Journal published on the occasion of the exhibition organized by the Iuav Research Unit “Architecture and Archaeologies of the Production Landscapes” concerning the results of the Call for papers and proposals announced in 2012. The exhibition and the correlated international conference have been organized within the Department of Culture del Progetto, under the aegis of MIBAC, UNISCAPE, AIPAI and with the support of AIAFP.

organization e cura scientifica
organization and editorship
Margherita Vanore and Tessa Matteini with Stefano Tornieri, Massimo Triches, Alessandro Tricoli and the cooperation in the exhibition of Filippo Vecelli

numero a cura di
issue edited by
Stefano Tornieri, Massimo Triches, Alessandro Tricoli

Università Iuav di Venezia
Santa Croce 191 Tolentini
30135 Venezia
tel. 041 257 1644
www.iuav.it
© Iuav 2012

Iuav giornale dell’università
iscritto al n. 1391 del registro stampa
tribunale di Venezia
Iuav journal of the University
registered at n. 1391 with the press register of the Court of Venice
a cura del | edited by
servizio comunicazione
cornell@iuav.it
ISSN 2038-7814

direttore | editor
Amerigo Restucci

stampa | print
Grafiche Veneziane, Venezia

call for papers and proposals of architectural design 2012
It is evident that design focus and in- terest in research directed at production land- scapes can vary, particularly in relation to the architectural character- istics and the documentary value of certain artefacts or entire complexes, by the ability of protection authorities to direct transformation while preserving their identity, even if not, through the recognition obtained at national or international level of the area and its larger development.

Despite the gradual dissemination, from the seventies to the present, of an increasing focus on the preservation and enhancement of production complexes and the also the identification by UNESCO of a number of production sites that have been designated as World Heritage (currently 37 sites in Europe have been identified, of which only two are located in Italy), although there have been few cases of truly virtuous re- generation, there have been numerous valueless developments, which have often destroyed the characteristics that give the landscape its identity.

In fact, in many cases, the transforma- tions of artefacts and facilities preclude an interpretation of the cultural value of production heritage, which is often recognisable by means of complex infrastructures closely related to the environmental characteristics of the areas of development, which are still capable of being transformed to their structural identity.

The specific elements of contemporary design that need to be highlighted re- late to the need to re-establish the innova- tion of production processes or new product transportation and distribu- tion metrics; for some decades now determined the geographical dis- semination throughout the country of a variety of “rejected sites” as well as “utilitarian” infrastructures and “archaeo- logical” terms as being important re- sources for the territory, if included in appropriate redevelopment and gen- eration strategies.

This situation mainly regards “rem- nants” of manufacturing complexes developed on the basis of the need to be supplied with and use raw mater- ials and energy. It is still apparent that they were subject to, architectural and building features which were so necessary that infrastructure systems has to be developed, often leading to the creation of new geographical features. Their abandonment, followed by a rapid deterioration of machines and equipment, has also been evident, similar to other types of ar- chaeological remains, how much some buildings had become part of the land- scape and the identity of the territory, identity structure, which can still be used as a contemporary resource, worth re-interpreting through integrated and sustainable transformation projects.

Therefore, this is starting point for the need to take into account the characteristics of areas set up for production processes, their stratification and different archaeologies, in or- der to redefine them as new resources, a part of systems firmly innervated in the urban fabric, or in topography. Areas with production complexes, fac- tories, quarries, power stations, various types of infrastructure, channels, de- watering, farm buildings etc., even if they are inactive, but supported by the system and the architectural and social value of the various artefacts or in overall terms, still constitute an important component that has given rise to particular landscapes and they continue to be el- evated objects of art. They are, in fact, as well as the bearers of memory and identity, which does not allow them to exist or re- placement without causing places to lose their meaning and character.

However, the overall types of develop- ments for the reuse and regeneration of post-production landscapes generates many issues that concern political and technical aspects of urban development and design or environmental or design related ones, in or- der to create viable redevelopment and enhancement of places with new pro- ductive roles.

As far as the project is concerned, the debate within the university and the professional community is therefore not by a ba- sic question is there really a specificity for architectural and landscape de- sign when we talk about closed and reusing production sites that is not already part of an innate aptitude of the same pro- ject for their interpretation and re-de- sign.

Are careful planning and the activities of protection and preservation authori- ties enough to make abandoned pro- duction areas vital again? What tools can now be adopted by the landscape project to integrate the needs for environmental recovery and en- hancement of production assets in new production processes?

In the present day, what architecture can overcome the simple preservation or museum transformation of artefacts to extend its value to entire systems and thereby create new landscapes?

The past few years have seen various design-strategies and guidelines for de- velopment which refer to a number of references based on significant well- known projects and the strength of certain emblematic projects in many cases has also resulted in improper use, in a simple figurative manner, thereby generating a partial habitation of the proposed solutions and a sort of conformity, often far from the logic of re-appropriation, the quality and the specificity of the developed areas. It is enough to consider how often sig- nificant developments are called into question as reference points, such as the Emsher Landschaftspark, includ- ing the Duisburg Nord Park (Latz and Partners, 1990-2002), or the role of design for museums, which have recently seen good pro- jects, capable of preserving while trans- forming, of renaming heritage as an active resource in its role as a space that is necessary and vital for landscapes and cities.

However, the second line of investiga- tion, extends the critical interpretation of “places awaiting development” and the possi- bility studies, investigating areas of great interest in landscape terms, which have been left in a state of disrepair for decades, which have gone through an industrial develop- ment that are not optimal, and that are in progress and need of interesting re- sults, both in terms of architectural reuse and the transformation and en- hancement of the landscape.

Instead of this approach, the research design practices in landscape laboratory based teaching as part of the Degree course and the Architecture Degree thesis. These will include several ex- perimental projects that make use of what emerges from the critical inter- pretation of work carried out in the building field and in the professional university research and professional activ- ities in order to develop and define the research to be carried out through a Call for pa- pers and proposals, with a view to es- tablishing an observatory on the external contributions, the selection criteria and the methodological guidelines for the research and practice in landscape design, the output of which will be presented to the final jury, including University profes- sors, PhD students, young re- searchers and external experts.

In general, the proposals submitted to the Call led to underlining certain ten- sions in the current project re- garding architectural and landscape design of production land- scape. However, with regard to the project the difficulty of true integra- tion into the surrounding territory space often appears evident. Moreover, the assessment of site, landscape and architectural quality rarely allows the recognition of the potential for integrating them consistent with overall and specific de- cisions. Furthermore, in some cases the artefacts are treated as containers, thereby losing their original function and also emptied of meaning. Above all they also lose the social relationship between the areas concerned and the landscape.

It should be noted, on the other hand, how the contemporary project aimed at the sustainability of transformation measures, solidly related to a clear vi- sion for the construction of new vital urban space, capable of recovering architecture and places of value, pro- ducing a sharing awareness and re-ap- preciation of the value of the place, to be gain their value by interpreting and re- using and quality it as an active resource, overcoming a logic of preservation im- plemented solely by turning sites into museums, which has been repeated in cases such as the Promenade Plantée in Paris (P. Berger, J. Galliano, 1988-1996) and the High Line in New York (Diller & Scofidio - Renfro, 2004-2012), or, else, with re- gard to the recovery of quarries, exem- plars that have been since the nine- teenth century, such as the Parc des Buttes-Chaumont in Paris (1867), by Jean-Charles Alphand, to get to the land use through the relevant re- quais, the quarry along the A87) motorway at Saintes-Rochefort (Bernard Lassus, 1995-1998). Alternatively, they may be be- come supporting structures to architec- tural complexes such as the well- known Le Corbusier project in Firminy (1955-1965), or the Park at Braga Stadium by Sousa de Moura (2000-2003). As far as the reuse of production architecture and the regeneration of entire urban areas is concerned, on the basis of what has been transformed with the construction of the Bankside Power Station as the site of the Tate Modern and the Tate Modern and De Meuron, 1999/2000), many other- wise relevant cases could be cited as being signs of transformation.

