

Abitare la Terra *Dwelling on Earth*

rivista di geoarchitettura a magazine of geoarchitecture

PER UNA ARCHITETTURA DELLA RESPONSABILITÀ | FOR AN ARCHITECTURE OF RESPONSIBILITY

Quaderni



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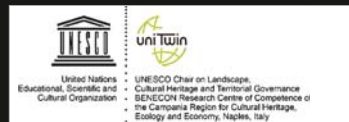
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ANNO XIX 2020 TRIMESTRALE



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Con il numero 37 la rivista "Abitare la Terra", a quattordici anni dalla sua nascita, cambia il suo formato, ma non il suo obiettivo: la tutela dell'ambiente e la promozione di una architettura, che abbandonata la tendenza all'esaltazione individualistica delle grandi personalità creative, che ha condizionato la produzione architettonica degli ultimi decenni, torni ad essere una disciplina rigorosa, che ha per obiettivo il miglioramento della vita di tutti gli esseri viventi e per questo non rinuncia a utilizzare i frutti di una esperienza secolare che coinvolge le diverse civiltà umane.

Il termine Geo-architettura, che si legge nella testata, è stato coniato da Le Corbusier, nel 1942 per la sua riflessione su *Les trois établissements humains* e allude a una architettura che abbracci tutto ciò che l'uomo ha costruito sulla superficie terrestre. Per noi oggi Geo-architettura vuol dire una architettura umile, che, sia arte senza per questo ammantarsi della superbia del nuovo fine a sé stesso, che si faccia carico della necessità di proteggere l'ambiente, di ridurre i processi di inquinamento, di combattere la disuguaglianza tra i popoli, di ridurre i processi che attraverso i cambiamenti climatici rischiano di distruggere gli equilibri del pianeta e il suo paesaggio. Per fondare la Geo-architettura è necessario a nostro parere: imparare dalla natura e dalla storia, rispettare l'identità dei luoghi, recuperare la "coralità" degli spazi urbani, abbattere gli sprechi di risorse non rinnovabili e di tempo umano, contrapporre a uno sviluppo senza limiti, che presuppone una impossibile "crescita infinita", una crescita spirituale di cui si avvertono i primi sintomi anche nella architettura.

Fourteen years after *Abitare la Terra* was published for the first time we have decided to change its format, but not its goal: to protect the environment and promote architecture. No longer an architecture that has abandoned its tendency to praise and exalt larger-than-life creative individuals and the architectural works that have influenced recent decades, but an architecture that is once again a meticulous discipline focusing on improving the lives of all living creatures; an architecture that exploits the "fruits" of its centuries-old history and many different civilisations.

The term Geo-architecture at the top of the front cover of this issue number was coined by Le Corbusier in 1942 when he wrote *Les trois établissements humains*; the term refers to an architecture that embraces everything man has built on the earth's surface. For us, Geo-architecture means humble architecture, an architecture that is art without necessarily the arrogance of being an end unto itself; an architecture that assumes the responsibility of protecting the environment, reducing pollution, fighting inequality between peoples, reducing the processes of climate change that may destroy the balance that exists here on earth and its landscapes. We believe that to create Geo-architecture we need to: learn from nature and history; respect the identity of places; reinstate the "choral nature" of urban spaces; drastically reduce the way we waste non-renewable resources and human time; and replace unlimited growth (involving impossible "endless growth") with spiritual growth, the seeds of which are now beginning to grow in architecture.



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Società editrice
Gangemi Editore S.p.A.
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Direttore responsabile
Paolo Portoghesi

Caporedattore
Mario Pisani

Redazione
Petra Bernitsa, Lucia Galli,
Francesca Gottardo, Rosaria
Parente, Leone Spita, Stefania Tuzi
Via Giulia 142 - 00186 Roma
abitarelaterra@gangemieditore.it

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Enzo Mari, "Timor", Danese 1967

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La collana Quaderni di Abitare la Terra, numeri monografici di approfondimento della rivista per temi di elevato valore scientifico e culturale, seleziona risultati di ricerca ed eccellenze didattiche con validazione preventiva.

