing the surrounding environment and bringing a substantial additional value to city social life. Although still linked to the bucolic image of the park, the design was conceived as a system of physical elements, both natural and artificial, that reveal the identity of the place, “the
genius loci”.
The systems of plants, brushes and trees, circulation tracks, (water and pedestrian paths, roads etc...), infrastructures (i.e. drainage engineering system in case of flood or the irrigation system), were thought to work coherently with the site, topographically and with the urban surroundings.
The park does not only implicitly create a vent-hole for the citizens living in the surroundings but becomes a real lung for its scale for the city, establishing new hierarchies and land values in the whole Manhattan peninsula.

**B Prototype ----- Landscape as a medium**

As Charles Waldheim explain in his book “Landscape as Urbanism”, “*the competition for La Villette began a trajectory of postmodern park, in which landscape was itself conceived as a complex medium capable of articulating relation between urban infrastructure, public events and indeterminate urban futures for large post industrial sites rather than simply as healthful exceptions to the unhealthy city that surrounded them*”. [4]

Considered “among the first projects to orchestrate urban program as a landscape process”, the competition for La Villette in Paris (1982) aimed to design a new “Urban Park for the 21st Century, over 125 acre site, in a peripheral area of the city, once occupied by a large slaughterhouse”.
The competition won by Tschumi aimed to create a park where a multitude of activities should take place in order to trigger a regeneration of the area. According to Koolhaas “*the program by the city of Paris was too large for the site, leaving no space for a park*, So that “*The proposed project is not for a definitive park, but for a method that - combining programmatic instability with architectural specificity - will eventually generate a park*”. [5]
The new matrix generated in both the project use the landscape as a main framework capable to hold the density of the program and at the same time to become a **regenerative structure** in the existing urban tissues.
Both the design proposals suggested a new way of handling complexity, overcoming a traditional idea of composition as order and hierarchy, by introducing dynamism and various layers.
Bernard Tschumi organized the park in three different and autonomous systems: the objects or “points”, “Le folies”, the space or “surfaces”, green lawn areas, and the movement or “lines”, the two main axes with secondary paths (fig. 01). The complexity of the program
and the design of the landscape are controlled by layers of elements, both natural and artificial, that create a park as a “building of the city”. [6]
If Tschumi’s proposal is still based on a strict geometry whose dynamism is produced by the interference of several elements, Koolhaas develops a new approach to complexity interpreting layers as a juxtaposition of unpredictable relationships capable to activate urban transformation over time (fig. 02).
The framework of the park is generated by the combination of five layers: the system of parallel horizontal bands, the points on the grid, the system of path circulation, all the zones and a final layer as a superimposition of the main elements. [7]
Koolhaas rather than proposing just a final layout, suggests a strategy of regeneration, which accepts the possibility of having new elements altering the identity, both social and physical of the place, and that are necessary to activate a transformation involving the whole part of the city around it.
“It is safe to predict that during the life of the park, the program will undergo constant change and adjustment. The more the park works, the more it will be in a perpetual state of revision...The underlying principle of programmatic indeterminacy as a basis of the formal concept allows any shifts, modification, replacement, or substitutions, to occur without damaging the initial hypothesis”. [8]
OMA’s idea of indeterminacy and open process assign to landscape the role of medium searching for a “layered, non-hierarchical, flexible, and strategic urbanism”, which provides a “horizontal field of infrastructure that might accommodate all sorts of urban activities, planned and unplanned, imagined and unimagined, over time”. [9]

C_Contemporary issues
“We contribute to the transformation of cities and territories

Fig. 01 - Bernard Tschumi, Parc La Villette, Paris, 1983. Layers
Fig. 02 - Rem Koolhaas, Parc La villette, Paris, 1983.
that have already been greatly modified and rendered artificial, given that the greater part of this built environment dates from the second half of the 20th century. If that century constructed a great deal, it did so without any awareness of the mass that it was building and without creating public spaces on the scale of the urbanization produced. Now it is a question of repairing, transforming and reinstating spaces and territories that are already inhabited and occupied. The urgent need is to get the proportion between landscape and built-up area back in balance again (history teaches us that 15% of a balanced territory is open space, a ratio whose legitimacy it is difficult to get developers to accept today).” [10] - Michel Desvigne -

Over the last twenty years, the urban-planning practice has moved to a research towards the relationships between urban and territorial design and “ecological rationality”. Ecology provides to architecture and urban design a new set of conceptual tools to activate multi scalar strategies of transformation in the contemporary urban territories. “The characteristics of ecological problems— their complexity and irreducibility, their variability in time and space, the uncertainty and collective nature of decisions that concern the environment in urban space, their spontaneity and the self-regulation, the resilience of ecosystems, even above and beyond human intervention— pervade the contemporary urban-planning project and to some extent shape it”. [11]

Ecology offers as well a new vocabulary and new explanations to social and environmental phenomena ignored until today or considered just marginal in the approach to the design of urban spaces. The model of the city as ecosystem allows the experimentation of more specific and scientific issues concerning the complexity of experiences that involve humans and nature. [12]

Landscape as an “urban condition”, means also accepting indeterminacy and uncertainty and translate them in a warranty of durability [13]. Moreover actual circumstances urge a new vision of living, considering the stream of general crisis we are getting through, that means also to deal with a lack of resources. The over consumption of those, in fact requires local actions but in a global perspective.

A project of landscape leads to transformations that involve fewer resources instead of a great architectural program. At the same time enables the injections of the a new “ecological gene” that involves an heterogeneous mix of elements, to engage a project of productive and sustainable regeneration of existing urban tissues, establishing new urban and ecological dynamics.
The new ‘form’ of a city absorbs the nature of durability but unfinished in a structure adaptable to work at different scales. The ‘scale’ a conceptual but strategic design tool refers both to spatial and temporal dimensions.

The idea of “interfering scales” can be assimilated to the concept of a-scalarity [14] a capacity to work with dynamic and open systems by engaging certain strategies “as the potential to recalibrate such a site in a way that can resonate with its surroundings, to transform a liability in a way that corresponds to a coming together of relational identities”. [15]

In this perspective the new ecological paradigm, within a renewed idea of active public space, reveals landscape as an agent of regeneration.

Overcoming the traditional opposition “city/park”, “concrete/green”, “built up/ open space”, a new “constructed ground” (Linda Pollack) or -to use the words of Stan Allen- a “Thick 2d-soil” (see below), work with ecosystems. This means to set up strategies based on an “process” instead of a plan, to think about “open field operations” instead of abstract volumes, to imagine a thick ground instead of a plane surface, to rely on a “Terra fluxus” instead of a “Terra firma”. (James Corner). [16]

The “Terrain vague”, or the “in between spaces” or the “Reverse city”, suggest places of interference among different ecosystems that take the role of nodes of regeneration. Border gaps in between fields of extensive agriculture and areas of low-density housing, the system of dismissed area located in central and in peripheral areas of the city, harbours or forgotten spaces along the main infrastructures such as roads and rivers, represent some of the most important generative public landscape, beyond the traditional scheme of the “park” and of the “plaza”.

