RESILIENT ENVIRONMENTS

Architectural Design

Studio 1

a.a. 2015-2016

Course Guide

ResE

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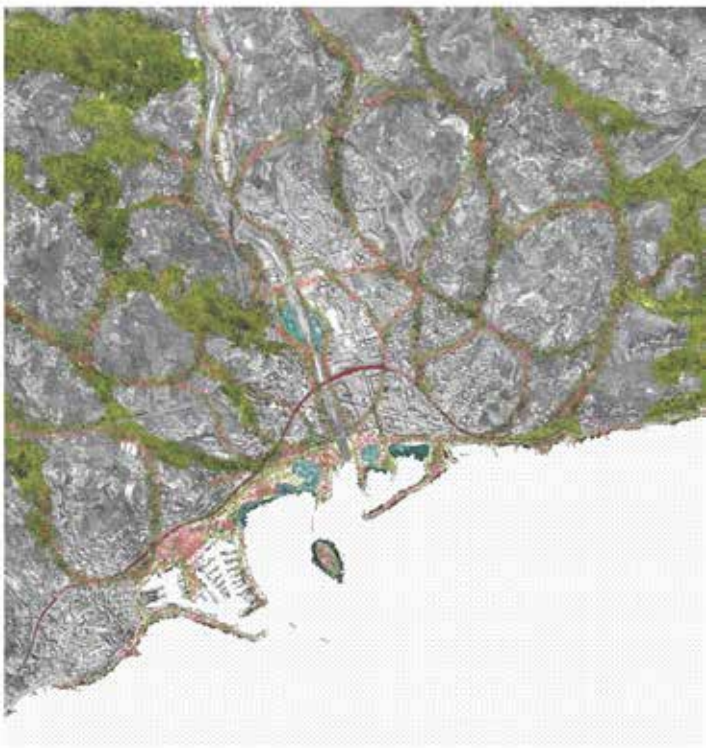


Strategic vision for urban landscape and economic regeneration

PROGRAMME

ARCHITECTURAL THINKING AND CLIMATE CHANGE/URBAN RESILIENCE

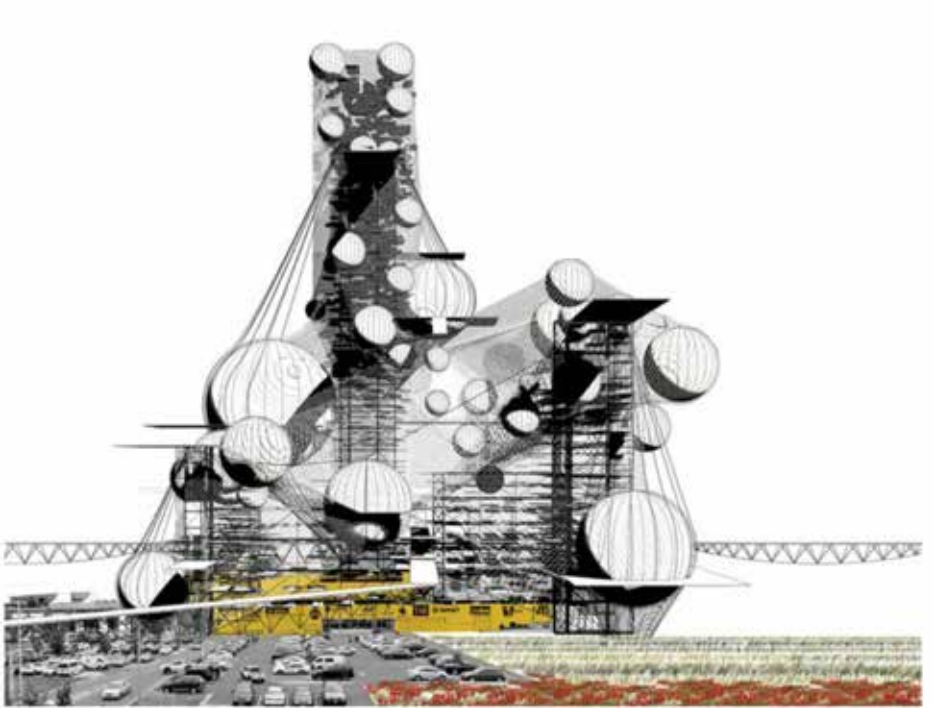
This design studio encourages a role for architects through which these should operate as strategic figures aiming to integrate complex systems, competing needs and seemingly polarised aims, therefore leading to innovative and provocative combinations of program, siting, and built form where outcomes can be far reaching, addressing issues beyond the traditional domain of the building and/or individual object.

How and where people live, work, produce their food, share community activities, participate into the world from their specific places and how these solutions interact with the natural environment must be re-thought to combine sustainable social and environmental solutions. These issues land at the feet of traditional concerns of architecture: land use and urbanisation, big and small systems and relationships. What role can architecture play?

THE STUDIO

This studio will place architectural design in a leading position to develop design-based solutions to climate change and urban resilience by considering the traditional concerns of land use and urbanisation anew. It will investigate the role and effects of 'urban renewal' applied to urban environments that are currently in highly sensitive situations regarding urban, architectural and ecological degradation. The town of Imperia, Liguria, will be explored as a relevant case-study context that will be tested at many different scales. A range of urban, landscape and infrastructural projects applied to some specific areas will seek to transform current stagnant urban, social and economic conditions into a whole of innovative integrated resilient urban/architectural/landscape/ infrastructural and economic environments.

This studio aims to produce an alternativeapproach to current planning that fills open space, or generally designs in isolation so that these areas are for the most part leftover, and therefore reduces the natural systems and amenity of the landscape, and sets up a clear distinction between built space and vegetated space, favouring the built space in any figure ground. It responds to the current urgency to restore our natural systems to preserve water supply, wetlands and biodiversity conservation as essential remedies of carbon sequestration. The projects encouraged by this studio will aim to create opportunities for positive transformation in a diversity of urban and peri-urban sites that have been severed from their context by infrastructure, that are undergoing wholesale urban transformation, that have been vacated by industry, that have suffered environmental degradation, that are at risk



to the impacts of climate change and that are under valued and under utilized. The studio will also address biological and technological systems, designing and arranging these into vibrant and livable urban habitats, supporting theoretical positions according to which no new land should be cleared and degraded land should be rehabilitated. It sustains the scientific fact that urban 'bush' contributes to ecological conservation and biodiversity. It aims to carefully consider the role of architecture and its inevitable land use on a small and large scale.
In particular, the aim of the studio is to focus on urban visions and related architectural and landscape interventions that include the following integrated projects:
- adaptive reuse/reprogramming of existing infrastructures and disused industrial spaces, and/or left-over open spaces;
- re-landscaping and re-vegetation strategies of existing open spaces;
- consolidation and reprogramming of left-over and incomplete spaces and buildings;
- transformation and/or new design aiming to cross-programming and integration of built and open space.

Through this studio projects will be undertaken at many different scales, from territorial to urban and architectural, continuously testing ideas through the simultaneous application of these scales. They will be undertaken through different and yet closely correlated approaches: interventions that are at the same time architectural, infrastructural and landscape in character will offer solutions in response to the ecological significance and links to natural systems that are provided by existing open spaces. These projects will also engage with the notions of distributed and networked systems,

opportunistically taking advantage of spatial, , cultural, geographical and urban conditions that exist in the investigated sites in order to propose productive landscapes and combinations/ interactions of programs which might also accommodate new housing, civic amenities as well as working, commercial and community spaces. For example, projects will be tested through the various scales and approaches as above in order to relate particular smaller scales interventions with larger scale territorial visions (and viceversa) – this may involve the relocation of inappropriately located buildings; the reconfiguration and reuse of existing abandoned buildings and infrastructures; the transformation, in use and experience, of existing open space; the questioning of the need to produce new built footprints; and other similar strategies in order to find meaningful end effective relationships between the natural and the built environments. Students will be required to draw, map and design in an 'inclusive' and 'comprehensive' way, that is: with no sense of hierarchy between landscape, architectural, urban, infrastructural and interior scales/elements, as well as through testing processes informed by the simultaneous application of small, medium and large scales. This studio will strongly encourage students towards a design approach that is interested in contextual, potential, 'generous' (in character, not necessarily in scale) and 'opportunistic' projects, rather than in expressive, iconic, symbolic or metaphorical architecture. The projects will be inclined to establish critical relationships with their immediate and territorial contexts rather than to produce isolated and individual interventions.

Students will be required to engage with their projects initially at larger territorial/scales, in order to then be able to specifically focus on the design of a smaller portion of the territorial/urban

context (either a new building, or the adaptive transformation and reuse of an existing building/ infrastructure, etc.) at smaller scales, with the aim to closely integrate the final project to the larger territorial/urban scales, as a 'site consequence' of the thinking and design approach that will be undertaken at the large territorial/urban scales.
An exhibition of the projects, their publication on a website and related public presentation/symposium will be organized in collaboration with industry and government partners.

SITE VISIT

Students will be required to participate in a field trip/site visit in Imperia at the beginning of the studio, lasting for a few days from Wednesday 16 March onwards. Aim of this site visit is to analyse and map the site/s + meet with government, industry and community partners.

DESIGN APPROACH

Some operational techniques

Responding to existing physical, social, geographical, urban, landscape and infrastructural situations; not an application of formulaic processes. Existing surrounding context IS integral part of the project – it must be accurately mapped, documented and considered. (Un)learning from/reacting to the existing, in order to test and produce conditions for 'unusual' examples of coexistence/integration of 'usual' programs.

The 'new' as something slightly 'un-familiar' – resisting the easy inclination to produce 'unusual' and 'new' forms (according to the recurrent modernist myth of 'the new').

Understanding the potentiality of existing situations, in order to design spaces to be experienced/felt rather than seen/looked at (Adolf Loos's notion of 'elegance').

Generosity and Opportunism (Olivetti housing by Gabetti and Isola in Ivrea as a relevant example...the opportunism of the existing landscape/hill + the generosity of the civic/public space). Opportunistic and generous projects are instrumental to sustainable conditions through the promotion of integration and coexistence of spaces and activities; they are 'opportunistic' because they take advantage of positive existing situations/conditions and contribute to them; they are 'generous' because they allow urban/landscape spaces that can be used in multiple ways, with programs that feed each others (parallel to each others, mixed between each others, etc.)

Design as a consequence from reading the existing contexts through 'common sense', identifying problems (urban, landscape and environmental problems) and reacting to them through appropriate

projects capable to work at many scales at the same time, from urban to architectural to landscape to infrastructural.

Integration of built and open vegetated space as a strategy for resilient urban environments.

Flexibility and multi/cross-programming as a strategy to minimize built footprint – new buildings only if necessarily needed. It is better to adapt and add to something existing.

No hierarchy between large and small scale.

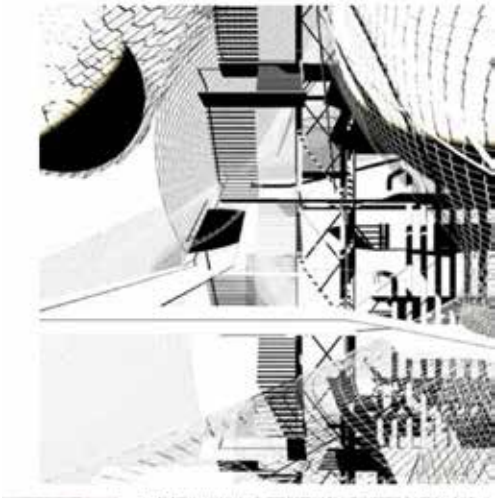
Small as a consequence of large scale thinking – correlation between parts (often as acupuncture interventions) through consideration of space in-between .

The importance of strategic representation – diagrams to evoke the idea, and the essential intentions of the projects. Also, representation in empathy with 'con-fusion' of space and programs – use images, not labels ad/or legend, to represent spaces and the envisaged programs/activities for their inhabitation (i.e.: Ambrogio Lorenzetti, allegory of Good Government; OMA, representation for Parc de la Villette competition entry)...Related to this: resistance towards the solely rational, and particularly modernist, way of relating to (and designing/producing/determining) reality as if this was a series of objective entities that are supposedly produced by us (human beings) as 'productive subjects'; we are not in the world; we are the world (re: Heidegger and his encouragement to the state of wondering as a way to accept and deal with our original 'Anguish').

Thinking/designing solutions that are left in a state of potentiality: potentiality as the reflection of a design approach not inclined to symbolic or metaphorical forms; but also, potentiality as the typical state of situations that can evolve and change through the input and continuous involvement of users, as well through the development/growing of the natural landscape.

NO to architectural outcomes as METAPHORS of ideas or contextual elements – resistance towards the simplistic and reassuring process that leads to final formal results as literal translations of predetermined ideas/theoretical references/ metaphorical concept/symbolic images (i.e.: designing a building along the coastline in the shape of a wave!!!)

Resistance towards a (rather formalist) idea of landscape design, typically inclined to 'objectify' and design in an architectural fashion.mh .



