

A large graphic illustration of red birds is positioned on the left side of the page. Some birds are in flight, scattered across the upper and middle sections. A long, thin red wire runs diagonally from the bottom left towards the right. A large number of red birds are perched along this wire, creating a dense line of birds that tapers as it moves towards the right.

POLITECNICO DI MILANO
Department of Architecture and Planning, DIAP
Doctoral Course in Architectural and Urban Design
XXIV Cycle, 2013

Noev Igor

The phenomenon of spontaneity in urban city realm
Recognition, Understanding and Interpretations



The Chair of the Doctoral Program: Prof. Ilaria Valente
Supervisor: Prof. Guya Bertelli
Doctoral Dissertation of: Igor Noev

Milan, 2013

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To my wife Marina and my son Matej who have made this journey unforgettable

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*"The opposite of a correct statement is a false statement.
But the opposite of a profound truth may well be another profound truth"*
Niels Bohr



ABSTRACT / Keywords

Spontaneity is a term which has wide range of meanings and significations in an architectural and urban context. The meaning of the spontaneous in architecture is mostly recognized as the condition of material scarcity, urban disorder, poorness etc (MacDonald, 1978). Nevertheless, one cannot overlook the other significances related to this behaviour. In fact, even the carefully planned structures are subjects of transformations with regard to their arrangement, appearance, organization as well as their accommodation to the socio-political conditions, which can be interpreted as spontaneous performances. Therefore, there is an evident necessity to scientifically position the meaning, and to determine the significance of this phenomenon more precisely when it regards the architectural and urban realm.

Due to the fact that the range of architectural spontaneities is very wide, and it involves a very large area of interest, this study focuses on the 'spontaneous' as a phenomenon appearing in the contemporary city. Therefore, the spontaneous phenomenon is recognized concerning **various architectural and urban scales**, from the one which involves the city metropolitan region to the scale of the small architectural units and the perceptual scope of the human. Hence, the **recognition** of spontaneity as an urban phenomenon can be divided in two sections. The first, which involves **'informal'** architecture, meaning 'not-legal' architecture in the bureaucratic sense (Rao, 2010), or architecture developed without officially recognized project (Clemente, 2005) as **nomad settlements, urban cracks, slums**, etc. And the second, **'formal'** architectural and urban phenomenon which can also be interpreted as spontaneous acts. This section involves the **historical traces** in the city fabric as **unsigned architecture** (Rudofsky, 1964), transformations emerging at the 'formal' units, and the latest phenomenon of **placeless architecture** (Gregotti, 1990) as a result of the contemporary urban complexity.

Apart from the stereotype of the spontaneous as not-formal, there is a consideration of another stereotype of the spontaneous in architecture understood as the negation of the **project** or un-planned, un-regulated, etc. Thus, if by the spontaneous we mean unplanned birth or generation of the architectural constituents, then we have to observe the definitions and interpretations which regard the architectural project. Therefore, if we consider the project as a feature which provisions the form and function, the notion of the instability in this transformation (Gregotti, 1987) of the **prevision** to the **prediction of reality** underlines the aspects of the spontaneity present in the process of the project as well. On a large scale these aspects can be recognized in various historical phases of the city development. From the ancient **routines** of the formation of the cities which follow applicable rules accommodated to the particular context (Koolhaas, Boeri, Kwinter, Tazi, & Obrist, 2000), through the medieval city of defined and com-

*On the previous page:
Robert Doisneau,
La lessive du marinier, 1961*

pact structure and neglected **vague margins** (Sennett, 2007), to the contemporary metropolitan area and its **complexity** (Secchi, 1991) due to the socio-economic and political circumstances (Harvey, 1990). In addition, very interesting aspects of spontaneity can be observed in the city models from the period of modern architecture. While the modernist considered that the modern architecture is a rupture in the classical historical timeline (Eisenman, 1984), the projects and the city models nevertheless continue the disregarded aspects of spontaneity, later rigorously debated by the **postmodern** critic. Therefore, here we recognize two exaggerated models. The first one, the **utopian model** which completely overlooks the spontaneity and propose a project as a 'naked' architectural idea, and the second which is a 'stage' composition (Habermas, 1982) as a designed or 'fake' spontaneity.

The most significant overturn in the understanding of the spontaneous character of the city happen at the VIII CIAM, accordingly entitled "The Heart of the City". Spontaneity is emphasized as a positive feature of the urban realm (Giedion, 1954), and contrary to the historical city today it characterizes not only the periphery but also the **city core** (Rogers, 1952). Therefore, carrying the urban historical genes, spontaneity represents the **immeasurable dimension** and **inestimable value** which portray each city.

Finally, as a conclusion of the theoretical determination of spontaneities, we face the challenges of the development of the contemporary city and its spontaneous context. Hence, one of the most challenging subjects of the development of the contemporary city is the question of the development of its **spontaneous fragments**. If the 'small scale projects' mainly solve the infrastructural and technical necessities of such areas, they still appear as isolated urban islands condemned to their separate development detached from the city (Groth & Corijn, 2005). This study therefore proposes methodologies and principles which treat the development of the spontaneous areas and emphasize the importance of the involvement of different scales for the development and the design of those areas. In this sense, we can formulate the questions not dealing only with the necessities of the inhabitants of the spontaneous areas, but also the problems of the city related to this phenomenon.

METHODOLOGY

The thesis is structured in two general parts comprising the theoretical research regarding the phenomenon in question, and the case study projects as a verification of the proposed methodologies and principles for development of the spontaneous areas. The introduction chapter focuses on the **definition** of the term 'spontaneity'. For that reason, it is necessary to take into consideration other sciences such as physics, sociology, literature and art, where this phenomenon has been more profoundly studied, in order to create correspondence with the architectural context of the phenomenon. Therefore, spontane-

ity at this point is defined as behaviour which is characterized by local instability, as a voluntary action of a particle, which has globally recognizable form. The next section deals with the **recognition** of the previously defined phenomenon, and thus outlines the limits of the research. Accordingly, the spontaneous processes in architecture are studied and recognized as figures which have certain recognizable characteristics (Conde & Magalhães, 2004). Two important figures emerge, one of the well-known 'informal' character recognized mostly by its scarce condition, and the other, more complex figures of the 'formal' character, which are recognized as 'formalized informal' or further as a complexity of voluntary 'formal' performances. Finally, in the subsequent section various **interpretations** of the spontaneous city are introduced, which however correspond with the argument of the thesis. Therefore, spontaneity is interpreted as a positive architectural feature which carries the genetic material of the settlement and contributes to the human character of the cities. Hence, spontaneity is considered to be an architectural value which can be used as a source and also as a tool to design.

FINDINGS

To respond to the challenge of the development of those areas and to recognize their potentials, there is a necessity to propose methodologies and principles suitable for such environments. Taking into consideration the theoretical study present in the first part, four principles for development of the spontaneous areas are presented, which build a background for the methodology which involves the 'large' urban scale. Therefore, if the methodologies of the small scale develop the spontaneous areas as urban islands inside the city fabric, the large scale methodology at this point performs a development of such areas together with the city as a whole. Thus, the **zooming out** method is presented as an approach which anticipates the understanding of the large scale context of the city, its morphology, historical development, the importance of its palimpsest layers, etc. The first principle of this method is represented by the **reinforcement of the basic infrastructure** of the settlement, which improves the typical scarce infrastructural condition of such areas, and furthermore offers possibilities to develop new technologies. The second principle involves **creating new networks**, as a performance which encompasses the area in the wider context of the city as well as within the neighbourhoods in the vicinity. The third principle, **development of the margins** deals with the issue of the morphological discontinuity of the margins of the spontaneous areas within the city. And finally, the fourth principle highlights the importance of the innovative methods for the **extension of the public and collective spaces**, as a tool to create and develop new public spaces.

Those principles are verified in four case study projects involving the city of Skopje, as their current

condition coincides with the phenomenon previously defined as spontaneous fragments, or 'bottom-up' fabrics located in-between the 'top-down' structures. Apart from the fact that in each project those principles interlace, each of them has been emphasized in a separate case to point the particular idea. Therefore, the first area of 'Novo maalo' develops **the street as a project**, interpreting the figure of the street as a source for the development. The second area of 'Madzir maalo' emphasizes setting a new network of the **'acupuncture'** points, developing not just the structural condition of the settlement, but also its performance considering the larger scale of the city. The third case of 'Krnjevo' is based on the hypothesis that **development of the margin** implies the development of the settlement. Therefore, the development of the settlement is achieved by taking over its margins, and by overtaking the lost relations within the urban realm. Finally, one of the larger city slums, the case of 'Topaana', emphasizes the idea of rethinking the public and private un-built spaces of a settlement. Thus, certain **re-cycled space** is considered to be a powerful resource for the development of the spontaneous settlements.

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Katsushika Hokusai: *The great wave* (1823 – 1829);
Each drop of the wave is moving chaotically, turbulent, and
still they all create a perfect order

CHAPTER 1

SPONTANEITY IN ARCHITECTURE

(Paper evaluated in the course: Epistemology of Scientific and Technical Research "Guido Nardi")*

THE PHENOMENON OF SPONTANEITY

The indeterminate character of the urban residual spaces such as the nomad communities, invaded rural areas embraced in the city fabrics, neglected industrial places and slums provide possibilities for their redefinition by the informal actors (Boeri S. quoted in Borret, 1999) which participate in the development of the urban realm and do not belong to any of the official institutions. Despite that today's architecture, urbanism and planning are precisely defined by the public regulations and study methodologies, we still recognize particular processes, forms and expressions which are widely recognized as spontaneous architecture. This notion of the 'spontaneous' has created certain misleading and controversial judgments regarding the nature of this phenomenon as well as certain inaccuracies in the understanding of its significance in architecture. The stereotype regarding the 'spontaneous' in architecture recognized by the majority of the citizens, architects or planners is the poor, residual, dirty, unregulated neighborhoods, needed to be either demolished and rebuilt or completely reconstructed and re-shaped to fit the wider vision of the contemporary city. On the other hand, the spontaneities in architecture are not always considered as a poor quality behavior. Such areas are often very attractive tourist locations in the city and places where one can feel the 'real pulse' of the city, its history, culture and local tradition. (Cullen, 1971)- Observing more closely the planned and spontaneous architecture, one can understand that there is an obvious connection. Indeed, we can recognize certain rules even in the 'unregulated' settlements appearing as negotiating relations between the neighbours, guild constructing rules, geo-political or social reasoning as well as the routines of the local tradition and culture. Additionally, very often contemporary projects have particular expectations from the spontaneous behaviour of the urban actors, appearing in example as multifunctional spaces which are expected to be changeable depending on the needs and the innovative ideas of their users. The same logic can be recognized also in the master plans or long term strategic plans which are expected to be adaptable to the unpredictable natural, social, political or economic changes.

Thus, at this point it is apparent that the recognition and understanding of the phenomenon of spontaneity in architecture are still ambiguous and vague due to the variety of possible interpretations. Hence, what is the value of spontaneous appearances and actions in architecture? This section will focus on the phenomenon of spontaneity, discussing its nature, meaning and comprehension in several scientific fields where it is profoundly studied, and related with its interpretation in the architectural and urban planning context.

*Gordon Cullen: The concise townscape (1961);
Cultural activities, for better or worse, are part of urban life,
and as such make very valuable contribution to the visual
scene*





Dionisio Gonzalez: Heliópolis II (2008)

ETYMOLOGY

The etymological meaning of the term 'spontaneous' can give certain answers to the various interpretations of the term.

[spontāneus, equiv. to L spont(e) willingly + -āneus (-ān(us) -an + -eus -eous)]

Spontaneity is an action that comes or results from a natural impulse or tendency, without effort or premeditation, or unplanned as the spontaneous burst of applause. Additionally, spontaneities are reactions of sudden impulses of a person, independent of external agencies and self-acting provoked action by natural phenomena. The wider meaning of the term is 'growing naturally or without cultivation' (as plants and fruits) or indigenous action provoked by natural process (www.dictionary.com).

Considering the etymology of the term in architecture, spontaneities are considered mostly as a negative attribute generally identified as unplanned, disordered or self-acting processes out of control of architecture professionals. On the other hand, in sociology, art disciplines, music, literature and natural sciences, spontaneous behaviour is considered a positive quality identified as natural action or process recognized as non-planned and therefore a true natural act.

INTERPRETATIONS IN OTHER SCIENCES

Interpretations / Social Sciences and Art

"Poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquility"

William Wordsworth

*The battle lines between protestors and the authorities,
Chicago riots 1968
Photograph by Peter Bullock*



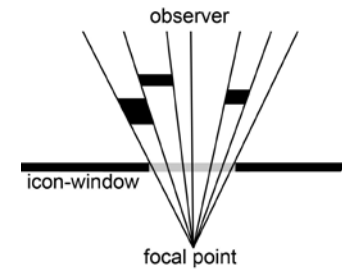
If we consider social psychology, spontaneity of the human behaviour is an important value in the social relations between humans. Therefore, spontaneity is the possibility for others to perceive the naturalness of the character of the person emphasizing its real self-nature, instead of the artificialness of intended or premeditated action. In addition, in sociology the spontaneity of the public opinion as either positive or negative impulsive reactions of the citizens is often the designer of the progress in the society structure. According to Jacob L. Moreno, 'Spontaneity and creativity are the propelling forces in human progress, beyond and independent of libido and socioeconomic motives [that] are frequently interwoven with spontaneity-creativity, but [this proposition] does deny that spontaneity and creativity are merely a function and derivative of libido or socioeconomic motives (American Society

of Group Psychotherapy and Psychodrama, 1989).

On the other hand, in art we can recognize a specific example of spontaneity used in the triggering way of presentation of space, the so-called reverse perspective, a method with a very important spiritual role in the Byzantine Orthodox art. This art paradigm presents how the knowledge of the spontaneous experience can be more important in respect to the mathematical consistency, especially when it concerns human spirituality. The interpretation of the space as reverse perspective takes its roots even in the Art of Ancient Egypt known as vertical perspective, showing minor scenes at the bottom of a painted image in a far smaller scale than the main upper figures. According to the Russian theologian, philosopher, and electrical engineer Pavel Florensky, the reverse perspective is the most direct point in which the spiritual eye of man looks or meets God's eye (Florenskii, Misler, & Salmond, 2002). Regardless of the knowledge for the method how to present linear perspectives, the medieval Russian artists had still rejected it. They chose to present the space in this 'incorrect' way in a geometrical sense that contains one imaginary 'space in-between', space between the reality and possibility (Tagliagambe, 13.04.2010).

The same kind of 'in-between' space can be recognized also in the ancient Greek theatres. The so-called 'intermediate space' (in original "mondo intermedio", by S. Tagliagambe), was the space between the stage and the audience, where spontaneous interaction between the actors and the spectators took place, as extraordinary part of the theatre performance (Tagliagambe, 13.04.2010). It is well known that Greek theaters were indeed very well planned, with perfect relation between the form and function, an eternal aesthetic quality and spotless acoustic, but still the 'intermediate space' was the potential that certainly made the experience of each show unique.

Finally, spontaneity can be also recognized as a strong identity or cultural attribute in the film industry. One particular example is the Balkan identity interpretation seen in the movies of E. Kusturica, where the particular identity is represented as spontaneous society in which one should recognize the seminal 'true values' of human beings. Interpreted like that, spontaneity becomes a rather cultural stereotype creating specific surreal scenarios as in fairytales, only with the opposite aesthetic character. Therefore, spontaneity in architecture can be interpreted as a characteristics of the naturalness of the environment, which as an intermediate space between the 'regulations and reality', emphasize the unique cultural experience of the place.



*Scheme of the construction of the expanded space in the Reverse Perspective
From: Orthodox world*

*Reverse perspective representing powerful spiritual space
"Lamentation at the Tomb", 15th century
Anonymous author*



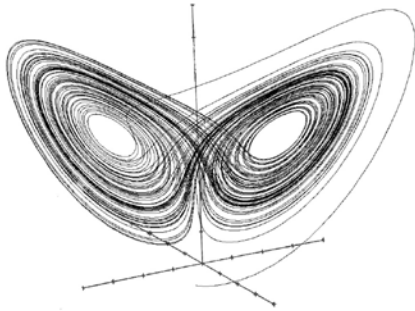
Interpretations / Physics

*To see a World in a Grain of Sand
And a Heaven in a Wild Flower,
Hold Infinity in the palm of your hand
And Eternity in an hour.*
William Blake

The consideration of spontaneity in architecture inevitably evokes the question of its recognition as an unsettled behaviour opposite to the deterministic planning procedures. In that sense, some analogies can be made considering the studies, interpretations and diverse understandings of spontaneous behaviour in physics. Thus, considering the scientific debate from the last century the phenomenon of spontaneous reactions can be defined as two different interpretations of the universe, the deterministic and the opposite probabilistic theory. In the famous 'Traité de mécanique céleste' written after Newton's 'Philosophiæ Naturalis Principia Mathematica', Pierre Simon de Laplace was fascinated by the deterministic nature of the universe, where science is a tool able to determine everything even its behaviour from centuries ago. He was confident that the current condition of one system is an obvious consequence of the previous condition, and if certain intelligence is able to count all relations between the elements in the universe, then it is capable to calculate the positions, movements and relations between these elements in the past and the future. For Laplace, analysis was an almighty tool, which can drive us faraway in the future and back even at the beginning of the time, just if we know the laws and if we have enough precise instruments. All this would be possible due to the deterministic nature of the universe and the system of consequences determined by the given laws.

Contrary to this comprehension of the universe, the opposition argues that it is not possible to determine the precise behaviour of one system even by using the most precise instruments or mathematical models. The chaos theory shows that even a minor change in the control parameter in one defined mathematical model can provoke very big changes in the process of that system, a phenomenon known as "the butterfly effect". In addition to this, Heisenberg has shown the principle of indetermination of the incapability of the instruments, where indetermination means the impossibility to have precise information about both, the position and the speed of one subatomic particle at the same time (Percinkova, 1999).

Consequently, quantum physics comprehends spontaneity as one of the basic principles of the universe and thus, answers to some triggering questions about the borders of artificial intelligence. According to Kurt Gödel's theory, when one formal logic system or robot in other words, becomes so sophisticated



Edward Lorenz: Lorenz Attractor;
Determinate chaos means local instability and a global stability. Although each trajectory is unpredictable, globally their behavior is recognizable



M. C. Escher; *Print gallery* (1956)
Self-referent paradox in art

that it has judgments about itself, it faces mathematical unsolvable situations and unsolvable paradoxes. The question was “final methods of reasoning”, in other words, is it possible to build a complete and same time a consistent formal logical system, or simply a robot. This machine would have been something like a sieve where it would be enough to put the problem inside, and it will give the right answers separating them from the incorrect ones (Percinkova, 1994). The impossibility to solve this problem was presented few years later by Russell & Whitehead, representing the problem as the known ‘self referent paradox’, where the solution of the problem at the same time negates itself. (Whitehead & Russell, 1962) This is similar to the paradox of the Cretan Epimenides, claiming that all Cretans are lying while he was also Cretan. Thus, if the system ought to be consistent and Epimenides statement is true, then there is an obvious incompleteness, at least one Cretan that is not lying, which is Epimenides himself. Finally, the most important question when speaking about artificial intelligence: Is the machine able to think? Obsessed with this question Alan Turing gave us a simple and brilliant mathematical reasoning, where: *H (human); C (Computer); I (Intelligent behavior) If: H=I / Human (produces) intelligent behavior; and: C=I / Computer (produces) intelligent behavior; Then: C=H / Computer = Human*
But is it true also that: If: H=I; and: H+C=I; then: C=0

Contrary to the first logic, the second one shows that the computer is intelligent only when supported by the human (H+C), but otherwise is incapable of obtaining intelligent behaviour (C=0). Finally, why is artificial intelligence important with reference to this particular topic? At this point, we can notice the importance of spontaneous behaviour observing the two different tests of the capacity of the intelligent machine. The first one was the Turing test, where the interrogator is examining a computer with an objective to make him confused, creating paradoxes that will finally provoke big mistakes in answering. And the second one, the Hofstadter test known as reverse Turing test, where in simultaneous examining the interrogator is trying to discover which of the hidden conversationalist is human and which the computer. In both tests, the conclusions were that the computer is able to respond to the questions using its amount of memory, but nevertheless, it is unable to respond either consistently or completely to the spontaneous behaviour of the interrogator. Indeed, spontaneity is a behaviour that cannot be performed using artificial intelligence. The machine can be programmed to act as if it is spontaneous, but the randomness of the action derives out of the programmed algorithm, not by the impulse, motivation or feelings. Hence, the difference between humans and computers is the humans’ ability to judge the decisions to the answers to the self-referent paradoxes, or spontaneous circumstances (Fadini, 20.04.2010). In this respect one can also recognize the issues regarding the planning processes and the use of the computer added design tools. Thus, spontaneity is one of the key factors which makes the computer not

*Discussion in the casbah
 Photo by Hans Mayer*

From: CIAM 8: The heart of the city: towards the humanization of urban life





Duomo square, Milano

From: CIAM 8: The heart of the city: towards the humanization of urban life

able to make judgments, and why it is impossible to build software which can automatically produce architectural projects. The randomness which is generated by the computer programme in fact seems as disordered, while as a base it has a predefined written code. On the other hand, human spontaneity emerges as a response which has complex background as intellectual, cultural, social etc. Therefore, spontaneity is not an important phenomenon just in the context of the built environment, but also in the context of the process of design.

JUDGEMENT

Dove abita lo strappo alla regola? In via di tutto eccezionale.
Groucho Marx

At this point, we can go back to the question of architecture and urbanism, and the understanding of the phenomenon in this science field. Spontaneity indeed is one of the main reasons why we cannot define what the city is. In the city, we can identify an endless amount of spontaneous acts that confront each other, creating a structure that the human mind is incapable of understanding. In the vast debate in the sixties about the different approaches in the city planning, the critic on the conventional planning followers referred to their over-determination, both towards the city's visual forms and its social functions (Sennett, 2007).

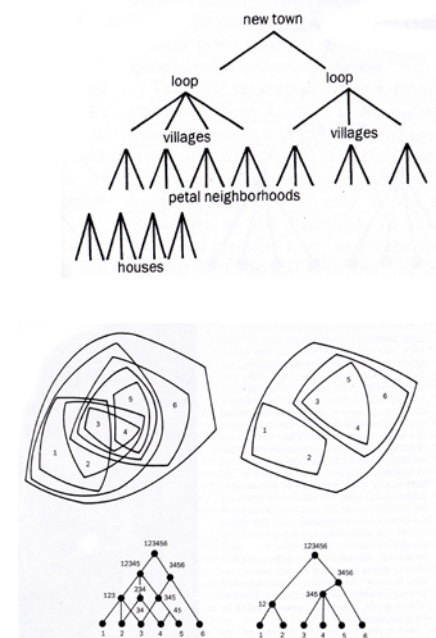
An essential contribution to the phenomenon of spontaneity in urbanism that goes deep in the observation of the cities overlapping nature was the criticism on the planning establishment in the writings of Jane Jacobs. She was becoming increasingly skeptical regarding conventional planning beliefs. As she noticed, the city rebuilding projects seemed neither interesting nor safe, and good economics for the cities once they were built and in operation. She locates the main reason in the zoning method that separates different functions in the city and breaks up the natural interactions that users actually needs. She concludes that the new projected neighbourhoods should rather operate with spontaneous human nature, a figure that in reality solves many problems within the city and was disregarded in the conventional approach in planning. Hence, the city neighbourhoods should allow mixed use where residential, administrative, small industry, and public functions will morph spontaneously, as the needs of the users. "A naturally developing neighbourhood would mix uses of property and so would stimulate activity throughout the day and night. People would be on the streets, which means that other people who live on those streets would have a reason to be watching. This creates safety. No one, she told us, watches a vacant street, which leaves it to the hoodlums" (Jacobs, 1961).

Further, she argued about the residual areas within the city and their treatment in the architectural cri-

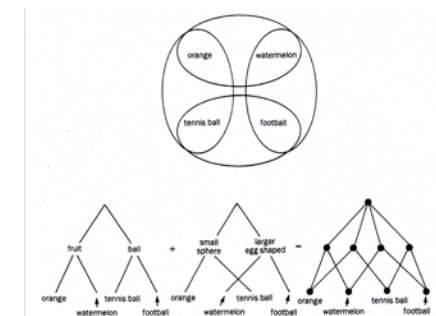
tique, as well as in the city renewal projects. The real problem, according to Jacobs, is the urban renewal of the future cities that has intention mostly to replace residual areas with conventional quality, instead of researching their quality.

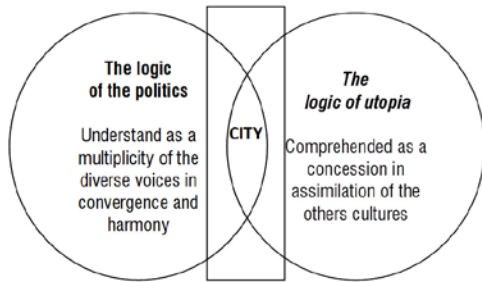
The social problems in this approach are just covered up and painted over with attractive spotless projects and in fact remain unsolved, moved to some other location mostly at the margins of the cities, in the physical and political sense. “There is a wistful myth that if only we had enough money to spend – the figure is usually put at a hundred billion dollars – we could wipe out all our slums in ten years, reverse decay in the great, dull, gray belts that were yesterday’s and day-before-yester-day’s suburbs, anchor the wandering middle class and its wandering tax money, and perhaps even solve the traffic problem”. On the contrary, according to Jacobs, the answer to the residual, slum areas lays our power to use their natural potential, because “Lively, diverse, intense cities contain the seeds of their own regeneration, with energy enough to carry over for problems and needs outside themselves” (Jacobs, 1961). Hence, in this consideration the project instead of being a precise solution, can be either a good or a bad base for spontaneous development and of the city. The ‘informal actors’ (Groth & Corijn, 2005) such as the citizens, participate in all phases of the realization and the transformation of the project, and therefore it should not be just a formal spatial model. Regarding the residual slum city areas, one should be aware that they can never be completely eradicated. Instead of the effort for their demolition, one should be challenged to find the qualities of those areas and to develop strategies how they can be preserved or rather accepted.

Another important critique to the conventional planning, but this time supported with some empirical analysis can be noticed in the writings of C. Alexander in his article “The City is Not a Tree”, where he argues that the human mind is incapable to understand the complexity of the city. According to Alexander, there are two different types of city structures, first that has arisen more or less spontaneously over many, many years that he calls natural cities. And cities and parts of cities which have been deliberately created by designers and planners named artificial cities. Sienna, Liverpool, Manhattan, Kyoto should be examples of natural cities, while Levittown, Chandigarh, and the British new towns are examples of artificial cities (Alexander, 1965). Further, asks Alexander, what is the inner nature, the ordering principle, which distinguish the artificial city from the natural city? Alexander finds the answer to this question in the city’s organization. Namely, the natural city has the organization of the semi-lattice, and when it is organized artificially we organize it as a tree. “Both the tree and the semi-lattice are,” Alexander writes, “ways of thinking about how a large collection of many small systems goes to make up a large and complex system. A tree based on 20 elements can contain at most 19 further subsets of the 20, while a



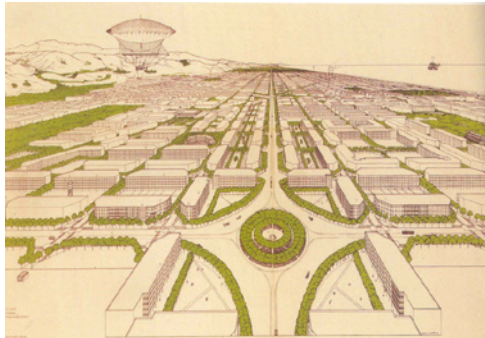
*Christopher Alexander:
Schemes of the tree-like and semi-lattice structure
organization*





Silvano Tagliagambe:

City as an intermediate space, Logic of the politics vs. the logic of the utopia



City of Barcelona: Cerdà's master plan and the current condition of the urban fabric



semi lattice based on the same 20 elements can contain more than 1,000,000 different subsets. The experiment presented in this triggering essay supposes that we should try to imagine four objects: an orange, a watermelon, a football and a tennis ball. How will we keep them in our mind, in your mind's eyes? However we do it, we will try grouping them, some of us will make groups thinking of them as two fruits and two sports balls, while others will try to create groups according to their size, two small and two big spheres. As he illustrates in the diagram, either grouping is a tree structure, while the two groups together create a semi-lattice. The importance of the experiment, says Alexander, is in the awareness that one cannot visualize in the mind's eye four sets simultaneously together - because they overlap. For this reason mind's first function is to reduce the ambiguity and overlap, in a confusing situation, and because to this end it is endowed with a basic intolerance for ambiguity - that structures like the city, which do require overlapping sets within them, are nevertheless persistently conceived as trees.

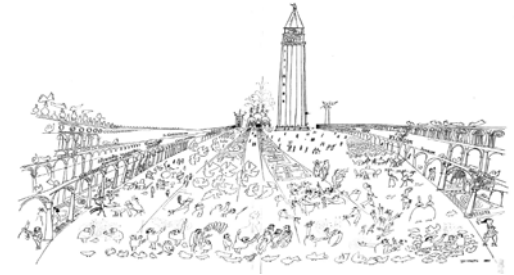
Here, the conclusion is that the human mind has an overwhelming predisposition to see a tree-structure wherever it looks, and for this reason it cannot escape the tree concept. Because of this reason, the artificialness of designers' (artificial) cities comes exactly out of the incapability of the human mind in any convenient mental form to encompass the complexity of the semi-lattice form. The mind's easiest vehicle for a complex concept is the tree, but the city is not and cannot be a tree. It is a receptacle for life full of individual and collective spontaneous actions where the overlaps must not be severed, a concept that the tree structure is not possible to provide.

So, here we can also locate one of the main problems when we are faced with the architectural spontaneities. If the human mind is incapable to comprehend a semi-lattice structure, then it is certainly unable even to have a clue about spontaneous systems. These systems are without planned order, methodology, scheme or reference. Furthermore, beside the problem of the mind's' visualization, in urbanism and architecture when speaking about spontaneities as unplanned actions, there is a particular question, what we understand as a notion of projecting and planning. According to P. Florensky, the project is not precisely defining the reality, nor has an intention to define and predict the future. The project is something between the reality and the possibility, as the humans are living on Earth with the look towards the sky. Hence, apart as an overlap in the semi-lattice structure, the city can be understood as the intermediate space between the logic of politics, as a multiplicity of the diverse voices in convergence and harmony, and the logic of utopia comprehended as a concession in assimilation of other cultures. One particular example of this approach can be notice in the city of Barcelona. The extension of the Roman city in the master plan proposed by Ildefons Cerdà in 1855, the grid so called L'Eixample (La shampila) is rather a source created respecting the historical traces and the natural circumstances.

This base source, as a kind of logic of utopia has been able to absorb all kinds of spontaneities occurring within the characteristic blocks as its inherent quality.

CONCLUSION

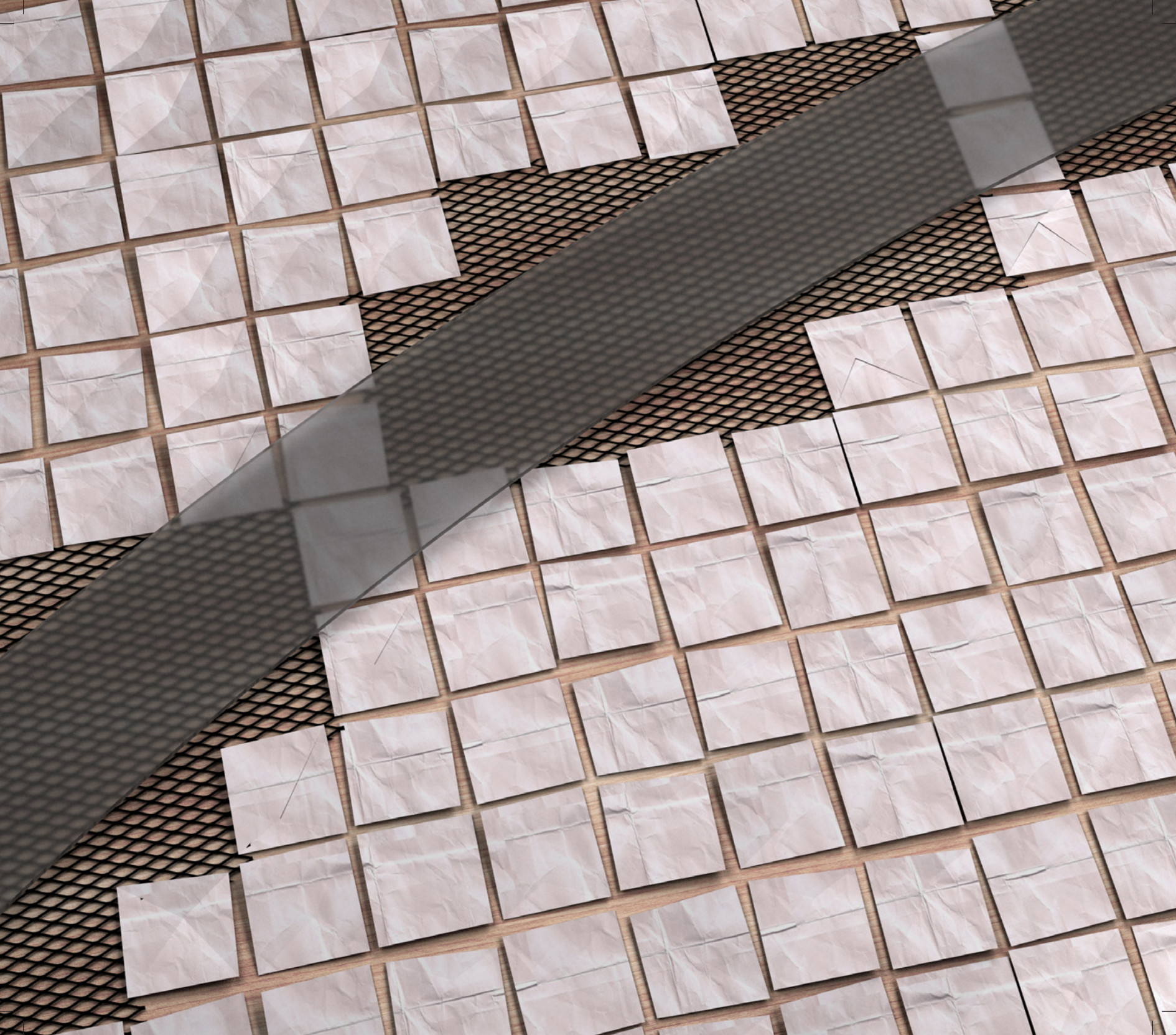
The term 'spontaneous' in architecture suffers certain stereotypical comprehensions which are typically related to the architecture of poorness and scarcity (MacDonald, 1978). Since this term has a wide range of meanings and significations, when it comes to the architectural context it is necessary to understand its scientific position. Therefore, spontaneity on one hand is a negative attribute signifying voluntariness and disorder, while on the other hand, it can be interpreted as a positive quality identified as natural action recognized as non-premeditated and therefore a true, sincere act. Therefore, the first chapter of this research focuses on the phenomenon of spontaneity, discussing its nature, meaning and comprehension in several scientific fields where it is profoundly studied, and correlates it with the significance of the term in architecture. Above all, there is a certain obstacle regarding this phenomenon in architecture, since the humans' incapability to comprehend complex systems such as the spontaneous interactions of the urban realm (Alexander, 1965). In that sense, while every project endeavors the creation of order as comprehended by the humans, and each architectural thing spontaneously transforms itself into a complex open system (Sennett, 2007). Therefore, spontaneity in architecture is the intermediate space between the regulations, the project and possible realities, as the space where individuality becomes visible. Humans as informal participants of spontaneous behavior reflect their nature in the urban realm, thus participating in the process of creation of spaces which can be exceptional and unique. Thus, the richness of spontaneities as an open process is a potential which emphasizes the significance of the singular behaviour which is recognized as the quality of the plural.



*San Marco Square
Drawing of Saul Steiberg
From: CIAM 8: The heart of the city: towards the humaniza-
tion of urban life*

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- www.dictionary.com. from <http://dictionary.reference.com/browse/spontaneity>



CHAPTER 2

RECOGNITION OF SPONTANEOUS PROCESSES

THE FIGURE

“Starting from the ‘figure’ we can identify the sense and the meaning of a phenomenon... and a project has a figurative nature that permits us to recognize the nature of the forms on an unlimited background”
(Gregotti, 1984)

To understand more clearly what we consider as spontaneity, we can take a look at spontaneous architecture recognized as a figure in architecture. Hence, apart from the notions of this phenomenon as a process, action, or impulse, the architectural occurrences of this kind also have a certain apparent form, by which they can be recognized in architectural theory and practice. At this point, we can distinguish two different categories as spontaneous figures. The first, which considers the architectural form as a construction, made only to satisfy the spatial necessities of the ‘informal actors’, and performed without any concern about the form of the ‘architectural thing’. And the second one, the complexity of the ‘formal’ architecture scattered by a simple dispersion at a territory that is characterized generally with its incongruity in the spatial or historical context. Initially, we consider the spontaneous single unit, which in most cases is comprehended as a construction erected merely to fulfill the structural and the spatial necessities. It can occur either as edifices created by improvisations in the use of material recognized mostly as ‘informal’ architecture, which however gives an impression of the poorness and scarcity, or as a ‘formal’ architecture ‘of profit’ which considers construction as a tool for achieving a higher economic value.

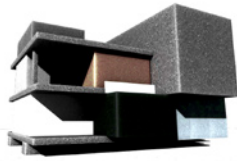
In addition to this notion of the ‘formal’ and ‘informal’ we can also recognize forms which cannot be defined in this categorization, such as the ancient spontaneous architectural form, the so called anonymous architecture. These constructions were erected by anonymous creators, set up to be functionally accurate as edifices or as infrastructural units. Various forms of this kind are persistent even today and can be noticed as archeological remains, or as traces visible in the existing urban structure. Thus, in this case we recognize structures of anonymous builders which in the absence of legislative rules follow the logic of the pure functionality of the form, the advantages of geographic morphology, the technological knowledge, or the symbolical significance that they represent. Therefore, we can recognize two different occurrences of this kind, the first one, appearing as constructions which are recognized as remains or ruins, and the second one, the traces which can be recognized in the present city fabric, appearing either as historical fragments or as structural traces recognized in the present fabric.

*Unsigned architecture
From: Architecture without architects;
Bernard Rudofsky (1964)*





Le Corbusiers' 'Domino' concept is a structural base for the proliferation of the 'spontaneous' architecture comprehended as construction



*Generic proliferation
Diagram: Noev Igor*



Architectural Thing as a Construction

Regarding the spontaneous occurrences in general, nowadays the most familiar figure of spontaneity is the architectural thing which is comprehended as a construction. In this sense, there is evident indifference towards the spatial and relational qualities of the realized architectural thing, especially regarding the larger scale context. The most apparent examples of this kind we can notice in the so called informal neighbourhoods known as slums, shantytowns, nomad abusive settlements etc. Here, we can define various types of 'abusive' space appropriations manifested as the self-made constructions which are realized by unconventional materials and improvised technique. These actions have metastatic logic of growth which is certain step-by-step assimilation of the space in which the figurative form of one unit becomes unrecognizable and merged in the overlapping background. In this case we can notice the architectural form considered as construction that can be attached anywhere and consequently dissolved in the diversity of the context. In addition, the logic of these constructions is to use every available material from the particular surroundings, that makes the construction less expensive and the realization easier. Thus, the building material which is often recycled, is arranged just to frame up the assimilated space, and evolves from garden to covered terrace, then to loggia, and finally in an enclosure with the possibility of roof extension etc. Hence, the basic form in this case is not figurative but a principle, where the basic methodological principle is the achievement of rationality in the realization of the particular structure.

Apart from the recognition of spontaneous processes in abusive settlements, they can also appear in "conventional" or "formal" architectural ambience. We can recognize them as various transformations of the genuine architectural form appearing as upgrades, additions or extensions emerged at the formal form of a building. As a consequence of these actions we can determine various changes in the building's appearance, which diverge from the genuine design form, providing an architectural appearance that is a collage of the fragmented spontaneous actions. Here, the most important principle is the ownership of the property that gives to the owner the right to change it in the manner he prefers.

Although the individual constructive initiatives are the most noted characteristic of the spontaneous architecture, we can also define certain methodologies of professional practice where the architectural project is comprehended and considered as a construction. Therefore, we can recognize various building and settlement typologies whose design is realized to fulfill merely their functional requirements, i.e. the industrial buildings and settlements, storage towers, shopping malls, the improvised sport fields' constructions appear scattered at the territory emerging as accidental arrangements of prefabricated and multiplied buildings that preserve only their best functional operation. These forms can be considered

rather as spontaneous arrangements than spontaneous forms, because of the singularity in their design method and their indifference towards the spatial realm in which they participate.

Architectural Thing as Economical Tool

Considering the architectural project as a construction, there are also some aberrational processes between the architectural project and the design of the economic frame of the developed settlements. The architectural project at this time can be comprehended as a figurative and literal construction that is strictly realized to provide economic profit. In this methodology, the goal of the design is to be able to invade and occupy the maximum quantity of space approved by the authorities, without particular concern about the consequences on the architectural form. Therefore, the architectural form becomes an interpretation of the certain building regulations, together with all irregularities and manipulations interpreted by the developers. Even though it is a well-planned economic project, these architectural projects have spontaneous characteristics due to their indifferent position towards the spatial and architectural form. These “formal” occurrences have also been described by Vittorio Gregotti, in his consideration on settlements that are voluntarily and placeless by nature. According to Gregotti, they are sometimes simply dispersed with the positions chosen for banal motives, such as lower land costs or accessibility of the work force or the supply of materials. In addition, some typologies of more recent formation are composed as an amorphous system of aggregations, generated along the highway infrastructures, or appearing as half-hidden spaces in the city becoming an inconsistency in the historic-natural landscape (Gregotti, 1990).

In this consideration there is recognition of the architectural phenomenon that we can define as planned and at the same time accidental and spontaneous. The placelessness of these typologies is therefore understood as their incapacity to be related with the contextual circumstances where they are present, as well as the scarcity of their architectural language.