“As boundaries, these sites are invariably suspended between different urban orders: between neighbourhoods and therefore between jurisdictions; between parts of city—such as a park and a street— controlled by different agencies; between scales, alongside or beneath large-scale transportation infrastructures, such as highways, bridges or train tracks. Paradoxically, these sites possess a significant potential for heightened spatial diversity. To realize this potential requires rethinking their historical function as boundary, in order to effect a transition from the notion or condition of barrier to that of threshold, through identification of design tasks that demand significant understanding and engagement of existing conditions.” [17]
D_Approaches: Landscape urbanism, paysagisme, ville poreuse, Thick 2D

“In the recent version known as landscape urbanism, described by James Corner (and Stan Allen), the close tie established with architectural and urbanistic culture is also presented as an overcoming of the anti-urban aspects of the Anglo-Saxon tradition. In fact the field of operation of landscape urbanism is the large marginal zones of the city and the choice of responsibility for the environment leads to an interdisciplinary approach that comprises architecture, landscape, urban design and landscape ecology. A certain propensity for indeterminateness underlines the fact that the manner of tackling the problems of the contemporary city is focused on processes rather than on a formal predetermination. Understood in this way the landscaping project incorporates questions of ecology and “sustainability” while the adoption of operating methods and the inclination toward governing processes translates the temporal component in pragmatic terms. In particular the attention paid to phenomena that extend over horizontal topological surfaces (“field operations”) determines an explicit engagement in the sphere of urban design with a city that has expanded beyond its traditional physical and administrative limits. Although the most significant projects of landscape urbanism have been drawn up for city parks and the city itself has only been marginally touched by them (and in any case the intervention of the High Line in New York remains remarkable) the new approach seems destined to come up with new proposals capable of handling urban density and integrating architecture and infrastructure into the landscape”. [18] - Pierluigi Nicolin -

In “Terra Fluxus”, James Corner in relation to the wider idea of “Landscape Urbanism” -a new inter disciplinary practice that involves both landscape and urbanism in a new hybrid model-underlines some important concepts among which: processes over time, the continuity of surfaces, the operational or working method and the imaginary. Process over time is strictly linked to the concept of “adaptable form” and “ecology”. It means to shift the “attention away from the object qualities of space (whether formal or scenic) to the systems that condition the distribution and density of urban form”. Ecology gives precise tools and a method to describe, interpret and design potential future scenarios. “Apparently incoherent or complex conditions that one might initially mistake as random or chaotic can, in fact, be shown to be highly structured entities that comprise a particular set of geometrical and spatial orders. In this sense, cities and infrastructures are just as “ecological” as forests and rivers”. [19]

The phenomenon of the horizontal surface or the ground plane indicates the action field
ISSUES Designing the landscape: shifting in scale and blurring borders

Fig. 03 - James Corner, Fresh Kills Park, Lifescape, Staten Island, 2004. Phasing diagrams

Fig. 04 - James Corner, Freshkills Park, Lifescape, Staten Island, 2004. Layers
of the process of regeneration that involve a range of scales by working on the continuity between buildings and open spaces. Surfaces are intended as urban “infrastructures”, a 3d framework with a strong principle of adaptability. Landscape Urbanism works on potential surfaces by setting up “a tactical work of choreography, a choreography of elements and materials in time that extends new networks, new linkages, and new opportunities”. [20] Finally representation is an instrument of knowledge and communication that needs to stimulate collective imagination the fundamental motivation of a new idea of landscape in motion, that embraces desires and needs of people and all communities.

Michel Desvigne calls “Intermediate Nature”, those unfinished places that work between durability and uncertainty. Landscape is made up of layers. Each new layer overlaps and interferes with the previous ones generating new potential forms. In the dispersed territories among countryside and agricultural fields, city sprawl areas or peripheries, “thickening the border would create open connections, establishing a porosity instead of a belt that, even if green, is nothing more than the expansion of a wire fence”. [21] Connected to the idea of Landscape Urbanism , the research carried out by Paola Viganò and Bernardo Secchi works on the concept of voids and of soil. Their attempt is to establish a relationship between landscape and urbanism , introducing two main topics: the acceptance of the long timescale and modification over time, and the role of open public space as “social infrastructure”.

Working on porosity means to observe the existing urban tissues and let them interfere on different scales, through a gradient of different “public space”. The idea of ‘Void’ is set as a “dimension” [22] of the city able to envisage new urban forms, while suggesting a new concept of public space as “social infrastructure” for the existing urban environment. In the idea of Stan Allen landscape is a “model of urbanism” and “a model for process”. As “model for urbanism”, landscape embraces both horizontal and topological surfaces. Surfaces are never pure horizontal, like in the traditional idea of urban design, but constitute a “thick 2d” soil, where performances relies on material characters.

“The natural ecology of a meadow, field, or forest exhibits horizontal extension in the macro scale, but at a micro scale it forms a dense mat, a compact and highly differentiated section. This articulated section “thick 2d” of the landscape, is fundamental to the work that meadow or the forest performs: the processing of sunlight, air, or water; the enrichment and protection of the soil through the process of growth and decay. In mat configuration, section is not the product of stacking (discrete layers, as in a conventional building section)
but of weaving, warping folding, oozing, interlacing, or knotting together". [23].
Landscapes become the “model of process”, “the product of long term accumulation and change over time. In both city and the landscape, history deposits layers that interact to create density and authentic variation.”
Architecture takes the form of an urban Mat, crossing over scales and a static perspective, but creating “a directed field for the occupation of the site over time: a kind of loose scaffold that supports the adaptive ecology of urban life” [24].

E_SCENARIO: LANDSCAPE OF INFRASTRUCTURE
“This relationship between natural systems and the public infrastructure of the city begins to suggest a means of developing urban strategies through the development of networks of landscape infrastructure related to ecological systems. The starting point is that the most permanent and enduring elements of cities are often related to the underlying landscapes - the geology, the topography, the rivers and harbors, and the climate. This does not mean a denial of the realities of globalization or the influence of technology, but recognition of the importance of place and of connection to natural systems”. [25] - Elizabeth Mossop -
Landscape, in its contemporary broader sense, can trigger new processes of urban regeneration, avoiding obsolescent schemes, in which urban contexts look at self-referral models. Landscape urbanism, is an act of medication for the construction of new eco-sustainable places. It might inspire a new model of city where ecosystems in motion, combining different scales, pull the synergy and the hybridisation among diverse infrastructure, architecture and landscape.
All the visions for new design strategies, will then accept the dynamic and ‘disturbed nature’ of systems made of various layers overlapping over time in unpredictable forms. With this perspective infrastructures play a fundamental role when crossing different landscapes, because they also reinforce the interference among different scales, from the local to the territorial.
Concepts such us ‘porosity of urban tissues’, gradients of sociability, proximity of functions in relation to public, semiprivate and private spaces, and their spheres of interference, advocate a new approach to design where the “common ground” is in fact a “dynamic 3d-infrastructure”, where horizontal and vertical sections can’t work separately, establishing a shifting order, different hierarchies, and a communion of targets beyond the semantic ambiguity of artificial and natural.

Fig. 05 - James Corner, Stan Allen, Field Operations, Downsvew Park Competition, Toronto, 2000.
Plan diagrams
phasing and development sequence

PHASE 1: ISSUING
PHASE 2: INFRASTRUCTURE
PHASE 3: PROGRAMMING
PHASE 4: SATISFYING
ISSUES  Designing the landscape: shifting in scale and blurring borders

