CREATIVITY and REALITY

THE ART OF BUILDING *FUTURE* CITIES

P R O C E E D I N G S

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CREATIVITY and REALITY
The art of building *future* cities

edited by

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CONFERENCE PROGRAM

DAY ONE | 18 december

PLENARY SESSION	**CREATIVITY AND REALITY**
Opening Cerimony	**Anna Maria Giovenale** *Dean of Faculty of Architecture, Sapienza University of Rome*
Opening Speech	**Orazio Carpenzano** *Director of Department of Architecture and Design, Sapienza University of Rome*
Lectures	**GIORGIO DE RITA** *Secretary General of CENSIS*
	MARC AUGÉ *Ethnologist and anthropologist*
Interlude	*speaker* **Anna Irene Del Monaco** *IConA Curator*
Lectures	**RUBEN OTERO** *Drucker Arquitetos Associados	Brazil*
	JOSHUA BOLCHOVER *Rufwork Architects	China*
Discussant	**Alessandra Capanna** *IConA Curator*
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DAY TWO | 19 december

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PLENARY SESSION   **THE ART OF BUILDING FUTURE CITIES**

Renato Masiani
Senior Deputy Rector, Sapienza University of Rome

Lecture   **LUCIANO VIOLANTE** *Judge, Politician and Academic*

Round Table   *speaker* **Dina Nencini** *IConA Curator*

Giovanni Maria Flick *Jurist, Politician and Academic*
Orazio Carpenzano *Director of DIAP*
Margherita Petranzan *Director of Anfione e Zeto*
Franco Purini *Emeritus Professor Sapienza*
Lucio Valerio Barbera *Full Professor Sapienza*
Alessandra Capuano *Director of PhD School*
Antonino Saggio *Full Professor Sapienza*

PLENARY SESSION   **CREATIVITY AND REALITY**

speaker **Francesco Menegatti** *IConA Curator*

Lectures   **PIER VITTORIO AURELI** *(Dogma: Aureli + Tattara)*

RAFFAELLA NERI *Full Professor Politecnico of Milan*

Final Round Table   *speakers* **Alessandra Capanna** *and* **Dina Nencini** *+ All Chairs of Parallel Tables*

Closing Speech   **Orazio Carpenzano** *Director of DIAP, Sapienza University of Rome*

Abstract Selected:
158 *Authors*
121 *Contributions*
51 *Institutions*

Abstract Received:
252 *Authors*
196 *Contributions*
73 *Institutions*

drawing by
Luigi Savio
Margagliotta

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

Anna Irene Del Monaco: anna.delmonaco@uniroma1.it

Associate professor at Sapienza University of Rome. She wrote essays on contemporary architecture and metropolis with special regard to the Chinese and African subcontinents. She also published works on the master of modern and contemporary architecture. Among her book: "Città e limes. Roma – Beijing – New York".

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 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. In the global contemporary society, tackling "the rise and the grinding decline of the neoliberal moment", through a series of policies, investments, cultural initiatives – open society, creative cities– 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 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 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 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 promoted by Fondazione Olivetti and *The Harlem School,* a non-finalized project elaborated by the Institute of Architecture and Urban Studies (IAUS) in 1968, a nonprofit independent agency New York funded also by the Rockefeller Foundation. In both cases the dialectic relation between "independence and influence, private and public, the real and the theoretical" demonstrated the historical-social supervene of "breaking points" in which the return of architecture as autonomous art, the intellectualization of the discipline 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?