Il Progetto POT DESIGN (Piani di Orientamento e Tutorato Classe di Laurea L4 Disegno Industriale) finanziato da MIUR Dipartimento per la formazione superiore e per la ricerca Direzione generale per la programmazione, il coordinamento e il finanziamento delle istituzioni della formazione superiore promosso da Università degli Studi della Campania "Luigi Vanvitelli" (Coordinatore nazionale Sabina Martusciello) con Università degli Studi di Firenze, Politecnico di Torino, Università degli Studi di Palermo, Università degli Studi di Camerino, Università degli Studi "G. d'Annunzio" Chieti-Pescara, Università degli Studi di Perugia, Sapienza Università di Roma, Università degli Studi di Genova, Politecnico di Bari, Alma Mater Studiorum Università di Bologna, Università degli Studi di Ferrara e il Politecnico di Milano, patrocinato da CUID Conferenza Universitaria Italiana del Design è stato valutato da ANVUR Agenzia Nazionale per la Valutazione dell'Università e della Ricerca nella visita di accreditamento dell'Ateneo Vanvitelli con punteggio 9 e segnalazione di PRASSI MERITORIA (ANVUR, AVA2, Ateneo Vanvitelli/Cds Design e Comunicazione, 2021).

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An extra-ordinary Experience from School to University

SABRINA LUCIBELLO

The didactic experience developed within the POT *Educo/Produco* project within the Degree Course in Design of the Sapienza University of Rome, was an opportunity to experiment a concrete design activity, based on the principle of collaboration between University actors and High school. In fact, teachers, students and family members involved were able to develop concrete proposals in response to their common needs, in full compliance with the principles of the Industrial Design discipline.

The activity proposed on the occasion of the participation of composite teams of high school students, students of the 2nd and 3rd year of the Sapienza Design Degree Course, tutors of PhD students and both high school and university professors, therefore tended to stimulate a synthesis approach between a predominantly creative moment and a necessary theoretical and experimental study, with the aim of implementing multidisciplinary and communicative convergences⁽¹⁾ between the various levels and degrees of knowledge and skills.

The students were introduced to the theme through some specific lessons on the Bauhaus experience, as a precious reference model based on the combination of practice and theory with didactic activities, to stimulate different groups of actors.

The didactic approach of the Bauhaus was in fact based on an inseparable combination of practice and theory, developed with the didac-

tic activities conducted by two masters, an artist and a craftsman. Gropius in fact said that “it was necessary to have two different groups of teachers because it was not possible to find anyone suitable to conduct the workshops: the artists did not have sufficient technical skills and the craftsmen did not have enough imagination for artistic matters”⁽²⁾. The guiding principle was to use the experimental approach not as a romantic ideal but as a didactic means to train modern designers.

By stimulating practical skill, it can help in the knowledge of problems and in the understanding of available tools, such as materials. Bruno Munari believed that manipulating and tinkering with different materials could develop the imagination in a logical process that requires curiosity, attention and the ability to act sensorially and make sense of sensations.

From this reflection emerged the need to go beyond the real organization of knowledge, still split into distinct disciplines, rearranging it in a multiverse system, capable of embracing the multiple facets and skills of the designer. But this experience was fundamental to stimulate not only the learners, but also the teachers towards the adoption of new teaching methodologies, which, based on the Observe-Explore-Experiment triad, can be summarized⁽³⁾ in the following steps:

1. From product to processes;
2. From problem solving to lateral thinking;
3. From definitions to horizons of meaning;

4. From the knowledge of theories to the construction of hypotheses;
5. From sequential causality between teaching and learning to a systematic view in which teaching and learning can be asymmetric and asynchronous;
6. From the linear sequence of learning activities to holism and contextualization, in order to keep all the doors of learning open (different languages, different thinking approaches) in a genuinely multimedia environment that encourages dialogue.

Consequently, the reference didactic system must manage this complexity, involving both the theoretical-analytical approach and the practical-experimental one, in order to minimize the gap between theory and practice, developing analytical, planning and communication skills of a figure who embraces design areas, expertise on materials and metalanguages. The continuous interaction between the ability to think and technical and creative activities leads to the development of technological skills.⁽⁴⁾

The teaching method used in this specific joint teaching experience aims to hybridize the traditional approach of materials science with the experimental procedures of design, architecture and communication. A key role is played by the application of the intentional learning model (inductive, synthetic and goal-oriented), flanked by deductive and teacher-directed learning activities.