Notes
[3] "The Design Principles of Frederick Law Olmsted. Throughout his career, Frederick Law Olmsted created hundreds of works of landscape architecture. But, his legacy goes far beyond these built masterworks. His work and writings also bequeath a set of design principles that have served as a blueprint for the creation of beautiful and enduring works of landscape architecture ever since.
A Genius of Place
The design should take advantage of unique characteristics of the site, even its disadvantages. The design should be developed and refined with intimate knowledge of the site.
Unified Composition
All elements of the landscape design should be made subordinate to an overarching design purpose. The design should avoid decorative treatment of plantings and structures so that the landscape experience will ring organic and true.
Orchestration of Movement
The composition should subtly direct movement through the landscape. There should be separation of ways, as in parks and parkways, for efficiency and amenity of movement, and to avoid collision or the apprehension of collision, between different kinds of traffic.
Orchestration of Use
The composition should artfully insert a variety of uses into logical precincts, ensuring the best possible site for each use and preventing competition between uses.
Sustainable Design and Environmental Conservation
The design should allow for long-term maintenance and ensure the realization and perpetuation of the design intent. Plant materials should thrive, be non invasive, and require little maintenance. The design should conserve the natural features of the site to the greatest extent possible and provide for the continued ecological health of the area.
A Comprehensive Approach
The composition should be comprehensive and seek to have a healthful influence beyond its boundaries. In the same way, the design must acknowledge and take into consideration what surrounds it. It should create complimentary effects. When possible, public grounds should be connected by greenways and boulevards so as to extend and maximize park spaces”.
Source: http://www.olmsted.org/the-olmsted-legacy/olmsted-theory-and-design-principles/design-principles
[5] Source: Oma web site
[6] As Tschumi declares: “La Villette could be conceived of as one of the largest buildings ever constructed — a discontinuous building but a single structure nevertheless, overlapping the site’s existing features and articulating new activities. It opposes the landscape notion of Olmstead, widespread during the 19th century, that ‘in the park, the city is not supposed to exist.’ Instead, it proposes a social and cultural park with activities that include workshops, gymnasium and bath facilities, playgrounds, exhibitions, concerts, science experiments, games and competitions, in addition to the Museum of Science and Technology and the City of Music on the site.” Source: Bernard Tschumi web site.
[7] The five steps laid forward by OMA were 1) to organize the major programmatic elements in horizontal bands across the site, 2) to place kiosks, playgrounds, barbeque pits, and other facilities mathematically on grid points, 3) the addition of a round forest as an architectural element, 4) to provide connections between the points, and finally 5) to introduce superimpositions. “OMA Versus Tschumi: The Parc de la Villette”, by Jordan Grant, 9/9/12, In Contemporary European Architecture, prof. Alessandro Rocca - Clemson University, SC, USA – School of Architecture – Genoa off-Campus
http://cea-seminar.blogspot.it/2012/09/oma-versus-tschumi-parc-de-la-villette.html
[12] Linda Pollack in “The landscape for Urban Reclamation” (in –Lotus International–, n.128, “Reclaiming Terrain”, September 2006), identifies a list of ecological principles that support multivalent and multi scalar design strategies, such as disturbance, patch dynamics, resilience, gradient, and emergence. Disturbance indicates a fundamental process of natural system identifying a moment of discontinuity that disrupts the functioning or structure of a system. Systems and elements overlap and disturb each other. Landscape is composed by patch dynamics, each patch is a relatively homogeneous area that differs from the surroundings and interacts with other patches by exchanging organisms, material, or energy. Resilience expresses the ability of a system to adapt to internal or external processes (both
social, economic, and cultural processes, as well as ecological). “In situations where large-scale transportation infrastructures have operated as monolithic barriers for half a century or more, a primary challenge is to create patterns of circulation that afford the possibility to make pedestrian and other types of local connections across neighbourhoods.”

The conception of ecological gradient improves diversity and multiplicity of ecosystems, enabling to work at different scales in a fragmented situation by fostering differences and interferences.

Emergence let to understand complexity by emergent elements that reveal some proprieties of the system. “Framing design in terms of temporal as well as spatial concerns offers the potential to produce emergent social and natural landscapes that can support and benefit from the intersection of cultural and ecological timeframes: conceptualizing and representing a project according to multiple timeframes, including construction, phasing, and succession, as well as the opportunity for an intervention to be a catalyst for future development”.

Sustainability as the capability of a system to maintain processes, diversity and productivity over time, lets to the concept of maintenance that assumes the dimension of time as a fundamental issue in the design of public spaces, by focusing the attention on the dynamics among people and environment and on living elements, such as water, plants, soils, sun, in order to establish new ecologies


[14] As Manuel Gausa defines: a-scalarity : Scale is neither measure nor dimension (both univocal), but capacity for relation (ambivalent). The dynamic systems which govern our universe (and the complex geometries of the structure associated with them) give rise the possible relations of “a-scalar” zoom among themselves (like recursive – and enjambed – phenomena of growth and development). In the same way, of interest here are those open configurations (or dispositions) that do not confirm to any scale. Or better yet, those configurations that alter the idea of scale – of scale, not of size, as Federico Soriano pointed out – referring, thus, to the diffuse nature of contemporary environment(s) resonating flexibility and unbiasedly with and among its surprising – and ambiguous – manifestaions. A-scalarity is action and effect of an architecture that does not distinguish limits, that dissolves. All space of this architecture would be intermediate space, “between”. Source: in Manuel Gausa, “Diccionario Metapolis arquitectura avanzada”, cit.


[20] Ivi, p. 31
[21] “This unusual setting would require the use of practices and techniques borrowed from the world of farming, and would compensate for the shortcomings of the outskirts. [...] On the side of the city, this landscape would mark an opening and the end of a boundary. Public, it would make it possible to get away from the logic of the fortified camp. Its mere existence would have profound effects. What are now dead ends in the housing developments would lead in- stead to shared spaces. They would be modified as a result of losing their status as public roads for private use. On that of the countryside, the same expansion applied to the boundary between two properties would create a network of paths, of ditches (once present, now vanished, that could be used to control the flow of water), to which could be added some rudimentary pieces of land (meadows, orchards...), thereby constituting little by little genuine common spaces. Thus the tools are few and simple. They can be rapidly applied, with enormous effects, if we think of the use of these borders. The interference created would reconcile the two worlds, permitting forms of development and trade between neighbours. Natural resources would not just be conserved, but invigorated and increased. The benefits obtained in this way adhere to the spirit of sustainable development, remote from the praise and the accusations that have too often surrounded it.” Michel Desvigne, “The landscape as precondition”, in –Lotus International-, n.150, “Landscape Urbanism”, cit., p. 26
[22] The void is the element that gauges the new dimension of the city, capable of generating new figures and images, for example that of the porous city, in which it is precisely the gap between one object and the next that allows movement and the creation of spaces that arise from the abolition of a rigid distinction between the park as oasis and the city.” Bernardo Secchi, Paola Viganò, “The territories of Urbanism”, in –Lotus International-, n.150, “Landscape Urbanism”, cit., p. 113
[24] Ivi p. 126
Contemporary Cities are facing huge challenges in our current times, searching for different features addressing resilience as an approach to cope the continuous changing conditions, based on flexibility, tolerance and adaptability. These new features of cities would have the capacity to hold against the pressure of complexities lead by uncertainties concerning the environmental, political and economical conditions. The know how of designing a resilient city begins from education, where Resilience shall be adopted as a learning method and a thinking process. Resilience as an approach is enriched through the integration of diversity of cultures and continuous exchange of knowledge between several disciplines, academics, and professionals through different urban agglomerations world wide. The evolution of our new era is in need of updated concepts and ideas to be generated through both educators and students in collaboration with professionals in order to propose answers to our current reality and upcoming future.

According to the previous argument, Summer Schools in architectural education are considered a fertile soil where ideas could grow and mature. Summer schools are bringing together different fields of research and knowledge to enhance the possibilities of interdisciplinary education in architecture - Discussing the most pertinent issues related to city making in order to participate in preparing the upcoming generations to design within our New Normal of uncertainties. The OC summer school in Piacenza campus is the case of discussion as its considered one of the most prestigious summer schools in Europe. It attracts students, tutors, academics and professional from all
over the world every year. Further more, its educational activities are available to the
whole community of Piacenza as an opened campus to offer and exchange knowledge.
Piacenza campus has always been following the scientific excellence of Politecnico di
Milano specially regarding its relations with the organizations and companies working
in the context – that’s why its equipped with advanced research laboratories supporting
the teaching and training processes.
Piacenza is a middle scale city in Emilia Romagna, was founded as a roman military
colony located over the Po and the Trebbia rivers which is enhancing it with a unique
character of landscape dominated by nature and historical city planning. More over,
the city is occupied with several abandoned industrial sites that are in need of new
visions for transformation considering architectural, urban and environmental designs.
The campus itself is considered as a prototype of transformation and regeneration
actions taking place to an old slaughter house (Arata Campus) that was transformed
into a vibrant educational lab acquiring huge capacities to transform the city and open
it towards the international scene. Within this hybrid contextual and demographical
conditions, the OC summer school activities are taking place, adopting different
educational principals that could be examined within Piacenza lab to participate in its
sustainable development.
The learning methods practiced in the OC summer school could be synthesized in five
**keywords** which are **Interdisciplinarity, Internationalization, Collaboration,
Contextualization and Experimentation**. These keywords are framing the OC
summer school as one of the curators of architectural innovation - introducing the new
or transforming what’s old to meet the new demands.