Breaking points and changes

During the last decades city makers and cultural innovators involved in urban decision-making processes have not always corresponded to architects and designers intended as a body of professionals with tasks and appointments[1]. Today the challenge of leading innovation, intended in a broader sense, seems to be increasingly the competence of scientists and thinkers, more than artists and professionals

as it was when princes and artists, dictators and architects jointly reshaped the future of cities and countries. In particular, the actual work of the academic-architects seems to be prevalently floating within the state-of the art of a curatorial-based practice, grounded in the "cultural industry" persuasion[2], than within a design-based or professional updated practice: "More, better history/theory research is a genuine good, generally speaking, and the work generated by young academics eager to undertake deep dives into newly opened archives, sophisticated in using powerful search engines, and adept at mining vast quantities of data has undoubtedly yielded a trove of new knowledge"[3]. So, the consistent number of post-graduate courses – therefore the education of the younger generations – and the way they are run is mostly influenced by these way of approaching reality: architecture that deals with architecture in a self-reflective way than architecture trying to contribute to the major problems of our contemporary global world.
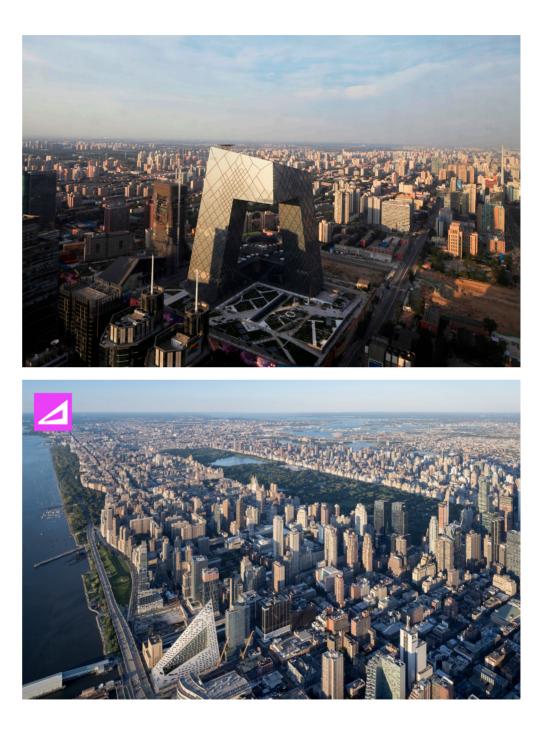
Moreover, architectural profession, academia and curatorial practices are more inclined to reinforce or reflect on the already established variety of mainstream aesthetic tendencies reconsidering former avant-garde experiences – as it is typical of a culture industry – than to elaborate an innovative thinking on architecture which is prevalently fluctuating between two opposite positions. On one side the disenchanted reading of reality of talented and cultured professionals eager to act naturally creatively: "Are architects out of time? Is there a need for architects and where? Architects apply to do things that others don't ask them. There is an almost kitsch element in our claim to save the world. […] When they ask us to really do things, we are also a little mediocre"[4]. On the other the "nostalgia" for a way of being architect animating the cultural scene as it happened for decades: a self-elected élite of intellectuals[5].

Are we experiencing today an upcoming or ongoing "breaking point" signed by the shift from the *cities of architectural objects* – encouraged by the neoliberal culture – toward a still undefined and different model of surviving, living and settling, which a growing number of individuals on the Earth expects to detect and to share?

If we look back in history we find several significant "breaking points" in the discipline[6] and in the architectural profession particularly in modern times. There are two significant cases of "radical pedagogies"[7] interesting to be mentioned, experimented in the history of architecture during Sixties resulting as a possible attempt of "neutralization of architecture"[8] – within historical and social specific conditions – or at least because of which the meaning of architecture, especially in the academia, passed through recurrent turns, dressed most probably by odd or instrumental misunderstandings: the *Seminario di Arezzo* in 1963 promoted by Fondazione Olivetti[9] and *The Harlem School* in 1968, a non-finalized project by Institute of Architecture and Urban Studies (IAUS) of New York[10]. In both cases[11] – although the contexts were deeply different – the dialectic relation between cultural categories as "independence and influence", "private and public", "the real and the theoretical" demonstrated the supervene of a "breaking point" on the initial scope of a cultural venture (the foundation of a Urban Planning Course and the launch of an Independent Research Center) and in which the "resuscitation" of architecture as autonomous art, the intellectualization of architecture as a "cultural industry", or "critical practice"[12] was intended as "a gesture of political neutralization" and a "possible outcomes of the ineffectiveness of the alternative escape into aesthetic autonomy"[13]. Both the events correspond to the end of the early post World War II reconstruction phase which in Europe was relevant and included a strong social commitment of architecture into reality – with the support of US funds (Marshall Plan-European Recovery Program) –, which meant for many contexts the opportunity to enter into modernity and develop their pre-war and post-war conditions.