POTENTIAL PROGRAMS/PROJECTS

a few initial suggestions among others

Projects with no sense of hierarchy between Architecture/Landscape/Infrastructure.

Projects involved with the dimension of RELATION (between things/spaces/entities') rather than the notion of individuality (of things/spaces/entities).

Projects instigating forms of local economies (food-hubs, seeding/revegetation hubs, community programs-hubs, educational hubs; etc.) that can also be based on alternative ways of production.

Programs involved with notions such as: Community, Volunteerism, Public, etc. "The task is to create real capabilities for people to flourish in less materialistic ways...In particular we need to revitalize the notion of public goods. To renew our sense of public space, of public institutions, of common purpose. To invest money and time in shared goals, assets and infrastructures...Green space, parks, recreation centres, sports facilities, libraries, museums, public, local markets, retreats and quite centres, festivals: these are some of the building blocks for a new vision of social participation...Manufacturing will need to pay more attention to durability and repairability. Construction must prioritize refurbishment of existing buildings and the design of new sustainable and repairable infrastructures. Agriculture will have to pay more attention to the integrity of land and the welfare of livestock..."
(Tim Jackson, Prosperity without Growth: Economics for a Finite Planet, p. 193, p. 197).

Projects in which programs work opportunistically together or next to each other - for instance:
- residential + work + community
- light industrial and commercial activities relocated in, or immediately adjacent to, shopping malls;

- park/community/public/bike-paths facilities integrated with existing infrastructural/rural precincts;
- residential programs in the proximity of railway stations/transportation hubs;
- programs that encourage an everyday (rather than exceptional) sense of 'public/community sharing', instigating forms of local economies (food-hubs, seeding/revegetation hubs, community programs-hubs, educational hubs; etc.);
- programs involved with the everyday education in regard to, but also rehabilitation and maintenance of, native vegetation;
- programs involved with urban farming and correlated activities;
- projects involved with the design of landscape/architectural systems/interventions for low carbon emission and high carbon sequestration;
- projects involved with activities related to the care/maintenance/management of land and rescue/aid activities in case of natural disasters;
- tourism; eco-tourism;
- more.....

TYPICAL ENVIRONMENTAL ISSUES IN CURRENT URBAN ENVIRONMENTS

- Water shortage and collection/discharge (engineering-based urban infrastructures).
- Flood and flash flooding.
- Lack of general interest in alternative energy sources.
- Need of habitat corridors.
- The overwhelming presence of hard surfaces and the consequent result of heat-island effect due to lack of cooling.
- Existing planning processes in favor of occupation of space and production of built space in figure ground, rather than coexistence with existing natural environment.
- Deterioration of biological values due to the development of 'lifestyle' residential blocks and other amenities/programs.
- Rehabilitation of indigenous vegetation as a means to re-establish healthy levels of biodiversity, but also to provide cool habitats

SYNTHETIC CALENDAR

LL: Lab-int Lectures GL: Guest Lecture holiday / graduation exams / delivery

MARZO	#01	#02	#03	#04
Tuesday (rclassroom B 5.1)	08 March Lab presentation LL - Mauro Baracco	15 March Atelier	22 March LL -Michela Bassanelli Atelier	29 March Easter holiday
Wednesday (classroom Z 1)	09 March atelier	16 March Imperia study trip 16-20 marzo	23 Marzo Free	30 March Students work on presentation for seminar 1
	INFOLAB	SURVEY		

APRIL	#05	#06	#07	#08
Tuesday (rclassroom B 5.1)	05 April SEMINAR 1	12 April GL - Alessandra Oppio Atelier	19 April LL - Francesco Lenzini Altelier	26 April LL - Mauro Baracco Atelier
Wednesday (classroom Z 1)	06 April Milano guided tour with Australian students Guest: Jonathan Ware	13 April GL - Nicola Flora Atelier	20 April GL- Caterina Gallizioli Atelier	27 April Atelier
	CONCEPT	PROGRAMME		

MAY	#09	#10	#11	#12
Tuesday (rclassroom B 5.1)	03 May SEMINAR 2 (MID-TERM)	10 May LL Atelier	17 May Atelier	24 May Atelier
Wednesday (classroom Z 1)	04 May GL - Tom Holbrook Atelier	11 Maggio Atelier	18 May Atlier	25 May Atelier
		PROJECT		

JUNE	#13	#14	#15	#16
Tuesday (rclassroom B 5.1)	31 May Atelier	07 June Atelier	14 June Atelier	21 June SEMINAR 3 (CLOSING DAY)
Wednesday (classroom Z 1)	01 June Atelier	08 June Atelier	15 June Atelier	22 June
		PROJECT		

LUGLIO	#17	#18	#19	#20
Tuesday (rclassroom B 5.1)	30 June	07 July	14 July	21 Luglio (martedì) ESAME Biennale Architettura 2016 Exhibition From 22 to 24 July

IMPERIA E LE BORGATE

HISTORY AND POTOGRAPHIES

Mussolini created the city of Imperia on 21 October 1923 by combining the two main settlements of Porto Maurizio and Oneglia with their surrounding villages of Piani, Caramagna Ligure, Castelvecchio di Santa Maria Maggiore, Borgo Sant'Agata, Costa d'Oneglia, Poggi, Torrazza, Moltedo and Montegrazie. The city of Imperia results from the union of these two main settlements which were built in ancient times. Oneglia was probably founded in a pre-Roman era by Ligurian people while Porto Maurizio was originally a Roman settlement. Even today these different features and characteristics are evident. On one hand there is Oneglia, which lies on an alluvial plain to the east of the Impero river, on the other there is Porto Maurizio which is situated on a peninsula along the coastline to the west of the river. The area between the two original settlements which lies in front of the town hall is still largely undeveloped and has a lot of potential to become a pleasant waterfront area for the residents of Imperia as well as the tourists they hope to attract. Oneglia is characterized by crossroad like structure with regard to its historical medieval center behind the port. What dominates the nineteenth century part - Piazza Dante and Via Bonfante, respectively main square and high street - is a concentric-radial structure, dictated by a series of roads that branch off from the main square.

Porto Maurizio, unlike Oneglia, follows the typical Genoese urban model and still maintains divisions between its neighborhoods which is typical of medieval traditions. The old town - the so called "Parasio" - is perched on a promontory overlooking the sea and buildings of major monumental value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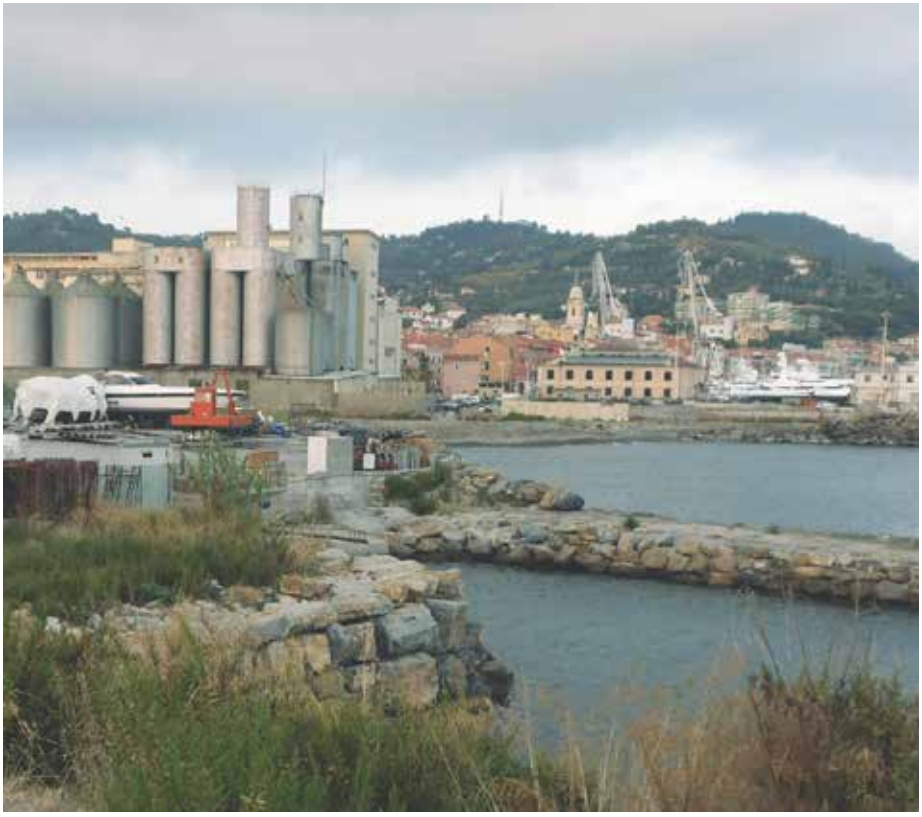
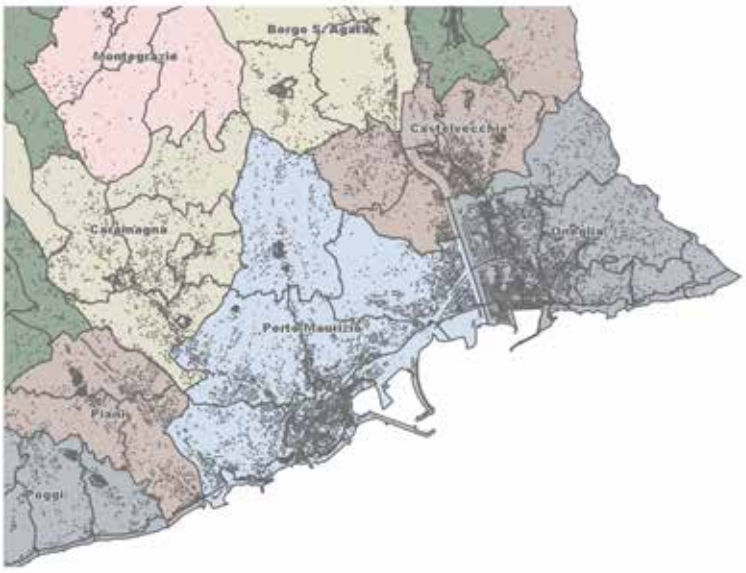
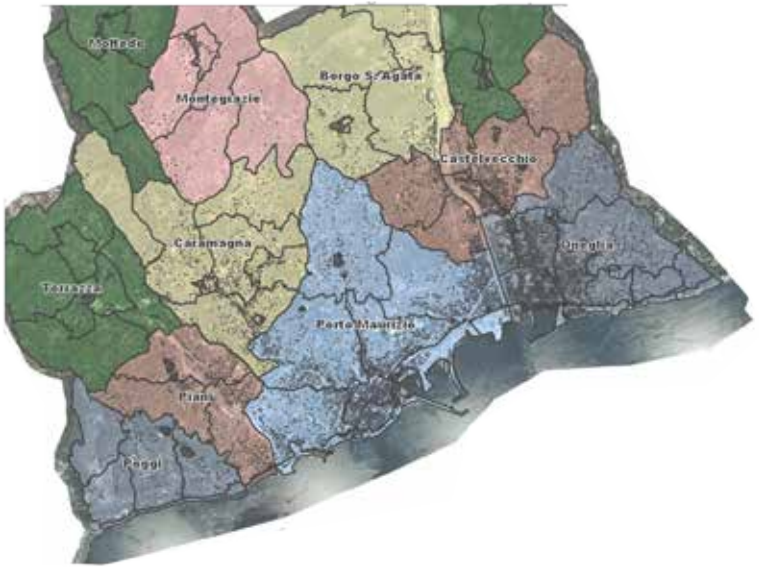



Borgo S. Agata
Montegrazie
Castelvecchio
Caramagna
Porto Maurizio
Piani
Poggi


Borgo S. Agata
Montegrazie
Castelvecchio
Caramagna
Porto Maurizio
Piani
Poggi

are preserved there.
The differences between Oneglia and Porto Maurizio are recognizable also from an economical point of view. Historically Oneglia was dedicated to the food industry (especially oil and pasta), while that of Porto Maurizio to fishing and tourism. These economical activities are characteristic of Imperia despite a decline in local industrial production.
The surrounding villages also presents a different kind of development: whereas the ones near Oneglia, which were in the hills expanded torwards the sea, the villages near Porto Maurizio expanded inland from the sea.
Imperia is served by the A10 motorway, also known as Autostrada dei Fiori which runs along the Ligurian coast between Genoa and Ventimiglia on the French border. The road crosses the city via a series of high viaducts and mountain tunnels over the valley.
Two junctions serve the city, one in the west close to Porto Maurizio,
and another in the east above Oneglia. The public transport across the neighborhoods of Imperia is locally operated by bus.
The coastal Genoa–Ventimiglia railway line runs through Imperia. There are two railway stations one called Imperia Porto Maurizio and the other Imperia Oneglia. The railway line was originally constructed in 1872, and because its narrow coastal route was confined by the sea and long tunnels under the rocky coastline. It was originally built as a single-track railway but in recent years, work has started to convert sections of the line to double-track operation. A new section of track is under construction between Andora and San Lorenzo al Mare, diverting the line inland via a series of new tunnels and viaducts. When it opens it will replace the old coastal route and the two stations
in Imperia will close and be replaced by a central Imperia railway station, situated to the north of the current Oneglia station.

