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december 18 | 19 2019 ROME

# *CREATIVITY* and REALITY

THE ART OF BUILDING FUTURE CITIES



## Book of Abstract

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Dottorato di Ricerca in Architettura e Costruzione  
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Sapienza Università di Roma



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**CREATIVITY  
and REALITY**

THE ART OF BUILDING FUTURE CITIES

december 18 | 19 2019  
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## CALL FOR ABSTRACT

The field of knowledge defined by the terms “creativity” and “reality” may be considered the permanent framework for a reflection on innovation and the transformation of architecture and cities.

However, it should be noted that in current decades, creativity as the engine of human invention and reality as a response to human needs have had, as their dominant field of application, technological innovation rather than the development of new city images. In recent times architecture and world cities have been especially “designed” by neoliberal, global and urban policies following the realization of mega-events, shopping malls, gated communities, large scale facilities, urban villages, spectacular architectural objects, territorial infrastructure and immaterial networks.

Moreover, while the urban transformations of the European cities are still designed according to the tradition of the last two-centuries, the challenge to design within informal contexts emerged as an inevitable need to match and support the cultural and social identities of the enormous “informal” and “illegal” communities, to deal with inequalities and “expulsions”, to improve living conditions and make urban space more democratic, technological and dialogic. Within this framework of “Plural Urbanism” rethinking the concepts of Creativity and Reality can be an important contribution to the construction of an “open city” in which sympathetic imagination, realistic and bold innovation will still be considered the architect’s principal means and can still feed the art of building the future city and architecture according to its actual realities, needs, emergencies, for pursuing a widespread human wellbeing and tackling the forces hidden in the global changes.

The theme of the conference is presented in seven topic tracks:

- a. Formal and Informal; b. Art and Artefact;
- c. Autonomy and Heteronomy; d. Vision and Reality;
- e. Memories and Places; f. Form and Structure; g. Policies and Rules.

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## Eutopias. The art of building future cities

Track e / Memories and Places

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Key words: future cities, contemporary, imagination, abstraction, memory and invention, elementary part of city

Urban contemporary is increasingly indifferent to the settlement design. The lack of spatial and infrastructural frameworks and grammars makes important consequences on the image of the future city for which it is often complicated to establish and decrypt its constituent elements and its elementary parts. The architectural dissociation from the city has made it completely foreign to any urban idea that could be counterbalanced by the mighty nineteenth-century urban 'revision' or the potential infinite modern homologation or even the most recent tendency to become smart and global. Questioning architecture and above all the city first of all means interrogating the imagination on the idea of the city that we would like, on the ideal type of community and society we aspire to, on the deep meaning to give to the places and to the spaces we inhabit, on the way in which to preserve their memory while aspiring to hypothesize the invention of the new. The thought that has built many utopias about the city has almost placed before the desire above reality: for this reason many utopias have remained in the unique field of abstraction. If the perspectives on the city have in fact remained unsolved it has been due to the fact that those visions have not normally inspired from a real environment nor attempt to adapt to the real conditions but rather proceeded by opposition or accentuation of some particular aspect around the image of the city has been built idealizing it to the point of considering it unreal.

Even if the contemporary suggests the waiver of considering the city a specific design issue the creativity as an architect's tool can qualify the urban reality and "establish a concrete eutopia that arises from

real conditions" (Mumford, 1962) giving form to the urban space. Than if creativity and reality can cooperate together in the construction of a new idea of city which is the compositional device that make this plan possible? According to which idea of city can the art of building cities still accomplished? The paper aims to face these issues through the research of the elementary part of the city, for the contemporary and for the future city.

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## Reclaiming alleyways as critical infrastructure for network connectivity: lessons from Dubai's neighborhoods

Track f / Form and Structure

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Key words: Connectivity, urban network analysis, pedestrian route directness, urban form, alleyways

A major component of neighborhood design is the road network and their efficiency. However, little attention has been given to neighborhood alleyways in assessing network efficiency. This study highlights the necessity of studying both streets and alleyways when assessing network connectivity efficiency. Taking Dubai as a case study, the research evaluates eleven neighborhoods with different streets and alleyways systems designed during different growth periods. The study answers three core questions: (1) How have streets and alleys designs and networks changed over time as different neighborhood designs have predominated? (2) How efficient are these neighborhoods' streets systems? (3) How do alleys contribute to the efficiency of each neighborhood's network?

The focus is placed on the efficiency of different street layouts and explores the contribution of alleys (sikkak in Arabic) to that efficiency. A Pedestrian Route Directness (PRD) test is used to assess the efficiency of each neighborhood street layout along two scenarios. In the first, alleys are not included as part of the street network; in the second one they are considered. Findings show that there is a decreasing trend in road efficiencies in Dubai neighborhoods and a decline in the presence

of alleys. Additionally, alleys improved all road networks once added to the network showing an improvement in average PRD values, network densities, and plots passing the test.

Future research should further investigate the contribution of alleys to connectivity efficiency. To fully assess the contribution and functionality of alleyways in local and global contexts, multiple methodological approaches are called for. Quantitative analysis could target different catchment areas from origins (households) to daily destinations such as retail stores, community parks, schools, and mosques. Qualitative studies could consider the social aspects of alleys, including how alleys' function as settings for social life has changed over the course of Dubai's urban evolution and other similar places in the world. Finally, mapping alleys' physical conditions is a necessary preliminary step to revitalizing deteriorated and underutilized alleys. All three approaches can inform consideration of policies for future development.

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## Out of place and off the grid: dwelling on the architectural image

Track d / Vision and Reality

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Key words: subjectivity, architectural image, social media, digital media, embodiment

This paper looks into the concept of displacement as sketched out by the changing conditions of living in and experiencing the city, in the context of a digitised visual culture. As the city is now changing not through the physicality of form but through the ways that it is staged and lived through the consumption of imagery, the practices of everyday urban life are increasingly enacted within a virtual sphere of imagery. Despite its 'digital' culmination, this shift from spatial concepts to images, the paper argues is a quintessentially modernist phenomenon and can be traced back to the informing of our modalities of perception by a cinematic mode of perception (Bergson).

Beller's concept of the cinematic mode of production finds clear justification in today's digital domination of the visual. The cybernetic kino-eye (Vertov) is now ubiquitous through mobile video and photography that has contributed to the development of a form of urban experience-come-representation. Through the stylization of the 'shared image', places, like individuals, become idealized, commodified spaces of representation. This constructed collective mode of perception places the physicality of the urban, and by extent of the architectural, on a secondary level. As representation is exchanged for a form of immersive simulation, there emerges a double displacement. As Diana Agrest suggests, architecture is 'denied' its object: when architectural projects are concluded on 'breaking the internet'

through the viral render, or actualised designs become concerned with 'instagrammability', the city is no more the place of representation (Agrest) but a place of congested visualizations. At the same time, the urban dweller is dis-placed by surrendering their right to actual space in exchange for control over the image.

This paper will examine emerging spectacular practices of urban occupation such as 'Instagramming' and rendering. In doing so it will trace parallels between these two types of displacement: of the urban citizen as the dweller of architecture and of the architect as the dweller of an architectural space of representation, exploring the ways that they challenge both practice and pedagogy.

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## Near Futurists' Alliance: 'Experimental Realisms' in/ of design pedagogy

Track d / Vision and Reality

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Through the lens of 'experimental realisms' the proposed presentation shares the pedagogic approaches of the Near Futurists' Alliance studio at Brighton University, using student works to illustrate possible depictions of a near future habitat. Students produce high quality creative writing, film works, models and artefacts, as well as traditional architectural drawings. The paper presentation will share a handful of student projects, such as; a project that explores the creation of the world's first hotel designed for polyamorous families, and a future memorial for those who will die in World War 3.

BA(Hons) Interior Architecture (Brighton University) considers interior space as an expression of society's successes and misgivings, of its needs and its wants, of its ideals and principles – as time passes and these things morph, so do spatial qualities. Our discipline of design is concerned with ways of living; past, present and future, our critical tool of design inherently looks to imagine and make real future environments.

Through experimental realisms we explore the design methodologies and implications of speculative near-futures, alternative now's and the associated changes in behaviour and design that they might bring. Until recently the phrase Experimental Realism has been reserved for the field of social psychology – a situation in which the experiment is realistic to the subject. Design pedagogy at Brighton sees the Experimental as a method of testing, as well relating to something new and untried and sees Realism as both a practical understanding of life as well as a simulation. The opposition within these terms is key to the [fr]agility and power it commands, and speaks to the inherent precarity

embedded within the discourse of design practice and pedagogy.

The Near Futurists' Alliance is a design studio at the University of Brighton run by author, academic and National Teaching Fellow Gem Barton, and set-designer Amelia Hankin. Our project briefs place an importance on real social, environmental and political issues such as discrimination, sustainability, globalisation, technology and purpose leading to new ways of framing the interiors discipline in the context of the wider built environment. We explore cinematic story telling and ficto-critical approaches to imagined environments using textual-play. We borrow from the world of production design (architects of the screen) to generate new realisms borne from the indeterminate.

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## **Memory and time in the process of rewriting the existing**

Track e / Memories and Places

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Regeneration interventions of parts of the city where the new integrates or replaces the pre-existing structures, the closely interconnected memory of places and the time factor are little considered and frequently disregarded. In reconstruction, for the recovery of material and immaterial heritage, the project confronts itself with the pre-existence, the previous identity of the place.

It happens that the new project, the bearer of an autonomous language, has a fast use, an immediate time. The new project overwrites the present and in re-attributing a value to the places does not consider the times of use and affection now stratified, the role of memory. Space is known in its identity, while contemporary intervention with respect to the consolidated has a weak time factor: a temporal displacement.

The identity of the revisited, assimilated or redesigned project does not belong only to the artefact, but to the relations with the context in its broader meaning, in which “the one who lives the space” emotionally recognizes as such, and establishes as his own with the context itself. The many interpretations on how to explore space in architecture, which allowed us to consolidate the correlation between space and architecture, derive from the immediacy with which architecture is expressed as a “spatial thing”. Husserl conceives space as it was already defined by Plato in the *Timaeus*, that is, as having a nature that is neither intelligible nor sensitive, and that only can be known by “reasoning”, and we can also say from a “feeling”.

Space does not manifest, it does not become phenomenal; there is no specific life of space, rather it is constituted together with things,

together with the memory we have or that recurs in that particular space. Therefore, a reflection on the role of these factors in the relationship between theoretical thought and architectural design becomes necessary.

## Toward a walkable city; the Milan case

Track f / Form and Structure

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Key words: Public Spaces, Milan, City Shape

Milan in less than 10 years has doubled its pedestrian areas. The policies that the public administration is adopting are increasingly heading towards a city that transforms and regenerates around its public space. Public interventions in the existing heritage alternate with private ones in the transformation areas, designing an increasingly integrated system of collective spaces that contribute to raise urban quality and respond to contemporary demands. In Milan, in contrast with most of the other large Italian cities, a great deal is being invested in public mobility in a sustainable way, changing the way we move and redesigning old and new collective places to accommodate pedestrian, cycle and shared mobility. In many cases it is a real coming back to the historic city of its public spaces, in others is a creation of new places, suited to the uses that contemporaneity requires in terms of accessibility, security, social inclusion and sustainability. The milanese case shows a synergy, in some cases an alternation, between the public and private action that in recent years have pushed the city grow in the same direction. The article intends to address the theme of the design of the milanese pedestrian public space by reading a series of case studies that can show the different design approaches divided into interventions in the consolidated city and in those in the transformation areas. The first cases are almost referable to the public intervention,

from the pedestrianization of via Paolo Sarpi to that of the Darsena and the Navigli, to the most recent tactical urban planning actions; in the transformation areas it is instead the private subject that promotes and manages the collective space thus increasing the overall value of the interventions and restoring to the city areas of high urban and environmental quality as in the interventions of Porta Nuova, Portello, CityLife and Symbiosis.

The rebirth of Milan's open spaces, for a more livable, human-friendly, more sustainable and more inclusive city, passes through dynamics that are typical of the local culture. While on the one hand there are few forms of spontaneous re-appropriation of spaces, on the other, the participated action of citizens together with public and private subjects is at the center of the dynamics of redefining the surface of the city.

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## Tradition or contradiction: dialogue or rupture?

Track a / Formal and Informal

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Key words: tradition, contradiction, rupture, memory

The reality we live today of the great technological innovations, it is not only a trace of nowadays scenario, except for the tremendous speed that these innovations occurs.

There had always been technological innovations (involving formal and style changes): since Greek period, to the heavy Roman churches; to the revolution of the buttresses in the Gothic cathedrals, which radically changed the skyline of medieval cities; since Renaissance and Mannerism (Miguel Ângelo - The Capitol), to the iron and concrete revolution, without which Modern Architecture would not exist!

Is there really a rupture? Or, is the identity in the way how we relate with the architectural object? Or how it interacts with the environment, as a city or as an architectural work? Oeuvre, there is a precaution to consider: the identity that becomes static - static because the fear of change and the fear of rupture. In this case, the identity is in danger of disappearing in time and, also, getting lost in memory.

Instead of rupture, which is the loss of identity and the loss of the relation with the object, we have tradition versus contradiction. The tradition taken to the extreme also leads to the loss of identity, in the sense that the object musealizes - is the musealization. As contrast: transgression leads to creation. It is our History. In this context, we find transgression as an act of creation - transgression as the supreme act that leads to creation; without transgression, there is no creation,

creation as a way to perpetuate our memory.

Today, we are confronted with a collection of traditions, contradictions, transgressions and creations. More than rupture, or the existence of a new identity, it is time to discuss, after all, what always was been the identity or memory in Architecture? In this sense, we present two works developed by students of the Integrated Master in Architecture, of Instituto Superior Manuel Teixeira Gomes, which reflect the tradition and contradiction in Architecture, where they reflect about the memory of the place through the ruptures of contemporaneity.

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## Between typology and morphology. On the use of models in architectural composition

Track e / Memories and Places

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Key words: architectural design, architectural theories, composition, urban morphology

*“Epic poetry and Tragedy, Comedy also and Dithyrambic poetry, and the music of the flute and of the lyre in most of their forms, are all in their general conception modes of imitation”.*

Aristotles, Poetics, I, i.

“Ars simia natura”, a concept that cuts in two the history of the arts hence the modern figurative revolution has depleted architecture to a mere branch of the visual arts: architecture instead possesses its own compositive techniques. This paper considers the dialectics between type and model in architectural composition as a metaphor outlining the elements of a design theory focused on meaning. The proposed theory finds itself on the transposition of Raffaele Panella’s teachings to the domain of Urban Morphology and adapting them for the purpose to achieve meaning in architecture. The contemporary project should accept any restraint imposed by the context, and fit within the processual evolution of the surrounding urban tissue, but by considering the collective memory it should also use recognisable elements to communicate, the design models (Carpenzano 1993). Every designer uses a model in his design activity, but not all are aware control of this creative process. The use of models in composition, not to be confused with the copy, belongs to an ancient school of thought, dating back to Aristotle, and feeding the history of architecture, all

the way to the best tradition of modern architecture. We can find reference to the use of models in architectural composition in the design activity of “Gruppo Architettura” in the ‘60 in Italy and in the project for East Rome, designed by Raffale Panella, Costantino Dardi and Carlo Aymonino for the XV Milan Triennale in 1973 (Aymonino, Panella, Dardi, 1973). The other part of the dyad is the architectural type, or to better say the processual development of urban tissues, according to the Italian school of Urban Morphology (Maretto, 2013). This theoretical approach to architectural design enhances the strong continuity between the typological evolution of the built organism and the building to be designed (Strappa, Carloti and Camiz, 2016). We can therefore infer from the context the deformations to apply on the selected models (Panella, 2008), so to include in the project not only the context and the models, but also their meaning.

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## The elementary parts of the city

Track d / Vision and Reality

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Key words: open city, urban void, island, field, room

The contribution tries to offer a point of view in architectural project as real knowledge. To attribute to architecture the complement 'real', or rather to define it as 'architecture of reality' (Monestiroli, 1979) means assuming the real information as the horizon of thought in the architectural project. But this reality must not be immutable, but understood, criticized and above all transformed (Moccia, 2015). For this reason today it's useful to talk again about the city as the human thing preminence (Lévi-Strauss, 1960) and its modes of construction as a real answer to its current crisis, the effect of a not architectural culture in programmatic denial of every foundation or even temporary truth, rather interested in the subjective search for the new and the surprising (Capozzi, 2016). Talking about ways of constructing the city means referring to a model of city that provides the principles that make this construction intelligible and replicable, avoiding the drift of the construction entrusted to individual arbitrariness. The idea of 'open city' as promulgated by the studies of the Modern Movement and deepened by the Italian school since the 1970s, opens the field of knowledge to a new vision of living, in which Nature assumes the task of be the cornerstone of a topological reversal towards the established compact city. The void is no longer the space of subtraction of the historic city, but becomes a boundless space, a natural field on which the architectural artifice of modernity will stand. the void is 'urban' because it welcomes the city in the sense that it contains within it the sense of contemporary civil life. It can be declined in the types of the

island, the field and the room depending on whether the void intends to structure a private, public or collective space. With the desire to draw a general and replicable picture of the principles of architectural composition of the open city, the island, the field and the room are to be understood as architectural-spatial devices able to synthesize the spatial multiplicity of the contemporary city.

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## Form | Shapeless forms\*

Track f / Form and Structure

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To illustrate the crisis between the two terms announced in the title it is not easy to say that the first is a noun deliberately kept in the singular and the latter an adjective rendered in the plural. In terms apparently paradoxical we find that while in the notion of form we find a plurality of meanings and articulations in that of forms, this multiplicity of declinations is notably reduced even though there are positions therein have highlighted the propulsive potential as opposed to the usual limiting designation by denial. On the level of etymological ascent, the term “form” in reference to Greek or Latin origin offers significations not only distant and multiple but sometimes oppositional. The origin of the word ‘formless’ or “shapeless” is quite different, although on one side it is of more recent formation [first half of the sec. XIV] on the other hand has no other derivation than the Latin one of *informis* (der *fōrma* with negative prefix *in-*). Connecting this meaning to the term ‘*amōrfo*’ we get to the Greek *ἄμορφος* as ‘shapeless’ (comp. of *ἀ-* priv. and *μορφή*) denoting what is “without a definite form: amorphous matter”. The formless is therefore what “has nothing distinct in its structure “which, not being ordered, would not yet have a definite, stable, recognizable shape and therefore available to transmutations.

On the aesthetic and philosophical and theoretical level, the multiple values of the term ‘form’ take on the meaning of an “ordering principle that gives unity and coherence to a multiplicity of elements”. A relevant singularity is represented by the formal theory of Henri Focillon in which each work “is an attempt towards the unique; it affirms itself as a whole, as an absolute; and, at the same time, it is part of a system of complex relationships (...) it is matter and spirit, it is form and content”

and arises from an active encounter between the formal vocation of man and the formal vocation of the subject. In recent years, a search for the stability of the form as a transgression of the form but also as a promise, as a possibility, is reflected in this search for stability of form. The arguments of George Bataille want to argue that the form “serves to downgrade” and to transgress the form, to de-sublimate it, managing to trigger new processes. Against the stability and clarity of the form of the classical tradition and of the modern one connected to the essential relationship with the construction, in these years of *reductio ad imaginem*, we assist to the disarticulation between image and form. The first responsible for the seductive aggression to the senses and the second relegated to a precarious hyper-formalism that has its counterparts in technological exhibition or in the obscene excess of forms in reference to a misunderstanding neo-naturalism.

NOTE

\* Essay published in a partially different Italian version:

Capozzi R. (2015), “Forme vs Informi”, in *Bloom\_architecture magazine*, n.24

### **30 years later. Architecture and town design in Berlin, today**

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The author of this abstract edited in 1999 the text “A cavallo del Muro”, in the context of a collective book of the Dipartimento di Caratteri degli Edifici di Sapienza University of Rome, published on the occasion of the tenth anniversary of the fall of the Wall in Berlin. At that time Berlin was still a huge work-in-progress site, where water from the Spree slopes, just below the level of the countryside, was constantly pumped away to accelerate the construction sites that was completing, straddling the Wall line that had divided the city for thirty years, the reduction of the building wounds still present from the war and at the same time, although it was not fully confessable, the cancellation of the signs that socialist Germany had built in its not short existence. The new buildings in the government district were already in use after being round-the-clock designed and built by Rhenish architects who grew up in the shadow of the Federal Republic, and soon the Palast der Republic, the parliament of the GDR, would have been demolished to make room to the reconstruction, completely similar to the original but for an entire side originally resolved according to an austere project of Italian signature, of the Castle on the Spree Insel that disappeared in the war and in the chaotic events that immediately followed the war. The Reichstag and its new crystal dome had been redesigned by an Anglo-Saxon design office that had already in that time a global reach. Twenty years have passed since 1999 and another anniversary is upon us. Meanwhile, even a new Hauptbahnhof exists on the site of the ancient one: levels on differentiated rail traffic levels that pile up vertically under a large crystal roof. The result of the project of a Hamburg office which, incidentally, was already author over the

seventies of the last century of Tegel international airport, the only air route to the west of West Berlin closed by and in the Wall. Today this text aims to summarize what happened “straddling the Wall” from the distant commemoration of 1999: Architectures of variable creative quality grafted onto a real urban form that just a little wanted or could say in thirty years, for a city whose layout seems still too much to depend on the permanent traces of the “Steinerne Berlin” described by Werner Hegemann in the year 1930.

## **Vision versus reality in designing process of Romanian Pavilion for Dubai Expo 2020**

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Why we like to have a vision?

Maybe to see the final of the designing process upfront of all the work or just to be illuminated by an idea by a beautiful possibility not the concrete reality nor the final project.

Sometimes what is not shown have a particular untold story that is more interesting than final object. Most of the time we architects refer to existing buildings that have change the history or to the ones that rest in our memories for a particular reason.

Research in architecture should focus on creativity and show reality as a final product as a work of art if is the case.

Most of the time the project developed in Universities prepare the students to have a vision talking about the reality but in a way that is not reached. On the opposite side the experience gain in time by several experiences could lead you to a better solution.

This article aim to analyze the competition for the Romanian Pavilion for Dubai Expo 2020 along with a previous workshop developed at Sapienza University of Rome with PhD students. Both are about vision yet till the built pavilion will be finished but the real competition and the winning project was more linked with the reality.

The story of an idea and how you develop it in a project could be more interesting than the final project itself. The beauty of an idea could be unsuccessfully put in a project but it is a petty not to tell the story of that idea. An example is my entry in the competition for the pavilion where a good idea was lost in a lack of time and a conglomerate of other ideas not joined together in the final volume.

I am talking about the idea of a VIP space that could be hold in

train wagon like an orient express one that is the image of a luxury in a transition. This idea come to me after visiting the Montemartini Centrale museum where and old Pope train wagon was exhibit. The roof of it was painted and all the details were in the spirit of a luxury habitat that could be used as a reference for a VIP saloon.

Re-use was another idea that could also apply here from a rusty train Wagon if you clean it and re shape it into a luxury one or even re-use it after the expo. The main topic of the pavilion was Equilibrium in an more complex understanding of Rebalance, Reuse, Reinvent and that put me in a wrong direction when I put the train wagon in a position that was a little unstable and very hard to understand in the equilibrium key.

## Singularity/Complexity. The “city within the city” by Oswald Mathias Ungers

Track d / Vision and Reality

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Key words: Ungers, Berlin, urban form, city-archipelago, city within the city

In 1977 O. M. Ungers with his assistants at the Cornell University, R. Koolhaas, H. Kollhoff, P. Riemann and A. Ovaska, publishes the manifesto “Die Stad in der Stad”. Through an essay developed in eleven points, the manifesto explained the theoretical-formal model of the “city within the city”, drawn up during the summer workshop in Berlin and that concerned on a pilot project for the city, torn apart after the events of the war. Since the first thesis of the manifesto is expressed the necessity to recognize the formal, historical, economic and social complex that is present in a large city as Berlin, general paradigm of the contemporary city. In fact, the post-war devastation showed further this condition of city for part, bringing out the “singularity” of the urban parts. This condition of fragmentation is enhanced as a ‘value’ for the plan, and this fragmentation is the necessary starting point of the transformation of the city of our time. Only in the fragmentation every part can bring out its uniqueness. To every part of the city must be recognized its form, its morphological architype and consequently must be identified the technique of the composition appropriate to the exaltation of its formal structure.

The necessity to study and analyze again this experience, focusing especially on the next design aspects of this theory in the work of O. M. Ungers, lies into the value and into the ability entrusted to the architectural design to interpret the ‘given form’ of the single urban

parts in their concreteness, that become ‘value’ into the design act, or its necessary starting point. In its balanced action of a multifaced reality, many-sided and complex, the architecture becomes “coincidentia oppositorum”, capable to give order, meaning and sense to the contemporary reality. The building of the form of the city of our time is an issue that concerned deeply the architecture and that must be researched in the concrete evidence of the urban reality. It’s possible give back to the city the character of the place of the “civitas”, place in which the citizens recognize their identity, only don’t shy away in other learnings, don’t transfer to other fields the construction of urban spaces, the construction of the architecture of the city. In this concept O. M. Ungers focuses his work on the city: give back to the architecture to be art at the service of the man’s life, through the building of the space of their life.

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## A matter of distance

Track c / Autonomy and Heteronomy

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Key words: autonomy, heteronomy, creativity, adaptation, process

During the second half of the 20th century, and even more in the last thirty years, the term creativity, in the ordinary language, experienced a great expansion of meaning. Sometimes this term even became an obsession or a fetish, justifying any arbitrary action in the different fields of art and technic. This excess didn't spare the architecture discipline, causing a consequent change of focus from the architecture work to the author and creating a real authorship problem.

In 1978 the philosopher Emilio Garroni, with a famous essay written for the Einaudi Encyclopedia, tried to give a more specific definition of the term, from a philosophical point of view. He described the creativity as a form of adaptation of the species, till to reduce these two concepts to the same meaning. An idea far from being degrading, cause it can shed new light on the knowledge and innovation processes and with important consequences in arts and architecture.

However creativity as adaptation presume a perimeter of well-defined rules and behaviors in which operating variations, connections, prospect changes, or rather, the actions forming the creative process. So, according to the Garroni's theory, the distance that seems to divide the two terms is reduced. The creativity shows itself as a set of rational behaviors able to give form to the reality through the imagination. Indeed, if creativity can be included into the adaptation behaviors of the human-being, it undoubtedly become a specific form of knowledge and reality exploration. Within a wider consideration on the concepts of autonomy and heteronomy, the relationship between creativity and

architecture still needs to be explored. The paper aims to investigate on the correlation between external conditions, which create the field of action, and autonomous decisions, which modify this field, in the creative process of an architect.