Re-activating the past

In the global contemporary society, tackling "the rise and the grinding decline of the neoliberal moment"[14], through a series of policies, investments, cultural initiatives – open society[15], creative cities[16] – have acted as a sounding board or as the opposing references for entrepreneurial groups such as Vanke[17] or investors whose names are much less known[18] but have stimulated very important and tangible

Figg. 1-2

Cultural Industry-City Makers: CCTV, OMA, Beijing (2008) / VIA 57West, New York, BIG (2015). Web source

urban transformation processes around the globe merging investment from US/European countries to Asia and vice versa, involving the Asian diasporas investors to transform decaying monuments, urban areas, architectural heritage sites and building[19] for the luxury and entertainment market. "I became an architect when it was too late… for the kind of architecture I wanted to do… Public architecture lost all its grace and nobility in the era of neo-liberalism (…) Market economy was already declared by an incomprehensible consensus to be the ultimate mediation between reality and visions… Then, I shifted my interest from the modernity as a visual language to the effect of market economy and globalization on architecture and the production of cities (modernization). And now I am looking to the countryside. So, from a simple and optimistic participant I became more an observer burden with a lot of unfashionable and old fashion preoccupation and ideals. (…) if you want to change everything you should decide what you want to keep… preservation is essential to let next generation to understand history…"[20]. These are some of the arguments – partly personal but useful to understand the point to of view of a generation of architects and intellectuals – through which Rem Koolhaas replies to the Hubert-Jan Henket, a Dutch architect, founder of DOCOMOMO international, inquiring about the recent OMA/AMO's involvement in preservation projects. They both agreed also on some graphs and statistics elaborated by UNESCO on preservation: the graph of the Wall Street economy and the graphs describing the increase of World Tourism coincide, such as the fact that the end of the public involvement in architectural production affected the new trends of investments in architecture.

Koolhaas has been collaborating also with "experimental preservationists" for editorial initiatives at Columbia University in the early Twenties. Infact, besides the observations related to the trends of the professional opportunities, the approach presented by the review "Future Anterior", edited by Jorge Otero-Pailos, discusses "historical preservation from a position of critical inquiry (…)" demonstrating the increasing interest on heritage and preservation in some specific context of cultural production, intended also as art-based practices: "sites, places and/

or landscapes that current generations 'must' care for, protect and revere so that they might be passed to nebulous future generations for their education, and to forge a sense of common identity based on the past (…). In contrast, experimental preservationists guard their freedom to choose objects that might be considered ugly or unsavoury, or unworthy of preservation, objects that might have been ignored or excluded by official narratives, perhaps because they embody the material, social and environmental costs of development which governments and corporations seldom account for"[21]. These are experiences in line with the works by artists, photographers and curators active on the international scene since the early Twenties as Vik Muniz, Derek Gores, Wim Delvoye, Subodh Gupta, Nik Gentry, Haubiz+Zoche, Angelo Antolino, Nicolas Bourriard, recognizing in the reality – even in the failures of reality – aesthetic values recalling the tradition of avantgarde environmental artists as Gordon Matta-Clark and the Anarchitecture group in turn linked to the historical avantgardes of the early Nineteen Century.

However, how many curators and artists or employees in the productive chain of the cultural industry are needed in comparison with the graduates and post-graduates in the schools of architecture? Cultural industry needs consumers more than producers to survive. Then, the slipping and ambiguously fervent aspect of these 'cultural territories' had already been detected and discussed in 1997 by Manfredo Tafuri analyzing the relation between politics and the ideology of the monument survival, introducing the concept of "cultural viscosity[22] as the reason that architecture successfully infiltrated, in the late twentieth century, a conservation discourse once dominated by painterly concepts"[23].