In summary, the figure of spontaneous architecture can be recognized as a process of construction, generation or transformation of the architectural units. Thus, the figures of spontaneous architecture can be recognized as particular architectural forms in which we can determine certain principles of spontaneous reasoning or behaviour. Hence, in order to be distinguished and elaborated, spontaneous architecture can be defined either as informal or as formal definition, taking into consideration the administrative regulation of their state.



Placeless typologies
Edward Ruscha, “Twenty-six gasoline stations”

Architecture as advertising background
From:
Complexity and contradiction in architecture,
Robert Venturi (1966)



"The hyper-markets, the auto ports, the enormous service stations that line our highways, airports and their parking areas, the nodes of exchange between types of transport, the manufacturing/retail settlements along the roads that lead out of the cities are but a few of these placeless typologies.

To these should be added the residual spaces, container deposits, used car lots and junkyards, but also abandoned sport fields or parks. As opposed to the large markets of antiquity, there is nothing in the way these placeless typologies present themselves which gives us the feeling of spontaneous, temporary aggregation which characterized the space "extra muros": rather, they are regulated by rigid laws of internal distribution and equally rigid laws of investment and profit. These laws are in no way connected to the places, they need no roots, neither in terms of form, nor in terms of resources, because the very resource of the market is based on difference, on its ability to give user a momentary illusion of having left the everyday world and entered another world. ... The greatest defect of these placeless typologies is their incapacity to regulate open spaces, to use such spaces as a principle form of mediation between surroundings and of attachment to the ground, the land surface which is inevitably their support structure, and of confrontation with its geographic and technical nature.

The placeless typologies express themselves with a great poverty of architectonic detail, often because they pour into their interiors, in a kind of scenographical reconstruction of the world of the market, all of their efforts at layout and spatial division, and offer an exterior, a rapport with urban or territorial space, which is "inside-out", serving only as advertising space. Moreover, the communications functions are often so badly misunderstood, and so poorly connected to the context and to the construction, that there is a constant uncertainty about their structural incorporation in architecture, and their placement in the area of passing, secondary accidental elements. The visual pollution this situation creates is, I believe, measure on the one hand of the distance that has opened in the last half century between architecture and the visual, and on the other hand of the incongruity of the context presented by the placeless typologies, for the moment."

Gregotti, V. (1990). Atopic typologies; Tipologie atopiche. Casabella, 568

SPONTANEITY AS FORMAL AND INFORMAL PROCESS

Spontaneity as a phenomenon can appear in various forms, therefore these occurrences can include a variety of possible comprehensions and interpretations. While the term itself alludes to certain idea of scarcity and marginality, especially when it is considered as an architectural experience, the more profound analyses in architectural theory and practice can record further considerations of these processes as a significant attribute which mostly regards the cultural and social aspects of contemporary architecture.

Regarding the recognition of spontaneous architecture, first we will formulate some taxonomical observations where we can distinguish some aspects as the acknowledged routines, formal characteristics or normative values, as well as the performances that can be distinguished as individual and unique incidences of spontaneous nature.

Therefore, in general we can note two basic distinctions of spontaneous architecture. The first one, in literature often identified as "informal" architecture, where the informality is understood as non-planned, illegal (in bureaucratic sense) or temporary state of the settlements. In this case, we can see a particular link between the spatial phenomenon and the governed administrative acts.

The second one is the process of the so-called "formal" architecture. Here we recognize the process that is planned and legal, taking into consideration their administrative formal state. However, also in this case we can either see manifestations of diverse individual actions which generate modifications of the genuine architectural form, or cases where the spatial programme is planned to be multifunctional or defined by its users. In addition, we can recognize some occurrences that appear due to their spontaneous nature, but in reality they are designed to create an image of an informal space. This particular type is one of the most recent experiences that we are witnessing as the outcome of the super-modern phenomenon, where the designers are obsessed with the masses, and therefore create certain populist architecture as the sensation of the images of attraction.

ARCHITECTURE AS "INFORMAL"

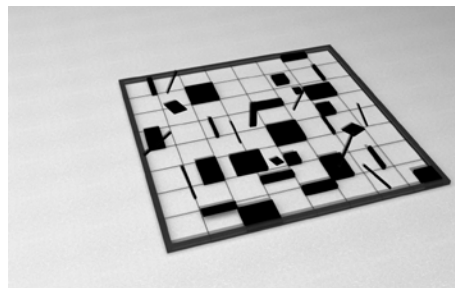
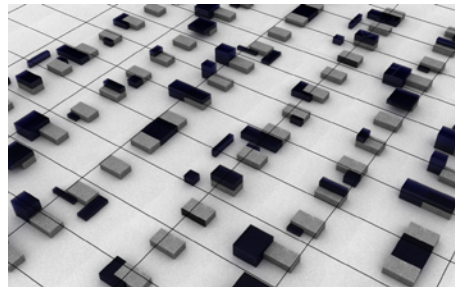
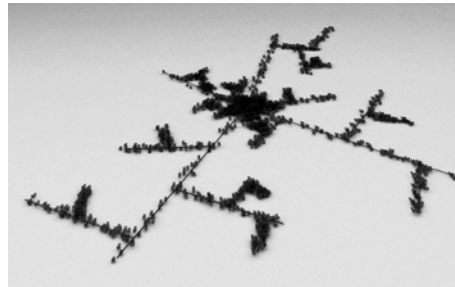
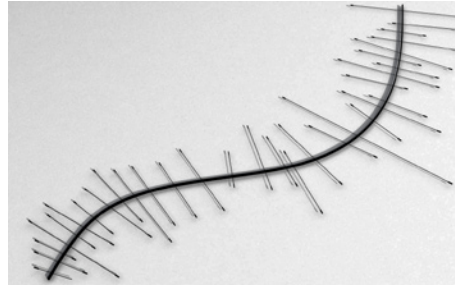
Informality in architecture is considered mostly as an illegal state in the administrative sense, as well as the attribute given to the temporal condition of poor settlements characterized by its scarcity (Roy, 2011). On the other hand, apart from their temporal identity, "informal" places often represent the space where people do not have legal rights to stay at the place where they were born (Lotus Magazine, 2010a).



*Algerian protesters stand in front of their tower block in Diar Eshams a suburb of Algiers Residents threw stones and molotov cocktails at police for the bad housing conditions
Photo by Fayez Nureldine*

FIGURES OF GROWTH

Atopic line / Along
Proliferated focus / Diffuse
Egocentric points / Generic
Limitless Square / Inside



Illustrations by Noev Igor

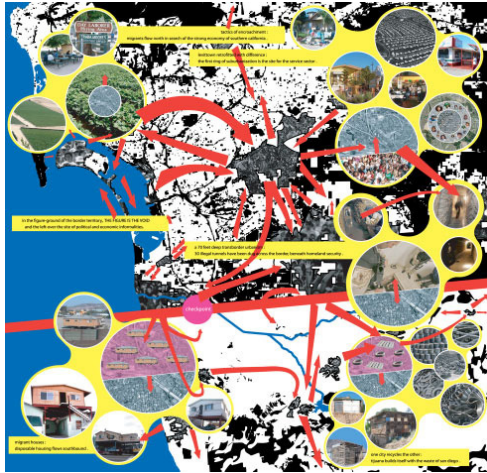
The informal settlements as an urban morphology phenomenon can be found in various forms, either as a temporal arrangement of the nomads appearing as the dwelling improvisations of the 'light' materials suitable to be easily transferred, or as historically persistent 'abusive' settlements. Additionally, other significant "informal" processes can be also noticed as the transformations which occur at the planned or formal architectural unit. In this case, certain abusive 'informal' performances emerge as individual actions changing the appearance, programme or the figure of the architectural unit. These actions generate a particular background, thus transforming the "formal" structure into a new voluntary environment. Firstly, it is important to clarify the terminology which is used as "informal architecture", which in this case is related to spontaneous architecture. Therefore, in this elaboration the word "informal" seems to be accurate, since the nature of the words illegal, unplanned, unregulated or impulsive is too narrow to express the vast analogies that can be present when looking at the subject in question. The "informal" appearances which are known in architectural theory and practice are either illegal or barely legal neighbourhoods as nomad settlements, slums, favelas, shantytowns etc. Mostly, these occurrences are recognized referring to their 'informal life' (Bayat, 2000), abusive nature, or as a convenience outside the control of the authorities and hence an aberrant attribute of the city. Additionally, these settlements are generally considered as areas of pure misery which is typically characterized by their poverty. Their scarcity and often their desperate hygienic conditions additionally contribute to the devastating image of their recognition. Interpretations regarding those "informalities" reveal neither diversity nor complexities, but often represent certain analogy of the anti-city (Lotus Magazine, 2010b). An important aspect in the recognition of those 'informal' settlements refers to their temporal character, which arises from the poorness of the used materials, the high probability of their upcoming demolition and the expectation that their inhabitants will move right after they are capable to afford life in a conventional city.

Nomadism

The aspects of temporality mostly refer to nomads and their self-organized communities, which represent certain assemblage of the waste collected from the surroundings and used as building material. Therefore, this construction principle makes these settlements alike all over the world. In addition to the well-studied principles and interpretations of the travelling nomad camps, and their symbolic illustration of the lifestyle of various cultures (Faegre, 1979), an interesting aspect of the nomad phenomenon as the flow of building material has been described in the case study "Political Equator" by Teddy Cruz, giving a wider significance for the political border between USA and Mexico as a generator of the informal economic, social, architectural and urban processes. The cross-border urbanism at this point

Photographic map showing the informal settlements of Nairobi, From: Lotus 143





"POLITICAL EQUATOR"
 Teddy Cruz's case study of the border between USA and Mexico gives the border wider area as a generator of the informal economic, social architectural and urban processes



Flow of waste moves north to south: migrant housing



Human flow moves south to north: illegal zoning

is composed of nomadic disposable houses that literally move on wheels from San Diego into Tijuana, together with a large amount of leftover materials and systems recycled into new spatial narratives and informal infrastructures. What is interesting here, says Cruz, is not the "image" of the informal but the instrumentality of its operational socioeconomic and political procedures (Cruz, 2008). According G. Shane, Cruz in Tijuana refers to the hybridity of architectural type, suggesting that the formal suburban housing types can learn a lot from the resourceful improvisation at the Mexican favela, and vice versa (Shane, 2011). Therefore, it is important to note that the aspect of nomadism besides being related only to travelling people, refers also to the traveling and re-cycled material, which can be used as a valuable recourse for the design.

Urban Cracks

Another significance of the informal settlements of nomadic character can be noted in the cases where they influence the formation of the planned structures. Mateo Clemente in his research of the aesthetic of the urban peripheries, refers to these appearances as areas of morphological discontinuity or "urban cracks". Discussing about the parts of the contemporary metropolis often called "urban sprawl", he points out that in the widespread invasion of buildings in the landscape area, many times contain scarce residential quarters that are more or less planned, industrial or artisan areas of micro-physics transformation and additionally slums, shantytowns and gypsy camps, following one another without sense of continuity. Large regions of space with consistent morphological, typological and formal qualities are developed independently according to local behaviours, rather than a universally valid order, while the transition from one situation to another is not through a gradual transition like in the historic city, but through censorships, fractures or sudden changes (Clemente, 2005). Thus, Clemente refers at these areas as abusive, where in some cases they are formed in in-between spaces of the city, while in other cases they are formed at the periphery and afterward embraced in the city' sprawl. Their importance in some cases can be recognized when they are interpreted as persistent trace in the city fabric.

Slums, Favelas

In addition to the nomad phenomenon, there are also informal settlements persistent at their place still recognized as illegal, unregulated or non-planned areas. In this case, there is a proliferation of abusive buildings which form informal settlements. Often due to their structural character as well as their social complexity, it is almost impossible for them to be fully removed, demolished or easily renewed. The most known settlements of this type are the city slums, which are the occurrences that provoke numer-

ous questions and initiate rigorous debates about their complex social conditions, questionable spatial values, and their historical and cultural importance. About this issue Vyjayanthi Rao writes for the approaches that one should have regarding this spatial phenomenon, claiming that “the slum is not merely an empirical object or a spatial container for social processes and effects. Instead it is a discursive object, at once material and imaginary, that has significant theoretic effects” (Rao, 2010). Thus, the theorization of these informal settlements has yielded numerous researches and elaborations that always remained apart from an implicit dividing line, one that Teddy Cruz refers to as “The Political Equator”, which separates the “formal” from the “informal” world. First, the Marxist geography and world-system models fail in the coexistence of diverse models of spatial organization within urban systems globally, by studying the urban space as a manifestation of various economic and social processes, imagining models of metropolis and megalopolis that correspond to the imperial and post imperial capitalist polities (Wallerstein, 2004). On the other hand, certain theories of modernity faced the end of the era of the state-sponsored interventions by which they can institute a purposeful “ethical life” in the Hegelian sense, to which the liberal project of modernity refers. Finally, Rem Koolhaas makes a shift of the endpoint of the modernity by proposing a diagram to understand the functional dysfunction of cities like Lagos as a ‘culture of make-do’ (Enwezor, 2003), in a normative rather than pathological state. At this time, there are two different phenomenon, one of the ordering planned metropolis and the other the extremes of the world regulated by the markets throughout constant production and reproduction of volatility (Gandy, 2005).

However, according to Rao, neither of these theoretical positions has tackled the philosophical meaning of the concept of the slum, despite their arguments concerning power and modernity. Rather than particular explanations about the geography, the right question that should be raised is the ethic and the epistemological implications considering the slum as theory in understanding of contemporary urbanism. Thus, she posit an understanding of the “slum” as a set of conditions with social, political and cultural effects, derived from a set of material practices and forms situated in the world, which resist the fixing of their values by fiat. As we can consider some specifications of the word “informal” and the numerous ways that it appears in contemporary urban theory and practice, Rao gives two different approaches in which theorists refer to the informal and create a relationship to the formal, trough the reference of the formal as “modern”. Here the informal can be considered in the two prevalent forms of relation, one as a temporal condition or “not yet modern” and other as “not modern”, without evolutionary possibility. Additionally, according to Rao, informality in architecture can be observed as the idea of the “informality as a theory of risk”. Considering that in 19th and 20th centuries, the slum as theory regarded the rise of



*Nomad settlement at San Lorenzo, Rome
From: Estetica delle periferie urbane (2005)*



*Formation of the abusive
neighborhood
Mendocita at Lima,
phases of the
progressive
incorporation into the
“formal” city
From: Estetica delle
periferie urbane (2005)*



*Exodus VIII Khayelitsha, 2012 Photo: Marcus Lyon
From: www.marcuslyon.com*



*Walled city of Kowloon areal view
Photo from: The city of Darkness, by Greg Girard
Available at www.watermarkpublications.com*



*Illegal building surrounded by residential settlement in Istanbul.
Photo by Marco Sodano, Cluster, issue 07*

the industrial city, the need of order and predictability arrived in the world of intensifying markets in the context of the expanding European city. Later, in the 20th and early 21st century the slum theory refers to an emergent relation to risk and volatility rather than order and certainty, and at this time surveys are classifying cities as being at risk purely in relation to the ratios of informal houses. Thus, the opportunity of “formalization” created certain opportunities for “mega” infrastructure projects where “the space ‘at risk’, where risk is understood as a threat and vulnerability, turns into a space ‘of risk’, where risk is understood as opportunity generated by volatility, flux and instability”. The importance of this notion is that the solutions are made in both cases for the problems that are imaginary rather than spatial. Hence, one can distinguish two different positions regarding the slums. One, that informality is the fundamental organizing principle, that being aside of the formal processes associates to a set of inherently conservative design actions that preserve cultural, functional and socio-ethical values. While the second, considers informality as neither declining nor transforming, but as a state of constant volatility, and proposes radical solution represented as the only available, where the transformation of the spatial realm means also transformation of the people themselves.

Being characterized as space at risk and scarcity, certain prejudices have overcome the widely acknowledged notion regarding informality and slums in particular. The most significant ought to be the recognition of ‘informal’ settlements as a temporal space. As said before, this notion arises out of the character of the building material, as well as the expectation of their demolition and the wish of its residents to desert them. Speaking of this perception, one must be aware that apart from these analogies, the temporariness is not the genuine characteristic of the informal settlements. As evidence we can take the persistence of the slums in the past decades, which has proven that they are not a temporary phenomenon, and also the recognition of some well-known families that live for generations at the same locations in the informal settlements certainly negate this bias (Lotus Magazine, 2010c).

Constants of the Informal

In the recognition of informal settlements, regardless how they are constituted or morphologically structured, we can recognize some particular common attributes that in the most cases appear as their general characteristics. Luiz Paulo Conde and Sergio Magalhaes have written a theoretical critique on the informal settlements of Rio, where they pointed at the urban characteristics of the slums as the constants that can be the shared characteristics of the informal settlements in general: First is the predominance of private over public spaces, as a result of the lack of interest of the public or private institutions to develop projects for public spaces in these areas. Second, the ambiguity of the public spaces for circulation,

recreation and gathering, due to their lack of the formal definition of the used space. As the outcome of this situation Conde and Magalhaes found the compromised public space which is a habitual incidence in the informal areas. Further, the third constant appears as improper sizing of road systems, usually associated with an equally poor layout, particularly along slopes often so steep as to make vehicular access virtually impossible. In addition, they have recognized also some constants that can be considered technical such as insufficient infrastructure, precarious public equipment and also legislative issues like indeterminate ownership status (Conde & Magalhães, 2004). These common characteristics have different values and correlation in any particular case, and therefore should be studied and considered always in their individual spatial, social and cultural context.

Global Perspective: Typological Shifts

If we consider the general taxonomy, and typify the informal settlements as persistent or non-persistent phenomenon, we should also be aware of the certain typological considerations which are important for the recognition of some particular aspects of informal architecture. Grahame Shane has recognized that certain informal processes can be a disadvantageous outcome of the typological approach as instrument of planning because “typology offers designers the advantage of a speedy response and a standardized product, but its disadvantages are its inflexibility, lack of control by the user, the elimination of variety and choice” (Turner, 1976). The typological approach, he says, was often used since authoritarian or other governments tried to use this reductive instrument to quickly create cities. For example, the Venezuelan modernist architect Carlos Villaneuva, designed massive housing blocks at the 29 Enero Estate in Caracas in the 1950s, with the intention to house the rural immigrants, attaining huge parks between the residential blocks. These parks were later invaded by series of informal urban villages that spread up in the empty hillside. These actions according to Shane are some of the most interesting processes today as well, where the planners confront the third typological shift of the cities. The first shift, elaborated by Kevin Lynch in ‘Good City Form’ in 1981 (Lynch, 1981), is the typological shift from ancient ‘city of faith’ of vernacular architecture based on local recourses, to the ‘city machine’ that arose after the industrial revolution and the disappearance of the city’ walls in the 19th century. The second one, introduced by the two super powers USA and USSR, became evident after World War II, when new dispersed morphologies and extended new urban typologies across vast territories were introduced. The Soviet system planned micro-districts for the working class (of 10 to 60 hectares), close to factories, education and public facilities, on superblocs and industrialized panel-built housing, served by public transport, water supplies, waste disposal systems and electricity (Cohen, et al., 1979). Differently, the American



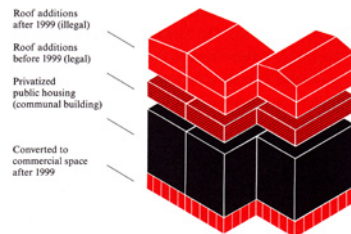
*23 de Enero Housing Project before and after its construction, 1954 and 1956
From: www.gustavopierral.net*

23 de Enero Housing Project Today





Various kinds of roof appropriations;
From: Prishtina is everywhere. Turbo urbanism: the Aftermath
of a Crisis (2008)



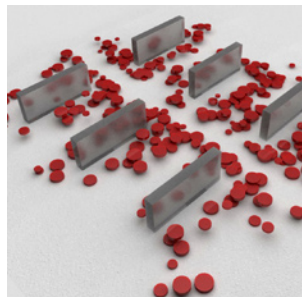
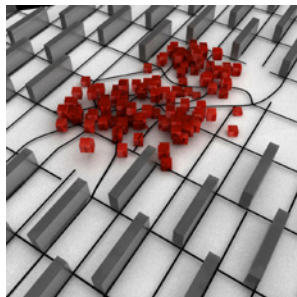
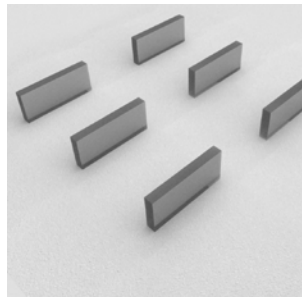
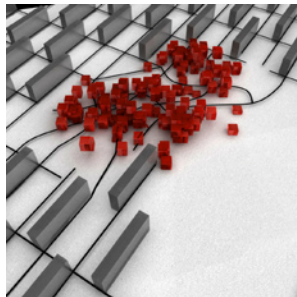
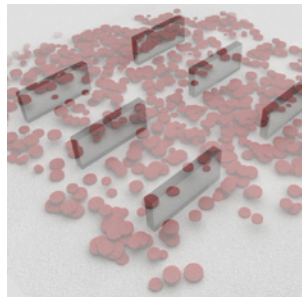
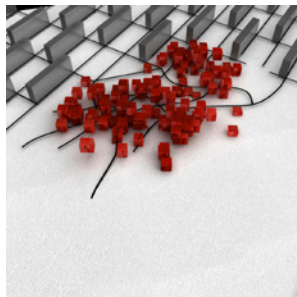
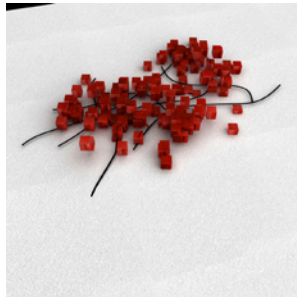
Informalities at the existing buildings noted in Prishtina,
Kosovo;
From: Prishtina is everywhere. Turbo urbanism: the Aftermath
of a Crisis (2008)

megalopolis system concerned grants to private developers through loans to build single-family housing units on vast areas like Levittown, New York (1,700 hectares), designed according to typological codes of the '30s to be accessible by automobile. Separate public facilities like educational campuses, malls, industrial zones, parks or theme parks and Las Vegas, were located in specialized typologies outside in the extended city (Gottmann, 1961). Finally, according to Shane, the third shift is the city of typologies of rapid urbanization happening in non-industrialized, deprived and middle-income countries around the world. Here, at this point they are noted as informalities that emerge as a transformation or aberration of the modern project.

If informal architecture is observed in different architectonic scales, the informal processes can be recognized also at the level of the singular architectonic unit. At this level we can recognize individual abusive actions by the 'informal actors' which transform the architectural thing performing various kinds of adaptations, appropriations and modifications. This phenomenon appears as the various kinds of enclosures, additions, extensions, partitions or spatial compromises, which are voluntary practices which consider the appropriated space as their spatial benefit. These particular informal occurrences are mostly common in transitional ex-socialist Balkan countries, where in the period of political transition certain entities manipulated the public space. The methodology of construction of these appropriations can be varying, from simple improvised constructions to formal professional projects. Nevertheless, the constructive logic of space abuse remains the same as it was previously described, created as proliferation of the constructive elements which evolve each time from open areas to semi-closed spaces and finally into enclosures.

Turbo Urbanism

The phenomenon of architectural informality which can be rather recognized as architectural voluntarism is elaborated by Kai Vöckler in his research "Prishtina is everywhere Turbo urbanism: the Aftermath of a Crisis" (Vöckler & Schweizerisches Architekturmuseum., 2008), describing the spatial outcomes of the after war crisis in Kosovo. Vöckler's documented extraordinary photographs and the absurdness of the particular architectural practice as the post-traumatic consequence in Kosovo. The architecture and urbanism which is here attributed as 'turbo', at this point represent an emergent state where the absence of the administrative regulations enables hedonistic use of the space, materials, expressions and architectural styles. However, these appearances cannot be considered as illegal informal actions, since they appear in the time of post-war rehabilitation when the spatial regulations were not yet established. Therefore, the 'informality' which we recognize in this case is the spatial organization of the settlement which has no official development plan, but grows as a spontaneous and voluntary proliferation of the 'formal' units.



Left column:

Historic fabrics embraced in the city growth. Phases of the planned city accommodating to the historic fabrics which create vague connections

Right column:

Typology planning and proliferation of the informal settlement, the example of Caracas, Venezuela

Diagrams by Igor Noev

*On the next page: Caracas, Venezuela From:
From: Dwell magazine*

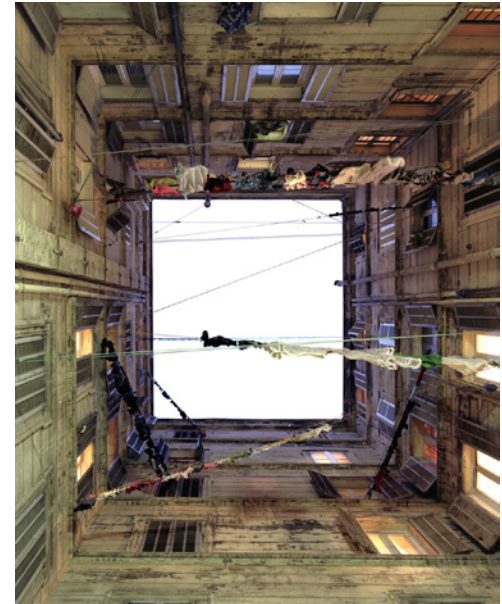


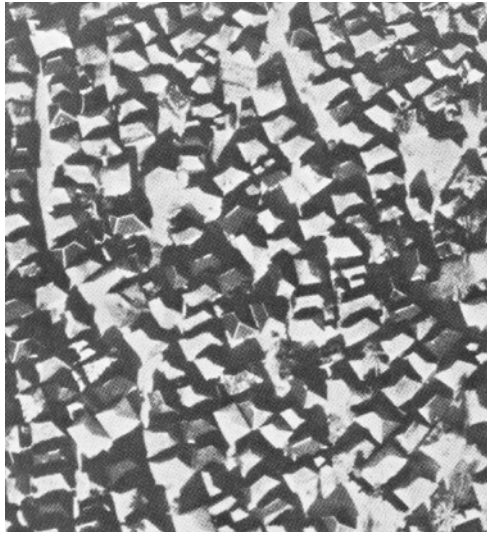
RECOGNITION OF SPONTANEOUS AS “FORMAL”

In the previous section of “informal” spontaneous processes in architecture we have seen that spontaneity can be recognized as the legislative condition in the bureaucratic sense. Therefore, the unregulated administrative state of the settlement in various cases has been recognized as ‘informal’. Apart from those phenomena, in this section we observe also the occurrences which can be recognized as spontaneous, only this time they are recognized as “formal”. At the beginning it is inevitable to remark the obvious contradiction of the two terms, “formality” that is comprehended as planned, ordered and official manifestation, and the “spontaneous” as impulsive and unregulated action. In this case, formality refers to the state of formalization of the informal condition, or as actions that are outside of the interest or outside of the jurisdictions of the authorities.

Thus, one can consider so-called anonymous architecture that arose from the traditional building knowledge and the basic habitual and infrastructure necessities of the ancient builders, as well as the historical fabrics that can be noted as time-persistent districts or historical traces recognized at the contemporary city fabric. Additionally, the spontaneous processes of a formal character can be also recognized as the modifications of the genuine form of the realized project, which emerge between the project’s previsions and its realization. These occurrences can appear in numerous ways, from the transformation of the program character of the units, to the hanging laundry or advertisements appearing as a kind of additional design of the façade. Considering the “formal” processes we face the phenomenon of abandoned territories which appears with both temporal and continual character as deserted or periodically used spaces. Furthermore, in the design methodologies we can consider certain urban occurrences in which the legislation or the current market circumstances are motives for the designed architectural form. Therefore, in these cases the architectural and urban projects ought to be considered as a methodology that retains a non-spatial design approach. Additionally, we can also notice design methodologies where certain spontaneous behaviour is projected and expected, due to the multifunctional nature of the anticipated spaces. Finally, we face the phenomenon of the ‘stage design’ which represents scenography that looks spontaneous, or represents fake or delusional spontaneity. Hence, spontaneous architecture is not necessarily of informal character. Instead, the most common experience of this phenomenon has formal characteristics which can be recognized as formalized legislation, cultural and socio-political accommodations, or specific approach in the architectural design.

*Cour intérieure
Photo by Marie Bovo*





Non-geometrical plan of Marrakesh

*Punctual plan of Zanzibar
From: Architecture without architects (1964)*



The Unsigned

If we take into consideration that formal architecture has a formally recognized author, and a formally acknowledged project according to which it is realized, then the so-called 'non-pedigreed' ancient architecture should be considered indeed as informal. Today, because of their great historical and cultural significance, and the notion that they originate from ancient authors who have used the knowledge based on traditional experience, we surely consider these occurrence as formal or rather formalized as historical signs. Therefore, we can find an answer to Bernard Rudofsky's argument of the inconsistency of the architecture chroniclers, which are jumping some fifty centuries before they start to present grandeurs of the "formal" architecture, raised in his "Short Introduction to Non-pedigreed Architecture work: Architecture without architects" (Rudofsky, 1964). Certainly, this answer depends on the standing point regarding the subject of the formality in architecture, and the fact that the architectural thing has different ways of being in time (Gregotti, 1986). Therefore, Rudofsky defines various kinds of architectural and urban settings with timeless values, and therefore gives a great contribution for the comprehension of the different kinds of architectural formality. Thus, he makes certain distinctions of the monumental architectural pieces that are well adjusted to the geography of their location, recognized as amphitheatres, sacral architecture, gouging architecture, architectural lodges and nests, as well as settlement structures laid on the hills, at the foothills and settlements settled on water. According to Rudofsky, these occurrences, unlike today's intention of people to rule over nature, represent an eternal architecture that confronts the spectacles of nature and the challenges of difficult topographies. He further elaborates on some fascinating city structures like the one of Zanzibar's punctual and Marrakesh's non-geometrical fabrics that differ from the picturesque postcard cities, due to the different cultural circumstances. This notion confirms that the formal nature of spontaneously generated structures can be rationally logical. Hence, while we can recognize formality in the logic of rationality and in the social sense, spontaneity is present in the individuality of the growing entities that create an urban whole. In the contradiction between those coexistences we find the wisdom of the anonymous builders which in the absence of urban planners generate spaces that glow with their practicality and beauty, and at the same time respond to the spatial issues. The notion of the so-called non-pedigreed architecture leads us towards some significant locations and issues regarding the contemporary cities, which are the historical fabrics and consequently the cores of the cities. Regarding these historical fabrics that have unregulated origin, we can make an analogy with the natural processes of spontaneous stabilization. As elaborated in Hermann Haken's science of "synergetics", (Haken, 1983) these processes are the stabilizing natural principles that transform the self-organized non-equilibrate structures of the growing entities into the ordered structures. For example,

the historical urban remains can be noted in city fabrics where we find unregulated origin of the formation or foundation of the urban settlement, which after the “formalization” of the structure become its historical “value”. Besides the fact that the city’s formation has a regulated and planned structure, followed by the logical reasoning of the ancient builders regarding the topography and strategic positioning of the settlements, still inside the structure there are interstitial areas generated accidentally, such as the area between fortification walls and the planned city fabric. These areas, after the city’ deformation phase have become formalized, and due to their location and historical significance became some of the most important locations of the contemporary city. Therefore, Ernesto N. Rogers considers the historical core as a “nut” rather than the “heart” of the city, due to the genetic material that it contains, which is more important than a geometrical position of the hub centre. Since the city can have more than one “core”, the “seeds” of the historical fragments can be spread out into the city structure, representing the cultural and traditional inheritance (Rogers, 1954). Thus, Rogers emphasizes that those places of the city appeal the most demanding empirical practical investigations, promote an architecture that is truly international, while on the other hand embodies the individuality of artists and features in the local genius. Therefore, at this point we recognize again the great significance and also the contradiction which involves the informal characteristics as the individuality of the actions, and the formal character presented as the common values that these individual actions express.

Traces

The same process of formalization can also be noticed after the “de-formation” phase of the medieval cities (Bertelli, 28.10.2009), where the growth of the settlements has occurred without particular regulation. This has been elaborated by G. Caniggia and C. Mafei (Caniggia & Maffei, 2008) in their research of the spontaneous growth of ancient cities, where the urban expansion progress on the existing communication to the villas, traces which act as “paths matrix “of the new generation of buildings. This generation structure afterwards is being embraced and in certain sense conquered by the regulated city which formalizes the structure and integrates it in the regulated whole, indicating interpretations that can vary due to the cultural or particular political circumstances. Therefore, we can recognize the importance of the constant “the persistence of the traces”, proposed by R.de Rubertis (De Rubertis, 1998) where he clarifies the spontaneous non-planned metamorphosis of the built, by the tendency of the existing structures to maintain their present directions and attitudes. Thus, these traces can be interpreted also as formalized ‘informal’ figures, which become generative mould of new settlements (Simmel, 1911) which therefore dynamically trace the transformation of the city.

*Historic “cores”
Geo-morphological logics of growth*



Drawings from: Estetica delle periferie urbane (2005)

*Historical traces of ownership parcels recognized in the
“new” urban fabric
District 22@, Barcelona*



Transformations

Considering the formal architectural project on the other hand, there are certain spontaneities which can be again recognized as formal occurrences. They can be either intentional or planned as a specific characteristic of the architectural thing, or unplanned as the modifications on the project after its realization. Therefore, one can recognize the importance of the comprehension of the architectural project, regarding its relations with time.

Here we can note the distinction between the forms which the designer considers as previsions, and on the other hand, its venture to make predictions about future. According to Vittorio Gregotti, an architect should endeavor the understanding of the empirical considerations, and besides that, he should be able to give a value to the previsions that can be determined in his project, and thus articulate them better in the temporal sense. Hence, “the project is involved in the hypothesis of mutation, transformation, modifications of a map of realities in time, or rather of different ways of being in time...” (Gregotti,

Le Corbusier, Master plan for Chandigarh, Punjab, India, 1950s containing pre-existing villages lodged inside the superblock neighborhood units. The master plan, redrawn by G. Shane

“Urban villages had formed a blind spot in the typological thinking of Modernist architects. In the early 1950s, Le Corbusier did not draw the existing urban villages in his plan of Chandigarh, leaving it to his successor architects to create special diamonds around their perimeter. Lucio de Costa’s plan for Brasilia (1957) did not foresee the survival of the shanty towns of the construction workers as lively alternatives to his modern superquadras, his superblock residential neighbourhoods that rivalled the Soviet typologies. Inside Milton Keynes New Town in the UK (planned 1967–71), Richard Llewellyn-Davies and Weeks and Partners placed historic preservation orders on the existing villages, never expecting them to become desirable historic relics with a large Web presence and popular pubs.”

From: “Transcending type: designing for urban complexity” in *Architectural design* (2011)

* For Chandigarh see Vikramaditya Prakash, *Chandigarh’s Le Corbusier: The Struggle for Modernity in Postcolonial India*, University of Washington Press (Seattle, WA and London), 2002, pp 93–5 and 152–5. For Milton Keynes see <http://www.mkheritage.co.uk/tva/index.html>, accessed 16 September 2010.

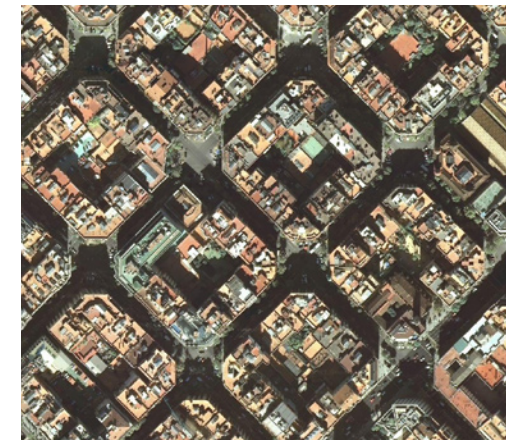
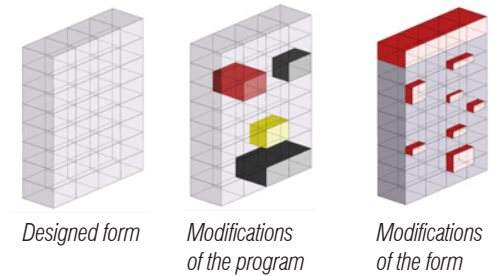


1986). Gregotti thus claims that the difference is in the interval of time to which any prevision refers. Consequently, in architecture the previsions testify in present the legitimacy of those characters which transform today's previsions into predictions, what in architecture can be comprehended as a prediction of its generated forms. "The prevision is therefore a complex mixture (in the best cases equilibrium) between judgments, about the positional being of relationship between society and its environment, in relation to an almost objective survey of witnessed and projected tendencies" (Gregotti, 1987). In this consideration, Christopher Alexander's remark that the capacity of the human mind is not able to foresee the complexity of the urban reality, can be interpreted that the designer generates framework forms which in the future are spontaneously converted into complex structures (Alexander, 1965). Thus, at this point spontaneity is recognized as a stereotype of the complexities and diversities in the urban realm. A particular example of this is the realization of the master plan which offers a framework that should be capable to be transformed and to accommodate to the diversities resulting from the different parties involved in the design process, as well as the "informal participants" such as the owners or the users of the units. As example we can consider the diversity appearing in the so-called "second or hidden Barcelona" which is the inner side of Cerda's block, where one can recognize the planned building block keeping its genuine form foreseen as the formal project, while the multiplicity of the 'informal actors' and their individual arrangements give a certain spontaneous figure. Thus, in this example the spontaneous character is recognized in the multiplicity and complexity of the collage of the formal individual actions. In addition to the transformation of the architectural thing as a figure, we can recognize also transformations of the projects' programme. This appears for example as an outcome of the transformation of the residential apartments into offices, studios etc. Those transformations are generating also transformations of the urban structure since the residential quantity is nevertheless counted according to the number of sleeping beds (Lynch, 1981) which are previsioned in the project. Finally, as the formal transformation process, we can consider the 'incidences' on the buildings' envelopes, appearing as various improvisations of advertisements, overhangs, laundry hangings etc. Those emergences which however have formal legislative clarification can be indeed recognized as spontaneous figures due to the individuality expressed in their performance and their temporal and variable character.

Placelessness

Considering the urban scale, spontaneous processes of formal character can occur from the multifunctional use of the space (Hajer & Reijndorp, 2001), or as its state of scarcity or abandonment (Secchi, 1985). Thus, we can recognize multifunctional public spaces as streets, open squares and sidewalks

Modifications of the genuine form of the building



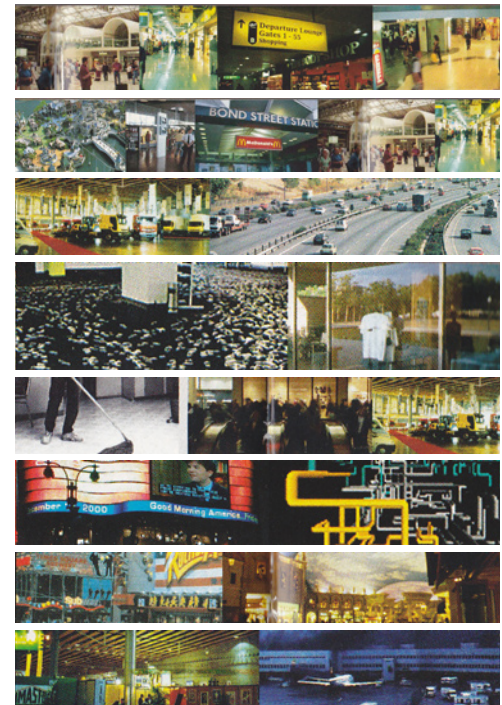
Barcelona, the persistent city structure



"Hidden" Barcelona, various designs in the courtyard of the Cerda's block

as 'non-places' which characterize the non-traditional city background have debatable spatial identity, where new forms of territory and spatial identification are with mixed order. The space in those cases is not persistent, but becomes rather a codified ideogram of signs, maps, guides or scenography which emerges into the non-anthropological place. Hence, as considered before, the typologies as shopping malls, motels, stations and airports, new cinemas, motorways, autogrills are often multiplied on the territory without contextual concern, providing placeless character of accidental arrangements. However, there is one step further going in their interior, where we face disorientation in time and space, since in this consideration the interior is considered a skin that is changing inside of the solid structure. These assemblages are becoming a world of screens and spatial containers that are created and designed by technicians as repairmen or fixers, that is additive and enjoyable "... seemingly an apotheosis, spatially grandiose, the effects of its richness is terminal hollowness, a vicious parody of ambition that systematically erodes credibility of the building, possibly forever..." (Koolhaas, 2004) Therefore, Rem Koolhaas sees the architect's over concern for the masses has derived 'people's modern architecture' that can be defined as Junk-space. The term refers to the spaces of farce ambience, where layered matter on the top of matter creates design as bubble rather than structure, where "iconography is 13% Roman, 8% Bauhaus, 7% Disney, 3% Art Nouveau, followed closely by Mayan...". The most significant characteristic in this situation is that the space is considered as changeable and instable, so the designs are transforming regularly after a short period of time, while the iconography remains the same. This feature of the place as a simulated spontaneous environment can appear even as a designed settlement, which we can see at outlet villages, tourist centres, theme parks, or residential settlements as gated communities etc. Those ambiances are usually replication of picturesque environments which should be perceived as natural, attractive or sincere instead of their fake character of the shopping city (Zucchi, 13. 05. 2009). However, these designs are a combination of spatial images, usually made up of light materials, and arranged out of the scale, without any concern about the spatial context. Therefore, we can consider the shopping villages decorated with "blind" arcades, fake windows, decorative hurdles, gypsum attachments of any kind and replicated sculptures, where the grotesque of the fake should be experienced as a satisfaction in the spontaneous world. In this context, we reference the Vegas strip (Venturi, Scott Brown, & Izenour, 1972), where the publicity is the background, the sign is bigger than the building, and the shed evolve into under-construction for the publicity. Although, it is hard to say that all these occurrences are spontaneous acts, nonetheless the weakness of the spatial idea, which in this case serves the imposed image, makes them voluntary and "formal" at the same time.