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## City Makers and Culture Industry. Supply and Demand for contemporary architects

Track e / Memories and Places

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During the last decades city makers (investors, industries, politicians, decision makers, activists) and cultural innovators (thinkers, academics, designers, economists) have not corresponded necessarily to architects and architecture intended as a body of professional tasks or appointments. Innovation is today more the business of scientist, thinkers than the commitment of artists, technicians, professionals (as it happened in the past during the age of Princes and Artists, Dictators and Architects). Artists/Architects' works today seems to be prevalently floating in a state-of-the art curatorial-based practice grounded in the "cultural industry" persuasion (1). In the global contemporary society, tackling "the rise and the grinding decline of the neoliberal moment" (2), through a series of policies, investments, cultural initiatives – open society (3), creative cities (4) – have acted as a sounding board or as the opposing references for entrepreneurial groups as Vanke (a leading urban and rural development and living services provider in China) and investors whose names are much less known, as the one of Handel Lee (5) a Chinese-American Lawyer and entrepreneur, but that have initiated very important and tangible urban transformation processes around the globe merging investment from US/Western world to Asia and vice versa, involving the Asian diasporas, transforming decaying monuments, urban areas and architectural heritage (5) for the luxury and entertainment market. Of course, architects are still needed to implement the above-mentioned processes but how can they still contribute and address innovative outcomes at a leading cultural level beyond the role of being talented craftsmen appointed by private clients? The paper will take advantage from the analysis expressed in two significant observations already published, related to two

cases of "radical pedagogies" in the history of architecture: the Seminario di Arezzo in 1963 promote by Fondazione Olivetti (6) and The Harlem School, a non-finalized project by IAUS, New York, in 1968 (7): in both cases the dialectic relation between "independence and influence, private and public, the real and the theoretical" demonstrated historically the supervene of "breaking points" in which the return of architecture as autonomous art, the intellectualization of architecture as a "cultural industry" could have been interpreted as "a gesture of political neutralization" or as the utilitarian adhesion to the winner of the moment. Is there today an upcoming or ongoing "braking point" or the need for a shift from the cities of architectural objects to a different model of surviving, living and settling, which a growing number of individuals on the Earth expects to share?

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## Creative strategies: new metabolic solutions for fragile territories

Track f / Form and Structure

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Key words: fragile territories, metabolism, crisis, creative resilience strategies, recycle

Contemporary settlements, often described as widespread, discontinuous or porous, are the result of the enormous and uncontrolled expansion of the 20th century and dynamics closely linked to the current political, economic, climatic, social and cultural crisis. Their form denounces the coexistence of built, semi-built and open systems, with a high concentration of disused or underused areas, ruins, buildings in a state of degradation and abandonment, residual spaces and urban voids.

Currently it is no longer possible to rely on a «linear type of metabolism that configures the city as an urban machine that consumes unlimited resources from a surrounding territory and a producer of waste to be disposed of» (Gasparrini, 2016) but «a more complex metabolism must be achieved and less conventional, which must respond simultaneously to the scarcity of non-renewable resources, to the jolting and latency of the risks produced by the urban development phase of the last decades and to the changed climatic conditions that exacerbate these dynamics» (Gasparrini, 2016).

In urban terms, it becomes fundamental to recognize that «the void in the regeneration strategy is a necessary figure; not only as a condition, nor as a complementary space to the built volume, but rather as a subject, a space in tension, full of meanings, history and energy» (Nucera, 2013). In contemporary territories, the need to «produce “new soil”, give depth, quality and value (social and productive) to that not consumed and regenerate the built through recycling policies» (Gasparrini, 2013) is evident. This can only happen through the definition of a new

creative structure that has as its objective the rediscovery of empty spaces and places of abandonment as an opportunity for development. The connection of these recycled spaces represents the «“frame” for the configuration of a new model of the resilient city, characterized by dynamic urban landscapes and temporary uses, by new industrial ecologies and circular economies, reliable answers for the urban scenarios affected by the socio-economic crisis and climate change» (Poli, Ravagnan, 2017). The city changes its form «building new social, cultural, economic and environmental responses that allow it to withstand the demands of the environment and history in the long term» (De Angelis, Izzo, 2013).

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## The research of the form in the construction of the contemporary city

Track f / Form and Structure

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Key words: form, contemporary city, open city, elementary part, disorder

The architectural culture of the twentieth century has addressed a very specific theme: the search for a rule of construction of open spaces in the contemporary city, which is identified and shared as was that of enclosed spaces in the pre-nineteenth and nineteenth-century cities. Unfortunately the attempt is still failed, because, as declared by Vittorio Gregotti, the contemporary models and theories have degenerated into the deregulation of the city, where the relationship with open space has been transformed from a structuring element of urban places to dispersion and fragmentation. In particular, this condition has concerned those contemporary realities that are still waiting for rules that are able to discipline the chaotic construction, that's to say the places of the suburbs, for which seems to be "an authentic renunciation of the possibility of imagining a form [...]; a renunciation of the idea of the relationship between the city and its drawing, which has always been a constant in the history" (Gregotti 2012). It's true, therefore, that the city is a great artifice of man, defined by Rossi as a "human thing par excellence" (Rossi 1966), which is built on the previous cities and that in expanding continuously it transforms itself modifying both its own forms and the spatiality of the its places, but, with the contemporary city, this character of stratification of places has turned into disorder and has given rise to places lacking their own spatial identity, sometimes discontinuous in form because it hasn't identity

character. To avoid to persist with this attitude that returns the image of a city regulated by spontaneous and uncontrolled processes that don't admit of any ordering principle, it's necessary to intervene in the trasformation of the places of the contemporary city through the concept of "elementary part", whose identifying character is to give form to the urban space. It's evident the need to start again from the project of Architecture that aims to search for form, whose meaning doesn't end with the fulfillment of a function, but encompasses and surpasses it, acquiring its own autonomy in urban design. So, to restart from the role of form in the contemporary city, where the form is understood in an antithetical sense respect to the functionalist conception, and from its values, it can be an opportunity to build an "open city" in which to reconfigure the preexisting suggesting a new order among the disorder.

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## Participatory projects in BIM using AV and VE

Track d / Vision and Reality

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Key words: building information modelling (BIM), augmented reality (AR), virtual reality (VR)

The architectural and urban development are characterized by a very wide process that foresees various decision-making moments along the way. In these decision-making moments are necessary the moments of involvement for all the actors of the project (professionals and investors, clients, partners of a company, etc) and an extended public participation (inhabitants of the neighborhood, associations, interest groups, etc). Evaluations of design alternatives are often based on photorealistic visual images, technical drawings, design sketches, etc. The passage towards the visualization of three-dimensional objects and models paved the way towards the use of real-time visualizers as a communication tool during all the design phases. Being able to visualize virtual models, interact and navigate through these architectural products in a digital way results very important as our senses and our perception can help us to choose the best solution already in the conceptual phase of the project.

The development of Building Information Modeling (BIM) has been flanked by many software solutions and related tools dedicated to Augmented Reality (AR) and Virtual Reality (VR). The use of virtual BIM models using AR and AV tools is very important as the model contains a lot of information that can be viewed, queried and modified in real time. Augmented Reality and Virtual Reality are very valid methods for simulation and complete immersion in virtual projects. The possibility of navigating in photorealistic environments in real time guarantees an extended public participation to completely view the entire virtual model. We have the possibility to visualize data and 3D models already in the design phase and so we are able to “see”

the transformation of the city of the future. This mode changes and transforms also the concept of design, in this case the project is not just in the mind of the creator-designer who makes the first sketches but is shared with others right away. In this case, even the designer himself can transform his initial project again or modify it with other solutions. Furthermore, these tools can be used for specialist decisions regarding the analysis phase, the study of shadows through simulations on the course of the Sun, the verification and perception of the materials chosen, the simulation of the probable dynamic developments that a project could have inside.

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## Spatial quality analysis of Anshan Road Street in Tianjin based on spatial syntax

Track e / Memories and Places

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Key words: street space quality, space syntax, spatial topology link parameters, comfort index, field of view analysis

In recent years, China has been continuously deepening and discussing how to update the city and how to improve its vitality. As an important part of urban public space, the street is also an urban space with high frequency of use. By creating a good street space atmosphere, it is of great significance to improve the quality of the public space in the old city, restore the vitality of the old city and increase the sense of place. Taking the surrounding area of Tianjin Anshan Road subway station as an example, this paper uses the open data provided by Baidu Thermal Map and Electronic Street View Map to sort out various functional attraction points in the area and integrate the resources of the neighborhood; based on the spatial syntax DEPTHMAP, analyze the surrounding of the Anshan Road subway station. The flow of people introduces the spatial topology connection parameters, visualizes the street space vitality, quantifies the street space quality, and explores the street space quality of Anshan Road block. The specific research contents include: 1. Exploring the influence of road width, road network refinement, design capacity and other factors on road accessibility; Second, introducing comfort level indicators to explore life service level, barrier-free equipment rate, road green rate, The impact of illegal occupation of roads on street comfort; Third, to explore the impact of important traffic sites on the use of neighborhoods; Fourth,

based on field of view analysis and thermal analysis to explore the factors affecting street space quality. Based on the index system construction and factor analysis, the influencing factors such as road accessibility, comfort and street use are obtained respectively. The reasonable optimization of street space quality strategy is proposed to provide a basis and reference for future street environment and quality improvement.

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## My home, my ‘favela’. Analyzing and discussing the architecture of Rocinha favela using sequential art

Track d / Vision and Reality

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Key words: sequential art, spontanous architecture, comic strip, architectural comics

Using the defining elements of the comics strip, the narrative element, the frame, the sequence and its overall flexibility of the composition, we will analyze and decipher the structure of the Rocinha favela, its architecture, its problems, the different typologies of residents which inhabit and interpret the buildings. The purpose of this study, made with the help of the residents of the favela, is to compose a comprehensive study, to gather all the necessary information, from the people who experience the space first hand. This tool, can be used by architects, as part of their analysis, before proposing an intervention, a program or a building, in the complicated space of the largest favela in South America.

We, two Romanian architects, worked, for two weeks during September 2019, in collaboration with ACE Rio (Accelerating Community Empowerment), which continues the work of local activist Tio Lino, to compose, alongside the residents of the Rocinha favela, a different type of collective analysis, in the form of an architectural comic strip. The flexible hybrid graphic medium of comic strips, which combines in their structure, the narrative element, space and movement, has always had a strong connection with the notion of architecture (symbolic protagonist or even center of the comics' story). The relationship between architecture and comics, not being a recent phenomenon, can take shape with the declared fascination of the architect Le Corbusier for Rodolphe

Topffer's comics and his on graphic narrative description, of the proposal of a project illustrated in „Lettre a Madame Meyer” (1925).

We used the two weeks which we spent working in the favela, analyzing the built space, the routines of the people, hearing the problems that they encounter in their everyday life (the poverty, lack of safety, the lack of clean water, waste management and salubrization etc.) and we tried to capture them in a collective graphic study. We analyzed the spontaneous architecture of the favela, built by workers, without the overall control of specialists, the way the authorities neglected this complex and difficult reality, the small number of architectural or urban interventions made by architects in the space of the favela and, most important, the layers of stories juxtaposed, brought to life in the layers of colorful painted dwellings and the reality told by the inhabitants about their everyday life.

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## The urban form and its underlying structure. The case of the ancient city of Herculaneum

Track f / Form and Structure

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Key words: Herculaneum, grid, exception

The research intends to analyse the shape of the ancient city of Herculaneum not focusing on the material remains of the archaeologist's competence, but with the conviction that this city, in addition to being source of architectural and urban principles still valid, it is the demonstration of how an underlying clear and defined structure, as the grid one, due to different topographical and orographic conditions, it makes possible extensive exceptions within itself.

The small Greek city, which later became Roman, located below Mount Vesuvius, on a promontory along the arch of the Gulf of Neapolis and Pompeii and bordered by two canals of torrential character (Sisenna, 78-90 BC), in 79 AD it was buried following the eruption of Vesuvius. Despite the excavation operations we have never brought to light the entire ancient city, since on a large part of it there is currently Resin, its urban structure is very well known.

Herculaneum was a city protected by walls—originally built for defensive purposes but after the Roman conquest, they were partly incorporated within the buildings—and divided into insulae rectangular approximately 80x50 meters, framed by three decumani running from the north-west to south-east and five cardines that descended from the Vesuvius towards the sea.

Specifically, the blocks framed in the upper part of the grid had in the central part a “double terraced” organization and at the extremities a “comb” organization, while the blocks at the bottom they first presented

a sequence of transverse “double row” strigas and then, from half block down, they had rotated residences overlooking the coastline (Capozzi, Visconti, 2016) which, as shown by the plan by Karl Julius Beloch, Campanien, dated 1890, it was far behind the current configuration.

Mainly, while maintaining the structure of the grid underlying the urban system, the shape of the resulting city is determined by the variation in the typological-morphological organization of the blocks overlooking the sea. Therefore, the contribution intends to support that an urban structure, not being an abstract system, it can, under certain conditions, configure a form of the city that changes in relation to the location, and, assuming what Vittorio Gregotti affirmed in *Architecture and Postmetropoli*, the difference acquires value thanks to the definition of a basic rule: the rotation of the domus sublimates, in this case, the regulation of the grid.

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## Communicating scientific knowledge

Track d / Vision and Reality

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Key words: interaction, perception, contamination, performative art, active participation

By the end of the sixties of the XX Century the science centers movement established a new way to solve the pre-existing crisis of the relation between science and society, by overturning the basis of communication. Thus, science centers inverted the canons of traditional museography and became an exploration means more similar to a scientific device, rather than a communication device.

The Exploratorium of San Francisco, set in 1969, represents the first attempt to apply this approach: the visitor becomes the main protagonist of the scene, he is asked to cross space interacting with a series of happenings, interactive experiments and playful scenarios, amplifying at the same time the cognitive processes of scientific communication.

If the science center gets in a strict relation with the research infrastructure, where the visitor has the chance to explore several aspects of scientific research, then it can also introduce some perturbation and contamination elements, coming from art and culture, in order to trigger a new way of conceiving an open, shared and public research.

The exhibit becomes hands-on and the same time it attracts the emotional and cultural backgrounds of visitors, who are involved with their previous experiences which can be implemented through an open and no deterministic process. Performative art and theatre

represent some of the main languages introduced to design a perceptual experience able to communicate information, processes and goals of scientific investigation. According to this premise, great research infrastructures need to share knowledge with society, through an innovative and contemporary approach. An example is given by the Globe of Science and Innovation of CERN in Geneva, or the Supernova of ESO in Munich. “Exhibit as exploration”, “active participation”, “shared construction” and “narrative exhibits” are the funding concepts of the most recent experiences in the design of science centers, according to a social concern investigating virtual and physical spaces where they are turned into cultural mediators and exchange forum.

The topic of the active involvement of the public, historically investigated by the artistic avant-gardes of the XX century, later included in the theory of art by Ernst Gombrich, is the basis of the contemporary conception of science centers: the search for interaction with the public, whose active perception is called to process mental projections on different scenarios, within a subjective dimension.

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## Tracing the borders of the ancient city: the case study of Seville walls

Track e / Memories and Places

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Key words: walls, ancient city, heritage, regeneration, urban design

Urban walls as architectures of the limit, even before military fortifications, have represented for centuries the physical and political image of “urbs” and “civitas”, synthesis of the city shape and symbol of power. As cell membranes, walls were the envelope, the urban skin on which the ancient binomial “city-countryside” was structured (today we would say “city-landscape”).

The research lies in the assumption that the development of the contemporary city, an open city, has radically altered the relationship between walls and cities, reversing the semantic order: if once the walls contained the city, now it is the city that contains the walls. As a consequence urban walls, although urban walls have lost the meaning of last limit, they continue to constitute a limit. They represent a delicate border between ancient city and contemporary city.

This important aspect leads us to investigate the object wall not only with respect to the historical or conservative topics, but also through the research about the urban space, because the old walls have lost their original role of defense but they have assumed new meanings in the urban context and they are a great potential in terms of regeneration of the historic city.

As a linear two-faced devices, these borders represent places of urban permeability and now express places of accessibility, therefore the idea of hospitality. At the same time, beyond the actions of consolidation, the protection of cultural heritage must start from the

urban rehabilitation of past architectures to new places of the future. Leaving the dangerous idea of monument, city walls must be given back to the contemporary city as architectures, and as architectures, so that they can live, they must simply be lived. The paper analyzes the case study of the walls of Seville as an urban device capable of generating new balances and new interpretations of the city. The system of walls becomes again a structural element of the urban form as a permeable perimeter between ancient and new city. The contemporary project draws a new urban image by means of possible enhancement scenarios both of the object and of the parts of the city that are intercepted by fortified infrastructures. By analyzing a largely interrupted perimeter, the research develops a study on the idea of absence focusing on the concepts of ruin, fragment, and trace. This is done through the evocation of lost unity and through the spatial power that ancient walls still express today.

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## The unfinished project of Autonomy: the case of the Aurelian Wall

Track c / Autonomy and Heteronomy

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Key words: autonomy, temporality, Castoriadis, walls, city

This paper rethinks the notion of architecture's autonomy by exploring the ambiguity between formal stability and porosity in the case of Rome's city wall: the Aurelian Wall. Considering existing discourse on architectural autonomy (Aureli, Vidler, et al), the paper approaches the concept through a re-engagement with philosopher Cornelius Castoriadis, and a more rigorous engagement with the temporal dimension of architecture. Combining brief, on-site accounts from the city wall today, with a set of drawings that expose recent infrastructural and architectural additions to the wall, and a historical overview of its transformation from military defence line to urban element, the paper highlights seemingly insignificant manners in which the effect of the wall has been multiplied over long time.

The multiple and shifting effects of the Aurelian wall reflects a fundamental nature of architectural form that can be tied to a temporal dimension of autonomy. As an insulation against the freeway, as a series of openings and cavities, as a shelter from the rain, as an object that defines where the historical city ends, or as a supportive structure for formal and informal dwellings, the wall oscillates between inclusion and exclusion. When all programs, intentions and ideas have faded away or been replaced, this, the most banal distinction of architecture, remains at the center of the relationship between the building and the

city. Architecture is an ongoing project, a negotiation between a wide register of forces, both human and non-human, that continues long after the dismantling of the scaffold. The architectural elements - the walls, floors, and stairs, etc. - regardless of their projected meanings or critical intentions, are support structures for both everyday life and the dreams of life to come. The paper concludes with suggesting that architecture's autonomy lies in the perpetually unfinished quality of any built object. What sustains the autonomy of the Aurelian wall is the continuous human engagement in maintaining, refitting, and appropriating its form. If there is an autonomy, it exists in the continuously transforming effect of the built matter of architecture on the city. The challenge for an architectural practice of autonomy is not to stipulate what constitutes the essential core of architecture, but rather, what the opportunities are for using its elements to imagine and build new congregations of people and objects over time.

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## **The masterplan for the urban regeneration of the heritage district of Msheireb Downtown Doha (State of Qatar)**

Track e / Memories and Places

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Key words: sustainable urbanism, smart growth, TODs, cultural district, Msheireb Downtown Doha

In the 21st century, the sustainable urban development of GCC-cities is challenged by inhabitants' over-dependency on private-use vehicles. In turn, this habit has generated problems of urban inefficiency, contributing to traffic congestion, pollution, urban sprawling, fragmentation of the urban fabric and various environmental and social challenges.

In the context of Doha, Capital City of the State of Qatar, the over-dependency on private-use vehicles is justified by the lack of alternative public modes of transportation that support the need to connect fragmented urban districts and provide an effective solution to urban sprawl. Therefore, the current construction of the Qatar Metro Rail is offering the potential for investigating and defining a strategy for the sustainable urban development and/or urban regeneration of transit villages (TODs) in Qatar.

Namely, the aim of this research study is (i) to investigate the development of transit villages (TODs) in the cultural-heritage district of Msheireb, Downtown Doha, (ii) to explore how the introduction of the new public transport system of Doha Metro can be effectively utilized as means of urban regeneration of the cultural core of the city, (iii) to propose a masterplan for TOD suitable for the district, suiting and responding to regional cultural and societal values.

The findings reveal that the strategies for the sustainable urban

regeneration of Msheireb are based on (i) the integration of land-use and multimodal transportation systems, (ii) the implementation of the public realm, and (iii) conservation of culture and urban identity.

## **Total control and spontaneous processes. Two antithetical contemporary utopias as means of imagining the future cities**

Track d / Vision and Reality

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Key words: utopia, future city, smart city, urban self-organization

Utopias are ideal forms that our imagination attributes to a future reality. It has been a common practice throughout the history of architecture to use utopia as a means of imagining the future city, or the ideal city. Two types of process have always guided, in parallel, the evolution of humanity: on the one hand, the technological one, today also informatics, based on human intellect and on scientific research; on the other, the one guided by the impulses of the individual or of society, contingent and variable, spontaneous and hard to program. Consequently, two different visions of the future city, two guidelines for imagining it, are outlined. On the one hand, hypertechnological scenarios open up, in which computerization is the basis of everyday urban life and digital space is overlaid with public space; on the other, new living models are inspired by the logic of spontaneous architecture for the planning of a city whose rules are mainly dictated by desires and needs. On the one hand, total programming, on the other, the freest spontaneity. On the one hand the informatic city, on the other the informal city. The intention is to compare the two utopias, which correspond to the two strategies that we use to imagine the future of our cities: the extraordinary and increasingly rapid technological development and the study of the tensions that guide spontaneous human processes. Although the two roads may seem antithetical, they actually try to respond to the same need: to design the spaces of a city that is fit for

a contemporary man, that is able to respond to his needs and those of today's society. The world is in a phase of change whose consequences are becoming more and more tangible day after day, both from an ecological and a social point of view. But is it possible to define which the best way to live in the midst of these changes is? Total control, capable of contemplating all the possible variables of change, or leaving room for randomness to the natural development of things and to be able to find from time to time, for each problem, a new solution? An attempt will be made to define, through the analysis of contemporary utopias - now almost becoming reality -, through which roads we are leading antithetical visions of the future city. On the one hand Neom (Saudi Arabia), the largest smart city in the world, on the other Almere Oosterwold (Holland), experimenting in urban self-organization.

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## Children's Poles 0-14. A case of study and experimentation: IC Simonetta Salacone at Casilino 23

Track d / Vision and Reality

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Key words: school, children's poles, social integration-suburbs, urban polarities

The word "Vision", in addition to strictly indicating the act of observing "Reality", contains in itself also the germ of its transformation; "Creativity" is the main tool that offers itself to the Vision as a means of changing Reality. This reflection is part of a larger project, which has identified in schools, as collective institutions, the potential to transform themselves into "integration centers", especially if placed in marginal areas, where they also take on a fundamental social role. The suburbs schools, in fact, are "center of gravity and crossroads of a cultural pluralism, consistent with the socio-urban composition of the context in which they are inserted, schools that can open up to the territory, becoming a reference point for the community, a new urban centrality»(Borri, Indire, 2016). In this way the research intends to investigate the "circular relationship between school and city" (Leschiutta, 1989), namely the ways in which school buildings can be transformed into "urban radiators" for the districts.

In particular, this research is also part of a project of the MIUR aimed at creating new "Children's Poles", established with the D.L. 65/17, with the intention to create, in a multi-year national action plan, structures dedicated to education and training for children within the same educational path, from the nursery up to kindergarten, to be placed in new buildings or belonging to existing educational facilities.

The S. Salacone C.I., was chosen as a case study for its location on the

Casilino 23 suburb, a complex and stratified social and urban structure, but above all because it is expected that within it will be activated the first "0-14 children's center", which intends to bring together in the same educational path 4 levels, from the nursery to the First Degree Secondary School. The main goal, starting from this case study, is to identify effective and plural actions, aimed at outlining a methodological path of intervention on the school environment and at the development of design solutions that can be reiterated in other similar situations. The final goal is to make available innovative and flexible learning environments, which start from the existing "Reality" and which are strengthened to it, which are the result of a creative action capable of stimulating Creativity. Involving users and institutions, operators and families, for which Architecture thus becomes a driving force for requalification, well-being and social integration.

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## Adalberto Libera: the archetypal thought in the construction of reality

Track d / Vision and Reality

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Key words: Libera, archetype, memory, collectivity

The physical and ideal reality of our contemporary spaces is immersed in a phase of critical instability in which the heterogeneity of conditions, which also manifests itself in architecture, heavily influences its design and construction. The contradictory cultural, political and economic disparities, relating to the social sphere of today's international panorama, reflect on the theoretical and practical construction of architecture through all their irreverent critical issues. The consequence can be found in the image, real and metaphorical, of an increasingly chaotic condition within which the distinction between both the terms of creativity and rationality, and artifice and reality, is increasingly blurred. Within this obvious moment of cultural intoxication, a reflection is needed, able to focus on the concepts of creativity and reality, to analyze them according to their intrinsic thematic issues and at the same time trying to critically reinterpret them in our contemporaneity. The critical reconsideration of the archetypal idea assumes, in this sense, a plausible expedient able to define and validate the questions related to the terms of creativity and reality: a framework of meaning which, in its ideal, figurative and formal declinations, or through the re-proposal of the values of the archetype, of ectype and of the idealtype, proposes to structure a renewed critical alternative to contemporary problems. Not only. A new idea of collectivity is also needed, in its coherent structuring, able to act as a connection between the ideal architectural creativity, and the

necessary reality of the built. In order to elaborate these considerations the analysis of Adalberto Libera's work is proposed, according to the consequential concepts of archetype ectype and idealtype, in a process that goes from creativity, through the image of his ideal city, to the built reality. A triple conceptual apparatus for an in-depth reflection, tending to trigger a necessary and mandatory revision of the apparatus that defines the physical and cultural construction of the places of our contemporaneity.

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## The iconic Whitney. Stories of a (im)possible manipulation of the Breuer's Museum of American Art.

Track b / Art and Artifact

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American twentieth-century Art finds home in Marcel Breuer's Whitney Museum, when the new building on Madison Avenue on the corner of 75th street in New York was inaugurated in 1966. The dream of Gertrude Vanderbilt Whitney, an artist, heiress and collector, finally materializes in the construction of a unique treasure chest for Art that breaks into the heart of the most commercial and sumptuous street of Manhattan. Introvert, laconic, extraneous to the context, the Whitney Museum appears along the New York streetscape in its granite-covered monolithic structure, an upside-down ziggurat that overturns the typological zoning rules, "a building as expressive of the inherent irreverence and radicalism of art" (Blake, 1966). This is the background to the subsequent controversies that have generated over time the symbolic identity of a modernist icon, whose fate today consecrates its author in the name - The Met Breuer - which was attributed to it by the Metropolitan Museum: since 2016, the famous institution has rented the building temporarily and has removed it from its primary function, converting the most authentic space of contemporary American Art into a container that houses part of its encyclopedic art collections. The idea behind this contribution is to understand the reasons for the impossible transformation of this work, which is why the Whitney Museum has been moved to a new building that has nothing to do with the original idea of Gertrude, later built by Breuer. Why couldn't the Whitney be extended? Yet many projects, from Michel Graves, to Oma and Renzo Piano himself (who will later build the new Whitney in the Meatpacking District) have been dealt with the issue of the extension of the Breuer's building. Perhaps Breuer himself had investigated this possibility,

as sketches from the Breuer digital archive of the Syracuse University show by describing his design intention to add the museum both next to and in the space behind the existing brownstones. The ostensible impenetrability of the building, the conservation constraints of the adjacent brownstones and public opinion, including perhaps the same detractors of the first hour, have precluded any possible transformation of Breuer's work. Thus, one of the icons of New York Modernity, without any design action, but only with a restoration and a powerful marketing effort, has become today the simulacrum of itself, an object of art within the urban frame. We could start from those enigmatic sketches of a conceivable extension of the museum (there is no date or author indicated in the archive) and proceeding to a close-reading of the building that produces a figural analysis for the action of manipulation of form of this architecture: a sort of theoretical action for an ideal project that, against the reassuring rules of conservation, would go deep into the latent potential within this silent modern architecture, in the sense of an opera aperta able to host those forms of art, that is to say that essential sensitive device that represents the changes of our time.