This should not be intended as in the sphere of restauration or preservation disciplines – as in the Italian academic and professional tradition – but as the *desire* to reinvent the past – as in Giovanni Battista Piranesi's engraves or Joseph Gandy's paintings. This means to look at 'the past' as a foreign country, as David Lowenthal recalls, "as a landscape perpetually remodeled by the needs and demands of the present is carried out through a continuous reference to the most varied domains of intellectual life (… and to)

tangible remains in ways strikingly analogous to revisions of memory and history, as in Freud's archaeological metaphors for psychoanalytic excavation"[24].

The metaphors for psychoanalytic excavation can continue looking at the supply and demand for architectural jobs "The claim of architects for decades [is] that their designs would reshape society through the power of their art, which is a lovely if unsubstantiated notion"[25]. The following comments by Rem Koolhaas and Bjarke Ingels witness the desire to continuously reinvent reality, reprogramming meanings, elaborating new aesthetics is an intrinsic impulse of the humans: "RK: The beauty of architecture is that no architect could to what they wanted… architecture is about… someone who need something... and the architect says… I can do it! And then a dialogue begins exploring within a lack of freedom… where the freedom still are … SS: It is like experiencing a cognitive dissonance! RK: (…) I am the perfect prototype of cognitive dissonance…"[26]. "I think, unlike the art that is displayed in a museum or in a gallery, is that architecture is more representational. What defines architecture is that it actually produces reality"[27].

Silicon valleys and Smart cities

Best practices, models of collaboration, innovative policies, multiple stakeholders are among the main issues discussed by the contemporary "city makers" and professionals gathered at international forums promoted by the European Commission as, for instance, 2014 'Cities of Tomorrow' or 2016 'City Makers', reporting on the challenges of two thirds of the European population living in urban areas: culture and innovation, collective creativity and social intelligence, unemployment and segregation.

Also, the most significant topics of the 2020 Davos World Economic Forum (May 2019) – just to mention the last edition –, in line with the global agenda, were focused on the following actions: sustainable path towards a common future, shaping the future of consumption, financial and monetary systems, building resilient health systems. All these set of policies actions and cultural challenges are not directly related within the domain of the discipline of architecture but can have a significant impact on it. Several among the challenges of the studies on regional development gradually

Figg. 3-4

Cultural Industry-City Makers: Fondazione Prada, Milano, OMA (2015) / Copenhill Ski Slope, Copenhagen, BIG (2019). Web source

absorbed the ideas on sustainability and smart cities.

Germaine Halegoua, a social media scholar author of *The Digital City*[28] and *Smart Cities*[29], argues that: "smart city developers should work more closely with local communities, recognizing their preexisting relationship to urban place and realizing the limits of technological fixes. Smartness is a means to an end: improving the quality of urban life." Here words reframe the meaning of smart/digital cities around a placemaking practice supported and enhanced by technology; Halegoua, infact, affirms further: "by reading digital media through the lens of 'place', we gain a more holistic and nuanced understanding of digital media". However, screening several contributes, publications, studies, the definition used by Saskia Sassen, "urbanizing technology", when discussing on the impact on new technology on cities is more convincing than "smart city", which obviously, on the other hand has been acting as a perfect slogan.

In a contribute published six years ago for the series *Digital Minds for a New Europe* Rem Koolhaas[30], well know architectural *maître a panzer*, affirmed: "I had a sinking feeling as I was listening to the talks by these prominent figures in the field of smart cities because the city used to be the domain of the architect, and now, frankly, they have made it their domain. The rhetoric of smart cities would be more persuasive if the environment that the technology companies create was actually a compelling one that offered models for what the city can be. But if you look at Silicon Valley you see the greatest innovators in the digital field have created a bland suburban environment that is becoming increasingly exclusive. […] Smart Cities and politics have been diverging growing in separate worlds. […]".