"In the situation of supermodernity, part of this exterior is made of non-places, and parts of the non-places are made of images. Frequentation of non-places today provides an experience – without real historical precedent – of solitary individuality combined with non-human mediation (all that takes is a notice or a screen) between the individual and the public authority. It would be a mistake to see this play of images as nothing but an illusion (a postmodern form of alienation). What is significant in the experience of non-places is its power of attraction, inversely proportional to territorial attraction, to the gravitational pull of place and tradition"
 Augé, M. (1995). *Non-places : introduction to an anthropology of supermodernity*. London: Verso



*The iconography of the junk-space,
 Photo collage from "Content", Office for Metropolitan
 Architecture & Rem Koolhaas, (2004).*

CONCLUSION

In the urban city realm many different kinds of 'spontaneous' practices are present. Apart from the notions of this phenomenon as a process, action, or impulse, the architectural occurrences of this kind also have a certain apparent form, by which they can be recognized in architectural theory and practice. As ambiguous architectural figures they are subject to various comprehensions and a wide range of interpretations, and for that reason it is important to recognize the common characteristics for their accurate definition. Therefore, in order to clarify what is considered spontaneity, this chapter deals with the figurative recognition of architectural appearances that can be regarded as spontaneous. In this consideration, first we formulate taxonomical observations and distinguish the recognition of the acknowledged routines, formal characteristics or normative values, as well as the performances that can be distinguished as individual and unique incidences of spontaneous nature. In general, the 'spontaneous' in architecture is recognized by the dichotomy with its opposite. Therefore, the 'spontaneous' is usually recognized as a stereotype which is opposite of the formal interpreted as not-formal (in-formal), or on other hand as opposite of the 'project' as non-planned or unregulated. Nevertheless, the both associations are partial and have significant inaccuracies. One can be aware of the formal aspects of some particular types of spontaneities which can be noted either as historical emergences, or as a transformational process of the architectural thing which appears as a spontaneous process of a formal character. Furthermore, even the formal architectural project at times foresees or 'expects' spontaneous behaviour of the participants. As we have noted, all these occurrences are formal architectural actions, insofar the concern of their legislative compliance of emergence. On the other hand, the voluntary spatial outcomes that they generate require profound considerations in order to define methodologies and techniques which can contribute to the development of the spontaneous urban realm.



*Cheerful experiences in the city:
Laundry in the residential quarter in Genoa
and Open market in Nuremberg before the
World War II*

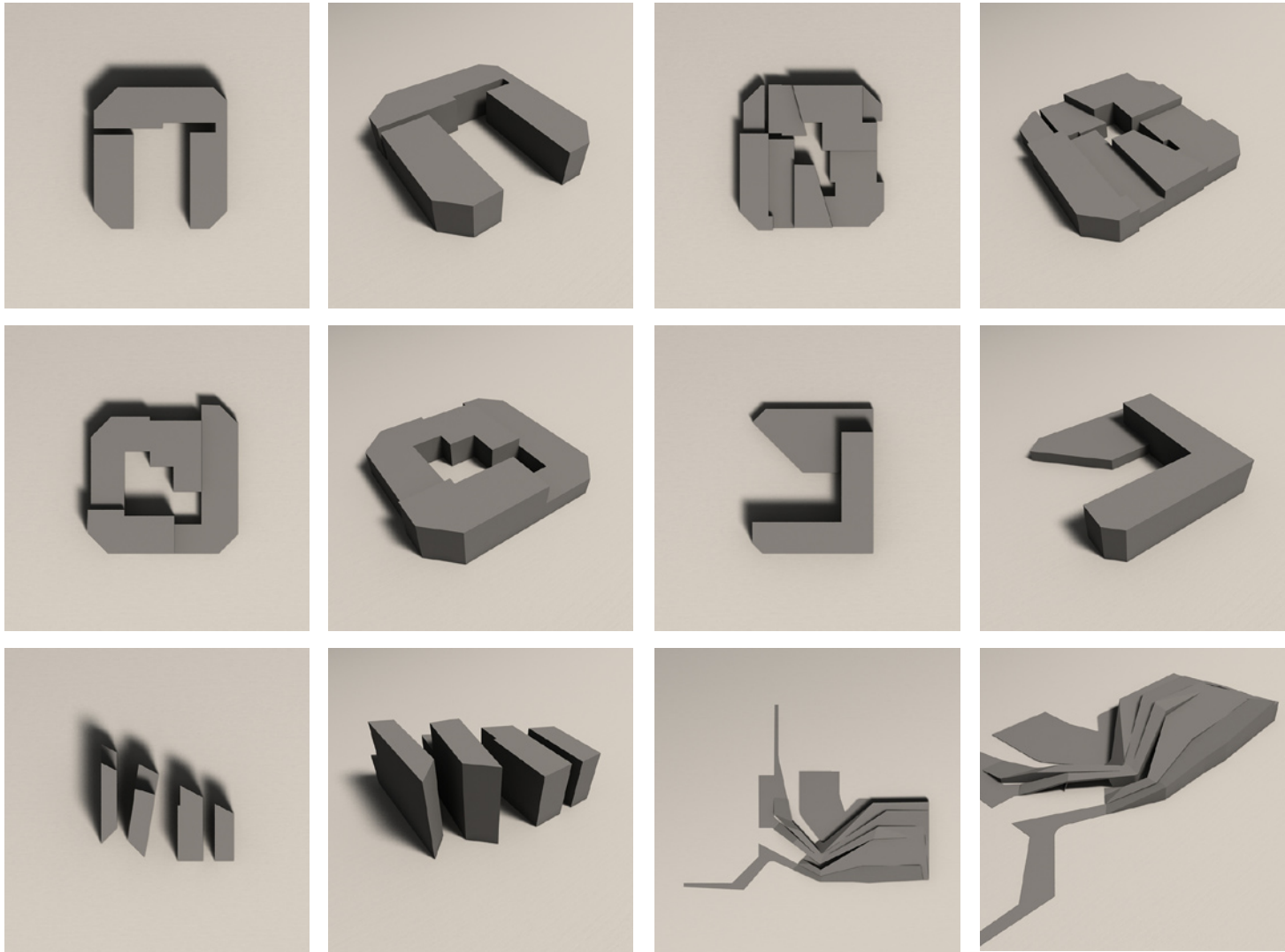
*From: CIAM 8: The heart of the city: towards
the humanization of urban life*



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Variations of the 'Cerdá's' block in Barcelona

CHAPTER 3

PROJECT, PREDICTION, PREVISION

PROJECT AND REALITY

The Project

Facts do not exist, only interpretations do. Friedrich Nietzsche

In the previous chapter the stereotype of 'informal' architecture referred to the spontaneity understood as the negation of the ordinary, or as architecture which is 'non-formal'. Since the considered etymology of the word "spontaneous" alludes to behavior that is sudden and impulsive, the other stereotype considers a negation prefix of the project as non-planned, unregulated etc. Therefore, it is important to observe the antonym of spontaneous as the word to 'project'.

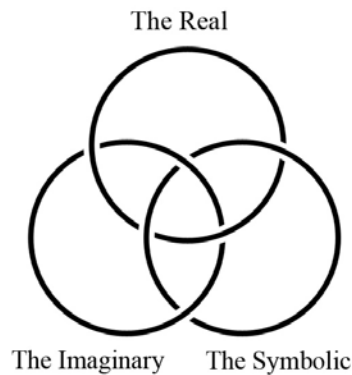
Hence, at the very beginning of this section which regards the understanding of the phenomenon, the following question should be answered: at what level 'spontaneous architecture' can be considered as a specific kind of architectural project. In fact, as the architectural form is neither something that can be constructed and manufactured suddenly and impulsively like the burst of applause, nor is it a natural act as the blink of an eye, then we must consider that the spontaneity to which we refer as architecture has to be understood as a particular form of a project. Because, regardless of the complexity of the form that is created, whether it is naive, simple, ordinary, harmless or malicious, any assembled or erected architectural object first must be planned, at least as a work of organization and construction. This work is conceived first as a prevision yielded from particular necessity, which after becomes materialized as a manufactured performance (Bayat, 2000). In this sense, even when we speak of unprofessional procedures, unsigned authors or individual performances as were described before, we become aware that certain processes and routines of a project permeate in the spontaneous.

The origin of the word "project" comes from Latin *projectum* 'something prominent', neuter past participle of *proicere* 'throw forth', from *pro-* 'forth' + *jacere* 'to throw'. Early senses of the verb were 'plan' and 'cause to move forward'. (Dictionary.com, visited 23 03 2012)

Therefore, considering the origin of the term, the "project" has direct relation with the future time. Hence, the project foresees and anticipates in present the necessities, methods or the figures which should be realized afterwards in the future. Consequently, if we observe the various types of architectural and urban spontaneities which were illustrated before as a particular phenomenon, each of them can be assigned this attribute. In this consideration we can analyze some examples, such as the nomads which settle their communities in order to use less material for their dwellings and to travel easier together with their



Drawing of 'Tortoises'
Vitruvius, P. (1926). Vitruvius, the ten books on architecture.



Jacques Lacan, The triad of discourse

building material from place to place. Additionally, the individual abusive appropriations of space come from the necessity of additional living space and at times they can be designed even by professionals. Even the informal settlements like the slum areas have often traditional negotiating rules and built-up routines according to which the buildings proliferate, independently finding a way to provide the necessary living space for each (family) unit.

Hence, the comprehension of the 'spontaneous' in architecture should not imply meaningless(ness) or reasonless(ness), but a project which has a certain methodology approach that is in some sense partial. Generally, the methodology of these projects concerns the spatial necessities regarding the future, while the methodology of the design as architectural form is voluntary, poor or even completely missing. That is to say, if one looks forward to build an additional floor level in order to provide extra living space for the following generation, the technique, material and finally the design is to be decided during the construction "along the way".

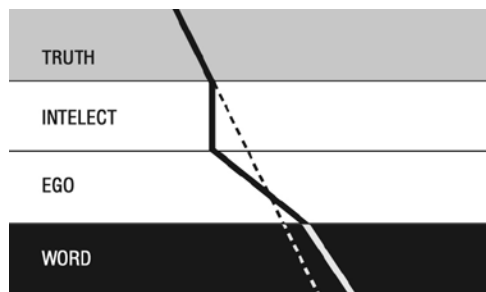
Hence, we can recognize projects which do not have prewritten or "planned" design, but rather methodology of the construction which obtains the spatial necessities. Therefore, at this point we can find the contradiction regarding the given name of spontaneous architecture. Considered in this sense, it would demand a term that contradicts itself, containing also its own antonym "spontaneous-project" or "spontaneous methodology".

Reality

La realtà della forma é dunque il mutamento. Sergio Crotti

In the critique towards the so-called conventional way of planning in the '60s, in the writing of C. Alexander "The City is Not a Tree" (Alexander, 1965) in architecture we recognize two different coexisting realities. First, the reality of planned in the projects, and second the reality of the world that we spontaneously render as humans. According to Alexander, these two realities are two different and incompatible universes. Hence, while the human mind creates tree-like structures due to its incapability to comprehend the city complex system; its spontaneous nature turns every planned system into semi-lattice organization. Therefore, in this critique we can recognize perhaps the most sincere question which bothers us, where these two realities meet?

If we consider Lacan's triad of the discourse, the reality is defined as one of the interlocking constituents together with the Imaginary and the Symbolic (Zizek, 1991). At this point, the real is the productive void inside human nature, where the experiences are not only the relations with the objects of perception, but they also emerged in relation to oneself. Hence, reality is in fact the part of our condition which makes



*Scheme of the refraction of the real as described by the spiritualists
Diagram by Igor Noev*

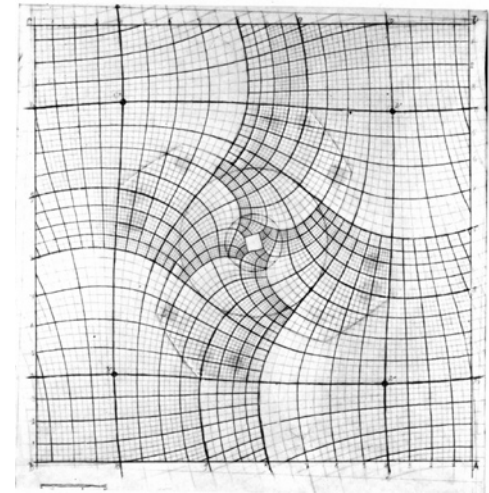
humans incapable of comprehending themselves entirely, as is the question of “I”. Charged by this threat of the reality, first the imaginary constituent transforms the experience into meaning, so finally it can be projected into a symbolic object. According to Lacan any imbalance in the equilibrium of this triad results in ‘neuroses’ of the subject. Here, we can see that the non-real, virtual part of our experiences, represented by those two constituents accompanying the reality, is actually our response to the relation between us and the genuine nature of the real. (Benedikter, visited 15 11 2010)

Another aspect of reality can be considered in the human’s ability to comprehend the truth, as given by the spiritualists at the end of the 19th century. Hence, in an attempt to describe truth experience, the word is going through four refractions (Percinkova, 1999). First the ‘essential real’ is refracted by the subject’s intellect, then by the ego and finally by the manifestation of the description. In other words, every real situation is sieved through ourselves before we are able to grasp reality.

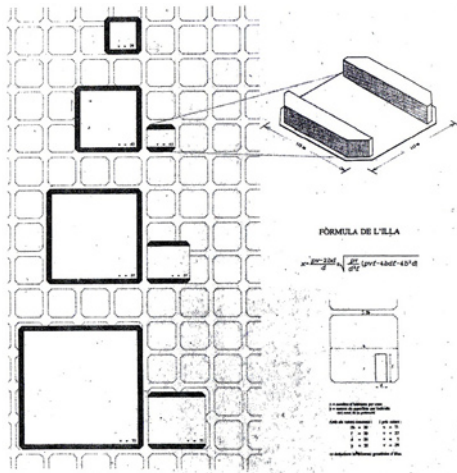
Understood in this way, reality cannot be considered without its virtual component. Hence, every attempt to experience or interpret a reality must end with a significant presence of a virtual. In other words, we are facing a certain self-referent node as presented in Escher’s illustrations, where the reality of the experience is ‘swallowed’ by the virtuality of the perception of the scene. This node can also be recognized in Alexander’s theory where the destiny of the creation as a structure of a tree shifts into semi-lattice once it is created.

It would be also interesting to observe this kind of relation of real vs. virtual in cinematography, in particular John Carpenter’s “They Live”. (Carpenter, 1988) In this movie the subjects of the society are not aware that the reality is not the one that they experience, but it is hidden behind the ideological images which they perceive. Here, we can distinguish the two different universes functioning together, one as the image of perception, and the other as the virtual objective. Carpenter’s real world, as represented in this movie, is recognizable only through the sunglasses, where in order to see reality one may need to cover the eyes rather than to clear the vision. Indeed, if we would consider the “real” reality, in example the consideration of the widely used slogan to “save the nature” will not be the same as what we understand by this notion. In fact, the “real” nature is a sum of great imbalances, huge catastrophes, and mostly hostile environment for the humans, while its virtuality makes a surreal and idyllic image that makes us care for it with the highest interest. Through our care for nature we indeed recognize the care for ourselves, which is again a projection of the reality seen through the refraction of our own “glasses” of perception. (Zizek, visited 2012)

Therefore, Smithson’s remark has a strong message: “Not only communicate with what is true, but also what is false. Often the false has a greater ‘reality’ than the true”. Because, the “architectural thing” does



*Escher's construction of the distorted grid in "Print Gallery"
Cordon Art B.V., Baarn, Holland*



*Ildefons Cerdà
The concept for the master plan of Barcelona*

*Variations in the 'Cerdà's' block
Drawings by Noev Igor*



not represent the reality, but the contrary, it is always an experience of modification both in the sense of the constitution of a new reality and in the sense of the transformation of the way of being in the world of the person responsible: author or a user (Gregotti, 1986).

Previsions and Predictions

"The future is uncertain... this uncertainty is at the very heart of human creativity." - Ilya Prigogine

As we have considered before, an architectural project has a certain relation with time, in particular foreseeing the future regarding the necessities, methods and finally the shape of the physical forms. In fact, during the process of the design, the author (professional or unprofessional) takes in consideration existing and presumed circumstances and in his project foresees solutions that solve the issues ones it is realized. Hence, in this process we can distinguish two important positions. First, the project entails previsions that rely on the presumed conditions, and the second, that the project is a prediction of the shapes of the figures (physical, structural, symbolical, methodological etc.) which should be realized in the future. In addition, an architectural project can go even further and deal with the presupposed transformations which are expected to emerge on the premeditated figures.

This notion of the special aspect of the time as a content of previsions contained in the project itself, Vittorio Gregotti finds present in relation to the content of the previsions in other disciplines (Gregotti, 1987). He argues that the issue of previsions is not a matter of the tautological capacity of pre-vision of the physical and spatial characteristics as an essence of the architectural project, nor the question of the temporariness or historical persistence, nor the transformations during the use, but rather it is a matter of the question regarding the role that previsions occupy in the constitution of the architectural thing. Referring to the fact that the starting point of all previsions' is the present, Gregotti finds the previsions as roots of any development, founding the possible future. Therefore, if the spatial object is considered as a mimesis of a knot of predictions based on the expectations of the discipline, then the previsions are very complex and regard the fields of techniques and of society (economic, productive, sociological, demographic etc.). Therefore, the architectural project finds an agreement and synchronizes all these previsions as a point of congruence on the sense of time, duration, speed and acceleration contained in the different previsions.

Apart from the empirical considerations, the very question according to Gregotti is the one of the value of the predictions that can be found inside the project, articulated in a temporal-sense. Therefore, "as if" the project-based object is the answer which without the previsions would no longer be, and the only way to reach the architectural thing is only by trespassing its previsions.

“The project is a sort of transparent surface, yet endowed with a capacity to strongly refract any light of prevision by which is traversed.”

Consequently, the previsions are the architectural things’ profound truth, where the gap between its conformation with the other previsions and its constitution permits the weaving of the project with the time, its slow and patient making, its mistakes, repetitions and improvements until it becomes an integral and necessary thing. This notion is the key point; the prevision becoming an architectural thing is turning itself into a prediction.

“Naturally, any prevision possesses this power: the proof can be found in the internal of the distance of time to which prevision refers; in the case of architecture previsions testify, in present, the truth of those characters which transform today’s previsions into predictions; because architecture is always, in any case, a prediction in the form of its making.”

The previsions described by Gregotti have historical experience as an essential fundamental element among the choices that today represent reliable previsions, while the prediction is an apodictic freezing of the temporal process. Thus, the prevision is an “unstable” and complex mixture of the judgements regarding the potential relationships that are presumed as necessary in order to fulfill the new challenges, related to an “objective” study of empirical tendencies. Therefore, the importance of those considerations of the previsions is their power over the formation of the judgement, as an essential content in architecture.

*Prediction:
Delirious New York : a retroactive manifesto for Manhattan (1994)*

Rem Koolhaas refers to the project from the very beginning of the XX century, for the “final and conclusive” occupancy of Manhattan made by Simeon deWitt, Gouverneur Morris and John Rutherford. Koolhaas denominates this project as a most courageous act of prediction in the Western civilization since: “the land it divides, unoccupied; the population it describes, conjectural; the building it locates, phantoms; the activities it frames, nonexistent.” The prevision of 2028 blocks, as a simulacrum of the Manhattan grid, makes it a utilitarian polemic. This totalitarian equivalence of the blocks enables in the same time the freedom of the three-dimensional anarchy of the traditional city and in the same time disables the city to grow in conventional manner. All the figure, diversities, complexities and spontaneities that are inevitable for a city must happen inside the margins of the designed blocks. Therefore, this rigid prevision today lives as a prediction of the Manwdchattan’s new religion: the architecture.



FEATURES OF THE SPONTANEOUS ARCHITECTURE

The Antonym

If we consider that the creation of an autonomous discourse of the space, as described by Françoise Choay, is a recent Western development, then the planning of the ancient cities can be indeed considered as preformed routine of social principles. Since, traditionally the organization of the human space was featured by the sacred, what Lynch described as 'the city of faith' (Lynch, 1981), it is overlooked that in some societies the development of the built space has been interconnected with the whole of social practices and representations and not by writings for the structuring of the urban space (Choay & Bratton, 1997). Especially Arab culture never possessed any texts on spatial structuring, still the complexity and the 'outcome' design of their built fabrics is considered astonishing. The foundational discourse of space, according to Choay, appeared in the second half of the nineteenth century, proclaiming the scientific status and designate its domain with the term urbanism, in Ildefonso Cerdá's "Nueva ciencia de la urbanización" from 1867. Although, the very beginning of the transgressive and disruptive theoretical writing on urbanism can be revealed back in the fifteenth century in the Italian Renaissance, as an inaugural treatise related to built space in Leon Battista Alberti's "De re aedificatoria", where the main aim is only to think, with the help of a set of principles and rules, the domain of the constructed in its entirety, from the house to the town and rural settlements. Therefore, Alberti has first entered the field that in the nineteenth century will be called urbanism. Further on, Choay recognizes three categories of so-called instaurational texts, the architectural treatise, utopian texts and writings on urbanism, all sharing the common foundational project for space.

Utopian texts in this context, at first do not seem to belong to this group as they belong to the world of fiction, still the proliferation of the 'Icaria' communities in nineteenth century America makes them efficient enough to be considered as a factor that can influence the real world. Therefore, the utopian writings are those "which propose by critical means of reflection on society imaginary counter-society" thus recognizing features in common with all writings on urbanism: "a critical approach to a present reality, and the modeling in space of the future reality. It offers, on the level of the imaginary, a device for the a priori conception of built space: the model".

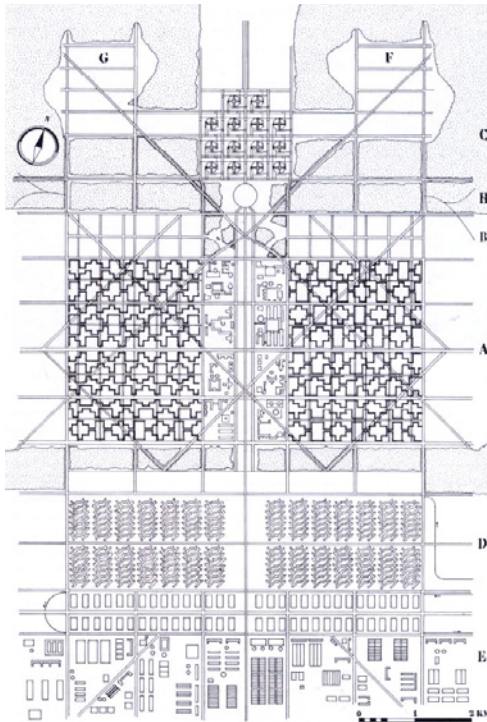
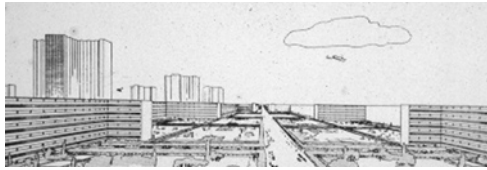
Considering that spontaneous architectural thing is a realization of an unwritten project, the 'model' represents the very opposite of spontaneous, since the totality of the space is premeditated and indifferent towards the 'accidentalities' of the real or towards the changes and transformations of the new model.

"I propose to call instaurational those writings which have the explicit aim of developing an autonomous conceptual apparatus in order to conceive and build new and unknown forms of space. This designation should not be confused with the usage epistemology makes of the notion of 'instauration', for here it is not a matter of the foundation of a scientific domain.

Turning to etymology and the original concrete meaning of the term (stauros in Greek signifies the foundation post of a structure as well as the structural foundation itself), I have first of all sought to emphasize through metaphor the position of instaurational texts, which aim to provide a theoretical support and foundation for spaces, whether already built or projected.

Secondly, I wanted to evoke through metonymy the relation linking these texts to the foundation rites of cities."

Choay, F., & Bratton, D. (1997). The rule and the model : on the theory of architecture and urbanism. Cambridge, Mass.: MIT Press.



Le Corbusier, Ville Radieuse (1924)

Both utopian approaches, progressivist urbanism proposed by Le Corbusier of the Ville Radieuse, and culturalist urbanism by Camillo Sitte (Sitte, 1965), proceeding from nineteenth century utopian writings, can be understand as the simulacrum of the city of the model (Choay & Bratton, 1997)

Utopia Features Opposed

If we consider utopia as the opposite of spontaneous, then the features of spontaneity should be opposed with the features of utopia. Therefore, in the consideration of the true and false utopias, Choay refer to Thomas More's Utopia (More & Robinson, 1556) and in order to determine the sense and the meaning of the term as precisely as possible, she opposes "not to the later conventional definitions of the utopia, but rather to the indeterminate and polyvalent use of the term". Therefore, she distinguishes seven features of More's Utopia and compares them to the preceding utopias in order to demonstrate that More's is the first complete one and to give a provisional characterization of utopia:

1. Utopia is a book signed by its author;
2. The subject expresses himself in the first person singular—the author himself, and/or his spokesman, an eye witness to the utopia;
3. The text is presented in the form of a narrative which contains a description in the present indicative of a model society;
4. The model society is opposed to a historically real society, and the criticism of the latter is indissociably linked to the description of the former;
5. The model society is supported by a model space which is an integral, necessary part of it;
6. The model society is located outside of our system of spatio-temporal coordinates: it is elsewhere;
7. The model society is not subject to the constraints of time and change.

Using this method correspondingly, we can make a characterization of spontaneous architecture by distinguishing opposite features from Choay's utopia, which we can use to specify the term as precisely as possible, and therefore to situate it in the sphere of scientific language.

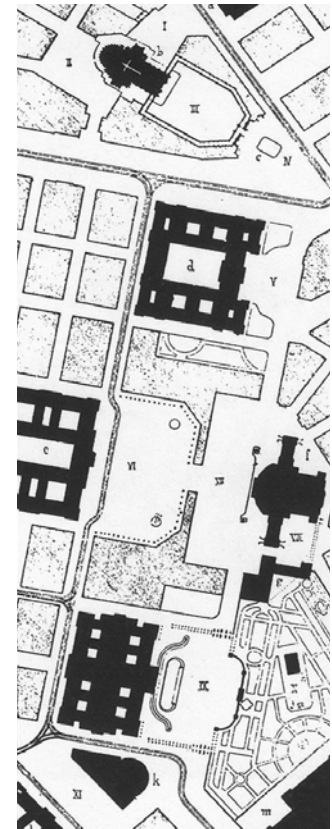
Accordingly, the spontaneous architectural thing:

1. Is not a work of a signed professional author,
2. It is 'atopic' self-centred entity or arrangement indifferent towards the larger scale,
3. Does not originate from a narrative or other pre-studied model,
4. It is a historically present particular form, and the description of it represents its criticism.
5. Does not have referent space model according to which it is constructed,
6. It is temporary or permanently present at the particular location, it is somewhere,
7. It is subject to the constraints of time and change.

Using this categorization, now we can precisely define and level the occurrences that we have previously recognized as spontaneous, either as informal architecture or as spontaneities with formal character. At the beginning we can try to identify a figure that suits all the points listed above, and thus identify the most accurate occurrence that can be entitled as spontaneous. Certainly, the phenomenon which we have recognized as informal, comprises the spatial forms and building routines that are nearest to this figure.

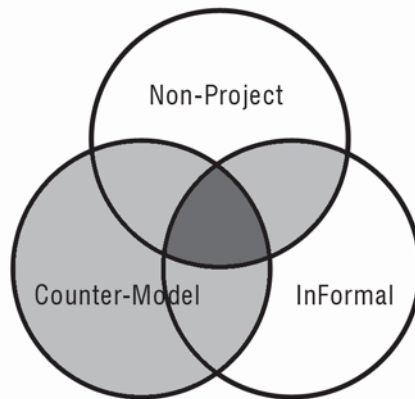
UNDERSTANDING THE INFORMAL

If we take into consideration the nomad communities, they indeed do not have signed authors for their travelling settlements. Nevertheless, the origin of the word nomad, which means travelling from place to place for pasturing, perfectly suits their placeless character. Beside the fact that the routines of settling up a nomad camp have certain logic of traditional character, still they do not rely on any formal narrative or professionally studied models. Further, the historical presence of the particular form is more than clear, since this is one of the earliest types of settlements known in the history of humankind, and they can be found almost in every society around the world in the form that is changeable depending on the location. However, this concerns the particular type of nomadism which regards setting an urban space, not the alternative variations as Cruz's notion of nomadism of the material flow where there are some inconsistencies at the points [1], [3] and [5], nor the recent epithetical considerations of business, tourist or educational nomadism, and neither the social phenomenon of the homeless 'without fixed abodes' (Augé, 2011) which ought to be more of sociological concern rather than a spatial phenomenon*. Speaking of informal settlements such as slum, favelas, shantytown, etc. we can also recognize all the points referenced in the characterization of spontaneous architecture, although also this consideration can be debatable. Namely, if we consider those kinds of settlements as an urban phenomenon, we can make the following definition: they are indeed a constitution without an urban plan signed by a single author or an institution, present without morphological continuity of the surrounding fabrics in the cities, historically constituted of self-growing entities changeable over time. Therefore points [1], [2], [3], [4], [5], [6] and [7] are suitable and define a spontaneous occurrence, but the question of the scale again appears as the key point in order to define correctly the particularities and the variables which make each case unique. For example, if a particular settlement is analyzed as an urban phenomenon that is constituted and sprawled as unplanned, some of its constituents (the buildings, the infrastructure, open spaces etc.) might appear as planned. Therefore, points [1], [2] and [5] can be partial or even absent in some particular cases. The latest examples of the projects that treat Latin America's favelas developed by



*Camillo Sitte: Infill Project for the Ringstrasse, Vienna, 1889
From: Recombinant urbanism : conceptual modeling in architecture, urban design, and city theory (2005)*

** Marc Augé notion of the new kind of homeless in France, one that is employed but doesn't earn enough to afford to own or to rent an abode.*



*Spontaneous in architecture
Diagram by Noev Igor*

Urban Thing Tank's "Metro Cable", Haas & Hahns' "Favela Painting", Mario Jaureguis' project of "Favela Bairro", which regard the larger scale of spontaneous settlements, can verify that even such projects do not make the settlement 'formal', but only improve some points of the elaborated list above.

For example, in Urban Think-Tanks' "Metro Cable" we can speak of a pre-studied model anticipated [3], considered as a reference model [5] made in order to upgrade the transportation infrastructure of the settlement, providing connections with the city' metro stations (Brillembourg, Klumpner, & Urban-Think-Tank, 2010). While on the other hand, the work of the artistic duo Jeroen Koolhaas and Dre Urhahn (Haas&Hahn studio) entitled "Favela Painting" in the case of the favelas in Rio and Sao Paolo, we can recognize certain monumentalization of the structure, therefore the very important point [2] fades away since settlements now get involved and concerns the larger scale. Finally, Jorge Mario Jauregui's work in Rio de Janeiro entitled "Favela-Bairro Project", where the title is inspired by the literal translation of the word 'Bairro' meaning 'slum-neighbourhood', is concerned with certain infrastructure and public spaces transforming them into neighbourhoods (Machado & Harvard University. Graduate School of Design., 2003). Therefore, this neighbourhood-ization of the spontaneous settlement deals again with points [1], [2] and [5], since now the infrastructure and the public/open spaces are recognized by a methodological approach that involves large-scale consideration.

The last category which was recognized as informal, were various types of abusive appropriations as enclosures, additions, extensions, partitions or spatial compromises, made out of improvisational practices which consider the appropriated space either as spatial necessity, or as challenges for space utilization. In these cases we can notice various kinds of inconsistencies in relation to the above mentioned methodology of defining spontaneity in architecture. Namely, some of them i.e. building extensions and additions are in general designed by the professional signed author (either an architect or a structural engineer), while in some cases the model that was proposed and constructed came from a studied methodology, (Bouzarovski, Salukvadze, & Gentile, 2011) certainly in the sense of the constructional design, therefore compromising figures [1] and [3]. Others, as the numbered types of space appropriations manifested as individual improvisations, are present mainly on a small scale, while their character as a space phenomenon can compromise in particular cases almost all of the listed points. What is important to be noticed at this point is their indifference towards the large scale [2], which is always emphasized and can never be absent.



- | | |
|----------------------|----------------------|
| 1. Nomad settlements | 1 2 3 4 5 6 7 |
| 2. Urban cracks | 1 2 3 4 5 6 7 |
| 3. Slums | 1 2 3 4 5 6 7 |
| 4. Turbo urbanism | 2 6 7 |

Informal settlements:

1. Nomad settlement / Milan
2. Urban cracks / Skopje
3. Slum / Skopje
4. Turbo urbanism / Prishtina

Drawings by Noev Igor

If the spontaneous architectural thing:

1. Is not a work of signed professional author,
2. It is 'atopic' self-centered entity or arrangement indifferent towards the larger scale,
3. Does not proceeds of narrative or other pre-studied model,
4. It is historically present particular form, and the description of it represents its criticism.
5. Doesn't have referent space model according to which is constructed,
6. It is temporary or permanently present at the particular location, it is somewhere,
7. It is subject to the constraints of time and change.

URBAN THINK-TANK

Alfredo Brillembourg and Hubert Klumpner
LOTUS 143., Urban Think Tank, Editoriale Lotus srl,
Milano, 2010

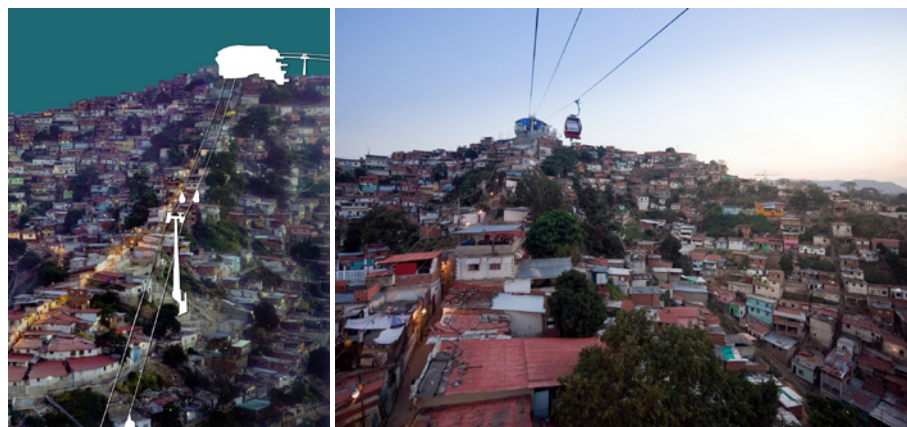
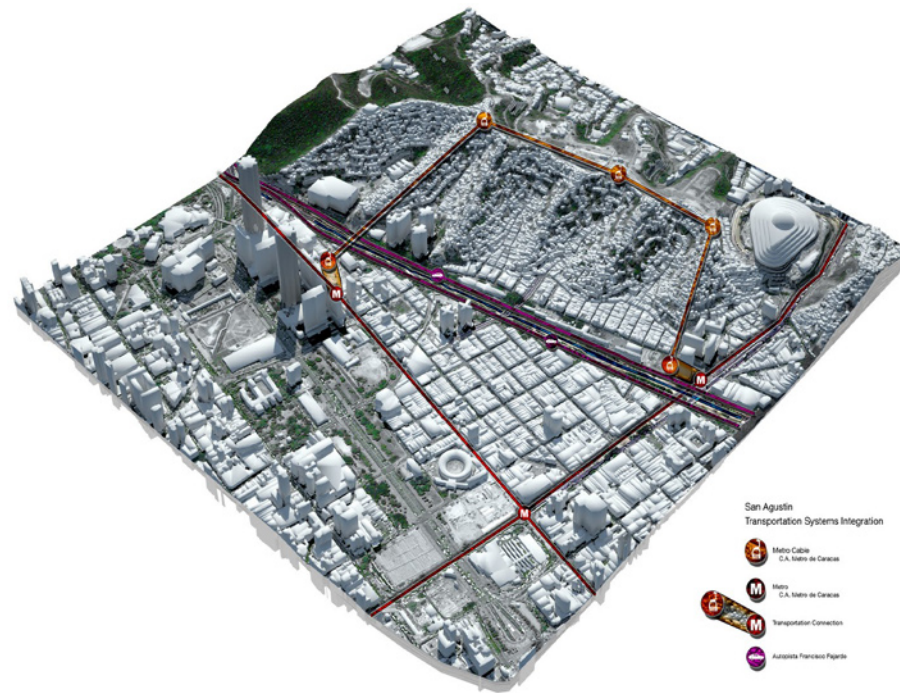
Project: METRO CABLE (2007 – 2010)

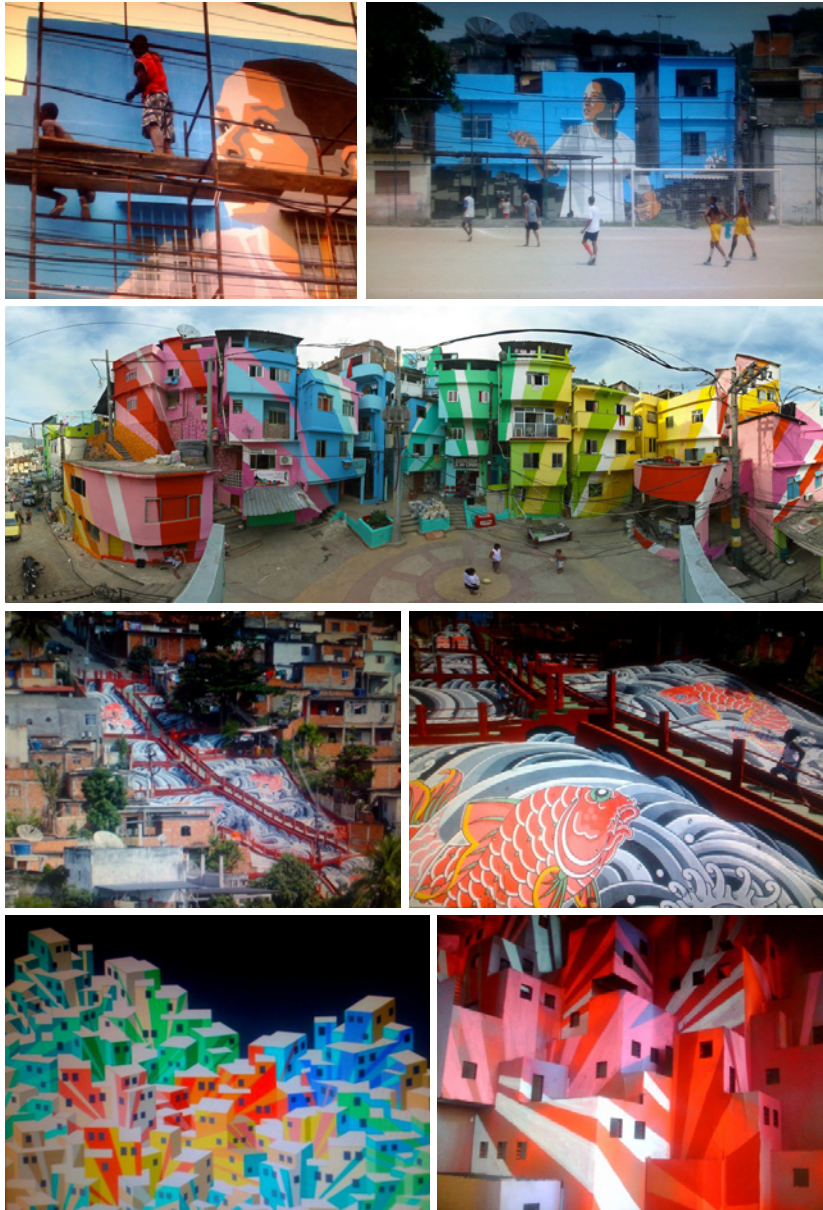
Location: San Agustín, Caracas, Venezuela
Client: C.A. Metro de Caracas

Photo by Iwan Baan

The project of Urban think-Tank treats the slum areas of the global south and endorses their sustainable development, in particular the slums of Caracas, Venezuela. The elevated infrastructure, which touches the ground of the site only in few points, makes possible that the slum area develops at different scales of the physical and social realm. While the street and pedestrian infrastructure in this kind of informal settlements is incapable to accommodate public transportation, the use of cable trains makes the area integrated in the large scale city infrastructure.

Available at: <http://www.u-tt.com/>





FAVELA PAINTING

Jeroen Koolhaas, Dre Urhahn

LOTUS 143., Favela painting, Editoriale Lotus srl,
Milano, 2010

“Favela painting” performed in the favelas in Rio and Sao Paulo, create design for the monumentalization of the informal structure, while the settlements are involved with the larger city

1. Boy with Kite

Mural depicting a boy flying a kite, by far the most popular pastime in Rio's favela's.

2. Santa Marta, Rio De Janeiro

Design for the houses around the square and part of the street, including the local Sambaschool in Praça Cantão

3. Rio Cruzeiro

Situated on a massive concrete structure to protect the hill from mudslides during the rainy season

4. O Morro Project:

The future idea of the Favela Painting project is to paint an entire hillside favela in the centre of Rio, visible to all inhabitants and visitors.

From: www.favelapainting.com

FAVELA-BAIRRO (Slum-to-Neighborhood)

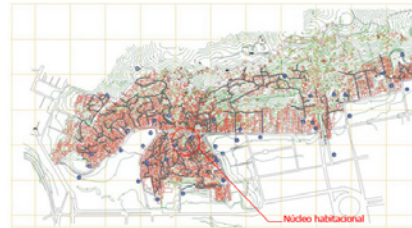
Jorge Mario Jauregui, atelier metropolitano

The Housing Secretariat of Brasil has coordinated the implementation of seven programs proposed by the city housing policy. Favela-Bairro is a program which completes or builds primary urban infrastructure (sanitation and democratization of access) in consolidated favelas or slums and offers social and environmental conditions to transform the areas and encourage the integration of favelas as regular neighborhoods of the city. Works in a universe of medium sized slums, which include from 500 to 2,500 dwellings

Favela Bairro projects and policy as multisectoral

"All Favela Bairro projects have a number of basic components. These are: the installation and upgrading of water and sanitation infrastructure, and public and domestic lighting networks; reforestation; the opening and paving of roads, squares and walkways; elimination of natural hazards; the construction of new housing for essential resettlement; the setting up of rubbish collection systems; the commencement of land tenure regularization processes; the construction and reform of buildings and their subsequent use as nursery schools, community centres, and income generation and training centres; the construction and operation of new sports and leisure facilities; the construction of commercial establishments (kiosks); and the construction and operation of social and urban advice centres. Thus, when considering the components of the physical upgrading work alone it is apparent that Favela Bairro projects are multisectoral. In addition, by virtue of the important role allocated to architects in designing each project, public buildings and spaces also feature as strategic components. On these grounds alone, Favela Bairro projects demonstrate a strong multisectoral approach and, according to one Favela Bairro architect, for example, the programme '... provides favelas with access to the same services and infrastructure available in the rest of the city; it changes the physical environment as well as people's behavior, generating community spirit and creating citizens'."