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## Patching a textile industry city. Problems with postindustrial sites in contemporary city structures

Track e / Memories and Places

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Key words: industrial heritage, space isolation and degradation, heritage adaptability

The contemporary cities problems in many cases are related to excessive urbanization of space. Post-industrial heritage and post-industrial architecture are mostly associated with the uncontrolled development occurring during the era of industrialization. This progress had a huge impact on the economic changes of many European countries in the nineteenth and twentieth centuries. That caused a stable development of the country as a coherent whole, as a group areas closely cooperating with each other, functioning as a coherent organism. Lodz as the city created as an textile center is an excellent example of the problems in contemporary cities which was created or rebuild during time of industrial development. A well-functioning 19th century organism of interconnected factory areas ceased to function at the modern times because of economic and social changes. Industrial era city planning solutions underwent 20th-century modernist changes, leading to numerous demolitions and segregation of space. These assumptions excluded previous solutions, focusing on new “better” forms of architecture and space creation. The buildings have no longer meet user requirements, while the streets have become too narrow for a new type of communication – car. Such activities led to the ghettoization and isolation of individual urban spaces, leading to their gradual degradation, which the city is dealing with today. The second important aspect was the economic collapse in the 90’s. The closure of most

factories in Lodz led to irreversible changes within field of economic and social development. That transformation had a huge impact on the way urban spaces function. Huge post-factory areas that generated job – related traffic, ceased to perform their function. That led to stagnation and then degradation of both post-industrial facilities and their surroundings. Giant post-factory areas occupying several dozen urban quarters of abandoned space, effectively created many barriers in the contemporary city’s structure development. On the example of the revitalization of individual industrial areas of Księży Młyn (old spinning mill complex), Monopolis (distillery), EC1 (thermal power plant). Manufaktura (old spinning mill complex) and spaces that where closed recently and they were put into a state of lethargy such as EC2 (thermal power plant). I will try to show how important a role in the functioning of the city is to correctly integrate post-factory spaces into its structures.

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## **Walls and gates in contemporary chinese cities: the undeniable reality in future city image**

Track d / Vision and Reality

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Key words: wall; city image; reality; collective memory

Chinese cities, since ancient times, were shaped following a very specific and unique system of laws and principles aiming to bring man and nature to the highest levels of harmony and balance. Cities in the form of square, the north-south orientation, the symmetry emphasized by a central axis, and walls were common design strategies (Huang 2006; Miao and Yang 2009). Among these, the practice of enclosure persisted and revived under different forms and styles till nowadays (Huang and Low 2008; Junxi 2014). However, in the multifaceted and complex contemporary Chinese urban context, the wall or specifically the walled neighborhood, xiaoqu, has been at the center of hot debate. In 2016 China's Urban Work Conference, issued a controversial policy calling for the opening-up of the gated communities and the introduction of the street block system as an alternative urban model. Faced with resistant and opposition from the residents as well as legal experts, today the policy is part of a forgotten chapter. However, it serves as an important occasion to reflect on the role of the wall, as a reality, and the desire for transformation and creativity. Based on literature review, and the author's analysis of the gated communities, specifically in Beijing, Haidian District, this research paper, carving for deeper meanings, addresses systematically two questions: How the enclosure became an important design strategy in the Chinese urban history of both ancient and contemporary cities? And how to rethink the role of the gated communities, as an undeniable reality reflecting

beliefs and modes of living the space, in defining future city image in the pluralistic Chinese urban context? In an attempt to answer the aforementioned questions, the research paper focuses mainly on three historical periods: the imperial period, the planned economy period, and the market-oriented era. The paper concludes that, if compared with other urban contexts, in the metaphor of the Chinese culture and urban reality, the wall reflects more than an idea of conflict, opposition, and socio-spatial segregation, instead it seems to be the manifestation of a 'collective memory' still surviving in the Chinese' conception of space and city image.

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## Vague memory, poor imagination; what happened to urbanism of the 21st-century sprawl

Track e / Memories and Places

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Key words: preurban, sprawl, rapid urbanization, genius loci, moving maze

While 54% of the human population is living in urban areas, almost half of them don't live in actual cities. They are living in an urbanized territory which does not correspond with any of definitions of the city as we know it, it does not produce or being produced by "culture of congestion," (Koolhaas, 1978) nor portrays any distinctive "collective memory," (Rossi, 1966) as "generic" it is, (Koolhaas, 1995) it is being produced mostly by real estate market speculations, casually expands and consumes what left of natural resources and hinterlands, rather than truly acts as the promised liberalization force. We call it "sprawl," and it is said to be the most wasteful human construct, very much lacks the cultural of the city, without significant historical context or geographical foundations, it resembles more of a global assembly line, a summary of standardized elements of building constructions, personalized with the taste of culture of consumption, and guaranteed by big corporations. Sprawl in this sense, is an agglomeration of repetitive unites, which excludes whatever that it does not need, either for its production and maintenance; like they never exist. What Sprawl can construct then; any actual typo-morphological significances, resembling any of our cities or triggers any convinced imagination. It is very complicated the reply to these doubts, as we always define sprawl with what it is not, rather than what it actually is, we cannot describe it without falling into the trap of overgeneralization or having judgmental. This article

looks at the phenomenon of sprawl with a retroactive lens, with which the models of rapid urbanization will be characterized by their modes of transformation of their pre-urban physical and socioeconomics contexts. The article's main aim is to redefine the capacity of sprawl to fit in our automobile mediated and internet-loaded eyes and produce genuine momentum of the place-making sense and further to portray valid narratives for the future. This article tackles our fundamental shifts concerning the way we experience and commute in and out of the sprawl, from the time of "The view from the Road" (Lynch, Appleyard, Myer, 2006) and "Learning from Las Vegas," (Venturi, Scott Brown, Izenour, 1977) to the decentralized internet-based contemporary era, the article is, therefore, looking into the altered notion of "genius loci" in "jump-cut urbanism" (Ingersoll, 2006) of contemporary sprawl and its possible points of revivals.

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## Authorialism: the “disease” of visionariness

Track d / Vision and Reality

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Key words: author, authorialism, reallitysm, visionariness, subjective

Today we are used to dealing with architecture like a brand: the only thing that matters is the signature, the trademark. Authorialism represents a chronic and slightly progressive disease of modernity. But to find the right cure we have to try to investigate: what is authorialism (Benedetti, 1999)?

Starting from modernity, and with the advent of the so-called cultural industry (Adorno, Horkheimer, 1947), the author becomes much more than a proper name to attribute a production to: he is the one who guarantees its meanings. We are no longer able to appreciate the work from a purely emotional or qualitative point of view, but we need the “authorial” filter to ensure its “correct” reading. The consequence is that reality is transformed into reallitysm (Ferraris, 2012): the events themselves are replaced by subjective interpretations of the facts.

What are the consequence of this attitude to architecture?

It is not just about what the architect programmatically does to ensure the meaning of his work, but also the meaning that is attributed to this by “cultural promoters”. To ensure the maintenance of the promotion system in fact, the critics and the media need to assign classifications (es: bioclimatic, social, high tech, parametric, etc.), thus fueling the drive for innovation at all costs, to “creative originality”. What becomes primary is to recognize the “differential value” of one designer over the other, of one work compared to another. The consequences of this attitude are obvious and we are able to measure them in the visual chaos of the built environment.

We intend to investigate how the claimed authorial visionariness has generated illnesses and led architects to search for remedies, even if not always effective for treatment.

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## The memory of space in found constructions; experience versus interpretation

Track e / Memories and Places

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Key words: spatial memory, matter, temporality, openness, construction, socialist modernism

The proclivity toward a speculative projection of found spaces in the contemporary insets and the dissolution of physical consideration, brings the emerging structures to the expressive confusion. The unceasing question-tacit indirectly though- on the possible closure/continuous character of architectural work, treats/recognizes the material obedience and animation, as an abstract-constructive quality that participates equivocally in the universal comprehension of these structures.

According to French philosopher, Gaston Bachelard, considering that “architecture aims to construct the encountered subjects”, the experience of material evidence is a crucial condition in architectural speculation. Though, the technological annihilation of material today, incites both ingress and regress in these open stories which are deemed to be nurtured. The inherited ‘ruins’ which are still active in the memory of the critical contrasting reality within the “chronicidal” temporality of modern architecture and contemporaneity (Trachtenberg M., 2002).

The paper tends to analyze few abandoned constructions belonging to socialist modernist architecture built between 1960-80, that are still vivid memory through their very trim material persistence and stand still as an ambiguous and autonomous setting for any future incorporation. Considering the despotic character of these buildings, the objective is to find a logical extension of the deposited time thickness in these structures and through the minute reading of space

and construction to exhale the potential synthesis with modern and contemporary paradigms that particularly dwell in incompleteness and abstract transfiguration of inherited and present subjects.

The research is concentrated in the modulation of found space and matter through structure and composition extracting the inherent elements as a new legible patterns for ensuing plan.

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# The architecture of the Japanese city: cultural perceptions of memory and place

Track e / Memories and Places

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Key words: identity, place making, Japanese cities, heritage, adaptive reuse

As cities around the world continue to develop and globalization leads to increased homogeneity, the preservation of cultural heritage and local identity has become a major challenge. Our perceptions of collective memory and place vary according to local practices and tradition. This paper examines the Japanese approach toward place making and building preservation in contrast to Western practices and theories. It aims to critically compare how these culturally specific approaches have contributed to the transformation of urban form in Japanese cities. With a focus on the capital city of Tokyo, case study projects and neighbourhoods are discussed to illustrate the traditional approaches adopted by residents including the importance of the roji (alleyways) for everyday urban life and temporal festive events that strengthen community bonds. Finally, contemporary projects and new interpretations are discussed including adaptive reuse strategies to shed light on current practices.

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## Plural urbanism and profane creativity on Refshaleøen, Copenhagen

Track a / Formal and Informal

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Key words: Urban planning, creativity complex, profane creativity

In the coming years Refshaleøen, an artificial island in Copenhagen, will be transformed from post-industrial zone with informal creative practices into a new neighborhood with vast amounts of housing. The transformation is already taking place gradually and is at once informal and formal as it is both shaped by the current temporary cultural entrepreneurs and by the developers who use culture as an active part of their strategy. As the urban realm is where creativity as a crucial organizing principle of Western societies shows itself most clearly (Reckwitz, 2017), an obvious paradox emerges: If culture and creativity are such crucial organizing principles, how come the resulting architecture becomes more and more homogeneous?

The concept of creativity is revisited with Andreas Reckwitz' notion of the creativity complex, bringing creativity into the field of neoliberal urban development and its ways of employing creativity as a symbol (ibid.: 174). With this theoretical framing of creativity, the paper returns to the paradox proposed in the case. Reckwitz describes creativity in the context of a new form of sociality which is not based on dogmas but affectively organized around the circulation of signs and symbols. The creativity that characterizes urban development processes today is therefore not of the old order of transformation, but of a non-cumulative sort of supersession where new replaces the old without progression (ibid.: 26) and where creativity is not 'in' the object (e.g. of architecture) but in the felt experience of distinction.

In this changing nature of creativity, we can address the question of the increasing homogenous architecture in urban redevelopment of proclaimed creative districts. The paper proposes to turn towards profane creativity – creativity without an audience (ibid.: 229). Here, distinctions between informal and formal become abundant since these distinctions adhere to the old model of creativity that depends on distinctions between creative and non-creative (ibid.: 230). Profane creativity already exists in everyday life and is locally situated, unfolding through networks of subjects and objects. With this theoretical framing, the paper suggests searching for urban pluralism that arises from profane creativity in the urban environment of Refshaleøen. With these findings, it addresses the question of how architecture can become more responsive to urban pluralism.

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## **A shopping center analyze in the scope of perception of space. Kayseri mall - by perception of its designer and its users -**

Track d / Vision and Reality

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Key words: perception, space, shopping malls, designer perception, user perception, Kayseri City, cognitive map of space, city memory

It has become imperative to stay up-to-date with all the changing definitions, objects and events in order to live in the changing environment. Architecture discipline is getting new layers and new approaches day by day. In this speediness, perception of space in architecture is more important criterion - for product's design, development and sustainability - today than the past. When opened perception in architecture, we see two different views; designer perception and user perception. All these changing processes architectural product exists with objects, events and layers by redefining and rethinking. One of the most detailed and intensive study areas of perception of space in architecture belongs to public spaces. There are concerns about making a common answer and designing differences entirely in public space design (age, culture, point of view, etc.) for the architects. In this fiction, the design criteria are in the whole capture effort while trying to create the common perception of the space and at the same time considering many technical parameters. In this context, shopping malls - which today are more than merely shopping malls - are culturally and socially encountered places of difference. Nowadays, shopping malls have a great importance, from its architectural scale to material scale, city location to shop location, for the society and the city. The commercial concerns of these shopping / social and cultural centers - in the first designs

of the shopping malls - have been beyond the city belonging sense and have focused on mostly the user's shopping habits, transportation solutions and comfort resolutions. These buildings gave the user a sense of disconnection with the city. As the number of shopping malls increased, the alternatives of them also increased and the user perception became more and more considered. Therefore in the design processes of the city's shopping malls "city-belonging" context became more important. On the other hand, these shopping malls have encountered with special-concepted chain shopping malls and after a while, designers began to develop holistic concepts for both. In this context, Kayseri Mall - one of the shopping malls chain in Turkey - design is evaluated by two-sided perception; the users perception and the designer perception of the mall building and its spaces. In this study, comparisons made to understand similarities and differences between designer's perception and users' perceptions.

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## Scaling the vision of city life

Track d / Vision and Reality

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Key words: human, citizen, public, opinion, audience

The proposed paper will reflect on ‘public opinion’ research as an obligatory procedure accompanying the construction of tangible or immaterial structures. We acknowledge that when redesigning an urban quarter or the programme of an arts/culture festival, most (European) cities have policies in place which oblige the actors to ‘consult’ the public. The vision of the public often differs considerably from that of the one who consults ‘people’ on their views. This makes the human factor such a volatile one to include at the large scale.

The “Human Cities” project investigated 12 different cities and finally proposed that “a city is an entity in perpetual movement that is permanently evolving. Whether these transformations are gigantic or discrete, brutal or progressive. Their implementation involves several scales and organisations”. In this paper Josyane Franc will discuss how different scales may bring a vision closer to the reality, more specifically in exploring activities for convivial design. The mesh of people who are true motors of bottom-up initiatives and contribute to bring life back to public space and re-invent the city is important in the attempt to build a human city in the visionary project.

Petya Koleva will discuss audience research as a tool for the creation of artistic/cultural events also on the basis of fresh real case projects. Why are the ‘opinions’ of the public not always welcome? The public funding policies demand audience development activities and research of the public, yet, these are time-consuming and perceived as ‘costly’.

Opinions of the public are often a shock, both when they are critical or not enough critical of dimensions that the funders, the organizers or competing organizations see as important. Yet, one notes proposals derived from the public consultation that are (re)used and implemented as partial modifications over time.

Audience research approaches are discussed in the academic field of cultural policy research awards. Meanwhile a HUMAN CITY DESIGN AWARD has been established as a step to expand the convivial design approaches known around the world. If ‘the city is a type of commons... with a community - led dynamic’ we may assume the vision of city life cannot become real outside the process - based activities that scale reality.

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## **Same origin, different outcome - case study on salt settlements of Ocna Sibiu and Ocna Mureş**

Track e / Memories and Places

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Key words: cultural identity, local and regional heritage Transylvania, salt mining, salt road, hydropathic baths

The cultural concept called the salt road is closely related to the connection between salt and salt mining throughout their multimillenary historical development in view of the economic, demographic and territorial impact on the settlements, in comparison with the revenue resulted from the exploited amount of salt and the earned income, to which the hydropathic character is added during the 19th century period which transforms and freshens the cultural tradition of the use of salt in the development of the settlements. The spa-oriented feature had become part of an extended tendency aiming to enhance the value of existent spa resources in Transylvania and Europe in the late 19th century. The endeavor to turn to good account the balneary potential in Transylvania used to be productive and attractive in its early days and the importance of the spas was significant and beneficial to the inhabitants.

The above-mentioned towns had been for centuries of great significance for the peoples living in the neighbouring areas. The history of their evolution was relatively similar until the 19th century, as both in Ocna Mureş and Ocna Sibiului salt exploitation began on an extended scale and they both became well-known salt spas. Until the industrial revolution salt mining in the two towns used to have a similar impact over the development of the localities, as it constituted the main source of revenue. However, the situation changed in the following years.

Both towns invested in spa tourism until the break of WW II, yet, only Ocna Sibiului continued to preserve it as Ocna Mureş had gradually turned into an industrial town, leaving little interest in balneology.

The awareness and deep insight into the past through the promotion and presentation of its history are intended, not only in order to protect the originality and peculiarity of the cultural and historical site, but also to inspire future generations.

## **The role of green systems in the development of the industrial city in central Poland in the 19th and today**

Track e / Memories and Places

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Keywords: green areas, greenery in the city, developing green areas, public parks, Lodz Voivodeship

The article describes the role of green areas in the city. The author presents the history of the development of green areas in the city in the context of Łódź. The growth of Łódź, a city in central Poland, began in 1821 and only after around a hundred years the city was flourishing. During that time the number of inhabitants had increase from eight hundred to six hundred thousand. The development of this city is intensely connected with the industrialization process – mostly with textile industry development (Olejniczak, 2017).

Everything has happened with the political decision of the government to create an industrial city in small village with many rivers. This rivers were a requirement for industry, which was based on water power before the invention of the steam engine. On the other hand so many rivers caused difficulty with building on particular areas, which were swampy. Those places were very often transformed into public parks and private gardens of rich manufacturers (Flatt, 2002)

Nowadays the city of Łódź has been through so many political and economical changes, which caused that industrial roots have been forgotten. Post-industrial, abandoned heritage became a huge problem for local authorities. A few years ago an idea has arisen to connect industrial heritage in the city centre with ring of greenery (image 1). Actually we can observe a small part of this, but it is worth to emphasize how important for the city and its inhabitants are green

areas. All the time, from so many years these places are a shelter where people can spend their time and relax in the centre of city, which is mostly a concrete desert (Mowszowicz, 1962)

The article shows the influence of historical green areas on the contemporary city and the opportunities for its development based on the post-industrial heritage in the future. The research takes into account urban parks located in Łódź, along with current activities of the local city authorities. The goal of the research is to draw attention to the importance of green areas in cities, their relationship with the environment, and their impact on the entire city over the years. Principal results of this research is that greenery in the city has timeless role of the city's development. In the 19th century, as well as today, public parks are a very important place for the inhabitants of Łódź.

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## The Infinite City. Vision and Reality in Ivan Leonidov's Urban Designs

Track d / Vision and Reality

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Key words: Socialist City, Russian Avant-garde, Ivan Leonidov, Urban Planning

The debate on the Socialist City during the late '20s and early '30s is one of the largest urban laboratory of the 20th century. One of the most radical positions considers the idea of the city as a superstructure of the bourgeois-capitalist modes of production made obsolete by the Bolshevik revolution which, as such, must be overturned. For "disurbanists", from the collapse of the tsarist city urban entities must be dissolved in the territory, using to this purpose the new infrastructural network planned (dreamed) by the Soviet Power (cars, trains, airplanes, airships, spacecraft!). The city will no longer have a form but will be reduced to pure process, derived from the "daily life program" developed by bolshevik social engineering, designed starting from the distances to be made for commuting with the factory sites, from the sinusoidal diagrams of the circadian rhythms of workers and from the consequent "industrialization" of their sleep and rest periods. The new city is literally built on the relationship between nature and architecture and on a general rethinking of its dimension whose scale descends, in order, from the continental extension of the Soviet Union, from the new infrastructural network, from the industrial compounds strategically dispersed from Leningrad to Vladivostok.

In 1928-30 Ivan Leonidov designed an idea of city irradiating itself all along the Soviet Union: a ribbon-like and infinite urban structure colonizing that boundless territory, innervated by productive

kombinats, residential compounds, public buildings. The goal is to build a city-nature, unlimited but endowed with the measure given by a grid attaining a geographical dimension before an urban one. A centuriatio that potentially goes from Moscow to the Urals, a linear disarticulation of the American Jeffersonian grid, an "all program and no form" plan - as Koolhaas would say - that is concretely tested in the design for the new mining town of Magnitogorsk.

Or it becomes a network whose nodes are constituted by institutional and representative buildings whose distances are calculated on the basis of the power of the radio signals that connect them (project for the Social Club of a "new type" versions A and B). A new city, sparse but large as the whole country, connected by an immaterial infrastructure: a net of radio receivers in a sort of precognition of what a smart city is.

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## Images and narratives shaping the chinese city-scape

Track d / Vision and Reality

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Key words: temporary event, narrative construction, city-branding, images

The relationship between reality and vision is a complex one. While during the latest decades the post-modern city's image has been mainly shaped through the juxtaposition of single iconic projects, in recent years new inflections of city-making are emerging – in between physical transformations and narrative construction – often becoming more visible in realities under fast transformation such as China: considering the urban system as a palimpsest of spatial, political, and economic layers, we identify the cultural event as one of the main tools moving around temporalities and narratives, becoming a propelling engine in the mechanisms of city-branding and visions production. In fact along with the so-called Mega Events, during the last few decades minor cultural events gained an increasing empowerment. Exhibitions, Biennials/Triennials, Design Weeks and Festivals progressively became stable ingredients on policy makers' urban agendas as pop-up mechanisms deployed to trigger changes: flexible, oscillating between official planning and informal approaches, strongly brand-oriented, these recurrent events rightfully set themselves as an important pervasive tool.

If it is true that a society becomes modern when one of its main activities is to produce and consume images, when the images that have extraordinary capacity to determine our claims to reality become indispensable for positive economic trends, for the system's stability,

and for the pursuit of personal happiness (Sontag, 1973), then the narration of the reality proposed through the event is not only its representation, but an integral part of it, its extension, a means to appropriate it and put it on display. In urban marketing, the construction of such narratives cannot be clearly distinguished from the production of the city itself (Dematteis, 1997).

Considering the tension between the representation of the city as a performative and consumption act (Debord, 1992) and the traces left on the physical space, we look at the transformations brought about in the context of two temporary events, one held in Dashilar during the Beijing Design Week, and one in Nantou Old Town during the 2017 Shenzhen Biennale of Urbanism/Architecture. Between urban regeneration strategies and cultural operations, the BJDW and UABB are observed through the lens of representation, in order to question their role in re-shaping architectural heritage and city identities through the production of material and immaterial effects.

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## **The Forum as an archetype for the contemporary public space**

Track e / Memories and Places

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Key words: Forum, public space, analysis, tradition and innovation

The Forum, intended as a “symbolic form” of a universal and timeless collective life, has been repeatedly reinterpreted in the course of civil and urban history until reaching the conditions conforming to the contemporary project. Bearer of that ideal load capable to conform the “space” as an “urban place” and, even before that, as a “community site”, the Forum as an archetype has a dual nature: on the one hand, in the variant of the Roman forum, it is a place of stratification, of paratactic evolution, and it is a diachronic expression of manipulation; on the other, in the variant of the Imperial forum, it is the place of the planning and synchronic choices, of the rational measure and rules. According to these principles, inherited from Greece, Rome codified a “form” and a “space” of the collective living that has crossed the history of the European city to nowadays: the contemporary square is a space full of flows, of changes, a “salotto a cielo aperto”, a pivot in the European tradition in the city of all time. A system “delivered” from the past, as a datum to which to tend to conform? A every time renewed choice, substantiated with the evolved characteristics of society for which an “a priori” is dialectical base to configure the historical continuum? Space, form, uses, dimensions: how do they manifest themselves within this reference frame?

The proposed contribution aims to investigate the layout and evolution of the space of the Forum archetype to outline the expressions of a methodological - before figurative - “classic”, in the logic of identifying

the specific characteristics of which it appears to be bearer. Archetypal abstraction is here proposed as a critical-synthetic process, reading key for the urban space of the twentieth century to contemporary: works by Italian masters of Razionalismo will be analyzed highlighting aspects of those “mechanisms of continuity” that pervades the public space of the contemporary city.

## Triggering self-organization in non-places of arabic cities: a Walkers' Standpoint

Track a / Formal and Informal

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Key words: Self-organization, emergence, walkability, fast growth

Self-Organization is a characteristic phenomenon found in complex structures such as ecosystems and cities. It supports to adapt to changing environments on a local scale independent of central control mechanisms (Portugali and Stolk 2016). That enables the whole system to respond to complex challenges effectively and consequently engenders emergent structures. Nevertheless, Self-organization is a process that only happens under specific circumstances.

Muscat is the capital of Oman, a country witnessing fast-growing patterns since the peak of oil exploitation in the seventies (Nebel and Richthofen 2016). Its urban environment imposes a myriad of challenges to its governmental bodies. Public spaces in Muscat are currently formed merely as gaps between developed private domains. They remain neglected for long periods since the Municipality doesn't have the resources to revert this scenario.

Conversely, self-organization in Muscat's new neighborhoods is occurring in an isolated manner and is unable to stimulate the substantial change necessary to revert the adverse effects of the unsustainable patterns of development in place. As each tenant only does interventions in the spaces directly adjacent to their plots

a negotiation process required to reestablish social cohesion and produce public life doesn't take place. That combination upholds the car-oriented lifestyle. Individual mobility, beyond its widely reported adverse health implications, has an exclusionary nature. Contrastingly, at least from an economic standpoint, Walking can be accessed by everyone. However, whenever used as a mechanism to raise land prices and boost speculation, it can also cause displacement (Talen and Koschinsky 2013). In this paper we are concerned with the following questions: (How) Can Walkability trigger a regeneration process from bottom-up? (How) Can Walkability contribute to making public spaces more inclusive? (How) Can a Self-organization process be planned or at least initiated Top-down? Who might lose and who might win when pedestrian activities are promoted?

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## **Revitalizing the historic city of San Antonio, Texas: a linear park for the San Pedro creek**

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Key words: historic urban landscape, San Antonio river, urban regeneration, revitalization, San Pedro creek

The city of San Antonio has a rich historic urban landscape, characterized by its river and famous Riverwalk where the historic core of the city and major landmarks such as the five 18th century Spanish missions are located. Historically, the river functioned as the eastern boundary of the Viceroyal city, the San Pedro creek, instead, represented its western boundary, both of the watersheds playing the role of an effective defense from a hostile environment. In modern era, the river was enhanced during the 1930s, with the creation of the 'Riverwalk'; the San Pedro creek was instead used as a drainage ditch for the multiples factories and other facilities of the modern city. Its key role in the foundation history of the city was almost forgotten, its surrounding historic urban landscape featuring vacant historic buildings or vacant lots - often used as a parking - as result of the continuous demolitions carried out overtime.