SUGGESTED READINGS

Selected by professor Carlos A. Wandosell

- Mauro Baracco (ed.), *Tree Sprawl. Consolidation and Expansion of Open Vegetated Space: Projects in the Urban Territory of Merri Creek*, Melbourne, School of Architecture and Design, RMIT University, Melbourne, 2011

- Mauro Baracco (editor), *Sustainability Post Copenhagen, monographic issue of Architect Victoria*, AIA - Australian Institute of Architects, Spring 2010, including the following among others:

- Mauro Baracco, '*Architecture (of the Common Sense) and Sustainability*', pp. 1-5
- Melanie Dodd, '*Cultural Sustainability*', pp. 8-10
- Fiona Harrisson, '*Are Gardens a Luxury we can Live Without?*', pp. 11-13
- Louise Wright, Lucinda McLean, '*Repositioning the Architect*', pp. 20-22
- Dominic Stevens, Rural, Mermaid Turbulence, Annaghmavonway, Clone, Leitrim, Ireland, 2007

- Andrea Branzi, 'Enzymatic architecture', Domus, no. 878, February 2005, pp. 48-57

- Andrea Branzi, 'Various projects + a conversation with Stefano Boeri', Lotus, no. 107, 2000, pp. 110-127

- Andrea Branzi, *Weak and Diffuse Modernity*, Skira, Milan, 2006

- Neil Brenner, 'Introduction: Urban Theory Without an Outside'; and 'Theses on Urbanization', in Neil Brenner (ed.), Implosions/Explosions, Towards a study of planetary urbanization, Jovis, 201

- Christophe Girot, 'Immanent Landscape', in Harvard Design magazine, no. 36, 2013

- Christophe Girot, 'Landscape and Topology', Domus Green, September 2015, pp. 3-7

- Clive Hamilton, *Requiem for a Species*, Allen & Unwin, Crows Nest, NSW, Australia, 2010

- Martin Heidegger, 'The Age of the World Picture'(1938), in *The Question Concerning Technology and Other Essays*, Harper & Row Publishers, New York, 1977

- Tim Jackson, *Prosperity without Growth: Economics for a Finite Planet*, Earthscan, London, 2009

- Paul Mason, PostCapitalism, *A Guide to Our Future, Allen Lane (an imprint of Penguin Books)*, Milton Keynes, UK, 2015

- Anuradha Mathur, Dilip Da Cunha (eds) with Rebekah Meeks and Matthew Wiener, *Design in the Terrain of Water*, Applied Research + Design Publishing with the Unievrsity of Pennsylvania, School of Design, 2014

- Mohsen Mostafavi with Gareth Doherty (eds), *Ecological Urbanism*, Lars Müller Publishers, Zürich, Switzerland, 2010
in particular: Moshen Mostafavi, 'Wht Ecological Urbanism? Why Now?', pp. 12-53

- Chris Reed & Nina-Marie Lister, *Projective Ecologies*, Harvard University Graduate School of Design, Actar Publishers, NY, USA, 2014

- Jonathan Sergison, 'Housing Ideas, Landscape Settlement', Domus, no. 982, July-August 2014, pp. 25-29

- Peter Singer, *A Darwinian Left: Politics*, evolution and Cooperation, Weidenfeld & Nicolson, London, 1999

- Peter Singer, *Animal Liberation*, The New York Review of Books, New York, New York (USA), 1975

- Charles Waldheim (ed.), *The Landscape Urbanism Reader*, Princeton Architectural Press, New York, USA, 2006

- Domus The Smart City, November 2014, in particular the following articles:
- Richard Ingersoll, "Cyberproles of the World Unite', pp. 4-6
- Enrico Moretti, 'The rebirth of the city centre', pp. 7-9

- Jeff Rison, 'Urbanistics for the People', pp. 10-13
- Paolo Testa, 'The human dimension of the Smart City', pp. 14-15
- P.L. Sacco, M. Fossati, B. Sordini, 'The culture of accessibility', pp. 16-19
- Medardo Chiapponi, 'TV 2020 Smart City Lab', pp. 20-22
- Also Bonomi, 'Piero della Francesca, the painter of the smart land', pp. 23-25

- Lotus, no. 140, 2009, a monographic issue on 'Sustainability'
(in particular: Mirko Zardini, 'Different Ways of Becoming Green, Environmentally Friendly and Sustainable', pp. 113-120)
- Lotus, no. 149 – Lotus in the fields, 2012
- Lotus, no. 150 – Landscape Urbanism, 2012
- Lotus, no. 152 – Capability in Architecture, 2013
- Lotus, no. 153 – Commons, 2014
- Lotus, no. 155 – Geography in motion, 2014
(in particular: Pierluigi Nicolin, The Properties of Resilience, pp. 52-57)
- Lotus, no. 157 – City as nature, 2015
(in particular: Mirko Zardini, Toward a Sensorial Urbanism, pp. 62-75)

- Topos, no. 75 - Sydney, New York, London, 2011
- Topos, no. 84 - Urban Strategies, 2013
(in particular: articles by Jane Amidon and Chris Reed, founding principal of Stoss, in regards to the urban and landscape rehabilitation of Detroit) .

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Precedent Projects and Readings

- Lacaton & Vassal, House-Village, Keremma, France, 2005
Refer: Lotus, no. 130, 2007, pp. 67-70
- Lacaton & Vassal, Palais de Tokyo, Centre for Contemporary Creation, Paris, from 2001
Refer: 2G no. 21, 2002
- Lacaton & Vassal, 'Bois-le-Pretre' tower block transformation/retrofitting, Paris, France, 2005-2011
- Lacaton & Vassal, 23 housing units, Trignac, France, 2006-2010
Refer: 2G no. 60, 2011
- Lacaton & Vassal, FRAC Art Centre, Dunquerke, France, 2008-2013
Refer: Casabella, no. 847, March 2015
- Lacaton & Vassal, Ecological Neighborhood housing, La Vacquerie, Saint Nazaire, France, 2009
Refer: Lotus, no.157, 2015, pp. 52-55

- R&Sie(n), Spidernetwood (house/landscape with nets), Nimes, France, 2007
Refer: Lotus, no. 133, 2008, pp. 104-109

- Langarita-Navarro Arquitectos, Red Bull Music Academy, Madrid, Spain, 2011
Refer: Domus, no. 955, February 2012, pp. 38-45

- Sòria/Cáceres, El Born Cultural centre, Barcelona, Spain, 2004-2012 (archeological ruins under market canopy)
Refer: Casabella, no. 839-840, July-August 2014, pp. 62-69

- FAR Frohn&Rojas, Wall House (tent outdoor spaces), Santiago, Chile, 2004-07
Refer: Lotus, no. 140, 2009, pp.110-112

- OMA, Garage Museum of contemporary art, Gorky Park, Moscow, Russia, 2011-2015
(rehabilitation and re-adaptation of an existing vacant prefabricated concrete pavilion)
Refer: Domus, no. 995, October 2015, pp. 50-63

- Karo Architekten, Open-Air Library, Magdeburg, Germany, 2008-2009

- Tomas Saraceno, 'In Orbit' intervention

- Raumlabor, 'Spacebuster' (a mobile inflatable infrastructure for expandable pavilions that activate many different urban situations- Serpentine Gallery Pavilions, London, a few projects:
- Alvaro Siza + Eduardo Souto de Moura, 2005
- OMA, 2006
- SANAA, 2009
- Smiljan Radic, 2014
- SelgasCano, 2015

- Inside Outside (Petra Blaisse), various works (graphic, textile, interior design)
Refer: Domus, no. 954, January 2012, pp. 54-59
In particular refer to several examples of relationship between 'real' and 'represented' nature, including interventions in OMA, Seattle Library and patters for curtain systems

- Architecten de Vylder Vinck Taillieu:
- House Bern Heim Beuk at GB, Belgium, 2009-2011
- House BM at M, Belgium, 2007-2011
- House Rot Hellen Berg at O, Belgium, 2007-2011
Refer: Domus, no. 954, January 2012, pp. 26-43

- Office Kersten Geers - David Van Severen, Weekend House, Merchtem, Belgium, 2009-2012
+ more projects
Refer: Domus, no. 964, December 2012, pp. 29-33 and following

- URA / Yves Malysse and Kiki Verbeeck, Gym (among trees), Brussels, Belgium, 2009-2013
Refer: Casabella, no. 838, June 2014, pp. 30-35

- Dominic Stevens, Stevens-Djeribi 'house/studio and life approach', rural Ireland (2.5 hours from Dublin)
Refer: Domus, no. 914, May 2008, pp. 106-109

- Dominic Stevens, Rural, Mermaid Turbulence, Annaghmavonway, Clone, Leitrim, Ireland, 2007

- Dominic Stevens, Invisible House, Dromahair, Ireland, 2002-2004
Refer: Domus, no. 903, May 2007, pp. 26-33

- Dominic Stevens, 'Fluidcity' (speculative ideas for floating moving settlements)
Refer: Dominic Stevens, Rural, Mermaid Turbulence, Annaghmavonway, Clone, Leitrim, Ireland, 2007, PP. 166-179

- More residential works by Stevens + contemporary spontaneous architecture in rural Ireland
Refer: Dominic Stevens, Rural, Mermaid Turbulence, Annaghmavonway, Clone, Leitrim, Ireland, 2007

- Zanderroth Architekten, community housing, Berlin
Refer: Domus, no. 962, October 2012, pp. 62-71

- Patrick Dillon, SaLo House, Veraguas, Panama
Refer: Casabella, no. 845, January 2015, pp. 14-23

- Joao Pedro Serodio & Isabel Furtado, Housing, Pinheiro Manso, Porto, Portugal
Refer: Casabella, no. 849, May 2015, pp. 40-47

- Petr Hájek, Education Centre, Vrchlabí, Cech Republic
Refer: Casabella, no. 842, October 2014, pp. 60-67

- Hans-Jörg Ruch, Adaptation of an existing mountain barn into a house, Lain, Switzerland, 2011-2012
Refer: Casabella, no. 830, October 2013, pp. 20-35

- Baracco + Wright
- Community School, Thornbury, Melbourne, Australia
- George-Murphy House, Kew, Melbourne, Australia
- Rose House, Merricks Beach, Victoria, Australia
- Green House, Tenby Pont, Westernport Bay, Victoria, Australia

Refer: www.baraccowright.com

- For Community School, Thornbury
Refer: Architecture Australia, vol. 100, no. 5, September/October 2011, pp. 49-54

- For Garden House, Tenby Point
Refer: Architecture Australia, vol. 104, no. 5, September/October 2015, cover + pp. 66-71

- Terunobu Fujimori, the Storkhouse, Raiding, Austria
Refer: Domus, no. 985, November 2014, pp. 84-91

- Terunobu Fujimori, Building for an Art Gallery, Tokyo, 2013-2014
Refer: Domus Green, September 2015, pp. 36-41

- Kazuyo Sejima and SANAA (Kazuyo Sejima and Ryue Nishizawa), Inujima Art House Project (small architectural interventions in the existing context) Inujima island, Japan
Refer: Domus, no. 939, September 2010, pp. 21-33

- Kazuyo Sejima and SANAA, Rolex Learning Centre, Lausanne, Switzerland, 2004 (competition project) + 2007-2009 (construction)
Refer: Domus, no. 934, March 2010, pp. 17-26
- SANAA, Moriyama House, Tokyo, 2005

- SANAA, Louvre Lens (urban and economic rehabilitation through cultural and tourism programs), Lens, France
Refer: Topos, no. 85, 2013, pp. 28-35

- SANAA, Grace Farms Foundation, New Canaan, Connecticut, USA, 2010-2015
Refer: Domus, no. 997, December 2015, pp. 49-63

- Ryue Nishizawa, Weekend House, Gunma, Japan, 1997-98

- Ryue Nishizawa, Garden and House, Tokyo, 2013
Refer: Domus, no. 953, December 2011, pp. 24, 39

- Ryue Nishizawa, Terasaki House, Kanagawa, Japan, 2011-2014
Refer: Domus Green, September 2015, pp. 42-49

- Atelier Bow-Wow, RAPT 'civic/urban workshop tent installation', Melbourne, Australia, 2006

- Atelier Bow-Wow, Guggenheim Lab, New York (2011, Berlin (2012), Mumbay (2013)

- Atelier Bow-Wow, House with Shop, Tokyo, Japan, 2004-2005
Refer: Lotus, no. 130, May 2007, pp. 99-102

- Hiroshi Iguchi, 'Millenniumcity', glasshouses and gardens for community programs, Chiba, Japan, 2008
Refer: Lotus, no. 140, 2009, pp. 32-35

- Hiroshi Iguchi, Camouflaged House 3, Nagano, Japan, 2008
Refer: Lotus, no. 140, 2009, pp. 108,109