**Interdisciplinarity** in education is understood as a qualitative factor influencing
the value of the architectural and urban design products - opening up wide range of
knowledge and possibilities from different disciplines and fields of research, that could
help architects and planners to confront their contextual realities. it was encouraged
by Rem Khoolaas when he mentioned:
” I’d say that my profession ends where architectural thinking ends - architectural
thinking in terms of thinking about programs and organizational structure. these
abstractions play a role in many other disciplines, and those disciplines are now defining
their architectures as well “.
Today there is no clear boundaries of architecture but they are becoming more and more fluid. Different disciplines are merging and holistic point of views are proving to be more dominant within architectural discussions. Urban environments are becoming more complex that are not responding any more to the traditional thinking strategies. A collaborative dialogue should take place based on discussing, comparing and introducing different cultural spheres in order to encourage integration rather than sticking to specialization that could lead to further fragmentation.

The Oc summer school is examining this interdisciplinary approach through its activities. Its more oriented towards the transformation of landscape through its public spaces and architectural components, but discussing these issues through a wider arena composed by architects, planners, landscapers, agronomists, anthropologists, engineers, economists, politicians and journalists - aiming to reach a consensus between different disciplines regarding the challenges in designing our contemporary habitats. OC summer schools are maintaining an open dialogue to discuss different positions and point of views concerning a certain issue and a specific context proposed by the initiative. Interdisciplinary thinking method is having the capacity of enriching the quality of the acquired knowledge for both students and academics, presenting a hybrid platform for innovative ideas.

**Internationalization** is the key factor leading to the success of any educational initiative, where the learning process is opened, reflecting different experiences of human beings worldwide. Further more, International platforms facilitate ways of cross-thinking between different cultural spheres expanding possibilities of mutual exchange of knowledge and practice between its participants. Internationalization is motivating the academic community to integrate with the architectural and contextual challenges worldwide, meeting different design approaches regarding pertinent problems in other urban agglomerations aiming to address the tension between local and global design strategies and problem solving approaches.

Oc Summer school had adopted this idea from its first cycle, as it welcomes more than 120 national and international students every year, till it reached a quite mature reputation worldwide. It embraced the call for international participants as catalysts enriching the main objectives of the initiative. It launches an opened registration call for all interested students and tutors worldwide - besides inviting international visiting
professors and professionals in order to enhance the initiative with a hybrid and vibrant environment for producing creative ideas. The Summer school, encourage the composition of mixed work groups in terms of nationalities and skills, in order to guarantee a balanced knowledge exchange and a successful educational experience that is coherent with the professional work environment in any international institution. This educational philosophy prepares young architects to respond with the diversity of cultures and social demands in different contexts - expanding the consciousness of the coming generations from the local to the global perceptions and from the independent to the collective thinking. **Collaboration** would be the third key factor adopted by OC summer school, where architectural education always needs to oscillate between theoretical approaches and practical applications in order to reach the required balance for the educational process. Today the advanced learning platforms are collaborating market, Industry, civil societies and municipalities together in order to reach the answer to actual social and contextual demands of non academic partners besides following the architectural expectations by academics. The OC summer school has developed this collaboration through its annual editions. This collaboration was based on real urban problems concerning city transformations, which introduced non- academic partners as team members and not as project sponsors which is aiming at preparing students for future collaboration with foundations and institutions in the current competitive architectural market. The main aim of adopting this strategy is not only to promote both architecture and the profession together in one platform, but also to introduce new joint projects into the architectural discussion. Collaboration is a key factor for the evolution and adaptation of architects with their architecture. Its considered an opportunity where the whole city stakeholders could debate and discuss regarding its future which would stimulate creativity, flexibility and tolerance. Contextualization is considered a crucial aspect concerning the architectural learning process, which is relating the adopted topics to the real time events and contexts which increases the credibility and reliability of the educational initiative and motivate the local and global interests in participation or funding. Being in touch with the updated debatable issues concerning architecture, landscape and urban design generates enthusiasm, creativity and innovation within the design strategies and approaches.
Moreover, it increases the sense of responsibility between students and tutors as the pioneers in developing architectural proposals. OC summer school had several experiences regarding this approach, one of those was experienced after the launching of Expo Milano 2015 “Feeding the Planet - Energy for life”. The Expo was considered a great event experienced by Milano which was expected to perform huge urban transformations to the city demographical and physical structures. The OC summer school took full advantage of the event to introduce integrated activities and design strategies adopting the EXPO concept and transferring it from the international scene to the local focus in Piacenza. It proposed designs to be exhibited during the event in both the expo area and in Piacenza. Students were involved within critical phases of the city transformation which opened wide range of design possibilities based on creativity and innovation. The international environment of the summer school was quite similar to that of the Expo where different cultures and identities are merging to perform one scene.

**Communication and Experimentation** would be the last key factors leading any educational initiative. Answering what are the main questions? what is the problem definition? and what are the possible alternatives would be the first step to generate design proposals. Afterwards students examine different tools to represent this process, elaborated strategies and form generation. The OC summer school adopted the union of manual and mental skills embodied in the fabrication of manual models, believing that only through the union of mind and body any art work could be developed. In the book entitled the Thinking Hand, Juhani Pallasmaa uncovered the huge potential of the human hand, which embodies the bridge between the imagining mind and the evolving outcome where she stated that: “The hand often takes the lead in probing for a vision, a vague inkling that eventually turns into a sketch, a materialization of an idea” Juhani Pallasmaa.

The OC summer school was adopting these concepts as the main thinking tools generated through the three phases of the design. Developing manual models took place from the contextual reading and design concepts till the final architectural form in order to convey specific messages in every designing stage, following Tadao Ando when he said, “My hand is the extension of the thinking process - the creative process” Tadao Ando
Moreover, the OC summer school had encouraged the construction of architectural pavilions related to different designing groups in order to express their position and main stream through an innovative spatial design in real time and space. Pavilions are considered as experimental performance of architecture where ideas are conveyed and explored through its basic elements representing the design. The OC pavilions are temporary ones assembled onsite in the summer school design labs, they are considered as platforms for architectural innovation.

The Oc initiative aimed at introducing an alternative architectural education combining political, economic, and cultural spheres all in one educational experience. It adopted the discussed key factors of interdisciplinarity, internationalization, collaboration, contextualization and experimentation which enhanced its academic reputation both inside and outside the academic field, either in Italy or abroad. Piacenza as the host city of the summer school have been transformed into a landscaping and architectural laboratory, due to its rich historical background, and huge contextual potentials for a middle scale contemporary city - fertile for experimentation and transformation.

