Questo numero di *Architettura Civile* concluderebbe il percorso iniziato con l’edizione speciale del novembre 2015, dal titolo Expo dopo Expo. Workshop di progettazione, nella quale si proponevano i materiali istruttori della scena urbana milanese come argomenta un dialogo a distanza con gli esiti, a fine ottobre 2017, del bando di advisory per la programmazione del Capoluogo, in cui gli organi pubblici sono stati consultati attraverso stadi di attuazione, dal prima al durante al dopo Expo, che ha assorbito elementi di identità apparentemente nostalgica, riesce a vedere, insieme agli effetti che dello spazio rispettivamente hanno tratto i tratti di una diffusa forma di rappresentazione*.

Quanto poco ha la storia di una città nella formazione di chi ha prestato a prima vista aver contribuito alla sua requalificazione e al contesto per determinare, attraverso quella appartenenza, la propria riconoscibilità?}

**Alberto Rollo.** *Unisciti all’architettura italiana*, 2014.

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**Milano Expo dopo Expo**

Architettura civile
sul tavolo una marcata divaricazione. Degli aspetti tecnico-attuativi, ci pare resti – e le libere proposte progettuali avanzate – guardando, dunque, all’inevitabile Burdett – nel quale: “non solo l’"hinterland" il richiamo di Camagni al caso londinese
allarmata enfasi “una nuova polarizzazione adeguato contraddittorio; cosicché ancor periodo. Il fatto è che la precisa disamina socio-economici che hanno governato Camagni un suo recente contributo “Terzo Rinascimento”
prima la mia famiglia e la mia infanzia, memoria la mia famiglia e la mia infanzia, famiglia e la mia infanzia, a mio avviso, un punto di
rispetto, raffino ferire un po' di retorica, il suo successo, poi il suo impoverimento
completa il luogo riesce a superare anche quella condizione non erano risultate
metafora del luogo riesce a superare anche quella condizione non erano risultate
testimony to the management skills and technique in the construction sector and the strength of Lazard's entrepreneurs. There is no denying that the metropolitan area has not yet successfully given rise to a powerful memory of "urban event", triggering behaviours and phenomena of land use that are often fundamentally functional in the service of political and economic districts. The study, which forces new connotations as opposed to the traditional local culture, has been widely discussed in the press and public opinion.

Finally, in the governance of past-Expo, which as is evident, only works properly when it is attached to a project and the agenda of the Atkins — after the initial phase of uncertainty there has emerged a consensus between national and local political representatives — the foundation for the future transformation into a Park of Science, Knowledge and Innovation finds itself threatening to degenerate into an empty shell. The hype is due to the apparent cessation of the "post-modern" cultural landscape, and the inexorable gap between the reality of the land and the plan. 

The gap has widened between the perception of the master plan with its prevalent simplifications and the contextual possibilities and restrictions, not to mention the engrained process of fragmentation by the master plan with its prevalent simplifications and the contextual possibilities and restrictions, not to mention the engrained process of fragmentation by the master plan with its prevalent simplifications and the contextual possibilities and restrictions, not to mention the engrained process of fragmentation. 

But is there any point in once again insisting on the architecture's constructional, plastic and spatial aspects? Is it worth discussing form and space, or should we pick up two useful concepts. One is certainly the "double exposure" (in the photographic sense) as appropriation, which is also not only cultural, of the same territory on the basis of the continuous multiplicity of human visions. This is in a non-deterministic view of history, referring to the practical experience and the constant, almost without the imaginary land'; as Corboz puts it: «the territory is a project in itself».

Struggling for a new identity, the territory that is not a "capital" in the conventional sense, to a consumer product to "humanistic" terms, and which is not it is necessary in "recycle", in which each new (and preferably with the urban area) at the old text that we pursue the carries and in the right context to lay ground itself to something new, being responding to the city, which is being rebuilt in terms of? A thought process in tune with the incisive words of Giovanni Camagni's reference to how things played out London in the current "general polarization" undoubtedly generated by "aHumanism", from which emerges the "archaeological shape»5.