However, many of the references that can be identified in the present day with regard to the trans- formation of industrial buildings or infrastructures or areas, it is a priority of the research oriented towards the development of new projects, both for the public and private, that specific cases that highlight the use of new tools and effective development methods. In particular, it appears nec- essary to consider the works for creating new environments or reusing and transforming production sites, both for the public and private, the case studies that are examined.

The future perspectives of the investigation will be carried out through a Call for pa- pers and proposals, with a view to es- tablishing an observatory on the external contributions, the selection criteria and the methodological guidelines for the research and practice in landscape design, the output of which will be presented to the final jury, including University profes- sors, PhD students, young re- searchers and external experts.

Although the regeneration of produc- tion complexes may not result only in preservation activities, it must be able to wise- ly integrate preservation in the devel- opment of new vital areas, through careful- ly designed projects that do not result in quality levels based on single valence technological solutions, or in the choice of old-fashioned interpretations, tech- niques and quality of the areas.

In most cases industrial architectural space recovered from disuse means de- signers have large volumes to work with inside other architecture seeking to pre- serve their autonomy and recognition by detaching themselves from the out- er container, creating intermediate space around them, from which the di- rection of the work is generated. It seems that the intention is to limit de- sign solutions to accommodation, with the assumption that the intermediate conflicting demands for preservation and transformation to interpose an in- termediate space that is not always con- trolled in terms of architectural quality.
La Call for papers and proposals an- nounced by the Iuav Research Unit was born to offer a topical survey about various research lines and design ap- proaches adopted to deal with different kinds of production landscapes, espe- cially focusing on their ecological and socio-economic reorganization, in order to activate processes of inventive con- servation9.

Regarding particularly the project of production landscapes, it is extremely sig- nificant that the new aesthetic and se- mantical reading of the giant machinery haunting the industrial sites of Passacis’s suburb. “Since it was Saturday, many machines were not working, and this caused them to resemble prehistoric creatures trapped in the mud, or be- ler, extinct machines-mechanical-di- nosaurs stripped off their skin”.

This poetic and zoomorphic vision of the machines will inform the visions of the designers who, since the end of the 60s, worked to the reconfiguration of the post-industrial landscapes as an element of the Industrial Garden in Dessau ar- eas, where all the figurative landscapes are considered exhibition- es and machines, monuments to the memory of the extractive past of the place.

If the birth of Industrial Archaeology as a science6 contributes to acknowledg- ing documentary and ethical values of the production landscapes, a concrete application of a project’s approach for the regeneration of brownfields needs further reflections and analyses, prompted by innovative experi- ences of contemporary artists, but, pri- marily, based on a range of imple- mented cases, to highlight all the dif- ferent critical points detectable in processes of conserving, reclaiming and redesigning post-industrial sites.

A recognition of the territory, the fol- lowing reconfigurations is an urban park realized in Seattle at the begin- ning of the 90s on the site of a dis- used gas plant. The landscape archi- tect Richard Haag, contrasting with the clients’ visions, has transformed the con- tent, countered the exhausted industri- al plants’ removal, considering them as an integral part of the cultural ar- chaeology of the site and unavoidable com- ponents for building a new landscape. In his words: “I began with the site. I hauntied the buildings and let the spirit of the place ennaje mine. I began seeing what I liked and then I liked what I saw-new eyes for old...”. I accepted this gifts and decided to absolue the community’s vindicke feeling towards the gas plant. This van-ishing species of the industrial revolu- tion was saved from extinction through adaptative use9.

After the creation of Gas Works park in Seattle, the design of post productive landscapes became a defined project category, theorized and practiced with a shared identity which entails the abso- lute conservations of the pre-existing structures and the respect of their doc- umentary value, the attention for eco- logical diversity, the attempt to re- create, with the primary purpose to per- ceive and to interpret the ever-chang- ing identity of the site. In the last decades important oppor- tunities to explore topics of production landscapes’ design and management have been created, especially in the USA and in Europe10. Interpreting all these changes, several recognized land- scape offices8 have worked through young researchers, projects, addressing a building a set of cultural and discipli- nary tools to face questions and chal- lenges of the new production and post-industrial landscapes. In the meantime an important net of research works fo- cused on the environmental and different research centres11 since the end of the past century redesigning and reclaim- ing post-industrial areas have been theorized and practiced more and more widely.
Saccardo Factory in Schio
Carlo Cappellotto

the place
Giuseppe Saccardo, founder of the Saccardo Factory, originated from a family with strong entrepreneurial character. The first establishment founded by him, was situated in the historical center of Schio, along the stream that fed it. After a fire Giuseppe moved the production to a new structure, the actual Fabbrica Saccardo. He chose to locate the new factory at the feet of the Tretto's plateau for the priceless resource that this territory offered: the water. The valley of the factory is characterized by the presence of many channels and streams, among which the principal one is the Orco stream, that flows close to the building becoming source of energy. Besides the ground along the Valley of the Orco, Giuseppe purchased two hydraulic workshops, a forging hammer for iron and a gristmill with the relative rights of water too. He renovated all the channels and this allowed him to activate two small hydroelectric power plants in the Factory, making the industrial complex autonomous for the energy ressources. The northern part of Vicenza district is characterized by a significant presence of industrial archaeology for many courses of water cross the whole area. Particularly we can find there three principal waterways: the Leogra, the Agno and the Astico. The Leogra, after having crossed the near city of Schio, arrives to the city of Vicenza becoming tributary of the Bacchiglione River. The location of the Factory Saccardo on the Tretto also gave the possibility to the population to integrate the agricultural work with that in the factory. The productive decentralization in fact, determined by the incidence of the water resources and the rural labour on the structure of the costs and on the ability of the enterprises competition, made the complementarity between agricultural and industrial work. The Factory Saccardo was a true institution in the territory, and who worked inside felt himself part of a great family, a sort of social reality as well as productive.