Riley, E., Fiori, J., & Ramirez, R. (2001). Favela Bairro and a new generation of housing programmes for the urban poor. *Geoforum*, 32.



General plan of favela Vidigal



General plan of favela Macacos



General plan of favela Salgueiro

General plans and the main points of intervention in favelas in Rio, Brasil



Various points of interventions in private and public places, which improve the physical and social structure of the favela

Available at: www.proureb.fau.ufrj.br
<http://www.jauregui.arq.br>

UNDERSTANDING FORMAL SPONTANEITY

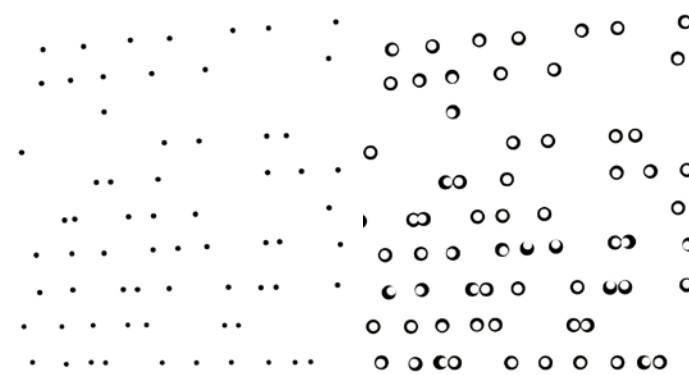
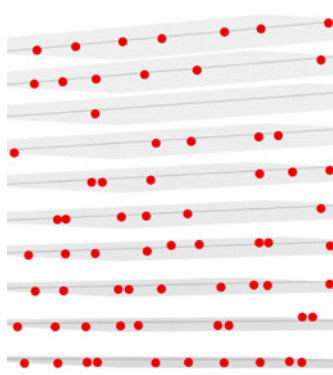
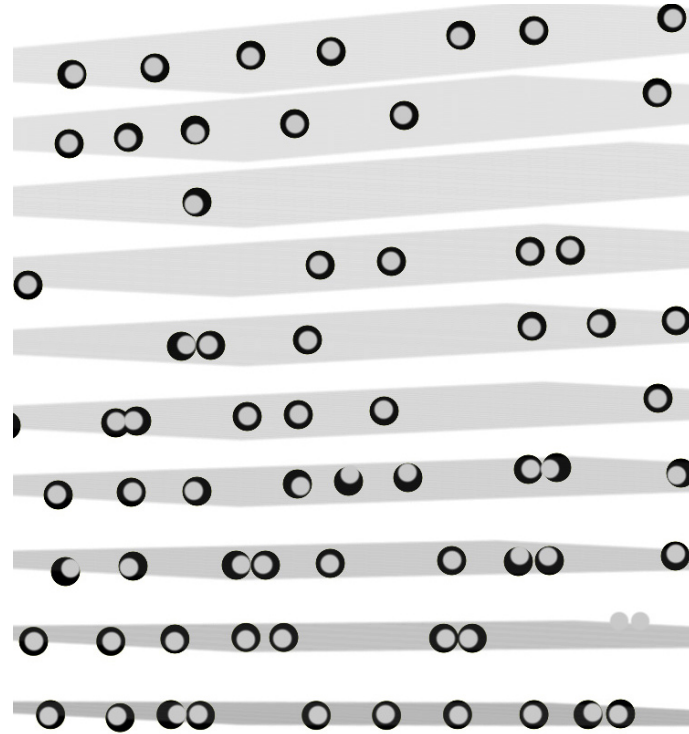
The consideration of this methodology of understanding spontaneities is important above all in the study of the occurrences which we have defined as 'formal spontaneities' or 'formal-informalities'. Since their nature can be characterized with controversy of this given name, now we can precisely define at what point they lean towards these two opposites of the architectural language.

The first category, the one of the non-pedigreed architecture described as architecture without architect (Rudofsky, 1964), considered mainly the archaic architecture and structures which have been planned and manufactured by unsigned authors, due to the time of their constitution. At this point it is clear that point [1] is inevitable in those cases, while on the other hand they are not necessarily atopic and indifferent towards the large scale. Despite this, they represent very important landmark signs representing the history, tradition and spirit of the particular *genius loci* (Rossi, 1970). Furthermore, this kind of architecture usually derives from the narrative or pre-studied models, except that these models might be unknown or undiscovered at the present time. Therefore, the unsigned architecture strongly complies with point [1], while the items [2], [3] and [4] are often not or not at all suited.

Additionally, still considering the architectural historic patrimony, we have considered the historic traces which can be found in present urban fabrics. Although, the historic cores of the settlements and traces of the unplanned historical fabrics in the present structure can be defined similarly as the previous spontaneous form, the main difference here is the slight detail regarding point [1]. While the authors in the previous category (recognized as amphitheatres, sacral architecture, gouging architecture, architectural lodges and nests, as well as settlements structures laid on hills etc.) existed but are not known in the present, here we are dealing with a non-existing author. That is to say, here we are recognizing an arrangement which has been constituted without some larger scale methodology, emerging as a trace in the present formal fabric. Therefore, the consideration is the same as for the unsigned architecture where items [2], [3] and [4] were partially or not at all suited, while here the compliment with point [1] is even more accurate.

In the wider territory of the city, we have also recognized so-called 'atopic' typologies, referring to the objects "simply dispersed over the territory with the position chosen for banal motives as lower land costs or accessibility of the work force or supply materials," (Gregotti, 1990) as the hyper-markets, the auto ports, the enormous service stations that line the highways, airports and their parking areas, etc. What is important at this point is the fact that those types never suit point [1], since their author is indeed a professional signed designer. Consequently, they come of pre-studied models from which emerge





Formal vs. Informal / Background vs. Foreground / Planned vs. Accidental / Ordering vs. Generation / Project vs. Time

Photo and Diagrams by Noev Igor

the functional logic of their proliferation, and therefore is the incongruence of points [3] and [5]. The specificity of those typologies for which they can be considered as spontaneous is the well suited point [2], as their indifference toward the large spatial scale in favour of functionality.

In addition to these considerations of spontaneities emerging and recognized in the urban fabric, we have also noticed the inevitable mutations that occur at the architectural figures, which we have noted as formal due to their legislative clarification. Those occurrences were noted as the various types of the individual actions as enclosures, additions, transformations of the programme of the units, laundry hangings, etc. These manifestations at most cases do not have recognizable authors, but rather represent individual actions of the owners using simple constructional routines. Therefore, these occurrences mostly suit with all of the listed points [1-7], while in some particular cases we can recognize partial incongruence with points [1] and [3], meaning that in some particular cases a professional signed author can be present.

Finally, we should consider some of the most remarkable spontaneous subjects in the city which are the temporary structures such as street trading structures, flower markets, street vendors, cafeteria' umbrellas etc. Since their arrangement and design are changeable depending on the use and their structure is fragile and temporary, these spatial phenomena are impossible to be predicted in the projects. Therefore, we can consider them congruent with all of the listed items [1-7] with special emphasis on to points [1] and [2], while point [6] can be debatable and partially suited, due to their temporary character. Still, the image that they provide is usually considered as most spontaneous occurrences in the city because of the predominance of their contents over structure.

In the end, spontaneity which can be considered false can be recognized in the disorientation in time and space of the contemporary interiors, where the skin is changing inside of the solid structure (Koolhaas, 2004). These are the simulacrum of the contemporary, where the space is a scenography of some reference model (as the ancient, medieval, contemporary, fictional etc.), where the users enjoy the falsity of the space as an entertaining experience. Therefore, these models have authors and pre-studied models references [1, 3 and 5], and additionally there is an incongruence with constrains to time and change [7], since these models have a temporal character.

Consequently, the spontaneous characteristics of those models can be noted in their self-centrism and the consideration of the smallest possible scale.

*On previous page:
ELEMENTAL – Alejandro Aravena*

*Location: Chile
Dates: 2000*

The project Elemental began in Harvard University in 2000 and considers social housing operating in contexts of scarce resources. The generic character of the design which provides the basic technical conditions should achieve a greater quality over time, that is to say, during the process of the transformation of the basic designed structure. The project has a global idea, constructed from multiplied pre-fabricated lowest-cost units, which can be constructed in the poor settlements everywhere around the world. The owners afterwards finish their houses according to their needs and financial possibilities.

Beside the economical aspect, one of the main advantages of this concept is also the speed of the construction, which has been presented in the Milan Triennial as a prototype that has been assembled in 24 hours.

If the spontaneous architectural thing:

1. *Is not a work of signed professional author,*
2. *It is 'atopic' self-centered entity or arrangement indifferent towards the larger scale,*
3. *Does not proceeds of narrative or other pre-studied model,*
4. *It is historically present particular form, and the description of it represents its criticism.*
5. *Doesn't have referent space model according to which is constructed,*
6. *It is temporary or permanently present at the particular location, it is somewhere,*
7. *It is subject to the constraints of time and change.*



- | | |
|--------------------------|---------------|
| 1. Unsigned architecture | 1 2 3 4 |
| 2. Traces | 1 2 3 4 |
| 3. Transformations | 1 2 3 4 5 6 7 |
| 4. Placeless typologies | 2 4 6 7 |

Formal settlements:

1. *Unsigned / Skopje*
2. *Traces / Barcelona*
3. *Transformations / Caracas*
4. *Placeless / Skopje*

Drawings by Noev Igor

FALSE COMPLEXITIES vs. FALSE SIMPLIFICATION

The Reality Between

The project in architecture, as considered before, cannot fully predict, comprehend, and finally interpret the reality as an absolute. Since the mind creates “trees” incongruent to reality instead of the “semi-lattices” structures which are inherent to the real world (Alexander, 1965), while the future is however unpredictable, the architectural project can be interpreted as a reality-between. In this reality the author decides to which level the project will emphasize his essential idea represented as a model or a paradigm, and to which level the project will deal with the real condition (either the past, present or the future one). Thus, this distinction of the two realities, one of the project and the other of the real world has made a background for two important architectural discourses. First, the criticism on academism concerning the eclectic styles and ornaments of the early modernist where the new spirit of architecture should liberate the eternal architectonic value from the oppression of the individualist expressions. And the second one, the criticism of the postmodernists towards the disingenuous, over-simplified, cultural indifference and incongruent nature of the ‘pure’ modern project. In both cases the architectural project has been interpreted and related with spontaneity, either as neglected or emphasized.

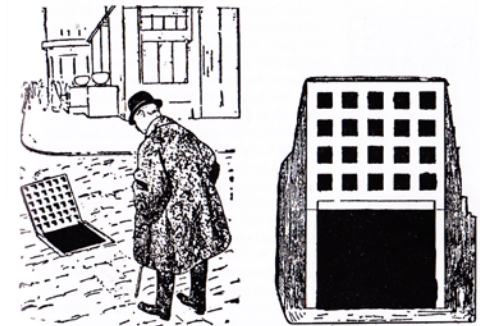
Functionalism and Crime

“What functions well looks good” Bruno Taut

At the beginning of the twentieth century, the modernists endeavoured the understanding of the architectural project as ‘pure’ architectural idea, therefore the early modernists emphasized the power of the functionality of the architectural thing. In this regard, the architects should forsake their individual approach and expressions, thus firstly to purify the idea and the aesthetics of the project, and secondly to determine their judgements fundamentally on the empirical and functional principles. Therefore, while the ornaments and the consideration of the eclectic architectural styles have been acknowledged as wasteful in both the economical and the intellectual sense, the process of the design was supposed to rely on the scientific knowledge and standardized values and principles.

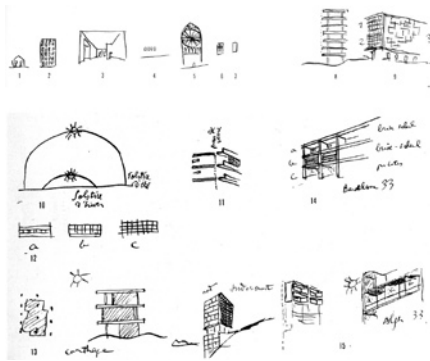
Adolf Loos, one of the first ‘modernist’ architects, has proclaimed that the liberation of the ornament is the mankind’s cultural evolutionary step of the twentieth century. Loos emphasized the irrationality of the current architectural academism, alluding to the uncompromised rejection of the style and finding the new aesthetic significances in the economic logic of the common sense.

*A 1911 cartoonist’s comment on Loos’s Goldman and Salatsch façade: “Brooding about art, the modernist man walks through the streets. Suddenly he stops transfixed. He has found that for which he has searched so long”.
Form: Modern Architecture, a critical history, Kenneth Frampton (1980)*



"Additionally, the third point underline that the beauty originates from the direct relationship between building and purpose, from the natural qualities of the material and from elegance of construction. Fourth, the aesthetics of modern architecture recognize no demarcations between facade and ground plan, road and courtyard or between the back or front of a building. Nor does any detail exist for its own purpose alone, but should be designed to serve as a necessary part in the general plan. Everything that functions well, looks well.

We simply do not believe that anything can look unsightly and yet function well. And finally the fifth point, the house, as a whole as well as in detail, forfeits both demarcation and isolation. In the same way that the details depend on their common interplay, so does the house depend on its comrades. It is the result of collective and social ideas. Thus repetition is not undesirable — on the contrary it is the most important factor in art. The same constructions for the same requirements, for which exceptions should only be made in the case of exceptional requirements. Special requirements, for which exceptions in repetitions of style would be made, we admit only, or principally, in a building of collective, that is to say, social significance." (Taut, 1929)



Le Corbusier, Explanation of the five elements of the modern architecture referring to the drawings which illustrate the window in history
From: *Le Corbusier in Bogotá, 1947-1951: Presentation seminar book*

"Weep not. Behold! What makes our period so important is that it is incapable of producing new ornament. We have out-grown ornament, we have struggled through to a state without ornament. Behold, the time is at hand, fulfillment awaits us. Soon the streets of the cities will glow like white walls! Like Zion, the Holy City, the capital of heaven. It is then that fulfillment will have come." (Loos, 1908)

This prediction however came true, but only considering the reality of the modern projects of the mid-twentieth century, while the reality of the cities has remained unchanged. Soon, the thinkers of the 'modern upheaval' frame up the fundamental principles and methods as well as numerous slogans with the emphasis of the rational and empirical spirit of the new upcoming epoch.

Similarly as Loos, Le Corbusier's prediction of the forthcoming new spirit (*esprit nouveau*) in architecture reveals the problems of the present time as the incongruence of the architectural thought with the traditional practice. Further, Le Corbusier envisages the future city with artistically strong poetic content where the liberation of the artistic decorations, standardization, industrialization etc. will reign magnificent sights and thus unravel the chaotic city.

Finally, he defined the rapid economic circulation as fundamental for contemporary architecture, therefore determining a minimum "container" type for the domestic life functions, which should be the standard that is necessary as a minimum content considering the human scale (LeCorbusier & Jeanneret, September, 1929). These standards based on the biological and not geometrical logic, were supposed to give a frame for the designers' interplay and to represent the scientific counterpart of the traditional arbitrary judgements, methods and shapes. Following this logic, the project should emphasize the timeless and placeless architectural value, and accordingly, the 'good' architecture based on the preceding postulates should be beautiful regardless of its place worldwide. Later, at the CIAM-2 in 1929, he has presented the five elementary elements as a bases for contemporary architecture: *Pilotis* – which gives a possibility to be under the house, *ribbon window* – since the façades are considered as a providers of light, *free façade* – separated from the independent framework, *open plan* – as an endless ground for functional variations since the masonry wall no longer has a right to exist and a *roof terrace - terrace garden*, which will shape the new ground for a the city (Le Corbusier, 1967). Those elements followed by the formalization of standard measurements of household equipment, and the revision of the dwelling's functions should give scientific serenity of the new modern figure.

Accordingly in this period, Bruno Taut gave his own five points defining the new movement where he emphasizes the idea of the functionally-efficient method of the design. Therefore, the building should attain uttermost utility in the sense of the design as well as the materials that are employed.

Hereby, considering the manifests of the modern thinkers, architecture has revealed itself from that part of the reality which they called 'the details', in which we can recognize the incidences that were considered as surplus and therefore neglected in the reality of the project. Those incidences can emerge for example as various kinds of artistic decorations and expressions in the city, on the site, at the facades or inside of the interior. Additionally, the indifference towards the role of the third participants, which are the users is considered as more important, which proceeds over the time as the real being of the architectural thing. In this consideration along came Mies van der Rohe's catch-phrase that *"all problems can never be solved. . ."* which can be understood first as a motto, then as an excuse. Namely, considering the fact that one cannot foresee and solve all the problems, the figure is stripped down to the naked 'pure' idea. Hence, the modern project has liberated the architectural thing from the domination of the beauty of the ornaments and the confusion of spontaneities, thus finding the sincerest beauty in the poetic absence of the matter.

From the Labyrinth to the Babel Tower

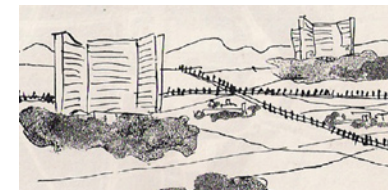
The importance of the incomplete

The significant analogy of the discourse regarding the obsolete sublime and the complexities in architecture can be also considered as the completeness which signifies the architectural thing, and the incompleteness as a character of spontaneity. As portrayed by Jacques Derrida (Derrida, 1986), the symbolical meaning of the Babel in the Genesis, a tower which has been erected to conquer the sky and therefore to make the name of its creators (the tribe of Semites), was supposed to give them power over the others from the power of their name. Contrary to this, God assigned the name 'Babel' to the tower, a word which is similar to a noun that means confusion, and condemns mankind to the diversity of languages. For Derrida, this represents also the failure of the limitation imposed by the universality in architecture, because "the construction in architecture will always remain labyrinthine". Therefore, "The issue is not to give up one point of view for the sake of another, which would be the only one and absolute, but to see a diversity of possible points of view". In this consideration the labyrinth is the allegory for the "permanent movement", a movement on the path which is endless, without a way out. Therefore, there is a big significance in the notion of the complete and incomplete work. Thus, the incompleteness of the tower of Babel makes it possible for the architecture as well as the multitude of the languages possible to have a history. "This history always has to be understood in relation to a divine being who is finite. If modernism distinguishes itself by the striving for absolute domination, then postmodernism might be the realization of the experience of its end, the end of the plan of domination." In this sense

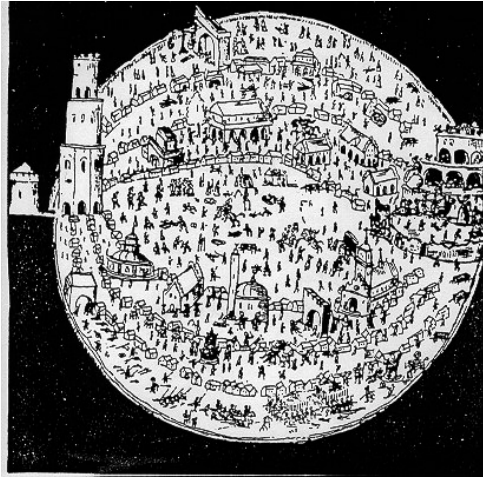
"With respect to architecture, for example, Charles Jencks dates the symbolic end of modernism and the passage to the postmodern as 3.32 p.m. on 15 July 1972, when the Pruitt-Igoe housing development in St Louis (a prize-winning version of Le Corbusier's 'machine for modern living') was dynamited as an uninhabitable environment for the low-income people it housed. Thereafter, the ideas of the CIAM, Le Corbusier, and the other apostles of 'high modernism' increasingly gave way before an onslaught of diverse possibilities, of which those set forth in the influential Learning from Las Vegas by Venturi, Scott Brown, and Izenour (also published in 1972) proved to be but one powerful cutting edge." (Harvey, 1990)

Le Corbusier: The new spirit

"Little by little this new spirit is forming. The greatest crisis of the present day stems from the conflict between our new situation and our way of thinking which is retarded by adherence to traditional practices and beliefs. There are positive signs that, faced with the new facts, we are forming a new spirit and approaching harmony; the signs are clear: the demise of the decorative arts, the arrival of a purified, intense, concentrated art, with a strongly poetic content (modern art; cubism in particular is an early example); slowly, construction sites will adapt to industrialization; the introduction of mechanization in construction work will lead to the general acceptance of standard elements; even the design of houses will alter, under the sway of the new economics; the standard elements will provide unity of detail, and unity of detail is an indispensable requirement of architectural beauty. Then our towns will lose that appearance of chaos which blights them at the moment. Order will reign and new networks of streets, more immense and with a wealth of architectural solutions will present us with magnificent sights." (Corbusier, 1924)



Le Corbusier, sketch for Ville Radieuse (1924)



Jan Amos Comenius, *The Labyrinth of the World and the Paradise of the Heart* (17th century)
The labyrinth is illustrated as a city where the entrance is the birth, the exit is the death.

Cornelis Anthonisz, *Fall of the Tower of Babel* (1547);
Etching, *The Trustees of the British Museum*



architecture is considered not as a spatial phenomenon but rather an “experience of the Supreme which is in a way more ancient than space and therefore is a spatialization of time”.

The Modern Which Continues

“The architecture must have bad spaces as well as good spaces” Louis Khan

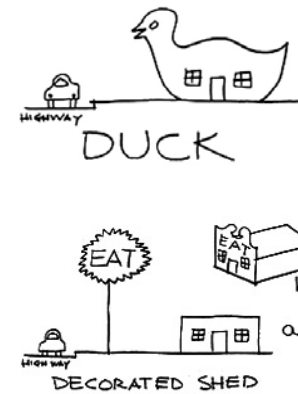
“Mies, for instance, makes wonderful buildings only because he ignores many aspects of a building. If he solved more problems, his buildings would be far less potent.” Paul Rudolph (Rudolph, 1976)

The modern architecture as described by Habermas appears as an answer to new challenges of the contemporary society: firstly due to the new technologies in transportation, the new scales of communications, and the new educated population; then the new methods of production and new materials; and finally the new living conditions and the “independency” of the housing from the family ties (Habermas, 1982). On the other hand, the oppositional trends that followed did not propose new features as an advance of the previously affirmed values, but they came out as the commentators of the crisis of the modern project. Even today, when discussing modernity it is inevitable to criticize the modern architecture and to refer to the rich transformational consequences that stem from it (Gregotti, 1985a). Therefore, it is convenient to take in consideration Habermas’s modernity as ‘an incomplete project’ not just in the sense that the following of the modern is its own continuation, but more literally where the modern project is a project that is partial, incomplete or unfinished. In this regard were critic of the modernist discourse and the overconcern regarding functionality, plainness and the pressure to be dissociated from the impractical symbolic.

First, we start with the critical approach of Theodor Adorno which regards Adolf Loos’s paradoxes regarding functionalism and ornament. In his essay “Functionalism Today” Adorno argues about the comprehension of functionality as a separation between the purposeful and aesthetically autonomous products, since “in any given product, freedom from purpose and purposefulness can never be absolutely separated from one another” (Adorno, 1979). In Adorno’s consideration there is no chemically pure purposefulness which is an opposite of the purpose-free aesthetics, because nothing can exist as an aesthetical object in itself. For example, some purposes such as sociability, dance and entertainment, which are considered as purpose-free arts can be identified as purposefulness without purpose. Hereby, he argues that purposeful and purpose-free arts have a dialectical relationship and therefore pure functionalism is an unachievable goal. Standardization therefore, like the example of Le Corbusier’s human prototype, is the science of finding the best of the average (Cullen, 1971), since the human beings have right to have even the false needs, not just the ‘objective’ ones. Therefore, the suppression of the subjective desires for the sake of the objective needs would lead to brutal oppression. “So it is with the *volonté générale* against the *volonté de tous*.”

In addition, speaking of the ornament, Adorno discusses Loos's rigid aversion to the ornament which however was not extended to all of art, and in that sense tolerated only in special realms. The most significant example of the contradictions in the interplay between the functionality and the ornament Adorno finds in the advertisements which are intended to be purposeful for economic profit. "If advertisements were strictly functional, without ornamental surplus, it would no longer fulfill its purpose as advertisement". While for Loos the ornament is considered as a mimetic impulse of a pleasure principle, Adorno argues that there is a factor of expression in every object and therefore if there is any degradation of this notion, then it would be an oversimplification. At this point, for Adorno the 'ornaments' could be still adequate but only when are mediated by the professionals, otherwise we will face a denial such as "objective asceticism" or subjective expressions like the filmset scenarios. The desired and sublimed non-ornamentation white-shining city, sporadically decorated with 'genius' masterpieces ought to be a contradiction that was mostly criticized by the modernists. What is even more interesting in this research regarding this sublime city is Loos's understanding of the immeasurable city' complexity as a sum of ornaments whose elimination in this challenging achievement is crucial. Finally, even more important consideration is the underlined definition of beauty, which for Adorno is the level at which the architectural work resolves the contradictions, since the discretion as an obsolete object gives just a new light to the problem of ornament.

Habermas on the other hand, endorses postmodernism as a continuation of the modern as its immanent criticism. He sees the crisis of the modern architecture not just in the "underestimation of the diversity, complexity and variability of the modern aspect of life", but further in the significant functional interdependencies which are beyond the planners' imagination. Furthermore, he notices some linguistic misinterpretations regarding the phenomenon of the functionality. Indeed, the interpretation of the positive 'system functionality' at the same time can be dysfunctional for the 'singularity'. For example, an old and dysfunctional district can be in some cases very important for the city as its historical heritage. Therefore, functionality in the city planning ought to be understood as the control of the forces which threaten the urban fabric, as well as the management of the imperatives of the singularities in the same time. As an answer to these perplexities, three different "escapist movements" from the modern have emerged (Adorno, 1979). Each of them can be interpreted as the different consideration of the spontaneity in the modern project: First, the neo-historicist conservatives, which create false reality (one which Adorno recognized as subjective expressions or filmsets) but this time more burlesque such as the "turning ventilation shafts into pocket-book sized Palladian villas"; Second, the free from nostalgia postmodernists, like Hans Hollain and Robert Venturi who aggressively mixed styles in order to create picturesque ambiance, this time as a surrealist ultra-modern stage-set; and finally the third, 'alternative



Robert Venturi, Denise Scott Brown, and Steven Izenour:
 "A 'Duck' versus 'Decorated shed'" showing two architectural stereotypes, the form which express the function and the signed object.
 From: *Learning from Las Vegas* (1972)



"I am a monument"
 Venturi's proposal for designing a monument without a symbolic form.
 From: *Learning from Las Vegas* (1972)

"If advertisements were strictly functional, without ornamental surplus, it would no longer fulfill its purpose as advertisement"
 Theodor Adorno: "Functionalism Today" (1979)

architecture' which calls for a participatory architecture between the client and the urban designers, which is mostly concerned of the spatial, cultural and the historical context as the ecology or preservation of the historical urban heritage.

Dichotomy

Postmodernity can be also considered as modernism that has additional acceptances (Harvey, 1990), "...the most startling fact about postmodernism: its total acceptance of the ephemerality, fragmentation, discontinuity, and the chaotic that formed the one half of Baudelaire's conception of modernity". According to Harvey, the highlights of these works were the intensions that the architects are supposed to learn from forms by studying spontaneous growing models like the vernacular landscapes or the commercial strips, instead of the scientific, abstracts and theoretical models. This message was a call for architecture for the people rather than for Man. From that moment, says Harvey, the buildings around the world that first affirmed ornament denounced as a crime, now have given space to the ornament tower blocks, medieval squares, custom-designed or vernacular housing etc. in the name of acquiring a more 'satisfying' urban environment. (Harvey, 1990)

Therefore, in the attempt to give answers to the difficult questions regarding the differences between modernism and postmodernism, such as the question of style or periodizing concept, whether it is a break from the modern or a revolt against 'high modernist minimalism', does it have revolutionary potential or is it simply the commercialization of modernism, and a reduction of the latter's market eclecticism, Harvey observes Ihab Hassan's table of stylistic oppositions between modernity and postmodernity.

Harvey finds this table of dichotomies of the modern and postmodern rather imperfect, considering the wide ranges of the fields that regard such as anthropology, philosophy, linguistic etc, however some aspects of it can splendidly visualize the difference of the two categories.

While the modernist planners, when it comes to the city planning, look for the unity of the form, therefore considering the idea as a definite 'closed' form which in this sense we can consider as oversimplified or neglected spontaneity, the postmodernists find their motives in the 'chaotic', 'unpredictable' and 'instable' constellations, which can be understood either as scrupulous spontaneity or as a false-complexity.

Following this method we can make an analogy in the dichotomy by contrasting the differences between the stylistic premeditation or items that have planned significance and their opposite as the spontaneous nature.

<u>Modernism</u>	<u>Postmodernism</u>	<u>Premeditated</u>	<u>Spontaneous</u>
Romanticism / Symbolism	Dadaism / Paraphysics	Project	Case
Form	Antiform	Hierarchy	Uniformly
(Conjunctive, Closed)	(Disjunctive, Open)	Concentration	Dispersion
Purpose	Play	Formal	Informal
Design	Chance	Meaning	Significant
Hierarchy	Anarchy	Type	Mutant
Mastery / Logos	Exhaustion / Silence	Regular	Irregular
Art Object /	Process /	Tree	Semi-lattice
Finished Work	Performance	Rule	Routine
Distance	Participation	Central	In between
Creation/	Decreation	Multiply	Generate
Totalization	/ Deconstruction	Empiric	Practice
/ Synthesis	/ Antithesis	Modern	Postmodern
Presence	Absence	Determinate	Hypothetical
Centring	Dispersal	Prevision	Genuine
Genre / Boundary	Text / Intertext	Simple	Complex
Semantics	Rhetoric	Art	Naive art
Paradigm	Syntagm	Order	Chaos
Hypotaxis	Parataxis	Made	Born
Metaphor	Metonymy	Plain	Metaphor
Selection	Combination	Real	Surreal
Root / Depth	Rhizome / Surface	Ordinary	Extraordinary
Interpretation	Against Interpretation	Usual	Exceptional
/ Reading	/ misreading	General	Particular
Signified	Signifier	Method	Proliferation
Lisible (Readerly)	Scriptible (Writerly)	Design	Arrangement
Narrative	Anti-Narrative	Desire	Impulse
/ Grande Histoire	/ Petite Histoire	Hypothesis	Need
Master Code	Idiolect	Plan	Urge
Symptom	Desire	Interpretation	Understanding
Type	Mutant	Author	Origin
Genital	Polymorphous/	Monument	Temporal
/ Phallic	Androgynous	Solid	Scarce
Paranoia	Schizophrenia	Stable	Variable
Origin	Difference-Difference	Professional	Voluntary
/ Cause	/ Trace	Top-Down	Bottom-up
God The Father	The Holy Ghost	Utopia	Dystopia
Metaphysics	Irony	Tabula rasa	Constrain
Determinacy	Indeterminacy	Either-or	Both-and
Transcendence	Immanence	Deductive	Inductive

Source: (Hassan, 1985)

From: *The condition of postmodernity : an enquiry into the origins of cultural change*, (1990).



Phase I: XV century

Phase II: XVI century

Saverio Muratori: *Studies on the urban fabrics in Venice*
Quartiere di Campo due Pozzi



Phase I:
Hypothesis of the gothic period

Phase II:
Actual condition

Saverio Muratori: *Studies on the urban fabrics in Venice*
Quartiere di S. Marina

From: *Studi per una operante storia urbana di Venezia*
 (1960)

Type or Mutant, Method or Proliferation

Saverio Muratori in his book *Studi per una operante storia urbana di Venezia*, (Muratori, 1960) considers the city as a manufactured product, described, classified and recognized the problem of the relationship of the project with the historical form of the city. From this point of view, architecture is considered neither as a single artistic event (as proposed by the avant-garde) nor as an object produced industrially (as proposed by the Modern Movement and functionalism), but as a construction process that transforms over time (Secchi, 1985), from single dwelling to the entire city (Rossi, 1970). He explained the development of Venice through a theory that would connect the individual elements with the shape of the entire city. These types have been seen as the generators of the city and implicitly as elements that define all the other urban dimensions, so, for example, in Venice streets, fields and courts are seen as typical elements that are intimately related to each other, and each is meaningless if not considered as a type in itself. (Guidarini, 2002)

“... within the Institute of Venice University, Muratori leads a study on the urban fabric of the city based on typological method. From this work, we draw three major contributions:

- *The type is not characterized outside of its practical application, i.e. outside of the constructed fabric;*
- *The urban fabric, itself, is not characterized outside of its context, i.e. outside of the urban structure;*
- *The study of an urban structure is conceivable only in its historical dimension, from the moment that its reality is based in time through a succession of relationships and of processes of growth starting from an earlier stage...*”

In the study of Venice Muratori demonstrates the idea to recognize the type in more levels of the interpretation of urban space:

- The building, or rather the particle built, the building that is anchored to its ground, with the possible integration of open spaces: short gardens etc., is characterized by a precise relationship with urban spaces, streets, fields, canals;
- The aggregation of particles that reveals the organization of elements, according to the period of the formation, location in the city ..., is characterized by the structuring role of public spaces, the position of monuments, the logic of the density and the urban growth, and the possibility of association with other forms of the fabric. (De Benedetti, 1988)

Therefore, for Muratori the proliferation is a methodological process in which the types or the archetypes together with their additional parts are in a precise relationship of the large-scale urban context. Hence, as ‘morphology’ comprehended as rules of the aggregation of building types which form the urban

fabrics (Gregotti, 1985b).

On the other hand, for Gianfranco Caniggia the shape of the city is made by of aggregation of the types that define the dimensional scales as an expansion of participants of logical categories of the typology of the larger scales (from the type to the territory) (Caniggia & Maffei, 2008). From *Storia dell'edilizia* of Muratori, Caniggia emphasizes the reasoning of the type as synthesis a priori and connects the processes of formation, from a cultural standpoint, the spontaneous consciousness. In that sense, for both Muratori and Caniggia the notion of the type is to be considered as an *intentional individualization of the typological process* (Guidarini, 2002). This however is similar to the idea of spontaneity for which one cannot assign an archetype, but rather an *intentional individualization of the spontaneous processes*.

Science Fiction vs. Townscape

The contemporary man likes to live in Townscape and to shop in Futurism. (Rowe & Koetter, 1978)

In the previous section we have used the methodology of recognition of utopia that was defined by Choay (Choay & Bratton, 1997), to get an idea about the various types of spontaneity. Now we can analyze different utopian ideas of an ideal city, where the considerations of spontaneous are diverse and therefore the proposals are opposite.

According to Rowe, people live between the 'rational' and the 'relative', between what it was and what will be. Therefore, the futurist or rather science fiction ideas of the future city might consider both ideas. First, the future city is presumed as mega-buildings, mega-hybrids, plug-in variability, integration of buildings with transport, tubes etc. displaying processes of the hyper-rationalization of the space. These kinds of science-fictions usually endure similar inconsistencies as the "disregard of the context, distrust of the social continuum, the use of symbolic utopian models for literal purposes, the assumption that the existing city will be made to go away..." (Rowe & Koetter, 1978). At this time, the over-rationalization idea is liberated from the unplanned complexities, accidents or expressions of voluntarism, therefore the models are usually spontaneity-free or in some sense counter-spontaneous or "an obsession of the spirit of the times". While the second idea is the Townscape city of the future, that is presumed on the traditional principles i.e. the vernacular architecture or the future picturesque illustrations. Here, the illustration of the imagined future city is overburdened with matter, presumed participations or constraints (cultural, spatial or social), oversaturated volumes etc. The regionalism of Team X for example, instead of universalism proposes participatory design, which gives an idea of a participant that is neither the architect nor the client (Kostof, 1991). Consequently, these illustrations emphasize the unstable, variable and vibrant spontaneous character of the future.

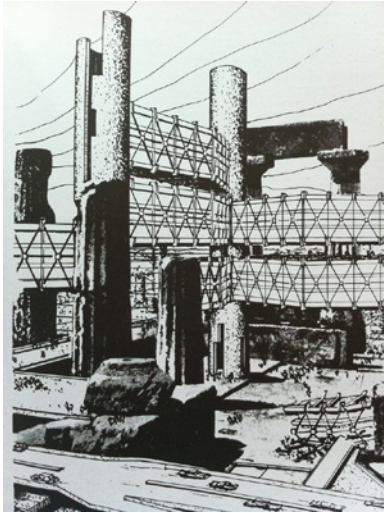
Gianfranco Caniggia: Examples of the fabrics:

A: Florence, via Pietrapiana. Paths matrix and systems of construction which derivate non-perpendicularly due to the influence of the pre-existing ancient directions.

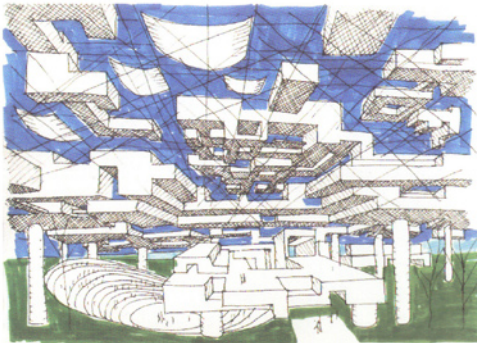
B: Florence, Borgo Pinti. Another example of a path matrix: the tangent position to the aggregation of existing and competition of via Pietrapiana has prevented the formation of the system construction.

C: Florence, via S. Zanobi. Example of the path matrix of the construction system derivate of the matrix of the via Guelfa.
From: Lettura dell'edilizia di base





Arata Isozaki - *Space city model*, Collage 1960
'Space city project' is a spatial construction where the massive columns hold up the housing, transportation, and administration systems together with the walkways and recreational areas. The mega-structure is elevated above all the complexities of the existing city.



Rowe therefore gives some iconic examples regarding these considerations of the science-fictional architecture idea where we can see the two opposed models, the one of the 'rational' dominance of a futurist machine, and the other as a futurist picturesque townscape.

Another important dichotomy between the two different utopian models that Rowe considers are the two convenient critiques on Le Corbusier's "*Ville Radieuse*". The first one is Superstudio's "spontaneous platform", which considered the world as an abstract grid that demands a final emancipation from the tyranny of objects. This idea makes possible for a person to be wherever she likes alone or with the family, no need for shelters due to the modified thermo-regulation, one can play while making the shelter (at home and hence at architecture) and finally, all desired necessities are be available if you just plug in... (Museum of Modern Art (New York N.Y.) & Ambasz, 1972)

The second utopian critique is the implicit "Disney world" proposed by Robert Venturi (Venturi, 1972) illustrated as a naturalistic condition, where the answer to all problems is in the stylistic replacement of objects. Once more, in both opposing models we can distinguish the disagreement in the consideration and the conception regarding the spontaneous phenomenon. While in the first example of "spontaneous platform" spontaneity was utilized as the inhabitant's action, an uncompromised movement, freedom of the setting of the place and the consumption of the recourses, in the second model, the "Disney world" spontaneity is considered not as utilization but rather as an illustration of the complexity and the richness of the urban image. Furthermore, while the first finds the answer in the plain material equality to provide spontaneous happenings, the second argues and suggests commercial exploitation of such platform by furnishing.

Speculative Fiction

This dualism of the utopian ideas for the future of the city, both in architectural and in the social realm, can also be noted in cinematography. Urban design sets created by the artist Erich Kettelhut in Fritz Lang's 1927 *Metropolis*, in this sense is a great architectural experience as well as a cinematic one (Foster, 2010). The enormous skyscraper which dominates the cityscape in this set is separated from the larger

Yona Friedman: Spatial city (1961)

"To one extent, science fiction is modern architecture with all its style presumptions as to the rational determination of building surviving intact, even though a little hysterically over stipulated. That is: in so far as methodology, system analysis and parametric design are elevated to be important pursuits, science fiction may present itself as an academicized version of what modern was, anciently, supposed to be. But science fiction, like the old-fashioned modern architecture, has also a less rigorous more poetic face." (Rowe & Koetter, 1978)

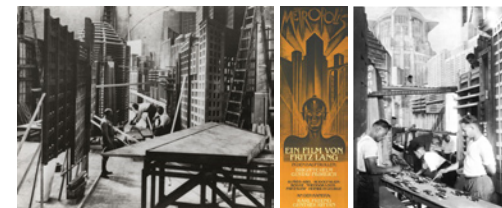
context. This contemporary “Tower of Babel” at the same time is a simulacrum of the domination of the particular social groups over the oppressed working class. Apart from the social and political messages of the movie script, the architecture illustrated in *Metropolis* is the opposite of Ignasi de Sola Morales’s weak architecture where Morales tried to give importance to the neglected values of reality in architecture by giving the concept of “The strength of weakness”. (Solà-Morales Rubió & Whiting, 1997) Similarly, in Ridley Scott’s *Blade Runner*, the *Metropolis* is translated into a futuristic dystopia where the entire city turns out to be a place for redundant inhabitants. Here, we are facing another example of the oppression of the single 700 storey skyscraper (the powerful Tyrell Corporation), again an interpretation of the ‘tower of Babel, over the surrounding city’ context. The 2019 future city of Los Angeles is illustrated at the same time as magnificent and disturbing, where the expressive city’ skyline is opposed to the dystopian city life on the surface (Guardian, 2009).

Therefore if Lang’s *Metropolis* gives an idea for the object as a simulacrum of the power in the future city, the same can be recognized also in Scott’s *Blade Runner*. Nevertheless, a significant difference can be noticed in the consideration of the cityscape context. While in *Metropolis* the working class is organized orderly with the machines and industry, 60 years later, in *Blade Runner* the cityscape is chaotic, spontaneous and disordered.