Indeed, the urban environment of the Silicon Valley – which host a very special ecosystem of companies and labor market – as Enrico Moretti explains in his *The new Geography of Jobs*[31] – would be have been an excellent case of 'smart' urban experiment seen from the point of view of architects. In reality, Silicon Valley is a very traditional environment in the residential areas and a standard example of *generic city*, as intended by Koolhaas; it presents limited characteristics related to experimental neighborhood architecture in comparison to Adriano Olivetti's approach at Ivrea when, during Fifties, he appointed well established and innovative architects[32] to design an advanced working community environment. Nevertheless, also the extreme application of traditional idealistic planning as the out-of-scale "grid" planning implemented in countries like China – having a Le corbuserian Plan Voisin consciously or un consciously in mind) – produced global critical effects (Covid-19) and will be a problem in the near future in managing durability and substitution of entire ghost cities and cheap construction quality.

The considerations by Halegoua, nevertheless, happened to be particularly valuable during the Covid-19 emergency with respect to the most successful cases of control of the infection at territorial scale which let emerge the disruption between local and central governments, at least in some Italian regions, for the coordination of the protocols.

All this issues emerged during the Covid-19 health emergency when the now well-known tracing tracker applications has been added to the list of items of the Internet of the Things (data collection and analysis, sensors, public wi-fi, smartphone apps) for increasing the control, the interactions between human, technology and built environment and reinforcing the following dilemma that scholars and investors are discussing since almost one decade: "Are smart cities optimized, sustainable, digitally networked solutions to urban problems? Or are they neoliberal, corporate-controlled, undemocratic non-places?"[33]

Koolhaas maintains that the digital moment is encountering oppositions to the European value of liberty, equality, fraternity, substituting them with the concepts of comfort, security, sustainability. Then, the issue of "total conformity" raised by the algorithmic conformity (self-driving cars, etc.) could built-in authoritarian and uncomfortable spaces. In a different interview of 2015 Koolhaas stated "Somehow, we are almost perfectly happy to have no privacy anymore […] Particularly for somebody of my generation, it is totally astonishing that in the 1970s we marched for privacy, and here we are surrendering our privacy almost with eagerness."[34] So, the resistance in support of the ideals remains in the words of Koolhaas despite he is among the architects

'trained' at IAUS which turned toward pragmatism and reality; it is interesting to highlight that the negative view of Koolhaas toward the smart city movement could be read considering the critique of planning raised during the 60s and the 70s by a community of scholars and practitioners, including himself, raising the evidence of inevitable contradictions, as it is carefully analyzed by Tahl Kaminer in his *Architecture, Crisis and Resuscitation*[35]: "Koolhaas's 'will to freedom' and critique of planning has its roots in the artistic critique of society and was related, to some degree, to the critique of planning of the 1960s. […]" which reconnects this discourse to the participatory approach: "In the context of architecture and urbanism, the demand for participatory politics has led to a rejection of planning and urban design due to their authoritarian – even repressive – overtones. Tahl Kaminer continues: "One of the earliest 'participatory' proposals in architectural circles was the 'Non-Plan' programme, presented by Cedric Price, Reyner Banham, Peter Hall and Paul Barker in *New Society* in March 1969. 'Motown must make way for "no-town",' was the motto of the plan, 'encouraging unself-conscious immediacy "at all times"'.'Non-Plan' was a manifesto against planning and regulation, 'an experiment in freedom' – a proposal to eliminate planning and allow a total freedom for urban development as a means of emancipating both the inhabitant and the city."

One of the "risks" (or either the "opportunities") which the smart cities bring with them are the "non-plan" nature, as traditionally intended by architects and planners. Smart cities also tend to feed participatory practices based on the use of technology and are increasingly localized and established in old heritage buildings[36].