- Junya Ishigami, Kanagawa Institute of Technology Workshop, Kanagawa, Japan, 2008
Refer: Lotus, no. 138, 2009, pp. 27-34
Junya Ishigami, Junya Ishigami: small images (Tokyo: INAX Publishing, 2008)

- Junya Ishigami, Yohji Yamamoto Store (renovation as 'removal'), New York, USA, 2007 – 2008
Refer: Domus, no. 917, September 2008, pp. 60-62

- Junya Ishigami, 'Extreme Nature: Landscape of Ambiguous Spaces', installation at the Japanese Pavilion, 11th International Architecture Exhibition, La Biennale di Venezia, 2008
Refer: Domus, no. 917, September 2008, pp. 34, 35
Lotus, no. 142, 2010, pp. 88-93
- More projects and drawings by Junya Ishigami
Refer: Junya Ishigami, Junya Ishigami: small images (Tokyo: INAX Publishing, 2008)

- Tezuka Architects, Fuji Kindergarten, Tokyo, Japan
Refer: Abitare, October 2011

- Atelier Ryo Abe, Shima Kitchen, Teshima Island, Japan, 2010
Refer: Lotus, no. 152, 2013, pp. 84-87
Casabella, no. 830, October 2013, pp. 76-81

- Andrea Branzi,
- Architecture/Agriculture, theoretic model, 2005
- Agronica - Weak Urbanization, 1995
- No-Stop City (by Archizoom Associates), 1969-1972

Refer: various sources, including:
Andrea Branzi, Weak and Diffuse Modernity, Skira, Milan, 2006
Andrea Branzi, various projects + a conversation with S. Boeri, Lotus, no. 107, 2000, pp. 110-127
Andrea Branzi, 'Enzymatic architecture', Domus, no. 878, February 2005, pp. 48-57

- Stefano Boeri, Filament City, Hoeksche Waard, Rotterdam, The Netherlands, 1999
Refer: Lotus, no. 107, 2000, pp. 128-131

- Alvaro Siza and Roberto Collova', Landscape and urban refurbishment, Salemi historical centre, Sicily, Italy

- Aurelio Galfetti, Architectural renovation of Castelgrande castle and landscape interventions, Bellinzona, Switzerland, 1981-1997

- WWM Architects, Adaptation of an existing castle into accommodation facilities, Astley Castle, Warwickshire, UK, 2006-2012
Refer: Casabella, no. 830, October 2013, pp. 36-43

- Gonçalo Birne, Renovation of Trancoso castle, Guarda, Portugal, 2009-2010
Refer: Casabella, no. 830, October 2013, pp. 44-59

- Werner Tscholl, addition to Agrarian School, next to Fürstenburg castle, Bolzano, Italy,
2005-2011 (underground intervention to not interphere with existing historic buildings and landscape, also using basement spaces of adjacent castle)
Refer: Casabella, no. 827-828, July-August 2013, pp. 78-87

- Valerio Olgiati, The Yellow House, Flims, Switzerland, 1995-1999 (re-use/adaptation of existing house into exhibition space).Refer: 2G no. 37, 2006, pp. 62-71

- Eduardo Souto de Moura, Public Housing and Community Pavilions, São Miguel Island, Azores Islands, Portugal
Refer: Casabella, no. 845, January 2015, pp. 76-93

- Miralles Tagliabue, Santa Caterina Market and public gallery on the existing ancient ruins, Barcelona

- João Vilanova Artigas, Artigas House, São Paulo, Brasil, 1949
Refer: Casabella, no. 846, February 2015, pp. 68-73

- For more works by Artigas
Refer: 2G, no. 54, 2010 (monographic issue on João Vilanova Artigas)

- Paulo Mendes da Rocha, Gerber House, Rio de Janeiro, Brasil, 1973-74
Refer: Casabella, no. 849, May 2015, pp. 6-23

- Lina Bo Bardi, many works – in particular:
- Casa de Vidrio, São Paolo, 1950-51
- Crystal Garden House and La Torracia guests residence, São Paolo, 1958-64
- Santa Maria dos Anjos Chapel, Vergem Grande Paulista (São Paolo) 1978
- SESC Pompeia Factory, São Paolo, 1977-86

- Bo Bardi Studio, São Paolo, 1986
- Various interventions in Ladeira de Misericordia, Salvador, Bahia (including Coatí Restaurant), 1987-1990
- Benin House, Salvador (Bahia), 1987
- LBA Civic Centre, Cananéia (São Paolo), 1988

Refer: 2G no. 23/24, 2002

- Fernando Tavora, various works – in particular:
- Municipal Market, Vila da Feira, Portugal, 1953-59
- Municipal Park (including Tennis Pavilion), Quinta da Conceiçao, Portugal, 1956-60
- Summer House, Ofir, Portugal, 1957-58

- Gunnar Asplund, various works – in particular:
- Law Courts, Göteborg, Sweden, 1934-37
- Country Cottage Stennäs, Lisön Island, Sweden, 1937
- Woodland Cemetery (various interventions), Stockholm, Sweden, 1935-40, including Woodland Chapel, 1918-20

- Alvar Aalto, various works – in particular:
- Town Hall, Säynätsalo, Finland, 1948-52
- Experimental House and Sauna, Muuratsalo, Finland, 1952-53
- Alvar Aalto's studio, Munkkiniemi, Helsinki, 1954-56
- Community and cultural centre, Jyväskylä, Finland, 1964 (for urban plan layout)
- Finlandia Hall, Helsinki, Finland, 1962-71 (a relational intervention in its context)
- Neue Vahr apartment building, Bremen, Germany, 1958-62 (skillful plan layout)

- Sverre Fehn, Nordic Countries Pavilion, Venice Biennale Gardens, Venice, 1958-62

- Jacques Gillet, Sculpture House, Liege, Belgium, early Sixties

Refer: Domus, no. 966, February 2013, pp. 86-93

- Aldo van Eyck, playgrounds, Amsterdam, 1947-1961

- Frei Otto, Roof over the open-air theatre, Monastery ruins, Bad Hersfeld, Germany, 1967-69 + more tensile structures projects (including Munich Olympic Area, 1969-1972, and convertible roof for Swimming baths on Boulevard Carnot, Paris, 1967)

Refer: Winfried Nerdinger (ed), Frei Otto-Complete Works, Birkhäuser, Basel, Switzerland, 2005

- Alison and Peter Smithson, various works – in particular:
- The Economist Building, London, 1960-64
- Robin Hood Gardens, London, 1964-70

- Upper Lawn (their weekend house), Fonthill Woods, 1969-82

Refer: Alison and Peter Smithson, The Charged Void: Architecture, The Monacelli Press, New York, USA, 2001
Alison and Peter Smithson, The Charged Void: Urbanism, The Monacelli Press, New York, USA, 2005

- Jean Nouvel, Jane's carousel, Brooklyin Bridge Park, New York, USA
Refer: Domus, no. 988, February 2015, pp. 86-95

- Jean Nouvel, European Patent Office Rijswijk, l'Aia, The Netherlands (double external façade)
Refer: Domus, no. 977, February 2014, pp. 41-45

- Tony Fretton, Holton Lee Centre, Poole, Dorset, UK, 1999-2005
Refer: Lotus, no. 116, 2003, pp. 48-55
Tony Fretton Architects, a+t, no. 18, Autumn 2001 (monographic issue on Tony Fretton)
Casabella, no. 706/707, December 2002/January 2003, pp. 30-35
Casabella, no. 769, September 2008, pp. 22-25
2G, no. 46, 2008 (monographic issue on Tony Fretton), pp. 30-41

- James Corner Field Operations, and Diller Scofidio + Renfro, High Line, New York, 2009

- James Corner Field Operations, and Diller Scofidio + Renfro, High Line Section 2, New York, 2011
Refer: Lotus, no. 150, monographic issue on Landscape Urbanism, 2012, pp. 46-51
Topos, no. 83, 2013, pp. 66-69

- James Corner Field Operations, revegetated landscape through public and sporting infrastructure, London Olympic Park, UK

- Pajsajes Emergentes, Lake Park, landscape transformation of Mariscal Sucre Airport, Quito, Ecuador
Refer: Domus, no. 938, July-August 2010, pp. 32-37

- Stephen Cassell, Susannah Drake, Adam Yarinsky, landscape project for 'A New urban Ground', Lower Manhattan, Ney York, USA, 2009
Refer: Topos, no. 73, 2010, pp. 82-87

- Catherine Seavitt Nordenson, ASLA AIA, Jamaica Bay Coastal Resilience Concept, New York, USA, 2013-15
Refer: Topos, no. 93, 2015, pp. 88-95

- Tone Telnes, Gunn Marit Christenson, landscape installations, Seljord Lake, Norway, 2008-2011
Refer: Topos, no. 74, 2011, pp. 32-35

- Various Norwegian architects (Jensen & Skodvin; Snøhetta AS; Nordplan AS - Arild Waage; LJB AS; Reiulf Ramstad Architects),
various architectural/landscape interventions for Norwegian Tourist Routes
Refer: Topos, no. 74, 2011, pp. 36-45

- Atelier Girot, Sigirino Depot, Lugano, Ticino, Switzerland, 2009-2020
Refer: Topos, no. 74, 2011, pp. 72-77

- German del Sol, Termas Geometricas, Villarrica National Park, Chile, 2004
Refer: Lotus, no. 136, 2008, pp. 58-67

- White Architects, Kastrup Sea Bath, Copenhagen, Denmark

- Burckhardt and Partner + Raderschall, MFO Park, Zurich, 1999-2002

- Nádia Schilling, Boardwalk and protection from erosion, Foz do Arelho Cliffs, Portugal

- Turenscape, Qunli Storwater Park (water filtration wetland), Haerbin City, China, 2009-11

Refer: Domus, no. 954, January 2012, pp. 60-65
- Turenscape, various projects involved with water landscapes and infrastructures, China
Refer: Lotus, no. 155, 2014, pp. 22-37

- Michel Desvigne, urban landscape rehabilitation and cultural hub in ex-industrial area, Ilé Seguin, Paris, France
Refer: Lotus, no. 150, 2012, pp. 4-7
Lotus, no. 153, 2014, pp. 82-91

- Michel Desvigne, urban/environment integration through porous streetscape, Park Dräi Eechelen, Luxembourg
Refer: Lotus, no. 150, 2012, pp. 16-18

- ADH Doazan + Hirschberger, 'Jardin des Fonderies' (public greening in ex-industrial infrastructure), Nantés, France

- Michael Van Valenburgh Associates Inc, community space in rehabilitated dockyards, Brooklyn Bridge Park, New York, USA

- Tonkin Zulaikha Greer, JMD Design, Paddington Reservoir (re-emergence of historical infrastructural space), Sydney, Australia

- Marti Franch, Tancada salt fields, transformation of saline area into nature + tourism educational park, Ebro River Delta, Spain
- Marti Franch, Cap de Creus natural park restoration, Cadaques, Girona, Spain

- Officina del Paesaggio (Sophie Agata Ambroise), Cassarate river mouth, Lugano, Switzerland

- Guazzoni, Rizzatto, Rossi, New Darsena area, Milano, 2012-15 (urban and landscape design)
Refer: Domus, no. 994, September 2015, pp. 62-73

- Loredana Brambilla (Head of Design Department, Milan City Council Infrastructure and Urban Furniture), Landscape projects in Milan, recycling existing stones:
- Piazza Missori
- Piazza Santa Maria delle Grazie
- Sant'Eustorgio area

Refer: Domus Green, September 2015, pp. 8-12

- Conzett Bronzini Gartmann, Seven Bridges, Flims, Switzerland, 2008-2013
Refer: Domus, no. 975, December 2013, pp. 108-119

- Agence Ter, transformation of ex-coal mine industrial complex, Zollverein, Ruhr, Germany

- William McDonough + Partners, Ford Rouge Center Landscape Master Plan, Dearborn, Michigan, USA

- Detroit, strategies for urban rehabilitation (projects by Stoss – Chris Reed)
Refer: Topos, no. 84, 2013, pp. 16-25

- Dallas, Green interventions in inner city areas
Refer: Topos, no. 85, 2013, pp. 68-75

- Boston, landscape interventions, from major city highway to linear park
Refer: Topos, no. 73, 2010, pp. 68-75

- The 'Blue Ridge' Parkway

- Various infrastructural, landscape and architectural projects for a 'Green London'
Refer: Topos, no. 75, 2011, pp. 64-103

- More projects for London (involved with the organization of the 2012 Olympics)
Refer: London (Re)Generation, monographic issue of AD-Architectural Design, vol. 82, no. 1, January/ February 2012, in particular:
David Littlefield, 'Bankside Urban Forest', pp. 44-49
Steven Tomlinson, 'Centring on the Olympic Fringe', pp. 102-107

- 5th Studio (Tom Holbrook),
Lea River Park, London, 2014
Creative Exchange, St. Neots, Cambridgeshire, UK, 2007
Refer: Leon van Schaik and Fleur Watson, Pavilions, Pop-ups and Parasols, momographic issue of AD-Architectural Design, profile no. 235, May/June 2015