Either-Or / Both-And

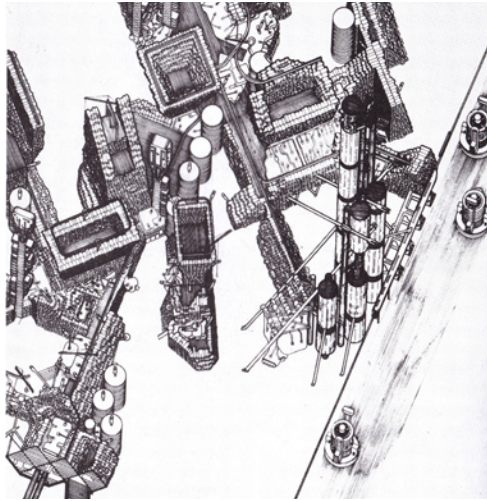
Robert Venturi in the sixties has noted the contradictions in architecture of complexity opposed to architecture of the simplification and picturesque (Venturi, 1966). In his “Gentle Manifesto” for a Non-straightforward Architecture he has emphasized the consideration of architecture challenged by the contradictions and complexities that go along regarding the theory and practice. According to Venturi, the “orthodox” architects are disciplined in the tradition of the either-or, while the architecture of complexity includes the consideration of “both-and”. Therefore, the architecture is valid when it reflects the contradictions in the content and the meaning, since the “architecture should have bad spaces as well as good spaces” (Louis Khan). What can appear as irrationality of a singular part, can be reasonable

BLADE RUNNER:
‘Tyrell Corporation’ skyscraper as an interpretation of the ‘tower of Babel, over the surrounding city’ context. The 2019 future city of Los Angeles is illustrated in the same time as a magnificent and disturbing, where the expressive city’ skyline is opposed to the dystopian city life at the surface. (Guardian, 2009)

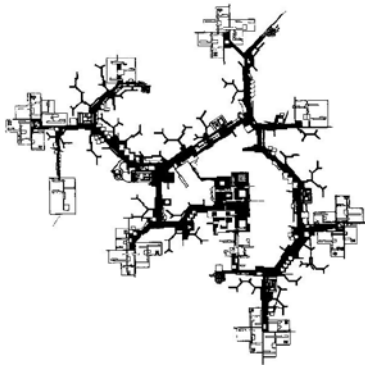


METROPOLIS:
The contemporary “Tower of Babel” as a simulacrum of the domination of the particular social groups over the oppressed working class in the underground.





The 'Plug-in city' of Archigram as a picturesque image of the future, since "anything might here happen there: the death of architecture, non-building, Andy Warhol bug-eyed monsters, immediacy of feeling of life, instant nomadism, the wished-for end of all repression"
From: *Collage city* (1978)



Candilis, Josic and Woods :
Satellite town Toulouse Le Mirail, (1961)
The city as a system between system buildings and simulated villages, between growth fantasies and townscape tune up.
From: *Collage city* (1978)

as the rationality of a whole. This idea should be considered as rather poetical, due to the fact that an architect cannot be motivated to design "bad spaces", although they can be found as an urban outcome (either the discontinuities, internal, uncontrolled residual fragments etc.), where the content ought to be spontaneous consequences or determined by the users. Again, in this example one can recognize the problem of unpredictability and uncertainty in architecture, for which Denise Scott-Brown proposes "some ways of being rational about uncertainty". (Scott Brown, 2009). "There are ways of being rational about uncertainty. When unmeasurables form part of the calculus, planning sophisticates may turn to probability theory". Therefore, in addition she proposes three methods of operating with unpredictability: First is the contingency planning (if A happens then B will result); the second is maintaining a level of generality for further interpretations and transformations; and finally the third, which is leaving space for further expansions.

In-Between

In the contemporary landscape there are processes that generate specific kinds of urban 'spaces' which is very difficult to specify. This difficulty is not present simply because of their complexity as a form, nor because of the infinite number of variations and sub-variations from which they result, but due to the exceptionality of the issue of spatial identity interpreted in the wider sense. Many of those spaces can be identified as fragments in between the two well defined spatial identities, for example between the city and the suburb, between the village and highways, inside the big junctions etc. In some cases they can be planned, or rather be an expected space along with the designed thing, as the spaces under the elevated structures or the fragments of the land divided by the infrastructure etc., while on the other hand these incidences might appear as a consequence between the two growing entities, either planned or unplanned.

There are several definitions of these specific urban situations: *terrain vague*, new type of wilderness, interstice or interstitial space, pore/porosity, limit (interior of urban form), hybridization, interspace (threshold), and low-tech (Zanni, 2010). Therefore, various interpretations are possible regarding all these in-betweens that depend on their particularity, as well as on different philosophical approaches. While on one hand the *terrain vague* is an abandoned place of social indeterminacy or non-place (Augé, 1995), on the other hand it can be a space of *alternative freedom* (Solà-Morales Rubió, 1995). But still, the question remains, is it possible to interpret them as spontaneous?

If we consider the previous methodology of the definition of spontaneities, this is what follows:

In-between / Terrain Vague

Abandoned, places of “absence”; social indeterminacy; vast, obsolete; unproductive spaces;

In-between / New Type of Wilderness

New “dirty”; second or third-level reality; urban “pore” and “porosity”;

In-between / Interstice or Interstitial Space

Ecological corridors; semi-hidden urban design lower in relation to the body of the city; space in which new uses can be redefined for old spaces

In-between / Pore/ Porosity

“Urban pores”, “intermediate places”, may constitute a “city of passages”; “spaces that connect as they separate”;

In-between / Limit (interior of urban form)

“Interstitial passage” between “fixed identities”; new uses can be redefined for old spaces; “dangerous” space-interval-interstice; “transitional state or identity”, “liminality as a *third space in architectural praxis*”; a fluid, ephemeral space wedged within the “inflexible fixed architectural structure”; “removed memories and the becoming unconscious of urban systems”;

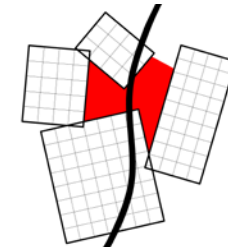
In-between / Hybridization

“Flowspace”; “impure” or “no longer pure”; “ambiguous”; dreamlike, chthonian, almost underwater space;

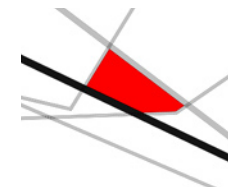
In-between / Threshold / Interspace

“Urban and architectural threshold”; “duplicity”, as it is “interposed between different regions of space”; “discontinuous in the twists and turns of complex structures of settlement”; “underlying, conjoined, alternative pattern”; “mutating ridges, edges, contours of forms; “intertextual” spaces open up potential; “labyrinthine corridors for contemporary design”.

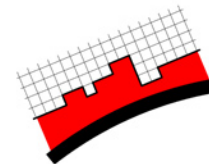
Therefore, considering the attributes assigned to this phenomenal spaces as: abandoned, vast, obsolete, unproductive, second or third reality, pore, intermediate, passage, dangerous, transitional identity, flows-



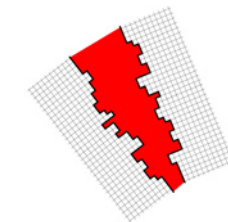
*In-between
terrain vague*



*In-between
Places of absence*



*In-between
Interstitial passage*



*In-between
Interspace*



*In-between
Passage territories*



*In-between
Terrain vague*



*In-between
Interspace*



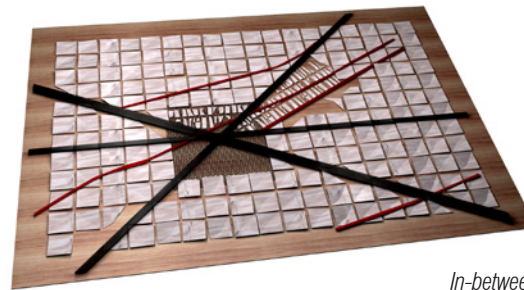
*In-between
Places of absence*



*In-between
Passage territory*



*In-between
Interstitial passage*



*In-between
Transitional space*

*Illustrations by
Noev Igor*

space, impure, threshold, inter-textual etc. one can realize that almost the same keywords we have used to recognize some of the spontaneous occurrences. The difference is that previously we have observed spontaneous behaviour in singular cases, or arrangements of the singularities, while here we can speak of spaces or areas that have a certain shape or spatial identity which is not planned and at the same time not even constructed as separate identities, but emerge rather as an accidental outcome of urban voluntary frictions, tensions, collisions, meetings, confrontations, negotiations etc.

CONCLUSION

When it comes to the second dichotomous analogy of the spontaneous as being non-projected, one can find that even the most marginal settlements, be they the nomads, slums, scarce areas etc. anticipate some kind of project at least for their singular units. Hence, considering the meaning of the phrase 'to project', it is inaccurate to consider the 'spontaneous' in architecture as the opposite of project, plan, regulation etc. In fact, it does not imply a meaningless or reasonless action but rather a 'special' project of partial methodology often relying on simple performances and judgements. Therefore, due to the complexity of this phenomenon it is more accurate to look for its definition in the dichotomy of the wide range of terms like: a mutant instead of a type, proliferation instead of a method, bottom-up instead of top-down planning etc. Furthermore, the 'spontaneous' in architecture is in a direct relation with the architectural project and the notion of reality. Therefore, it can be comprehended as an intermediate space between the two realities (Gregotti, 1986), the first interpreted as the project, and the second of the real being of the architectural thing. In this consideration we can note that the debates regarding the oversimplification of the 'modern' project (Adorno, 1979) opposed to the surrealist postmodern projects (Habermas, 1982), as well as the considerations of the recent phenomena as non-places (Augé, 1995) and junk spaces (Koolhaas, 2004), have an obvious relation with the comprehension of spontaneity. At some level it can be neglected in the oversimplification of the architectural idea, at another it can be emphasized as false complexity which is designed, and finally it can emerge as a 'weak' architectural language recognized in the super-modern realm.

Consequently, if it is necessary to understand spontaneity as an opposite term, the most convenient would be the utopian model. Since the notion that utopian models can be precisely defined (Choay & Bratton, 1997), therefore the spontaneous thing can be described through a set of opposite features which can give a framework for its characterization. Therefore, the spontaneous thing can be described as a work without a signed professional author; it has 'atopic' self-centred entity or arrangement indifferent towards the larger scale; it does not derive from a narrative or other pre-studied model; it is a

historically present particular form, and the description of it represents its criticism; it does not have a referent space model according to which it is constructed; it is temporary or permanently present on the particular location, it is somewhere; it is subject to the constraints of time and change. Thus, the spontaneous can merely exist in architecture if we refer to the literal consideration of the significance of the term. There are occurrences where the features of spontaneity are predominantly present, or in another example occurrences which have only one significant feature which is very strong and dominates the other aspects.

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False Complexities Vs. False Simplification

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TWO PROJECTS IN-BETWEEN / MILAN

Laboratory of Architectural and Urban Design, XXIV cycle

IN-BETWEEN / OPEN SOURCE SPACES

Urban and architectural project that create transformations at the different scales of the city

Location: Expo 2015 and surroundings, Milan, Italy



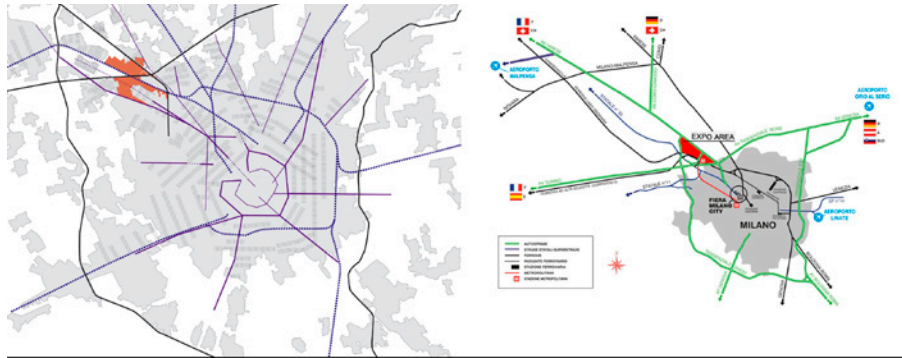


*City scale studies:
Relations between the location and major infrastructure
axes*

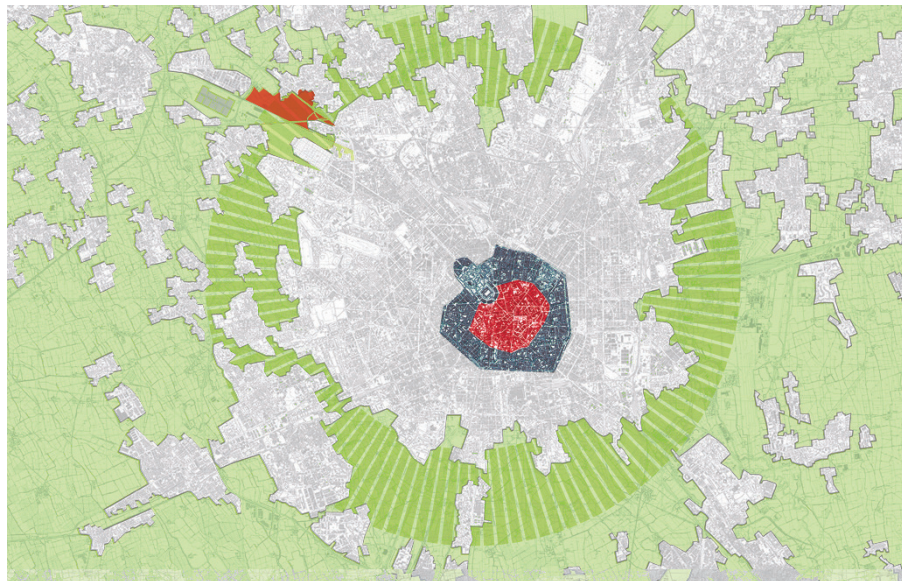
On 31st of March 2008, the Bureau International des Expositions (BIE) announced that Milan will host Expo 2015 over rival Izmir, Turkey. The visionary theme of the selected Expo host “Feeding the Planet, Energy for Life” gives new experiences in this world event. The theme treats sustainability, management of food resources as well as food safety and its sufficiency. As a centre of an area of about 10 million inhabitants, located at crossroads of important European corridor routes, Milan is an ideal place to host the world fair (EXPO2015, 2009). Apart from the huge importance of this event in commercial, economic and political sense, it has opened great architectural discussions concerning the problems with the organization of the previous expos, and the condition of those areas after the event. The Expo 2015 site appears as undefined piece of land dividing the urban endings of the city with (de)industrialized, suburban and agricultural areas. It appears as a blurry margin that provides discontinuity in the typology and the morphology in the urban fabric of the city, and also obstructs the fluctuation in the local infrastructure system. Hence, the complexity of its condition is a wide range source for research studies in various disciplines i.e. social and economic as well as architectural and urban sciences. Therefore, this research project focuses on urban problems of the contemporary city regarding the “in-between” spaces as the “big voids” at the margin fabrics.

Site characteristics

The site for the event is located in the northwest part of Milan, on the periphery of the city. It is a space “in-between” the fixed identities (Irigaray, 1999) settled between the Milan districts of Rho, Pero, and Branzate, and covers 1.700.000 square metres. Its shape is defined by the surrounding infrastructure and the existing built fabrics: As shown, the infrastructure margin is composed of a ‘high traffic volume’ of the Laghi highway that connects the city with Malpensa Airport, an international high speed railway line from Corridor 5, the Milan’s north tangential highway (Milano-Torino), and a new elevated road that connects Milan’s fair with tangential roads. The texture of the surrounding areas is composed of different typologies. They can be recognized as contemporary legal settlements such as the well-known Milan fair of M. Fuksas, Dominique Pero’s nH Hotels towers and the detention centre, or as accidental urban morphologies of the industrial neighbourhoods and the older residential communities. The content of the wide surrounding fabric is mostly mixed urban forms containing residential building areas surrounded with “small” industry. On the north-east side of the area is Milan’s detention centre including a small urban area “leaked in” sprawl of the Branzate district. The expo area at the moment is physically connected only with this existing urban form. Considering the larger city scale, this area is part of the so-called ‘Green Belt’ of the city, representing a continuous imaginary circle around Milan with open



City scale studies: Big infrastructures defining the site



City scale studies: Site Position in relation with the city core and the 'green belt'

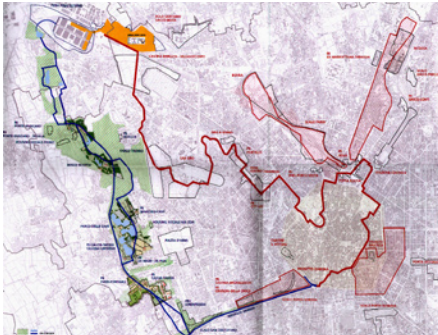
green spaces, but at the same time it also represents an ending part of the rural green morphology located on the north of Milan.

Identity

The area in question is distant from the surrounding context, mainly because of the infrastructure constructions, so the surrounding buildings and their variegated functions raise a critical identity problem.

These kinds of areas according to the French anthropologists and sociologists such as Augé can be defined as 'nonplaces'. These new phenomena which characterize the non-traditional-city landscape are defined as places with problematic spatial identity, therefore "if a place can be defined as relational, historical and concerned with identity, then a space which cannot be defined as relational, or historical, or concerned with identity will be a non-place..." (Augé, 1995). Part of the image of Milan and its hinterland is bound up with flatness, with the unending and monotonous nature of the landscape and with the labyrinth-like character of the hinterland (Bocca, 1993). Many commentators note that even locals get lost frequently on their way into the city, newcomers are disorientated by the sameness of the urban environment and the lack of landmarks, streets that lead nowhere, or turn back upon themselves etc. There are hundreds of signs reading 'Milan' or 'Centro' which merely move the driver further around the city limits in one direction or another. This alienated/alienating nature of the urban landscape is a reflection of and a contribution to the declining image of the city, and Milan's constant crisis of identity (Foot, 2001). If we can say

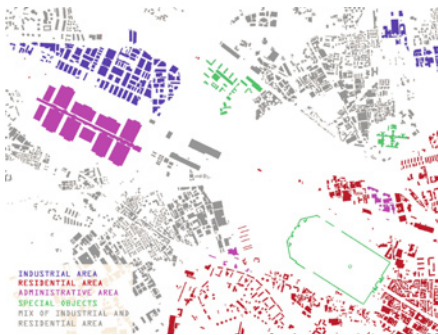
Proposed project concept for EXPO 2015



City scale interpretation: blue line representing "Via di terra", and the red line representing "Via d'acqua"



EXPO area master plan



Content of the surrounding area

that there is an intimate tie between identity and the memory, our personal and the collective or social memories (Hayden, 1995) then what should be the newborn identities at this point.

Furthermore, the globalization and the ease of the modern people to adapt to the practical needs, make hard ethical challenges for the architects today, especially in European cities where preserving the existing context can be considered essential. In addition, apart from the problem of the context, there is also the problem of content. Maybe the hardest question of such sites is what to put inside, since the contemporary cities more or less already have everything that is needed.

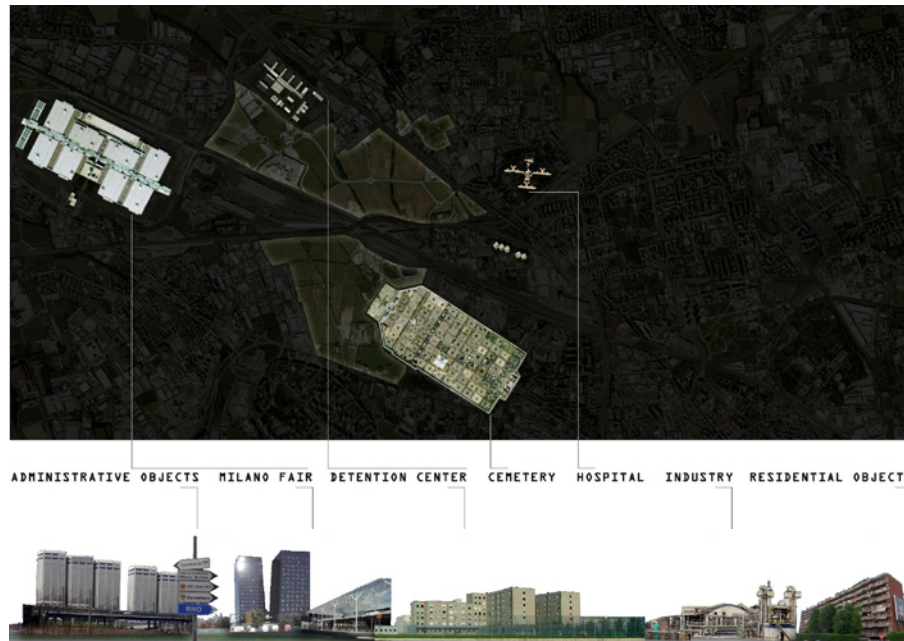
Expo 2015, the project

The concept proposed for the Expo contains two different levels of elaboration. The city scale project includes two different traces that should be created for the event. One, so called "Via di terra" (ground path), is imagined to be a trace circulating inside the city and passing near the important locations of Milan. This imaginary "on foot" path begins at porta Genova pass through the historic centre, Fiera Milano City and San Siro park to end at the Expo location. The second trace, "Via d'acqua" (water path) is designed as a continuous water line located in the periphery of the city. This route should connect existing water courses creating a series of thematic parks along the way, starting from Porta Genova through the periphery of the city and ending at Milano's fair.

The second aspect of the proposed expo concept is the concern of the local scale. It includes two different areas of Milan, the so-called Fiera Milano city and the Expo area near Milano's fair. Fiera Milano City is planned to be an administrative centre containing contemporary skyscrapers made by world famous architects (i.e. Arata Isozaki, Daniel Libeskind, Zaha Hadid etc). According to the company that organizes the Expo (Expo 2015 S.p.A.) these projects will radically change the look of the city that will no longer be dominated by the Duomo or the Pirelli skyscraper, but also by the new towers and other buildings of unique design (EXPO2015, 2009). On the second location near the Milano Fair, there is a proposed master plan that includes certain connections to the fair, a new train station as well as pavilions for the exposition. This concept for the expo, although in some of its parts evaluated as a good idea, still provokes many controversies especially about the expo site. Despite the political debates this project proposal creates a serious mismatch between the theme of the Expo and the urban/architectural implications of the expo project. While the theme is related to the sustainable development and the future treatment of food production, the project occupies the site in favor of the built over nature. This dominance of the built inside the area encourages an endless city sprawl without taking into consideration the relations between the urban and the rural city. In addition, there is an evident discrepancy between



Current condition of the site



Local typologies diagram

the project and the current condition of the treated area. With the exception of the Milan fair, no considerations were made regarding the complex surrounding fabrics and its morphology. Furthermore, the project is related only to the expo event, without considering the potential and the future of the site after the exhibition.

The challenge

The challenge of this project is the quality of the transformation of the site, thus the area after the Expo event should transform itself into an urban quarter with specific relations with its surroundings.

At the beginning we can identify some questions regarding the condition of the site. First, apparent technical problems are the connections. As described before, this area is not well connected at both levels, locally with the surrounding areas and also in the larger scale within the wider interpretation of the city. Therefore, in order to resolve the connectivity as a physical problem, it is necessary to create certain links using the metro lines, while the existing tram line is planned to be extended and to access the site. Apart from the infrastructure connections which are mostly technical problems, the area should be integrated also in the local context. Therefore, some visual directions are maintained in order to create some sort of 'visual passages' in the map of the site. In addition, there are certain architectural elements developed to define and 'thematize' the content inside the area.

OPEN SOURCE

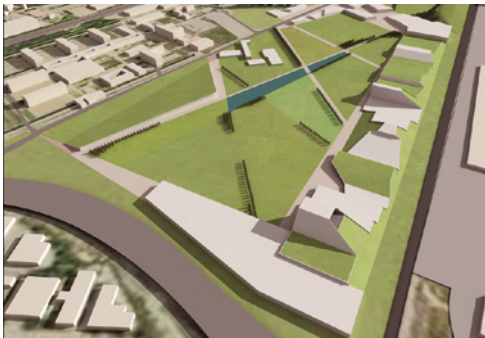
Open source culture is a social movement, begun by



Margin between the public and the private part of the void



Highway margin: connection with Baranzate district by the system of hybrid units



Railway margin: semi-porous system enabling visual connections between the two sides of the strong infrastructure line

On the opposite page: Master plan

computer programmers, that rejects secrecy and centralized control of creative work in favour of decentralization, transparency, and unrestricted “open” sharing of information. Here, “source” refers to the human-readable source code of computer programs, as opposed to the compiled computer programming language instructions, or object code, that run on computers but cannot be easily understood or modified by people (Encyclopedia Britannica). At this point, it is very important to make a clear distinction between open source and free software. First, the freedom to copy a program and redistribute it so the others can use it as well. Second, the freedom to change the program, so that you can control it instead of it controlling you; for this, the source code is available to you. (Stallman, 1987) The proposal in this project gives a similar idea in the architectural sense. In architecture we can also provide “free spaces”. They can appear as sports fields, public objects or urban parks etc. that people can use freely without any permission or payment. Spaces created in this project intend to go further than that. Apart from their free use, these spaces provide the potential to be modified by the people that understand its architectural language.

MASTER PLAN

The Margins

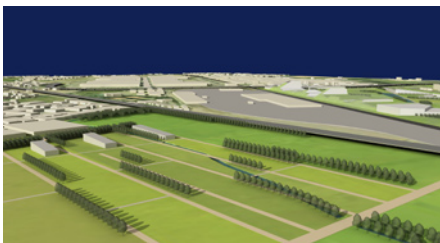
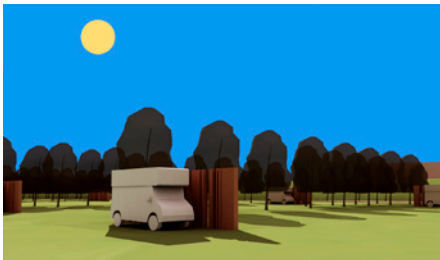
The margins are “urban pores” designed to make barriers, connect and divide at the same time, to make a morphological graduation of the fabrics and of the open spaces, to allocate visual connections or disconnections, to enclose and to open at the same time. This “porosity” in addition to the physical, can be also understood in the sociological and cultural sense (Lévesque, 2002). Therefore, it is composed of a series of residential and commercial buildings that are a visual margin that re-defines the existing morphologies, and forms informal green spaces between the new and the old fabrics. Considering the detention facility, which is a significant part of the site, it is of great importance to include social activities so rehabilitation centres, a religious school and a library are provisioned, as well as open theatres and several multipurpose areas. This urban “pore” also maintains pedestrian connections within, connecting the opposite side of the high-speed highway. Concerning that the peripheral areas are attractive for the inhabitants holding personal small companies, building blocks are envisaged with hybrid residential, recreational and administrative character. The position of the new access streets creates only physical barrier between the public and the private part of the void. The concept of the residential edifices foresees private gardens at the first floor common terrace that is elevated from the ground level, allowing the buildings to be both intimate and public at the same time. Thus, this concept is a critique for the “gated





Three major thematic areas of the master plan:

- Research park
- Recreational park
- Agricultural park



communities” usually located in similar locations.

The strong infrastructure line that divides the two urban voids is creating a strong cut in the local function and circulation. One aspect of this margin is the need to isolate the infrastructure to prevent pollution, noise and its appearance. On the other hand, visual and physical connections are also needed.

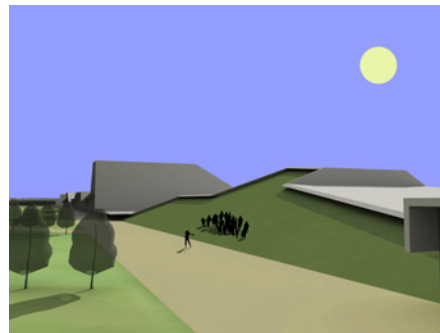
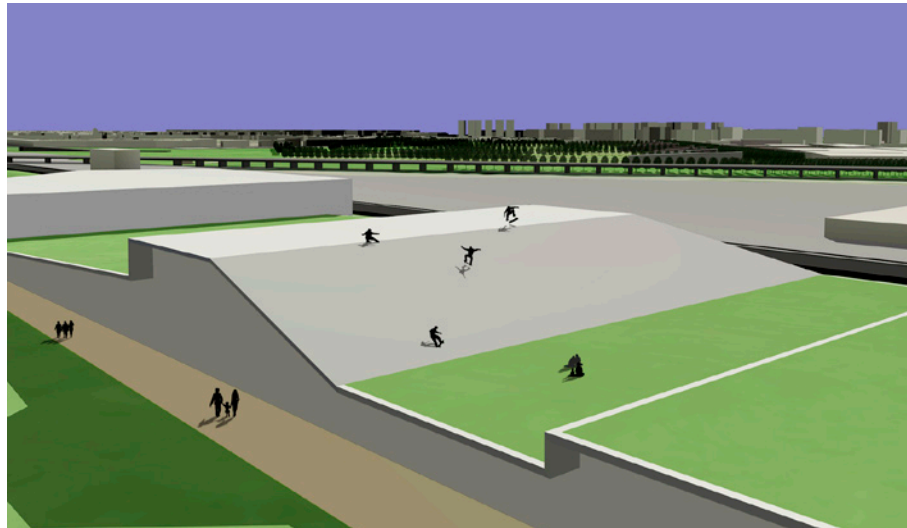
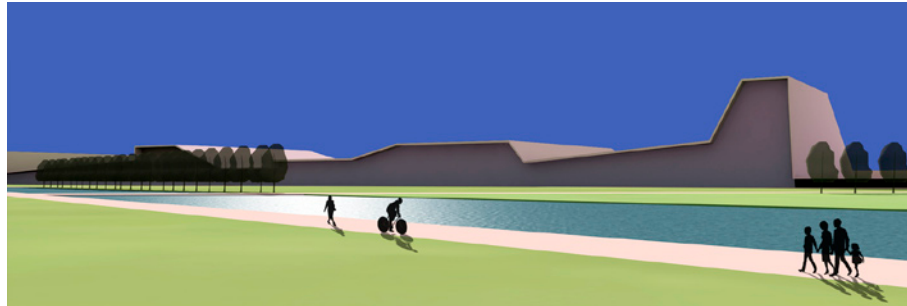
Therefore, the design along the railway line represents the “pore” that can provide several advantages. This visual permeable barrier is made by a concrete slab stripe that has an irregular form, where one half of the section towards the infrastructure line is constructed as an artificial landscape hill, while the part facing the void is constructed as public multipurpose facilities. At the node point near the Milano fair, this system connects the expo area with the fair. The irregular shape becomes new artificial ground that corresponds with the surrounding spontaneous context at different levels. In architectural sense it is a non-literal continuity of the strong contemporary architectural language used in the Milano Fair. This appearance can be sufficiently attractive and visually porous for train passengers, while at the same time gives enough privacy and space for the inside area. In the end, it can be the architectural language that keeps up a correspondence with the spontaneous surrounding. The margin towards the detention centre is not a generator of density, considering the specifics of the facility and its inhabitants. Therefore, it offers more “breathing” space in favour of the detention centre and at the same time provides intimacy for the public part of the sloped artificial hill of public character. The margin at the south part near the cemetery is constructed with buildings that are in continuity with the existing morphology. The existing traditional farms in the area remain in the place, providing a historical continuity mark on the site integrated in the new context.

Thematic Areas

The densification of the “pore” margins frame up open space, envisaged as four thematic areas, where the design makes possible to be transformed in the future. The sustainable park, where conventional and alternative sources of energy can be use, and the land is used for agricultural research and exposition. Temporary parking place for the camper vehicles visiting the event, while in future for those that are circulating in this part of the country. Public parks support social activities and recreational areas which are used by the locals as well as by the citizens. The agricultural village includes public gardens that are used for exhibition of alternative ways for producing food and also as a green market for organic food from the wider surrounding area.

Transformation

The design should be able to transform its figure and to adapt for the Expo 2015. The temporary exposi-



tion pavilions should be placed inside the vast open spaces previously described as thematic areas, and are to be dismantled after the event. Additionally, the indoor expositions should take place inside the public buildings, while due to the Expo theme, the agricultural village and existing traditional farms should remain during the event. Finally, the designed infrastructure and movement network scheme are also able to function at both levels of the project. Therefore, this project is the synthesis of architectural, urban, functional and technical values and furthermore gives an idea for the future of the city. In addition, it integrates current capacities of the site and provokes new spontaneous changes that should implicate positive improvements so that the surrounding fabric can be changed on its own.

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TWO PROJECTS IN-BETWEEN / BARCELONA

Laboratory of Architectural and Urban Design, XXIV cycle

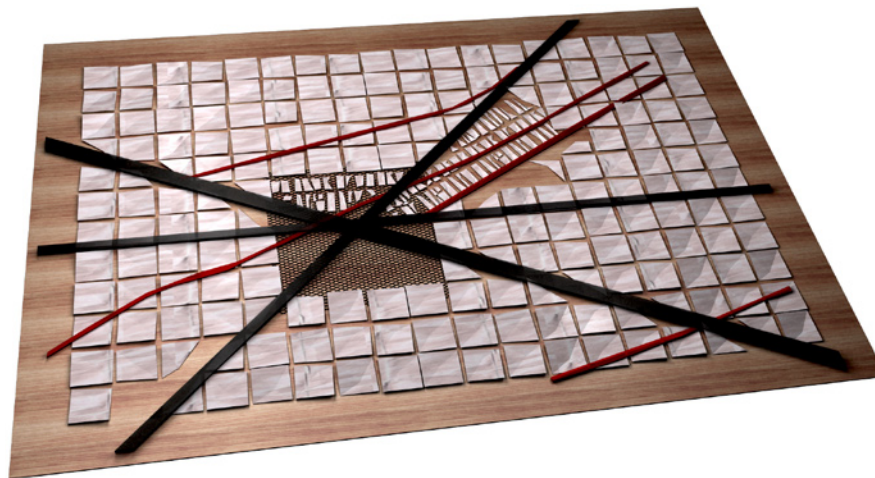
Workshop in the course: THEORIES AND TECHNIQUES

Description and interpretation of the architectonic, urban and environment forms

Project: "THROUGH BARCELONA" The architectural design of an intermodal junction.

Location: Plaça de les Glòries Catalanes, Barcelona, Spain

Research project published in the book: "Barcelona. Urban Sections, A new skyline for Barcelona", Maggioli Editore, 2011



URBAN INTERFERENCES

The theme of the workshop “The Architectural Design of an Intermodal Junction” focuses on the complex architectural design in relation with spatial, social and technical aspects. The process of design has involved a study of the city of Barcelona, a study of the site in question with its critical interpretation and its relationship in different scales of the projects, from urban landscape to detailed architectural projects.

The site of this project takes its shape firstly in the master plan for the Barcelona extension which was made by Ildefons Cerdà in 1859. In this project the square known today as *Plaça de les Glòries Catalanes* was planned to be a rectangular shaped square, whose orientation corresponds with the direction of the city’s historic fabric.

It is important to point out that in this visionary paradigm of the modern urban design (Choay & Bratton, 1997) the biggest and the most important open space takes the historic direction, one that is generated by the old route trace connecting the ‘Cuitat vella’ (the old city) and the nearby village on the north-east side. Hence, Cerdà’s master plan puts a ‘mark’ over this open space as a centrality of the new city, in the geometrical sense but also as an identity focal point. In the geometrical sense the area is a crossing point of the three most important axes in the city, the streets of ‘Gran Via’, ‘Meridiana’ and ‘Diagonal’ that are the pillars of the infrastructure system of the city. Furthermore, the location near the imagined pivot point of the new extended city makes another geometric interpretation of the area as a centrality. Another important value that we can ‘read’ from the historic plan of Cerdà is the identity issue of this site. Apart from the implicit historic direction of the shape, this is a point where the two most important directions are confronted, one starting in the city oriented towards Madrid, and the other that connects the historic core of the city oriented towards France. Concerning the area of *Plaça de les Glòries Catalanes*, it is important to observe two significant events that illuminate different interpretational approaches to this area.

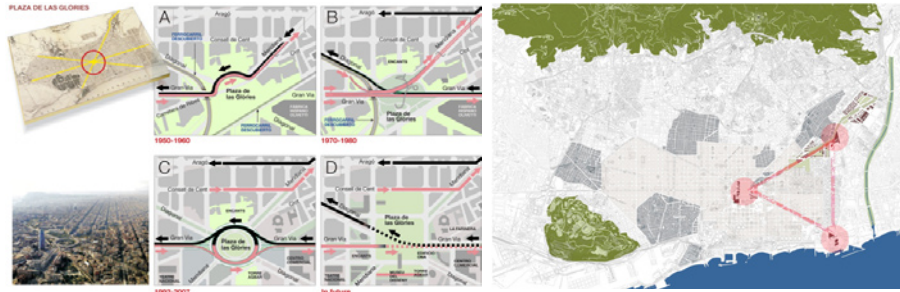
First, the period of the transformation of the city in the run-up to the Olympic Games in 1992 where the answer for this undefined urban place was found in the technically composed and pure functional solution represented as an infrastructural node. Second, it is the still ongoing period that started with the so-called ‘Forum 2004’ event provoking big design transformations of the built-up space in the direction of the ‘Diagonal’ and its relation to the seacoast. Additionally, the master plan for the Sagrera district proposed by F. Ghery, creates transformations of the fabric structure and open spaces at the city scale. Finally, the new master plan for the square *Plaça de les Glòries Catalanes*, where we can identify a new approach to the infrastructural node and transformation of the open space by re-defying its physical bor-



Ildefons Cerdà, Master plan of the extension of Barcelona (1859)

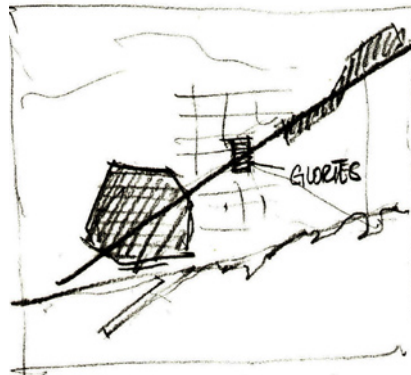


Plaça de les Glòries Catalanes represented as a square with rectangular shape accommodating the historical axes direction

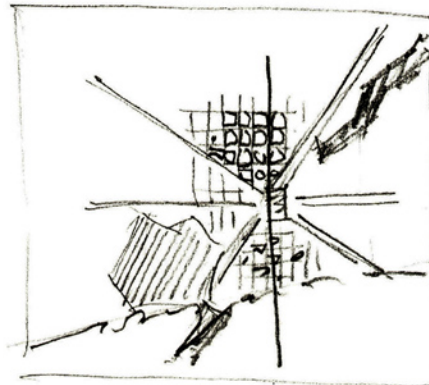


Transformation of the infrastructure concepts of Plaça de les Glòries Catalanes

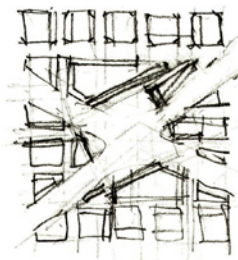
Relation between the three areas of big transformation: Sagrera, Forum 2004 and Plaça de les Glòries



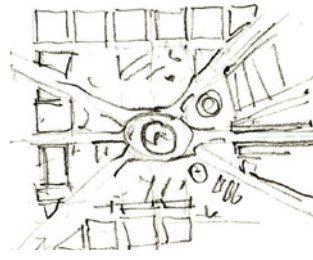
Concept transformation section:
Formation - Deformation - Transformation



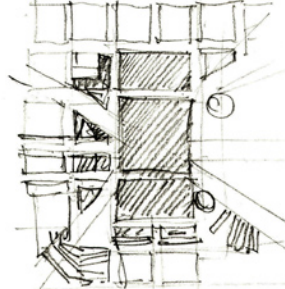
Transformation of the structure / deformation of the block



Cerdà's idea
- Historical continuity



Tambor
- Functional continuity



Master plan of 2009
- L'Eixample direction continuity

ders. These three initiatives create an imaginary triangle representing the latest strategy of the transformation scheme of the city.

Analyzing the above mentioned concepts concerning the area in question, we can recognize the certain inconsistencies in the interpretation and compilation of the projects. First, the project of the infrastructural node has certain identity issues in the expressive and communicative 'representation'.

"The problem lies in relation of the level of 'standardization' assumed by the node in the practical project, linked to the possibility of reconfiguring itself either as a possible formal 'stereotype' in a general sense, through the consistent repetition of fitted modules on every occasion, or by deriving a connotative and individual specialization of its space from the specific nature of the relationship established with its original context. Although, the integration in the context is not enough to guarantee the formal quality". (Bertelli, in ARC No. 1)

Furthermore, the attempt to create a public open space inside the enclosure of the joint, indicates an interpretation of this void as a separate microcosm inside the bigger irregularly shaped open space, and as such this open public space becomes an element inside the void. Consequently, according to *Giancarlo De Carlo: An open space is not, by itself, a quality space...* In the second case in that sense, the municipality's new master plan intends to solve the infrastructural node more correctly. Here, the most intensive street axes, as well as the high speed train lines plunge underground, while local connections remain at the ground level circulating around the area. The concept can be referred to the

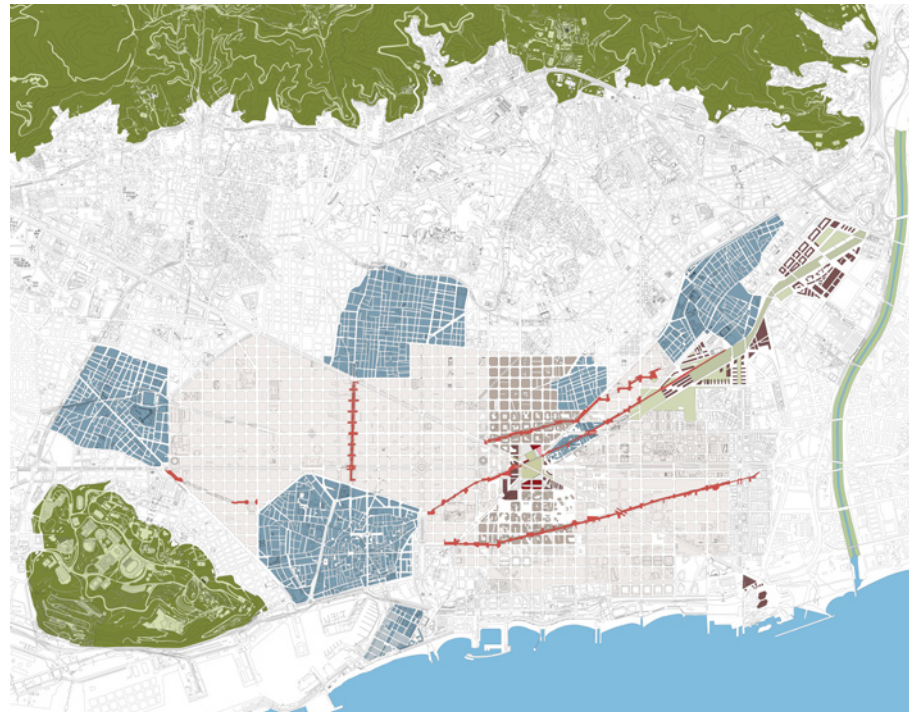
future urban section illustrated by Harvey Wiley Corbett as a solution for New York traffic congestion (Koolhaas, 1994), where the problem of the traffic densification is solved by overlapping new surfaces.