A comprehensive, multi-year project is underway to restore and enhance 1.5 miles of the San Pedro Creek, transforming it as a linear urban park. The newly created linear park addresses the numerous issues related with an urban watershed, such as flood control, water quality management practices, safety and sustainability of biotic habitat, reconnection of the creek with the adjacent urban areas, to enhance their cultural and economic revitalization and become one of the city's heritage tourist destination. This paper discusses how the

San Pedro Creek culture park represents the physical and symbolic link to the city's historic roots and cultural diversity, identifies through visualization mapping the urban transformations of the adjacent areas, and analyzes potentials and opportunities for a sustainable urban regeneration, considering as well its related challenges.

The connections to the nearby Riverwalk may provide tremendous potentials for enhancing pedestrian activity in the area, which requires a careful planning to effectively restore the economical, historical, social, and cultural dimensions of the historic city.

## Memories of places. Creativity and reality through the travel experience: two glances on intuitions and adaptations of people in cities

Track e / Memories and Places

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Key words: memories, travel, experience, places, architecture

The travel experience and the idea of collecting places, customs, habits and architectural references through travel notebooks may be one of the oldest (and current) ways in which architects assume the reality of cities, their present-day needs, requirements and contexts. How to store memories of places? How can be useful instruments in the construction of contemporary cities? Beyond technological innovations, how do memories collected in travel notebooks contribute in the way in which cities are constructed within today's realities and particularities, without losing sight of its geographical, political, social and human context? In most urban places it is possible to recognize distinctive characteristics, and dynamics that inhabitants have established (eating sites, groceries, local businesses, emblematic spots), as well as the way to use collective and urban spaces. These urban transformations can constantly change and must be intertwined with people's reality, their formal/informal context, habits and customs, but agreed and shared interventions are necessary for a proper guideline of the boundaries encompassing the community. Urban spaces are continuously developed by inhabitants, so their function is not only construction of buildings or public spaces generically, but is based on particular people's needs, making collective spaces more accessible, proper and social: the reorganization of the barrio, as a living ecosystem. How are memories of places retrieve and re-interpreted in the

comprehension of contemporary cities? An attempt to respond is through a comparative case study of two barrios: San Salvario (Torino, Italia), San Antonio (Cali, Colombia). The didactic travel is an opportunity to study how to capture, represent and transmit memories: travel notebooks are the medium by which places are gathered into memoirs. These memoirs are architectural ones, taken from public spaces, cultures and histories of the built environment, but also implies to learn and observe ethnographic, geographic, chromatic, pictorial, perceptual, and sensory phenomena. Collecting places in memories involves reflections and analysis of sites and cities. This paper argues that travel as a didactic experience and formative instrument, manages to transcend subjectivity. Besides creating awareness to appreciate architecture, cities and cultures, travel's role is its restitution, written or drawn, in the construction of a critical and pedagogical view of the city.

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## Architecture and Cold War in Italy: creative processes and possible contaminations.

Track e / Memories and Places

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Key words: Cold War, Brutalism, megastructure, Bauhaus, intercultural

Analyzing the relations between the Bauhaus and the Cold War it is possible to identify a contamination of the creative processes in the modernist architectural design by the American propaganda lines (see for example the Hilton hotels and the related message of new efficient domesticity). To the massification of architecture as an object of art, standardized but however of great quality (Bauhaus), followed the phenomenon of the brutalist current where the concept of megastructure and “power” could be associated with an indirect influence of American culture, even in opposition and by reaction. During the Cold War in Italy new networks were created, beyond the national borders, based on international dialogues and artistic collaborations at a time when there were countries that were concerned instead with consolidating their national traditions.

A deeper analysis of these artistic interrelations can help us to outline the influence of the Cold War policies on architectural production in Italy, in particular in Rome, Milan and Venice, the Italian cities which were more pervaded by a renewed artistic fervor in the cinematographic field. This new cultural atmosphere, linked to the Cold War, can help us to trace the activities of the precursors of the subsequent globalization and the related local / global relations that characterized the architecture of the end of the 20th century.

For better or for worse, The Cold War in fact produced a phase of cosmopolitan intercultural exchange based on the creation of new

global networks (previously non-existent on this large scale) and a spirit of collaboration between critics, artists and the public. The contribution aims to demonstrate any influences / interrelations between the Cold War and the works of the Italian architects (for example Viganò, BBPR, Capobianco, Castiglioni, De Carlo, etc.) who designed and built between the 1930s and 1990s.

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## Reality and vision in a steel and hemp design research project

Track d / Vision and Reality

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Key words: steel, hemp, temporary housing, emergency, innovation, participation

This contribution seeks to illustrate the results of a design research project, financed on the basis of a competitive tender, carried out in partnership with a Calabrian company and aimed at conceiving a steel and hemp dry construction system. In the system designed, vision and concreteness, creativity and reality have always been coexistent factors, and this dual focus will be the key reading of the contribution proposed. Concreteness and reality in acting within the framework of the so-called “third mission” of the University, placing research both alongside and at the service of small and medium-sized enterprises, to contribute to the promotion of innovation, economic growth and development. Reality, again, in conceiving the constructive system designed as a tool to serve a series of possible emergency situations, even those “in peacetime”, providing various forms of residences useful for this purpose, including temporary residences and cohousing. And finally, reality in the concreteness of an executive project, ready for production, through the preparation of a catalogue of elements that can be combined in various possible building configurations.

Vision and creativity in imagining the catalogue designed as open to an extensive range of customizable solutions, not only to adapt them, in use, to changes that over time could intervene in the life of both buildings and people, but also in adaptation to different contexts. All this within a mechanism that could be configured as a guided

and qualified self-construction, also involving specific forms of participation, limited to some stakeholders but potentially extendable also to end users. Vision is also present in the broad-spectrum of the economic, social and environmental sustainability objectives covered by the project. The latter starting from the use of steel and hemp dry construction, with a material, hemp, used in a totally carbon-free logic and with promising figurative results, in its use in facade panels. And last, vision in the perspective of the possible social transformation and evolution of housing needs and modes which are overviewed by the system designed.

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## Urban regeneration and creativity in south Italy

Track d / Vision and Reality

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Key words: urban regeneration, architecture, creativity, periphery, human wellbeing

What grows today in Southern Italy is the deterioration of constructions in so many peripheries that are emptier day by day. We refer to this presence, which continues to ask us questions, as cities in degrowth, increasingly deprived of vital energies, penalised by investment decisions and lacking public and private services. A failed city, or a city that never was, born at a time of infinite growth of the city and driven by economics extraneous to the “reality of the Rest” of the South, destined from the outset to suffer from deteriorating environmental, social and dwelling conditions. What remains of the “reality of the Rest”? Where are we to find that other story yet to be written, to be read in flashes in the unsuspecting world of secrets in a gratuitous clandestine wealth, made of natural, human and cultural diversities lacking economic resources, and now at the limits of its resistance?

Inside the phenomenon, in the “reality of the Rest”, where objects conceal processes of life and death, we long for the appearance of the Object of the soul of the place of relation with richness. In order that we are able to inhabit the meaning of this coming together. Where the soul recognises and breathes a richness that is enjoyed but never possessed. Similar to what occurs in the nascent states of any city-nature that intercepts relations between city and land.

Recent history also offers the possibility to appreciate positive results, though isolated and little known, when not actually clandestine, about which more will be said. They are not inhabited by heroes but simply

by courageous women and men who rekindle hope by bending the system of exclusions and challenging the labyrinths of bureaucracy.

In light of what has been said above, much time was spent searching for where and how to select the most paradigmatic cases, among the myriad places in the South. Places in which to test the methods of verifying and revising the tools for reading architecture most suitable to capturing the atmospheric empathies of what could realistically occur in Southern Italy, through the activation of new concepts of transformation.

Some case studies will be selected to observe how the dynamics of the phenomenon of human and urban regeneration find a nurturing field in an architectural conception of spatial transformations.

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## Artificial Intelligence in Architecture: Reality and Creativity

Track d / Vision and Reality

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Key words: artificial intelligence, big data, machine learning, deep learning, parametricism, subjectivity, creativity, crowded database, knowledge center

Architecture is a cultural product and its meaning is understood when we study architecture as a cultural system, a system of signs, through which people identify with their environment. An architectural form can be an indicator of a conventionally denoted meaning: its function. In addition, it can connote a certain ideology of this function. Architecture can be read as language. This language can be broken down into syntax and semantics so computer software can read. It is a transformation process from the sign into the signifier therefore creating a database. This transformation process can be flipped so a computer software can generate architecture signs upon the user's need. Up till now, computer language is bound to denotative semantics (quantitative parameters). AI goes beyond computer science and opens an opportunity to add connotative semantics (qualitative parameters). The Roman architect Vitruvius in his treatise on architecture "De Architectura" asserted that there are three principles of good architecture: Firmatis (Durability), Utilitas (Utility) and Venustatis (Beauty). We can associate reality (Firmatis and Utilitas) with objective parameters and creativity (Venustatis) with subjective parameters. Indexed subjective parameters help artificial intelligence to integrate perceptual and rational decision making. After generating a large number of "creative" solutions, the computer will be able to judge the screening of the results.

There are two aspects of evaluation; objective logic based on mechanical laws – this can easily be judged by a machine, and subjective level of cultural aesthetics. Subjective judgment needs first human intervention, the findings can be then fed into an AI machine. Then, a database of a large number of 'judgments' can be built. Then, applying intelligent learning algorithms using 'Machine Learning', 'Deep Learning' and 'Natural Language Processing' will make it possible to create an artificial intelligent judging tool. Artificial Intelligence was associated with Sci-Fi, today this conception has changed; it is the study of big data and machine learning. AI is not ahistorical; it is the culminating point of 100 years of inventions and innovations; from line production to modular architecture to computer aided design to parametric design. AI is the natural successor. Instead of looking at AI as a new dogma in Architecture, we can conceive it as a new challenge, full of potential and promises.

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## Post-digital

Track d / Vision and Reality

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Key words: post-digital, architectural drawing, creativity, reality, abstraction, concrete

The act of construction is completely immersed in reality (responds to real needs, produces real artefacts, is based on technical knowledge derived from real experiences), but this is preceded by design studies during which the relationship between creativity and reality is anything but fixed or definite. At the moment of conceiving a project, the architect is free to establish the “degree of reality” they wish to reflect, and where on the broad spectrum from the abstract to the concrete to find the meaning of their creation. Those who tend toward abstraction leave a wider margin for personal expression; those who tend toward the concrete bring out the objectivity of design choices. This position is declared most explicitly by the way the architect presents their work, and this has become more evident in the last twenty years with digital tools for modelling and graphics. Their natural evolution (the best performing achievement) is photorealism, which those who tend toward abstraction sincerely refuse because it reduces the potential of their vision to the certainty of a photographic image. As such, they limit themselves to using digital tools in an exclusively graphic manner, giving rise to new styles of architectural drawing, called post-digital. The origins of these styles can be traced back to a few authors who started working in the early 2000s (including Dogma and Office KGVDS in Brussels), just as photorealism was beginning to assert itself. Their aim has been «to reclaim the drawing as a primary site where an architectural idea is staged» (Sam Jacob, *Metropolis* - 2017). Their images are extremely synthetic: they contain few elements (only those strictly inherent to the project idea) seen

in profile, in axonometry or from central perspectives, where depth and contrasts are strongly attenuated; solid colours take on a strong evocative function; digital collage is the privileged technique. Their marked affinity with the first drawings from OMA recalls the masters of postmodern architecture such as Rossi, Heiduk, and Ungers. Today, one can find innumerable references to famous artists (especially Hockney) simply by visiting the koozarch site. My contribution to the discussion would retrace the post-digital story as an emblematic example in a concrete investigation of the relationship between creativity and reality in architectural design, and, consequently, in the construction of the city.

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## The art of discerning the orizon

Track d / Vision and Reality

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Key words: nature, landscape, city

The relationship between the forms found in nature and those of the city is one of the concerns that lie at the origin of the discipline of architecture. It is vital, however, that we now acknowledge the new modes of dwelling that revolutionized our understanding of this relationship during the 20th century.

In modern culture, nature is no longer an other space that exists outside the city. And yet we have no option but to turn the contemporary city's state of crisis into an opportunity for it to find a form. By taking this view, we can begin to consider these undefined places as nuclei from which transformation can arise, wherein to recast a theory of urban design that, by contrasting the amorphous, limitless nature of the urban sprawl, manages to re-establish a new sense of order.

I believe this is one path to rediscovering the beauty of places, a concept that does not only refer to the appeal of the landscape, but also - especially - to the inevitable relationship that the character of the natural space establishes with the architecture of the city. The drawings that accompany this piece relate to a concept for an urban space on the seafront in the city of Messina, a site whose geographical context is rich in mythical suggestion. The particularity of the setting was not lost on two of the area's most famous sons, Antonello da Messina and Filippo Juvarra. The city's aesthetic appeal lies in the complex relationship between the forms of nature and those of the built environment, in the interaction between these two systems: the anthropic, urban landscape and the conformation of the natural space.

This same relationship is also to the fore in the long cartographical and iconographical traditions that have lauded the beauty of the city. The topography that emerges in so many historic illustrations of the city - with stone-built bastions at the mouths of the streams and rivers - gives rise to a vision of an imposing, visually impressive structure (a piazza and three towers, in this case), which would create the sense of a huge, seafront "palazzo". It is a design that is emblematic of a rediscovered monumentality consonant in scale to the surrounding landscape, whose silhouette will impact decisively on the profile of the city. Rather than chase accolades for technical or technological bravura, this piazza and its towers seek to restore the complexity and richness of the urban structure.

## **School as infrastructure**

Track e / Memories and Places

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The research focuses on the integration, complementarity, flexibility and versatility of learning environments as key to the definition of new and better learning spaces. This assumption does not stop within the school space but the fundamental role that schools play in the urban structure.

The primary area of observation in the urban structure is the suburbs, where schools play a key social role for integration and the establishment of active communities. The schools of the suburbs are the centre of gravity and the crossroads of a cultural pluralism, consistent with the socio-urban composition of the context in which they are inserted, schools that can open up to the territory becoming a reference point for the community, thus becoming a new urban centrality (borri, indire, 2016). Analyzed with the instruments of the social disciplines according with architecture, having as objective the possibility to transform them the schools identified from a reconnaissance on the field, become in the objectives of project the poles of integration of the neighborhoods, chosen for conditions of marginalization and exclusion.

Particular attention has been given to school relations - district”, the observation has taken place directly through listening to the inhabitants, associations and all those who live in the school. The final objective is to imagine again the learning environments in which all the actors involved (pupils, teachers, families and residents of the neighborhood) can acquire no more and not only knowledge, but those new competences of active citizenship required by the EU in the Agenda 2030. We believe that the achievement of this goal involves the inhabitants and institutions for which architecture manages to build cozy and inclusive spaces.

## The rhetoric of the real in the contemporary city

Track e / Memories and Places

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Key words: public spaces, memory, city, history, British Architects

This paper aims to investigate the operational methods through which, over the past 15 years, some disused public buildings have been re-designed by some British Architects. Studios such as Caruso St John - Lycée Hotelier Lille -, Sergison Bates - Hult Business School London -, 6a Architects - South London Gallery Fire Station -, or David Chipperfield - Neues Museum Berlin - are showing a new sensitivity towards pre-existing architecture. The material constituents of the previous architecture are considered as an interior landscape rather than a problem which the project has the responsibility to continue and integrate with. This radical revolution of perspectives is the product of a non-linear creativity selection in which some elements have to be ennobled and conserved and some other presences can be obliterated. The time of the choice in this rhetoric dialogue of the real consistencies, is actually the crucial moment in the designing process. This attitude takes care of the memory as fundamental part of the project. This group of architects is deeply rooted in a solid English tradition whom considers the history and the physical presences as witnesses of incommensurate human value. Important theorists were J. Ruskin and W. Morris, fathers of the movement Arts and Craft and, and, in a more recent time, the charismatic figures of the Smithsons with their architecture “As found” approach. Architectural objects, often lacking in formal protection but not in value, are returned to the city’s life with their meaningful aspect made by the overlapping of material traces. Structures and patinas are respected not because

they are historically bound to some extraordinary events, but because they are able to evoke the memory of past time. From this point of view, different spaces from different ages are allegorically connected in a reconfigured perception produced by the observer. This strategy, as well as having conceptual and perceptive purposes, has strong ecological and social implications. The architecture of this public spaces is based on minimizing the interventions and the costs of transformation, as much as restoring dignity to apparently marginal spaces. The architectural choices are led by a powerful non-linear and political view played to re-include the buildings in the city and through this, the community that refers to it.

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## The rooting of the tall building to the contemporary city

Track c / Autonomy and Heteronomy

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Key words: architecture, contemporary city, tall building, morphology, basement

In the light of the transformations that in recent decades have affected the architecture, the contemporary city has often lost its identity in the broken relationship between architecture, form and place. Driven by ever-increasing technological innovation and by the attraction for an aesthetic dimension, the architectural design has produced architectural objects that tend more to the spectacularization than to consolidate an urban identity as the result of a formal research that finds its roots in nature of places. Often neutral to the place, the contemporary building appears in fact self-referential, fragmenting the urban space into disordered and not determined facts.

Typicality and uniqueness, type and place, represent the terms of a dialectical process through which architecture takes shape. And it is precisely in that fixation of architecture, in its being rooted in a place that Rossi finds the profound reason for what he calls the individuality of urban artifacts, in whose reiteration consists the construction of the city. The architecture, rooted in a precise space, remains enveloped in the characteristics of the place, deducing its specific characteristics from it. So from the universality of the type and the individuality of the place, the form appears as a code that is inscribed in the material and finds its first and most relevant concretization in the attack on the ground of the building. Starting from the specific case of the tall building, emblem of the contemporary city as a building symbol of the economic, social and technological progress, we intend to analyze

its attack on the ground as a result of the process of interpretation of places, in its dual urban and compositional value.

In addition to being representation of the settlement act, it expresses the interrelation that exists between place and form and between built and urban form. In fact, shifting the focus to the feet of the building we also want to research in the morphology of places a possible interpretative key for the architectural design, in the attempt to rediscover that relationship between architecture and construction that gives shape to the city. Moving the point of view on the horizontality of the building rather than on its sudden vertical growth can therefore lead the architecture to regain by the interaction between *topos* and *typos* a sense of belonging to the places of the city, and, in turn, the capacity to re-signify the urban space.

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## Operative procedures of architectural rewriting. The case of Mosul

Track e / Memories and Places

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Key words: architectural rewriting, post-war reconstruction, critical urban transformations, Mosul reconstruction

The current conditions in which the architecture of the city is concerned in Middle Eastern countries move some sectors of scientific research towards an investigation aimed at identifying several admissible criteria for the reconstruction of the building heritage. In exploring these criteria, it is legitimate to recognize that the theme of reconstruction, as a process of transformation of the urban structure, establishes a relevant factor in recovering the cultural identity of local populations and the city's symbolic places. Considering both the question of transformation and that of conservation as fundamental aspects of the reconstruction project, this research assumes some experimental procedures adopted by rewriting techniques as a possible methodological approach in dealing with the problem of how to reconstruct mutilated fragments of the city. In particular, the process of rewriting in architecture is here understood as a systematic selection of the constituent elements of the urban structure, aimed at promoting some conceptual methods capable of directing the design process towards an analytical reflection around the relationship between the form of architecture and the form of the city. Specifically, the reconstruction of Mosul represents a paradigmatic case in the experimental verification of theoretical hypotheses related to the process of architectural rewriting. In this case, the application of rewriting modalities will work on two different aspects, recognizing, on the one hand, the invariant elements that have characterized the city

as permanent factors in the evolution of the urban phenomenon and, on the other, decoding the figures, or tropes, enclosed in the physical structure of the city itself. This research, therefore, intends to identify a settlement strategy for the rehabilitation of an indicative segment of the old city of Mosul, not considering the result itself, but rather the methodological procedures adopted, in order to attribute this possible strategy to similar contexts where the architecture of the city is no longer recoverable only with conservation techniques.

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## Technology as a paradigm transforming building industry

Track d / Vision and Reality

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Key words: technology, advanced technology, building technology, construction technology, building industry

The technology is defined as a human activity for the utilization of equipment, tools, and machines by aiming a mean to the projected end, which is mostly a manufactured thing (Heidegger, 1977). It is sometimes a cultural action consists of clearly defined sets of information, scientific knowledge, technical methods, capabilities, and tools together with the resources and processes used to transform inputs into output (Bennett, 1991; Gray and Hughes, 2001; McGinn, 1991). Although contemporary thinking mostly embraces the technology with its advanced content, technology, as a concept, has seeped into everyday life starting from the inventions at the prehistoric ages. The need for protection and shelter provided the creation of numerous technologies. The technologies used in the building industry have always been transformed the industry by changing the design and construction practices. The building technologies provide a practical application of knowledge for assembling materials into a structure to accomplish a defined task using technical processes, methods, and knowledge (O'Sullivan, 2014). On the other hand, construction technologies comprise the innovative tools, machinery, software used during the construction phase of a project enabling advancement in on-site construction methods to improve productivity (CII, 2019). The increasing rate of urbanism has changed the requirements of the building industry, and it leads to a variety of developments in the technologies used for design and construction, specifically. Although these advanced developments support

creativity and productivity during design and, increase constructability and efficiency during construction, the adoption and integration of advanced technologies in the building industry has not been as fast as other industries and, has not received enough attention by the shareholders due to the conventional characteristics of the industry (WEF, 2016). Therefore, this paper discusses the development of building and construction technologies throughout history to understand the current state and its relationship with creativity, productivity, constructability, and efficiency. It aims to provide a systematic understanding of the building and construction technologies by focusing on milestones, advantages, possibilities, and disadvantages for putting forward future projections based on the everchanging requirements and competencies, and increase awareness on the future of the building industry.

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## Between permanence and obsolescence: the actuality of the ephemeral

Track a / Formal and Informal

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Key words: ephemeral, temporary uses, urban regeneration, vacant city

Since the economic crisis of 2008, the lack of resources to complete urban plans and the acknowledged inability of the masterplan to meet the needs for which it was created (Bishop, Williams, 2012), questions the spatial, temporal and economic dimension of designing, undermining the heroic attitude that, on the contrary, guided modern planning. The prevalence of a culture that recognizes in the *firmitas*, meant as permanence, an absolute value of architecture, has privileged, in fact, “long-lasting” design tools of which the territories report, today, the failures. Vacant buildings and abandoned areas awaiting development are given back by the crisis as urban fragilities. However, their multiplication constitutes an opportunity to rethink the intermediate time of experimentation in favor of a radical culture that intercepts, in the shadows of reality, its own radius of action (Agamben, 2008).

The times of the city thus become the object itself of recovery, favoring the application of practices capable of gathering the changes of a contemporaneity in which the act of forecasting, a peculiarity that the architectural project contains, struggles to rediscover its meaning. The episodic and anti-monumental force of the ephemeral forms gives the city back its fourth dimension, transforming architecture into a time vector (Tafuri, 1994) capable of mediating between the aspiration of permanence and the inevitable change of boundary conditions. The Roman experience of “Estate Romana”, launched by Renato Nicolini, and the temporary project of “Il Teatro del Mondo”, designed by Aldo

Rossi, recount the extremes of a postmodern Italian phenomenon, where reasoning on time presents radical behaviors, united by a political reflection that questions the legitimacy of their actions (Fava, 2017). Facing the climate of uncertainty that drives the present time, the purpose of the paper is to recover the theoretical and operational elements of the ephemeral, putting in crisis the idea of permanence as the only possible configuration of the city and entrusting the possibility of verifying the real endurance of the project to the defined time. By questioning premises and outcomes of its own work, the ephemeral project thus seems to find a new adherence to the principles of reality (Ferraris, 2012).

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## **Configurative-visual space: instruments of creativity & architecture readability**

Track a / Formal and Informal

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Key words: architecture, design thinking, reverse architecture, design matters

The paper presents the vision(s) on configurative-visual space as premises of author's professional research's works and lecture "Patterns of traditions and contemporary approaches in architecture - conception vs. inception", presented within Faculty of Architecture, Sapienza Università di Roma, April 2019. The core idea of research is mainly visual, as the architecture defines itself through centuries as art(s) and crafts, but mainly as ability of creation of space - real built place but emphasizing a comprehensive dimension of meaning of a global above-real contented - questioning a possible 4th dimensionality. The method consists in encounter three models of understanding the informal contents of architecture and the formal perspective in defining the configurative-visual space as instruments of creativity, finding roots and re-connecting innovation views over time(s). Architectural design thinking, reverse architecture, and re-challenging the structural-meaning-matters-design, are the three models defined to highlight the path from the demarche to space project, and backwards - in searching for the best balance between conception and inception. In an ideal equilibrium, the formal (non-configurative) shape of a colony of ideas that are fighting to get a primary structure and the centrality of a core one, to a central idea that generating islands, the way of comparing matrix of possibilities could be just a beginning for a contemporary architectural visual way of understanding the centratied equilibrium vs.

expansions-dissipation wave of a simple idea, as drop into water. These concentrations and expansions are constant manners in (re)searching(s) for a best definition of architectural process (from easier paths to evolved vocabularies ones) - since education lessons to geniuses of profession. (And these geniuses of professions are sometimes lost over times, but readable as knowledge in surrounding architectural places). The ways of perception and ability of eye and mind to understanding, playing, optioning, together with defining a decodes matrix of formal and informal of spatiality could enunciate a new link between the patterns of traditions and contemporary approaches in architecture - defining a new creative environment as place and non-temporal but with-value meaning as contents.

## “The Old City is always new”. Creativity and reality in the urban restoration of the reconstructed German city

Track e / Memories and Places

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Key words: old city, creativity, reality, urban restoration, bremen, frankfurt, Dom Römer, Böttcherstrasse, anastylosis, gesamtkunstwerk, german expressionism

Defining ‘historical or ‘contemporary’ in the debate about the renewal of the urban fabric of reconstructed German cities, which has been in progress for several decades (Petzet, 1988; Bode, 2004), is almost never simple or unequivocal, and is more drastically a result of the contrast of true/false and authentic/copy. Similarly, it is not easy to place urban summaries - aesthetic or critical-semantic - in definitive categories that ex-novo reproduce tracts of the historic city by substituting what were already totally innovative urban plots or ones belonging to a Modern heritage. The first case examined is the reconstruction (2011-2019) of the blocks of buildings in the Dom Römer neighbourhood in Frankfurt, which stands on the original area destroyed by bombing during the Second World War and which was entirely saturated in a building complex from the late 1970s. The demolition of the building volumes - entirely incongruous in function, form, and meaning - and reconstruction of the original Fachwerkhäuser by anastylosis (Herk, 2019) obeys a deeply felt ethical imperative shared by the Citizenry and Local Government even though radically opposed by the architectural culture that has not been sparing in its severe criticism of the initiative (Oswalt, 2018). It is clear how in the restoration in this urban context reconstructed according to the Modern Movement, the principles of romantic urbanism have prevailed in the restoration of the lost historic fabric (Wolfrum, 2012) even if tempered by philological rigour

in the adoption of historic types, models, and technologies. Furthermore, given the positive effect on tourism, its popularity with operators is significant. Distinctly manifesting itself in the second case is the delicate balance between Gesamtkunstwerk values (complete works of art) and “emotive-experiential” restoration work in the urban restoration of the Böttcherstrasse in Bremen, a masterpiece of German Expressionism, where this Hanseatic city has had the maximum of cultural-artistic attraction since it was restored (1988-1999) (Skalecki, 2013). Reflection between “creativity” and “reality” in the context of “new Urbanism” in an “immer neue alte Stadt” (an “always new Old City”) is invited and also on the legitimisation of the anastylic urban re-composition, the reasons for the stigma of transformations judged to be “nostalgic and regressive” being historically attenuated, which means there is no betrayal of the ethical values of Modernity.