Since its first editions, OC summer school in Piacenza has established a thinking tank composed of a network of different international universities, institutions, students and practitioners from several disciplines to join together this educational initiative and public debates. It combined multi cultural back grounds into one public forum, presenting an opportunity to introduce different architectural ideas to the international arena in order to expand the discussion, to reach a better future for our contemporary cities world wide.
PIACENZA DIARY

Photo by Alisia Tognon
1st WEEK | 7th - 11th, September

**WEEK #1 DAY #1**
Monday 7th, September, 02:00 p.m.
Welcome address: Giovanni Azzone, Dario Zaninelli, Ilaria Valente, Sergio Crotti
Monday 7th, September, 06:00 p.m.
Conference: Aldo Grasso
discussant: Andrea Di Franco

**WEEK #1 DAY #2**
Tuesday 8th, September, 08:30 p.m.
Conference: Carmen Andriani, Manuel Gausa
chairman: Andrea Gritti, introduction: Carlos García Vazquez

**WEEK #1 DAY #3**
Wednesday 9th, September, 10:00 a.m.
Parallel event - Movie: “God save the green”
by Michele Mellara and Alessandro Rossi

**WEEK #1 DAY #4**
Thursday 10th, September, 08:30 p.m.
Conference: Victor Tenez Ybern, Martí Franch Batllori
discussant: Matteo Poli

**WEEK #1 DAY #5**
Friday 11th, September, 10:00 a.m.
First Critic
Pirelli, Expo Milano, Padiglione Architettura
curator: Lorenzo Degli Esposti
Feeding (the) Landscape
a new dynamic Museum for agriculture OC-Open City
WEEK #1 DAY #1
Monday 7th, September

CONFERENCE #1

Aldo Grasso

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

Discussant:
Andrea Di Franco
Chairman: Andrea Gritti
Introduction: Carlos García Vázquez

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

Carmen Andriani

Manuel Gausa

Architect and Full Professor of Architecture and Landscape Design, DSA – Faculty of Architecture (UNIGE – Università degli Studi) of Genova and coordinator of the ADD, PhD Architectural and Design Program, UNIGE; Director of the GIC-Lab (Genoa Intelligent Contexts Laboratory), Urban and Territorial Research Laboratory and Co-director of the Group of Research LUAD, LANDSCAPE AND URBAN Advanced Design. Since 2000 he has been Principal Partner and Co-Director of Gausa+Raveau actarquitectura, office of architecture, landscape and urban design. From 2012 to 2015, Dean of the IAAC, Institut d’Arquitectura Avançada de Catalunya, Barcelona. From 1998 to 2003 he was President of Metapolis and President of the Scientific Committee at the Institute for Advanced Architecture of Catalonia. From 1997 to 2000, Member of Governing Board of the ESARQ-UIC, Escuela Técnica Superior de Arquitectura de la Universitat Internacional de Catalunya. Responsible of FORO, Theory and Critics Area. From 1995 to 2000 he Associate Professor of Projects in the ETSAB-UPC, Escuela Técnica Superior d’Arquitectura de Barcelona, Universitat Politècnica de Catalunya. From 1991 to 2000 Director of the magazine “Quaderns d’Arquitectura i Urbanisme”. Founding Member of Actar Architecture and Actar Projects Editorials. Honoured with the Médaille de l’Académie d’Architecture de France in 2000.
WEEK #1 DAY #3
Wednesday 9th, September

PARALLEL EVENT #1

Projection of the movie:
“God save the green” directed by Michele Mellara and Alessandro Rosi
Discussant: Matteo Poli

Landscape Architect and Professor at the Department of Urban and Regional Planning of the Polytechnic University of Catalonia (UPC), where he taught Landscape Theory. He works regularly in several European Masters, and directs the “Taller de los espacios del agua” in the Master of Landscape Architecture at the Polytechnic Foundation of the UPC-Barcelona. It also coordinates the courses of Urban Planning and Environment in the European Postgraduate Masters in Urbanism at its headquarters in Barcelona. He has been Head of Coordination of Urban Planning in the Metropolitan Area of Barcelona and directed the plan of reclamation of fluvial spaces developing tasks of management and design. He is also a Visiting Professor in several European and American universities, like Polytechnic of Milan, University of Pennsylvania or IUAV of Venice. With his group practice with offices in Barcelona, Copenhagen and Graz received awards and commendations for the preparation of plans and projects, including the plan for the Olympic Village for the candidacy of Graz and the development project south of Copenhagen, Orestaden.

Victor Tenez Ybern

Landscape Architect by the University of Greenwich and Horticulturalist by ESAB in Barcelona, he is the founder & principal of ‘Estudi EMF’, an interdisciplinary practice of independent experts in the field of urban and environmental design, exercising internationally and based in Girona. Since 2001 he is professor of different courses at the Escuela Tecnica Superior de Arquitectura (ETSAB) of Barcelona with Jordi Bellmunt; and he has been Visiting Teacher at ENSPV Versailles, RMIT Melbourne or LU Lund. His work has been internationally published and awarded with an ASLA American Society of Landscape Architects Honor Award 2012, European Landscape Biennial - Rosa Barba Prize 2012, as well as selected finalist in FAD 2012, Rosa Barba Prize 2010, CCCB European Prize of Public Space 2012 among others.

Marti Franch Batllori

Landscape Architect by the University of Greenwich and Horticulturalist by ESAB in Barcelona, he is the founder & principal of ‘Estudi EMF’, an interdisciplinary practice of independent experts in the field of urban and environmental design, exercising internationally and based in Girona. Since 2001 he is professor of different courses at the Escuela Tecnica Superior de Arquitectura (ETSAB) of Barcelona with Jordi Bellmunt; and he has been Visiting Teacher at ENSPV Versailles, RMIT Melbourne or LU Lund. His work has been internationally published and awarded with an ASLA American Society of Landscape Architects Honor Award 2012, European Landscape Biennial - Rosa Barba Prize 2012, as well as selected finalist in FAD 2012, Rosa Barba Prize 2010, CCCB European Prize of Public Space 2012 among others.
WEEK #1 DAY #5
Friday 11th, September

FIRST CRITIC #1
Pirelli, Expo Milano, Padiglione Architettura

COMMISSION

Alessandro Bianchi | Politecnico di Milano
Marco Bovati | Politecnico di Milano
Marco Bozzola | Politecnico di Milano
Gianluca Catellani | Politecnico di Milano
Antonella Contin | Politecnico di Milano
Bartolomeo Corsini | Politecnico di Milano
Maddalena D’Alfonso | Politecnico di Milano
Lorenzo degli Esposti | Politecnico di Milano
Andrea Di Franco | Politecnico di Milano
Matteo Gambaro | Politecnico di Milano
Andrea Gritti | Politecnico di Milano
Alain Guez | Ecole Nationale Supérieure d’Architecture de Nancy
Karin Hofert | Escuela Tecnica Superior de Arquitectura de Barcelona ETSAB
Alessandra Oppio | Politecnico di Milano
Luigi Spinelli | Politecnico di Milano
Stefano Stabilini | Politecnico di Milano
Victor Tenez Ybern | Polytechnic University of Catalonia
Dario Vanetti | Politecnico di Milano
Stefan Vieths | Politecnico di Milano
Lluis Vives | Escuela Tecnica Superior de Arquitectura de Barcelona ETSAB

Curator:
Lorenzo Degli Esposti
2nd WEEK | 14th - 18th, September

WEEK #2 DAY #1
Monday 14th, September, 08:30 p.m.
Conference: Patricia Viel
discussant: Guya Bertelli

WEEK #2 DAY #2
Tuesday 15th, September, 10:00 p.m.
Conference: Jordi Bellmunt, Catherine Mosbach
discussant: Marco Bovati, introduction: Henrique Pessoa
Tuesday 15th, September, 08:30 p.m.
Conference: Gonçalo Byrne, Manuel Aires Mateus
discussant: Pierre-Alain Croset

WEEK #2 DAY #3
Wednesday 16th, September, 09:00 a.m.
Conference: Franco Farinelli
discussant: Antonio Angelillo, introduction: Juan Carlos Dall’Asta
Wednesday 16th, September, 08:30 p.m.
Conference: Aldo Aymonino, Gianfranco Neri, Mosè Ricci
discussant: Sandro Rolla

WEEK #1 DAY #4
Thursday 17th, September, 08:30 p.m.
Conference: Juan Manuel Palerm Salazar
discussant: Paola Bracchi

WEEK #1 DAY #5
Friday 18th, September, 10:00 a.m.
Second Critic
# Calendar Week

**2nd Week**
**14th - 18th September**

- Conference: Patricio Vall
- Conference: Jordi Bellmunt | Catherine Moxon
- Conference: Gonzalo Byrne | Manuel Roa Velez
- Conference: Franco Pozzi
- Conference: Aldo Ayoví
- Conference: Gianfranco Iannino
- Conference: Juan Manuel Salas