- James Hitchmough, Nigel Dunnett, Design and Planting Strategy, Olympic Park, London
Refer: Topos, no. 83, 2013, pp. 72-77

- Javier Corvalán, San Miguel Arcangel Chapel, Barrio Cerrito, Asuncion, Paraguay
Refer: Casabella, no. 845, January 2015, pp. 36-43

- Javier Corvalán, Hamaca House, Luque, Paraguay, 2009-2010
Refer: Casabella, no. 833, January 2014, pp. 4-13

- Herzog & de Meuron, Miu Miu Showroom, Aoyama, Tokyo, 2012-2015
Refer: Domus, no. 990, April 2015, pp. 50-61
- Herzog & de Meuron, Arena do Morro, Rua camaragibe, Mãe Luiza favela, Natal, Brasil
Refer: Casabella, no. 842, October 2014, pp. 68-75

- TYIN tegnestue Architects, Training Centre, Sungai Penuh, Kerinchi, Sumatra, Indonesia, 2011
Refer: Casabella, no. 821, January 2013, pp. 8-15
- TYIN tegnestue Architects, Min Buri Old Market Library & Klong Toey Community Lantern, Bangkok, Thailand, 2009

- Camping in central urban areas of Shiraz, Iran
Refer: Topos, no. 74, 2011, p. 49 and following

- Some anonymous/spontaneous architectural/landscape spaces, from Kinshasa, Congo Democratic Republic, and other places
Refer: Lotus, no. 124, 'People', June 2005, pp. 12-17 (for examples specifically related to Kinshasa) and more
(Please refer to all articles in this issue, also including an article on the Amsterdam Playgrounds designed

by Aldo van Eyck, 1947-1961

- SelgasCano, Vaccination Centre, Konokono, Turkana, Kenya, 2014
Refer: Casabella, no. 854, October 2015, pp. 28-33

- Medellin, Colombia, escalators, playground and other urban interventions
Refer: Topos, no. 84, 2013, pp. 36-43
Lotus, no. 153, 2014, pp. 70-71

- Matera, Basilicata, cultural capital city in 2019
Refer: Casabella, no. 831, November 2013, pp. 89-135, including the following reviews:
Francesco Dal Co, 'Why Matera in 2019', p. 89 (English translation, p. 155)
Lorenzo Rota, 'Matera; mille anni di resilienza di una citta' rupestre', pp. 92-97

- Lotus, no. 149, monographic issue on Lotus in the fields (urban orchards), 2012
More in particular:
- Various roof-tops through the issue
- AAA, Le 56/Eco-interstice, Paris, 2006-2009, pp. 56-57
- Wayward Plants, Union Street Urban Orchard, London, 2011, pp. 92-95

- Carlo Masera, CFU-Italia Nostra Onlus, Boscoincitta' e Parco delle Cave, Milan, 1974-2009, pp. 118-126

- Lotus, no. 150, monographic issue on Landscape Urbanism, 2012

- Lotus, no. 152, monographic issue on Capability in Architecture (built/social reconstruction), 2013
More in particular:
- David Tower, Grand Horizonte, Caracas, Venezuela, presented at Architecture Exhibition, Venice Biennale, 2012 (great example of spontaneous re-use/re-activation), pp. 58-69
- Bureau Alexander Brodsky, 1 restaurant + 1 café/bar, Moscow Region, Russia, pp. 76-79
- Atelier Ryo Abe, Shima Kitchen, Teshima Island, Japan, 2010, pp. 84-87
- MASS Design Group, The Kigali School, Kabeza Neighborhood, Kigali, Rwanda, 2010-2011 (great example of a building that is capable of 'being more than itself' – a catalyst for services and functions of the whole surrounding suburb), pp. 122-125

- Lotus, no. 153, monographic issue on Commons, 2014
More in particular:
- Makoko Floating School, Makoko, Lagos, 2011-2013 (great example of movable/floating building) pp. 36-39
- Outdoor escalators system, Medellin, 2011 (great example of infrastructure as device to also activate public/community space), pp. 70-71

- MDP Michel Desvigne Paysagiste, Île Seguin Prefiguration Garden, Boulogne-Billancourt, Paris, 2010 (great example of bottom-up design involving community engagement and participation), pp. 82-91
- New York, Waterfront reactivation interventions, pp. 124-127

- Lotus, no. 155, monographic issue on Geography in motion, 2014
More in particular:
- Various projects by Turenscape, China, involved with water landscapes and infrastructures, pp. 22-37

- Lotus, no. 157, monographic issue on City as nature, 2015
More in particular:
- Nadav Kander, photographs of Yangtze River, China (great images of everyday occupation), pp. 28-31
- Michel Desvigne, a few parks in France, pp. 32-41
- Herzog & de Meuron, Naturbad Riehen, Natural Swimming Pool, Riehen, Switzerland, 2010-14, pp. 44-45
- Herzog & de Meuron, Plaza de España, Santa Cruz de Tenerife, Spain, 1998-2008, pp. 46-47
- Lacaton & Vassal, Ecological Neighborhood housing, La Vacquerie, Saint Nazaire, France, 2009, pp. 52-55
- Mosbach Paysagistes, Philippe Rahm Architects, Ricky Liu & Associates, Jade Eco Park, Taichung, Taiwan, 2011, pp. 78-83
- De Urbanisten, Water Square Benthemplein, Rotterdam, 2011-2013, pp. 84-87
- SeoAhn Total Landscape, Cheonggyecheon Canal Restoration, Seoul, 2003-05, pp. 92-95

- Lotus, no. 158, monographic issue on People in motion, 2015

- Topos, no. 90, monographic issue on Resilient Cities and Landscapes, 2015

- Domus, no. 962, October 2012, issue focused on crisis/third world situations
More in particular:
Jean-Phillipe Vassal, 'The African Years (1980-85)', a photoessay, pp. 17-28
Something Fantastic, 'Long live the crisis', pp. 29-35
Nathalie Janson, 'Artists as Developers', pp. 46-53
Jeanette Kunsmann, 'Cutting-edge home-owners' (housing in Berlin by Zanderroth Architekten), pp. 62-71

Also, look at works and readings by the following architects:
- Alison & Peter Smithson
- Alvar Aalto
- Frei Otto
- Aldo van Eyck
- Gabetti & Isola
- Enric Miralles

SUGGESTED CASE STUDIES

COLLACTION

Collective Actions – a Collection of participated practices

CollAction is a research project started from a Bachelor degree thesis: a Collection of bottom-up initatives dealing with the relation between architecture and society. The main thread is the concept of participation, together with the spontaneous creativity and the horizontal exchange pratices, that can have the potential to modify the urban space and the social dynamics.
Each action will be described through an ID and a process' overview, arranged in categories and examined by a plurality of indicators (temporality, social impact, sustainability, professionist's presence...). A map contestualizes every project, that is also provided with a photogallery and the research references.
This database allows the user to browse each action in many ways, including categories, tags, indicators, places. These interventions are sorted mainly from 3 worldwide exhibitions: Eme3 in Barcelona 2012, Spontaneous Interventions from Venice Biennale 2012 USA Pavillion and CCA 99Actions from Canada 2008-10.
The Blog's structure itself reminds the concept of involvement, as it's possible to comment, post and share own initiatives or bottom-up events. CollAction wants to be an open platform of uses, inspiring new collective experiences to give cities a shared ground of commons' practices.
The project is part of an interdisciplinary research and operative groups within lablog that put resources of Architecture in service of the public interest.

Source: http://collaction.polimi-cooperation.org/

BORGHI RELOADED

Abarchive aims to collect and share an investigation on the theme of the dismissal of italian villages. The purpose is to create a document beyond any project that allows to read and define the problem and the available resources to fight it. The first experiment concentrated on the area of Abruzzo at the border with Marche. The work of geographies of the abandonment (interior design workshop 2) consisted in the acknowledgement and definition of the chosen territory by the proposed themes and formats. This was a team reasearch that engaged a group of students and professors for a semester in the investigation and representation of the Abruzzo territory and its history, particularly that of the abandoned villages. The group proposed a focus on a wide range of narrative and discovery possibilities for a sustainable intervention strategy, while the actual elaboration of possible project scenarios will be dealt with in the future.

Source: www.abarchive.info


10.26.2011
DIPLOMA WORK: VEDERE L'INVISIBILE
10.25.2011
DIPLOMA WORK: TRAT[T]OURING
Rendere percepibile e fruibile il patrimonio che si conserva nel paesaggio rurale attraversato dal tratturo regio che partendo da L'Aquila arriva nel Tavoriere delle Puglie
10.10.2010
DIPLOMA WORK: BORGI SOSTENIBILI
09.28.2010
PATRIMONIO CULTURALE – BOOK – 100714
09.28.2010
PRODUZIONE – BOOK – 100714
09.25.2010
RISORSE NATURALI – BOOK – 100714
09.25.2010
RISORSE NATURALI – PRESENTAZIONE – 100714
09.22.2010
RAPPRESENTARE IL TERRITORIO 7 – 100714
RAPPRESENTARE IL TERRITORIO 5 – 100714
09.29.2010
PATRIMONIO CULTURALE – BOOK – 100714
09.28.2010
PRODUZIONE – BOOK – 100714
RISORSE NATURALI – BOOK – 100714
09.20.2010
INFRASTRUTTURE – BOOK – 100714
09.12.2010
TERRITORIO NARRATO BOOK 2- 100714
09.12.2010
TERRITORIO NARRATO BOOK 1- 100714

THE HIGHT LINE

Exceptional architecture and plant design. The High Line design is a collaboration between James Corner Field Operations (Project Lead), Diller Scofidio + Renfro, and Piet Oudolf.
Converting each section of the High Line from an out-of-use railroad trestle to a public landscape entailed not only years of planning, community input, and work by some of the city's most inventive designers, but also more than two years of construction per section.
The High Line's planting design is inspired by the self-seeded landscape that grew on the out-of-use elevated rail tracks during the 25 years after trains stopped running. The species of perennials, grasses, shrubs and trees were chosen for their hardiness, sustainability, and textural and color variation, with a focus on native species. Many of the species that originally grew on the High Line's rail bed are incorporated into the park's landscape..

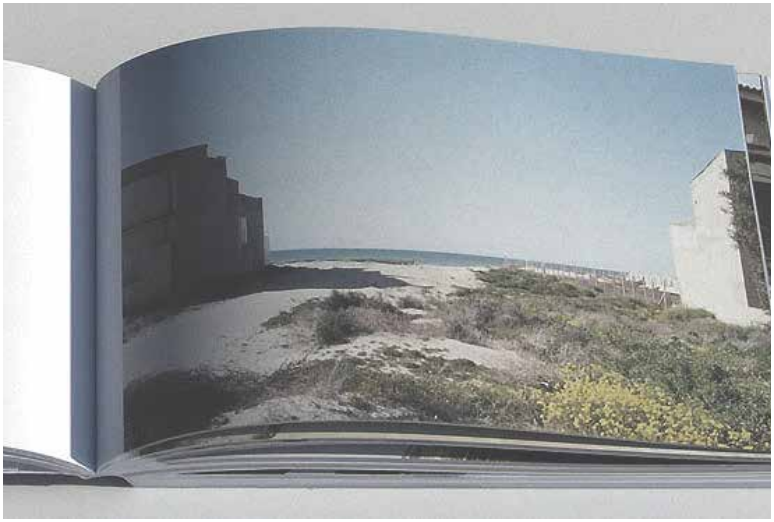
Source: http://www.thehighline.org

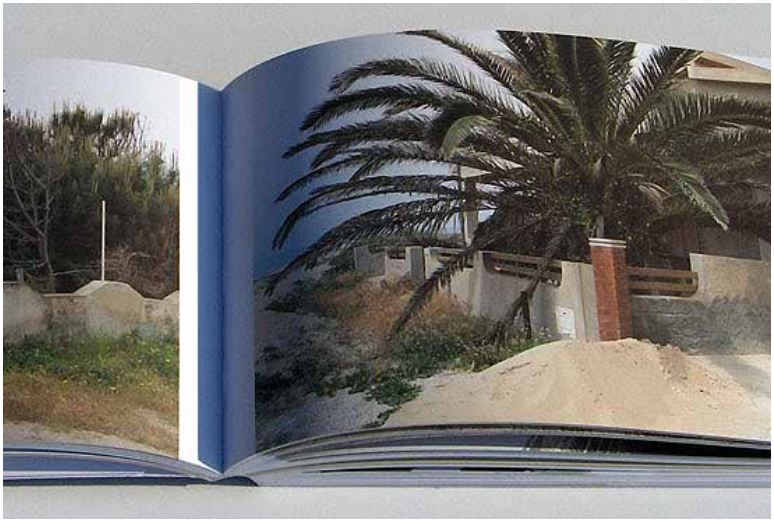
NEW LANDSCAPES

Davide Pagliarini

New landscapes is a project of multidisciplinary research that concentrates on the relationship between man and environment in the contemporary landscape, focusing his own attention on degraded and marginal places.
Through the contribution of investigations and video-photographic recognitions on the field, territorial analysis and theoretical deepenings, architechtural and visual comunication design, new landscapes intends to recognise and to revalue the potentialities of such urban fragments, predisposing the elements for a new critical conscience and elaborating projects marked by a strong ethical and social content.
New landscapes intends to compare with the complexity of the contemporary landscape seeking a beauty whose simplicity derives from the extreme reduction of forms, recovering both classical art and architecture and local knowledges. Overcoming the boundaries between art and architecture, the project intends to define the elements of a new language, characterized by simplicity, rigor, combination of traditional knowledges and contemporary technologies.

