

CONSERVATION— RECONSTRUCTION

SMALL HISTORIC CENTRES
CONSERVATION IN THE MIDST OF CHANGE

Rodica Crisan
Donatella Fiorani
Loughlin Kealy
Stefano Francesco Musso

Editors



European
Association for
Architectural
Education

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EAAE
European Association for Architectural Education



ENHSA
European Network of Heads of Schools of Architecture



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This book presents the papers written by 62 participants following the 4th Workshop, organised by the Conservation Network of the European Association for Architectural Education and European Network of Heads of Schools of Architecture in 2013 in Italy.

The workshop was attended by 70 participants representing: Belgium, Canada, France, Germany, Greece, Hungary, Ireland, Italy, Montenegro, Portugal, Romania, Slovenia, Spain, Turkey, United States of America, United Kingdom.

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TO BUILD OR NOT TO BUILD – THAT IS THE QUESTION

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The days dedicated to the study of Castelvechio Calvisio in relation to the reclamation of the voids within the urban fabric offer – to begin with – the opportunity of conducting a reflection on the relationship between the acts of analysis and design.

The occasion of a wide-ranging confrontation between scholars of different disciplines and from various countries has yielded – given the short timeframe of the event – the opportunity, if not the necessity, of overcoming any form of distinction between the study of the existing urban fabric and the evaluation, albeit preliminary, of strategies for its renewal and transformation.

More specifically: the unavoidable consideration of the possible and potential contamination between the two moments (of analysis and design) has naturally determined the goal of establishing, within this moment of research and study, the nature and character of the ‘import/export’ process between the two phases. This relationship determines the practice of architectural design, in an immanent and permanent way.

The ‘import/export’ process, thus defined, allows on one hand the avoidance of a possible operational method that organises analysis and design in a natural sequence, and on the other, in the name of an avowed contamination, opens my field of study to a stronger binomial relationship between theory and project, embodied in the processual nature of architectural design.

The level of complexity of the specific issue so formulated reinforced, during the working sessions, the hypothesis of starting a research and study track grounded in the identification of a series of dualisms, which can be considered at once conflicting and ambiguous.

The issues of conflict and ambiguity furthermore allow us to shift our attention to the conditions of contemporary society, in order to highlight the realities within which we work, displacing the centre from any form of purely historicist approach. In this specific case study, introducing the highly evident current climate of contradiction and conflict leads to an investigation of the possible modes of interpretation of the existing condition, and, subsequently, of reality itself, eventually bringing about a wider interrogation of the issue of transformation of urban fabric.

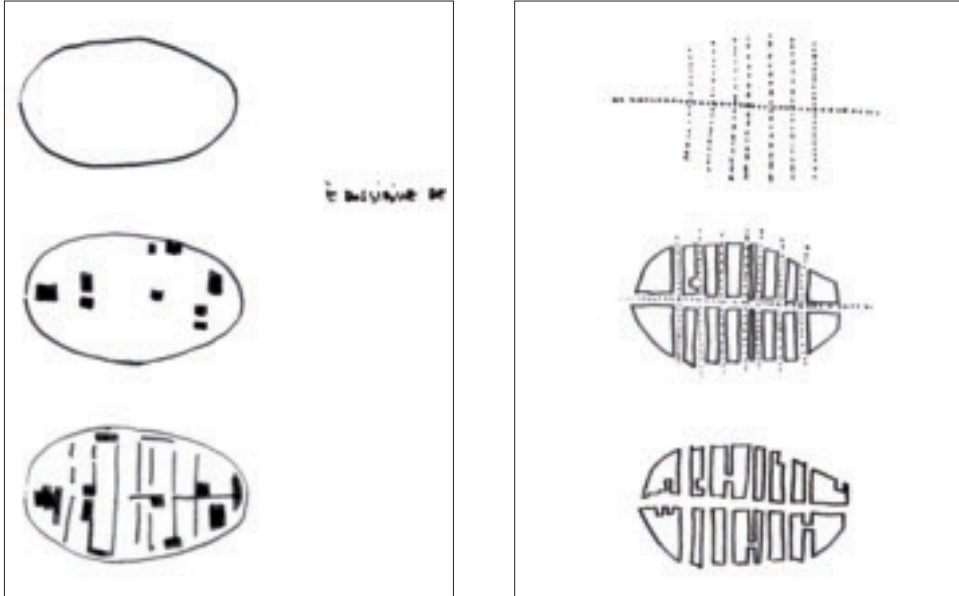
Even remaining within our case study, this choice allows us to pose the datum of the study field’s morphological and dimensional consistence as a factor which does not preclude extending the results of the study to a wider panorama of thought: the transformation of the existing, of what can represent the untapped potential of a given space.