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**Feeding (the) Landscape**

*New Dynamic Museum for Agriculture*

**OC - Open City**

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**International Summer School**

*Workshops in Architecture and Urban Design*

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**Direction**

- Giusa Briosi
- Carlos Garcia Veiga

**Coordination**

- Luciano de Andrea
- Maria Botto

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**7th Critic**
CONFEERENCE #4

Patricia Viel

Architect based in Milano, in 1986 she began working in the practice of Antonio Citterio Patricia Viel and Partners, a multi-disciplinary design practice working in the fields of Architectural, Interior and Urban Design, based in Milan. She is periodically called to participate in conferences, invited to give lectures, also into didactical activities. Since 1999, as a founding partner, she has been in charge of architecture, while taking an active part in the management of the studio. Since 2005 she has been a member of the Board of Directors of IN/ARCH, for the section of the Province of Milan. The studio operates at international levels developing complex long-term projects at all scales and in synergy with a qualified network of specialist consultants. Among the several typologies of projects realized are: urban plans, residential and commercial complexes, industrial establishments, conservative restructuring of public buildings and planning of spaces for work, offices, showrooms and hotels. The firm is also active in the sector of corporate communication and implements projects for temporary events and exhibitions.

www.antoniocitterioandpartners.it

Antonio Citterio, Patricia Viel and Partners, Expo 2015 accessibility works, Milan

Discussant:
Guya Bertelli
CONFERENCE #5

Jordi Bellmunt

Architect based in Barcelona where he works in his own atelier, B’ Jordi Bellmunt I Agata Buscemi, he is also Visiting professor in different university of the world and he is part of the scientific committee of the Master in Landscape at the University of Reggio Calabria and Catania. From 1980 is professor at ETSAB (Escuela Tecnica Superior de Arquitectura de Barcelona) and from 1982 he is professor of the department of Urbanism and Urban Planning. From 2000 Jordi Bellmunt is also director of the Master in Landscape Architecture and form 1997 to 2006 he was sub-director of ETSAB. Finally from 2000 to 2006 he was director of the Degree course in Landscape and takes part to the scientific committee of different magazines specialized in Landscape Architecture. Advisor to the City of Barcelona (Montjuïc Natura Committee), he is member of the Governing Council of the Landscape Observatory of Catalonia and advisor to the Office of the landscape College of Architects of Catalunya. He organizes five European Biennial of Landscape Barcelona (1999, 2001, 2003, 2006, 2008).

Catherine Mosbach

WEEK #2 DAY #2
Monday 15th, September

CONFERENCE #6

**Gonçalo Byrne**

Architect based in Lisbon, founder and executive director of the architectural practice GONÇALO BYRNE Arquitectos, Lda, comprising a multidisciplinary team with different levels of experience in carrying out projects of architecture and urban planning. Lecturer in Architectural Project area, primarily as Visiting professor at several universities, as Coimbra, Lisbon, Luisanne, Venice, Mendrisio, Louviana, Harvard, Pamplona and Polytechnic of Milan and Alghero. He is responsible for a wide accomplishment of architectural work, and has been awarded with many national and international prizes. Doctor Honoris causa by the Faculty of Architecture, Technical University of Lisbon and the university of Alghero. His works were exhibited in national and international expositions and cultural initiatives. Major recent projects: Rehabilitation of the Headquarters of the Bank of Portugal (together with João Pedro Campos Falcon) in Lisbon; Requalification of the Thalia Theatre (with Beards Lopes Architects), Lisbon; Refurbishment and Extension of the National Museum Machado de Castro, in Coimbra; Consolidation and Trancoso Castle appreciation in Trancoso; Pousada Palácio de Estoi in Faro; Requalification of the Surroundings to the Abbey of Santa Maria de Alcobaça in Alcobaça, among others.

[www.byrnearq.com](http://www.byrnearq.com)

**Manuel Aires Mateus**

Architect based in Lisbon, since 1983 Manuel Aires Mateus collaborated with architect Gonçalo Byrne and in 1988 founded with his own office with his brother Francisco: Aires Mateus Architects. Since 1998, he holds professorships in design at the Universidad Autónoma de Lisboa and at the Accademia di Architettura de Mendrizio since 2001. He has been Visiting Professor in design critics at many different international universities and institutions such as the Graduate School of Design at Harvard University (2002, 2005) and he has given lectures and seminars in more than twenty different countries. The work of Aires Mateus has been published in several monographs including “Aires Mateus” (“El Croquis", nº 154, Madrid, 2011), "Aires Mateus” (“Darco Magazine”, Matoshinhos, 2009), “Abitare el límite. Dodici Case di Aires Mateus & Associados” (Salerno, 2009) or “Aires Mateus” ("2G", nº 28, Barcelona, 2003). His have had exhibitions in many different places such as the Venice Biennale (2010) and Gallery 1, RIBA London (2009). His work has also been awarded with the First FAD Prize for Architecture and Ephemeral Interventions (2010).

[www.airesmateus.com](http://www.airesmateus.com)

**Discussant:**
Pierre-Alain Croset
Geographer, full professor in Geography at the University of Bologna, he is president of the Association of Italian Geographers - A.ge.I.. He also taught geography at the Università de Genève, University of California at Los Angeles (UCLA), and University of California at Berkeley (UCB) and Sorbona, Paris. In the late seventies he studied in Italy at the Institute of Geography of Bologna, in Germany at the Geographisches Institut der Ruprecht-Karl-Universitat in Heidelberg (RFT), in India at the Department of Geography in Banaras University and in Wien at the Institut fur Geographie der Universität. He published a lot of books composing a particular point of view on the topic of Geography: “il villaggio indiano. Scienza, ideologia e geografia delle sedi” (1981); “I lineamenti geografici della conurbazione lineare emiliano-romagnola” (1984); “Pour une théorie générale de la géographie” (1988); “Il mondo arabo e islamico”, with P. Dagradi (1992); “I segni del mondo. Immagine cartografica e discorso geografico in età moderna” (1992); “Geografia. Un’introduzione ai modelli del mondo” (2003), “L’invenzione della Terra”(2007); “La crisi della ragione cartografica. Introduzione alla geografia della globalità”(2009).

Antonio Angelillo

Architect based in Milan, Antonio Angelillo since 1994 is founder and Director of ACMA, Centro Italiano di Architettura. With ACMA he has worked extensively in Italy and abroad organizing exhibitions, seminars, meetings, workshops and competitions to promote sound urban planning and architecture. In all these initiatives he has sought to involve world protagonists of architecture thus gaining the trust of public institutions and municipal administrations faced with the problematic issues of modern developments in cities and landscapes. After a internship period with Alvaro Siza a Porto he has participated with success in numerous international architectural competitions. From 1989 to 1997 he was editor for Casabella publishing articles on architecture and on the modern metropolis. He frequently offers consulting for public amministrations among which the Ministry of Cultural Heritage and Environmental conservation which whom organized the Italian selections of the European Landscape Award of COE. Since 1986 he is Visiting Professor at several Italian and foreign universities. Since 2008 he is co-director of the Master in Landscape Architecture at the Universitat Politècnica de Catalunya in Barcelona organized by ACMA.
WEEK #2 DAY #3
Wednesday 16th, September