Therefore, the 'weakness' that can be recognized in this master plan are the cultural aspects regarding the urban voids, and the dialogue between the categories (environmental, urban and architectural forms) that creates the relation of the forms. Hereby, in this project the interpretation of the transformation theme appears as:

- The transformation of the urban fabric structure, related to the 'Sagrera' project;
- Scene transformation, related to the 'Forum 2004' project; and
- Open space transformation, related to 'Plasa de les Glorias' project.

Concerning this interpretation, the area is imposed as a 'threshold-space' regarding both the large as well as the local scale. While in the global scale we can recognize that the area is a break between the structure, scene and environment transformation, in the local scale it is a complex node with a dual nature of waiting and passing places, space for arrival, stay and departure.

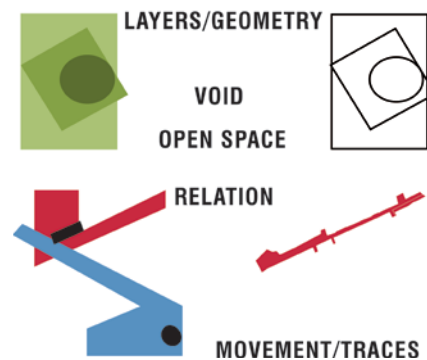
"The concept of threshold becomes a category that can be used strategically in the formulation of the project, given that it is a necessary and indispensable principle for comparing spatial distances, defining time intervals, memorizing local differences, whose correlation leads to the specific identity of the places, which alone can guarantee survival." (Bertelli, 2009b)



City scale: Persistent historical traces



Overlapped fabric layers: Cerdà's idea of the square and the current condition of the site

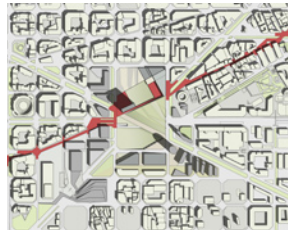


Position of the high-rise: relation with Agbar tower, Diagonal and the persistent trace

Large scale relations of the master plan:



Diagonal



Trace



Environment

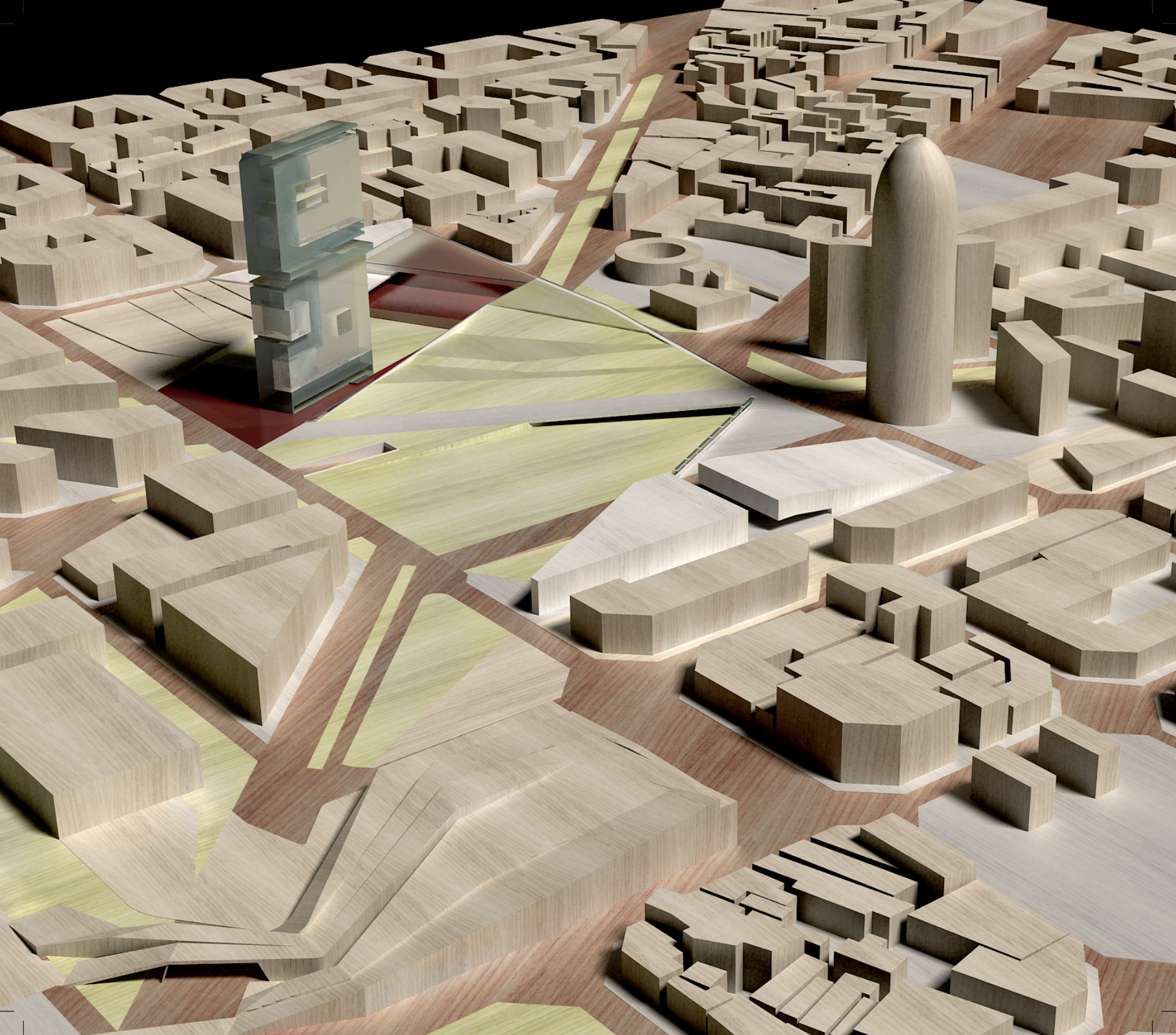


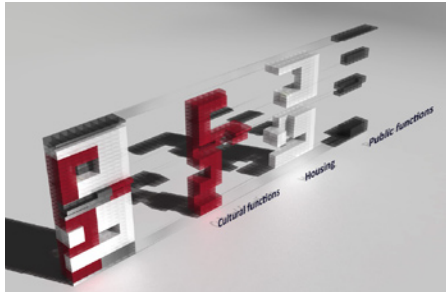
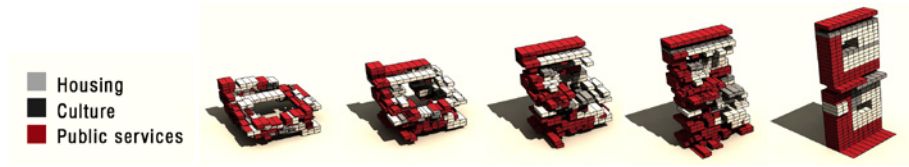
Master plan

When it comes to the global scale the project locates the above mentioned old traces in the city, and uses them as figures that define the position of the high-rise given in the program. Here we can emphasize that the building is located at the crossing point between the 'Diagonal' axes, making reference to the global scale, and the old trace that reference to the local scale of the surrounding fabrics. This indicates that the building is related to the site by the important axes at the global scale (referenced to the design transformations of the built-up space), while the human scale is referenced according to the old trace. Regarding the built-up space, its relation with the Jean Nuovel's 'Agbar' tower, creates a 'gate' that is recognizable approaching to the site from all directions (Gran Via, Diagonal, Meridiana).

Thus, the aspect of the urban void of this project refers to the idea in the plan of Cerdà. The idea is to interpret the old idea and the surrounding objects that were supposed to create the void as 'figures' of ruins. Recognized in this way, they generate traces that are strongly linked with the 'cultural and generic' memory regarding this site. One of the possible ways to deal with the identity crisis of today's urban realm can be in fact attained referring to the memory as a 'figure' that renovates the recognition of the place in the 'recovery' time of gesture. (Bertelli, 2009a)

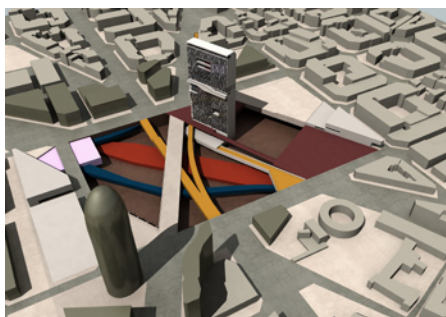
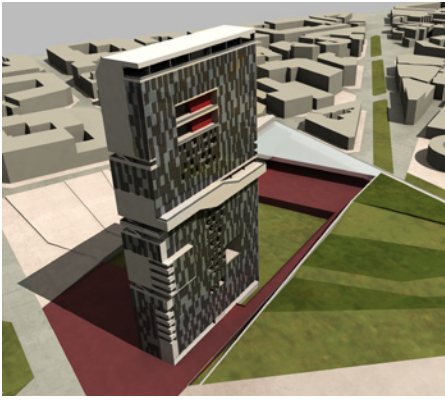
Thematically the project treats the area in two parts. First, the part of 'arrival and departure' located in the lowest part where through the vertical communication the area is connected with the underground infrastructure by the metro station, while at the ground level it collects the tram line infrastructure. Further, this part



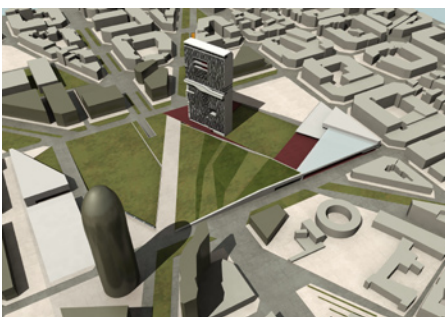


Content / Functional concept

HIGH-RISE

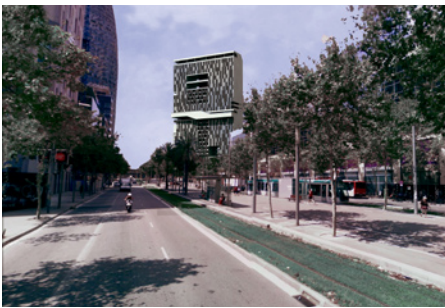


Underground Infrastructure



*On the previous page:
Master plan model*

Street view



is defined by the pedestrian axes, the one of the 'Diagonal' street, that create a long public open space along the street, referring to the traditional Catalanian 'Le Rambles'. This element represents an interference between passing and staying, with a major impact on both scales, the large city scale and local human scale. The second part, defined as 'to stay in the area', can be divided in two segments, one as a public space that can be rendered as open or closed public spaces as a plural concept, and second as semi-private public spaces that refer to the program of the project including special type of housing inside the area. The open public space apart from the projected volumes contains also spaces of self-arrangement like an open market, public terraces, green areas etc. that should respond to the cultural identity of the site recognized in the current condition.

Above all, the project's quality is the intention to emphasize the mixture of those two important aspects of the public space, which in the end finishes in the architectural level of the high-rise where the design of the building represents the involvement of public, semi-public and private spaces in one organism. Hence, the building's figure is composed using superposed moving walls providing design that is never the same, and depends on the use of the space.

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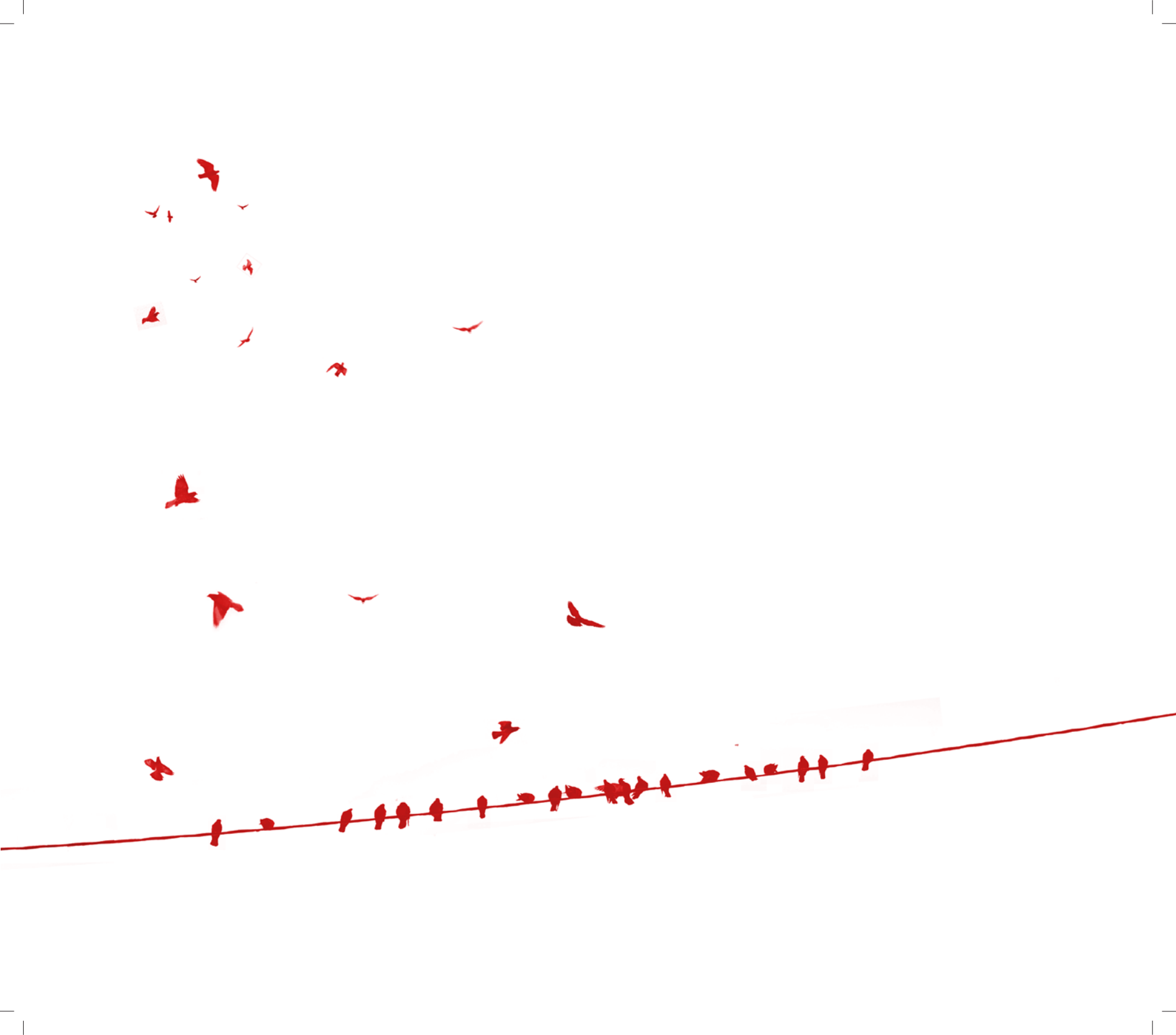
Bertelli, G. (2009a). Lecture “Theories and Techniques”, Ruins, signs, traces.

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Choay, F., & Bratton, D. (1997). *The rule and the model : on the theory of architecture and urbanism*. Cambridge, Mass.: MIT Press.

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CHAPTER 4

INTERPRETATIONS OF THE SPONTANEOUS CITY

*On the previous page:
Birds on the wire, Photo by Noev Igor*

THE HEART OF THE CITY

The Centre and the Periphery

Various types and categories that can be defined as spontaneous or that have certain spontaneous connotations were considered in the previous sections. In the recognition and the understanding of the phenomenon, the general taxonomy considered spontaneity regarded as (in)formality, as well as a phenomenon which can be understood as (un)planned.

Nevertheless, in most of the examples we have recognized architecture or urban environments which are intricate in various senses, and generally we have been concerned with their implications on the professional discipline of architecture which regards the contemporary city. Regardless, neither the favelas, nomadism, urban cracks, the slums and the abusive appropriations, nor the unsigned architecture, historical traces, mutations, the envelopes transformations, atopic typologies and non-spaces, were observed as a principal part of the city but rather as a marginal or peripheral metropolitan phenomenon. Furthermore, they were seen as particularities, cases, fragments, sporadic occurrences or urban deviations emerging in the formal milieu, therefore intruding into the architectural order on which the professional practitioners base their scientific awareness. Thus, most of the discussed sections regarded the peripheral cases, both in the sense of the theoretical significance of the phenomenon as well as the location of the subject in geographical sense. The appearance of the 'spontaneous periphery' (Clemente, 2005) at some level can be an expected outcome, since the fact that the authorities which create the planning strategy for the cities, such as the governments, local administration, urban institutes etc. usually design a very strict legal system of rules for the central areas of the cities, while the periphery remains notwithstanding (Groth & Corijn, 2005) and 'suffering' from the absence of profound strategies, ambiguous legislative or disobeying of the urban regulations. Therefore, while in the city's marginal areas spontaneity was recognized mostly as the voluntariness of the urban actors, in the central city areas spontaneity can be comprehended differently, for instance even as a fundamental 'genetic' city 'substance' (Rogers, 1952).

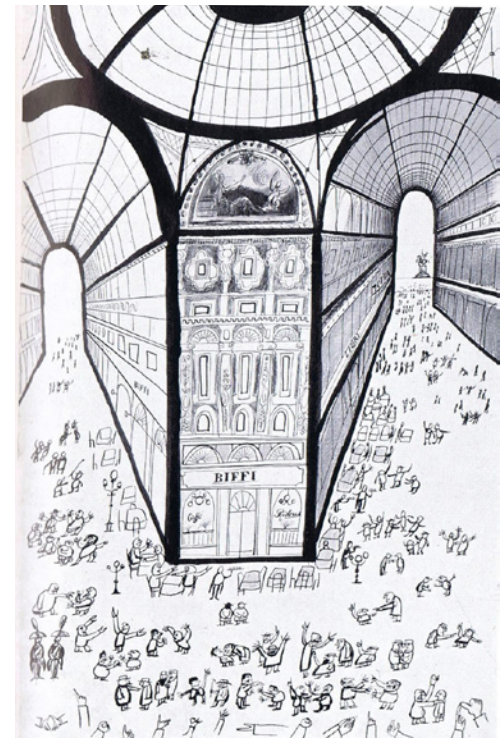
The most significant contribution to the notion of spontaneities as a principal constituent of the city was made in the 1951 at the eighth conference of the C.I.A.M. (Congrès International d'Architecture Moderne) held in Hoddesdon, England. Right at the beginning there are two important notifications that are signifying the new enthusiasm of this event. First is the title of the conference "The Heart of the City: Towards the Humanization of Urban Life", where the consideration of the "heart" as the centre of the city

"Public voids, places where people go to meet, talk, to see each other, to find friends and fall in love..."

Gallery Vittorio Emanuele II in Milan

Drawing of Saul Steinberg

*From: "Il Cuore della città:
per una vita più umana delle comunità" (1954)*





"Public voids, places where people go to meet, talk, to see each other, to find friends and fall in love..."

*Orators at Hyde park, London
From: "Il Cuore della città:
per una vita più umana delle comunità" (1954)*

*On the next page:
Robert Doisneau: Le baiser de l'hôtel de ville*

Famous photo of the French photojournalist Robert Doisneau "The kiss" at the crowded streets of Paris near the Hôtel de Ville. Although, the spontaneous capturing of the photo was compromised at the trial against Doisneau where the couple Jean and Denise Lavergne claimed that he "took the picture without their knowledge", afterwards the professional actors Françoise Delbart and Jacques Carteaud admitted that they were hired by the artist to do 'spontaneous' kiss.

means the definition of the principal driving organ of the organism. Furthermore, one cannot disregard the poetic meaning of the 'heart' with whom we love, desire and feel the deepest emotions. The second significance is the chosen location of the small town of Hoddesdon instead of a big metropolis like London. According to Ian McCallum, this decision was made precisely because of the worry that the excitements of the monstrous city would have made the sessions of the congress vacant, while differently, the expectations of the small and cheerful town with its tranquility would make the participants to be fully devoted to the subject of the conference. Therefore, the eighth conference of CIAM has promoted the 'heart' (or the 'core') of the city as an additional element to the four functional elements of the city (Dwelling, Work, Recreation and Transport), that were established 1933 at CIAM IV, "The Athens Charter". As explained by Eric Mumford, the eighth CIAM "had arisen from the observation that there was a need to consider another element beyond the four CIAM functions, 'the element which makes the community a community,' its 'heart or nucleus'" (Mumford, 1963). Having in mind that the preceding four elements had pragmatic values and physical dimensions, the additional element in the functional city now has become an un-measurable abstract figure such as the 'heat' with its 'humanization' of the urban life. Hence, after the developments presented at the conference in 1933, and the stagnation due to world War II and the reconstruction period afterwards, the architects of CIAM reunited, and argued that the city should not be considered as a place of "work and suffering", and look for the challenge to recognize the 'real' problems of the cities such as the decentralization, the abandonment of the historic centres, and the devastation of the traditional values. Therefore, CIAM 8 is a call for re-centralization of the cities in order to determine their definite form (Sert, 1954). The urbis and the polis are communicating through the voids such as the agoras and the forums. Therefore, the public square in the Greco-Roman culture is born as a pure negation of the countryside (Ortega y Gasset, 1957), where the humans are separated from the vegetation and animals in order to communicate with each other.

Consequently, five different types of city cores were analyzed:

- 1. The village (rural) or the elemental grouping of the housing (urban), represents the smallest social unit that is to be considered.*
- 2. The borough with the market (rural) or residential agglomeration (urban), in which the residents still know each other and can be socially self-sufficient.*
- 3. The town (rural) city district (urban) in which there is already a degree of anonymity and that can be economically self-sufficient.*
- 4. The city and the major capital that includes several large districts,*
- 5. The metropolis or the international centre with several million inhabitants*





One of the schools stands the opinion that the pavements should be kept clean and free from weeds, most likely because of the fear of the disturbance of the 'wild' nature; The second, considers that some amount of petulance should be left, and furthermore offers certain facilitation leaving here and there some herbs to grow spontaneously, believing that the imperfection will give some pleasant effects.



"Copenhagen... Advertisings, road signs, kiosks for flowers, awnings, flooring, banners, here is a modern urban centre that serve us with all that is needed to create a scenario where we usually do not see decomposed effects resulting from the superposition of equipment that is not previously planned."

Images from: "Il Cuore della città: per una vita più umana delle comunità" (1954)

Two Schools

Starting with this question Ian McCallum argues about the cities that architects reconstruct (considering the fact that at CIAM 8 one of the important questions was the reconstruction of the cities ruined during the war), and also for the founding of the new cities. McCallum therefore recognize two different schools of architecture, that is to say two different approaches considering the advantages of the spontaneity in architecture (McCallum, 1954). The allegory made by McCallum speaks of the herbs that grow between the stones at the pedestrian floor, which are growing even if the pieces are well connected. Hereby, one of the schools is of the opinion that the pavements should be kept clean and free of weeds, most likely because of the fear of the disturbance of the order by the 'wild' nature; The second, considers that some amount of petulance should be left, and furthermore offers certain facilitation leaving here and there some herbs to grow spontaneously, believing that the imperfection will give some pleasant effects. This example should be analogous with how planners are dealing with the city. The planners, mostly educated or influenced by the first school do not consider the phenomenon such as spontaneous generation, especially in the period of the modern current. On the other hand, spontaneous behaviour still existed in the interiors of the buildings since the limitations in the architects' influence on the clients due to their ownership of the units. Therefore, the architects see two solutions: either to expect that the clients will reach their level of aesthetic awareness, or to forbid the client to make his own judgements and design everything even the furniture and to eliminate the spontaneity from the roots. Arguing that both solutions are wrong (especially the second option), McCallum finds the presentations of the new projects of city centres problematic since the lack of the vitality and verve. Therefore, he gives some examples analyzing some centres in the city of London:

"We begin by traveling traders in its various forms, from street markets to the cairns furtively selling nylon stockings on the black market exposed at the open suitcases. Although the first example is mostly accepted by all, the second we can agree that contributes to the cheerfulness of the city scene. However, between these two extremes there are infinite gradations of traveling street trading, cheerful, colorful, full of life, utility, and which, if excluded would deprive the city centre of an important element in its life. [...] Other autonomous initiatives of that kind are: carved and painted carts (hunted constantly by the police because are blocking the roads), loaded with fresh or dried fruits, with their artificial green coverings and lanterns of acetylene, the man with chestnuts, and many others. Very few of these things may come from the town hall, and, if they were, quickly lose their character."

However, although none of these elements or arrangements is part of the urban planners' consideration, yet they can make a city better or worse. Finally, McCallum concludes that the architects should be

conscious of these phenomena and consider them with great care, otherwise the city, or the core of the city will remain dried out of life.

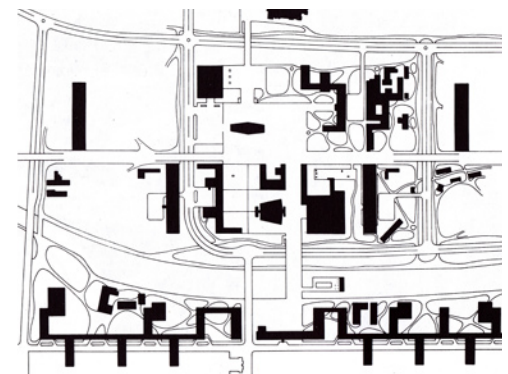
In the debate regarding the polarity of the *genius loci* as the spirit of the place (Norberg-Schulz, 1980), versus the *zeitgeist* as the spirit of the time, Rowe and Koetter find this issue of the conference of CIAM 8 already implying that the “indiscriminate neutrality and inconspicuous equity” forced by the modern is however barely achievable (Rowe & Koetter, 1978). The difficulty to achieve such a goal as the spontaneity discussed in the late forties, Rowe and Koetter put in plain words by comparing Le Corbusier’s St. Dié Centre and the market square of the Harlow New Town. While the St. Dié project illustrates the space occupier attempting to act as a space definer, the major doubt is the question would it be possible for this ‘centre’ to facilitate confluence since the composition is the one of the acropolis which attempts to perform as agora?

On the other hand, at Harlow there is no doubt that the market is ‘real’ and literal, while the buildings are amalgamated and appear “more than causally haphazard defining wallpaper”. Anyway, these examples are not to be condemned or endorsed, but they represent interrogation of “the qualities of the ‘solid city’ with the elements of ‘void’”, because also Corbusier’s project might provide such spaces if constructed. Another significant comparison can be made by comparing the figures of the ground of the urban fabrics. At this point we can see the continuous solid versus the continuous void; the constructed from many versus defined by one, structure in the time versus structure of the time. Therefore, architecture is not defined as good or bad in the opposition of the *zeitgeist* and *genius loci*, but issue of common sense and interest makes those two models of the city to coexist and adapt. Hence, we develop the traditional city into functional, and the modern in to spontaneous.

For that reason, Peter Eisenman sees no historical rupture in the modern architecture. From the fifteenth century until today architecture has ‘suffered’ from the influence of the three fictions: The Representation, the Reason and History; or rather simulations of the Meaning, the Truth and the Timeless (Eisenman, 1984). Therefore, if ‘genius loci’ used messages of the past to verify the meaning of the present, the idea of the ‘zeitgeists’ is the effect rooted in presentness. Modern architecture according to Eisenman is just another ‘zeitgeist’ episode in history, since “the modernists were trapped in the illusion of the eternity of their own time”. Hence, according to Eisenman, ‘genius loci’ and ‘zeitgeist’ are both classical architecture. Hereby, both schools proposed by McCallum represent the same classical architecture, while the first one which is more passionate about the place considers the changes of the time as the herbs will grow anyway in future, the second one which is passionate about the time considers only the place of the present, or the place will not be changed even if the herbs grow. Therefore, it would be more



Parma, Figure-ground plan

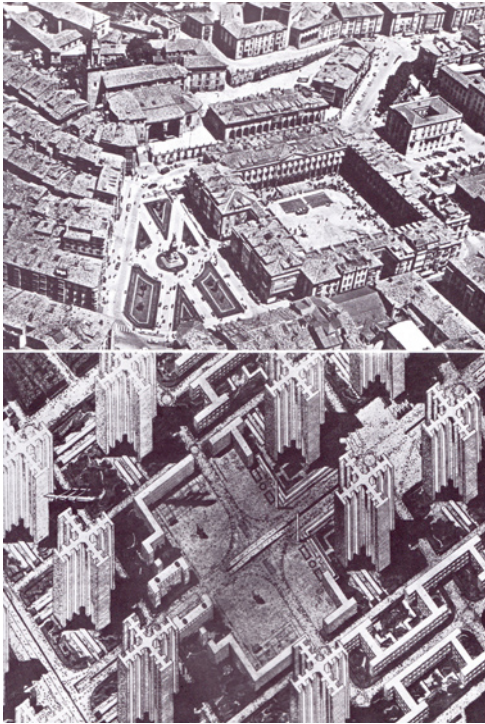


Le Corbusier: project for St. Dié, figure-ground plan



Harlow New Town, Market square, 1950s view

Images From: *Collage city* (1978)



Vittoria, Spain, Piazza Mayor
Le Corbusier: Paris, Plan Voisin, 1925, aerial axonometric
From: Collage city (1978)

accurate to say that we can consider two schools, but this time schools that regard 'changes during time' versus 'place of the present'.

The Heart or the Kernel: Geometrical, Functional or Genetic Centre

The core of the city, that is to say the central meeting point in the city considering the social, political and economic sense, does not necessarily mean the physical centre of the urban settlement. Ernesto N. Rogers in his essay "The Heart: Human Problem of the City" emphasizes that two centres often coincide, one of the pivot point of the settlement and the other of the city 'core'. On the other hand, often in the city there can be developed several gravitational centralities outside of the geometrical pivot point, where public life has similar intensity, depending on the social, historical or geographical circumstances (N. E. Rogers, 1954). Therefore, the city can have one geometrical and several 'hearts' at the same time. In comparison with this notion, Kevin Lynch defined three different normative models for the city as the 'city of faith', 'city as a machine' and finally the 'city as an organism' (Lynch, 1981). At first, the city of faith (or the 'cosmic city' as defined later (Kostof, 1991)) has one centre, the centrality of the divine as a singular point of spiritual, social and urban, relations. The second, city as a machine was presented as multiple industrial centres with a lot of functional connections, but still one social centre. And finally, the 'city as an organism' is illustrated as a sprawled city containing a network of several big and small centres in one 'organism'. Later this notion has been also interpreted by many designers as a heuristic device for understanding the global city (Shane, 2005). Cedric Price has presented the "three egg theory" (1982) (Price, 2003), practically almost the same concept of Lynch's normative theory but in a humorous way, and finally at the conference of International Society of City and Regional Planners (ISoCaRP) Price's comic diagram was developed to the information age (International Society of City and Regional Planners. Congress (37th: 2001:Utrecht, 2001). Therefore, the first model becomes *Archi-città* (the principal city), the second model is *Cine-città* (or city of motion or flow), and the third *Tele-città* (as the city of communications and distance).

Considering these rather geometrical interpretations of the city 'core' Rogers argues that another term was also proposed for the title of the conference, the 'kernel' or the 'nut'. This consideration is however very important, because the 'kernel' has one significant feature as an attribute of the carrier of genetic material of organisms, while the organ such as the heart cannot change the nature of an organism even if replaced (transplanted). However, the 'heart' was chosen as the part of the title since it has more thrill, and both physical and more important strong sentimental values. Therefore, to avoid projects for setting, moving, restoring, revitalizing or even inventing the heart that will result with "a lack of humanity, truth

and poetry” one has to open the subjects of social, aesthetic, technical and psychological point of view. For that reason, Rogers suggests that the theory base for such projects has to be liberated from any prior dogmatism, formalism or universal values. *“This method is urging the most demanding empirical investigations into the practical and the most unscrupulous endeavor of the imagination, encourages an architecture that is truly international that embodies the individuality of artists and finally is characterized in the local genius”.*

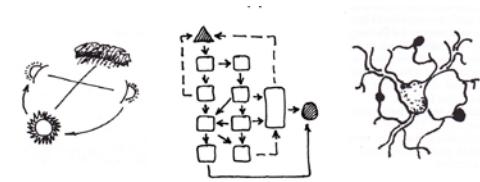
The summary of this congress is the concern of finding the balance between the world of the individual and the world community. Therefore, there is a noted necessity of the participation of other specialists along with the architects and planners to create ‘new’ hearts in the cities. This necessity comes out of the consideration that it is not enough to “design marvelous civic centres, but rather to create places that are constantly frequented and where the citizens could give shape and expression to their most intimate feelings” (Giedion, 1954). Giedion summarized that the heart has two attributes which are the human scale and spontaneity. “Spontaneity, which is now almost completely submerged, is an unconscious need of the deepest and oldest; it is a desire to give a form and expression to that the man shares with the man, and the links between them. What is now needed to transform people from passive spectators into active participants is an emotional experience that can awaken a sense of spontaneity that is apparently lost.”

THE VALUE

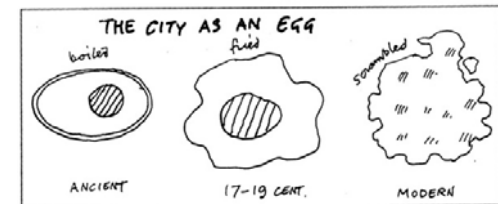
Mental Mapping

In late fifties, the Situationists made a more radical turn from the functionalist centralizing grid. The ‘Naked City’ is a ‘psychogeographical’ map of the ‘marginalized’ fragments of Paris linked together to illustrate a subjective experience of the city (Debord, 1996). In this way the situationalists suggest a ‘different kind of mapping’ of the city, which was later illustrated by Lynch as mental mapping of the typological fragments of the city. (Lynch, 1960) The naked city illustrates the fragments (the situations) of the city linked with red vector lines of intentions, forces, attractions, affections etc. which ought to be opposing to the mapping of the physical environments. Apart from the new idea for another logic in territorial mapping, this representation of the city demonstrates the voluntary comprehension of the city structure. Indeed, the map does not represent what the city is, but rather what could be.

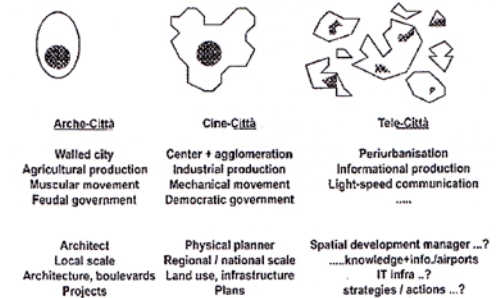
On the other hand, New Babylon of Constant, represents an indefinite structure and form of the city. It illustrates the habitat for new types of nomad inhabitants as a horizontal tower of Babel, the space of all the people, all the cultures (Careri, 2001). Therefore, the illustration is chaotic and consists of the passages



Kevin Lynch: Three normative theories:
City of faith, City as a machine, City as an organism
From: *A theory of good city form* (1981)



Cedric Price: the “three egg theory”, (1982)
From: *Recombinant Urbanism*, D.G. Shane, (2005)



ISoCaRP conference: three city models (2001)
From: *Recombinant Urbanism*, D.G. Shane, 2005

through urban fragments of the order and disorder. New Babylon is therefore a terrain vague (Lévesque, 2002) where opposite of the functionalist city, one can define both residual and quality space, one can go or make everything that one wants (Mantovani, 2009).

Immeasurable Dimension, Inestimable Value

Considering the city as a spatial phenomenon, it can be explained by three branches of theories (Lynch, 1981): Planning theory, dealing with the complex decisions beyond the city realm; Functional theory, which explains why they take the form, and the Normative theory, which deals with generable connection between human values and settlement form. The normative theory according to Lynch deals with: the Cosmic city, comprising cities that arose as ceremonial centres as hierarchical, stable, magical microorganism, ordered whole; City machine, comprising a characteristic view about the parts and the wholes and their function as the Greek colony towns, Roman city; and City as an Organism, which has political influence of the idea of ecology over subsuming human culture into a new field of sociobiology. Lynch suggests sets of performance dimensions for the spatial form of the city, which nevertheless are not easy to measure and they may be in conflict with one another: Vitality, Sense, Fit, Access, Control, Efficiency, and Justice. However, says Lynch, they do provide a context for discussions of the spatial, physical, social, and political organization of various types of developments. In this study the second dimension from which one can measure good city performance, 'the sense' considers various types of spontaneous actions that join the form of the environment and the human process of perception (perception considered as a creative act, not passive reception). Therefore the 'sense' is "the clarity that one settlement can be perceived and identified, and the clarity with which its elements can be linked with other elements and places in a coherent mental representation of time and space and that representation can be connected with non-spatial concept and values." In this consideration, Lynch defines two components of the dimension of 'sense'. First, the forms (defined as 'formal components') which recognize and pattern space and time in themselves, and the second, components of sense that describe the explicit connection of settlement form to non-spatial conscience and values. The simplest form of 'sense' is the *identity* of the settlement, which is "the extent to which a person can recognize or recall a place as a being distinct from other places". While the formal *structure* shows how the parts fit together at the small scale and how good in the orientation at large scale. The second group of components are *congruence*, or the formal match of environmental structure to non-spatial structure, and *transparency* which is the level of perceiving the operation of various activities occurring within the settlement. These four components: identity, formal structure, congruence and transparency in other words are abstract

"There is a wistful myth that if only we had enough money to spend - the figure is usually put at a hundred billion dollars - we could wipe out all our slums in ten years, reverse decay in the great, dull, gray belts that were yesterday's and day-before-yester-day's suburbs, anchor the wandering middle class and its wandering tax money, and perhaps even solve the traffic problem.

But look what we have built with the first several billions: Low-income projects that become worse centres of delinquency, vandalism and general social hopelessness than the slums they were supposed to replace".

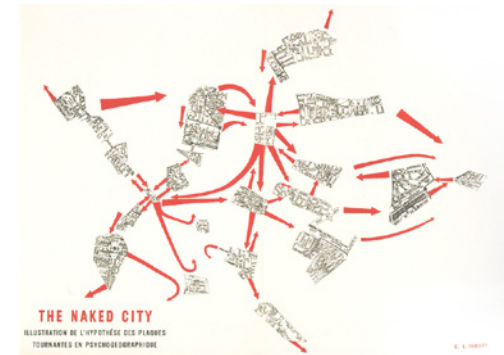
Jane Jacobs, The death and life of great American cities, (1961)

forms that define the ease of the identification, orientation of the spatial forms and recognition and sincerity of the non-spatial values of the particular settlement. Nevertheless, the most important for this research is the fifth component of *legibility*, which again regards the non-spatial realm of the settlement. At this point, the settlement can be valued according to its symbolical significance: to what degree is the form of the settlement a complex symbol of basic values. In other words, in the urban environment we can recognize explicit and implicit symbols: flags, crosses, spires, columns, roofs, fences etc. which can give valuable information about the status of ownership, function, culture or particular behaviours in the settlement. The highest level of legibility is the symbolic significance: “to what degree, in the mind of the users, is the form of any settlement a complex symbol of basic values, life processes, historic events fundamental social structure or the nature of the universe”.

	Vitality	Sense	Fit	Access	Control	
Society is:	rich	important for both, but	generally more highly valued	easier to achieve but more complex; future fit less critical	substitutes available; diversity is valued	important for both
	poor	more critical where margin is narrower	but symbolic meaning valued even when poor	simpler but more critical	crucial, especially to basic resources	
Society is:	homogeneous	important for both	easier to achieve	easier to achieve	less important?	less important?
	heterogeneous		more difficult, but richer	more complex	important, to avoid alienation	important
Society is:	stable	easier to accomplish	easier to achieve	easier to achieve	less important	less important
	unstable	more difficult to maintain	more difficult	present fit more difficult to maintain; future fit is crucial for survival	crucial for survival	crucial
Society is:	centralized	easier to attain via standards and technical knowledge	used to express and support dominance	less likely to be achieved; formal adaptability is valued	critical for control	local control suppressed
	decentralized	more difficult to achieve except via stable customs and widespread knowledge	expresses diversity	more likely to be achieved; manipulability is valued	less critical	local control favored

Table from: *A theory of good city form* (1981)

Some hypothetical variations in the achievement and valuation of the performance dimensions, in relation to variations in social situation



Guy Debord:
The Naked City (1957)



Constant:
New Babylon (1956)



1. Park Güell, Barcelona: Unique identity on an old prototype; Dancing the Sardana on the steps of the old cathedral in Barcelona
From: *A theory of good city form*, 1981

2. Piazza dell'Olio, Florence: Embedded façade of San Salvatore al Vescovo in Archbishop's Palace is a visible historic leap in urban scale; Greek squatter settlement: the sequence construction makes the future visible,
From: *A theory of good city form*, 1981

Open City

In the early sixties, an important contribution to the comprehension of spontaneity as significant value of the city has been presented by Jane Jacobs in her best-seller book "The Death and Life of Great American Cities". In the following period, this publication has had a very strong influence, especially regarding the participation of the inhabitants or the citizens in the urban renewal and planning procedures for the city neighbourhoods. Although being often disregarded due to the lack of professional architectural education and the claim that her work will do a lot of damage (O'Harrow, 1962), Jacobs has been assistant editor of the *Architectural Forum* and has led the opposition to the 'conventional' urban planners. However, even some of the most prestigious reviews had found her work very important and influential in the field of architectural theory. London's *Architectural Review* for example, finds her book "far more important work than Mumford's pretentious 'City in History'" (DeWolfe, 1963).