These conditions apparently create conflicts with the supporters of architectural authorship – intended as an intrinsic and programmatic quality – but are in line with the tendency to re-activate the existing cities. As it is evident by the work of some scholars as Tahl Kaminer, *The efficacy of architecture. Political Contestation and Agency*[37], "a significant ideological transition has taken place in the discipline of architecture (..) and the fascination with the rarefied architectural object, (supporting) the return of architecture to politics by interrogating theories animating the architects, revisits the emergence of reformist architecture in the late nineteenth" which in Italy find some similar intellectual impulses in Giovanni Durbiano and Alessandro Armando's most recent works[38].

Then, design as a broader conceptual (philosophical) category is more and more considered out of the architectural context, as Luciano Floridi, philosopher and expert of digital information, is demonstrating in his latest books and lectures[39] or is reconsidered in a renewed theoretical vision as proposed by Beatriz Colomina and Mark Wigley with their 2016 Istanbul Design Biennale, Are We Human? *Notes on an Archeology of Design*[40]: "Design has become the world. Design is what makes the human. It is the very basis of social life. But design also engineers inequalities and new forms of neglect, such as lawlessness, poverty, and the climate at the same time as the human genome and the weather are being actively redesigned".

Either the mass impact of the culture of 'preservationists' (either experimental or traditional) – intended as the need to select what to keep and transmit to the future, then what to destroy and how to rebuild – or the smart cities intended as 'cities without architects' embedded of technologies, are the outcomes of non-reversible ongoing processes which future architects will have to deal with.

ENDNOTES

1 Policy experts, administrators, entrepreneurs, economists, sociologist, engineers, designers, activists, thinkers, academics, designers, economists.

2 Horkheimer M., Adorno T.W., *Dialectic of Enlightenment,* Querido Verlag, N.V. Amsterdam 1947. Culture industry as entirely new forms of social domination that could not be adequately explained within the terms of traditional Critical Theory.

3 Ockman J. (2017), *Slashed*, "e-flux architecture", 27 October, https://www.e-flux.com/architecture/history-theory/159236/slashed/

4 Cino Zucchi in a interview by Luca Molinari, on Instagram May 2020; he is author of Zucchi C. (2012), *Copycat*, Marsilio.

5 Biraghi M. (2019), *L'architetto come intellettuale,* Einaudi.

6 Kaminer T. (2011), *Architecture, Crisis and Resuscitation,* Routledge, pp. 167-168. See last chapter: *From the ideal to the simulacra and back* (an epilogue): "The ultra-Leftists, the structuralists and post-structuralists took part in the destruction of industrial society, but it was the neoliberals who would shape the new order. The critique emerging in the 1970s proved all too successful against one adversary, and totally incompetent against a new one. The discipline of architecture followed suit, articulating the same desire for freedom as the Leftist movements and emerging neoconservatives, echoing a Romantic form of resistance. (…) The history of the recent past told here demonstrates the manner in which structural changes in society's fibre affect the architectural discipline, the manner in which architecture adjusts itself to the changing demands posited to it by society. The route taken by the discipline begins by a withdrawal from the need to address reality, followed by resuscitation in an idealist seclusion and ends with a return to the real, a complete acceptance of the new social order.

7 Radical Pedagogy is an ongoing multiyear collaborative research project by Beatriz Colomina with the PhD students at Princeton University School of Architecture on Architectural Education in a Time of Disciplinary Instability. The research project was presented also at the Biennale of Venice in 2014. See: https://radical-pedagogies.com

8 The distancing of architectural discourse from social preoccupation is present in the American culture also some decades before the Sixties: "Kaufmann's idea of architectural autonomy was instrumental in distancing American modernism from the social preoccupations that were central to the pre-war European architectural discourse"(…). The architecture historian Reyner Banham argued that while Hitchcock and Johnson succeeded in advancing modernist architecture in the United States by framing it as a style, they did harm to it 'because they set aside the utopianism, the zeal for social reform, the messianic claims that drove the style in Europe, and without which most of us would have great difficulty in understanding what the movement was about' (1999:285). In Kaminer T. (2011), *Architecture, Crisis and Resuscitation,* Routledge, p. 79.