the project
Fabbrica Saccardo, thanks to its location at the feet of the hills, has been articulated on more levels and constituted from distinct productive buildings that can keep the logistic necessities of commodities movement unchanged, considering that every level is reported through car accesses with the surrounding territory. The buildings with two polling chimneys are characterized by the modular sequence of the sawtooth roofs. They overhang facade articulated by the rhythmic succession of simple or coupled window and circulars in the gables. The actual situation sees the addition of following bodies of the factory in comparison with the original plant, however realized trying to respect the existing structures. The inside spaces are articulated by the bearing slender cast-iron columns that, besides dividing the space in regular forms, they represent one of the typical elements of the buildings of end '800, as well produced in Schio by another nineteenth-century factory, the De Pretto Industries. The last floors result to be particularly bright thanks to the sawtooth roof, that we find made both of wood and concrete. The redevelopment has concerned the last floor of the superior building of the Factory Saccardo complex for a general surface of around 2000 square meters that have been turned into spaces destined to different uses: from a side they become places of job for professional studies (architects, photographers, artists, ballet dancers), from the other side the environment can become the location for private and cultural events. Here the SchioDesignFestival (www.schiodesign-festival.it) was born. The recovering of the environments is wanted to be in the maximum respect of the existing structure with the objective to valorize the spaces by trying to adapt them to satisfy all the modern requirements and this also maintaining a flexible environment for the different expected uses. In substance the space has “suggested” what it intended to be and the design has tried to express it. The operation consists in a series of non-invasive interventions that led to use glass walls allowing the users reading the whole space, as well as to take back the former chromatic variations as the white of the walls or the anthracite grey of the cast-iron columns. For the furnishing, not too much sophisticated finishes are chosen in order to be more suitable for the “factory” environment, placing the old machineries by now obsolete in the different rooms as a evidence of the narrow band with the history. This whole is to allow the same space fully telling itself and to be the true protagonist.
the place
At the end of the 19th-century Mechanical Workshop are located in an area North-West of the Reggio Emilia Station and adjacent with it. In 1904 occurs the transformation of “Righ Workshop”, who settled in 1901 in this area because of its easy connection with the Station, in “Reggiane Mechanical Workshop”: immediately focus on the production of railway rolling stock. During the First World War they were converted for the production of war material: they produce cannons and cones for bullets. In the mid-’30s the “Reggiane” are included into “Caproni group” and gave life to the huge department “Avio”: from here out several war planes. With wartime conversion, and the consequent expansion of “Reggiane Mechanical Workshop”, workers employed at the factory were five thousand, and they became more than eleven thousand between 1941 and 1942. This type of war production, particularly appreciated but also feared, will lead the Allies to decide for the bombing of the Reggiane and Station area on the 7th and 8th of January 1944. The bombing also touched the building with M morphology (for Mussolini), the headquarters and main entrance to the factory. In this period the “Shed 19”, used as a former iron foundry, assumes the current conformation. In 1945, following the peace conditions imposed by the Allies, the division of “Reggiane aeronautica” ceases to exist. Between 1949 and 1950 the crisis of the plant begins, which will end after a hard class struggle, with the mass layoff and the end of “glory” history of “Reggiane Mechanical Workshop”. Since the ’50s, however, the Workshop has continued to produce rail materials and large plants, first with the group State-owned group EFIM and then in “Fantuzzi group”. In 2008 was signed the passage agreement of historic “Reggiane” industrial activities to “Terex group”, U.S. Connecticut giant. Today, in “Reggiane” sector remains the technical operational units.

the project
The “Officine Meccaniche Reggiane” are a milestone in the Reggio Emilia industrial history: they embody that cultural, historical and social process that can accompany, with a sense of belonging and recognition, any design action towards processes of identity redevelop ment, figurative characters valorisation and urban strongholds reformulation. “Officine Meccaniche Reggiane” are physical example of multiple experiences, expectations symbols, place of fears and hopes, they are a city within a city: in the functional complexity, in morphological relativity, in the quality of open spaces, in the opportunity of covered spaces. The area of “Officine Reggiane” is, for the city of Reggio Emilia, a place of memory, place of production processes recently completed that have been represented for decades one of the valuable elements of the city internationally.

The “Shed 19”, a former iron foundry and fettling department, is one of the many archaeological traces through which these processes were implemented. The factory, as a production place, becomes a production factory for culture and research, retaining some features of old structure. The industrial archaeology is not only a mere recovery of the architectural structure, but is a container that ideologically carries on the old production process linked to “Officine Reggiane”, within the new “productions” of University research. Research and investigation becomes the tool to identify possible future changes, interpreting the “ruin” as a construction, as a building that in its deterioration reveals its own composition and construction rules.

Noises of industrial working, odors, machinery, processing residues and people are fundamental part of places and buildings of industrial architecture. The most significant degradation of “Officine Reggiane” is silence. The degradation of “Officine Reggiane” could be defined theatrical because is due to the absence of typical dynamic component (production-worker) that can be easily replaced with others dynamic components (research-students). The memory of “Officine Reggiane” is the static component, the scene of that theater made of volumes, perspectives, tracks, machinery and walls worn by time, effort and work. To change the scene is synonymous of memory and reality modification. In this scenery, the building will be preserved and reused as a large greenhouse where new wooden volumes (X-Lam) with high energy efficiency are juxtaposed between solids and voids in order to reconstruct an urban palimpsest of new laboratory and office duties in service of research and Universities.
Restoration of the former Kiln at Ghiare di Berceto
Francesco Fulvi, with Simona Bernardoni, Roberto Bruni, Silvia Fecci, Marco Mosconi

The place

The Former Marchino Furnace is located in the hamlet of Ghiare di Berceto, a village about 60 kilometers from Parma, well connected by a railway and the A15 highway in addition to provincial and municipal roads. The town is predominantly residential and there are no public buildings - apart from the railway station and the church. The Furnace belongs to the former Cement Factory built in 1911 by the Marchino Society of Ghiare di Berceto. This Society chose to erect the factory in this location because deposits of limestone were discovered; one could easily extract good cement marl that was cheap, and, with a location next to the railway and seaport transportation, that allowed possible exportation. From the architectural point of view, the factory which was built of local stone and brick, stood out as an area that is still impressive today for its four fireplaces (currently there are only two) and had a feature production of descending “tiers”. The cement marl came from the quarry by rail cars at the top of the plant via a cable car, and, through various phases of work became a finished product at the bottom before being loaded on trains for distribution. After a prosperous period of production there was a crisis in 1932 and the factory was closed. The structure of the factory remained unchanged while the production did change: the production of concrete to marble and the production of plastic to polyurethane. For years, the plant Marchino was the driving force of the failing economy. Its eventual closure ended the economic support necessary in the development of the residential fabric, in turn, creating an urban redevelopment – especially from an architectural and social perspective.

the project

The former Marchino Furnace in Ghiare di Berceto is now redeveloped for its historical and archeological value. It is a testimony of the original function of the complex while also preserving and restoring the integrity of the constructive and compositional characteristics of the building. The current project will allow safe access to the furnace; the existing structural core will be consolidated as well as the towers. Slabs, roof, and parapets will be rebuilt, and new steel stairs will be added. The bases of the two towers will also be rebuilt in memory of the original structure. The southern part will be maintained as part of the Industrial Archaeology, evidence of the original function of the complex, while the north part will accommodate services for residents and non-residents. Most likely, in order to help promote the development of local goods, such as the porcini mushrooms, typical of the Val Taro. The renovation and restoration of the former furnace is part of a larger urban renovation project. It includes other abandoned buildings and private properties to be restored for different uses. The new functions are intended to connect the whole industry to the village of Ghiare, relying more on the proximity of the railroad and highway. In this way, presenting it as a gateway to the Apennines - a media center that promotes knowledge of the area. The project on the entire complex will safeguard its historical memory while taking into account its ecological sustainability and energy efficiency. The project for the former Cementificio proposes to convert and re-evaluate all public and private volumes: on the north side a new parking lot will be provided with steps that follow the slope of the ground partially covered with photovoltaic panels (2,900 square meters) and with creeper plants in the higher portion. The East area could host a swimming pool, which could be useful if the new school campus is relocated to the East of the former factory. The design for the mechanical systems will create a self-sufficient building in terms of energy requirements. The heating will be provided through the use of solar panels on the roof of the sheds, which combined with a heat pump will help close the loop without having to use other energy sources. Two underground tanks will collect rainwater and will reuse it both for domestic purposes and the irrigation of the landscaped areas. All mechanical systems will be located in the underground basement, where a home automation control system will monitor any type of malfunction.
Cooperativa Ceramica d’Imola is one of the oldest works and production co-operatives in Italy and it plays an important role in the production of ceramic materials for architecture and design. The factory was built in several phases during the entire life of the company. In the 90s the production expansion imposed the displacement of the activities in other locations. The oldest architectural complex fell into disuse.

The factory area is located in a residential urban scheme, close to the city center. The strategic urban requalification is born from the industrial identity of the architecture. The complex encloses the company history in materials and spaces. The currently status of the building testifies the productive life that determined the success of Cooperativa Ceramica d’Imola. The redevelopment project creates a new urban polarity starting from the disused factory.