CONFERENCE #8

**Aldo Aymonino**

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

**Gianfranco Neri**

Architect and Full Professor, he is director of dArTe Department of the Università Mediterranea in Reggio Calabria School of Architecture. His interests are wide and interdisciplinary: from paintings to music, from contemporary art to landscape regeneration. His activity is oriented towards experimentation applied to problems of architectural and urban design, with strong attention to the issues arising from the communication and image system. This specific and complex approach was the focus of ViArtis, a recent research with a rich and dense program about Mediterranean coasts and territory that has been held among universities and artists. Editor of “A2A Architettura”, Gianfranco Neri was Coordinator of the National Scientific Research PRIN / MIUR 2008 “Regeneration of urban framework and marginal urban fabric”. Among his books: “Personal Planning Diary 2011” and “forms of Energy”.
www.darte.unirc.it
Architect and Full professor at the Faculty of Architecture of Genova, Department DSA Architettura.
In 2003 he received the title of Benemerito della Cultura e dell’Arte Italiana and the silver medal by the President of the Italian Republic. He was also an invited member of the degree committee at the School of Design of Harvard University and scientific director of the Museum Michetti of Francavilla Al Mare. He has been visiting professor for the School of Sustainable Urbanism at the Technische Universitat of Monaco (2008-2009) and at the Universitat Moderna de Lisboa (2006-2007). He participated in conferences in many university in Europe and abroad like Kionggi University of Seoul (2009), Sao Paolo University (2008), Graduate School of Design, Harvard University, Usa (1997), School of Enviromental Design, University of Waterloo, Canada (1996, 1997). He won various national and international competition and his work has been involved in several exhibition, for example as in the VI Biennale of Venice. www.riccispaini.it

Aldo Aymonino, Valerio Paolo Mosco, Contemporary public space: un-volumetric architecture, Skira, Milano, 2006
Gianfranco Neri, , Paolo Zoffoli, L'architettura dell'immateriale, Clear, Roma, 1992
Mosé Ricci, New Paradigms, ListLab, Trento, 2012

Discussant:
Sandro Rolla
Architect based in Santa Cruz, Tenerife Juan Palerm Salazar is Professor of Architectural, Urban and Landscape Design at the School of Architecture of Las Palmas de Gran Canaria. He was Director of the Second and the Third Biennial of Architecture, Art and Landscape of Canary and he is Director of the Landscape Observatory in the Canary. He participated in the European programmes Erasmus and Tempus Phare and he is currently lectures at the Laboratory of Landscape Architecture at the Institute of Architecture of the University of Venice. He has been also a guest lecturer at Spanish and International Universities. In 1986 he founded the studio Palerm – Tabares de Nava Arquitectos in partnership with Leopoldo Tabares de Nava y Marín. Since 1986 they have developed architecture, city planning and landscape projects in the Canary lands and in the United States, Italy and Spain.
http://paltab.com

'Di qua dei la del Piave’, research project developed during the International Workshop "Isola dei Morti. Il Piave e i paesaggi della Grande Guerra" (Treviso 2014). Workshop organized by Fondazione Benetton Studi Ricerche in collaboration with Comune di Moriago della Battaglia. Curator: Luigi Latini, Simonetta Zanon

Project responsible: Juan Manuel Palerm Salazar (group coordinator Universidad de las Palmas de Gran Canaria), Michela De Poli (Made Associati, Treviso), Laura Zampieri (CZ Studio, Venezia)

Discussant:
Paola Bracchi
Palerm & Tabares de Nava Arquitectos, Multifunctional center San Bartolomeo, Trento, Italy
WEEK #2 DAY #5
Friday 18th, September

MID-TERM CRITIC #2

COMMISSION

Marco Albini | Politecnico di Milano
Alessandra Capuano | Università La Sapienza di Roma
Luigi Coccia | Unicam Ascoli Piceno
Alessandra Criconia | Università La Sapienza di Roma
Imma Forino | Politecnico di Milano
Ado Franchini | Politecnico di Milano
Pierfranco Galliani | Politecnico di Milano
Marco Ghilotti | Politecnico di Milano
Anna Giovannelli | Università La Sapienza di Roma
Karin Hofert | Escuela Tecnica Superior de Arquitectura de Barcelona ETSAB
Javier Lopez | Escuela Tecnica Superior de Arquitectura de Sevilla ETSAS
Serena Maffioletti | IUAV di Venezia
Alessandro Massarente | Università degli Studi di Ferrara
Mario Mocchi | Politecnico di Milano
Silvia Milesi | Politecnico di Milano
Enrique Pessoa Pereira | Politecnico di Milano
Ramon Pico | ETSAS Sevilla
Gaia Redaelli | Politecnico di Milano
Andrea Sciascia | Università degli Studi di Palermo
Andrea Tartaglia | Politecnico di Milano
Pierantonio Val | IUAV di Venezia
Fabrizio Zanni | Politecnico di Milano
3rd WEEK | 21st - 25th, September

WEEK #3 DAY #1
Monday 21th, September, 10:00 a.m.
Conference: Franco Purini
discussant: Marco Bozzola
Monday 21th, September, 08:30 p.m.
Parallel event - Movie: “Il gesto delle mani”
by Francesco Clerici
in the presence of the artist, master Velasco Vitali
discussant: Luca Molinari

WEEK #3 DAY #2
Tuesday 22ndth, September, 08:30 p.m.
Conference: João Nunes, Jordi Garces
discussant: Chiara Bertoli

WEEK #3 DAY #3
Wednesday 23rd, September, 10:00 a.m.
Round Table:
Giuseppe Baracchi, Andrea Barbieri, Ettore Capri,
Silvio Ferrari, Lorenzo Morelli, Francesco Timpano
Wednesday 23rd, September, 08:30 p.m.
Conference: Rolf Kuhn, Karsten Feucht
discussant: Stefan Vieths

WEEK #3 DAY #5
Friday 25th, September, 10:00 a.m.
Third Critic
113

3rd WEEK | 21st - 25th, September

WEEK #3 DAY #1

Monday 21th, September, 10:00 a.m.
Conference: Franco Purini
discussant: Marco Bozzola

Monday 21th, September, 08:30 p.m.
Parallel event - Movie: “Il gesto delle mani”
in the presence of the artist, master Velasco Vitali
discussant: Luca Molinari

WEEK #3 DAY #2

Tuesday 22nd, September, 08:30 p.m.
Conference: João Nunes, Jordi Garces
discussant: Chiara Bertoli

WEEK #3 DAY #3

Wednesday 23rd, September, 10:00 a.m.
Round Table:
Giuseppe Baracchi, Andrea Barbieri, Ettore Capri,
Silvio Ferrari, Lorenzo Morelli, Francesco Timpano

Wednesday 23rd, September, 08:30 p.m.
Conference: Rolf Kuhn, Karsten Feucht
discussant: Stefan Vieths

WEEK #3 DAY #5

Friday 25th, September, 10:00 a.m.
Third Critic
WEEK #3 DAY #1
Monday 21st, September

CONFERENCE #10

Franco Purini

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

Metro Station B1, Jonio, Roma, Italy 2015

Discussant:
Marco Bozzola
WEEK #3 DAY #1
Tuesday 21st, September

PARALLEL EVENT #2

Projection of the movie: 
“*Il gesto delle mani*” directed by Francesco Clerici
in the presence of the artist, master Velasco Vitali

*Discussant:*
Luca Molinari
WEEK #3 DAY #2
Monday 22nd, September

CONFERENCE #11

João Nunes

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

www.proap.pt

Jordi Garces

Architect based in Barcelona, since 1974 he’s Professor of Project in the Escola Tècnica Superior de Arquitectura de Barcelona furthermore he is invited professor and external expert at the Ecole Polytechique Fédérale de Lausanne, Swiss. His professional career started, during his studies, in the offices of Martorell – Bohigas, Mackay and in the workshop of Ricardo Bofil. From 2011 he is part of the Garcés - de Seta - Bonet Architects Association. He’s also author of many renowned works, mainly about museums’ renovation and new buildings. Garces’s name is now linked with Museo Picasso in Barcelona, Museo de Arte de Navarra in Pamplona, Museo de la Ciencia in Tenerife and Fundación Francisco new house, in Barcelona. Jordi Garces was also one of the main figure in 1992 Barcelona Olympic adventure, with the Pabellón Olímpico del Valle de Hebrón, that was recognized as one of the main architecture of that period. He’s working also abroad and he was winner, the last year, of a competition for the new Palace of Justice in Strasbourg.

www.jordigarces.com

Discussant:
Chiara Bertoli
Proap, Ribeira das Naus, Riverfront regeneration, Lisbon, Portugal, 2009

Garces De Sets Bonet Arquitectes, Greek Theatre Scenography, Siracusa, Italy, 2010
WEEK #3 DAY #3
Monday 23rd, September

ROUND TABLE

**Giuseppe Baracchi**

Architect, President of Ordine degli Architetti Parma e Piacenza. In 1987 he opened his own Studio of Architecture, in Piacenza, since 1989 he’s member of the commission “arredo urbano” of the Ordine degli Architetti in town. He designed the Gaudino sport center, he elaborates the project for the new stadium Calamari via Molinari in Piacenza, thought as an inhabited wall creating an “urban effect “, to integrate a sports facility for 1,500 spectators inside the urban tissue.