The dualisms/oppositions offer themselves as propulsive elements for the definition of potential transformation strategies.

Organism vs. System

An initial field wherein this dualism manifests is certainly related to the interpretation of Castelvechio Calvisio's urban structure.

This space can be read as a single organism – a result of the process of reduction of small parts from a larger whole – and as a system whose form is determined by a series of structuring elements, such as street articulation and territorial morphology (Sketches 1-2).



The layering of these distinct elements creates the units which give rise to urban space. This dual reading can strongly influence the definition of intervention strategies. Whatever the approach applied to the definition of intervention strategies and, consequently, for the renovation project, it is clear that its specificity cannot do without a perceptual, three-dimensional, and therefore strongly spatial reading of the urban fabric, even before the historic or cartographic study.

The system of paths, bridges and connections, further articulated by the presence of *profferli*, defines a unique mode of allocation of internal and external space, which no transformation strategy can neglect. In this case, the relationship between public and private space allows the 'suspension of judgement' on any form of distinction between them, thus privileging the study of that interesting hybrid line represented by the threshold, the limit, which here merely becomes an apparent demarcation line.

Crystallisation vs. Transformation

To build, or not to build – that is the question. It is the question inevitably formulated by designers in the act of confronting a context that has experienced a profound transformation due to the effects of an earthquake, and further aggravated by human inaction, if we consider what has not been done to contain the consequences of natural catastrophes.

This dualism opens up a field of research on the relationship between nature and artifice, or on the modes of interpretation of the transformation process, regardless of the actors and phenomena which generate it or make it necessary.

The hypothesis of crystallising space, which has frequently surfaced during the debate, certainly does not stem from the obsolete Ruskinian eulogy of ruins, nor can it launch a process of transforming the city into a museum. It rather means to open up the road to design poetics which, considering the real use of space and of available resources – most importantly economic ones – identifies in the value and nature of the existing a potential which is still unexpressed.

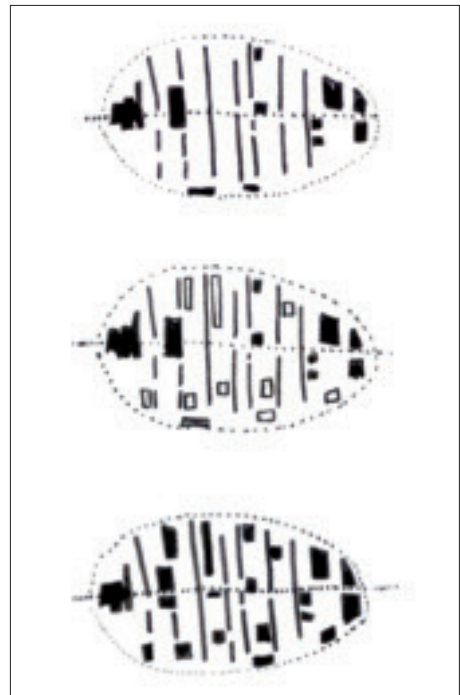
In this perspective, the realisation of simple adaptations and modest changes becomes itself a strategy, with a strongly contemporary character, to continue preserving the town's image, together with its manifest qualities.