9 Barbera L.V. (2019), *The Radical City of Ludovico Quaroni*, Gangemi.

10 Allais L. (2010), *The Real and the Theoretical*, "The Real Perspecta 42", The MIT Press.

11 The first case happened within the domain of the Roman and the Milanese Schools of Architecture's events gathering two groups of young architects and students respectively lead by Ludovico Quaroni and Giancarlo De Carlo who run a seminar – still considered 'mythical' for the participating generation – organized with the scope to eventually establish a Urban Planning School sponsored by Fondazione Olivetti which never happened to be due to various contingencies. The sudden death of Adalberto Libera during the days of the seminar, infact, moved the attention of Quaroni definitively towards the Architectural Design discipline – because of the possibility to be appointed Chair professor in Rome Faculty – instead of investing efforts in the very difficult and tentative "foundation" of a new Urban Planning Course (although 'Urbanistica' meant something not fully coinciding with the *Urban planning,* especially during the Sixties, and compared to the Anglo-Saxon tradition) intended as the 'Architecture of the Cities' – as it was in the Italian tradition of Astengo, Piccinato, Piacentini and Giovannoni. One of the major 'effect' of the Arezzo Seminar, according to Lucio Valerio Barbera, was the fact that Aldo Rossi emerged as the leader of a ge neration of architects and Manfredo Tafuri understood that he could find more opportunities in becoming the critic voice of that cultural group around Aldo Rossi than the group AUA which he co-founded with other Roman fellows and which considered the city and urbanism as a research topic socially and politically committed. See https://www.youtube.com/watch?v=yTDTJSmYYk8. The second episode (IAUS)

signed the switch of Peter Eisenmann's research group from the possibility of practicing an applied research socially committed to the choice of the pure theoretical domain whose charming and ambiguous nature is confirmed by Eisemann's last essay *Lateness*. Although on Aldo Rossi and the concept of autonomous architecture is also interesting the point of Diane Ghirardo in her last book Ghirardo D., *Aldo Rossi and the Spirit of Architecture*, Yale University Press, 2019, pp. 204-205, when she affirms: "As evidence at the 1973 Milan Triennale, by autonomous he intended a focus on the tools and methods inherent to the discipline itself and which he stressed as part of the methodologies and analytical approaches he had outlines in *The Architecture of the City*. Pier Vittorio Aureli's detailed explanation of autonomous architecture largely captured the essence of Rossi's arguments, with one important and essential exception. Aureli ignored the subjective aspect of design that Rossi saw as inseparable from the rational social and political approach he supported".

[12] Kaminer T. (2011), *op. cit*, p. 99:"'Critical' architecture, Hays's 'in between', is a category that attempts to strip the term 'autonomy' from its excesses, positioned between 'the real' and 'absolute autonomy', the latter category expressing the manner in which the term autonomy, with its implied limited freedom, had come to mean a complete, absolute freedom. Instead of rectifying the problematic category of autonomy, Hays constructs a new one. The 'critical' category reflects an understanding of autonomy similar to Adorno's perception of the issue: partial, limited freedom, a Hegelian interdependence of opposites".

[13] Kaminer T. (2011), *op. cit*, p. 82-97. Kaminer quotes a text of György Lukács in a critique of Schiller's aesthetics of 1920s. "Thus, both the Tendenza and Rowe, by the early 1970s, transformed the concept of architectural autonomy from Kaufmann's notion of individualism and a break with tradition to an idea of a disciplinary continuum based on ideal, transcendental typologies. The ideal type is severed from reality, a property of the discipline standing beyond economic or social forces. Yet Rossi's typologies are always imbued with a sense of history; by contrast, history is totally absent in Rowe's abstract geometrical understanding of form, his transcendental types hovering in complete timelessness, stripped of any trace of their original symbolic characteristics or historic origins".

[14] Derksen J., *After Euphoria*, JPR Ringier, 2013.