Source: http://www.newlandscapes.org/





STUDIO BASEL

Contemporary City Institute

ETH Studio Basel is an institute of urban research set up by architects Roger Diener, Jacques Herzog, Marcel Meili, and Pierre de Meuron in Basel in 1999, as part of the Swiss Federal Institute of Technology Zurich (ETH).
What is a city? What determines its specificity? What shapes its quality? How do human activities interact with its material processes? The evolution of the contemporary city does not follow a linear movement. It is shaped by transformation processes that are directed towards often distant and conflicting goals, promoted by a multitude of actors that interact without knowledge of the overall situation. How can architecture and urbanism interact with the contemporary city's internal form-generating capabilities? How can they relate to evolution by drift that is the hallmark of the contemporary city, and to its inertia.
The research activity of the institute uncovers traces of urban change in the material space of the inhabited landscape. The research engages issues of contemporary urban condition by meticulously describing the modalities of physical transformation in different environments and contexts.
How are cities developing, changing, and adapting their bodies, their physical configurations, when they are connected to the international energy flows? How are they reconfiguring their specific physiognomy? What makes them special?

Source: www.studio-base.com

GLOBAL, ARQUITECTURA PAISAGISTA

João Gomes da Silva + P06 Atelier

In 1997 Global, Arquitectura Paisagista is founded by João Gomes da Silva and Inês Norton, in Lisbon. Its subject is the investigation and development of concepts that arise from the ecological, social and economic transformations in the Global Landscape. It is composed by a group of landscape architects and architects and regularly collaborates with other landscape architects, architects, engineers, designers and artists, constituting a strongly personalised and professionalized structure integrated in an interdisciplinary dynamic network. Global Arquitectura Paisagista investigates, plans and develops projects within the scope of landscape architecture, including in its social subject the production of books and publications. The following stand out on a vast number of developed projects: Landscape for 'Bairro da Malagueira', in Évora; The Expo'98 precinct, in Lisbon; Landscape for Serralves Park, in Porto; The New Garden to Belém Palace, in Lisbon; The Camillo Tarello Park, in Brescia; Salinas Landscape Project, in Madeira; and the Ribeira das Naus Public Space in the Riverfront of the Pombaline Lower Town, in Lisbon.

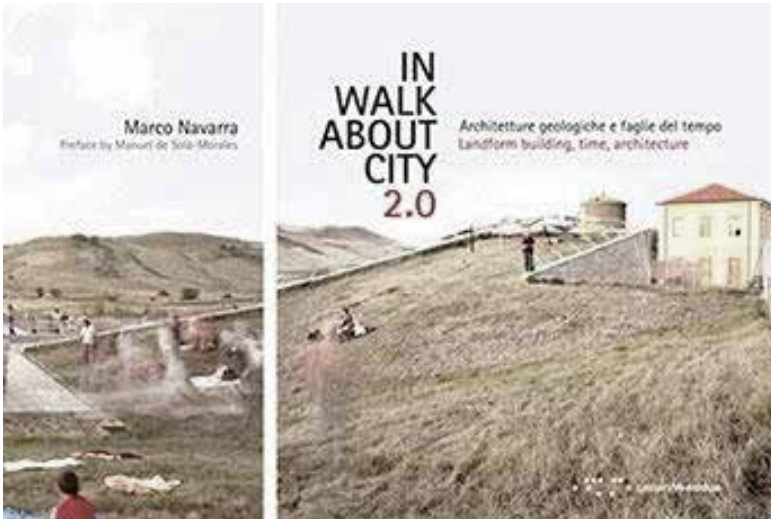
Source: www.gap.pt

INWALKABOUTCITY 2.0

Landform building, time, architecture

Ten years after the strip park's construction INWALKABOUTCITY 2.0, describes accurately an inventory of tools for architecture, reassembling the fragments of the old book in a new perspective.
"Time after time" is dialogue about the future of architecture among the author, a photographer, an architect and a critic. The ideas discussed between marco Navarra and Laura Canterella, Edward Bru and Kurt Forster, are becoming much more deep, thanks to an atlas, which compares a selection of essays and photo stories.

Source: www.lettera22.com


Marco Navarra
Preface by Manuel de Solà-Morales
IN
WALK
ABOUT
CITY
2.0
Architetture geologiche e fagile del tempo
Landform building, time, architecture

CULTURAL ROUTE EU

Launched by the Council of Europe in 1987, the cultural routes demonstrate, by means of a journey through space and time, how the heritage of the different countries and cultures of Europe contributes to a shared and living cultural heritage. The routes are grass-roots networks promoting the principles which underlie all the work and values of the Council of Europe: human rights, cultural democracy, cultural diversity, mutual understanding and exchanges across boundaries. They act as channels for intercultural dialogue and promote a better knowledge and understanding of European history.

The Santiago de Compostela Pilgrim Routes was the first Cultural route chosen by the Council of Europe as an illustration of European Unification and Identity, "a European space bearing a collective memory and criss-crossed by roads and paths which overcome distances, frontiers and language barriers". The Way shows that Europe was constructed on a shared history of exchanges and encounters between people with different backgrounds, nationalities and beliefs.

In 2015, we count 33 Cultural Routes of the Council of Europe, with very different themes that illustrate European memory, history and heritage and contribute to an interpretation of the diversity of present-day Europe.

Source: http://www.culture-routes.net

SANTIAGO DE COMPOSTELA

The Camino de Santiago (Latin: Peregrinatio Compostellana), also known by the English names Way of St. James, St. James's Way, St. James's Path, St. James's Trail, Route of Santiago de Compostela,[1] and Road to Santiago,[2] is the name of any of the pilgrimage routes, known as pilgrim ways, (most commonly the Camino Francés or French route) to the shrine of the apostle St. James the Great in the Cathedral of Santiago de Compostela in Galicia in northwestern Spain, where tradition has it that the remains of the saint are buried. Many take up this route as a form of spiritual path or retreat for their spiritual growth.
Today, hundreds of thousands of Christian pilgrims and many others set out each year from their front doorsteps or from popular starting points across Europe, to make their way to Santiago de Compostela.
The local authorities try to restore many of the ancient routes, even those used in a limited period, in the interest of tourism.

Source: Wikipedia


CONFRATERNITAS
SANCTI JACOBI
COMPOSTELLAE
Hac chartula attestamus quod
Paolo De Ambrosis
recepit peregrinans ad
limina Sancti Jacobi
Initium peregrinationis
S. Jean pied de port
2005
Finis peregrinationis
ACCUEIL SAINT JACQUES
09 MAR 2005
9 - MAR. 2005
CIRAUQUI
ESTELLA
13/03/05
14-3-05
16 03 05

VIA FRANCIGENA

Marco Navarra

The Via Francigena is the common name of an ancient road and pilgrim route running from France to Rome, though it is usually considered to have its starting point much further away, in the English cathedral city of Canterbury. As such, the route passes through England, France, Switzerland and Italy.
The Association of the Italian Municipalities of Via Francigena was founded in Fidenza in April 2001 in order to promote the ancient pilgrimage route. In 2006 it has become the European Association of Via Francigena ways. In 2012 in the framework of the European project "PER VIAM" the European Association of the Vie Francigene (EAVF) in cooperation with Tuscany Region and Champagne-Ardenne Region started fostering a coordinated dialogue on a European scale among the 13 European regions of the Council of Europe cultural route of the Via Francigena, from Canterbury to Rome.

Source: Wikipedia

MURO DI SORMANO

The Muro di Sormano (English: Wall of Sormano) is a hill located in Sormano, Italy. This climb is famous as one of the most severe of any road cycling race, with an average gradient of 17% and a maximum of 25%. The road up the climb, though famous in cycling folklore, fell out of use from 1963 to 2006. After pressure from local cyclists it was restored, and now features split-times and soundbites from the riders of the climb in the 1960s era stencilled on the road. The current record time for the short but painful climb is 7 minutes 36 seconds, achieved by local rider Matteo Cappè.

The Muro is famously associated with the Giro di Lombardia, a one-day race which featured the climb three times from 1960–1962. However, after complaints that the climb was so steep that riders were either falling off or being pushed up by fans, the climb was taken off the route. The rider Ercole Baldini dominated the climb during this period, although he later admitted that he was "ashamed to hold the record" because of this.After its restoration, the climb returned to the route during the 2012 edition, about 80 km from the finish of the race and before the less brutal and better known Madonna del Ghisallo climb.

Font: Wikipedia


NON MI POSSO
RENDERE CONTO
DEL MOTIVO PER
CUI TORRIANI
ABBIA VOLUTO
SCEGLIERE UNA
NOVITA' DI TALE
GENERE. CAPISCO
CHE IL GHISALLO
NON DAVA PIU'

DICTIONARY

Selected words from
”The metapolis dictionary of advanced architecture”

Allegory

Ascalarity

Collage

Context

De-materialization

Epitome

Geomancy

History

Hybrid

Landscape

Memory

System

Void

● allegory

→ 'abstract', 'action», critics», 'technology', 'collage', 'criteria', 'erudition', 'event', 'goodbye to the metaphor', 'innovation', 'logic, direct', 'meaning', 'past', 'positioning', 'transience, ty'

(MG) Allegories are not what we need now.

"The allegory seeks (as Juan Delcán, citing Walter Benjamin, recalled) to recover that which tends to die out. And the allegory acquires greater presence when a culture feels threatened, when a civilisation is transformed and when certain historical forms fade. The allegory expresses the lament – the nostalgia – for this loss and has come to produce a whole series of aesthetic strategies which slow that loss or which, at the very least, maintain alive and present in another form that which, or the image of that which, is being lost."

(DELCÁN, Juan, "Arquitectura en la era de la electrónica," *BAU* 016, 1997.)

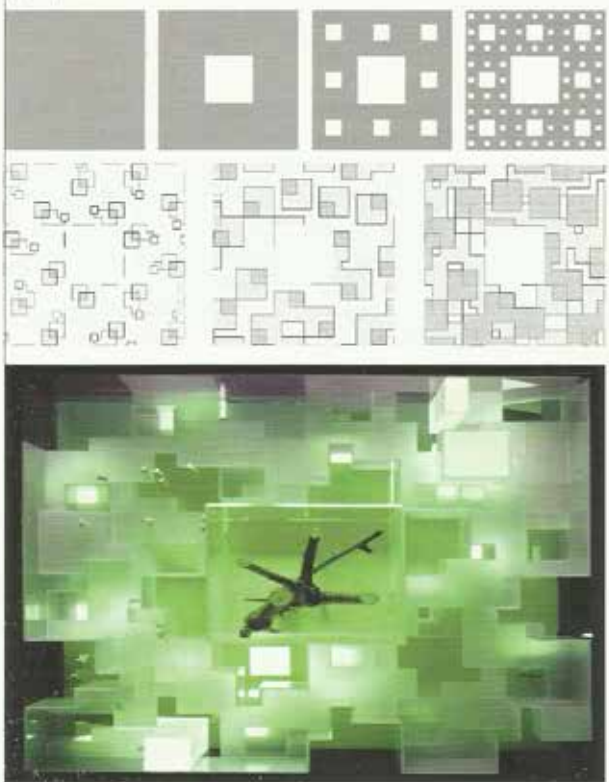
●■ a-scalarity (scalar ambiguity)

→ 'AA', 'a-couplings' 'dichotomies', 'extroversion: <ex> factors of form', 'fractal', 'geometry', 'in-between', 'informal', 'intermediate places', 'limit', 'no-form', 'open', 'scaleless', 'self-similarity'

[MG] Scale it 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 structures associated with them) give rise to 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 conform 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 flexibly and unbiasedly with and among its surprising – and ambiguous – manifestations.

[JM] 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."

b&k+, *Telematische-landschaft*, project for Expo 2000, Hannover (Germany), 2000.