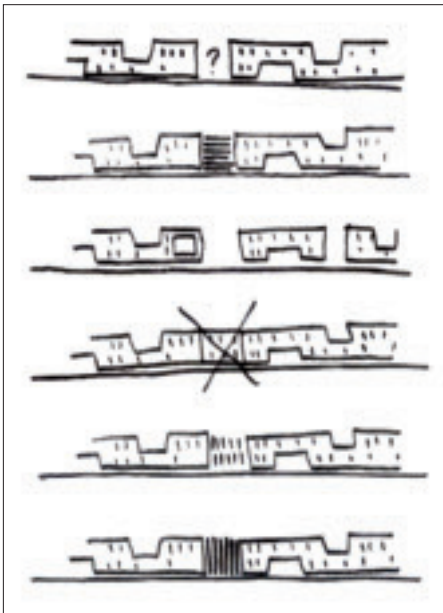
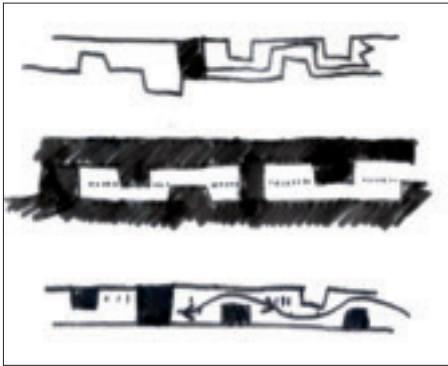
The opposing strategy – that of transformation – leads to a chain reaction of consequences, strictly connected to the modes through which the design wishes to enact them. Within this logic, the process dimension becomes central. These topics can be again formulated through a series of dualisms, each of which, on its side, gives way to a further one.

Subtraction vs. Addition

The result of the urban fabric's interpretation, conducted on the basis of the criteria outlined above, proposes a series of transformation strategies, alternative to those of crystallisation. The first of these concerns the action of subtracting, which we can consider operated by Nature as a step of the process, within which it is also possible to act artificially in order to achieve a series of objectives. The first of these could be that of setting up a system of relational spaces, with different forms and dimensions, in a place which does not possess a strong residential demand, therefore not prompting the saturation of the voids within the urban fabric (Sketch 3).

A further goal of this reduction – possibly inspired by the memory of Gustavo Giovannoni's interventions in Rome's historic center and his '*teoria del diradamento*' – could consist in amplifying the system of voids, in order to improve the accessibility and usability of interior and exterior spaces, thus avoiding the use of alien systems that are not integrated with the existing, and so risking the irreversible corruption of the town's image. The subtraction process could also be carried out through informal low-cost actions, conducted on the basis of local communitarian work, allowing the inhabitants to reactivate a process of identification between their physical space and their ter-





ritory. This could furthermore prevent the creation of a sinister image, that of a pool of experts considering possible solutions.

The opposite choice, that of filling the voids, of rebuilding, introduces a further dualism, of which we will now speak (Sketch 4).

Tradition vs. Innovation

The relationship between tradition and innovation is central when we confront the transformation of spaces possessing an evident historic character.

The act of building in such contexts puts two fundamental design issues at the center of the stage: the scientific and the expressive dimensions, stemming from logical fields of respectively objective and subjective natures.

This was one of the aspects considered before the beginning of the workshop, and one which has given further proof of its centrality: the relationship between tradition and innovation, or rather, how within the design processes it is possible to achieve that avowed suspension – the space ‘in between’ – which establishes the contemporaneity of the design action within which technical and material knowledge plays a fundamental role.

Again, a dual relationship, that between tradition and innovation, paves the way for this research task, opening it towards topics

such as that of the identity of a work of architecture when formulated on the basis of choices directly deriving from the interpretation of the existing; or, again, from the ethical dimension of the natural *modus agendi* of the interpretation of the existing, especially given architecture’s proliferation of the ‘star system’.

In any case, to design means to take a stance. This consideration leads us, as we move towards the final argument, to formulate the last relationship.

Imagination vs. Language

If we borrow from Gilles Deleuze’s thinking, we can state that design is always the assumption of a position towards reality, mediated through language.

I would add that in order to design, it is necessary to cultivate a vision, as I have been personally taught by my professor of yore, the architect Maurizio Sacripanti. From this perspective, the relationship between imagination and language fulfils a crucial role as

we investigate design as a process, regardless of the context. In doing so we establish, under the scientific viewpoint, an interesting parallelism between design process and the formative process of the urban fabric (Sketch 5).

To speak of design as a process means to return to fields such as those which have been at the centre of the workshop: the dimension of design not meant as the simple result of mere mechanical implementation of a practice, with hypotheses defined through the act of taking a stance towards the scientific problem.

To speak of design as process rather allows us, when defining the objectives and expected research results, to introduce terms, fields, and territories such as those delimited (although it would be better not to enclose them), by vision, imagination, and language. These are specific terms of architectural design, regardless of the specific disciplinary field (or, more brutally, 'sector', as our bureaucracy loves to define it) where it is applied. Design is design, and it is one. It seems obvious but nevertheless it is always a good thing to repeat it.

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