One of the most important parts of the urban design is a parking exchanger between private and public transport. This node will improve the traffic flows and the accessibility to and through the city. The requalification program is to transform the area in different phases. Sala Mostre is the first part of the urban process revitalization.

The project aims to connect past and present. A sequence of pure volumes, designed into the existing building, creates an interesting exhibition way, through the entire industrial complex, in which all the products are shown. The concrete rough surfaces of the old walls contrast with the smooth surfaces of new volumes. The first phase of the project works in two bays of the industrial complex. One is defined by a large naturalistic space that emphasizes the company sensibility regarding to ecological and sustainable aspects of the production. The perimeter walls are covered by vertical gardens and in the centre of the space there are two massive elliptic vases containing giant old bonsais. The second bay is characterized by a glass and steel structure that brings the natural light from the roof into the space and contains a bamboo garden. Products of Cooperativa Ceramica d’Imola are exposed on the walls with a metal frame as pictures. Commercial exhibition is conceived as an artistic atelier.
Outcrops in the Syracusan rural landscape
Giovanni Fiamingo

Few historical news are available about the place of project. It was influenced by the ancient Leontinoi, Greek, foundation center of the city that today is an interesting archaeological Park. That area has few architecture building, according with the still persistent agricultural vocation, except of the intervention complex, put on a dominant position on a big rocky bank, rich of fossil testimony, in Contrada Bertuccia. Not checked fonts say that the building could be of federician origins.

The history of the place is still “under construction”, because recently the nature decides to appropriate again its own places.

In front of intervention place, in the area called Contrada Gelsari and once occupied by unhealthy quagmire, the water is coming back on surface. These ancient humid areas, just the swamps of Lentini and Gelsari, drained by the drain pumps of the Reclaiming Consortium, are coming back in the ending part of San Leonardo River. Some researches affirmed it should be possible to find a Special Protection Zone and according with them, the Regional Council for the Preservation of Natural Estate proposed to put these areas in the protected zone and to preserve them with a biennial restriction waiting for the creation of a ZPS area and a nature reserve.

Tradition and innovation are the faces of the same medal, couple of complementary opposite, that accompany the architect forever. The same significant origin remind us that “tradition” term, with Latin etymology, comes from the verb *trado*, *tradidi*, *traditum*, that means to hand in, to hold out, to put at someone’s disposal, to entrust, but also to abandon at, to live at the mercy of. While the term “innovation”, even in Latin, comes from the verb *renovo*, *renovare*, *a novi*, *atum* are, that means to renew-al, to do again, to restore, to make feel younger, to call again memory.

If extant deep desire could coincide with its “being transforming”, in a circular dialectic where apparent betrayal ends in logic of real continuity of “space” in time, project reasons have to try to hand in contemporary an estate continuously renovated, also in the deep of its compositional paradigm.

What is written above appears more relevant in the case of “founded technical shape”, ones expression of productive process, like in the submitted project: an ancient beam (called “little castle” for its shape) and a little building added, both dedicated at wine production.

In case of this “little castle” re-use, whose Frederick’s origin seems to be unsure and without any bond of the Superintendence, the owner desire (very careful at building cultural value but turned to production of an economic value to grant the investment) were oriented at a “zero” volume architecture, or quite, excluding the modest volume increase to hygienic-sanitary adjustment. On one end if the value recognition, implying the maintenance of real condition, increased the economic/financial projections, on the other end the composition logics have to face a renovated aseismic rule, that makes untouchable the restoration hypothesis (unless extant radical manipulation).

Just like Vitruvio’s ancient lesson, it appeared again the eternal dialectic between a static-constructive problem, the functional-production needs and those ones of a architectural space correspondence.

Thanks to the use of building system x-lam (firmitas), the forecast interventions investigate three different building strategies:
- The completion/compensation (of east building part and common spaces);
- The insertion (of autonomous housing capsules, that “emerge” by the walls, for the rooms dedicated at reception);
- The demolition and rebuilding (that regards just the new wellness center).

The adopted building system flexibility allows to trigger off different strategies of relation between indoor and outdoor spaces, between extant building, new plan and landscape insertions.
The small thalassotherapy center in the natural park of the Saltpans of Sicciole
PLA studio _ Pascal Fusili, Stanislava Pustoslemsek, Ursula Koren

the place

The project for the small thalassotherapy center is characterized by the confrontation between the pre-existing landscape, marked by the salt production process, and the architectonic artefact, which is fitted into this context. The intervention establishes an interaction with the landscape of the salt pans, understanding these as a complex system, composed by natural and artificial elements. The salt pans are interpreted as an important part of the Istrian peninsula, nevertheless their primary function of producing salt is slowly disappearing. In the part of the coastal line, where the salt pans are installed, today difficult to trace back to the original form of the landscape. The lasting presence of this specific soil use has substantially modified a vast area of the territory, changing it into a production landscape. The area of the salt pans appears to be divided into the more ancient “organic” part and a more “geometric” part. In the newer part of the salt pans, the salt production is continued in the traditional manner, but the traditional houses of the salt workers’ families are substituted by minor wooden shelters for tools and for small breaks. The “ancient” part of the salt pans is influenced by the process of renaturalization, giving the way to an important but fragile ecosystem. The landscape of the salt pans is because of its j anus-faced nature a landscape escaping a clear definition. This landscape presents itself not only with extremely diverse formal and physical characteristics, but as a place for the sedimentation of memory. It represents in a certain way an “undiscovered” territory as it is a place where mass tourism was not able to develop. In the beginning of the former century, the industry of salt harvesting began its lucky marriage with the local tourism, offering to the guests of the close by thermal baths in Portorose the primary resources for their therapies, based on fango, salt water and salt. Today we can observe a reinvestment begun its lucky marriage with the local tourism, offering to the guests of the close by thermal baths in Portorose the primary resources for their therapies, based on fango, salt water and salt. Today we can observe a reinvestment of the complex thermal baths. The reinterpretation of local technics leads to a pure and simple structural system, making it possible to engage the workers of the salt pans in the construction process. This contributed to an integration of this new artefact into the social and economic dynamics of the place. Although the project aims at the global public, it has a very strong local dimension. It contributes to the local identity - giving a perspective for further development. Regarding the architectural choices, it was decided to insert the project in a deteriorated part of the salt pans. The proposal was to refurbish the site with the characteristic rectangular lines of dykes and to impose a regular structure, taking its point of departure at the design of the industrially used salt pans. On this sort of net were located the single objects, all tempting the simplest form they could possibly have and giving shelter to the different functions of the thermal baths: entry, changing room, bathroom, a cafe, various pools, platforms for therapy, etc. Nor is the project intended to explain the history of the place, but to leave the surrounding landscape engaged as a “museification”. The reinterpretation of local technics leads to a pure and simple structural system, making it possible to engage the workers of the salt pans in the construction process. This contributed to an integration of this new artefact into the social and economic dynamics of the place. Although the project aims at the global public, it has a very strong local dimension. It contributes to the local identity - giving a perspective for further development. Regarding the architectural choices, it was decided to insert the project in a deteriorated part of the salt pans. The proposal was to refurbish the site with the characteristic rectangular lines of dykes and to impose a regular structure, taking its point of departure at the design of the industrially used salt pans. On this sort of net were located the single objects, all tempting the simplest form they could possibly have and giving shelter to the different functions of the thermal baths: entry, changing room, bathroom, a cafe, various pools, platforms for therapy, etc.
Industrial Heritage of Middle Adriatic. Topics for the Project
Emilio Corsaro, Silvia Medori

The two researches jointly presented here arise from two doctoral dissertations supervised by Professor Raffaele Mennella. They both build on a set of research projects promoted at the SAD of the University of Camerino. In particular, the two contributions are rooted in the research activities conducted by the authors under the PRIN Project 2006/All: Public Works and the Adriatic City – Guidelines for the qualification of the urban and territorial projects. Within this PRIN project, the research group of Ascoli Piceno focused on the Adriatic decommissioned sites (including agricultural areas, brownfield sites and touristic poles).