◆ collage

→ 'a-couplings', 'actions-critical', 'allegory', 'assembly', 'associate, overlap, connect', 'catches', 'hybrid', 'interchange', 'recycling', 'tergiversation'

(FS) "*Collage and consciousness of the architect, collage as a technique and collage as a state of mind: Lévy-Strauss speaks of how the intermittent mode of collages, originating when folk-art was dying, cannot be more than the transfer of* bricolage *to the domains of contemplation.*

If the 20th-century architect has done quite the opposite of wishing to imagine himself as a bricoleur, *that is exactly the context in which we should situate his coolness towards the great discovery of the 20th century. The collage seemed to lack sincerity, to represent a corruption of moral principles, an adulteration. One thinks of Picasso's Still Life with Chair Caning, from 1911-12, his first collage, and begins to understand why. In his analysis, Alfred Barr speaks of "the section of chair caning, which is neither real nor painted; rather it is, in reality, a bit of facsimile on oilcloth stuck to the canvas and partly painted. Here, in a painting, Picasso plays with reality and abstraction in two means and at four different levels or relations. If we stop to think about which is the more real, we find ourselves shifting from aesthetic to metaphysical contemplation, since what looks most real is the more false, and what seems most removed from everyday reality is perhaps the most real, given that it is less imitation."*

And the facsimile of chair caning on oilcloth, an objet trouvé *snatched from the underworld of low culture and catapulted into the superior world of high art, might illustrate the architect's dilemma. The collage is at once innocent and torturous.*

In fact, among architects only that great amalgamator, Le Corbusier, sometimes hedgehog and sometimes fox, has demonstrated any sympathy for this sort of things. His buildings, though not his urban plans, are replete with the results of a process that we might consider more or less equivalent to that of the collage. Objects and episodes are meddlesome imports and, although they conserve the nuances of their source and origin, they also obtain an entirely new impact founded in their change of context. At the Ozenfant studio, for example, we find ourselves with a mass of allusions and references that all seem to come together by means of the collage." (Paraphrasing ROWE, Colin; KOETTER, Fred, *Collage City*, Cambridge (Mass.): The MIT Press, 1973

● ◆ context

→ 'activation', 'act-n', 'enlarged', 'environment', 'field', 'globalisation', 'graft', 'matter', 'multi', 'places'

[MG] Formerly context, now field or environment.

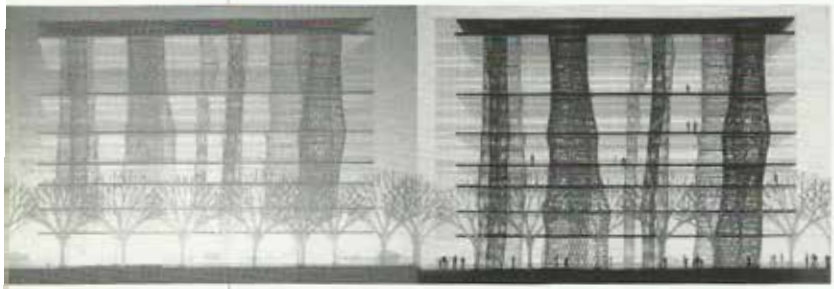
[FS] The context of a project – the place, its environment – is much larger than the city or piece of earth upon which it will sit. It is greater than the historic discipline, larger than the traditional composite methodology. For us, there exists an amplified concept of context, in the same way that we understand that a work of architecture is not only found in its construction. A text, a critique, or a magazine are solid objects, tangibles, a project analysed in the studio as if it were another real program. We begin, as editors, to travel across borders through the limits of architecture. This border keeps getting further away from the academic discipline and has entered readings and interferences in apparently foreign areas. There is no point in proposing readings within the same tradition. History, common and assumed forms, and distributions that can not regenerate themselves, become reborn and sprightly.

• de-materialization

[MG] *"If cathedrals sought to narrate the virtual tale of the celestial Jerusalem and skyscrapers posited the virtual construction of Nietzsche's magic mountain, then today's world of networks, virtual spaces, simulation, animation and projections constitute active expansions of reality through practically intangible material supports. Accordingly, research into physically constructed architectures, even apparently conventional, are capable of producing, through their own interventions, effects of spatial-temporal dilatation, leads to actions of urban dematerialisation: architectures of immaterials."* (DE SOLÀ MORALES, Ignasi, "Architecture des immatériaux", in GUIHEUX, Alain, *Architecture Instantanée*, Paris: Ed. Centre G. Pompidou, 2000. Translated from Spanish.)

Star Trek, Paramount Pictures.

[MG] *"Today we are covered in two different natural bodies: the primitive physical being and the virtual being. Our present challenge is how to accommodate and integrate these two bodies; architecture and contemporary urban space face similar challenges. That of making real this space of virtuality. There is a gaping void between virtual space and the physical space of reality. When virtual space finds the mechanisms to make itself substantial there will be no more than one reality, once and for all. The attempts to create a "dematerialised" space — a gravitational space that is perceived as a space of null gravity — and a real space founded on virtual images, are, for me, the only endeavours that can supply us with a new reality."* (Paraphrasing ITO, Toyo, "Architecture in a simulated city", *Architectural Monographs* n. 41, Academy Editions)



Toyo ITO, *Mediathèque*, Sendai (Japan), 2000.

●■ epitome

[MG]

(epitome, multiscalar)

The contemporary project is conceived of, in certain cases, as an a-scalar synthesis of a definitively multiscalar city. An epitome is a concentrate of its own basic dynamics, but also a *transfer*: a movement in synergy with the place, but also capable, of causing a scalar jump towards other scenarios, beyond its boundaries.

This scalar jump between structures, in fact, underlies the definition of the dynamic processes considered here and, therefore, the contemporary nature of the idea of the city (as a more evident manifestation of such processes).

This makes it possible to imagine devices conceived of as virtual mechanisms of interscalar interchange between the local system and the superior meta-system (the city) produced through structural (and conceptual), informal (flexible organisations of space) orders, rather than through compositive desires intended to reshape fragmentarily reality.

Devices conceived of as virtual epitomes of the global system (abstract environment, evolutionary territory or city): specific syntheses, ultimately, of those basic (adaptable and operationalable) trajectories – and situations – that define their principal movements.

Such multiscalar epitomes become, "maps of action" (rather than metaphors) applicable to other (selected) maps of the city, thereby relat-

●× geomancy

[MG] See 'maps (to map)'.

"It is not, now, a question of drawing urban textures, traffic flows, uses, sections of street, frontages, but of analyzing the shapes of mountains, watercourses, winds, the amount of sun, open spaces, vegetation, transport systems... The combined articulation of all these models would seem to guarantee continuity within architectural thinking: between world and habitat, nature and culture, setting and building, group and individual. If in China nature is drawn with a brush in black and white, simultaneously representing the plant and its elevation, our own means are now different."

(GUALLART, Vicente, "The City of a 1000 geographies", *Quaderns* 217, 1997)

[VG] Building in cities calls for an analysis of the site; building in non-cities requires a similar process of analysis.

Any analysis requires a process of representation.

In Chinese tradition there is a science, geomancy, to determine the appropriate positioning of cities and dwellings in the landscape.

Geomancy involves, firstly, a theoretical model that reflects the organisation of the world, and secondly, an analytical model that allows the specific observation of places, as well as determining a system of correspondence used for composition which allows for the combination of space of representation, project and living space.

In traditional thought of the Far East, we note the absence of a dichotomy between nature and culture, bringing an overall approach to the environment, be it a natural place or urban environment. Unlike fixed architectural models (orders, types, etc.), geomancy prefigures the rules of play and the conception of form remains open.

Our immediate physical environment (the vineyards of El Penedès, the plains of Zamora or the cork oak forests of Badajoz), about to be manipulated by the forces of history and economy, ought to be analysed in a similar way.

Graphic, in CLÉMENT, Sophie; CLÉMENT, Pierre; YONG-HAK, Shin, *Architecture du paysage en Extrême Orient*, Paris: École Nationale Supérieure des Beaux-Arts, 1987.

●■ hybrid

→ 'a-couplings', 'advanced> advanced architecture', 'animation', 'archetypes', 'areas of impunity', 'avatar', 'bust', 'collage', 'cuttings', 'diversity', 'environment', 'flexibility', 'gates> tactical gaze', 'genetics of form', 'geometry', 'graft', 'landarch', 'liveid', 'meldings', 'multi', 'mutation', 'program', 'strategy', 'system', 'transfers', 'vague'

[MG] **(hybridisation)**

The hybrid nature of the contemporary project alludes to the current simultaneity of realities and categories, relating no longer to harmonious and coherent bodies, but rather to mongrel scenarios made up of structures and identities in parasitic coexistence.

By accepting, without prejudice, a strange situation of cohabitation made up of contracts, pacts and mongrelisations between bits of information at once overlapping and interconnected (imbricated and differentiated layers and (infra)structures) is how the culture of the contemporary project can be understood today.

As Mihu Iliescu pointed out (*12 Notes* 1, 1998):

"*According to the context, the notion of mixture may be taken in a number of ways: mongrelisation, hybridisation, coexistence, (trans)fusion, etc. It can also function at various levels of analysis. Still, it is usually tied to the loss of purity that is often interpreted as a compromise (or betrayal of "essential principles"). Thus the pertinence of the category of the impure as an operative compromise in contemporary art.*" (Translated from Spanish.)

Such impure "encounters" naturally lead to a coupling among sister types, species – or genres – based upon a direct and flexible (immediate) interconnection between possibly opposed – or contrary – elements. These disparate elements that can engender, today, new situations of cooperation and cuttings, of marriage and multiplication. They can engender an "astute nature" capable of linking bits of information and imbricating potentials. So, the old univocal (pure, hermetic) profiles blur in actions of mongrelisation – in hybrid devices – conceived as tactical decisions vis-à-vis concrete situations, but also as possible spatial combinations that are more open, flexible and multifaceted. More informal, then, in their ambivalence.

1

2

3

1. Stéphane COUVÉ BONNAIRE, *Shoe-giraffe*, 1996.
2. Ballantine's advertising.
3. Roland FÄSSER, *Mutations*, 1992-1995.

[JM] **(project)**

The architectural project – as our culture requires – must be extremely attentive to the heterogeneous, difference, and to the possibilities offered by investigation into art, philosophy, ecology, etc. If there is anything clear in our culture, it is the hybrid nature of declaration.

4. Daniel LEE, *Manimal, infography*, 1992.
5. NL, *Bendup, singular house*, Bloemendaal (The Netherlands), 2000.

4

5

●× history

[MG] An authentically effective past is always a backwards-looking present.

[VG] If the cultural revolution brought about by machines and their aesthetic (hardware) in the 1920s produced a *tabula rasa* with regard to history, then the digital revolution of information (software) has to voice its alternative for action in the existing city. Four proposals:
Culture: how to integrate the knowledge that emanates from historic cities with universal knowledge in order to take action in our times? (using new technologies, evidently).
Image: how to take action in an environment that has many languages and codes accumulated over the course of history? (obviously, by creating a new one).
Mobility: how to achieve the mobility required today to be an active part of the city, maintaining the scale of historic cities (acting level by level, of course).
Uses: which activities are compatible with the spaces offered by the old cities? How should we act on the territorial scale of the macrocity without distorting the spatial qualities of the microcity? (the historic centre is one enormous building and ought to function as such...).

★ landscape/architecture/urbanism

→ 'landscapes, operative', 'landstrategy', 'rurban life', 'topographies, operative', 'urban-territorial' [co]

1. Surface

Landscape is, at one level, an art of surface. Landscape's traditional terrain is the extended horizontal surface; more recently, it has been extended to topographic surfaces that are folded, warped, bent or striated. This has an obvious attraction to architects today, where surface has become a primary instrument in design. However, distinct from the proliferation of thin, transparent surfaces in contemporary architectural design, landscape surfaces are always differentiated by their material and performative characteristics – or better, in landscape, performance is a direct outcome of material. Slope, porosity, hardness, soil chemistry, consistency, etc. – all these variables influence the life that a surface will support, and its own development in time. By careful attention to these surface conditions – not only configuration, but also materiality and performance – designers can activate space and produce urban effects without the weighty apparatus of traditional space making.

2. Program

The extended horizontal surface – architecture's plan dimension – is the primary support for program. Hence terms like battlefield, or sports field, indicating the idea of the field as the support for complex interactive events unfolding in time. However, it is not only the field that supports programmatic complexity. Landscape has a particular spatial vocabulary (matrix, corridors and patches, for example) that describes movement, connectivity and exchange.

3. Information

Landscape corridors are pathways for information exchange. Patches and corridors form larger networks of nodes and paths that allow communication, interaction and adaptation. This idea links landscape to infrastructure and information design through a logic of connectivity and feedback.

4. Process

Much more than a formal model, landscape is important to architecture and urbanism as a model of process. Landscapes cannot be designed and controlled to the degree that architecture is; instead, landscapes, like cities, are loosely structured frameworks that grow-in and change over time. Landscapes are immersive environments, diagrams subject to only partial control. Time is a fundamental variable in landscape work. Even the most static, traditional landscape requires constant management in order to maintain a "steady state." Today, landscape architects are embracing change and designing landscapes that anticipate a succession of states: a choreography of changing plant regimes, shifting spatial characters and new uses over time. These changes are not merely quantitative – plants growing into maturity – but are qualitative as well. Working with a precise spatial framework, the designer creates the conditions under which distinct, and perhaps unanticipated spatial characteristics, may emerge from the interplay between designed elements and the indeterminate unfolding life of the site.