Scenario

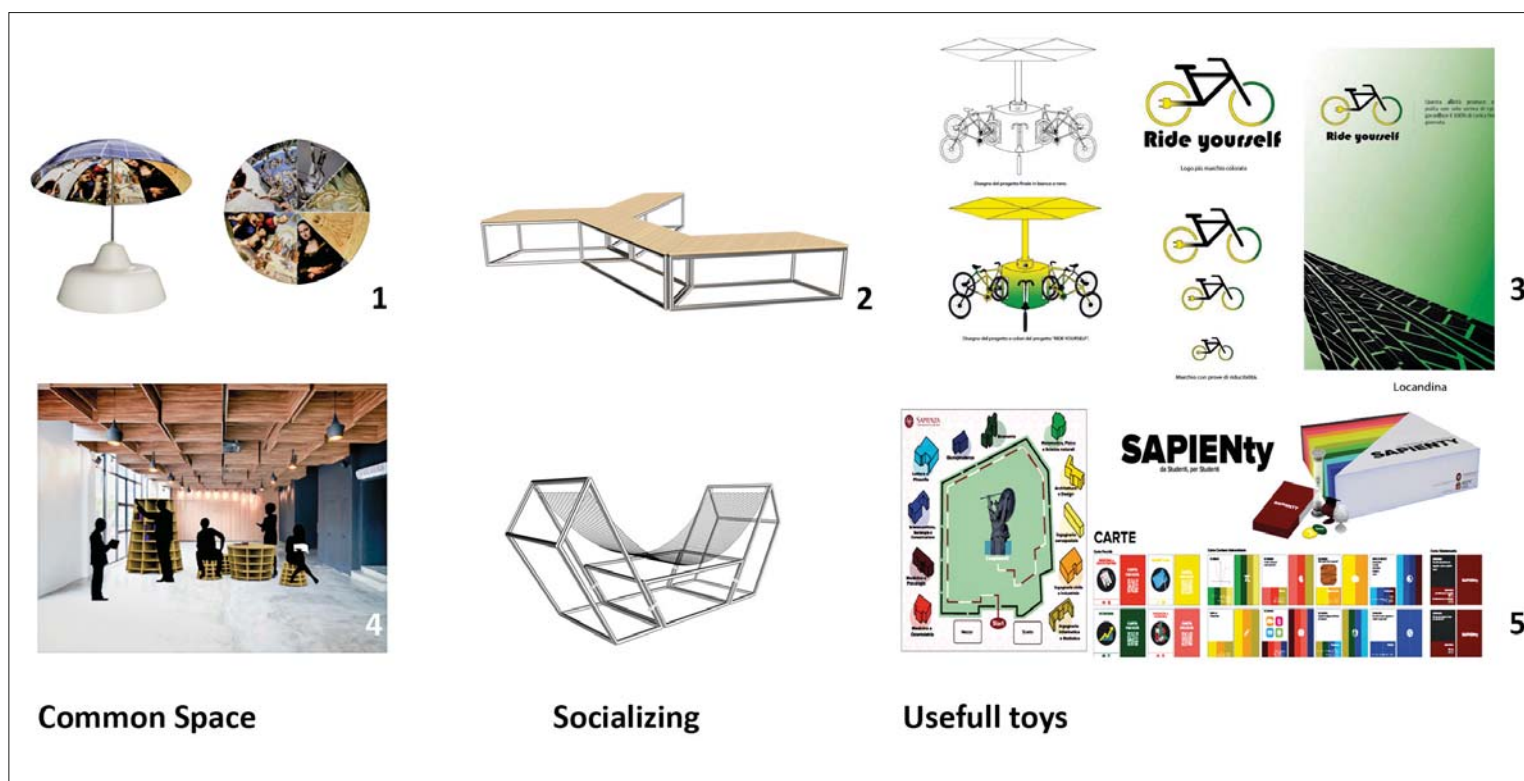
Once the creative process has started with the first phase, the reflection / comparison has moved on to the conception of the possible scenario of the project, researching and analyzing needs, targets, place of use and any other relevant information useful for identifying and delineating a clear and meaningful. As at the end of the first phase, also in this case the working groups were asked to share their results through a short presentation, allowing teachers and other students to ask questions, comment and make suggestions on the matter.