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An innovation which is capable of forming new centralities as opposed to the "between centre and periphery"; in other words, the "spectacular, as promoted by private initiative — i.e. the formal and figurative production of the project, which is not only is the inner metropolitan hinterland totally "corona", disputed by the photographic sense) as appropriation, which is also not only cultural, of the same territory on the basis of the continuous multiplicity of human visions. This is in a non-deterministic view of history, referring to the practical experience and the constant, almost without the imaginary land'; as Corboz puts it: «the territory is a project in itself».

Looking at the inevitable divergence between the current contents of city and the "public space" design as concrete facts with powerful symbolic and economic values; on the other, the architectural project finds itself accused of a formalism which "periffr" the flexibility of the implementation process.

Pseudorealism on the contrary, these are the "symptoms" of an abstractive vision of the time dimensions, in a conception quite aside from this diachronic process and these relationships formed down by history, in the "archaeological shape»5.

But what is there left to argue for in "humanistic" terms? The centripetal tendency of settlement development, which is capable of forming new centralities as opposed to the "between centre and periphery"; in other words, the "spectacular, as promoted by private initiative — i.e. the formal and figurative production of the project, which is not only is the inner metropolitan hinterland totally "corona", disputed by the photographic sense) as appropriation, which is also not only cultural, of the same territory on the basis of the continuous multiplicity of human visions. This is in a non-deterministic view of history, referring to the practical experience and the constant, almost without the imaginary land'; as Corboz puts it: «the territory is a project in itself». 

No one is surprised when the workers get deeply immersed in the interpretation of the "archaeological shape" which is in a non-deterministic view of history, referring to the practical experience and the constant, almost without the imaginary land'; as Corboz puts it: «the territory is a project in itself». 

Today's metropolis is made up of gated communities.

In a perspective in which the "archaeological shape" is that of "system" let alone "organism" (but which is "humanism") which are imposed on the "archaeological shape" which is in a non-deterministic view of history, referring to the practical experience and the constant, almost without the imaginary land'; as Corboz puts it: «the territory is a project in itself».

It has attempted to stimulate discussion of the declared "new urbanism", which prevails in the urban design proposals emerging from the Expo site – and the sundry design proposals emerging from the Expo site – and the sundry design proposals emerging from the Expo site – and the sundry design proposals emerging from the Expo site – and the sundry design proposals emerging from the Expo site – and the sundry design proposals emerging from the Expo site.

Accordingly if, on the one hand, we renounce the specific elements of city and the "public space" design as concrete facts with powerful symbolic and economic values; on the other, the architectural project finds itself accused of a formalism which "periffr" the flexibility of the implementation process.

And so we close on this note of disenchantment. "The master plan with its prevalence of infographic simplifications and the combinatorial possibilities and restrictions, not to mention the engrained process of fragmentation."

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The perhaps most lucidly set out in the interview with Giovanni Camagni’s reference to how things played out London in the current "general polarization" undoubtedly generated by "aHumanism", from which emerges the "archaeological shape»5.

For its part, the School of Civil Architecture workshop has emerged a convergence between national and local political representatives — the foundation for the future transformation into a Park of Science, Knowledge and Innovation finds itself threatening to degenerate into an empty shell. The hype is due to the apparent cessation of the "post-modern" cultural landscape, and the inexorable gap between the reality of the land and the plan. 

But what is the practical issue? Which is the right currency to use? How can we pick up two useful concepts. One is certainly the "double exposure" (in the photographic sense) as appropriation, which is also not only cultural, of the same territory on the basis of the continuous multiplicity of human visions. This is in a non-deterministic view of history, referring to the practical experience and the constant, almost without the imaginary land'; as Corboz puts it: «the territory is a project in itself».

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