The common point of departure of the two contributions is the recognition of the opportunities offered by decommission, understood as an occasion for strategic development and for “orienting public interventions in the management of complex processes of coastal urbanisation”. Focusing on brownfield sites in the middle Adriatic regions, two complementary themes have been analysed – Emilio Corsaro’s work provides a geographical mapping of brownfield sites in the middle Adriatic regions and investigates focal relationships between these sites and broader territorial development as well as the transformation of the urban landscape. Building on this analysis, an innovative methodology for project design in these areas is developed – drawing from Corsaro’s contribution, Silvia Medori’s research detects and analyses the methodologies required for re-interpreting isolated brownfield sites located within the urban areas. The most appropriate approach for the middle Adriatic regions is identified and the underlying rationale elucidated.

Brownfields: from anomalies to rules. Characteristics, problems and roles of brownfields for Adriapolis new scenarios for the project (Emilio Corsaro)

The present doctoral dissertation introduces a less auto-centred approach in the recovery of brownfield sites in the medium-Adriatic area which is rooted in a reading of contextual peculiarities and a taxonomic analysis of their main features. The analytical step is given by the epistemological assessment of the Italian expression ‘dismissione’ firstly as an epistemological assessment of the Reviews by Emilio Corsaro, Silvia Medori Tutor: Prof. Raffaele Mennella
TRAVELLING THE WATER LANDSCAPE OF THE DRAINAGE.

A naturalistic, cultural, media, social itinerary along Emilia and Lombardy regions
Chiara Visentin

The project aims for the knowledge of a Po Valley landscape

The ordinary route of Po Valley horizontal landscape has unique characteristics in the Italian panorama, even though it is less recognizable than more “attractive” landscapes of the others. Drainage intervention is necessary for the protection of this area and for its valorization, thus becoming a “specific value.”

Signs built by drainage reclamation influence almost invisibly the extensive landscape that they protected. The canal network draws the territory, defines the boundaries, identify crops and urban centers, is the testimony of the history of the places, before reclamation wetlands, today one of the most productive areas of the country.

The project plans the opportunity to get in touch with landscape through a manifold circuit which reads natural habitats of the land, with its artistic and sub-urban scenic value, through the itinerary, the building of the natural, engineering and architectural heritage of the Consortium (machines and pumping stations, sluice and cross-van, bridges, water basins) became a “working monument,” with undisputed historical, architectural and landscape and monumental values.

The census

Many are hydraulic buildings, canals, water basins, managed by the Consortium, called Emilia Centrale, working inside what is the essential and ancient relationship between lands and water, in a district-scale hydrographic units of interregional character. Total of the 100 years between 1920 and 2000, were 50 buildings, 17 canals, and 6 water basins, totaling 73 elements. The data sheet has been divided into three main sections: buildings, canals and basins, identifying architectural artifacts (draining pumping stations, sluices and cross-van, bridges, water basins) became a “working monument,” with undisputed historical, architectural and landscape and monumental values.

Three specific steps reconfigure not only a new reading of the landscape but also of some hydraulic buildings with interesting architectural features, assigning new uses for giving a new value to this massive work and production spaces.

1st Step Itinerary: The Media Museum in the Water pumping building in Boretto (Reggio Emilia). The virtual and media tour along the landscapes of Drainage Reclamation. Inside the 1920 building, near the Po, magnificent and solemn example of Fascist architecture, that stands out with its size of almost twenty meters high on a floodplain, typically horizontal agricultural landscape, we are facing the realization of a permanent multimedia exhibition entitled The Landscape of Drainage Reclamation-History, Territory, Security. Inside the building are designed multimedia projections and effects that animate the 2000 square meters of surface, including walls, ceiling and floor, turned into a series of scenarios between the virtual and the real, to tell the urban, rural and agricultural development of Emilian drainage reclamation. The layout has great features of theatrical impact for the video and lighting emotionality that make it be a true theatrical impact for the video and lighting emotionality that make it be a true theatrical impact for the video and lighting emotionality that make it be a true theatrical impact for the video and lighting emotionality that make it be a true

2nd Step Itinerary: The monumental reclamation machine, cultivated nature, the work of the man, the city

The tour is organized through specific six stages: a journey into the drainage landscapes which are evaluated in their specific fields.

A 90-kilometre itinerary has been formulated, involving a regions and large provinces of Emilia Romagna and Lombardy. Many of these communities of people do not know the identity and the history, nor the purpose and use of the drainage elements, those are essentially involuntary co-protagonists of their daily habits of life. Well these “drainage and water cathedrals” are architectural and hydraulic machines that work for many decades now, with today’s sophisticated control mechanisms, needed to ensure the safety of hydraulic territory and for this essential to know and understand. It then becomes a journey of knowledge to make perceptible in a map not only “real,” but also “cultural” a unicum composed of many identities. All equally to be valued.

The whole project itinerary cannot therefore leave the detailed verification of what happens in each stage, finally, bringing back the particular value, which is clearly given, to the qualitative growth as a whole of the way. The huge route project carried out tracing the network of water and draining structures which have contributed to the definition of this cultural landscape, updating roles and functions, disclosing its presence, always seen but never consciously perceived, through a conscious contemporary valorization.

The signs are already in the act of creating, with undisputed historical, architectural and landscape and monumental values.

The signs are already in the act of creating, with undisputed historical, architectural and landscape and monumental values.

The project is a cultural itinerary that touches specific local contexts from the province of Reggio Emilia to that of Mantua. It can be visited and picked up at any stage and in many ways: minibus/car, bike, pedestrian. It is not only a bike path and is favored by the simplicity and readability of signs which are integrated and purpose-built for the route.

The signs are already in the act of creation, in conjunction with all the municipalities of the territories interested. The signs from time to time presents not only the Drainage location but also some peculiarities of the places visited. Signs are flanked by maps with a multi-network of information and multimedia applications that can be downloaded from the website of the itinerary, but also through QR codes visible on the signs of the path, which are able to tell the architecture of the drainage reclamation, the characteristics of the goods, the intangible memories of the area.

RESEARCH INFO
Centro Ricerche Energetiche dell’Emilia Centrale (main research headquarter) and Unimondo degli Studi di Parma, Caratterizzante Ambiente civile, dell’Ambiente, del supporters
Research coordinator: Chiara Visentin
Research team phases 1 (2009-2010): Chiara Visentin, Francesca Bartolucci, Antonello Sportillo, Giovanni Viglietti, Giovanni Viglietti, Simona Bartolucci

Boretto (Reggio Emilia). The virtual and media tour along the landscapes of Drainage Reclamation. Inside the 1920 building, near the Po, magnificent and solemn example of Fascist architecture, that stands out with its size of almost twenty meters high on a floodplain, typically horizontal agricultural landscape, we are facing the realization of a permanent multimedia exhibition entitled The Landscape of Drainage Reclamation-History, Territory, Security. Inside the building are designed multimedia projections and effects that animate the 2000 square meters of surface, including walls, ceiling and floor, turned into a series of scenarios between the virtual and the real, to tell the urban, rural and agricultural development of Emilian drainage reclamation. The layout has great features of theatrical impact for the video and lighting emotionality that make it be a true performance of the most innovative. The show is organized around five themes that tell: water and nature, the drainage reclamation machine, cultivated nature, the work of the man, the city.
spaces and forms of the production. Intervention strategies for the modification and the consolidation of industrial textures, fabrics and architectures by Giulia Setti

The contemporary city is subject to constant changes, so the places of the project are now available abandoned areas. This research works on industrial enclosures: the architectural project becomes an instrument of intervention to consolidate the textures of the city. There is, thus, a need to study the temporal duration of urban fabrics and what are the tools the architectural project can use in redefining those places.