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## Informality in Egypt: rethinking resiliency in vulnerable communities

Track a / Formal and Informal

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Key words: environmental resilience, social equity, informality, Egypt

This paper explores the interconnected relationship between urban resilience and social equity under the specific light of Egypt's Alexandria. It sheds light on the informal scene of Alexandria, one that is often discarded and ignored in the dialogue of urban resiliency, but that is quite unique and novel to the domain of informal urban research. Studies in resiliency often discard the specificity of sites and their hierarchal ramifications along with the historical experience of the local population. The idea is to redraw urban mitigation outlines and to once again include the affected population in the process of environmental containment, then avoiding drastic and unrealistic interventions that would widen the social gap in a given community.

The paper thus studies local policies, the game changers, and the benefiting parties, and the otherwise relocated or affected the population in play in Alexandria, Egypt. The scope is to reassess some global methods usually applied in the fight against site-specific climatic and environmental issues and to explore their specific effect on the social aspect of the chosen area while exploring the potential of some sensible methods that would put into consideration the local capacities and vernacular experiences of the area's population.

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## Structure vs. Form. Toward an Open Architecture

Track f / Form and Structure

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Key words: structure, form, open architecture, transformation

Architecture is above all structure: the organisation and relationship between parts existing within a stable system of references. Architectural form possesses the vividness of a completed sign, the clarity of a closed gesture: a completeness that, nonetheless, accepting change only with great difficulty, is able to repel the inexorable flow of life. Change, in fact, is the basic state of the human condition. Resistance to transformation, to change, to the very corruption inherent to any form that occupies physical space can produce the beauty of the perfect sign, but not always the fullest expression of life. Beauty, in fact, is an illusion or a momentary achievement, destined for a corruption that anticipates its dissolution, and eventually its end.

An open architecture can respond to this shifting condition. A device with an inherent potentiality for transformation, based on the strengths of its structural framework. A framework with a relation to a physical conformation and the indefinite variations introduced by possible partial occupations. The proposed text looks to identify a diverse approach to architectural design. Beginning with a selection of projects by the masters of the Modernist Movement, the intent is to identify the characteristics of spatial devices whose innate able to evoke change is a founding condition of architecture itself. The partial occupations that can involve the original architectural structure over time, by confirming the stability of the original framework, constitute exceptions to the rule. The same dialectic procedure can also be observed in the relations linking the notes of a musical score, or in the pattern of a fabric:

the score and the pattern are supports to possible infinite variations produced by the successive application of notes and weaving.

Faced with the dis-figuration that architecture is subject to over time, often for reasons imputable to unimaginable factors, the text will use the analysis of individual projects to identify the elements and techniques of an approach to architecture with the capacity to respond to this dynamic condition. The final objective is to “guide” possible changes within the limits of the rules dictated by the underlying structure of architecture.

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## From ready-made to diagram. Trespassing and interactions between art and contemporary design

Track b / Art and Artefact

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Key words: architecture, art, project, interaction

A work of art (Wolfflin, 1917) is a unit complete in itself; the architectural work is a complex product, an operation of synthesis. When a work of architecture succeeds in concealing this plurality of physical, functional and economic components, resolving itself in the perfection of a single sign, relying on the uniqueness of meaning that springs from its own symbolic charge, it establishes and determines the existence of a common ground between art and architecture.

The intervention aims to investigate the encroachment of art on architectural design field in the second half of the twentieth century, an important moment in the evolution of the relations between the two disciplines for two reasons. The first is that the relationship with the past ceases to be a question of Orders and Decorative Equipment but concerns (Grassi, 2007) the construction of a general and complex system with respect to the conception of spaces and landscapes. The relationship with the past becomes a structured system of research from which to draw to produce contemporary forms and spatiality, as can be seen from the work of crucial figures of modern architecture. The second reason is that, in the course of the movement of the Artistic Avant-gardes, the passage is established that assimilates the object-of-use to the architectural dimension as a representation of reality through the emblematic figure of the ready-made. At the same time, it confirms its reversal (Dal Co, 2012) that is the architectural work assimilated to the object-of-use. A method of investigation appropriate to both disciplines is the diagram,

a conceptual operative device that disregards materiality and assumes a diagrammatic attitude as a tool for reading and designing.

The exchange of influences in this common ground involves some of the most multifaceted and interesting artistic figures of the modern and contemporary panorama and focuses on the use of architectural and landscape design to try to intercept energy fields and forces of nature that are not visible. In the “round-trip” relationship between object and background, between art and architecture, the inverse approach is also determined. Great figures in modern and contemporary architecture use the abstraction of form to synthesize the methodological process of composition necessary for the transformation of reality that the project imprints (Aureli, Mastrigli, 2006) or the configuration of space as an inescapable condition of the experience of being in the world.

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## **‘Cafeteria after lunch’. Four episodes on informal education in Chile and Argentina**

Track a / Formal and Informal

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Key words: informality, education, campus design, Latin America, Italy

Since the early decades of the twentieth century, campus design has represented the epicenter of urban and architectural development in South America. University was considered a driving force of the modernist agenda, materialized in magnificent and iconic examples in South American capitals. This paper aims to present much less explored examples from the late 1950s that were conceived in Chile and Argentina: Universidad de Tucumán, Campus San Joaquín in Santiago, FAUM in Mendoza and CU de Buenos Aires. These universities and their architects faced academic reforms as a pretext to drive forward the experimentation of a critical thought about flexibility, adaptability, and openness, all concepts that would become imperatives in the decades to come within the architectural discourse on learning spaces and creative environments (Argenti, 2018). By introducing concepts like ‘condicionalidad arquitectonica’ (Brandes, 1963) or ‘proyecto inmaterial’, they opened alternatives for a new educational project claiming its relational potential through multiple and diverging architectural responses: complex megastructures, semitransparent and permeable frames, inside-carved volumes that incorporate communal life in their large urban interior. Although each project reflects locally driven changes, this paper intends to review the direct involvement of some Italian architects/academics that operated behind the scenes of those campus projects. Ernesto Nathan Rogers and Enrico Tedeschi will be discussed as figures that, enacting a pedagogical and professional

relationship between Italy and Latin America, acted as catalysts for the crisis of the Modern Movement from its core. Hence, looking beyond the set of survival strategies for self-organization at the base of the acclaimed duo South America-informality (Fabricius, 2011), this paper will shed light on the ‘informal’ throughout a four-episodes storyline still giving prominence to their architectural connotation. Revealing South America as a laboratory of ideas that partly traveled from Europe and then turned westward, ‘informal education’ had been investigated ten years before the building boom of universities (Rykwert, 1968) and well before its potential would be incorporated by the latest neoliberal attempts to colonize all the spaces where new forms of creative life take place (Deamer, 2015). Turning the informal ‘cafeteria-after-lunch’ atmosphere into a persistent condition, far beyond its original setting.

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## Paradoxical creativity of reality: design dealing with the informal

Track a / Formal and Informal

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Key words: informal, freespace, spontaneous architecture, morphogenetic patterns, transformative design

Creativity and reality are two concepts that they should be deeply rethought as mutually transforming agents in different design situations. Their relationship is evident into spontaneous constructions in emergency situations or self-built housing, where the survival essential needs are the engine of a radical reinvention of forms and everyday practices of architecture. They are different examples of that in Sarajevo in order to resist the tragic siege (1992-96) (Pilav, 2012; Ristic, 2018), or in the well-known favelas of São Paulo, for their fascinating and disturbing formal variety. Lebbeus Woods underlined this type of creativity as a possible subversive force against the status quo of the modernist urban model which tends towards global homogenisation, both in housing practices and in the form of architecture itself (Woods, 1992). These themes lead us to reflect in a new way about the concept of informal in architecture, not as something without identity in opposition to the absolute Euclidean geometric forms, but as a morphological manifestation following a different design process (Bois, Krauss, 1997). In the spontaneous architecture design is not absent, but it is improvised rather than planned; it emerges while it is being built, or it is projected over a very short time. In this regard, it is interesting to reflect about the idea of series referring to different process of “singularization” of the living space, that move away from the typological approach to reach more complex morphogenetic patterns (Alison, Brayer, Migayrou,

Spiller, 2006). Apparently, this research seems to have been developed in the recent Incidental Architecture project by Christian Kerez for the 15th Architecture Biennale in Venice (2016) and his design research about the favelas, where compositional strategies to evoke a spontaneous urban pattern bring to light the contradictions of the relationship between chance and project (Kerez, 2016). Therefore, this paper focuses on the conditions suitable for the development of this human inventiveness, with reference to the freespace and free-zone concepts proposed by Woods, only partially and superficially revoked in the title of 16th Architecture Biennale in Venice (Woods, 1997). Finally, the persistence of an utopian and foundational dimension of inhabiting will be highlighted, able to tackle and to domesticate the informal through the paradoxical creativity of the reality, irreducible transformative force of the city..

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## In-formal: the city with(out) a form?

Track a / Formal and Informal

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Key words: informal city, self-help building, Latin America, professional architecture, popular knowledge

Currently, the shape of the city is the backdrop of the daily activities of more than 50% of the world's population, and it influences significantly the characteristics of the life that takes place in it. With the increase of the world population and the excessive growth of many cities especially in the developing countries, in recent years much emphasis has been placed on the difference between the formal and the informal city. Unfortunately, this distinction has led to misconceptions and erroneous conclusions, giving deliberately more validity to the first one for the fact that it has been designed and built by professionals, while the second continues to be seen as a problematic solution to the quantitative deficit of formal housing which, with the lack of skills and time to plan, and of economic, material and human resources to build, generates an equally serious quality deficit. However, while this may seem true on paper, when you visit the two faces of the city, a completely different reality is often perceived. Usually the formal city appears closed, exclusive and exclusionary and deprived of life in the public and collective spaces, while the informal city seems to be evolving, open and full of vitality.

This paper illustrates the first considerations of a research focused on highlighting the enormous technological potential, collective capacity and creative and participatory force that the in-formal city and it is "popular" architecture offers, when combined with the technical and scientific knowledge of the professional architect, through the

identification and analysis of significant best practices in some countries of Latin America and Europe. The scope is to contribute to the academic debate by analysing the informal city not as a static concept that expresses the lack of a form, but as a living organism whose form is born from the inside (in-formal) and changes with time. For instance, one of the practices that form part of the identity of the in-formal city is self-help building, in which the dwellings are built progressively according to the economic availability of the family units. In the case studies analysed, in the eyes of the architects, this type of practices of the in-formal city are seen as an opportunity for innovation and creativity based on other ways of understanding architecture and the territory.

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## **Creativity and Reality**

Track d / Vision and Reality

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Key words: creativity, architecture, presence/absence

That relationship between creativity and reality is the main question that poses art and architecture in its making. And the orientation or the declination of the relationship between these two terms declares the position of the architect in relation to reality.

Question the ways in which this relationship can assume positive and constructive character is the main goal of the architect. But in this question the reciprocity between creative action and reality is not obvious and direct.

It is useful to remember how, in the wake of some essays such as “The analytic line of modern art” of Filiberto Menna, two trends can be identified: a way of Absence in which the architect avoids external solicitations to withdraw within his own creative world, and the other of the Presence, in which the architect welcomes reality in its plurality of expressions and interlocutions, dialogue with it in an open way. The manifestations of these two trends, whose terms in relation to architecture are due to an exhibition organized in 1979 by Fulvio Irace, can be very diversified to combine the extremes. The position of the architect is therefore relevant and declares the reasons for his art.

The world since the 1970s has changed profoundly, has gone through some substantial revolutions that make this distinction

relatively limited, but which absolutely require us to return to this question in a rather radical way. Only by undermining contemporary conformism can we look again at architecture and reality, in a mutual positive regeneration.

## Visual spaces of change: the use of photography media for exploring urban space and new spatial forms for architecture and the arts

Track d / Vision and Reality

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Key words: photography, architecture, art, utopia, visions

This paper explores the relationships between virtual dimensions of photography and concrete physical realities in contemporary discourses on Architecture, City and Territory. Based on the work of authors such as Filip Dujardin, Isabel Brison, Philipp Schaerer, Beate Gütschow, Dionisio Gonzalez, Emilio Pemjean and Thomas Ruff, we analyse different approaches to the digital manipulation of images for the creation of utopian and dystopian visions of urban landscapes. By analysing specific examples of the use of photography as an instrument to explore architectural ideas and new spatial forms, the construction of imaginary spaces and idealized constructions is examined as constitutive parts of visual research methods developed by these authors, which may be applied for embedding critical debates about architecture and the public sphere (Gadanhó, 2014; Campany, 2018; Coton, 2004; Pardo, 2014; Tietjen, 2017; Vassalo, 2015). A number of relations between the artistic strategies developed by these authors are examined, focusing on the various methods used for the construction of visual narratives in tandem with the creation of fictional structures and imaginary spaces. Particular attention is given to the contamination of Photography by other art forms, in interaction with contemporary thinking on Architecture and other fields of knowledge related to the built environment. The theoretical relevance and potential of the photographic works analysed along this paper is highlighted by pinpointing key aspects and features that make these

authors important references for an understanding of photography as a documentary and fictional critical instrument for understanding, exploring and communicating contemporary urban changes with a special focus on architectural programs and the public space. The paper concludes by presenting a methodological schema for the construction of contemporary critical visual narratives and prospective scenarios by using photography as an important research tools for perceiving architecture and urban space in new ways and suggesting or provoking a new reading of existing urban spaces and architectures, allowing to cross or infringe certain borders people are bound in their daily lives, as a way to act upon reality, fabricating new relationships between individuals and the collective in the social space.

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## Contemporary architectural design in heritage: creativity vs reality

Track e / Memories and Places

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Key words: architecture, heritage, memory, creativity, innovation

At the beginning of the century and especially in the twentieth century, more than at any other period in history, man has shown his ability to act violently and brutally on an existing territory when he has the means to build just about anywhere and anyhow, and the question of recreating the city over the existing city has been raised with so much determination. We then attend projects of urban fabric repair or reconstruction project of the city on the city, actions thwarted, not reasoned or reasoned and where the responsibility, the footprint of the architect and especially the part of his creativity can not go unnoticed, because the architect participates in the initiation of these projects and accompanies them in the materialization of the cultural, political and economic objectives of the master of works through the spatialization of his architectural idea, his creative sense and his subjective view of the place that is to be conceived.

“The creative force escapes any denomination, it remains in the last analysis an unspeakable mystery” Paul Klee (1985).

This ambitious act and this debate to act on the existing raises an emblematic question that of creativity in the old cities, and amplifies even more when it comes to heritage territories or classified sites. There was great opposition to attempts to innovate and modernize these places. Our ambition in this intervention is to approach certain aspects and challenges of architectural design in an existing environment, in particular its creative dimension. The question here is how the architect

apprehends the creative act in relation to the predefined historic place, and from what intellectual tools he defines his creative posture to define himself as a deliberate actor and at the same time meet the requirements of the project? These choices are part of logics that reflect the intentions of the project taking into account the identity and singularity of the urban forms of the site and his memory as a factor in marking its specificity while taking into account the contemporary trends in architecture or are they part of a desire for greater respect for history at the expense of new challenges? In Morocco, several heritage sites have undergone restoration and revitalization, and it is in this context that we will try to approach the Duology reality/creativity and discuss the question of contemporary intervention in a historic place allowing him to relive in a globalized urban and architectural context.

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## The formal and the informal city in Africa: planning and governance dilemmas

Track a / Formal and Informal

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Key words: informal city, Africa, planning, governance

Urban planning and governance have not adapted fast enough to the extraordinary situation of rapid urban change taking place in Africa. The planning profession is in many respects still prisoner of received laws and codes tied to the colonial tradition, and established prior to the rapid urban expansion of the post colonial period. Many analysts have observed in post colonial Africa “a new process of urbanization unleashed by the masses of relatively low income migrants who have flocked into the cities since independence, and are seeking to solve their problems of accommodation and employment informally, and on their own terms”. Some elite neighborhoods enjoy relatively high quality housing and residential environment, but the bulk of the urban poor live in appalling and health-threatening conditions. UN-Habitat estimates that sub-Saharan African cities have over 166 million slum dwellers, most of who work in the informal sector where they simply do not earn enough to afford decent shelter and service. Government officials and planner, who often aspire to international standards of modernity, face a difficult dilemma of how to plan and manage this rapid urban growth that accommodates the for. . Unfortunately, many of these officials tend to blame the victims, and to see the urban poor, the informal sector and the slums in which they live as evidence of the failure of official policy, and therefore something to be removed though misguided policies of forced eviction and other forms of repression. But current research suggests that the path to urban peace and sustainability in Africa lies in

building more inclusive and socially equitable cities “where everyone, regardless of their economic means, gender, age, ethnic origin or religion are enabled and empowered to participate productively in the social, economic and political opportunities that cities offer”. While planner and municipal authorities have the responsibility to look beyond the short term, the real challenge in the African situation is how to strike the right balance between the ideals of international standards and the reality of local conditions and requirements. his calls for rethinking and broadening the narrow technical approach to conventional town planning and urban management by reviewing some of the unrealistic, arbitrary and discriminatory laws and codes in a way to accommodate the vast majority of excluded townspeople.

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## Endless: the other way of modern

Track d / Vision and Reality

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Keywords: modern, art, method, contemporary city

Indeterminacy, separation and increasingly exponential speed characterize contemporary architecture and the global city. The answers to these conditions are several but we can deduce that they tend on the one hand to cancel the modern experience and on the other to mythologize the same experience. Therefore we are unable to elaborate an overcoming of the modern because the critical condition of our society is the most authentic representation of the dramatic and uncertain features in which it has grown. We are immersed in its most mature phase; however the modern has only partially revealed itself: by reducing the antinomy art-practicality to practical factors, the modern has ruled out a procedure that is not only “dry combination of practicality and utility but (...) synthesis, expression” (Argan, 1935) of the relationship between man and the environment.

If we accept relativity, asymmetries and partiality as conquests, not limits, of the modern; and if it is true that the principles of previous generations are still valid, that the outcomes are consistent with the premises of the modern and that the failures attributed to them reveal that the error was in the method, then it is opportune to structure an argument starting from the inclusion of the artistic factors of the discipline, because architecture is understood as an artistic discipline that is able to indicate an ideal process that could lead to art (Argan, 1935). In my paper I intend to identify the creative act with the act of resistance to the contemporary condition which includes the society-political-power triangle (Cacciari, 2019), the nature-city relationship and its

consequences on the concept of place (Augé, 2016), the unexpressed potential of architecture and the ‘torn’ profession of the architect. According to Deleuze resistance is a conservative act strongly connected to durability, permanence and therefore to life: then this creative action corresponds to the productive and transformative capacity (Gregotti, 2016) to establish new relationships, today unknown, among all the elements involved in the conditions considered. But to make all this possible it is necessary to include artistic methods that have so far been excluded, if necessary to draw on the other artistic disciplines and consider these modalities as “corollary of the social function of architecture” (Quaroni 1972) and not on its margins. We have widely traveled the path of practicality and we know the results. Therefore it is necessary to explore the way of art, without prejudice and if necessary without objectivity, sucking its marrow (Calvino, 1980): just in this way we can complete the experience of the modern.

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## Rome. Municipio I: the critical reading of the urban fabric and of educational specialized building used as a design tool

Track f / Form and Structure

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Key words: urban morphology, urban design, architectural design

This research aims to study the educational architecture in Rome through urban morphology methodology employed for the transformation of existing schools. The research takes root in the idea of architectural organism as a living being in continuous making, place of series of modifications congruent with the formative process. The research wants to orientate the design intended as an invention, a guiding concept that allows to identify a continuity in the succession of events. This word has no meaning of originality and something new. It derives for the Latin term “invenio” which, meaning “to find” or “to meet”, indicates the finding and discovery. In this sense, the project arises from the observation of something already given and permanent and becomes an act of progress. The study proposes the reading of the typological and morphological characters of the architecture and its formative process, as well as the definition of potential transformations to realize new specialized building. The study is developed on the Municipio I schools characterized by profound historical, architectural and pedagogical diversifications. They have been classified according to their formative process. In particular, have been identified schools deriving from convent buildings, from palace and schools of new construction. For each of these classifications, the research will highlight the configuration of distribution and functional spaces. This one expresses the way in which the characters of the specialized building were transcribed into

residential or religious architecture. These studies give the opportunity to reflect on the real correspondence between existing school and today's needs: architectural quality; the need to carry out teaching in diversified environments; the polyfunctionality. Therefore, it means functional rationalization and the maximum flexibility of the architectural organism. Taking the notion of continuity as an incipit, the project intends to verify the potential of knotting, that is to say the transformation of virtual of physical open space into nodal spaces. As in many historic buildings, in the nodal spaces we can find a dialectical relationship between fence and roof, serial and organic structures, city and building. In existing buildings arranged on internal paths that surround open spaces, it is possible to think of the conversion of courtyard into a nodal space. The transformation of this space generates a new more organic building.

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## Ludovico Quaroni's spatial grid in Prato. Cities and open forms

Track a / Formal and Informal

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Key words: courtyard, urban growth, spatial grid

“Within the canon of contemporary architecture, it is time to highlight a chapter dedicated to the ‘revenge of the courtyard’”. With this premise Bruno Zevi, in 1958, illustrated the then still unbuilt project by Ludovico Quaroni for the INA Casa residential district of San Giusto in Prato. “Will these ‘courts’ be sufficiently differentiated among them, each appearing to the layman as to have its own physiognomy? And how will their inhabitants be able to find themselves in a new community ruled by a collective harmony?” These are the perhaps too predictable crucial questions raised by Zevi.

After the second post-war phase, Prato was a politically and socially industrious city which gave hope for the foundation of a society of solidarity. Around the same time the Treaty of Rome was signed, sanctioning a peaceful communion between European countries. The then consistent migration from Italy's southern regions and, starting from the 1990s to the present day, from China inevitably changed both the urban and the human landscape. Quaroni's ‘spatial grid’ which on a theoretical level is reminiscent of the contemporary experiments by van Eyck, Candilis, and the Smithsons, was born as a device capable of adapting to the instance of organization, relationships and integration advocated by the exponential growth of urban communities and their internal variety. The ambition was to embody the very notion of open work formulated by Umberto Eco in 1962. Moreover, as Quaroni

himself explained in La Torre di Babele, it is the ‘architectural medium’ that allows a relationship, both close and operative, between drawing as a medium and drawing as an end, between the notion of ordre and that of ordonnance in which the functional, technological, and aesthetic structure of the architecture of the city converge. By analyzing the both paradigmatic and little known project of San Giusto, the essay will investigate design trajectories providing spatial and ‘political’ alternatives to the tendency of contemporary cities to organize themselves through impenetrable enclaves. The illusion is indeed that such enclaves may behave as self-sufficient entities, that is without mutual and contextual relationships. Seventy years after its conception and within the new cultural framework, Quaroni's neighborhood, with its open yet morphologically determined courtyards, seems to embody a ‘progressive’ and timeless form of living, where the dialogical relationship between the individual and the community is protected.

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## Vision to inhabit the reality of tomorrow

Track d / Vision and Reality

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Key words: architecture, utopia, city, design

Vision is a real thing and it makes the world a better place to live in, because it talks about human dreams, the city and the buildings we want to inhabit. There is a reality of utopia (Mumford, 1962), where the vision enhances the possibility to improve the condition of the dynamic of life in the aggregation of the community, of the city, of the society. The power of the vision is the capability to re-think with a wide range perspective the human settlement, starting from the organization of the urban area to the design of the house functions. From the Repubblica of Platone, through *La città ideale* during the Renaissance and all the urban utopia of the last two centuries, vision was about design the new order of the society with the instrument of the architecture, answering the question: how to plan the better and the new condition for human life. The reality we live in is the transposition of all the visions architects have had decades and centuries ago; the city of the velocity and the car mobility, the city of the zoning, the garden city, the rational city, all of them had a clear vision about urban and housing settlement. The common data was a void territory as starting point for the development of the new urban area and the visionary strength of a solution for all the players involved, starting from the design of the houses to the place of the representative architecture to the new order of the society. Now that the issues for the city is to rethink its components, in order to face, from buildings to mobility, all the technological obsolescence arisen in the last decades, dealing with the urgency to regenerate from the inside the urban settlement to contain city dimension, is there a space for vision

which can affect the reality of tomorrow? Missing the possibility to erase a piece of land to start the construction of an overall new utopia, the focus is on the contemporary field for the architecture of tomorrow, searching for the chance of a vision where building design is not facing just a technological plugin but is talking about a way to inhabit the city of the next future.

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## **Finding optimum geometry for utilizing the light for future architectural designs, based on plant architecture and sunlight capture performance**

Track f / Form and Structure

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Key words: optimum geometry, biomimetics, architectural design, light capture performance, biomechanical adaptation

Biomimetics, as a discipline, investigates nature, therefore, in countless ways teaches us how to reach the peaks of sustainability. It is where solutions are obtained by emulating strategies and principles from nature (Badarnah, 2016). Many great architects have resorted to this direction, such as the work of Antonio Gaudi, Victor Horta or Charles Rennie Mackintosh invokes the expressive rhythms and patterns present in nature (Gawell, 2013). Progress in our understanding of plants has increased dramatically in recent decades and research in this domain has given rise to analytical, methodological and theoretical innovations on various aspects of plant science (Barthelemy et al., 2007). This paper focuses on lightning as an energy source, only. It is of great importance to produce lightning solutions every day, especially for the congested spaces such as metropolitan cities. This paper aims to investigate plants in terms of their self-shading such as leaf overlaps, and their adaptations to obtain better light capture performance geometrically. Such observation can provide great inspiration towards future architectural design, urban design, and conceptual designs. This paper aims to answer following questions:

1. what are the type of adaptations that have been developed by plants to capture more light?

2. is it possible to find such a geometry which can be optimal regardless of the specific location and azimuth angle?

3. what are the determinants of such a geometry, applicable especially for the most congested spaces?