Concept

After determining the scenario, the groups began working on developing the concept. The students had the opportunity to conduct the project activities autonomously and freely through sketches, drawings and mockups, tinker and experiment with samples of materials, deepen the analyzes and researches of the previous phase, in order to conceive a design product. During self-employment hours the professors periodically checked the progress of the groups with brief reviews as needed. At the end of this phase, the results of the groups were discussed and debated together with the teachers and other students, as for the previous ones.

Final presentation

Arriving at the end of the workshop, in the last phase the students finalized their design concepts, defined the main functions and characteristics, and understood the



Common Space

Socializing

Usefull toys

choice of materials for the projects. All the material produced during the workshop was then collected and organized by each group in a digital presentation in order to show their design concept and the entire path followed for its development, including mind maps, sketches, storytelling and material characterization. The group presentations were screened accompanied by an oral intervention, followed by the evaluations and suggestions of the teachers, as well as by a collective debate that involved all the other students present at the laboratory, in particular the university students.

Experimentation

The last phase of the activity was dedicated to experimenting through the organization of models, prototypes or realizations of the ideas developed in the previous phases. This phase represented the most complex phase and required constant verification of the activities, in particular by the teachers of the secondary schools, leading to surprising results.

Results

Among the “needs” identified by the students, the one referring to the need to be able to better and more simply

orient oneself in the choice of the various university degree courses is interesting. To this end, the students have developed a game that, like a monopoly, manages to orientate towards the humanistic area rather than the scientific one through simple paths and questions (SAPIENTy, Liceo Artistico Argan of Rome). There is also a strong need to create new environments, where yes they can share moments of study and leisure even simply through the design of low seating cost and modular that can be combined as needed. Equally significant is the need to strengthen the students’ sense of belonging to the school of origin, expressed through all-round communication projects ranging from the School logo to merchandising up to the creation of shelves for book sharing as in the “Cart1” project (IIS Sarandi of Rome). Finally, many activities were carried out on the theme of sustainability: from the “Ride Yourself” installation designed to develop 12volt energy for recharging mobile phones using a 6-bike carousel (IIS Carlo Urbani in Rome); to the Flart project (ITIS Galileo Galilei of Rome), which aims to eco-education to accompany in the knowledge of natural colors obtained from plants and flowers. ■

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1. P. 33. Composition:

- 1) Gocce d’arte, meeting point, IIS Carlo Urbani (students: Lara Franceschini, Edoardo Predavalerio Asoli, Andrea Scaranoeva Giuntai) and Bachelor in Design – Sapienza Università di Roma (students: Giuseppe Manno, Maurizio Orlandi, Angela Piazza, Giulia Robotti, Virginia Sperandini).
- 2) Module, modular seating system, Liceo Tito Lucrezio Caro (students: Alice Meneguzzo, Matilde Mercadante, Aurora Nudo, Matteo Xavier Pandolfi, Tommaso Maesano, Riccardo Maria Morganti) and Bachelor in Design – Sapienza Università di Roma (students: Luca Andreoni, Luca Botticelli, Matteo Cardelli, Francesco De Luca, Giacomo Corvina).
- 3) Ride Yourself, pedal self-charging system, IIS Carlo Urbani (students: Desirè Vando, Marta Stampone, Arianna Bressi, Eliseo Sorbo) and Bachelor in Design Design – Sapienza Università di Roma.
- 4) Cart1, book sharing system, IIS Sarandi (students: Mekailla Cabral, Chiara Mancini) e CdL Design – Sapienza Università di Roma (students: Luigi Vernazzani).
- 5) SAPIENTy, enabling game, Liceo Artistico Argan and Bachelor in Design – Sapienza Università di Roma.