In Jacobs' writings there is an emphasized disgust towards the planning principles of the modern architecture, which are considered dull, monotonous, disrespectful towards the culture and social circumstances of the neighborhoods and indifferent towards the complexity of city life. Therefore, starting from her own neighbourhood of West Village she has been the leader of many civil initiatives against the large scale projects for urban renewal. The superficiality of urbanism, according to Jacobs, has emerged because of the domination of two dissimilar mental images of the city. First is 'the city in trouble', which is the city comprehended as chaotic, inhuman, uncontrollable, accidental, artificial phenomenon; while the second is the perfectly ordered city with carefully planned green spaces, sorted functions, with calculated amounts of sunshine and air etc. (Jacobs, 1958). Those two strong concepts of the city ought to be the obstacles for the 'fine tuning' of the neighbourhoods and the care to make more passionate judgements about their condition and aesthetics. For that reason Jacobs emphasizes the values of the neighbourhoods, which were considered as 'bad, poor, defective or unhealthy' by the planners, by presenting interpretations which mostly regarded and glorified the immediate (human) scale well suitable for the 'users'.

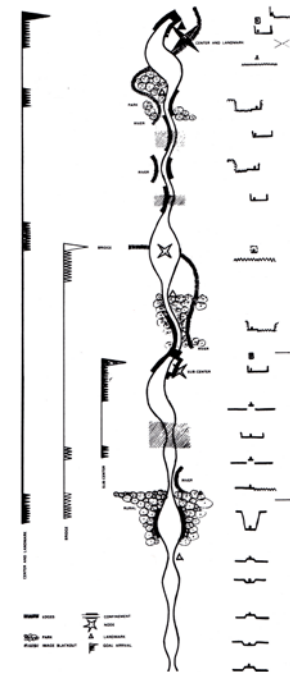
In this concern, the slum' sidewalk is much safer than the avenue because the city is not kept safe by the police only, but also by the voluntary controls and standards among people themselves" (Jacobs, 1961). The crowdedness, immediate contact and the close relationship between the people in the 'poor' neighbourhoods therefore create more safety due to the spontaneous communication and control between the people. The separation of the cars from the sidewalks proposed in Le Corbusier's Vertical City would not be safer for pedestrians, but instead the vitality of the streets which show the real image of the city. If they are safe, the city is safe, if they are interesting, the city is interesting, if they are boring,

the city is boring. Jacobs has illustrated dozens of examples which show how the modern large scale projects fail to reach the problems of real life and the necessities of the inhabitants recognized on the 'human scale'.

What is important to note is that Jacobs has tried to create a strategy for planning a healthy city, which is based on the values of spontaneous behaviour of the citizens. Therefore, we can say that she advocates some kind of functionalism for the spontaneous city based on the empirical principles: The Need for Mixed Primary Uses: Since the abandoned places (by the day or by night) like the public squares and parks have potential to be violent and unsafe, therefore the district should have more than one primary function. If a district has mixed uses of residential, administrative, public and even small industry, "people would be on the streets all day long"; The Need for Small Blocks: Smaller blocks with their short distances between the corners would prevent some part of the streets from becoming 'dead zones'. This would prevent the neighbourhoods from monotony, provides 'eye on the neighbourhood' which is to say a safer district without large physical segregations; The Need for Aged Buildings: This issue is one of the most passionate subjects for Jacobs, since the fact that she was an ideologist for the slow 'unslumming' and self-destruction of the slum neighbourhoods. "In spontaneously unslumming slums, where people are staying by their choice, it is easy to observe how many ordinary citizens have heard of color, lighting and furnishing devices for converting deep or dismal spaces into pleasant and useful rooms, have heard of bedroom air-conditioning and electric window fans, have learned about taking out non-bearing partitions, have even learned about throwing out too small flats into one." In this consideration, the districts should contain mixed new and old buildings, both because of the historical value as the memory of the local genius, and also for economic reasons since the older buildings are of course cheaper which will lead to diversity of the social categories. Fast and large destructive strategies cause new but sparse and vacant districts, with 'young' vegetation that needs years to achieve the richness of the old neighbourhoods; The Need for Concentration: For whatever reason, the high concentration of people inside the district should not be confused with over-crowdedness. The city slums in the American cities are considered in planning literature as high-density neighbourhoods, while the 'real-life' analyses show that they in fact have low density of dwellings. Therefore, the high density of people should not be confused with the large numbers of dwellings per acre. The real symptom of poorness is overcrowding regarding number of inhabitants per dwelling or per room. Nevertheless, even this overcrowding is better in high dwelling densities due to the richer public life, in opposite to the overcrowded suburban districts with low density of dwellings. Therefore, for Jacobs, a city district should be large enough to be able to fight with the city hall for the urban and social issues, to have structure that does not create large segregations



The sketch of the imaginary highway progression deals with its turns, movements up and down, openings and closings of adjacent space, the forward views and the succession of objects that will pass alongside.



The structure and the orientation by symbolic objects

Diagrams from: A theory of good city form (1981)

in the physical, social, economic and political sense, and to be concentrated both “dense enough and diverse enough to offer decent chances for developing city life”.

Apart from being criticized for being patchily informed and romantically sentimental (Plies Her Nails, 1962) and disregarded as inaccurate and libelous by the ‘city slum destroyer’ Robert Moses (Moses, 1961), there are also obvious oversights regarding the importance of the diverse scales in the city analyses, which make some of the given examples and comparisons not profound. For example, beside the importance of the street being ‘spontaneous’ and vivid, it is also a line that divides the public from the private, and the geographical and historical interpretation of the idea of routing from one point to another inside a territory, which is fixed thanks to the wide numbers of conditions as functional, perceptive, technical ceremonial and social (Gregotti, 1987). Therefore, a strategy for the city relying on the necessities of the small scale and the general idea for the cities being ‘Italian villages’ is however not a profound hypothesis. Nonetheless, Jacobs has made a great contribution for the acknowledgment and understanding of the spontaneous aspects of a city as a democratic phenomenon. Furthermore, the cities being dead due to their fixed, inflexible and incapable of changing nature (Shane, 2005) is one step further in the understanding of the city as a living open system (Sennett, 2007). Richard Sennett has recently developed this kind of open system arguing that cities have gone radically wrong. Today’s over-determinate cities are missing the consideration of the forward-looking time, hence understanding of the city as a changing process. Giving credits to Jacobs for advocating the idea of a spontaneous city, Sennett finds also the diversity as a fundamental element for the open city. Therefore, “an open city feels like Naples, the closed city feels like Frankfurt”. Thus, he describes three systematic elements for an open city: passage territories, incomplete forms, and development narratives. The ‘passage territories’ regard the experience of passing through different territories of the city. Such territories were the zones of the medieval city walls which literally close the city and provide spontaneity along them. Furthermore, these zones were the zones of exile for unorthodox categories of citizens far from the control of the centre. Another aspect of the wall is the glass plates of the buildings. They usually do not accumulate life on both sides, despite the fact that they are considered as ‘opening’ elements. Incomplete form, on the other hand, is the incompleteness in the perception of what the object is. The buildings that encourage other buildings to be built around them, acquire spatial urban incomplete forms. Finally, the narratives of development illustrate Darwin’s understanding of the evolution as a struggle between the equilibrium and disequilibrium of growth. Therefore, the open system is the one where growth admits the conflicts and dissonances.

CONCLUSION

Apart of understanding the 'spontaneous' as opposite in the dichotomy, this chapter presents several different interpretations of the spontaneous city. The most significant overturn in the understanding of the spontaneous character of the city happen at the VIII CIAM, accordingly entitled "The Heart of the City". Spontaneity is emphasized as a positive feature of the urban realm (Giedion, 1954), and contrary to the historical city today it characterizes not only the periphery but also the city core (Rogers, 1952). Therefore, carrying the urban historical genes, spontaneity represents the immeasurable dimension and inestimable value which portray each city. Furthermore, two different approaches are recognized about the spontaneity in architecture. One that emphasize the signification of the architectural project neglecting the inevitable spontaneous appearances during time of the architectural thing, and the other that pays a special attention and gives a high value to the unpredictable but expected spontaneous appearances and transformations of the architectural project. As a fundamental 'genetic' substance (Rogers, 1952) spontaneity is interpreted as an additional element in the functional city, representing an un-measurable abstract figure of the 'heat' in the urban life. Therefore, the importance of spontaneity is the notion that as a singular behaviour it represents a sign which balances the individual and the public realm. As such, spontaneous actions can transform the citizens from spectators into active participants who contribute to the city development. The symbolic significance of the settlement can be indeed valued (Lynch, 1981) in accordance with the spontaneous urban environment which is generated by the informal participants (Groth & Corijn, 2005). For that reason, J. Jacobs has made a great contribution acknowledging the spontaneous aspects of a city as a democratic phenomenon. Furthermore, the diversity interpreted by R. Sennett as a fundamental element of an 'open city', further develops J. Jacobs's idea for the spontaneous city, where the 'open' system is the one where growth admits the conflicts and dissonances.

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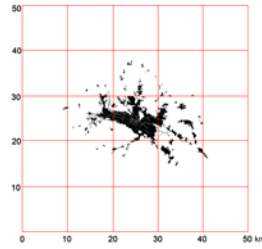
CHAPTER 5

DEVELOPMENT OF SPONTANEOUS URBAN FRAGMENTS

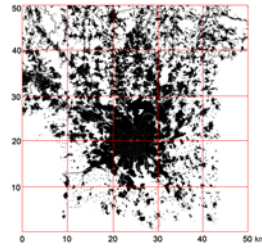
Case of Skopje

COMPARING Cities
in scale 50/50 km

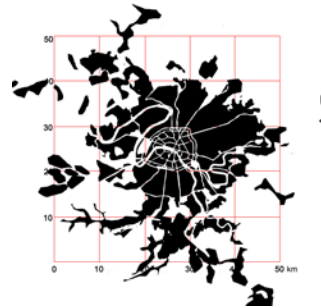
Skopje



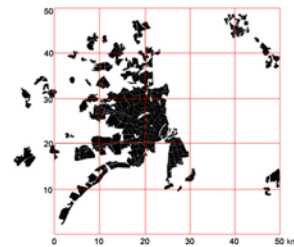
Milano



Paris



Copenhagen



*Milano, Paris and Copenhagen from:
Urban transformation: understanding
city design and form (2008)*

*On the next page:
Position of Skopje in
Balkan peninsula*



Skopje

DEVELOPMENT OF SPONTANEOUS URBAN FRAGMENTS

Case of Skopje

WHICH DEVELOPMENT?

The subject of the previous chapters of this research focused on the theoretical background necessary for the precise definition of spontaneous processes, as well as interpretations that were intentionally focused to perform a critical background needed for the development of a case study project for the city of Skopje. Therefore, in this context the term 'development' in this chapter refers to both aspects. First, as the descriptive figure to transcribe an urban form, that is the question how certain spontaneous areas have occurred in the planned city, hence the interpretation of their historical and planning background. And second, the questionable form of how those areas can be developed, which gives us a possibility to propose methodologies, tools and principles to operate within this phenomenon. Additionally, at the beginning it is important to emphasize that the focal point of the projects developed in this research is not just the question of the development in the sense of fulfilling of the inhabitants' basic needs, usually lacking in these areas, such as clean water supply, sewage infrastructure, regulated road system etc. It is in fact legitimate to note that those aspects of the development are indeed very important and concern the improvements that are crucial for the inhabitants' health and daily life. Nonetheless, numerous successful projects concerning those particular issues have been developed and more or less encompassed the methodologies that regard that scale. Mainly the 'small scale' projects have been the answer to these problems of the spontaneous areas, since the problems are those of the humans and "the man is small, and, therefore, small is beautiful" (E. F. Schumacher, 1973). In the previous sections some of those projects were presented, where we identified the particular improvements made on the image or the appearance of the settlement, as was the case with 'favela painting' (Architecture for Humanity (Organization), 2012), as well as the adaptation of the building construction to fulfill the 'elemental' needs for the inhabitants' social structure (Aravena, 2012). Still in most of the cases the settlement in question was considered as an isolated entity, an urban island indifferent towards the surrounding context that develops separately from the surrounding planned city. Thus, here we can find the main question that is to be debated in this consideration: how can large-scale projects contribute to the development of spontaneous areas, and thus to the development of the city as a whole? In this sense, we can formulate the questions as opposed, not dealing only with the necessities of the inhabitants of the spontaneous areas, but dealing with the problems of the city related to this phenomenon.



Segment of the map *Tabula Peutingeriana* (Available at: www.wikipedia.org/wiki/Tabula_Peutingeriana)



- | | |
|------------------------------|------------------------|
| 1. Small dwelling structures | 9. Villa urbana |
| 2. Building with absis | 10. Part of a building |
| 3. Granary (horreum) | 11. Theatre |
| 4. The city bath | 12. Civilian basilica |
| 5-7. Streets | 13. Fortifications |
| 8. Christian basilica | 14. Western necropolis |

The roman formation: Colonia Flavia Scupinorum
From: Scupi: Colonia Flavia Scupinorum: guide (2008)

Therefore, in such a manner the problem of the urban spontaneous processes, instead of being a problem of the inhabitants, becomes an issue that concerns the city, and consequently emphasizes the question of the scale in which we operate.

TRACES

The City as a Palimpsest: The Case of Skopje

The concept of the city as a palimpsest contains various cultural aspects of the city development. Therefore, understanding the historical layers of the city surface as a specific knowledge of its historical data is important for the comprehension of the wider context of the subject in various periods and different scales (Bertelli, 2009b). Looking briefly at the historical development of the city, we can understand the foundation, and the historical aspects of the particular fragments of the city in question, in order to make critical judgments for their architectural value.

Reading From the Desolate

The first planned settlement that was built in the region of present day Skopje is the ancient city Scupi (*Colonia Flavia Scupinorum*), founded in the 1st century AD. Although the archaeological findings about the foundation of this site indicate that it has been continually settled from 12th to the 6th centuries BC, still the early beginning of the Roman city is linked to the invasion of the Roman legions north of the Roman province of Macedonia (Jovanova, 2008). The 'Ancient-city' developed more intensely in the early and middle Roman period



Colonia Flavia Scupinorum, Cardo maximus and the city bath
 From: *Scupi: Colonia Flavia Scupinorum: guide* (2008)



Medieval Skopje,
 Engraving by *Jacobus Harrewijn*

being an important centre of Upper Moesia, while in the 2nd century it became one of the largest cities of the Dardania. Hence, the city was planned according to the Roman design principles for foundation of the city, with a polygonal form adapted to the geographical configuration with dimensions 738/590m, and an orthogonal street network parallel to the *cardo maximus* and *decumanus maximus* (Jovanova, 2008). Another big peak of the development of the city can be noted in 4th century, to the point where Scupi was presented also in Castorius's map *Tabula Peutingeriana* as the principal provincial city of Dardania. After the numerous war devastations in the 4th century, there are records of a period of certain city revival in the 5th century as a powerful religious centre of the Christian ecumene (Jovanova, 2008). Finally, the city was destroyed in a devastating earthquake in 518, after which the city in ruins have been completely abandoned and today still remains the oldest trace of the palimpsest surface.

After this devastation, the new city was founded on the top terrace of the hill nearby, as a location more convenient for the defence from the barbarian attacks.

At this point, we can note the first signs of the planning destiny of the future city of Skopje, to be re-built from scratch after each disaster that occurred in its turbulent history. Starting at this time, every subsequent plan for the city forsakes the principles and priorities of the previous one, establishing each and every time new endeavours to the model of the future 'ideal city'. Therefore, the new 'walled city' has been built as a fortress made of cyclopean masonry high walls, dominating the surrounding context. The citadel on the top of the hill as the simulacra of the 'Tower of Babel' controls the surrounding unstable structure of the spontaneous 'lower town' and the natural environment, the rivers and the vacant fields. During the ages of the medieval period the city was conquered several times and was periodically under the empires of Bulgaria, Byzantium and Serbia.

An important thing to note is that the medieval city has been built using the remains of the material of the ancient ruined Scupi, which on the other hand was built from the remains of its preceding settlement from the Bronze Age. Those material artifacts are in this consideration important not just as an archaeological fact, but also as a sign of the building principle also known later in the period of early Christianity, where the planned structure was often built with the material randomly collected from the surroundings. This practice of construction which we have observed in the case of the nomad building principles of the floating material (Cruz & Boddington, 1999) has other aspects of spontaneity, where the planned is made with 'recycled' material, while on the other hand the scarce constructions of the informal settlements often construct buildings as an assemblage of the collected waisted substance (Shane, 2011).

After the turbulent ages of the numerous rigorous wars, the city was finally conquered by the Ottoman Empire in 1392.



RUIN / SIGN / TRACE



Historic city centres

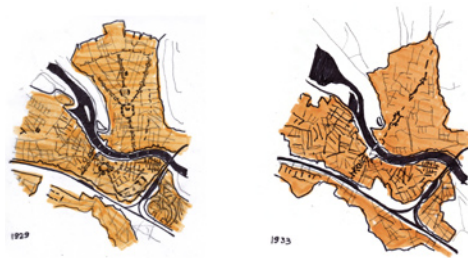
1. Ancient city Scupi (photo available on: www.arheo.com.mk)
2. Medieval walled city (Skopje Fortress, photo available on: www.wikipedia.com)
3. Oriental city centre (Photo by Vladimir Veljanovski, available on: www.everythingmacedonia.com)

At this historical moment starts the next transformation of the city, which was called Üsküb in that particular period. The city that has developed similarly as the typical European cities of Roman origin, in the following phase of the city's de-formation (Bertelli, 2009b) of the Middle Ages, was being once again founded on the new location, this time rather as an oriental city located at the bases of the old city walls. At this point, the 'Vernacular city' fabric was segregated in neighbourhood districts (*maala*, which originates from the Arabic *māhallā*), which were divided generally by the ethnic and cultural characteristics of their population. The irregular street network structure was constructed as a result of the topographical local conditions and the negotiations between the neighbouring units. As a most prominent public space, the City Bazaar was the core of the settlement arranged accordingly to the unique organizational units of manufacture, retail and other daily activities. However, due to the lack of prescriptive urban texts speaking generally for the Islamic cities (Choay & Bratton, 1997), the scientific data for the urban development of the city are rather scarce, especially for the early Ottoman period. However, it is known that two major disasters occurred and affected the city's development. First, in 1535, a great earthquake hit the city area, while in 1689 the Austrian General Enea Silvio Piccolomini burned the city to the ground to prevent the spread of the plague after the Great Turkish war. In the following decades, the city was slowly recovering and reached its zenith in the Ottoman period after the Young Turks revolution, and entered the XX century as a growing city connected to the European railway network (Popov, et al., 1975).

The city development in 20th century



1890-1920 Oriental city



'20-'40 / 'Sitte-City'



'40-'60 / 'CIAM-City'

INTERPRETATION OF THE CITY MODELS OF THE XX CENTURY

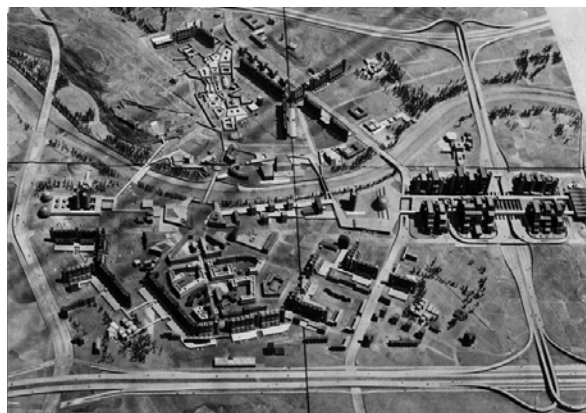
The continual practice of the repetitive re-foundation of the city and the partial realization of the preceding plans has made the emergence of the various urban fragments in the city fabric possible. Therefore, those fragments have different historical background and principles of growth, as well as different importance for the archaeological memory of the city. Thus, in the present the urban fabric of the city of Skopje appears as a collage of partially realized projects which sometimes work as a successful complex structure, while on the other hand some parts of it are mistreated or neglected. Therefore, at the present, we can identify two different kinds of urban fragments which can be interpreted as spontaneous. First, the fragments which are developed without an official plan as an aggregation of the individual informal units, proliferated in adapting to the surrounding context. And second, the fragments which have been planned but in reality the project was realized partially, thus a significant part of them had been developed voluntarily. Each of them has roots in the long and complex history of the city, but nevertheless the planning principles and the development of the city in twentieth century have the greatest influence on their appearance. For that reason, and also thanks to the fact that we have more intense planning activity and available data, the transformation of the city in twentieth century can be studied more profoundly. After the decline of the Ottoman Empire, the city of Skopje continues to develop at this point as a part of the Kingdom of Yugoslavia. Nevertheless, the same principle of city planning remained by occupying new territories for the development, while the preceding plans or the existing city structure were persistently neglected and considered to be without any significance for the future city. Therefore, the city started its expansion on the other side of the river Vardar, developing projects influenced by the theory of the 'European' planning schools. Although the process of modernization was interrupted several times due to the two Balkan wars, and also World War I and II, generally we can distinguish four different city models for the city development.

'20-'40 / "Sitte-City"

The first model "Sitte-City" from the period of the early twentieth century, 1920-1940, can be recognized in the master plan made by Dimitrije Leko in 1914 (Leko, 1914) made under the influence of Camillo Sitte and the city planning according to artistic principles (Sitte, 1965). This project maintained the picturesque image of the vernacular city, and proposed new elements which however at some level develop the existing city fabric. This master plan in the future would be the basis for the development of all further projects for the city urban development. Therefore, in the late 20s Josif Mihajlovic made



'60-'80 'Sci-Fi-City'

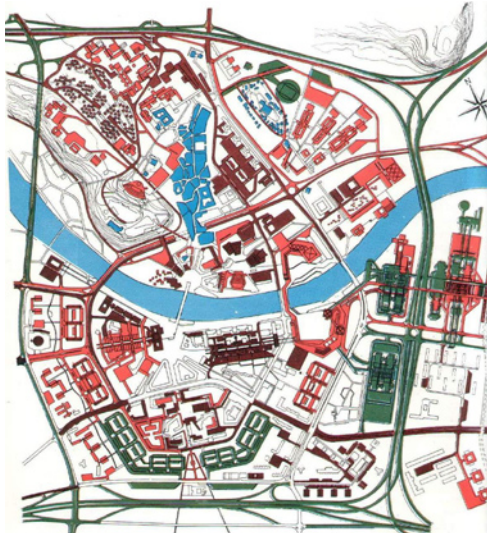


*Model of the Kenzo Tange's
winning project for the Skopje
central area*

the first general plan for the city based on Leko's ideas (Mihajlovic, 1929). In the final version of Mihajlovic's plan we can notice that he has been less modest in the accommodation of the new structure inside the existing fabric, especially on the northern side. There were plans to demolish the old vernacular city in order to create a new network of wide streets and long avenues. Therefore, the plan has developed a new typology of the perimeter blocks, and proposed a new concept for the formation of the public spaces in the city (Korobar, 2007).

'40-'60 / "CIAM-City"

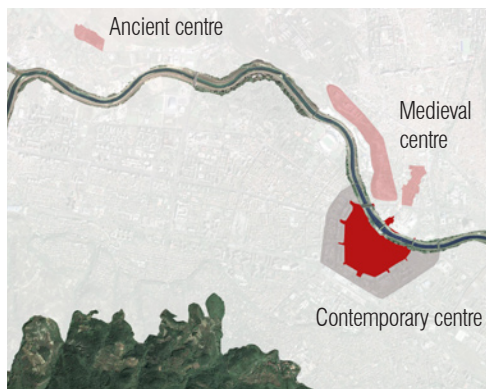
The second model, the "CIAM-City", that was developed after World War II, proposed by the team led by Ludvig Kubes (Kubes, 1948) and accepted as a General plan, was under the great influence of the planning principles of the 'Functional City' of the European modern movement. Thus, the model of the previous 'genius loci' concept was developed in a new 'zeitgeist' model. Therefore, there are several aspects of this project that created dramatic changes in the city structure. The model for the 'new city as a machine' for the first time favors the development axis East-West, in spite of the previous South-North axis. Hence, the extension of the city takes place along the riverside. Once again, the new project is developed on the 'tabula rasa' site, at the same time being even more indifferent towards the existing historical layers. The city model foresees typological extensions also well suited to the new Socialist order of the society and divisions by zoning of residential, administrative, industrial and recreational areas. In



Kenzo Tange : Master plan of 1965 for the Skopje central area

... a futuristic model on the principles of the Japanese Metabolism, where the mega-structural urban elements dominate over the socio-economic, cultural and artistic aspects.

The position of the contemporary city centre in relation with the historic centres.

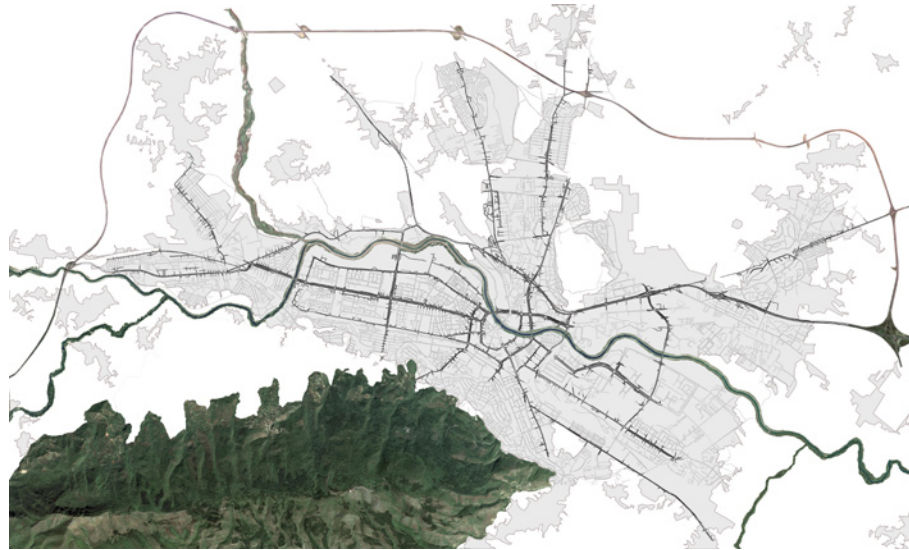


the current state, in Skopje we can recognize only the main elements of this project being realized as the new developing East-West axis, some of the 'typological' extensions and the areas of the industrial zones. Mainly the fragments realized involve the areas of the 'tabula rasa' sites, while the paradoxical contacts between the persisting historical fabrics of the bottom-up spontaneous growth and the areas of the top-down planning principle of that period (Bakalcev, 2011), remain still a subject matter of architectural debate even today.

'60-'80 / "Sci-Fi-City"

The third model of the city development came only seventeen years after the inauguration of the General plan of L. Kubes. The need for the new model was a result of the disastrous earthquake which hit the city of Skopje in 1963, and left near 80% of the city in ruins. In the debate for the future city even some extreme suggestions were considered, that the city should be abandoned and re-built on some new location far from the earthquake prone area (Arsovski, 1989). The final version of the project for the new city development was made by the authors 'Polyservice' from Poland, 'Doxiadis', Greece and the Institute for Urban Planning of Skopje, which developed a model based mostly on empirical research in the field of seismology. However, this plan still keeps the zoning logic of the city structure, while on the other hand certain improvements can be noted as the recognition and the inclusion of the historical fabrics in the new plan. The main idea for the new city model was reached with the acceptance of the Master Plan for the central city area, made by Kenzo Tange for the international competition organized by United Nations as a donation for the city in crisis (Tange, 1965). He proposed a futuristic model by the principles of the Japanese Metabolism, where the mega-structural urban elements dominate over the socio-economic, cultural and artistic aspects (Arsovski, 1989). However, the model at this time emphasized both of the axes which structure the city, the East-West axis was determined as a direction of the contemporary development, while the South-North axis has been interpreted as a direction of historical importance. Despite the fact that the new model gives great significance to the historical sites of the city, such as the preservation of the Old Bazaar as a historical landmark, this model was very much indifferent towards the persisting urban fabrics which were either unregulated or developed according to the previous plans. In this case, the preservation was made rather stereotypical, opposite of the Aldo Rossi's significance of his 'Teatro del mondo', where the ancient foundations are not necessary for the new models, only the image interpreted as a collective memory. In the model of Tange, the historical sites are "museum pieces" in the city congealed as cultural ornaments attached to his new "Sci-fi City" image. Therefore this plan was mainly criticized as being new 'zeitgeist' urbanism for a wrong locus.

The city today



Natural landmarks: River Vardar and Vodno mountain and major street axes

Morphology of un-built areas



'80-2010 / "Tran-City"

After the crisis and the decline of the eastern Socialist order, Skopje transformed in its fourth model, still present also nowadays as a city in transition. If we can say that in the past the city has been transformed, which means that it has been developed according to new models, the "Trans-City" is the gradient state between the two phases of the transformation. While in the past the transition has been made in a very short period of time, with the acceptance of the new general plans and forsaking the previous model, the last phase of the transition of the city is even longer than the phases of the previous transformation. Thus, the model for the city at this point is not precisely defined as spatial figure but rather a strategy of bureaucratic rules and developing principles that change together with the political and economic transition from the socialism to 'liberal capitalism'. Hence, the city development is comprehended as commercial convenience to develop certain areas, carried out according to the principle of unifying small units and the formation of perimeter blocks. Therefore, the areas where this principle is not convenient still remain as residual urban fragments. Due to this bare economic logic, the model appears as a variety of interpretations of the administrative rules defining the maximum physical limits of the singular units, which intend to expand due to the challenge of the bigger profit. Those interpretations however have provoked immense singular initiatives that abuse and appropriate the private and public space. Hence, although being formal, at this point the city again develops according to the principles of spontaneous order, or in other words



Historical traces / axes



Current state / principal axes



Eradicated historical axes

as an unplanned outcome of a group of singular initiatives negotiating between themselves and with the municipal authorities.

THE SPONTANEOUS AS A SIGN

Fragments Between Fragments

If from the different phases of the city's development in the past we can conclude that the city model for Skopje has suffered radical conceptual changes, then the condition of the city structure today appears very complex, as it would be expected. The city fabric appears as a collage of fragments which can be recognized as the signs of various abandoned models. Consequently, one can note infinite number of contradictions, inconsistencies, ruptures, discontinuities etc. especially when it concerns the thresholds between the dissimilar fabric structures. Those incidences are even more complex at the locations where certain unregulated or spontaneous structures appear as persistent fabrics typically located in-between, as 'fragments between fragments'. Such areas can be noted in the intermediate space between the city centre and the typological extensions of the 'CIAM City', at the perimeter as well as in-between the interposed objects inside the historical fabrics, and finally at the marginal areas as the poorest slums.

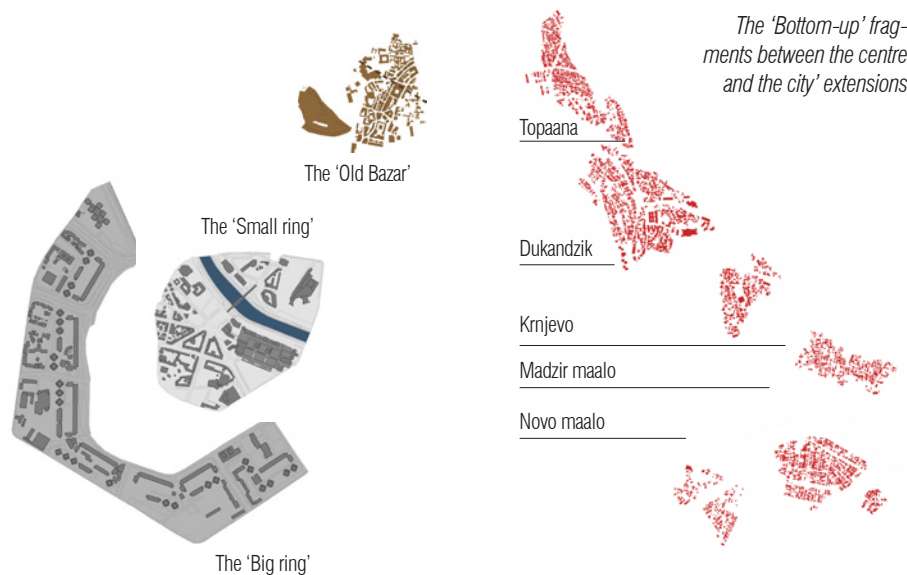
One of the main reasons for the existence of such areas is that in reality they were continuously left on the margins of interest, due to the fact that the methodologies of the previously described models are not suitable for the development of such areas. What was convenient to make in the occupied empty fields of the city extension sites, turned out to be much more difficult and even impossible in the built environments. The principle of appropriation, demolition and construction was not suitable due to the lack of financial benefits for the developers, neither for the poor settlements nor for the neighbourhoods which gravitate towards the central area, which additionally have an important historical significance and strong identity features. Nowadays, the development of those areas is an even more complex issue because of the fact that a very high percentage of the units that were built without any administrative approval are now 'formalized' thanks to the recent regulations supporting 'legalization' of the informal settlements. In this respect, the authorities and the developers will have even more difficulties negotiating with the residents of the areas in question, since they are the formal owners of the building units.

The Fragment as a Landmark

If we consider that the word 'landmark' signifies a sign that marks the land, then the spontaneous fragments as a sign of the layered city surface should also be considered as landmarks. Regarding the city



FRAGMENTS and FRAGMENTS BETWEEN FRAGMENTS

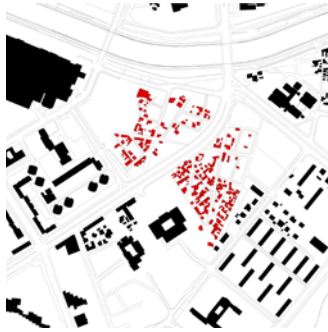


of Skopje, we can identify several kinds of landmarks, each of them very important for the interpretation of the character of this city. The two most significant natural landmarks defining the city landscape are the river Vardar meandering in the middle of the city, and the mountain Vodno which dominates over the city silhouette. Both landmarks stretch in the direction which underlines the city's East-West expansion axis, leaving a strong impression on the cityscape. One can barely find an image of Skopje where those landmarks are not present or even dominating, and thus they represent an important part of the city's collective memory. Beside them, other important natural landmarks are the hills on the left bank of the river 'Zajcev Rid', "Kale" and "Gazi Baba", each of them with great importance for the city history as well as for the relationship of the cityscape with the natural morphology.

Additionally, by recognizing several important objects we can define the 'artificial' landmarks of the city. The most significant are the fortress Kale as the remaining 'trace' of the walled city, and the Museum of Modern Art juxtaposed the other terrace of the hill. The composition of those two buildings very literally portrays the character of the city architecture, recognized as an endless opposition between the two dominating concepts of the Genius loci vs. the Zeitgeist. Due to the fact that the city plateau is on a highly earthquake-prone point, vertical landmarks as the high buildings are not much present. There are few exceptions made in the period of Socialism, when the domination of the most important institutions of political power had to be also literally presented by the domination of their building

Bottom-ups vs. Top-downs

'Novo Maalo' neighborhood between the unfinished 'big ring' and the typological extension



University building complex interposed inside the Krnjevo neighborhood



'Formal project' between Topaana and Dukandzik neighborhoods



over the cityscape. Such landmarks are the buildings of the National Bank, National Publishing House, the National Television etc.

Therefore, the fragments of the old neighbourhoods as specific kind of landmarks have great significance and makes certain leave on the cityscape. Starting from the fact that those places have a significant part in the memory of the old city, they still keep their old neighbourhood names, thus portray particular spatial characteristics not just in the physical sense but also semantically.

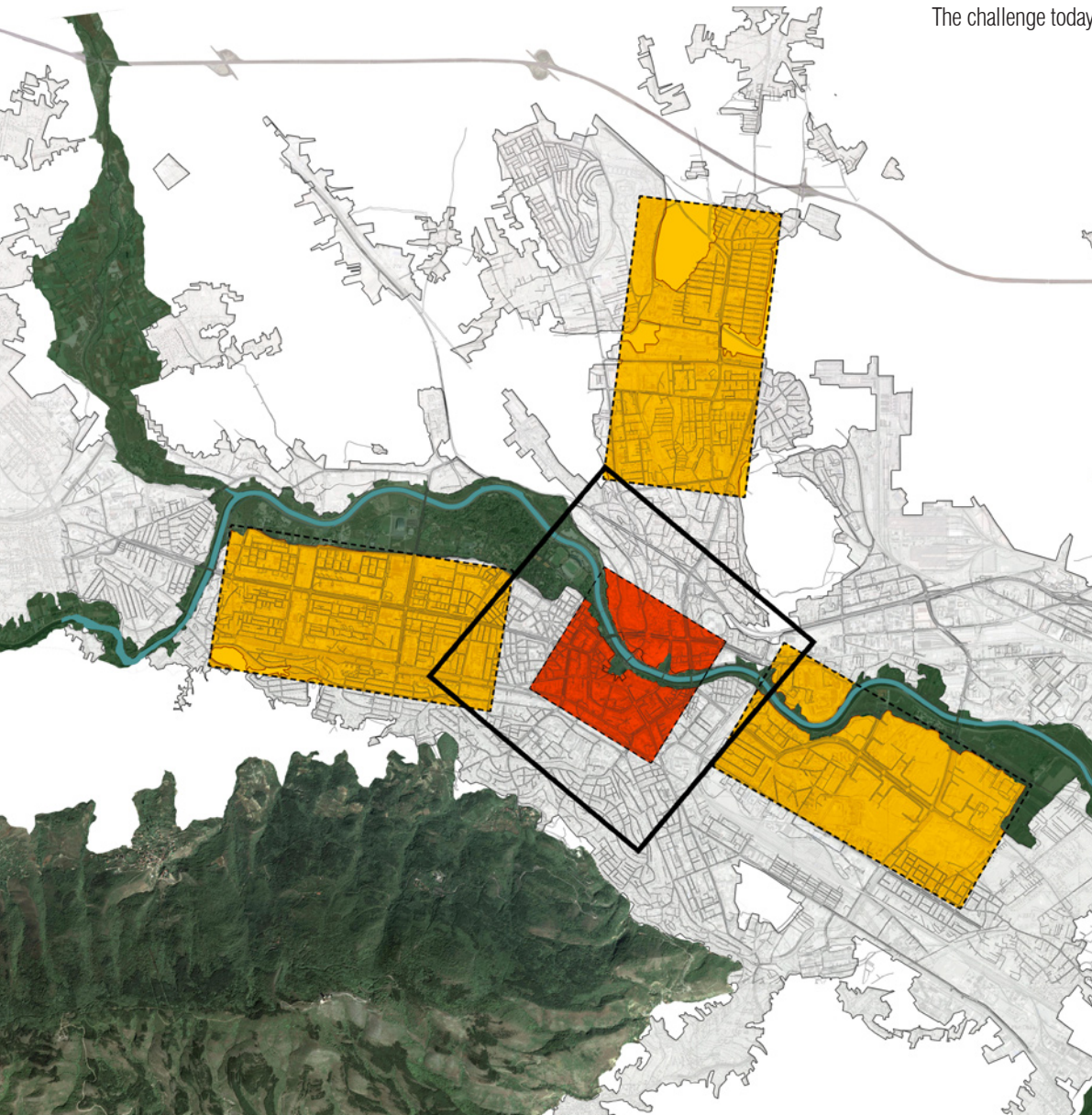
CHALLENGES TODAY

Along these lines, we can be aware of the necessity for new critical approaches and empirical studies intended to enhance the value of those areas and more importantly, to contribute to the development of the contemporary city. Therefore, the challenge today is to answer how to develop those areas, how to recognize their obscured potentials, and to propose methodologies and principles suitable for the development of such environments. Finally, if the methodologies of the small scale projects develop the spontaneous areas as islands inside the city fabric, at this point the question regards the large scale performances which ought to carry out the development of such areas together with the development of the city as a whole.

In order to answer those challenges and to propose certain tactics, principles and methodologies regarding this topic, this research comprises four case studies of the city of Skopje. The areas, which are carefully selected to emphasize particular standings of this thesis, are located around the very central area of the city. Their current condition coincides with the phenomenon previously defined as spontaneous fragments of 'bottom-up' settlements in-between the 'top-down' structures. Each of those areas has its own significance, characteristics and historical emphasis which are studied and considered as important aspects for the development of the particular proposals.

The Tactics

Working on the issue of spontaneous areas, there is a certain need to formulate particular tactics in order to obtain a framework of data which usually is not available due to the character of the area. The research of historical data can result in valuable judgements which can help us decidethe priorities regarding this issue. In order to do that, there is also need to research the formal as well as the informal city plans which can reveal the significances of the layered city surface. Due to the fact that the background data for the spontaneous areas as formal plans are often scarce and sometimed even non-existing, valuable records



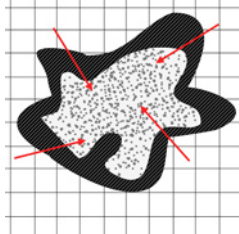
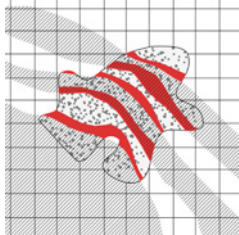
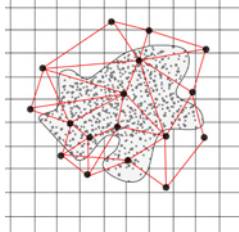
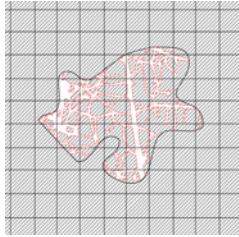
The challenge today

can be obtained by field research on the particular sites, therefore adjusting and developing the missing parts of the data. The research of the formal plans and the field research often require certain analyses of the topography because of the fact that the spontaneous areas are very often located in the margin areas such as hills, slopes, narrow valleys etc. Finally, some of the most interesting findings for the present and the past and for the condition and the quality of life in a settlement can be identified by studying the urban stories which for such neighbourhoods are often very vivid because of the close relations among the residents.