**Andrea Barbieri**

Architect based in Piacenza, President of Fondazione Architetti Parma e Piacenza. The Foundation promotes the organization of qualifying and retraining courses for professional associations or universities and courses of training and specialization of interest to the promotion and dissemination of studies and research on the dynamics of transformations of buildings and land. The organization is also devoted to the organization and participation in the public debate, through all forms deemed appropriate, on the content of the issues related to architecture and the architectural profession (seminars, exhibitions, debates, conferences), it is also in involved in the promotion, organization and delivery of services aimed at supporting the profession and the professionals.
Agronomist, Full Professor of Agricultural Chemistry at the Università Cattolica del Sacro Cuore in Piacenza. His research work concerns the ecotoxicology and environmental chemistry of pesticide, nutrient, heavy metals and trace elements. He is member, coordinator and supervisor of UE projects starting from the 90s. In the VI framework he is: - supervisor of the project on the use of novel techniques for integrating the measurement of the water bodies to pesticide (COMEHERE) and to assess the environmental impact of the organic viticulture (ORWINE), - partner of an Integrated Project on Integrated Risk Assessment of pollutant (2-FUN), - partner of the LIFE project Mitigation of agricultural nonpoint-source pollution and phytoremediation in artificial wetland ecosystems (ArtWET). He is actually a national member of the Government Commission dealing with the authorisation of the biocides and member of the PPR Panel of the European Food Safety Authority (EFSA).

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

Dean of the Università Cattolica del Sacro Cuore in Piacenza, he’s Full Professor in the Faculty of Agricultural, Food and Environmental Sciences. The research activity has dealt with various aspects of lactic acid bacteria, both in the basic aspects of that application, in particular the use for purposes of probiotic lactobacilli. From 1991 to 1994 he was the scientific coordinator of the Central European Research Project FLAIR “Human probiotics”, the first European project devoted to this topic. From 2000 to 2004 he participate in the project “DEPROHEALTH: Probiotics second generation” QLK1-2000-00146, within the cluster of projects called “DEPROEUHEALTH” intended clinical use of genetically modified lactic acid bacteria. 2003-2006: project participant “INFABIO” Effects of diet and lifestyle on the risk of gastrointestinal infections and allergies in childhood, knowledge, expectations and needs of the consumer.

Francesco Timpano

Full Professor of Economics at the Faculty of Economics, Università Cattolica del Sacro Cuore in Piacenza Campus. His key scientific interests include regional economy, growth and convergence in Europe and economic policy. From 2008 to 2012 he was Head of the Department of Economics and Social Sciences. Currently he is Head of the Centre for Studies CESPEM “Mario Arcelli” and Head of the Master in Territorial Marketing at the Faculty of Economics Università Cattolica del Sacro Cuore, Piacenza and Cremona campus. In recent years his research includes territorial approach to the analysis of food security on behalf of FAO. He is Councillor for the Promotion and Development of the territory and deputy Mayor of the municipality of Piacenza.
Rolf Kuhn is Professor, Town Planner and Use of Landscape Planner and started his academic career in Weimar and Berlin. In 1998 he ended his 10-year stint as the director of the Dessau Bauhaus in order to set up and manage the IBA Fürst-Pückler-Land GmbH in Großräschen. His visionary enthusiasm was contagious, spreading both to his IBA partners in the field and to his team. He is now investing the wealth of his experience in the IBA-Studierhaus e.V. as chairman of the study centre association.

Karsten Feucht studied architecture and sociology in Berlin, Glasgow and Prague. Active member of TICCIH (The International Comitee for the Conservation of Industrial Heritage). Postgraduate training in culture and art management, quality management, moderation methods, team management and coaching. Lecturer at the Technical University of Berlin, TU-Santiago, German Seminar for Tourism Berlin and trainer of tour guides at the IBA see, mining-tourism-center EXCURSIO and other sites of industrial heritage in Europe especially in perception capability. From 2001 to 2006 he was head of event and visitor service of IBA see in the Lusatia. After that he managed till 2012 the visitor, competence and training center “excursion” in Welzow. From 2012 to 2014 he was project manager at the EU ESF-project LAURIN for regional identity and development in the Lausitz. He leads his own studio “transform”.

Discussant:
Stehan Vieths
WEEK #3 DAY #5
Friday 25th, September

FINAL CRITIC #3

COMMISSION

Roberta Amirante | Università degli Studi di Napoli Federico II
Carmen Andriani | Università degli Studi di Genova
Luca Basso Peressut | Politecnico di Milano
Paolo Caputo | Politecnico di Milano
Sergio Crotti | Politecnico di Milano, professore emerito
Giangiacomo D’Ardia | Università degli Studi di Pescara
Remo Dorigati | Politecnico di Milano
Carlotta Fontana | Politecnico di Milano
Leopoldo Freyrie | Presidente del Consiglio Nazionale degli Architetti
Pasquale Miano | Università degli Studi Federico II di Napoli
Marina Montuori | Università degli Studi di Brescia
Gianfranco Neri | UNI Reggio Calabria
Paola Pucci | Politecnico di Milano
Sara Protasoni | Politecnico di Milano
Nathalie Regnier Kagan | Paris Val de Seine
Ferran Sagarra Trias | Escuela Tecnica Superior de Arquitectura de Barcelona ETSAB
Marco Trisciuoglio | Politecnico di Torino
Marc Visser | Politecnico di Milano, visiting professor
WEEK #3 DAY #5
Friday 25th, September

FINAL CRITIC #3

ASA COMMISSION

Aldo Aymonino | IUAV Venezia
Sandro Balducci | Politecnico di Milano
Jordi Bellmunt | Escuela Tecnica Superior de Architettura de Barcelona ETSAB
Federico Bucci | Politecnico di Milano
Pierre Alain Croiset | Xi’an Jiaotong-Liverpool University
Emilio Faroldi | Politecnico di Milano
Manuela Grecchi | Politecnico di Milano
Juan Manuel Palerm Salazar | Universidad de Las Palmas de Gran Canaria
Corinna Morandi | Politecnico di Milano
Elena Mussinelli | Politecnico di Milano
Gabriele Pasqui | Politecnico di Milano
Emilio Pizzi | Politecnico di Milano
Mosé Ricci | Università degli Studi di Genova
E stanislau Roca | Escuela Tecnica Superior de Arquitectura de Barcelona ETSAB
Agata Spaziante | Politecnico di Torino
Angelo Torricelli | Politecnico di Milano
Ilaria Valente | Politecnico di Milano
Cino Zucchi | Politecnico di Milano
WEEK #3 DAY #5
Friday 25th, September

THEATRICAL PERFORMANCE #1
“IL CORAGGIO DEL PROPRIO TEMPO”

By
Fondazione Albini
Introductions by Giampiero Bosoni, Federico Bucci
IL CORAGGIO DEL PROPRIO TEMPO
“Uomini e Valori del Movimento Moderno”