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## Artistic approaches for new urban design

Track b / Art and Artefact

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Key words: renewal, resilience, participated art

The town visual aspects are like the skin of a living organism; they tell about its energy life, its history and they convey its sensorial feelings. There is a strong interaction between social activity and space and, even if the space form had a predetermined shape and function, its perception can be conditioned by human behaviour. The community behavior can become the primary actor that influences the design of a new quality space. Carta calls “urban creativity” (2007) this driving energy, starting from informal context. Referring to this aspects, like in “acupuncture” practices, it’s important to identify the “sensitive point” in the urban environment, in order to find the right answer to critical aspects. A multiscalar approach, instead of a big-scale planning, can preserve the social identity, linking the advantage of a bottom-up approach, with the potential of a top down planning. Nowadays the meeting between art and architecture is taking place as a new solution to transform expansion zones with the aim to find value in existing heritage. Participative art can be an instrument to change the way of perceiving a space in order to modify its fruition. Involving local community, it’s possible to stimulate public participation and build bond between people. This kind of projects explore the social impact of the creative forces: trying to encourage the critical and independent thinking. The idea of an art in which the audience is not mere spectator but the main protagonist, the essential part of the exhibition path, strongly supports the sustainable urban development goal and suggests new tools to improve housing quality. Art can be a different way to

face the urban changes but it’s not successful if not part of a dynamic system. This is a kind of art that is not closed in museums, it has to be able to stay in touch with people, linking directly with urban dynamics and daily real life: its role is not contemplation but participation. So that, turning the criticism in planning suggestions, it’s possible to enhance the quality of life without transforming huge spaces or structural interventions. After analyzing the reasons and the power of the artistic instrument, the analysis ends with a project hypothesis for suburban contexts.

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## Hendricus Theodorus Wijdeveld. Visions of a new Amsterdam

Track d / Vision and Reality

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Key words: representation, space, memory, vision

The early decades of the twentieth century represented a period of particular turmoil for the Netherlands as the country underwent a cultural transition that culminated in the search for a new social order to counteract the chaos generated by the Great War. The Dutch art world, which had always felt the need to play a role in society, now felt a pressing urge for renewal representative of the new community ideal. Wijdeveld contributed to this search through written pieces published in the magazine *Wendingen*. His support for a new social order first manifested itself in the idealistic design of the People's Theatre to be built in the Vondelpark in Amsterdam, then in the visionary design concerning the expansion of the city of Amsterdam. Wijdeveld's proposal for the People's Theatre was initially conceived in 1919. The monumental theatre is located inside the Vondelpark in Amsterdam up against the city's seventeenth-century perimeter walls. All around it lie the symbols of the country's artistic culture: the Rijksmuseum, the Concertgebouw and the Stedelijk Museum. The drawings published in *Wendingen* magazine on the 9th and 10th of September-October 1919 highlight the urban value of the project. A major road axis, a veritable urban boulevard dotted with tower buildings, crosses the historic Vondelpark. Starting from the ramparts, the boulevard constitutes a perspective axis at the end of which stands the monumental People's Theatre. The size of the public building reveals its representative value in accordance with a

compositional tradition that harks back to the conception of the classical city. In the drawings, the Vondelpark appears to be overshadowed, with its presence negated. The idea of the romantic park crossed by winding streets is replaced by a modern route that symbolises trust in progress and the idea of a new urban and social order. This project prefaced the study of a contemporary and monumental expansion plan that involved the development of Amsterdam along radial roads that set out from the heart of the historical city towards rural land. These routes were dotted with a series of tower buildings that represented the idea of a city open to nature, following a development method that contrasted with the settlement rules of the historical city. Unpublished drawings kept at the NAI (Netherlands Architecture Institute) reveal this urban vision.

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## Public Realm = Public Space? How the uses of public space define and transform urban space

Track a / Formal and Informal

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Key words: public realm, public spaces, urban spaces, urban design

“[...] the city, due to its genesis and its shape [...] is, at the same time, an object of nature and subject of culture; single and group; lived and dreamed; human thing par excellence. “Thus, C. Lévi-Strauss, in 1955 wrote in” *Tristes Tropiques* “defining the cities of southern Brazil emerging creatures. In this search for correspondences we propose a reflection on the transformation of the natural territory towards the anthropized one that was going to be structured in the urban body with its specific functions. And from the destination of these segments we come to define the different ways of urban life, influenced by the inhabitants that will populate these cities. This urban living is however able to change the canonical definition of city; although it represents the most complex and refined form of civilization, when concentrated in a given urban space it alters the definition of intrinsic attitudes, manifesting itself with different and autonomous effects. This reflection requires us to underline and define the dualism of urban public space, delimited and recognized by the community as “public” and open to all. If we accept this definition of public space, we observe at least two meanings: public space is a physical space with its extensions and its limits, which defines the image of the formal city, but at the same time it is also a relational – informal meeting place where you can share urban living, accessible and open to all. But then, if public space is the living space of human interactions, whose nature defines form, life and contents, in what way is it possible to read this phenomenon and make

concrete actions for the design and transformation of urban public space? From these conditions of transformable and already changed public space status, a series of strategies and initiatives come to life in the definition of a new, more responsible, plural and shared city. Starting from the study of public life, the research aims to investigate different interventions for the project, recovery and enhancement of urban space from the most extensive to the minimal point, defining a criterion for the establishment of ethically and socially “human” places in which the innovation and architectural experimentation become the groundwork for concrete action.

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## Architectural remembrances

Track e / Memories and Places

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Key words: evolution, tradition, school, construction

The creative process is a necessity of the man who aspires, to immortality by breaking down his physical and biological limit. It is the will to renew oneself and to recreate one's space of life owning objects of use, thought and writing.

It is a continuous confrontation with what has been achieved in history, in one's own time: it is a critical conscience.

Architecture, as the art of building, it is composed of imperceptible references, of hidden memories of apparently random figurative elements. In the creation act of the architectural project there is the synthesis of the evolutionary tension of people. In it you can explore new roads, new techniques, new materials, but is in the form, which the senses of the past resurface and question the future, like a seed that sprouts in silence from the depths of the earth. The eidos can evoke something that is present only in the author/creator's mind and in the observer's one. It is a parallel time, in the compositional present, that projects itself into the future on a latent idea in the hand of the "mediator" architect. A tuning of historical familiarity that overcomes the discomfort of humanity, triggering a positive evocation for ancient times. They are architectural remembrances, those interiorized images in the collective consciousness, able to recall sensations and emotions, which suggest appropriate solutions to the project in the circularity of time.

Today, in the profound crisis of values and cultural identity, flashy images are mixed with constructed reality. Belonging to a place, its

history, architecture and habitat becomes the identifying element both in the way of living a space, and in being part of it or creators of the transformation. It is the keystone of creativity that arises in the furrow of local historical continuity, with global contaminations, to become universal.

There are buildings that more than others represent the cultural identity of a community. The school architecture plays an important role in the construction of the civic and aesthetic sense of a city. How does contemporary school architecture differ from formal research of creative solutions in the compositional features of spaces? Is the school still that "place of inspiration", characterized by the inclination to study and "community building", as Kahn was talking about? It is a theme that focuses on the analysis of the architectural project, contrasting the cultural memories of a community with the authorial creative gesture.

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## Placemaking architecture in post-socialist cities

Track e / Memories and Places

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Key words: placemaking, urban memory, urban palimpsest

Memory, as an element of urban identity, defines the city, comprising a series of individual experiences and stories that inscribe and re-inscribe the type of collective spatiality. The city as a locus of a community's history can be viewed as a surface that in time receives multiple inscriptions, superposed in a manner that is invasive to a greater or lesser degree, always arising from a particular historical period. The research follows the socialist-period urban legacies of Central and Eastern Europe, respectively the totalitarian urban transformations that left a controversial mark on the historical tissue by gradually enforcing a tenet of oblivion and reinvention upon the city structure. The extensive interventions that reshaped the city generated a new type of urban identity, one that was often indifferent to local history, polarising the relationship between architectural discourse and the discourse of power, between city planning and the human experience, between places and no places.

The aim of the research is, therefore, by understanding the urban fabric and rediscovering the "genius loci" (Schultz, 1980), to find appropriate mechanisms for the contemporary architecture to respond to a specific urban context. In this regard, we will present the outcomes of an analysis that follows the Mussolinean context, the fascist intervention upon Italian city structures (new cities such as Latina, Aprilia, Sabaudia and different urban developments in Rome), their influence on public space with a social and urban impact that generated specific

contemporary urban policies. Three major perspectives formulated through three key actors, witnesses, and participants in the evolution of urban life are being pursued: the city, as a palimpsest receiving tribute inscriptions of every historical time that transits it, urban interventions as successive writings, deletions, and rewritings; the architect, as a pawn in a socio-political game, involved both in the aesthetical process and in shaping the social, cultural and economic relations established within the urban structure; the user, as the viewpoint of the way in which the urban interventions were received and appropriated by the city's inhabitants in relation to the needs of the contemporary urban actor. Starting from this structure, an analysis grid is emerging that aims to highlight the local attributes in order to elaborate coherent placemaking strategies for contemporary interventions in post-socialist public spaces.

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## **Proposal for film Screening & Talk “And the alley she whitewashed in light blue”**

Track e / Memories and Places

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Key words: holism, film, patterns, architecture, memories

At a time of existential threat to the physical and human environment we live in, Architect/Director Nili Portugali takes us into a deeply intimate journey in the Kabbala holy city of Tsefat. A journey that unfolds gradually from her present holistic/scientific point of view to a discovery of profound universal insights of what is their secret of all those great timeless places in which man feels ‘at home’, and what is that ‘One pure art of making’ that creates them (any the Arts), at any culture; place and time. That via reconstructing in her unique poetic meditative cinematic language her childhood memories engraved on each stone of the invisible city’s history.

Music by the Italian composer Salamone Rossi of 17th century.

Using my body of experience she has been accumulating for years of multidisciplinary creation in the visual arts; writing; Architecture as my main profession, the film both in form and content cross new boundaries-Straddling between art and cinema. The film proposed is opening a public discussion regarding central debates, challenging the general public at the 21st-century, as how to adopt a new worldview-a holistic and cross-cultural one that will transform the worldview underlying current thought and approaches being an existential threat to the physical and human environment in which we live. That will create a more human environment in which man will feel at home. In any place, in any culture, and at any time. In line with the conference Thema: Vision and Reality; Memories and Places; Form and Structure.

Being an interface between: Architecture & Art; Holistic philosophy, the film factually appeals to a varied audience in general and will appeal to the public attending the conference a target audience in particular.

## The iconicity of architecture

Track d / Vision and Reality

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Reflecting on contemporary architecture and language, what value has the iconicity? Could we say that there is an iconic language and an iconic nature of the spaces. Iconic is a non-arbitrary sign, a sign resembling the entity it represents. Perhaps an architecture is iconic when it manages to communicate its function, when it becomes a recognizable sign, in itself and in the urban context within which it is. In addition to the pure recognizable sign, can we say that a space is iconic? Perhaps in a more mediated way it can respond through the section and the scale to categories of intimate or monumental. Or it can respond to categories such as public and private. Visual identity is sought for marketing: it serves to reinforce the recognisability - in general of brands - and therefore to strengthen the communicative message. In this way the aims and objectives of the object (or product) become clear and recognizable. What role does iconicity play in architecture? In particular, what role does it play in the architecture of prisons. The intervention wants to reflect on the case in which architecture applies to the construction of prisons. Time and space are altered in prison. Reality and perception are liminary. Can architecture play a role in relation to human well-being? Can architecture have an educational role? and can the iconic architecture contribute? In the case of prisons, the theme of iconicity, or recognizability, emerges at two scales: architectural and urban. Penitentiaries, once the panopticon type has been over, are often, in the most recent forms, “city in the form of a palace” and at the same time buildings in the shape of a city (quoting Leon Battista Alberti). This serves to induce a life of relationships. Designing spaces that imitate

the urban form teaches, to those who live there, a social way of being and a social way of act. The use of space makes people responsible. The recognition of places can induce certain behaviors. And this also applies to the single building, for the single space. A defined place, characterized as domestic, can give that sense of protection, it can be a place of “suspension of the sentence”. The intervention is intended to focus on some design experiments initiated at the Female Prison of Rebibbia, in Rome.

## Monumental ground. Infrastructure, construction sites, landscape

Track a / Formal and Informal

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Key words: monumental ground, moving ground, landscape, construction sites, infrastructure

Moving ground action and its meaning - between retentissement, memory and imagination - is rapidly evolving together with the expanded field of Landscape Architecture. This paper in particular focuses on complex construction sites and on projects based on earth coming from the realization of big contemporary infrastructural interventions, as the AlpTransit axis through the Alps. The inspiring relationship between mountain regions and streets, railways, tunnels, has already been the object of several investigations, that have highlighted critical connections between infrastructure, territory and strong formal architectural interventions (Frampton and Bergossi, 2008), between the mythical alpine landscape and its implications on the collective identity (Burkhalter and Sumi, 2016) or between rough topographies and great technological-engineering challenges. This research looks at this relation rather from a different perspective, in which the so called “Infrastructural Monuments” (MIT Center for Advanced Urbanism, 2016) are inextricably linked with the produced “Monumental Ground Movements”: huge excavated earth’s volumes, often not acknowledged nor easy to recognize, spread as informal spoils inside the nearest territories.

The work at the same time proceeds toward a ground mapping and an analysis of excavated earth management, disposal and reuse projects linked to the recent monumental New Rail Link through the

Alps and toward a research by drawings about landscapes (Sigirino, Sedrun, Faido...) that deal with latencies and changes of the sites’ surface. Topographical drawings thus serve as a tools to trace praxis (Leatherbarrow, 2004) of ground movements and depots inside landscape before, during and after the realization of the AlpTransit, searching for a middle ground between the extremes of abstract interpretations and of contextual thoughts, between mode of seeing and objectivity (Agrest, 2018). Visual representation therefore functions as a form of design research, introducing a different kind of knowledge that supplements our understanding of monumental informal processes and introduces new compositional urgencies.

The research finally questions how movements of the earth excavated from an infrastructural intervention should enter the architectural creative process, leading to a renewed design approach that lies between a resignification of ecology (environmental approach), technology (topological approach) and ethos (cultur-scapes approach).

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## **The European Capital of Culture RUHR.2010. Memories and Places of Coal, Steel and Everyday Culture**

Track e / Memories and Places

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Key words: Ruhr area, transformation, capital of culture

On July 18th 2010, the inhabitants of the Ruhr Metropolis, the “iron belt” of Germany, were organising a unique event to celebrate their everyday cultural habits and traditions. The party was held in a very unusual location: in the middle of the main motorway running through the rusting region, the A40/B1.

As part of the programme for the European capital of culture RUHR.2010 a 60 km stretch of road was lined with 20,000 tables to create a meeting place for different cultures, generations and nations. It was the longest banqueting table in the world. In the past the region was dominated by heavy industry with collieries, machine rooms, furnaces, canals, railroads, mining communities. The objectives of the Capital of Culture Ruhr.2010 were: to build upon the mining heritage and establish the area as a new cultural region; to demonstrate the cultural wealth and artistic quality of the Ruhr Area; to draw the world’s attention to the region’s identity, culture, openness; to achieve urban redefinition through the vehicles of art and culture; to combine 52 municipalities under this umbrella as a metropolitan area; to combine and spotlight high and everyday culture.

When is a Capital of Culture successful?

RUHR.2010 – We have seen what has been done, but what will stay?

The programme fulfilled the following key attributes: creation of strong, striking images; narrating the history of the Ruhr Area; activation of

citizens to join in and take part in events; feeling of community within the population; enabling experiences that span across the entire region; establishment of the brand Ruhr Metropolis; showcasing the cultural richness of the region; initiation of an image change.

The stories of the great events will long remain in the collective memory and it can be linked into again in the future. But the Capital of Culture was a unique, one-time event. Such a highlight cannot be continued or repeated. The images cannot be revived. Repeating these formats present a danger of leading to the trivialising and subsequently diminishing of the successful experiences and images of the past. There still is a line between “high” and “popular” culture. The enduring value does not solely come from temples of culture and only to some extent from the review pages; it comes from the people. Now all activities should focus on integrating the existing cultural offerings in the region, and start from there, combining “high” and “popular” culture.

## **Design Exercise in “Minimal Existence” envisioning future reality**

Track d / Vision and Reality

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Key words: minimal existence, future, vision, fiction

During the course of design and architecture education, it is important to expose the student to methods of inquiry that seek to clarify the relationships between human behaviour and the physical environment; to expose the student to a diversity of needs, values, behavioural norms, and social and spatial patterns, and to expose the student to basic organizational, spatial, structural, and constructional patterns.

One design method is the one-week-assignment called “Minimal Existence,” where students think about the minimum we need to live or exist. This assignment crosses borders between architecture and landscape design, product design and technology, it walks the line between vernacular and high tech.

The four driving factors behind the design approaches and solutions are: climate, placement, movement and activity. In this context students imagine extreme scenarios. They consider different climates dominated by heat, cold, rain, flood or drought. They design for sites and places in water, under water, in the earth, above the earth, moon, sky, universe. Assumed movements one needs to survive are going, running, swimming, flying depending on the place. And the basic activities sleeping, eating, communicating, covering and also moving have to be accommodated. This way students think about design and architecture in a rigorous, creative, and imaginative way, they are stimulated to explore an innovative approach, and to examine alternative ways of seeing, alternative ways of designing, and alternative

technologies. Students also consider how they as architects can play a creative and responsible role in the context of minimal existence. Therefore this approach goes beyond an academic exercise. It can generate a certain mindset. And as we can see in the daily news there is a need for help, for shelter and for cover in many regions in the world that are struck by natural or human forces.

## The places of work of the twentieth century. Between memory and invention

Track e / Memories and Places

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Key words: disposal, recovery, theory, urban project

Looking at the end of the last century through the lens of architecture, it will appear crossed by a phenomenon of abandonment of the human activity by many of the places that for decades have announced their presence. The effects of the modification of the fordist economic systems can be recognized with high degrees of similarity in every context. Within the morphologically compact fabrics of the urban centers, as well as on their edges, the progressive decline of the productive areas and the abandonment of their artifacts has generated the formation of negative spaces, complex areas deprived of a classification, pending for a renewed meaning. Recognizing the character of universality that this problem has assumed in the contemporary debate, the proposal of new methods of intervention for the recovery of abandoned productive sites is invoked as a state of necessity for the progress of the culture of the project. However, it is necessary to wonder what role and sense can be reduced to their architectural form within a changed context, such as that of the capitalist city. The attempt of reinvolving these forgotten places into the urban metabolism, in fact, leads to determine how a space designed for the machine work can be converted into a space for human life and work, within a context in which the distances between public and private space have been cancelled. Their architecture, freed from any functionalism, has to become the stage of a production model that has invested all aspects of human relations and assumed the form of language and communication, where machines have been

replaced by workers. This possible revision of the architectural values, necessary to prefigure the intervention of recovery and reuse, induces to avoid that the industrial spaces are interpreted as neutral containers, waiting to host something new, but as architectural organisms whose morphological specificities have to be explored, trying to reach what E.N. Rogers calls «the dynamic balance between memory and invention». Through the recognition of exempla derived from contemporary project experiences, the aim is to systematize a possible abacus of strategies for the project, which helps to construct a theory of intervention for the recovery of places of industrial work, which does not look only at a functional reactivation, but that subordinates the recovery itself to an operation of reinterpretation of the pre-existing form and reaffirmation of its founding characteristics.

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## Contemporary architecture: symbol or role?

Track c / Autonomy and Heteronomy

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Key words: symbol, role, contemporary architecture, city of the future

In the world of marketing and advertising, the concept of symbol and role are the basis of every communication choice. They often coexist within a single message, but specifically a symbol is something that stands for something else (the color black for mourning, the cross for Christianity or a lion as a symbol of strength); the role is something that means because it occupies a certain position within a system (Falcinelli, 2017). In philosophy, the intrinsic meaning of “symbol” and the differences it has, for example, with “sign” and “signal”, have often been debated; while on the one hand Morris states that a symbol is a sign with an intrinsic evocative value with respect to the signal, which instead has an informative character, Hegel instead distinguishes symbol and sign in that it “represents a content completely different from what it has for itself” (Encyclopedia, par.458).

The role derives from the French “rôle” and in turn from the Latin “rōtulus o “rūtula” which means wheel or disc; the role was in fact a roll of paper, then a list or register, in which names, functional compositions and structures of certain bodies or sectors of activity are noted down. The role is therefore the part, the function, the weight of someone or something in the realization of a fact or a situation (Treccani). It is therefore interesting to think about how architecture has often, voluntarily or not, found itself to be sometimes a symbol and sometimes a role. There is no doubt that some architectures immediately remind us of a specific place or historical period: the Colosseum for Rome, the pyramids for Egypt, the Eiffel Tower for Paris or the great

cathedrals for the Gothic period; each of them now represents the image of something else. If, however, they are these symbols, one can think of the modern movement as the fundamental role it has assumed in that particular historical context. This work seeks to answer the question of how and whether contemporary architecture today can once again embrace its role in the construction and iconography of the city of the future, and not just be a symbol - economic, social and representative - as has happened in the last sixty years.

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## Representation and Simulation

Track d / Vision and Reality

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Key words: design reasoning; representation; vision; reality

As Moretti replied in an article in *Quadrivio*: «[...] I do not think it has been made clear enough, and most people are naturally far from having the slightest awareness of it, the fact of our very low sensitivity to living according to an external reality. We much prefer to continually create ourselves a fictitious reality, and in it we find drowsiness and peace. [...] In a thousand years, when we too will be counted among those who were ancient, probably our civilization will have passed into history (at least the fictional one) as the civilization of the cinema. And I hardly believe our distant posterity will be able to explain how a multitude of living people would like to gather in a dark place, to celebrate that kind of Mitra ritual that is celebrated every night in our screening rooms.» In this interview granted at the age of 29 Luigi Moretti criticizes, through a provocative and unusual anti-cinematographic dialectic, the incapacity of many - thinking at the architects, the artists and the intellectuals of his years - to place himself outside of reality without creating an unreal one. In my opinion this is a strong architectural criticism of the inability to see the project as an autonomous element, which is valid in itself and which exists beyond its realization, but also an ante litteram rejection of a scenographic construction of the project by images, which excludes the planimetric and volumetric composition from architectural narration, exacerbated in its more mature vision of designing by parameters. Too often the boundary between reality and representation still finds overlaps that are not always healthy, between virtual virtues and artificial realities,

leading to invert at an architectural, urban and territorial level, perhaps even irretrievably, the concepts of form and substance. A specific analogy that uses Baudrillard, french philosopher and sociologist - not to describe this phenomenon but usable to understand it - is a fable extracted from “Del rigor en la ciencia” by Jorge Luis Borges. It tells of a great empire that has created a map so detailed that it is as big as the empire itself. The actual map was enlarged and destroyed as the empire itself conquered or lost territories. When the empire collapsed, all that was left was the map. In the interpretation given by Baudrillard it's on the contrary the map that people lives, the simulation of reality, where the inhabitants of the empire spends their lives making sure that their place in the representation is well circumscribed and detailed by the cartographers, when instead it's the reality that it's crumbling around, abandoned to disuse. Baudrillard refers to the precession of the simulacra, referring to the way in which they came to precede the truth: in the rereading of the text of Borges he claims that just as for contemporary society the simulated copy replaced the original object, also the map came to precede the geographical territory, counteracting the relation of the terms in the map-territory concept: «(from now on, it is the map that precedes the territory - precession of the simulacra - it's the map that generates the territory and if we were to revive the fairy tale today, it would be the territory whose shreds are slowly rotting across the map».

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## Autonomy and heteronomy in Italian architecture

Track c / Autonomy and Heteronomy

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Key words: Italian architecture, autonomy, heteronomy, creativity, reality

The dialectic between the principles of autonomy and heteronomy is a kind of “transcendental law” that governs the entire history of art. Both concepts are in fact connatural to the work of art, especially when considered in their antipolar relationship (Anceschi, 1936).

The concept of heteronomy has often been identified with the set of conditionings deriving from the functional programs; if we consider that the specificity of architecture consists in “being for” something else (Gregotti, 1969), we must therefore admit that architecture is, by its nature, always compromised with reality; for this reason, there are also those who doubt that it belongs to the category of art: what space would remain, in fact, for creativity in a heteronomous discipline?

The purpose of the paper is to show that this question is badly placed: creativity, in architecture as in other arts, must in fact always be related to reality, since it is from this tension that the spark of invention starts. Therefore, it makes no sense to complain about a heteronomous condition for architecture, nor to respond by claiming a pure condition of autonomy. In reality, heteronomy and autonomy are both necessary, and are two concepts closer than one thinks.

Thus, assuming that architecture is “by necessity” a heteronomous art (that is, dependent on climatic, programmatic, economic factors, etc.), we will investigate the meaning of this statement, with particular reference to Italian architectural culture.

Furthermore, not only the architecture that follows a system of rules

imposed from the outside will be called “heteronomous”, but also the architecture that follows a system of internal rules. This statement leads us to rethink the very concept of “autonomy”, since what else is it but a law (“nomos”) established by the subject itself? We will therefore try to demonstrate that “autonomy”, if considered as a system of creative self-regulation established by the architect himself, can be considered a sort of extreme degree of “heteronomy”. Something that occurs when the project turns to be “demonstrative”.

In conclusion, we will try to show, through a series of examples, that this way of being constantly suspended between reality (heteronomy) and ideality (autonomy), represents an important distinctive trait of Italian architectural culture, both in modern and contemporary times.

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## Memory of architecture as design approach. Building a new exhibition and office building in China

Track e / Memories and Places

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Key words: memory, theory, Leon Battista Alberti, contemporary, China

The proposed speech presents a research work, based on a real case-study, on interdisciplinary architectural design developed by some professors and researchers of the Department of Architecture of the University of Florence in 2018.

The multidisciplinary team was guided by Riccardo Renzi (architectural design) as Scientific Coordinator and Head of Design, with Mario De Stefano (structural design) and Claudio Piferi (building system design). The research was developed after the team group was invited, as University of Florence-Architecture Department candidate, to design a new exposition and office building in China at the 1st International Sustainable Building Design Competition (1st IGEB) promoted by the China New Building Materials Design & Research Institute set in Hangzhou City in collaboration with the Chinese Society for Urban Studies based in Beijing.

The aim of the competition was building a new “district” of sustainable architecture in 2020. The general masterplan of the new sustainable “district” was set in early 2018 before the competition launch and the research teams invited could not change it. The submitted design has been prized among the thirty buildings winner, has been initially prized as finalist among almost one hundred and fifty teams by an international jury. All the winning entries are now going to be built in the Energy Efficient Building New Technologies and Products Expo

2020 in Changzhou city, Jiangsu Province close to Shanghai city.

The goal of the research was to demonstrate how contemporary architecture could be able to express permanent value of architecture, its root system of memory, through the language.

The submitted proposal was developed on the idea that architecture had, has and will always have a strong connection to its original values. Based on, mainly, Vitruvius and on Leon Battista Alberti’s theories, (implemented by Le Corbusier’s approach) architectural design plays with some essential rules: geometrical control of shape, proportions, harmony between its parts, balance between the whole and the detail.

The research design was based on these eternal rules that guided the hard operation of designing a new, contemporary building in an “apparent” absence of surrounding context, as the “open land” Chinese plot of design.

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## For an architecture of questioning

Track a / Formal and Informal

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Key words: structure, de-structure, concinnitas, neo-dispositio

As an all-embracing portrayal of formative processes, whether they are organic towards the historical palimpsest or, rather, the outcome of diachronic disfunctions over time, the City always preserves inside deprived or abandoned places. These places bear witness to conflicts, express the City iconography, and they could depict the fertile field for a process of giving new meaning to their “informal” features.