5. Thick 2-D

It is, in fact, slightly misleading to refer to "surface" in landscape. Landscape's matter is spread out in the horizontal dimension, but landscapes are never, strictly speaking, pure surfaces. The natural ecology of a meadow, field or forest exhibits horizontal extension in the macro scale, but at the micro scale it forms a dense mat: a compact and highly differentiated section. This articulated section, the "thick 2D" of the landscape, is fundamental to the work that the meadow or the

Stitch map,
in ALLEN, Stan,
Points+Lines,
New York: Princeton
Architectural Press,
1999.

FIELD OPERATIONS, *Lifescape: Fresh Kills Landfill*, Staten Island (New York), 2002-.

forest performs: the processing of sunlight, air or water, the enrichment and protection of the soil through the process of growth and decay. In field configurations, 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.

6. Landscape urbanism

The late-twentieth century has seen the emergence of a radically horizontal, field-like urbanism, driven by the freeway and the suburban ideal of private housing. In the United States, at least, planning has had minimal impact. A new city form has developed, extended in the horizontal dimension, but marked by points of intensity and exchange – nodes where the local thickening of section produces 3-D effects within the shallow section of spread-out space of the contemporary city. Cities like Los Angeles have developed as vast, mat-like fields, where scattered pockets of density are knit together by high-speed, high volume roadways. In a more extreme case, in a city like Tokyo, 6 -10 stories of radically different programs overlap at key transportation interchanges. These radical scale shifts and extreme social contrast undermine the ability of architecture to mediate transitions. 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 created by weaving, superposition 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.

STAN ALLEN

●+■▲ memory

→ 'allegory', 'audacity', 'discipline', 'erudition', 'history', 'imagine> imagination', 'innovation', 'knowledge', 'past', 'time', 'tracing'

[MG] Memory is always selective, with timely tactical lapses.

[MG] *"She was there with her hand on Maria's cheek, listening for a long, long time. But she wrote down nothing of what she heard. Nothing."* (ENQUIST, Olov, *The Fallen Angel*, Ed. la Torre) (At the suggestion of Marc Aurell Santos. Translated from Spanish.)

[MG] *"The question against which a truly modern architecture should be able to pit itself is that of getting rid of traces. "Erase all traces!" To erase all traces means never repeating what we have said, it means renouncing our thoughts when repeated by others, it means never endorsing or spreading our own image, it means not letting them write your name on your grave. "Erase all traces!" means, then: don't let time trap you, don't try to get to grips with a space, don't speak just one tongue or just one language, never create a style and don't hope, under any circumstances, to set yourself apart through your taste and manners, never give in to the family or those you used to know, do not build a monument or set yourself up as a monument. The question of a contemporary architecture remains unanswered until we discover the almost ontological dimension of the trace. Heidegger stresses this common dimension of existence and architecture when, referring to the German word* bauen *(to build) and its etymology, he reminds us that it is the same word as* bin *(to be). "Erase all traces!" until you reach the limit where space changes radically."* (GARCÍA DUTTMANN, Alexander, "Getting rid of traces", *Quaderns* 211, 1995)

[WM] *"Memory is the stupidest dog, you throw it a stick and it comes back with something else."* (LORIGA, Ray, *Tokyo ya no nos quiere*, Barcelona: Plaza&Janés, 1999)

[JM] Beyond realities, history is also fragmentary, unrepeatable: "that which can not happen twice," just like a project. Not to work with memory of will, that which turns back, in an attempt to replace what can not be substituted. Without will and without nostalgia. Memory leans on the non-linear character of time and its figures. It bases itself on distortion and remake. Memory works with "what links saying goodbye." It ties together what disappears, acts on what dilutes, as though to date itself on new origins.

[FP] To be honest, I don't remember needing memory.

S&Aa (SORIANO-PALACIOS), *Fleta Theatre*, Zaragoza (Spain), 2001.

●×★ system

→ 'attractors', 'chaos', 'chance', 'chaos', 'cultivations', 'devices', 'dispositions', 'dynamism', 'energy', 'evolutionary', 'extroversion: <ex> factors of form', 'field', 'fractal', 'game', 'housys', 'informationism', 'infrastructures', 'intelligence', 'layers', 'logic, liquid', 'maps, battle', 'matrix', 'mutation', 'nature', 'networks', 'production, intelligent', 'prototypes', 'reversible', 'self-urbanism', 'territory', 'time'

[MG]

(dynamic)

See '<in> order factors.'

Traditional theories about space have been heretofore relatively static and centralised, with little interest in the dynamic shapes that assert themselves more forcefully each day. Cities, configurations and architectural structures have been considered fixed systems, in equilibrium, in which the different parts were meant to be coordinated in linking macrostructures – or frameworks – according to the rational classical model developed since the era of enlightened determinism:

"Physics and economics have largely failed to account for the variety and richness of the modern world, and for the infinite capability of adaptive behavior. New ideas involving the science of form based on fractals, the science of dynamics based on chaos, and the science of function based on self-organization mark a new quest." (BATTY, Michael, "Growing cities", *Fisuras* 5, 1996)

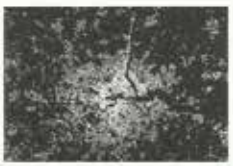
Carps avoid and attract themselves at the same time, in BRIGGS, John, *Fractals. The patterns of chaos*, London: Thames and Hudson Limited, 1992.

Many writers have indicated that one of the reasons the chaotic behaviour of dynamic systems was not taken into consideration for such a long time (in science and in mathematics) was the fact that the space in which these systems tend to manifest themselves defied conventional geometry and any approach to them required new technological instruments. The same confines of topological irregularity appear extensively, however, in the material world, in geomorphology, ecology, in social organisations and also in the morphology of cities themselves. Today, borders, diffuse natural shapes surrounded, packaged or fractured into fissures and undulations of the terrain, or self-similar variations of an object through successive scalar recursivenesses, can be observed in terms of a new geometry that has intrinsic connections with the new science of complexity. Our present approach includes the influence of this new dynamic understanding of complexity and ideas of structure and shape underlying the contemporary project.

We sense in all of this a new idea of order, a new type of organisational engagement between things and their structures, which now requires our attention.

[MG]

(the city as system)



Map of fractal density, London, 1998.

The contemporary city cannot continue to be approached in terms of a single place or a single shape; nor in terms of a single evolutionary stage. On the contrary, today, the city manifests itself as a complex and interactive system engendered through the accumulation of manifold, simultaneous and, often, contradictory actions and experiences: *states, stages and strata.*

Social progress, technical development, the interchange of information and increased mobility have fostered, in effect, a growing freedom in the occupation of space. The contemporary city thus presents itself as an increasingly dynamic system – a process.

We are disconcerted and somewhat fearful when faced with the different, unexpected, unfamiliar and unusual nature of this nebulous and diffuse manifestation of the city (traditionally a more stable, continuous and com-

pact state). Today, the city yields to a whole accumulation of emboîtée – embedded, enjambed – structures, formed by multiple substructures emerging from the interaction between different situations of planning, self-organisation, expectations, etc.
These are structures that, despite the impression they give of disorder or arbitrariness, actually possess like other self-generated structures which exist in nature (flocks of birds, crowds in movement, irrigation flows, the expansion of gases in the air, sand formations, etc.) internal codes that are regulated according to elemental rules of shape. Over time, these internal codes are capable of giving rise, over time, to highly complex polynuclear and discontinuous processes.
The development of a road network, the appearance of a spontaneous process of occupation, individual and collective behaviour within a global movement of spatial flow and, ultimately, the growth model of an urban agglomeration are, in fact, complex structures that conform to dynamic systems of temporal-spatial definition – the characteristics of which are analysed in a number of scientific fields and can be approached through alternative models of analogy and simulation.

[MG] See 'logic, fuzzy,' 'logic, direct' and 'operative.'

[VG] **(operating)**
The operating system is the series of laws allowing an environment to function and develop. Be it physical or digital. The architecture of recent decades has fundamentally operated in the design of the most superficial part of the urban system – the design of icons, objects that act as attractors, but have no overall repercussion on the system. The buildings constructed in recent decades whose value is greater than that of the simple accumulation of the materials they contain are minimal. It is highly likely that the actual system prevents architecture from having a presence beyond the purely iconographical. We will therefore have to think about changing the rules of play if we truly aim for our interventions to acquire spatial and moral quality and leave a large inheritance for future generations. We therefore have to propose a new form of interaction between the creators of programmes and contents and the designers of icons. In fact, this difference does not exist in the most advanced operating systems. The icon emerges coherent from the interface of development. In this way, architecture will have to mutate into an activity that initially participates in the creation of this new system. And thereafter develop strategies to operate actively in the process of technical, artistic and functional development.

[co] **Operating System**
An Operating System will be the software that supports Reality Modeling (RM), the kernel code which will allow us to hack matter into any desired form," Mark Pesce.
XAVIER COSTA

[co] **Artificial system, factitious system**

A system, according to Ludwig Von Bertalanffy, the founder of the general theory of systems, is "*a set of elements that stand in interaction – that is, they are linked by such relations that if one is modified, the others are too, and, as a result, the entire set is modified.*"

A system is, then, "a set of objects and of relations between those objects and their properties." The relevance of the relations, according to which we consider a set of objects to be a system, will depend upon the ends we are pursuing in our investigation.

It is not only real things (physical or social) that can constitute a system; so too can abstract entities such as a system of equations or a *theory*. An abstract system can be constructed as a *model* of concrete systems.

In relation to the notion of system appears that of surround: "the set of objects whose changes in properties affect a system and are in turn affected by the activity of the system." System and surround (or environment) are, then, correlative concepts and their delimitation is arbitrary. If the system is an animal organism, then the surround is the natural environment in which it is developed, but the set of the organism (or organisms) plus the environment in turn constitutes an ecological system, etc.

The relation of a system to its environment or medium also distinguishes between open systems [459] (having interchange with the environment) and closed systems (not having interchange with the environment).

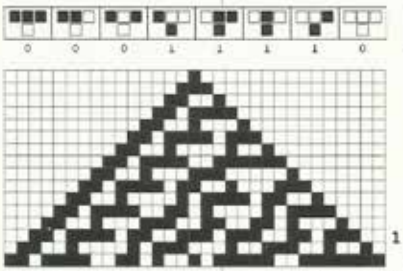
(*Diccionario de filosofía contemporánea*. Ediciones Sígueme, Salamanca, 1976, p. 458-459)

JOSE ALFONSO BALLESTEROS

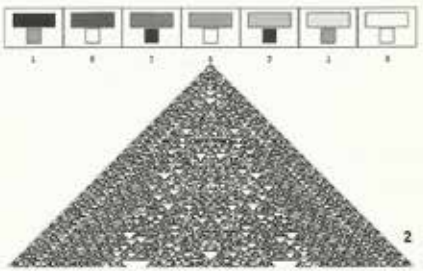
[co] **Cellular Automata**

A Cellular Automata is a formal and dynamical system consisting of a collection of cells arranged on a grided space. All the cells are identical in architecture and have an internal state. The system evolves by applying, in discrete time units, a transition rule that updates the internal state of all the cells simultaneously. The inputs of the transition rule, for each cell, are the internal state of the updated cell and the internal states of its neighbor cells.

Different arrangements and space dimensions can be considered, as well as different sets of possible internal states, neighborhoods or transition rules, in each case a different Cellular Automata may be produced. FRANCISCO TOLCHINSKY



1



2

1. S. WOLFRAM, *Rule 30*. The space is a one dimensional grid (each row is the output of the upper row), internal states are binary (0 and 1 or black and white). The neighbours of the cell are the adjacent cells, and the transition rule is specified above.
2. S. WOLFRAM, *Code 912*. Same case as figure 1., but internal states are 0, 1, and 2 or white, grey and black, and the transition rule specified above.

●★ voids, inhabited/equipped

[MG] In the same way that the city is no longer an ensemble of harmoniously grouped and cohesive elements but rather a structure of fills – densities – and voids – absences – the dwelling moves from being an ensemble of carefully distributed rooms to a "space destined to be equipped."
A space to be inhabited/equipped. A space defined from a functional periphery and manifested as a void to be conquered.
The construction and the fittings, in service clusters, thus make up the most stable framework: the remainder can, possibly, slip into the realm of the temporary, the mobile and the polyvalent.

[c] *Transferring the urban reading to the interior space of the home permits us to operate within its boundaries, within its perimeter, within its periphery, grouping the service elements around a void to inhabit, to conquer.*
Thus will emerge thick party walls or façades with services that function as filters. These are large condensers capable of accommodating varied uses and, due to mobile partitioning, in different periods of activity we can even subdivide the large interior void.
If we conceive the inhabitable space as a void, we can then incorporate the notion of temporality, of TRANSITORIALITY.
If the fixed – permanent – parts are grouped in service nuclei and the changeable parts are housed without rigid divisions and with criteria of temporality, the changes the family unit undergoes over time will be resolved without profound, costly transformations.
In the definition of the home we must determine and group clearly what is permanent and what is ephemeral, what is fixed and what is subject to change." (ARANGUREN, María José; GONZÁLEZ GALLEGOS, José, "Habitar la caja", unpublished, 1999)

Shigeru BAN, *Naked House*, Tokyo, 2000.

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