According to Rassegna, “The abandoned territories”, and Casabella, “Architecture for planning”, raise some significant questions about the concept of “brownfield”. The interest is focused on the need to define rules for the construction of spaces that are identified as gaps in the urban fabric.

The issue concerns the change in the point of view on the topic of the industrial area, which were once empty spaces and surfaces only made available thanks to the complete demolition of the previous production facilities and they are now considered as fragments and ruins within the contemporary city. If the urban project, as it was conceived in the Eighties, had to confront with the theme of the vacuum and the idea of turning / building a new part of the city, now the real challenge is the recovery of the industrial heritage understood as tiny fabric to work on through new intervention strategies. The project does not aim at fully recovering the building, nor interfering with a construction from scratch, but at working on a regeneration that allows the identification of new architectural languages and intervention methods. Intended as the key of the thesis, the question is how to consider industrial fragments and how to deal with the ruins of the industrial landscape.

What project strategies can be applied in the processing of industrial fabric? In the contemporary city it is no longer possible to talk about brownfield sites but, rather, about the decline of industrial fragments: it is, therefore, the building itself that becomes the object of the problem.

The aim of this work is to build a set of project strategies, determining new languages for the production spaces. The urban fabric, indeed, preserves “the footprint of the brownfield” which remains impressed in the city structure and binds to the specific context. Industrial plants are presented as out of scale in the urban fabric and they should be involved in the transformation dynamics to become a reference measurement at the urban scale. Like a “ruin”, the building gives rise to the need for new studies on the recycling of brownfields, intervening on the consolidation and the permanence of the built track.

If, for a long time, we have witnessed a progressive growth of urban centers, with consequent problems of often uncontrollable, urban sprawl, today in many more than contexts arises the opposite problem: the cities decrease and reduce their dimensions. The phenomenon of shrinking cities, recently studied by Philip Ovadia, highlights how the widespread practice of abandonment of urbanized centers leads to the emptying of buildings and industrial complexes that present themselves as “ruins of the contemporary”. The concept of decrease must overcome the ideological claims (revision of Marxism and capitalism) in order to define intervention strategies before what “represents a new form of abandonment. (. . .) Dynamics of emptying and under-use also concerning the spaces of production”. The phenomena of contraction happened in Detroit, Leipzig, Manchester, the Paris belt and the Lombardy area open the premises to determine new practices of recycling and reusing artifacts and textiles. The objective is to determine potential places of industrial regeneration in Europe and Italy: the study of reuse practices aims both at transforming the physical space and at punctually acting on industrial archeology.

The concepts of recycling, recovery and reuse show an increasing attention to the issues of environmental and technological sustainability of the project: “architecture is in itself a recyclable material, which, besides, we have always recycled,” said Pippo Corrasi, describing as strategic the experimentations of “building on built”, carried out in these years.

The issue is now to give meaning and future through continuous modifications to the city, the community, the existing materials, which implies a change in our design methods”, underlines Bernardo Secchi. From his considerations is born an interpretative reading of case studies aiming at outlining a transcript of guidelines for the intervention on industrial products, a conversation started to structure new production areas intended for scientific and research activities.

The case of Lombardy (study of OTE – Officine Trasformazione Elettriche) describes a synthesis of intervention strategies on buildings through operations of overwriting, insertion and laying down between new and historical memory. The case of OTE becomes the object of transformational processes aiming at consolidating the historical record of the system and defining new production space, designed to accommodate innovative forms of production related to research and intangible goods. At the same time, the study of the case of Aubervilliers in the Paris area is being defined, as it has been the subject of an important industrial disposal. This research aims at constructing a geography of abandonment, to be added to a system of devices and operating strategies of intervention on the architectural work.

RESEARCH INFO

Politecnico di Milano – Architecture and Society School – Department of Architecture and Planning – PhD in Urban and Architectural Design – Head of Research: Giulia Setti

future prof. Ilaria Valente – Politecnico di Milano, contact person for the development of research in Paris prof. Laurent Salomon- Ecole d’Architecture de Versailles Research started in March 2017

Fondation de l’Hospice de Narbonne: “L’architettura e l’archeologia del meta” – the exhibition was held at the Fondation de l’Hospice de Narbonne in Narbonne at the beginning of 2018

1 In Rassegna, “I territori abbandonati”, n. 42, giugno 1984: 10-12.
3 In Sergio Crosti, “I territori abbandonati”, in Rassegna, n. 40, giugno 1990: p. 70.
Napoli Est. From the mosaic to the enclosure textile
Maria Luna Nobile

The project area concerned with this research is a section of the eastern area of Naples, in particular, the area delimited by the railway lines of the FS Naples – Salerno, to the south by the limit of the port area and Via Marina, to the east by the neighbourhood of S. Anna alle Paludi and Piazza Garibaldi, to the west by Vía Traccia and the large petroleum plants. This is an area which, starting from the early 1900s, has undergone growing industrial development, "outside the city walls", but which is today much closer to the centre, much less industrial and virtually embedded in the city and city sprawl.

The industrial city after the abandonment begins to take on the most varied configurations. What is the role of the court in these parts of the city?

"The process of industry dismissing has suffered in recent decades becoming increasingly popular in the industrialized world [...] The metaphor of "empty spaces" – gray-area that occurs in the literature on brown-field sites in many ways summarizes attitudes and common feelings: emphasizes the character of separateness that characterizes the work places, represented symbolically and physically materialized from the walls that circumscribe the area and offers a reductive interpretation of urban realities and stories rather rich sediments and memories, often little studied and likely to set himself up as underlining theme of the design assumptions can read the potential of places and architectures" [M.L. Barelli]

A project for the abandoned areas does not exist, except on the basis of morphology that try to identify the underlying pattern, a sort of "urban negative" of the area that represents a diagram of the potential and character, to guide the possible configurations, footprint imprinted in its layers that keeps the memory of the generic changes. Thus becomes the decisive contribution of morphological studies.

The area identified is characterised by the presence of disused industrial plants, and by intact fenced-off areas which still contain the industrial buildings being gradually abandoned or for which is envisaged a new destination of use, as well as entire housing schemes risen from the ashes of industrial lots.

The possibility of proposing a new tool to read this area, starting from certain considerations on the definition of "boundary" insasmuch produced by "confining", "delimiting", means also proposing a possible reading which can be extended to many other urban parts, to many other sections of the city, especially those presenting an "industrial nature".

The characteristic of industrial plants is their solidarity, their offering themselves as a unique figure of wholeness.

The urban structure of these parts of a city is interpreted as a "mosaic of enclosures", inasmuch as the installation that have arisen over the years on the basis of a territory, already partitioned by its geo-morphological characteristics, are like tiles in which internal and external space are complementary.

The idea is to transform this mosaic, which in reality is configured as a set of streets and walls which separate these from the inaccessible inner spaces, into a mesh of elements which identify paths between these spaces which then become accessible.

There is no longer a clear-cut separation between street and private internal spaces, but is possible to open those spaces up and let them communicate with one another in order for them to be reused and restored to the city together with the activities they contain, respecting a layout which, from the point of view of the urban composition is unitary and linked to its identity.

"To the extent that identity is derived from physical substance, from the historical, from context, from the real, we somehow cannot imagine that anything contemporary – made by us – contributes to it." [R. Koolhaas]
Post agricultural landscape. A focus on Arvier’s cooperative vineyards and winery in Aosta Valley

Lorenzo Piacentino

Arvier is a tiny wine town surrounded by steep rocky vineyards facing Dora River, in the extreme north-west of Italy. Vine cultivation in this area evolved from an exceedingly fractioned property condition to a cooperative production system that permits easier economical pay-back and agriculture maintenance to professional standards. Therefore it keeps productive, with many improvement in real estate organization, a heritage landscape that otherwise would rapidly disappear for high production costs.