The subject of this dissertation is to reflect on this topic, a project draft aimed at examining the “fertile possibilities” inherent to the contradictions between the “structure” and its “antiphesis”, i.e. between organic, complete and recognizable entities of the city and inorganic phenomena, which are at the origin of “alleged” crisis or maybe “unexpected conditions”.

The theoretical-methodological frame of reference is a 1960s study which comes to modern times along more explicit forms of the expression crisis as uncovering “hidden truths”. In contrast to the seeming “ineffability”, these truths could reveal probable semantics for an “aesthetics of informal architecture”.

Field of investigation is a research experience carried in the teaching of architectural and urban design. The research’s specific topic is the Mediterranean city seen through some sample cases. These cases are significant not only for the complexity of their urban, archaeological, and naturalistic palimpsest but also for the urgency due to transformative processes, which have been undermining the city’s identity since the last century.

The methodologic basis for the search path is to experiment with compositive processes targeting the critical reformulation of regressive processes, starting with the critical revision of concinnitas and dispositio, typical concepts of the structured city, and by introducing useful grammars to reveal “writings” which can narrate the intrinsic “aesthetic sensitivity”. “Writings” of an “architecture of questioning” that, regenerating the antinomies on the basis of semantic coincidences with the history of the city, experience the difficulty of updating the architectural language, to identify future ways of “happy inhabit”.

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## City as a cultural document, memory as a critical exercise of the essential

Track e / Memories and Places

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Key words: urban cultural document, history, aesthetics of the crisis, re-writing

Reflection on memories, places and project, when it investigates the city as a Cultural Heritage, raises specific aspects centered on the attempt to compose two antinomies: the deep transformations of reality to adapt it to the needs of the present - prefiguring its future - and the preservation of cultural values of those that can be defined as “urban documents”. While the former often follow an approach who tend to the refusal of morphological-type processes and the symbolic meanings that over time have create a place identity through architecture, the second tends to enclose in the stratifications of memory all the contents, past, present and future.

The aim of the dissertation is to analyze some critical issues arising from them. The first concerns the concept of urban cultural heritage as a “substance” of the place, in which the protection leads to a critical selection, defending particular historical-artistic qualities attributed to parts of the city. A concept that conceals a paradox, when preservation is understood as a crystallization of a historical phase, because on the contrary the urban document is a synthesis of the mutations impressed by the instances that societies mature over time, sometimes expressing themselves with extraordinarily traumatic interventions that “historical distance” makes essential. Another critical element is the role of the project with respect to memory, when it concerns the urban cultural heritage. The rejection of history as a “space of discernment” is

widespread, considered an accumulation of facts by now aphonic, replaced by the temporary as a permanent condition, by the aesthetics of the crisis that sums up the language and meaning of architecture. A different cultural position, variously articulated, considers instead the crisis as an opportunity to rethink the relationship between memory and project, trying to communicate permanences and archetypes with the modalities of its own time, an “Origin of the things” that allows to decipher and compose also current pathologies.

In this sense, contextualizing mutations and their contrasts in relation to Memory, understood as a “critical exercise”, means re-reading through the project the submerged traces capable of describing in their mutual relation architectural, spatial and linguistic values, essential to identify a place and represent it as a complex synthesis, not as an empty reference, but as a re-writing that maintains the overall meaning of the text.

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## Between monuments rediscovering and urban values, the creativity as a design tool

Track e / Memories and Places

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Key words: monument, street, porosity, gate, surprise

Creativity can work as a great operational tool to improve the quality of the existing city in terms of porosity (as suggested by Richard Sennett, in “Building and Dwelling: Ethics for the City”, Allen Lane, 2018). Creativity can spring from different urban and architectural strategies and actions, inserting unexpected components and factors within the field, transforming buildings, hybridizing public spaces and collective facilities. But creativity – this is the paper’s goal – can spring also from a process of giving new roles to architectural and artistic monuments. It’s the paradigmatic case of Santa Maria di Campagna (a Renaissance church designed by Alessio Tramello and built in Piacenza in the first half of the XVI century). The most precious part of the church is the frescoed dome, a masterpiece by the Italian painter Giovanni Antonio de’ Sacchis, known as Il Pordenone. Through recent works (financially supported by Banca di Piacenza) the so-called “Camminamento degli Artisti” was re-opened, establishing new and fascinating points of view from the dome’s base. It’s an operation which includes topics of identity and attraction and it becomes creative in its ability to get the maximum result with a low-impact action.

Together with the focus on the church itself and on its own renewed flows, we need also to discuss about the possibility of such an architectural and low-budget action to redefine urban hierarchies. Santa Maria di Campagna is on the western edge of Piacenza historical city center. The religious complex traditionally marked the transition

between the city and the open lands (and its name confirm this special condition). With the walls’ break (they remain in their aesthetical and historical value), the role of the church changed radically, loosing its identity of gate and threshold. But, unexpectedly, the new accessibility to the dome and its attractive strenght are transforming the conditions, re-balacing the urban role of the different components in the field. Along this line, it’s also possible to find a new sense to the words Marco Filoni (in “Anatomia di un assedio. La paura nella città”, Skira, 2019) is dedicating to urban thresholds: “La porta è una possibilità per la città. È il suo limite. È la soglia – e in quanto tale cancella il limite fra dentro e fuori, quando è aperta, così come lo rimarca, quando è chiusa. La porta è il confine dell’uomo”. The paper wants to go in depth with these topics, starting from the case-study.

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## **The architecture of exception within and counter to the Belt and Road Initiative: an exploration of the zone camouflaging language from Khorgos (KZ) to Lazika (Anaklia, GE)**

Track c / Autonomy and Heteronomy

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Key words: zone, enclave, exception, sovereignty, architecture

The permeating phenomenon of the zones - as an extraterritorial enclave and state of exception - produces variegated forms of sovereignty that, despite their heterogeneous and camouflaging languages, become manifest throughout their architecture. Mostly investigated due to their economic and geopolitical role, recently zones emerged beyond the overwhelming logistics-oriented process of urbanization whence they're spreading. Acting as a topology of enclaves and urban templates (Bach, 2011; Easterling, 2014; Murray, 2017; Hilgert, 2019), sometimes these spatial devices endorse space of representation, that remarks their cultural role within urban imagination and its fulfillment. This paper traces a trajectory comparing two controversial episodes, where these phenomena materialize in architecture. The first examines the spatial establishment of Khorgos (Kazakhstan), where the monumental CH-KZ border settles a stage for spectacular scenes and hosts an ambivalent kind of ideology. The second addresses the instant rise and fall - but still expected - of the new city of Lazika (Anaklia, Georgia), where the municipality building is standing as a landmark for the society that leads to the Rose Revolution but it has never existed on-site, so beyond it.

Although Lazika and Khorgos display some similarities, since both generated as strategic nodes of the Belt and Road Initiative (BRI, known

also as One Belt One Road, OBOR) totalizing network, both Special Economic Zones (SEZ) and extraterritorial enclave built from scratch; it is possible to question how their architecture embodies these processes and exception apparatuses through its form, as specific sovereign expression. It reveals respectively a certain degree of heteronomy, in the first instance, and autonomy, for the second. In fact, in some cases the exception becomes the norm, once absorbed by the vast network; in other, it becomes part of an archipelago of fragments.

Therefore, whereas zones usually challenge the space of sovereignty by virtue of economic and political re-scaling under deregulation, on the other hand they represent a political mean that elicit contestation and criticism, even by the construction of two opposing city images: the city as an object produced, distributed and consumed; or the city as a project (Aureli, 2013).

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## Space and matter. A solid void for a weak monumentality

Track f / Form and Structure

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Key words: architecture and construction, tectonics, iconic massiveness, space-measure-structure

Following this essay one can say that the immaterial icon of the building perpetuated over the last three decades, characterized by a shiny and evanescent materiality, seems to re-reflect a deep tiredness today, featuring an increasingly rapid obsolescence of its image. As a result, there is a need for a major review of the interpretation process of the requests coming from the market and geared toward a new exegesis of the tectonic detail for a formal and material interpretation of the soundness of a financial system looking for validation. This condition, while proposing a healthy come-back toward a conscious control of the tectonic dimension of the building, re-interprets, in its typological and topological definition, an unexpected importance of the Italian tradition which has always featured an approach to composition with a directness of the tectonic detail associated with a consideration on material facts and a thoughtful measure of its inner consciousness as contents carrying a poetic nature. Such assumptions, reiterating the future end of the liquid anti-material evanescence of the building, today the prevailing expression of large Eastern numbers, when interpreting the demand for a strong compactness of the economic dimension, revalue the formal and constructive statutes of the local Western Latin area. It follows that the theoretical and physical soundness of the Modern, the liquidity of the “post-modern condition”, the free evaporation from increasingly recurring to the contemporary

aesthetics of disappearance, in characterizing the evolution of the entropy of architectural matter, entail a cyclical return to the solid state of matter outlining in sculptural massive-ness of the building, the basic assumption of the research around the terms Structure and Form in architecture. To paraphrase the title of an essay by Franco Purini of a few years ago envisioning the return to a solidity of the building, there appear on the horizon important news that have been expected for some time that define precisely in a new mono-materiality and in a more intrinsic relationship to art, particularly sculpture, the theoretical assumption of contemporary language. In this context the space between things is assumed as an active subject. It configures the positioning of a presence aimed at reverberating, in the whole organic of a composition, an icastic dimension.

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## Heterotopias in contemporary architecture: a case study analysis

Track f / Form and Structure

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Key words: heterotopia, architecture of event, design process, conceptual approach, aleatoric design, aporia

Contemporary architecture is denoted by unique spatial qualities which emerged as a consequence of the needs and requirements of present society. Referring to the elaborated concept of heterotopia by Michel Foucault, the paper examines and proposes an outlining of heterotopic conceptual approaches, which represent new attempts in fulfilling contemporary demands, but rooted in the intention of imbuing the architectural design with altered spatial qualities. These contemporary spatial designs are depicted in the examples of two distinct conceptual approaches, the aleatoric design introduced in architectural theory and denoted by transformability, randomness and adaptability, while the philosophical concept of aporia portrays an opposing view towards a specific problem, or in architectural design a paradox of the correlation of form and space.

The aim of the paper is to define the implications of these specific architectural approaches and the methods used in the creative process in conceptualising the final building design. The case studies are in-depth analysed and represented through two precedents of contemporary architecture which in different manners portray these themes. The analytical part consists of the identification of the levels of complexity in defining the formal and spatial qualities of these case studies in correlation to the six determinants of architectural form. The examined contemporary precedents indicate a heterogeneous spatial

design approach imbued by a specific architectural spatial pattern as its meaningful conceptual essence. While the creative intention behind the final building design denotes the importance of a variety of spatial qualities and the strive for a new order which impelled towards an architecture of constant change.

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## The Memory Challenges: urban and territorial transformations in the case study of Fiuggi

Track e / Memories and Places

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Key words: urban design, landscape design, cultural heritage, environment, natural resources and sustainability, health

The ideas of identity and memory, if on the one hand define the human and architectural history of the places and populations that inhabit them, on the other hand they can constitute an antemural to the urban and architectural design, suffocating the only possibility of rebirth for some consolidated urban realities immobilized in the quagmire of indiscriminate conservation and nostalgic memory. In particular, here we want to propose the case of Fiuggi, a small urban center located in lower Lazio and - until a few years ago - an important national and international thermal centre which, after the decline of thermal practice as a health therapy, it remained full of an extended architectural heritage of inadequate buildings, useless for the new needs of contemporary living - now turned into modern ruins. The uniqueness of Fiuggi allows us to reflect on the relationship between cultural heritage and artificial places, understood as an architectural specificity that contributes to the overall pheno-menology of the urban center itself, due to the blend of the village and surrounding territory and, also, to the high number of fine architecture built after the 1920s - as the Baths of Bonifacio by Luigi Moretti were - that have contributed, in the past, to the economic and productive development of the centre. The enhancement of a place with such a strong identity, which during the last century has given

impetus to the economy of the entire Anticolana valley, appears as a necessary re-quirement to activate a strategic rehabilitation process in architectural and urban fields that has, among its results, those of economic revival and social revitalization. In this way we try to highlight and deduce the strong identity vocation of Fiuggi compared to the system of small surrounding towns and to systematize the urban, social, cultural and economic dynamics of the centre itself. Furthermore, we are able to activate actions related to the knowledge and recognition of the urban and landscape value of the place; actions also linked to an ethical sense of memory that allows us to interpret the place as an “opportunity” for a conscious, exact and careful re-planning.

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## The crisis of the relationship between structure and form as crisis of the city

Track f / Form and Structure

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Key words: form, structure, substratum, resiliency, memory

The shape (the form) resists over time only if it is the ultimate aspect, the compositional and visible product, of a structure with transmissible and readable architectural grammar in its internal relationships. History has given us within the built reality, monuments that allow us to understand the inseparable relationship between form and structure in which the latter assumes the role of “making intelligible, through a process of progressive abstraction, a heterogeneous and complex reality, which manifests itself in the sign of fragmentation” (Aris 2006): starting from the concept of “ruderization” and spoliium as spontaneous temporal operations or critically induced on the architectural object, which reveals its underlying structure, its resistant substrate, yes they will analyze some architectures or urban fabrics whose form has been influenced by the invariants of the existing structure or by its resilient character. Structure that through its characteristics of seriality and rhythmicity has characterized the linear systems of territorial scale as that of the aqueduct of the city of Evora in Portugal or wrapping on itself in the archetypal structure of the enclosure has led to a metamorphic architecture like the cathedral of Syracuse. The consolidated historic city grows, and organizes itself through a stratification of structures and forms dependent on each other: the Greco-Roman area is thus the place of permanence in which urban forms have settled, in each scalar dimension, on resilient structure systems. The contemporary city, instead, a mirror of the mass media society and of immediate

communication, has moved towards a formalist drift and has forgotten the relationship between the structure inherited from history and its role as an “educator” of the project. All too often, everything is a phenomenon, rapid and consumable, and the forms of architecture are no longer rooted in the structure of the city, becoming only images of a possible reality. The contribution goes on to specify that the variation, the difference between one form and another, nowadays sought obsessively, in the consolidated city has always been transmitted by its structure and by the interaction between what a previous form bequeathed to the subsequent form, or its matrix characteristics and its structure in the meaning of type: the type is itself a structure that orients the form and its infinite variations. The variation is similar to the deformation of a past form sedimented in the collective memory of a cultural area.

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## Potenza. Windows on a vertical city

Track d / Vision and Reality

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Key words: verticality, section, elevation, void, identity

Potenza, capital of the region Basilicata, could be an opportunity to reflect on the architecture of the Italian contemporary city. The city, of medieval origin, was the object of an uncontrolled urban development after the 1980 Irpinia earthquake that caused its' current configuration. Nowadays, due to the growing interest in the protection of historic centers, "the real landscape is duplicated in an imaginary landscape and this allows its destruction in real life and its preservation in our imagination" (Purini, 2008). We should ask ourselves if there is another method of intervention that allow us to act consciously on the existent. Every Italian city has its own architectural identity dependent on its geographical belonging: the North "produced genetic attention for the plan [...] the center of the peninsula absorbed the theme of section", the South is characterized by the attention to the elevation and the landscape (Purini, 2008). The city of Potenza constitutes an exception in relation to the neighboring capitals, such as Bari and Naples. Developing in height, rising to 819 meters above sea level, Potenza has little to do with the Mediterranean architecture that characterizes the Southern Italy. Its orography imposes types of research that come close to the characteristics of the towns of the central Apennines. Therefore, it is necessary consider Potenza a city with an identity strongly characterized by the landscape but also by attention to the section and, consequently, to the vertical connections. Generally, in lowland and hilltop towns, the connections between the voids of the city are given by the distance covered by the road and by

the identification of a vertical landmark. In Potenza this procedure is reversed and the main connection theme is identified by the climbing ladders and by the arrival space defined through the architectural wings. The studies carried out in sculpture by Consagra, offer an important input that resides in the two-faced buildings where "the viewer is driven not to fix the attention on the work from a single point of view, but to implement a reflection considering the vision from the other part". (Di Milia, 1996) The paper aims to study the verticality that characterizes Potenza and to put it into a system with the studies conducted by Consagra. The goal is to find an answer for contemporary architecture that is able to propose project possibilities for the city that put identity and memory at the center of research.

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## **A new Silent Spring. The creation of an autonomy of women's thinking in the project of open space and urban landscape.**

Track c / Autonomy and Heteronomy

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Key words: open space, urban landscape, garden, women, thinking

The women, for a long time, have worked in the field of artistic creation and scientific research, in almost total heteronomy. The reflection proposes a survey on women's ability to operate in partial independence and free thought through the design space, especially the open space. One area in which women seem to find an aesthetic and ethical cohesion is related to the project of the modern and contemporary city, in its collective places and more broadly, in the urban landscape. The sudden move towards the "outside" is what characterizes writers, poetesses, architects, landscape architects, photographers, artists in a broad sense and even women scientists, who were chosen to generate a feminine aesthetic in relation to the idea of open space. This sudden movement can be tracked in the 'live action' unexpected and impetuous of which Roberto Calasso speaks and which is brought to men and women by Nymphs in the form of madness-possession. He refers to the true teaching of classical knowledge that sudden gushes and with "The madness that comes from the Nymphs" he turns the foundations of Western culture: it does not date back to the male Olympian gods but to the Nymphs, divinities of springs and trees. Apollo and Dionysus, Calasso writes, would have usurped the merits and creativity of the Nymphs. Reason for which must be re-modulated a mythology on the relationship between knowledge and nature linked to the women. The live action

and controversial always reappears: in the Renaissance we find it in the sudden movement of the hair of Botticelli's Venus. Today, for the authors proposed in this paper, the creative freedom appears to be coming right through the living gesture to go outside, outdoors. Moving away from the house, even just in the garden, taking care of it, and from there discovering an external private and public, it appears, for women, as a true form of rebellion. Exit out of the confines of a comfort zone, which is often determined by others, was the live action of the two forerunners Virginia Woolf and Vita Sackeville West, who used nature as a metaphor for freedom.

The works here reread, belonging to different individuals and even far apart, are all linked by the metaphor of the open space, the natural place and of the anthropized nature. The list of scholars is very long, among them: E. Bishop, R. Carson, S. Sassen, R. Solnit, D. Scott Brown, T. Way and for the UE Muf Architects, P. Pera, Resta and Bonesio, L. Domenech, E. Šimkūnaitė, E. Morelli.

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## Reality built and Creativity designed. Urban morphology as a guide to the transformation process of the 21st century city

Track f / Form and Structure

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Key words: architecture, urban morphology, urban designed

In recent decades, architecture seems to have been condemned to affect the city through off-scale, superficial, hyper-technological or sustainable. All this assumes a technocratic paradigm that in wanting to maximize the economic and energy resources reduces it to a mere question of efficiency, of performance, forgetting the form and with it the expression of sense. From a functional point of view, the city is characterized by its economic and social importance within the regional context, while from the morphological point of view it finds expression in the urban landscape.

The city, interpreted as a vital synthesis of a flow of historically identified experiences, is subject to constant processes of transformation that can be identified in the design of the fabric and the architect must take it into account in the creative act of design. Form is the result of a process, of the progressive organic association of parts, and it makes sense to break it down and investigate its components only if its substantial unity and indivisibility are taken into account. Understanding the form of things not for what they are, but in their historical evolution, allows us to read also the tearing conditions of the contemporary territory as a state of transition, which is a temporary moment of a continuous transformation (M.R.G. Conzen). The analysis of the urban system includes the evaluation of the physical conditions of a place, its structure and the main factors of social and economic

development: the latter creates a bridge between the morphological and the functional approach. Urban morphology as a tool of reading urban processes allows us, therefore, to understand the phenomena identified in the constructed reality. It is a solid theoretical and analytical base from which to trace a path, a guide on which to lay the foundations for a new design methodology able to work on the structural substance of an urban organism, on the traces left by the fabric of its formative logic, from how citizens live and transform it.

The architect then, assuming the structural and morphological knowledge of the urban fabric as an expression of many other fabrics including the social, economic and cultural one, must translate them into design tools for the contemporary city, laying the foundations for a new designed creativity. Because creating means drawing from nothing, but “ex nihilo nihil fit”, nothing is born from nothing.

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## Land use transition between planned and spontaneous development. Comparing patterns of change in two rural settlement of Fujian province

Track a / Formal and Informal

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Key words: China, rural, land-use, comparison, development

Rural settlements in China face different critical challenges in the current civilisation course, which aims at drastically alleviating poverty and building a prosperous, harmonious and beautiful nation. Indeed with the turn of the millennium, the Chinese central government started promulgating arrays of policies targeted to promote virtuous cycles of restructuring in rural areas, which culminate with the recent Five-year Strategic Plan for Rural Revitalization (2018-2022) and situate the countryside renaissance as one of the top priority of Beijing's agenda. However, the dramatic frictions between the urban and the rural are far to be narrowed, remaining the main obstacle to inclusive nationwide development. In the countryside, the transition from a planned to a market economy is coupling with the production of new architectural forms and spatial aggregations which are reshaping the rural territories. Taking two villages in Fujian Province, the paper compares the spatial implication of their spontaneous and planned land-use transitions. Indeed, the selected villages represent a compelling sample of current policies implementation, since one has just been the object of re-development while the other is in the process of. The

purpose is to investigate the quality and intensity of their patterns of change. The methodology includes both fieldworks, based on several months of on-site surveys and deskwork, with the implementation of graphic elaborations. The results identify and describe three patterns of development, providing an overview about contemporary phenomena of land-use transition taking place in Chinese ruralities. The paper concludes highlighting the weaknesses and potentialities embedded in the showed rural fabrics, questioning their values in the pursuit of local development.

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## Architecture and Reconstruction. A precarious balance between memory, places and design strategies

Track e / Memories and Places

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Key words: territorial fragilities, shared memory, design tools, reconstruction

The text reflects on the relationship between memory and places in relation to the duality creativity/reality; it starts from a current, and urgent, consideration that concerns Italian territory and its internal areas: the Italian context is subject to new and violent forms of fragility. Fragility that touches different fields: environmental, economic, social and urban that implies a new awareness for architects in the construction of adequate (and innovative) intervention tools. We are facing a radical change for the architectural design, which must necessarily define new design strategies for fragile territories, marked by shrinkage, extreme climatic events or abandonments. It is a current emergency that leaves no time for further expectations, the project is called to act, precisely where it is more difficult to imagine forms of reactivation. If we consider the earthquake that struck Central Italy in 2016, it is possible to imagine the challenge it has represented for design processes, but also the implications linked to the need to define an innovative approach to reconstructions and to define a shared memory capable of safeguarding the identity of forgotten places. The link between memory and places is a key topic in the approach to reconstruction processes but also in the action on weak contexts, marked by demographic and economic shrinkage; in particular, in the rehabilitation processes, for example in the earthquake of Emilia-Romagna or Central Italy, the possibility

to build a shared memory of projects, practices and processes could define an innovative methodology. Italy is a country that has been able to rebuild itself, many times, due to calamitous events that have cyclically struck it; a scenario of ruins and destruction that has always underlined a lack to define a clear relationship between architectural design and memory of places. The reconstructions have shown also a resilient attitude and a capacity to adapt typical of territories, cities and inhabitants. If the contemporary architecture field of knowledge is linked to the creativity and reality, it is fundamental to recognize how architectures and places need to be reconsidered. The essay will present design strategies for fragile places, affected by calamitous events or sudden shocks, but at the same time, it will critically interpret what has been done (or remains) to define architectural intervention strategies and possible action, poised between necessary creativity and forced reality.

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## Architectural enigmas: the imaginary between myth and reality in modern and contemporary icons

Track d / Vision and Reality

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Key words: idealization, status symbol, icon, manipulation, visionary design

*“Every expansion project, every design plan, is a track that makes us reconsider what a building really is, recognizing that many factors combine to produce it”.* (Yaneva,2018)

Dialoguing with architecture involves coming face to face not only with the tangible reality but also with the intangible: the idealization they undergo and the relocation of the collective imaginary about them. Taking back the value of the heritage through scientific research means investigating no longer the idealization and contemplation of buildings, but facing the limits of architectural transcription and producing new stratified values: imagining what architecture could be or have been, what has not been or is not yet. This approach to research aims at reconstructing the enigmatic events that have taken place in some of the most famous architectures in the world; it wants to investigate the collective myth, through design research and the practice of projects based on imagination. In other words it intends to address the issue through a re-elaboration between scientific analysis and creative act (like verisimilitude); it wants to demonstrate how the reinterpretation, even of a provocative type, of design fantasies, allows us to reach a real knowledge of the heritage and its value stratifications. Through the exercise of an imaginary, from which one thousand other architectures are generated - by demolishing, reconstructing, the threads - it reveals that new knowledge of one of

the icons of architecture of the XX century.

The example used to show this method is the one related to the history of the extension project for the Whitney Museum. This document will undertake a retrospective analysis of its past, engaging in a process of interpreting the Whitney Museum and primarily the design process of its extension. Three architects, Breuer, Graves and Koolhaas in a different historical moment have tried to work on it, responding to customer summaries, community concerns and urban transformations through a series of distinctive design moves. Nevertheless, it is not enough to question the specific figurative languages of its architects or the social contexts of its design plans: the whole process of transformation of the building and its relationship with the city will be considered in a system of much more relations.

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## Place, memory, matter, light, proportions: five terms for an essential and sensorial architecture

Track e / Memories and Places

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Key words: place, memory, matter, light and proportions

The creativity of the 21st century architectural project has been confronted for more than a decade with the reality that has changed as a result of the economic, cultural and social crisis that has affected the world since 2007. An impoverished reality architecture has to take into account and to which some architects respond by focusing the project on real needs, overcoming the formalistic and technological excesses of the end of the last century. These architects take as their starting point the observation and reinterpretation of what already exists, the reality, the characteristics of the place, its tracks and its memories. From these they deduce the themes and elements to be reinterpreted - reinvented in the project.

They seek quality and beauty in the spatial structure, in its atmosphere, in the tactile capacity of their materiality, in the interaction of these with light, in the ability to evoke collective memories and those that emerged from the context with the aim of giving life to places. Places are living spaces that respond to a specific need, designed to arouse reactions and emotions. This design methodology is not innovative, it is used by some contemporary architects who know the spaces and devices used by the great masters of 20th century architecture and reinterpret them by updating them, to seek in this time of crisis and limited means an essential beauty, made of simple things.

Place, memory, matter, light and proportions are five terms that express the essence of architecture from its origins to the present day. They

are closely interrelated with each other. The place is simultaneously a natural and artificial landscape, geography and history, it preserves the traces of the past and is the scenario of the present; its material and immaterial characters - materials, light, sounds, smells - define an atmosphere that identifies that place and changes over time. Memory is both history, that concern the tracks and spatial structures of an architecture and a city, and the culture and traditions of a place, the collective and individual memories and their evocative capacity. All this gives shape to places where man has an experience from which he receives sensations. By reading the works of Jørn Utzon, Luis Barragán, Peter Zumthor, Alberto Campo Baeza, Elisa Valero and Toni Gironès I want to highlight how these five terms continue to be the foundations that give meaning to an essential and sensorial architecture.