[15] Sennet R., *Costruire e abitare. Etica per la città*, Feltrinelli, 2018.

[16] Florida R., *The raise of the Creative Class-Revised and Expanded*, Basic Books, 2014 (2002).

[17] A leading urban and rural development and living services provider in China.

[18] As Handel Lee, a Chinese-American Lawyer and entrepreneur. On Handel Lee see: Ron Glickman, *Man of Many Projects*, https://www.forbes.com/global/2009/0302/074_man_many_projects.html#10a50c875ada

[19] Koolhaas R., *Preservation is Overtaking us*, Gsapp Transcripts, 2014.

[20] Koolhaas R., *Rem Koolhaas video interview by Hubert-Jan Henket*, Docomomo International; https://www.youtube.com/watch?v=pdjFYUTDUjU

[21] Pailo J.O., *Experimental preservation: challenging what we keep and why*, Architectural Review, 18 December 2019; https://www.architectural-review.com/essays/experimental-preservation-challenging-what-we-keep-and-why/10045740.article

[22] Tafuri used the category of "viscosity" already used in *The Sphere and the Labyrinth* to talk about architecture and urban planning indirectly referring to the Seminario di Arezzo where he was one of the young leading personalities emerging.

[23] Allais L., *Designs of Destruction*, University of Chicago 2018 (ebook).

[24] Lowenthal D., *The past is a foreign country, Cambridge University Press* (1985) 2015. In the first edition of the book of 1985 Lowenthal discussed the curatorial dilemmas among archaeologists and art historians at the British Museum's 1919 exhibition "Fake? The Art of Deception".

[25] The Role of Architecture in Shaping Communities; https://beebreeders.com/the-role-of-architecture-in-shaping-communities

[26] SophieCo. Visionaries | I'm the prototype of cognitive dissonance, Rem Koolhaas interviewed by Sophie Shevardnadze, February 2020; https://www.youtube.com/watch?v=oLglk9Do_hA

[27] Ingels B., (2020), Dezeen, https://www.dezeen.com/2020/01/22/bjarke-ingels-interview-sky-frame-promotion/

[28] Halegoua G. (2020), *The Digital City*, NYU Press.

[29] Halegoua G. (2020), *Smart Cities*, The MIT Press.

[30] Koolhaas R., *Rem Koolhaas Asks: Are Smart Cities Condemned to Be Stupid*?; https://ec.europa.eu/archives/commission_2010-2014/kroes/en/content/my-thoughts-smart-city-rem-koolhaas.html

[31] Moretti E. (2013), *The new Geography of Jobs,* Mariner Books.

[32] Tarpino A. (2020), *La comunità Olivetti e il mondo nuovo*, Einaudi.

[33] Halegoua G. (2020), *Smart Cities*, The MIT Press.

[34] Architects underestimate "potentiality sinister" smart-home technologies says Rem Koolhaas, 2015; https://www.dezeen.com/2015/05/27/rem-koolhaas-interview-technology-smart-systems-peoples-eagerness-sacrifice-privacy-totally-astonishing/

[35] Kaminer T. (2011), *Architecture, Crisis and Resuscitation,* Routledge.

[36] Cometto M.T., Piol A. (2013), *Tech and the City; The Making of New York's Startup Community*, Mirandola Press.

[37] Kaminer T. (2016), *The efficacy of architecture. Political Contestation and Agency,* Routledge.

[38] Durbiano G. (2014), Etiche dell'intenzione. Ideologia e linguaggi nell'architettura italiana, Milano, Christian Marinotti Edizioni; Armando A., Durbano G. (2017), *Teoria del progetto architettonico. Dai disegni agli effetti,* Carocci.

[39] Floridi L. (2020), *Pensare l'infosfera: La filosofia come design concettuale*, Raffaello Cortina editore.

[40] Colomina B., Wigley M. (2016), *Are we Human? Notes on an Archeology of Design*, Note Lars Muller Publisher.

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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.