Besides considering rural development issues and economical endurance of food companies the research focus on the link between spatial arrangement (geographical condition, property ownership, production system, etc.) and productive settlement. The proposal made to public administration and winery executive works on two levels: the renovation of cooperative statute by the integration of free market and competition elements, and the design of a productive settlement for emancipated wine makers that reflect the new “political” resolution.

introduction

Italian agricultural and food chain production struggles in finding a balance between maintaining its traditional practices and the necessity of renovation of the whole production system. To disappear or to evolve are the only choices.

The debate became a popular issue since people and institutions increased their attention on food quality and the way in which it is produced. The recognition by UNESCO of many agricultural sites such as vine terraces of Leman lake, the Tokaj area or the region of Alto Douro Valley in Europe are an example of this trend.

The focus of this research is the wine industry and its production system, since it deeply transforms and shapes the territory in a recognizable way.

Through small improvements in technology and practices, generations of workers transformed territories in immense proportion gardens subjected to production activity, an immense green-industrial landscape.

case study analysis

Arvier is a tiny wine town in Aosta Valley twenty kilometers far from Mont Blanc, 750 meters above sea level, in the extreme north-west of Italy. At the beginning of the twentieth century, besides severe conditions such as rocky steep soils or altimetry limit for vine growth, there were eighteen hectares of vineyards cultivated on terraces facing Dora River. Around twenty years’ agriculture had a drastic fall due to root infection brought from Philoxera, a parasite introduced by American vines. Few years later a new study was given by the conception of workers for the Second World War armies. The combination of such factors joined with mountains abandon by younger generations led Arvier vineyards to be less than two and a half hectares in 1950. Today cultivated soil is around seven hectares and probably it will grow more. The key operation to save a piece of productive heritage and beautiful landscape was made by the producers in 1991 constituting a cooperative for cultivation and transformation of grapes in wine: a common enterprise led by an elective committee operating for common advantage of its members.

This action solved the problem of fragmentation of property, abandon and lack of expertise giving advantages such as cost reduction and large scale investment.

project proposal

The following step for Arvier cooperative is to evolve its productive chain towards a system that allow traceability and high quality standard. Cooperative production permit the preservation of a production condition that otherwise would be weak, but tend to reduce quality performances on products because it does not provide incentives to produce better.

The research proposal consist in introducing within cooperative statute selected elements of the free market as competition and autonomy in order to promote the growth of a new generation of emancipated winemakers with in the boundaries of the cooperative, a new production model that could balance social and economical development in a joint venture between community and personal interest.

The relation between “political” organization and spatial configuration has been deepened through an investigation on the numerous variety of community settlement realized in the past. The review made on productive/settlement typologies (ritocco, cer tusa, emiro) offered interesting hints for planning/design solution and confirmed the requirement for an improvement in cooperative standards followed by the establishment of new semi-independent productive units.

The new working organization would emerge from the spatial point of view in the winery. Beside the existing building a new settlement of small productive entities would be integrated providing the development of delicate productive complex organism. The idea is to bring into the design of the new settlement the organization scheme, meant as productive resolution, of surrounding vineyards evolving cooperative to a more flexible production system.

conclusion

A far consideration of Arvier Cooperative case study suggest that the described model, beside the appearance, is no longer agricultural but rather a techno-industrial management. Critics on such model are hard to do since the transformation from an agricultural administration to an industrial one and the consequent reflection on landscape such as the removal of the picturesque narrow terraces for larger plots are to be evaluated, avoiding consideration on authenticity, in comparison with complete abandon of a beautiful agriculture that is no longer feasible.

The point is that there is no industrial or productive landscape without production; there are thousands examples of buildings or landscape that for honesty sake are now meaningless museums of their own structures. To disappear or to evolve?
Beside the technical and historical reasons, sometimes polders can be seen, due to the new landscape type which satisfies both the economical (productivity) and ecological (sustainability) needs of a metropolis such as Rotterdam.

The same biological process (eutrophication) happening within the algae, present in the scale of the park, can be experienced on the architectural scale thanks to a system of tubes in which algae work as a bioreactor, recycling all the emissions from the building and producing energy.

dutch polders as landscape archaeologies

The role of a polder nowadays is quite ambiguous and source of discussions. Beside the technical and historical reasons of their construction and existence, sometimes polders can be seen, on one hand, as big empty areas that are getting closer and closer to the edge of Dutch cities in expansion, and therefore potential locations for future urban development. On the other hand, remaining polders are the last oases of Dutch typical landscape, trying to conserve the mutual context and the innovation of agriculture with its means for being more efficient and productive.

We could finally split general thoughts into two main points of view, expressing two radically opposite positions. The first one sees in polders a perfect occasion to exploit the land and provide urban expansion; the second position tends to keep the existence of the polder in its matter, of facts, with its rural activities, reusing it as a typical Dutch landscape (even though not accessible to the most nor often attractive).

It seems like no solution could satisfy both parts and often the result, like in polities,_SEPARATOR:_, in that polders survive with big efforts, without granting any specific attraction, remaining in its state of unproductive reality (considering the ratio of production per square meter).

In addition, it has to be considered that even the polder, as a machine, requires continuous maintenance and energy for keeping the water system running and preventing the land from sinking.

Polder inversion. Algae Park & Diffused Hotel. A study-case in polder Schievleen, Rotterdam

Federico Cutiè

The research illustrates the development of a strategy in order to regenerate a dutch polder into a productive reality.

Exploiting the specific artificiality of the landscape itself, various sustainable solutions are offered to satisfy the energy demands on a local scale. Examples of this are the conversion of the polder’s water system and the polder structure, giving answer to the fore-mentioned aspects. This process is in harvesting micro-algae and produce bio-fuel.

The new axis, inserted in the system extending Rodenrijsweg’s direction in the polder, ensures faster connection between Delft and Rotterdam, especially between the TU Campus and residential areas with cheaper rents where students use to live, therefore it becomes an important link for the whole metropolitan network and its flows.

This route, reserved to bikes and pedestrians, is a trace playing strong against the polder’s geometry, allowing perception of its texture (usually appreciated only from a map), cognition of the core of the polder (otherwise inaccessible) and the chance of experience in first person the polder and both its landscape and its new waterscape of coloured algae-ponds.

The biochemical process

Harvesting micro-algae has been proven to be the most efficient way of producing biofuel and biomass nowadays: not only the production is on average at least eight times bigger but even faster, in facts the whole process, from graft to collection and squeezing, lasts only three days.

Micro-algae grows faster and reproduce themselves only by processing the sunlight (or appropriate lighting systems for overnight production) and absorbing the CO₂, releasing oxygen in the atmosphere as result of the photosynthesis. This process has obvious positive consequences on all the surrounding environment, interacting friendly with it and its fauna and preserving their natural condition.

Straps and waste from the production are raw materials rich of proteins that can be recycled directly by the rural activities in the polder (as cattle feed and fertilizer) or turned into various products by its means, and therefore promoting the establishment of new potential activities that would enrich the attractiveness of the polder.

the program

The design in first instance provides a transformation of a part of the polder, preserving and enhancing its formal structure, creating a system of ponds for harvesting of micro algae and some related activities, such as research, study and analysis, which will take place in some refurbished buildings located by the existing pump station.

The result of this first operation is a new kind of landscape, a more sustainable and cutting-edge innovative version of a polder, where the ground from the plots and the water from the canals are inverted.