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## **Social space of the Yogyakarta town square during the eid pray: religious and tourism development approach**

Track a / Formal and Informal

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Key words: social, space, square, religious, tourism, Yogyakarta

The paper aims to analysis the Yogyakarta town square as a social space during the Eid pray. Social space created by the social relationship and the social procedures. The space and the social perspectives are a maintainable connection, conform to one another and worthwhile to one another. This investigation lies on social associations that is to distinguish spatial separations of the Eid prayers and its support activities and search for empowering points of view for the pilgrims of Eid pray and street vendors in how they use space of the square and its surrounding spatial. Quantitative data help to speak to the goal and material states of life in a specific social space just as appraisals of living conditions or dispositions towards exceptional fields of interest. The primary data were taken from the field such as photographs, interview, note, and sketch. Obtaining the secondary data was using the literature and the internet. The result suggests firstly, that the Yogyakarta town square is a unique component because the square is a crucial part of the Yogyakarta urban morphology of the Catur Gatra Tunggal. Secondly, the square has specific location in the front of the Sultan palace and the mosque. The next one is that the mixed activities of the Eid pray on the square includes several zones of sacred, profane, and mix. Finally, the square has proofed the social interaction of the pilgrims during the Eid pray and the social communication of the pilgrims as visitors of the tourism activities during the Eid ceremony such as culinary, selfie,

and hanging around. Therefore, the Eid ceremony has shaped a unique social space not only for the religious compulsory but also to enjoy recreation activities particularly after the Eid pray on the square and surroundings.

## **The evolution of the spatial form of traditional settlements under the influence of the construction of national new district and its sociological influence: a case study in Xiongan New Area, China**

Track g / Policies and Ruels

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Rapid urbanization has brought about overpopulation, traffic congestion, rising housing prices, declining housing quality and other urban problems. In order to alleviate these urban problems in Peking, the Chinese government decided to establish the Xiongan New Area to realize population decentralization and undertake non-capital functions, which be regarded as an attempt of future city in China (Ni, 2017). Xiongan New Area integrates several attributes of satellite city, technopoleis, and metropolitan new area, and becomes a new compound city integrating technology, wisdom, ecological livability and sustainable competitiveness (Meng, 2017). In essence, the construction process of Xiongan New Area is the transformation from traditional settlements to future city under the influence of national policies.

This study focuses on the spatial evolution of traditional settlements around Baiyangdian under the influence of national policies and the attitude of villagers towards this change from a sociological perspective. Using remote sensing image and satellite map to analyze the spatial evolution process of traditional settlements around Baiyangdian lake from 2000 to 2019. Fractal index, landscape structure index, street accessibility, connectivity and other indicators were used to construct the settlement spatial form evaluation system. This study focuses on the changes in the evolution trend of rural settlements around 2017 to explore the impact of national policy intervention on settlement patterns.

The research results show that the proposed strategy of Xiongan New Area inhibited the natural expansion of traditional villages, mainly because private and public construction is restricted by mandatory national policies. Also, water conservation and ecological restoration of Baiyangdian lake caused the water level to rise, flooding some villages with construction land. The villagers are generally optimistic about the changes in the spatial form of settlements. They pay more attention to the positive economic benefits brought by the establishment of new national areas, and look forward to the improvement of environment quality and living condition.

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## Inclusive design leading our cities into the future

Track c / Autonomy and Heteronomy

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Key words: cities, future, inclusive design, autonomy, move, accessibility

There can be no architecture, no cities, without relation to human beings. In this ever-changing world, can we really contrast creativity and reality? Creativity makes it possible to imagine concepts called “new” in a reality that is renewed every day. For decades, designers have built without looking at the changes that were occurring: migratory flows, increased life expectancy, etc. without taking into account the unsuitable spaces that this movement has created. Let us adapt the places to the people. Being autonomous is a human and societal issue. So why not return to the fundamentals and design future cities by remembering that they are created for all the people?

In a “moving” world, designing spaces and inviting creation for the well-being of everyone is the basis of architecture, adapting to the plurality of humans in their singularity. Movement being the only constant, the city of the future should be thought about according to the movement. Do not create a fixed world for a changing world, yet create an inclusive design that leads our cities into the future.

But what are we talking about? Accessibility, mobility, autonomy, respect for “sensory people”, individual and collective well-being. Stakes are high, but inclusive design is still poorly known by designers and architectural responses need to be completed to create a “real” inclusive architecture. Standards are a design medium. However, it is difficult to create a space that is truly accessible to all if the essence of the project has not been questioned before:” To whom are we creating for”?

Solutions to improve accessibility for everyone are more and more numerous: rules and regulations, technological aids, etc. These tools are part of the response to accessibility for all. Their application is therefore more effective with an understanding of the user in its diversity, including people with disabilities. This is the first step to create accessible cities; to understand what disabilities are. In order to provide accessibility, we must insure full autonomy without creating obstacles, for the entire route that may be taken by a disabled person. To avoid creating obstacles, it is important that we anticipate potential obstructions.

This implies the two fundamental notions for an inclusive vision of the city of the future: to understand what are the different disabilities and to take into account the continuity of the paths: these elements contribute to create the link: urban, and social.

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## The future beyond Matera 2019

Track e / Memories and Places

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Key words: heritage, cities, events, culture, future

The city of Matera is among the few heritage-cities of the UNESCO W.H.L., and it is also the first city of Southern Italy elected European Capital of Culture 2019. This ancient city, just for these events, in the last 20 years, but with an exponential increase in the last 5, has undergone a considerable urban and economic transformation.

The city of Matera has a millennial history with alternating phases and it's phase of the last century is characterized by a shame for the poor conditions of living, instead today it's characterized by a prospect of pride and opportunity. However, for Matera city, it seems already necessary to open another phase after 2019: to reconsider all its places in this growth process, aiming at an integration between Sassi, villages and neighborhoods, innovating its offer of public services and infrastructures. It would be appropriate to indicate other directions that support a new urban regeneration models useful then to rediscover extraordinary places of local identity: just to give some neglected examples, there are the traditional excavated architecture and the Duni's Theater by E.Stella; and then, the archaeological sites and the public spaces of La Martella (L.Quaroni) and Spine Bianche (C.Aymonino). They would be sustainable operations, for a new urban and environmental culture, how they try to demonstrate some Degree Theses developed in the local School of Architecture. It is a project, in fact, still possible within the "Matera 2019 Bid Book" (dossier), but expanding its "open future" themes (ancient future, continuity and disruptions, utopias and dystopias, roots and routes, reflections and

connections) and including some forgotten places. If the Matera 2019 event was concentrated between historical buildings, small squares (vicinati) and churches, beyond the City of Sassi there are places of other important "memories", ancient and modern, but out the buffer zone where at the same period it's born a kind of informal city: modern infrastructures that overlap Roman roads (ex. Appian way) or up sheep-tracks (ex. transhumance route Melfi-Castellaneta), warehouses that overhanging extraordinary rupestrian architectures (ex. the rupestrian church of Santa Maria della Valle), etc. The post-Capital period is certainly an opportunity to discover all the original culture of Matera, also the culture that today we neglect. It is an opportunity to ask ourselves about the "context", about the relationship inhabitant/city/environment.

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## Learning from Informality

Track a / Formal and Informal

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Key words: informal communities, Lima, Peru, public spaces

Creativity, understood as a process of creation through the use of imagination and original ideas, has always been the engine of architecture in both formal and informal communities. Based on contextual observations and people's needs, this creativity is often fueled and challenged to produce innovative architectural and urban solutions. The informal community, in particular, with its inadequate regulation and weak law enforcement, in addition to hosting a poor population, is a place where creativity is expressed differently. The absence of the architect has led people to rely on self-construction, where the final dweller of the house is also the designer, and often the builder, taking part in participatory activities both in the household and in the precarious public spaces (Hernández, Kellet, & Allen, 2010).

The lack of economic resources leads to the construction of structures that cannot be completely finished, but that instead grow over time, depending on the people's means and needs. As Mehrotra (2010) argues, the informal or kinetic city is based not on architectural landmarks, finished and stable, but in an ever-changing urban fabric made of processes, emergences, and events, rather than on fixed regulations and objectives. Creativity in these places is, thus, a response to everyday needs in precarious environments, still in direct relationship with its end users.

With the collapse of most global economies, many architects have turned to informal communities both to help people find their own

social identity and to find solutions to the various problems. This recent trend is yet challenging the limits of architectural creativity.

Based on case studies in the periphery of Lima, Peru, different types of creative architectural solutions for public spaces are examined, where everyday life is one of the main concerns. The aim is to identify successful ways for the appropriation of a precarious environment where architecture plays an important role in bringing people together. Being aware of the negative impact of slums, and the difficulties of their integration into formal cities (UN-Habitat, 2010), developing the skill of seeing and learning from informal areas can broaden our discipline's reach, re-establishing our service role. A reflection on the organization and development of informal public spaces, fluctuating between creativity and reality, can offer a variety of design tools to propose a new type of reading and solutions for the informal city.

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## Anphi-nomy: a creative relationship between cities and heterotopias

Track c / Autonomy and Heteronomy

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Key words: cemetery, inner areas, abandoned, gentrification, depopulation

The contribution refers to a series of researches about cemetery space and inner areas, exploring possible expansions about the dichotomy “autonomy” (from Greek, autos - means “self”, - nomos means “rule”) and “heteronomy” (from Greek, hetero- means “other”). An intersection of these themes has found the opportunity to be investigated in the project developed for the ideas competition “Non Architecture Competition: Dying, alternative designs for cemeteries”. Reflecting about forms, meanings and role of the cemetery space in the contemporary landscape, an opportunity was glimpsed also to find out answers to the long-standing problem of abandoned inner areas reasoning about the autonomy and heteronomy that govern the relationships between the city and some marginal landscapes identifiable in a transcalar perspective. In this contribution inner areas are considered heterotopias in the same way as cemeteries. Heterotopias - according to the foucaultian meaning - are autonomous by definition and structured on their own rules. When they cease their activity, heterotopias become heteronomous, since they are considered referring to the city rules (-nomos) and not anymore to their own rules. Nowadays, only a project based on a creative thought aimed to define an “anphinomy” (from Greek, anphi- means “on both side”) can change the state in which this legacy is. Anphinomy will refer to a biunivocal and equal relationship among the parts without imposition of the rules of one of the two subjects. The Inner Park project focus on

the anphinomy between the city and those heteronomous heterotopias. Urban and rural areas as well as “the city of the living” and “the city of the dead” are two pairs of landscapes that must be considered complementary and not alternative. Inner Park is a pretext, a futuristic proposal set in 2050. The project defines a park of “lost things” - people, places, histories - consisting of Italian inner areas dedicated to inner life that seems to find no more place in the hyper-dense urban. In this futuristic scenario, the gentrification of the city finds a complementary and necessary double in the inner areas. Inner Park is proposed as an “anphinomous” system recognizing its otherness, as an identity value statement, not comparable with the city identity but complementary to that, so necessary and worthy of being valued. The project proposal could be both a “double heteronomy” and a “conscious autonomy”, therefore a “connected heterotopia”.

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## **The structure of the city. Living and dwelling form**

Track f / Form and Structure

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Key words: city, form, living, dwelling

The city - as Aldo Rossi stated in *The architecture of the City* - does not give itself except in the dialectic between forms of living and forms of dwelling. In order to use exactly the words of the Milanese master, residential areas and primary elements are able to build the fixed scene of the human life. There is no city without the recurrence of the forms that make real our idea of dwelling but there is no city without places and buildings that are representative of collective values, places and buildings where we can recognize ourselves. These elements of the city's structure are arranged according to some intelligible rules able to give urban form to the city of history, while the contemporary city seems to have preferred chaos to kosmos. If Massimo Cacciari wrote that the contemporary city is incapable of 'donating places', Vittorio Gregotti has lucidly pointed out that architecture has lost its civil task and is reduced to building 'enlarged design objects' in the historical centers while in the periphery the 'deregulation' consumes the soil in the formless forms of dispersion.

The paper intends to look at the lesson of the ancient city, in particular to Pompeii, to reflect on the terms of the interscalarity between *forma urbis*, the form of its elementary part and the forms of the house, on the relationships between forms of the

city and forms of soil and landscape, on the dialectic between public places and residential areas. The considerations on these themes, developed on a theoretical level and verified through the analysis of the archaeological city, were the basis of a didactic experimentation for the construction of a new part of the city on the island of Favignana in Sicily.

## **Pavel Janak: Form vs Figure/ Architectural Techniques: Grammatical vs Rhetorical**

Track b / Art and Artefact

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Key words: form, figure, modern architectural linguistics, cubist art, architectural design techniques

The modernist movement had brought us the rise of universal geometry as the primary level of architectural order – produced a formal “linguistic” structure which was open and re-combinable. Thus, the distinctions between linguistic and aesthetic discourse become paradoxically compounded as grammatical and rhetorical. To retrospect, the modernist movement is closely related to Cubist art. As the prototype of “Purism” that built the “Modernism”, Cubism has initially introduced its geometry language using the “Conceptualisation” techniques.

### - Aim of Study

Taking the Czech architect Pavel Janak’s work as case of analysis, by analysing the conceptual paradigm of form and figure, the paper aims to discuss the paradoxical relationship between the rationalistic and realistic aspect of architecture, furthermore, to assess the relative value between them.

### - Method

During the turbulence of the modernist movement at the beginning 20th century, all Janak’s creative stages were dominated by a systemic law which can be traced back in the Cubist art as the origin. In this context, the paper involves four main parts. In the first part, the introduction

to the dialectic relationship between form and figure. The second part consists of the phenomenological analysis of basic visual elements of Pavel Janak that derived from the Cubist art principles. In the third part, the role of composition techniques is posed. The paper will try to strip away the inessential and accidental and to expose the essential and universal, to inform the existence of a neutral law. The last part gives the conclusions aiming to put forward estimations of the means of arriving at a typology of architectural forms corresponding to universal laws of aesthetic perception.

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## **Lifestyle as heritage: a methodology for visualizing the space-activity relationship in rural China.**

Track a / Formal and Informal

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Key words: place-theory, rural-urban, vernacular architecture, Information visualization

The fastest, massive urbanization process undertaken by China is still ongoing and growing, aligned with the projection of the country reaching an urban population of 70% by 2035. Responding to that estimation, the centrally controlled fast urbanization ranges from significantly transforming existing cities, to creating entire urban centres from scratch. While views and opinions about this process can be quite polarized, its implications are extremely complex, diffusing the boundaries between concepts like formal and informal, rural and urban, heritage and future, fake and authentic (Bolchover and Lin, 2013), generating a scenario in which some of these concepts need to be redefined and adapted.

Within this context, the present research introduces a methodology for surveying, visualizing and analyzing different architectural aspects of rural villages in China, aiming to elucidate the possible new dynamics of the aforementioned concepts. We tested this methodology in the Pugao village, Yunnan province, where we created visualization maps for several of its spatial features, like its morphology, its typologies, and patterns of occupation of its public spaces. We argue that the presented methodology offers the opportunity of unveiling features otherwise hidden, suggesting that the value of these rural landscapes

lies not only in their heritage merit, but also in their condition of vibrant and sophisticated contemporary places. Finally, we discuss the implications of these findings, and their potential for influencing modern architectural design booth in urban and rural settings.

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## Assessing children's public space equity in Barcelona: distribution and interaction

Track a / Formal and Informal

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Key words: public space, spatial equity, child-friendly, Barcelona

The outdoor public space in the city is widely-recognized to provide multiple social and health benefits, especially for children. In order to ensure that more children gain the benefits of public space, it is necessary to discuss the spatial equity. As an UN-certified child-friendly-city, Barcelona has a good tradition and experience for providing child-friendly-space. This paper analyzes the public space for children in Barcelona in terms of distribution and interaction, in order to understand the distributional inequities between children's public space and population, and further identify the statistics results of diversity in user preferences related to children rate and immigration status. Firstly, at the city level, used cluster analysis method to assess the distribution equity of children's public space in 73 neighborhoods in Barcelona, and applied a dissimilarity analysis to detect whether public space are equally distributed across beneficiaries by the Gini coefficient. The results showed that there were inequities in the distribution dimension in different neighborhoods. The dissimilarity analysis corroborated this result and was related to factors such as immigration rate and income levels. Secondly, studied the interaction equity of children with diverse background in immigrant neighborhood. The questionnaires and interviews were used to evaluate children's post occupancy in the study area. The conclusion was that there were also some inequities in interaction dimension. Therefore, in addition to assessing the equity

of children's public space, consideration should also be given to the matching between the quality of public spaces and the specific cultural and age dependent user needs, and to the safe interaction of children without discrimination in public spaces.

On basis of this research, the public space construction of children is called upon to emphasize the equity of distribution and interaction to avoid social isolation and spatial inclusion.

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## **Adaptive governance of heritage community. Research on the gothic neighborhood in Barcelona**

Track g / Policies and Ruels

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Key words: public space, community participation, management policy, governance subject

With the deepening of globalization, the popularity of tourism in heritage sites continues to rise. On the one hand, it brings economic growth and enhances residents' self-esteem. On the other hand, tourists invade the lives of locals and weaken the perception and spirit of heritage community. Community participation is considered to be an important way to stimulate creativity and meet the needs of residents. However, under the conditions of increasingly complex governance environment and insufficient residents' participation ability, heritage management still face realistic challenges and theoretical difficulties. In this context, adaptive governance from the field of political economy brings us new inspiration(Dietz et al. 2003). Characterized by participation, experimentation and learning, adaptive governance aims to support institutional frameworks that do not limit local social organizations and promote active local social organizations. This concept provides a new idea for heritage community management, and also puts forward new requirements for policy-making. The Gothic Neighborhood in Barcelona is one of the most tourist places in the world(Cócola Gant 2014). The rising of touristic rentals and privatization of public spaces has become a social problem. Meanwhile, new social movements have been born aiming to recover public spaces. The gothic neighborhood is now a breeding

ground for newer self-management systems and it is learning the importance of participation(Perez 2016).

This article takes the Gothic Neighborhood as an example to explore the adaptive governance of heritage community. Via deep literature review and interviews with multiple stakeholders, this article reveals the current management model in the Gothic Neighborhood, including network (formal and informal entities, bridging organizations) and mechanisms (definitions, rules, training and learning, decision making and participation). Besides that, a large number of questionnaires were conducted to assess the opportunities, abilities and effects of residents' participation in public space. The article will reveal which policy factors have spurred the enthusiasm of residents to participate independently and empower them. This study will reveal the policy factors contributing to community participation and empower the residents using Motivation, Opportunity, and Ability (MOA) model.

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## Micro exhibition spaces in city: from “display window” to “exhibit window”

Track b / Art and Artefact

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Key words: display window, exhibition, space, street, experience

When we wander in an urban street, our eyes contact various things: strangers passing by, gorgeous buildings' exteriors, the greens, pavements and all well-organized facilities. Common but not should be ignored, the glass openings in facades, which are just adjacent to the sidewalk, are becoming distinctive micro exhibition spaces in urban context. A display window is a window in a shop, usually in the front façade of the shop, displaying items for sale or designed to attract customers to the store. From the Galeries de Bois in 1780s to current department stores, even small retailers, display windows have been acting as effective techniques of visual merchandising: branding, attracting customers into the shop and maximizing the profit. Besides, with the concept of curation, display windows are becoming micro exhibition spaces spreading in urban context. They are supposed not only to provide information to customers what they could buy here, but also become “exhibit windows”, where the items are truly exhibited with appropriate light, well-designed spatial layouts and even narrative scenes. More visitors are attracted and these micro exhibition spaces are enriching various spatial experiences of urban streets.

This paper would discuss the new definition of display window as micro exhibition spaces in urban context and how such spaces could enrich spatial experiences of urban streets. The discussion is based on different types of relationships between display windows and streets: display windows of small-sized retailers & pedestrian streets,

shadowbox display windows & pedestrian streets, display windows of department stores & pedestrian streets, corner display windows, and display windows & vehicle streets. Related cases (e.g. display windows in Milan Brera district, display windows of La Rinascente Milan, display windows of the Avenue des Champs-Élysées, etc.) are selected and analyzed to demonstrate various spatial experiences of urban streets in each specific situation.

From “display” to “exhibit”, display windows are not only increasing economic benefits of retailers, but also becoming an urban generator, attracting more flows of people, enriching spatial experiences in urban context and providing multiple possible short-stays. In addition, an iconic display window can also become an honored symbol, hosting the identity of a city and its residents' social lives.

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## Research on the influencing factors of the interface characteristics of commercial pedestrian street on the activity of walking users. Take Barcelona's Plaza Catalonia as an example

Track f / Form and Structure

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Key words: three-dimensional cumulative visibility, commercial block, spatial structure, moving lines, space optimization

In recent years, in the context of global consumption transformation, the construction of commercial blocks has attracted attention. As an important part of the urban vital space, commercial blocks provide experiential consumption and bring a good leisure experience for urban residents. The commercial value, cultural heritage and place spirit expressed by large-scale commercial blocks through space creation and reasonable spatial layout and interface design are of great significance to urban development. This paper focuses on revealing the relationship between the three-dimensional cumulative visibility distribution and the spatial structure and elements in the commercial block based on the existing moving line design, and provides a basis for its spatial structure optimization. Taking the TaiKoo Li Sanlitun Commercial Street District in Beijing as an example, the paper analyzes the three-dimensional cumulative visual analysis principle of the motion path, and combines the moving line map of the TaiKoo Li Sanlitun commercial block obtained through the behavior annotation method, using the three-dimensional cumulative visual analysis method. The cumulative visibility distribution diagram of commercial blocks explores the rationality of spatial structure based

on existing moving lines, including the distribution of features and functions in recreation space planning, and the optimisation of advertising interface settings. In the future, commercial space design will provide a theoretical basis. The three-dimensional cumulative visual analysis method is feasible and necessary in the perspective of human visual experience. It is of great significance for the spatial design and optimization of commercial blocks.

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## Formal and Informal into city centers and surrounding areas

Track a / Formal and Informal

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Key words: centrality, suburbs, heteronomy, imagination, dynamism

Perhaps the city of today is not only unlimited but is simply looking for its new limits: You can then question whether these can still be dimensional limits or an unprecedented limitation imposed by ecological sustainability, and still, you will have to Start from the center or from the outside, from the suburbs?

The decline of urban forms, consequent to the expropriation to the public space of the role of production of communication activities, in which the social interaction is no longer necessarily through a physical space, but by structuring itself on networks Immaterial, it attributes unpublished meanings both to the centers and to the suburbs. With these the concepts of formal and informal are positioned in a contrasting way, sometimes with inverted roles.

The provisional and suspended aspect of the vast marginal areas, defined as suburbs, tends to suggest that the city is elsewhere, whereas it would be better to consider them as city passages in the initial state, if not even visions of the contemporary city In formation. As the site of the new invasion, the suburbs are a sort of boundary state in which the constitutive processes change even before their cognition. Therefore the periphery, as an urban region of momentary transformations, is the question of the modern par excellence, of the new imagination of the unresolved city, in its heteronomy.

It is therefore necessary to become aware of the value of the suburbs as frontiers of the dynamism of the city, metaphors of an evolving

model in place, considering the suburbs as new places of the project in which the most current challenges of sustainability and New paradigms of the reduction of soil consumption and re-cycle. In other words, this condition must not be lived much more as a handicap, as an inconciliated tension, as estrangement and as a conflict, but rather as an opportunity, as an area of freedom, as a willingness to consciously choose not approved, towards new logics and different interpretations of everyday life, to rethink the city as a whole, real urban innovation laboratories. There are many examples that confirm this opportunity.

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## Boundary or connection? Study on morphological characteristics and functions of the boundary roads in Tianjin, China

Track f / Form and Structure

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Key words: boundary road, urban morphology, street design, street landscape

Street network is one of the primary elements of the urban fabric, and it is also the footstone of the urban structure. Different urban planning logics and different stages of a city's development always produce the different urban fabric. Therefore, this is often why there are discontinuities in the urban fabric, and normally it coincides with roads which divide two different spatial units. Roads with the above morphological features can be considered as the boundary roads (TBR). TBR, however, are seldom regarded as the research object in urban morphology discipline, merely, they are mostly seen as limits of the grid structure. Considering that urban morphology should make a significant contribution to urban design both in theory and in practice, the communication between these two disciplines is still weak now. The street is an important part of urban open space and street design guideline is an important issue of the urban design field. So, a better understanding of the morphological characteristics of the boundary road will make applied value on context-specific street design guidelines and further urban regeneration. This study focuses on TBR in Tianjin, the only city where nine countries established their concessions in modern China. There are many so-called TBR in Tianjin, a famous collage city in urban research. Besides TBR of concessions of different countries, there are also

other morphological boundary roads which belong to different areas of urban morphology research, such as, TBR of road network pattern, of block scale and property as well as prices of plots. With GIS and space syntax analysis, this study has two main purposes, to classify the hierarchy of existing boundary roads in Tianjin, then to analyse their morphological characteristics and formation mechanism, which could achieve urban design guidelines in the future. The preliminary conclusions include: 1. TBR with different background produced in various contexts have quite different morphological characteristics like different angular crossroads and the particular form of blocks. 2. The connections between roads, buildings and plots on each side of TBR could be perceived by pedestrians. These connections increase the potential use of urban morphology in urban design research and practice. 3. TBR help build the characters of the urban landscape, especially in the street landscape. That might suggest that TBR could be a resource to connect the points of interests in the city.

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## Study on agricultural landscape of Miao Nationality Rice Terraces in southeast Guizhou, China: perspective of rural landscape heritage

Track e / Memories and Places

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In 2017, “ICOMOS-IFLA Principles Concerning Rural Landscape as Heritage” was announced at the 19th General Assembly of the International Council on Monuments and Sites, which provides a new research perspective and value assessment framework for heritage research. As a unique natural and cultural landscape, as well as an important part of settlement environment, rice terraces has been valued by contemporary researchers a lot. Jiabang Rice Terraces- together with villages, woods and waters- in southeast Guizhou province, China, which has been listed in the Global Important Agriculture Heritage Site (GIAHS), contains several ecological wisdom formed by the local Miao people for hundreds of years. Based on systematic investigation, focusing on the rural landscape, this research finds: (1) The Miao nationality has settled in the mountain area after several migrations. Through a series of adaptation, transformation and maintenance processes, the construction of a large-scale terraced paddy field system has been built, and the traditional ecological knowledge has been

inherited during the construction process. (2) The rice terraces do not exist independently. The four elements of “mountain forest-village-terraced paddy fields-river valley” work together to form a stable ecological cycle, which contains a series of ecological wisdom. (3) The types, distributions and forms of the rice terraces have obvious regional characteristics, and they are closely combined with water system to form a mountain-water-forest- terraced paddy fields-village in the mountainous spatial pattern, which has a strong response to changes in the social environment. The Jiabang Rice Terraces has significant mountainous and rural landscape characteristics, is in the process of long-term historical evolution, and is an outstanding example of mountain farming civilization in a difficult environment.

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