At this stage the polder, beside its green and productive side, has a great potential as attraction, therefore the decision of establishing a diffused hotel, resting “rooms spread in the new landscape” for short-time stays, the nearness to the airport ensures visibility from (the plane) and the need itself of receptivity in the very next surrounding (due to the new Business Park).

Within the design of the new visitors centre, some algae-tubes working as bioreactors have been developed in order to be applied as second skin to the building and offering the chance of experiencing the biochemical process in different scales. This intervention not only favours new activities but enhances and supports the existing ones such as agriculture, animal breeding, natural bird reservoir, etc.

Cows became into bio-fuel, harvesting the CO₂ pumped out of the polder at the moment of the new ditch's entrance and preventing the land from sinking.

Investigating how this artificiality could be of some use, I developed a general strategy of transformation, exploiting the existing water system and the polder structure, giving answer to the fore-mentioned aspects. The solution is in harvesting micro-algae and produce bio-fuel.

The large size of the plots in the polder are optimal for being turned into harvesting ponds because what is important is the surface exposed to the sun-light rather than the volume of water available.

Filling up the new ponds with water will not be such a big deal since water is pumped out of the polder at the moment of the new ditch’s entrance and preventing the land from sinking.

The existing pumping station and the related infrastructures are ideal to be used for the new system without modifications or could be easily turned in to efficiency where it is necessary.

Due to the existing texture drawn by the system of canals and its organization, the construction of the new ditches will be far less expensive than it would be anywhere else.

Different algae species have various colours and react differently to diverse agents, therefore research and experimental activities are necessary, resulting in a colourful pond system which can be visually compared and associated to the typical image of Dutch fields grown with tulips!

This kind of intervention preserves the asset, the proportion and the general aspects of a typical polder, turning a traditional image into an innovative reality, which is even productive and attractive.

the location

Polder Schievleen finds itself on the edge of the city of Rotterdam, close to the airport and nearby the new planned Business Park. From an economical point of view, this makes the whole area a great potential deal for investors, which could multiply the effective value of this land, used only for breeding and few other rural activities.

Taking advantage of the existing CO₂ storage network (developed by Shell and the Rotterdam Climate Initiative) that would ensure, passing underneath it, a continuous supply of CO₂ processed by the new system realising oxygen in the atmosphere, it is possible here to turn a problem (greenhouse gases) into a solution (biofuel from algae).

This kind of transformation had been proposed could be defined as a technological landscape, a biological machine that employs the same microorganisms that colonised this land once it was still part of the sea. Neither architecture nor landscape in the traditional sense: a sustainable atmosphere, in time and context while producing a self-sustaining ecology of machinic utility covering the site.
Looking for gold. Mapping the Johannesburg gold mine dumps into the contemporary urban condition
Nicole Theresa Raab

The scars left by the past industrial age on the urban surface are amongst the most complex tasks for Landscape Architects today. Literally every city is dealing with an often toxic industrial legacy, revolving around its specific structural conditions. Harboring the world’s largest gold deposit, Johannesburg evolved in only 125 years from a gold mining camp into a megalopolis of 9 million inhabitants. It is the only metacity in the world not lying on a major river or seashore, because the urban constitution and layout of Johannesburg was dictated by a different reality: it was dictated by a vein of gold.

The remnants of this L’Age d’Or, giant mine dumps dispersed across the densely populated areas of the city, shape the city’s territories and image. The current procedure is to erase these golden pyramids from the cityscape to extract tiny amounts of gold, contributing to the investigation of environmental problems, whereas critical notions against their elimination distinguish them from well-known categories of the city, they represent places of the city.

Although the mine dumps of Johannesburg serve as the single most identifiable symbol of the city, they remain outside of well-known categories of landscape and constitute the ground of an urban landscape in radical transition.

Caught in a cycle of valued waste and passive entity, this paper explores the mine dumps and their perspectives in the context of radical urban transformation. It is a journey to explore the relationship between the city and its mine dumps. It challenges normative strategies and offers an in-depth debate through complex description and analysis. Employing literature review and on-site exploration, these urban ‘voids’ are mapped to establish new perspectives.

The notion ‘urban wasteland’ is investigated through theory and case studies of projects confronting similar post-industrial sites, questioning their ability to deal with site-specific components.

Intersitial, left-over places like the goldmines, void of attribution, pose interesting challenges to the conventional ways hegemonic architecture and planning discourse conceptualize spatial reality. The goal of the research was to dig into the hidden layers of meanings and narratives, expressed through the mine dumps’ historical, physical, taxocological and ecological constitution complemented by findings in field research. I did this in order to render a different future for the mine dumps possible, which questions conventional modes of (re)development beyond the establishment of typical forms such as golf clubs or parking lots.

Ultimately, it is an attempt to integrate the mine dumps in twentieth and twenty-first century views on the urban condition, of giving them a place in history and a name to ensure their spatial and temporal continuity. This field research was inspired ideationally by Gil Doron and practically by the Italian group ‘Stalker’. They argued in their ‘Manifesto through the Actual Territories’ that these intersitial places are to be physically witnessed rather than represented. They suggest entering the ‘discarded territories’ by completing a route between which is and is not. It was found that the mine dumps are not empty voids, but essential to the understanding of landscape in and by it. They represent places of the city.

It was found that the mine dumps are not empty voids, but essential to the city’s history, its morphology and quotidian narratives. The uses found in situ were unique yet not everyday, but quotidian to those who pursue them. All activities investigated were activities either depending directly on the physical attributes of the mine dumps or on their marginalized state to not raise attention. It was shown that the mine dumps play a role in the life of many citizens on an everyday basis. This quotidian condition is related to leisure activities, or of survivalist nature. While the mine dumps fall into the category of the ‘Atterntorial City’, outlined by Bremner (2002), where marginalized citizens remake the publicly available city with the means available to them, they cannot be integrated in definitions of open space as defined by the Johannesburg Metropolitan Open Space System. This instrument places spaces, which are not ‘green’, automatically outside the system of open spaces. This is a (re)production of a problematic duality, of ‘nature’ and culture, of greenfield and brownfield and ‘good’ and ‘bad’. Doron (2000, 2002, 2003, 2007) has pointed out that the reason for not being able for authorities to integrate them into concepts of space other than degraded and empty lies in the problem of looking at them from afar. If they would be looked at from close-up it would become obvious that these places are not empty at all and it would maybe allow for new definitions of open space based on i.e. activities, and not on the fact of being or becoming ‘green’.

As the mine dumps have grown with the city, and the city with the mine dumps, the city has never existed without them. As such they contribute to the urban condition specific to Johannesburg and therefore play a role in how citizens understand their city. Field research has brought to light, the uses of the mine dumps are not bound to a single group but used by young adventurers, families, homeless, students, kids and possibly many more alike. While migrants as they came to the city for a better life are looking for tiny bits of gold, or live on these premises under most precarious conditions, the young urbanites use them for recreational purposes, others again use them for getting closer to nature or a god, while for others they are an important foot infrastructure, connecting seemingly unconnected parts of the city in a non-motorized way.

The industrially abandoned, intersitial places in the city challenge our understanding of landscape in and by itself. They challenge conceptualities of open and public space in Johannesburg. They make us ask how meanings of landscapes are not just determined by an aesthetic appearance, but also by resources they offer or are applied to them, or lack thereof. I argue that places falling into disuse after industrial decline offer a world of opportunities for activities, which cannot be accommodated elsewhere in the city.

And so, these places represent places of desire and in a way providing activities and opportunities at both ends of the economic scale. A historic grounding and curatorial approach may create new ways of reading them, engage citizens with the contaminated landscapes in their midst, place them within the contemporary city, and support the navigation between diverging stakeholder interests.