Principles

As previously observed, spontaneous areas in general have some common characteristics such as unregulated legal state of the units, unregulated road systems, the predominance of the private over the public spaces, self-made building techniques, infrastructure insufficiency, unregulated proliferation principle of growth etc. Therefore, we can define the hypothesis for the development of the spontaneous settlements that regards the large scale performed by following principles:

PRINCIPLES



CHAPTER 5 *Development of the spontaneous urban fragments / Case of Skopje*

Zoom out;

As a tool to understand the large scale context of the area in the city:

Reinforcement of the basic infrastructure of the settlement;

Improves the typical scarce condition of the infrastructures of such areas, and offers possibilities to develop new technologies.

Creating new networks;

As a performance which encompasses the area within the neighbourhoods in the vicinity

Extension of their public/collective space;

As a tool to develop new public spaces by the principle of exchange and appropriation .

Development of the margins;

Deals with the issue of morphological discontinuity of the margins of the spontaneous areas within the city.

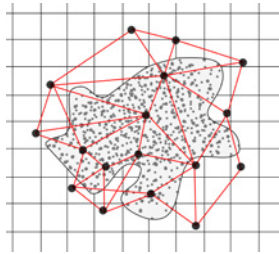
Even though these principles interlace in each project, in the development of the case study projects in this research each of those principles has been emphasized in a separate case, in order to achieve an exaggeration of the particular idea.

Four Case Studies in Skopje



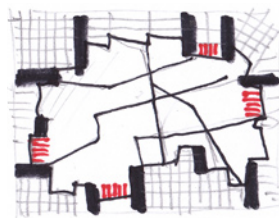
THE STREET AS A PROJECT

Case SK001



ACUPUNCTURE NETWORK

Case SK002



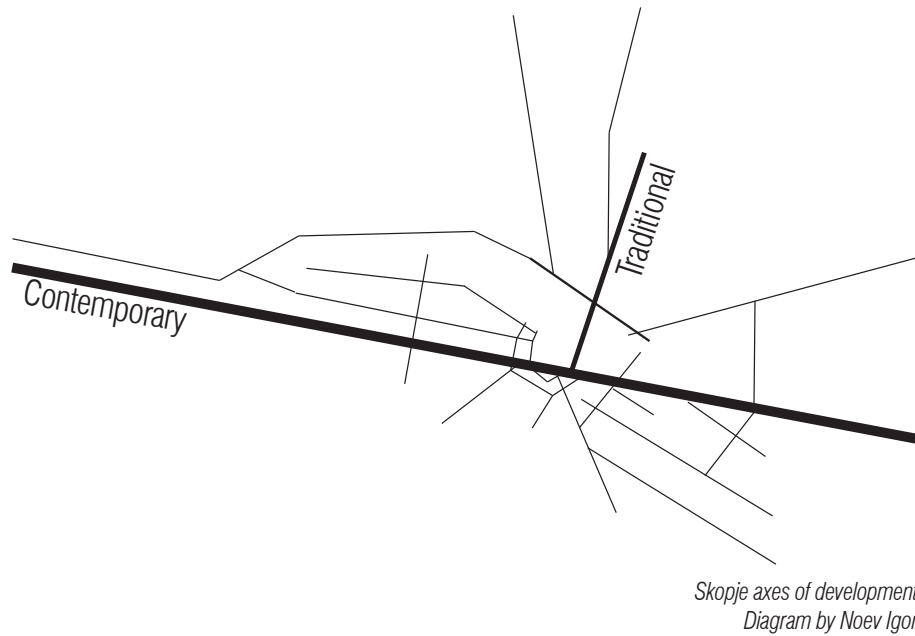
SEWING THE EDGES

Case SK003



URBAN RECYCLING

Case SK004



*On the next page:
Areas of 'spontaneous' character
In dark red: case study areas*

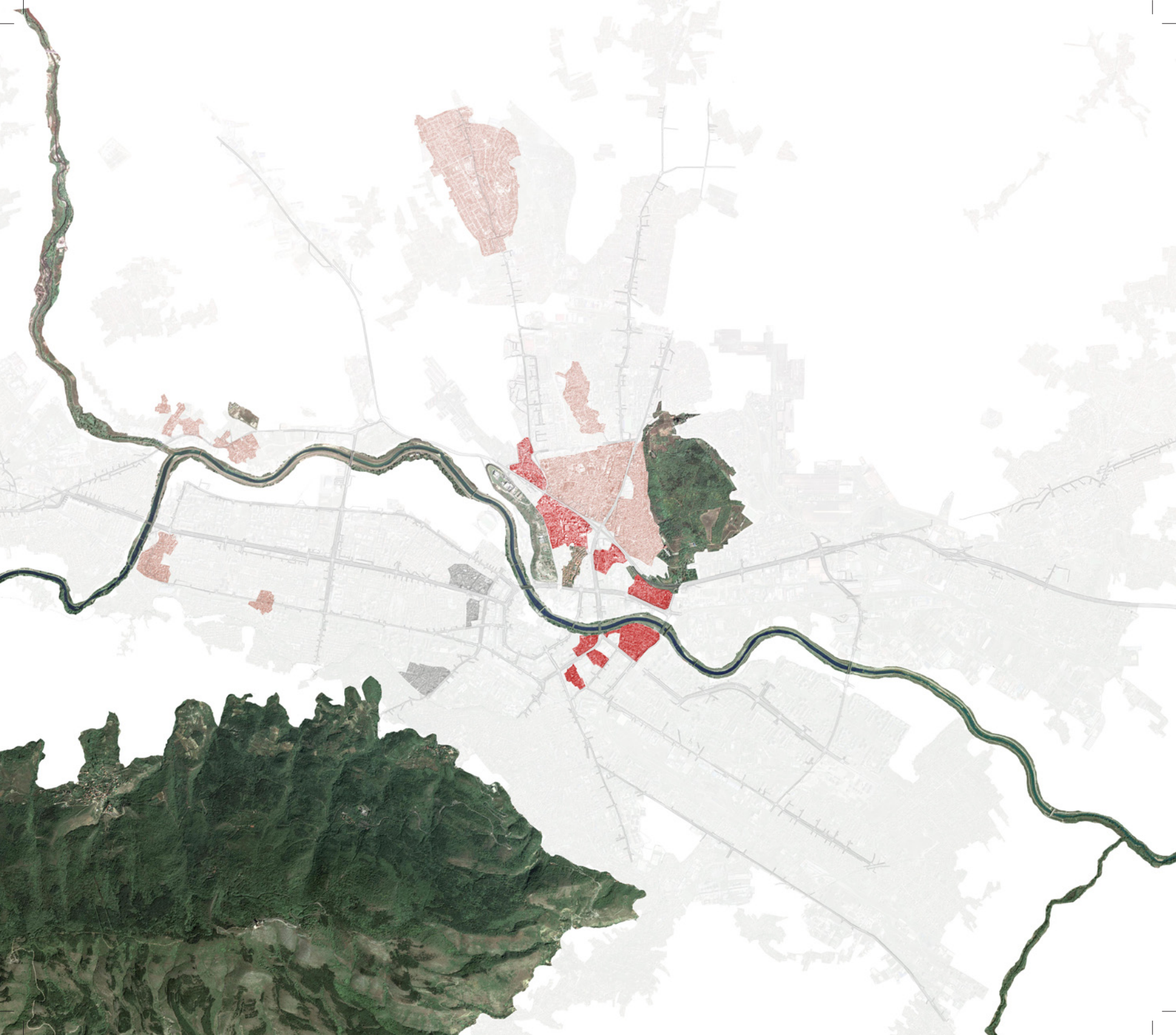
BUILDING THE GENERAL STRATEGY

Zoom out

Zoom out, in this case regards rethinking the scales that are typically engaged in the development of spontaneous areas. Therefore, instead of preliminary subjects such as technical insufficiencies and the inhabitants' right to an adequate living environment, the zoom out principle considers the context of the larger scale and deals with the problems of the city regarding those areas.

Thus, the areas considered in this research noted before as spontaneous fragments, are unified in a common general strategy which intends to consider their development not just as a social performance, but rather in a context of the city development. Therefore, as elaborated before, due to the various reasons such as historical significance, ownership rights and negotiating difficulties, the strategy considers the development without any kind of forced demolition of the built-up structure.

The strategy emphasizes the two directions of the city development. Both, East-West and South-North axes are pedestrian directions which now re-connect the historical fragments. The axis of the East-West unifies the traces of the attached Novo Maalo and Madzir Maalo and makes relation with the city centre. The opposite axis of South-North on the other hand, emphasizes the sequence of open spaces with regards to the Madzir maalo, Krnjevo and Gazi Baba hill. Therefore, the first emphasizes the morphology of the historical fabric structure, while the second emphasizes the morphol-

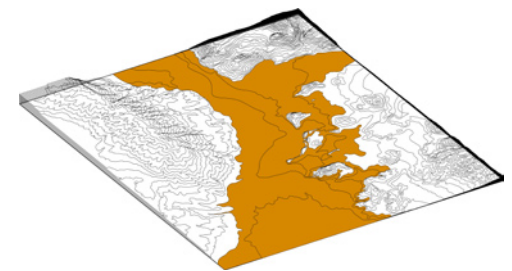


Case study areas

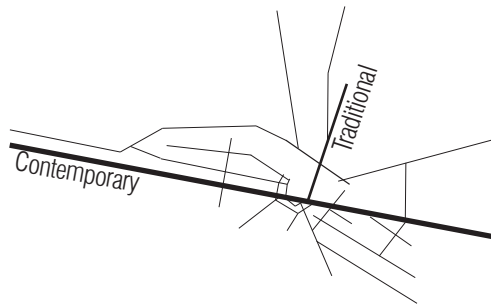


ogy of the natural environment.

In addition to those strict and well defined axes, the strategy line stretched inside the Topaana and Dukandzik neighbourhoods is a meandered line which considers both aspects. On one hand, it structurally reinforces areas as their 'spine' starting from the historical core, unifying the 'formal' and spontaneous fabrics, and ending facing the site of the latest city extension. On the other hand, it relates with the environmental lines such as the river, the hills and the historic built-up structure. The general strategy in this consideration, rethinks the development of the imagined square of 3x3km which includes the areas of spontaneous fabrics between the central area and the city extensions.



Topography of Skopje basin

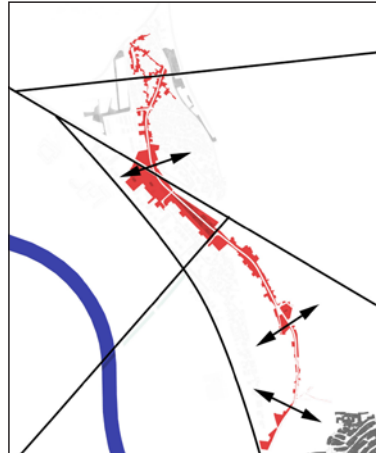


Skopje axes of development

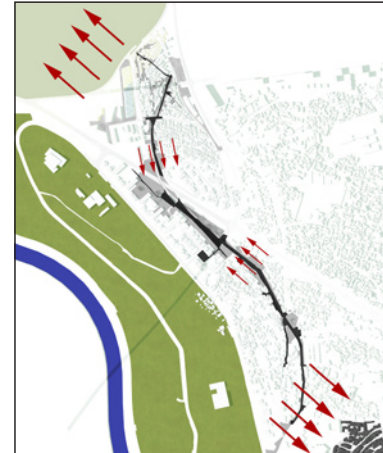


'Green' axes

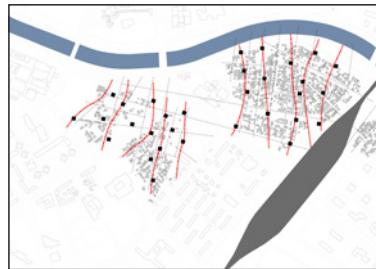
Principles



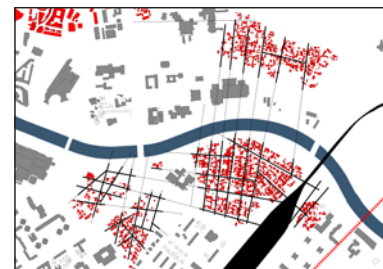
Recycling space



Transformation of the 'formal'



New networks



Infrastructure Reinforcement



'Big voids' / Margin development



Public space extension



General strategy



General strategy proposal:
'Green development'

General strategy:
axis basic structure



Reinforcing the basic infrastructure

Case Study Projects SK001 Novo maalo

THE STREET AS A PROJECT

Background

The neighborhood of Novo Maalo (the name signifying 'new district'), the last remains of the historical fabric appearing as a spontaneous fragment in the contemporary centre of the city in the zone which is called 'big ring'. This zone is the second 'belt' surrounding the main city square, made in accordance with the project of 1965. The 'big ring' contains one of the most significant elements of Tange's idea, the 'city wall', which is a sequence of linear blocks and towers surrounding the centre 'the small ring', as a simulacrum of the European walled city. There are some records of the existence of this neighbourhood in the period of the Ottoman Empire, in that time called Civci Maalo, due to its residents, who were mostly farmers (Kaceva, Hristova, & Gorgiovska, 2002). After the extension of the city on the right side of the river Vardar, and during the development of the city in the twentieth century, almost all of the plans have been adapted to the existing structure of the neighbourhood. Therefore, after the changes made according



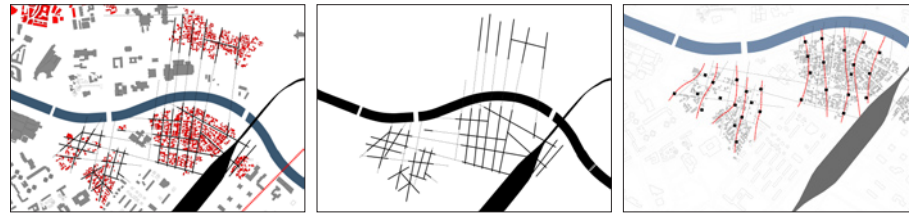


Novo Maalo / Current condition

to the regulation plan from 1933, the structure of the neighbourhood remained the same. Today, this area is in a state ironically opposite to its own name, physically separated in two different parts and divided by the large boulevard that circulates the city centre.

Hypothesis

The origin of the word street comes from the Latin word *'sternere'* meaning to lay down, spread out, to pave (www.etymonline.com). The word in that sense is in relation with the words of the meaning to construct as deriving from the Latin *'struere'* meaning to pile, build, assemble (ibid.) Therefore, the street is a void is important figure which structures the environment (T. Schumacher, 1971), but not just in a physical sense. There is also strong significance of the street in the definition of personal identities, as the street where one is born and raised, lived, died etc. The spatial stereotype for the street is the void. As Le Corbusier's slogan "*il faut tuer la rue corridor*", called for the 'liberation' of the city street by 'killing' the historical street corridor in favour of the street promenade, today we can ask ourselves, is it possible to overcome that stereotype of a street as a void and to utilize this 'open source' space as a developing principle?



Principles

General strategy



Concept:



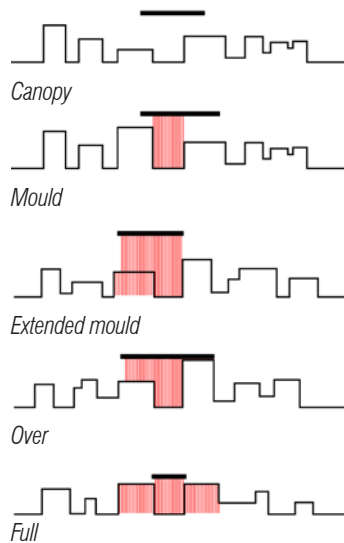
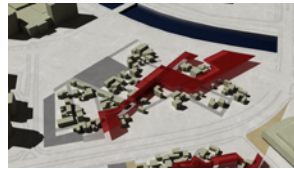
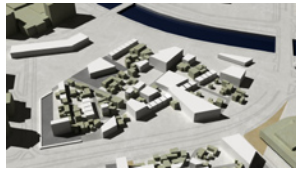
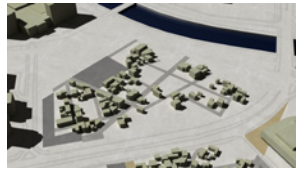
The current condition and the hypothetical negotiation units



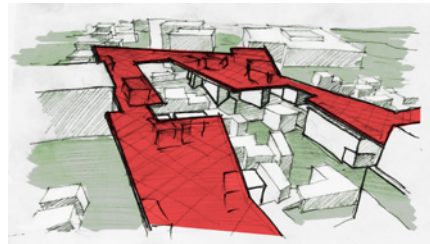
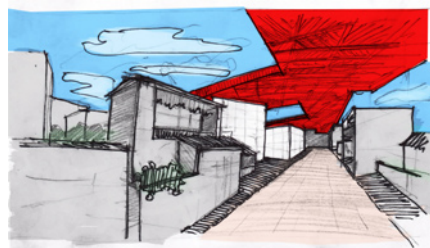
Extension of the new public domains



Variation of the master plan



Variations in the street section



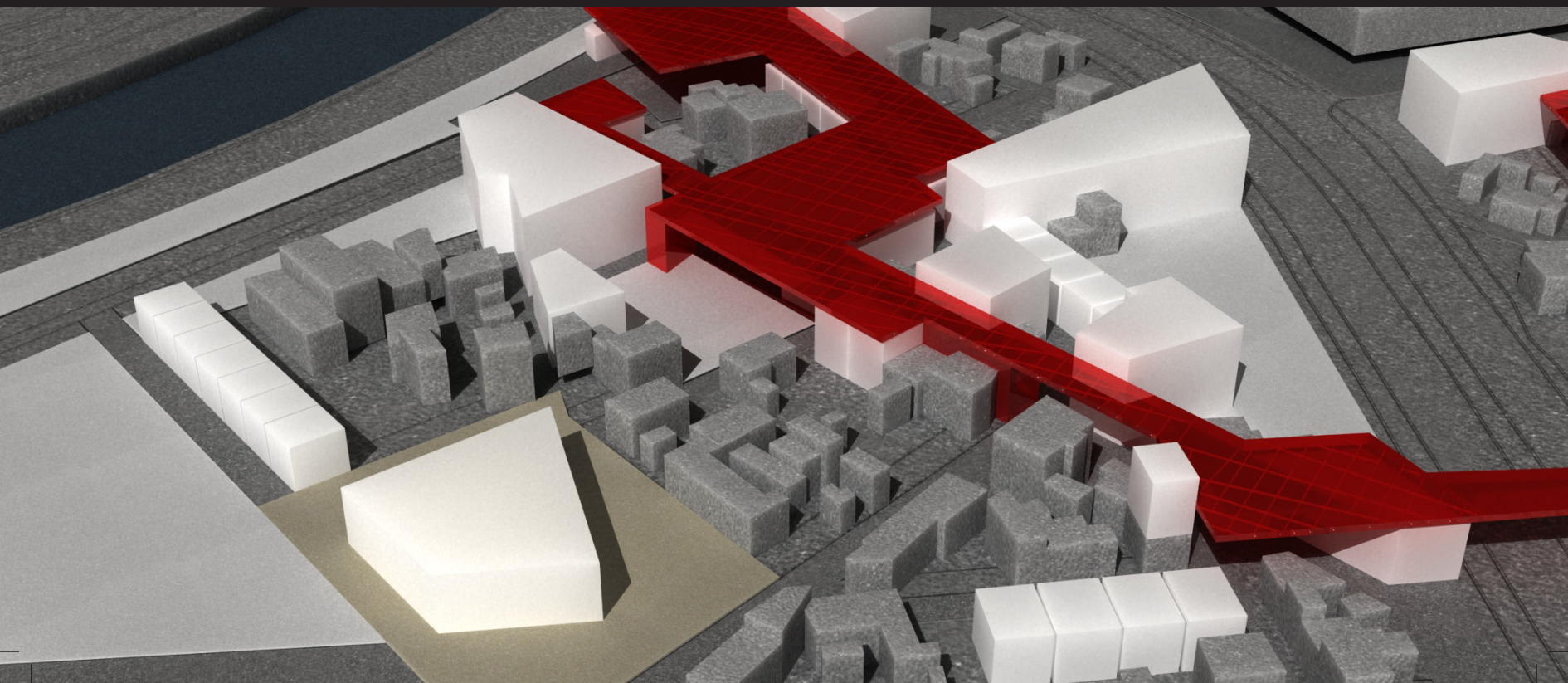
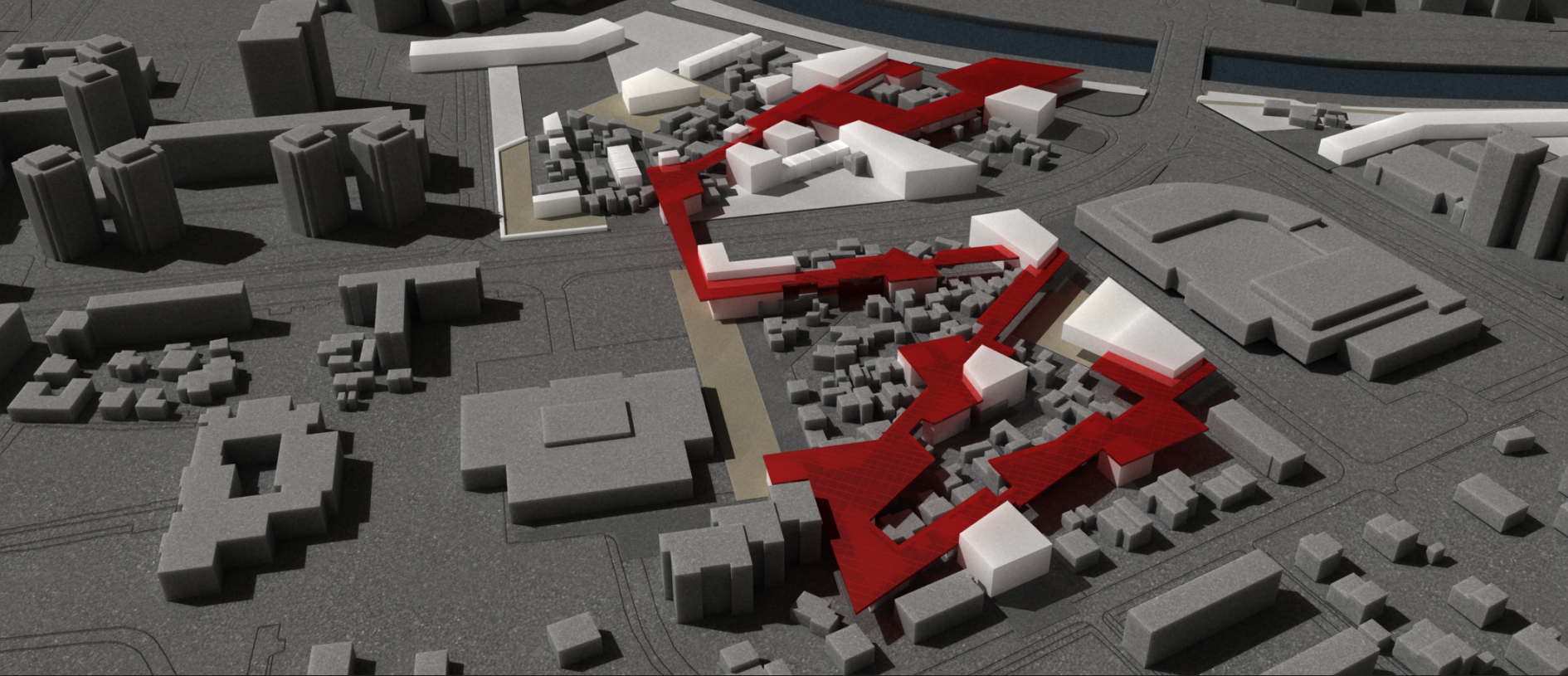
Views under and over the new structure

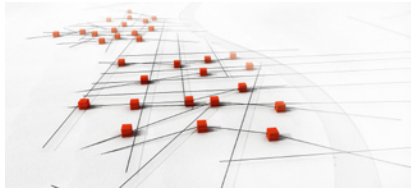
Synopsis

In the condition of high densities, or in a state where the negotiations between the municipality and the residents are not giving positive results for development, the street can be the subject for an architectural and urban design. In this case, the void of the street could become a construction which generates new public domains. The street is covered by a structure which operates in the plan as well as in the section. The structure unifies and combines the agreeable existing units with the unoccupied spaces which become new public domains. Depending on the specific circumstances, at some sections the street is only covered pedestrian, at others it becomes a terrace, and finally it gets even enclosed. The structure therefore can be used as a source for various kinds of developments such as infrastructural reinforcement, the social domain, sustainability, energy efficiency etc. In this way, the city 'enters' the settlement with tentacles of sorts and develops the existing structure without any obstacles from the uncooperative units.

On the next page:
'Novo maalo' neighborhood Master plan







Creating new networks

Case Study Projects SK002 Madzir maalo

ACUPUNCTURE NETWORK

Background

The neighborhood of “Madzir maalo” was named after the Muslim immigrants from the Bosnia region called Muhajiri (from the Arabic muhājir meaning “Migrant”), who settled this area in late ninetieth century. This neighbourhood was the first planned settlement of Skopje which has orthogonal system of the streets realized according to the plan which dates from 1878 (Arsovski & Tashkovska-Arsova, 1988), probably influenced by the new tendencies of European city planning. Nevertheless, the structure is composed of strict narrow streets typical for the Ottoman cities, which mostly end up as dead-ends. The streets were interpolated in the South-North direction and unified by the major axes which for the first time emphasize the opposite direction of the East-West city expansion. The most important feature of the settlement is its north margin, which is an open extension in a form of a terrace facing the river meander. Although ‘born’ as a planned settlement, the state of this area today appears rather spontaneous. The Top-down planning is overcome by the unregulated building proliferation inside of the irregular parcels, which lack the inadequate infrastructure, insuf-





Madzir Maalo / Current condition

ficient public domains and the erosion caused by the ravages of time. Thus, the area today resembles as a solitary and degraded urban island in the city fabric, which is isolated considering various aspects as structural, morphological, social etc. Nevertheless, it is important to consider that this neighbourhood has a valuable identity significance, hence its residents are even today nick-named as originating from this area.

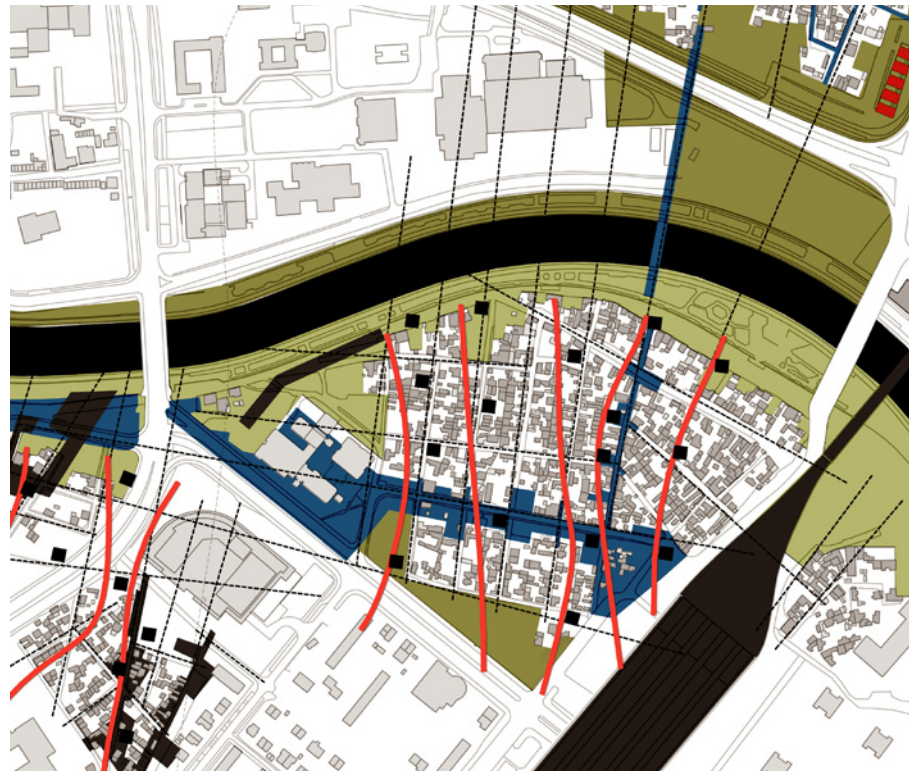
Hypothesis

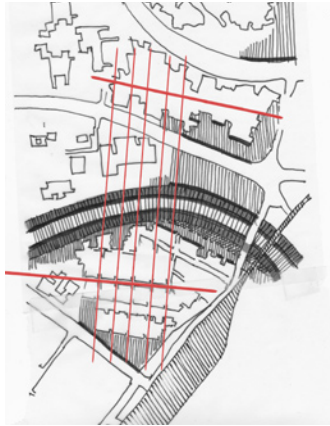
As considered by the Urban Think-Tank, the word 'informal' does not necessarily regard only the meaning 'out of the form', but also the meaning 'inform' (Brillembourg Tamayo, Feireiss, Klumpner, Kulturstiftung des Bundes., & Caracas Urban Think Tank., 2005). In that sense this expression can be understood as a hybrid, or rather as a matter of informational qualities. Hence, for example, a book can be observed as a figure, and also as a matter of the informational 'material' found inside the written pages. In that sense, developing the settlement does not necessary mean development only its state as a structure or figure, but also the development of its contextual behaviour on larger scale. The network therefore can be the mediator between the two scales, one of the local nodes, and second, of the big axes. Therefore, in the cases where the basic structure of the settlement is already determined, we can search the points which will be developed as the nodes of a new network. Thus, in order to develop the settlement we can focus on the particular points inside, which will give a new significance to the local scale, and furthermore, generate new network logic on a bigger scale.



Principles

General strategy

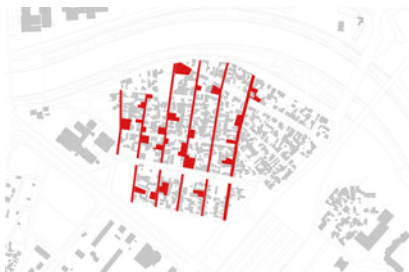




Principal axes of development:
Traditional: South-North;
Contemporary: East-West



Sequence including the big voids
of Madzirmaalo and Krnjevo ending
with the Gazibaba hill



New public domain axis



Public terrace continues the river "green" zone



New public domain points

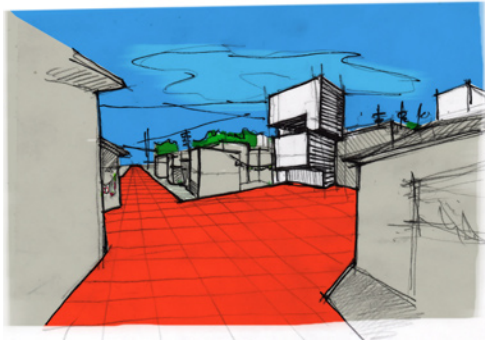


Margin / Visual continuity skyline and axes

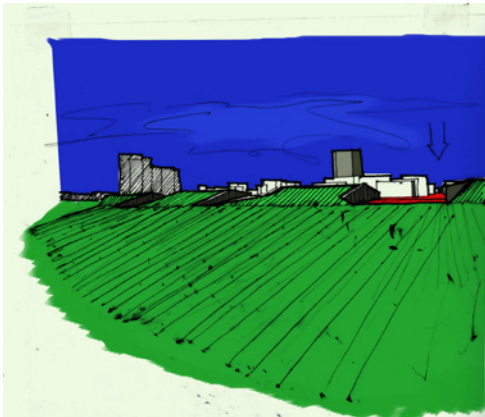
Synopsis

The neighbourhood is developed as a place in-between two big city voids, which are part of the sequence of the 'green' areas starting from the mountain, and ending with the hill 'Gazi Baba'. The first void on the south margin becomes divided in two segments of public and semi-public open spaces, reinforced with the public buildings located under the sloped surface. The semi-private 'openings' at the end of each axis maintain the visual continuity of the skyline, enabling a partial view of the old structures behind the new domains. On the northern margin which faces the river, the plateau is enlarged and becomes a terrace which is exposed to the river. This open space therefore maintains the continuity of the character of the river bank as a city public domain.

Placed in-between, the existing streets of the neighbourhood are developed as a new stream, connecting those two big city voids, by involving unoccupied areas, and unifying them together with the street as a new system of public spaces. The network created therefore mediates the two scales, the local which is related to the development of the small 'poché' piazzas, and the large scale of the development of the big voids. Structurally, the project develops and emphasizes both axes, first the East-West direction which recalls the contemporary structural concept of the city, and second, in the South-North direction connecting the historical fabrics.



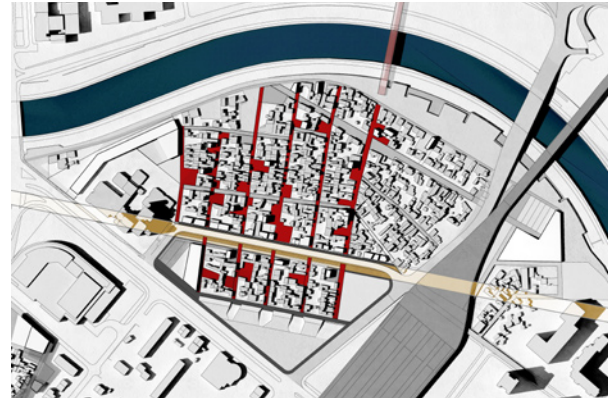
New public domains



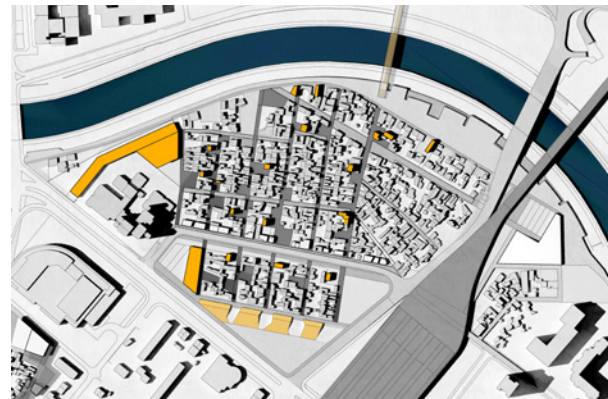
Semi-porosity of the new margin enables visual connections with the inside the area

On the next page:
'Madzir maalo' neighborhood master plan

Master plan elements



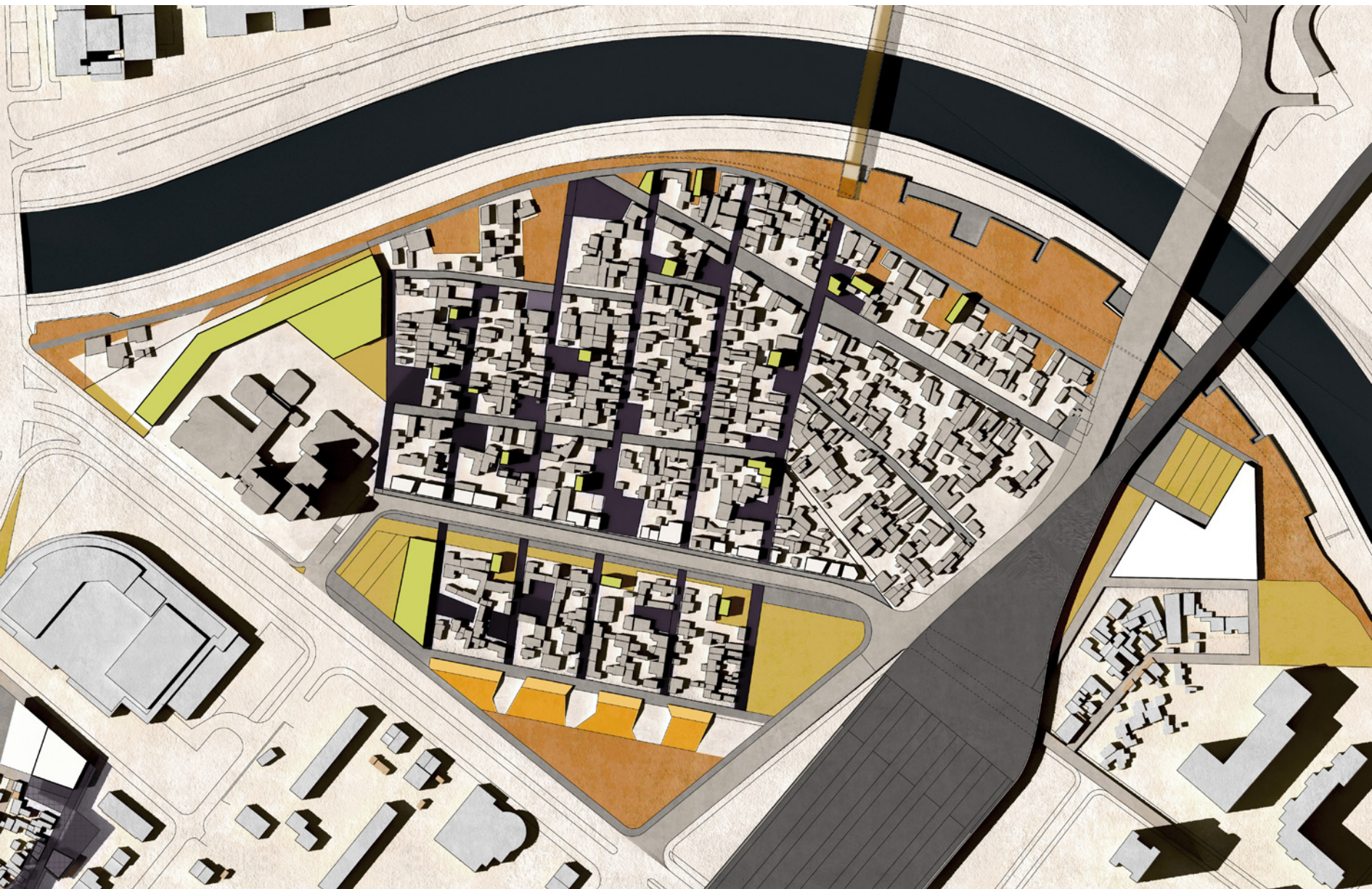
Reinforced existing infrastructure by the extension of the public domains using the un-built space

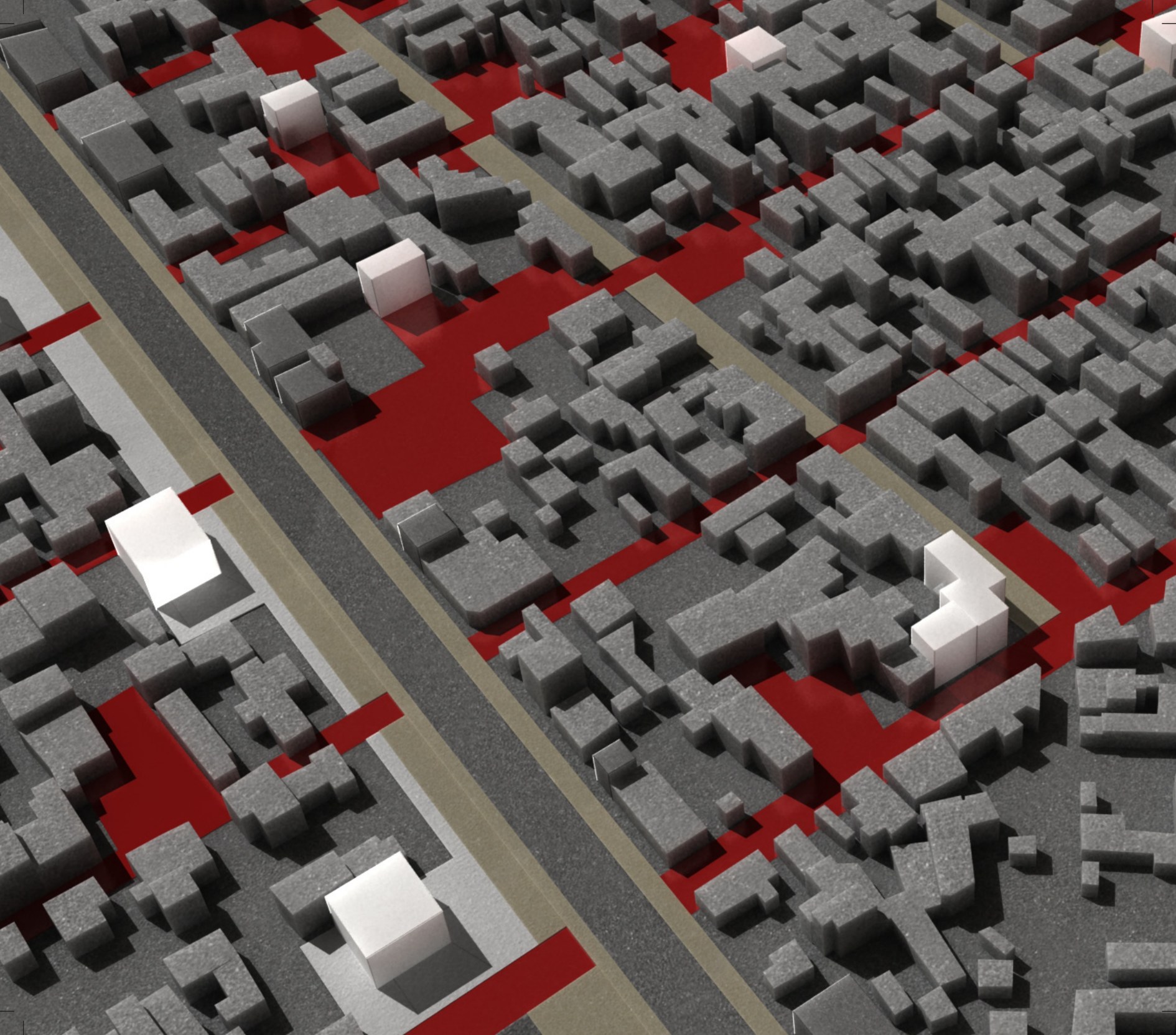


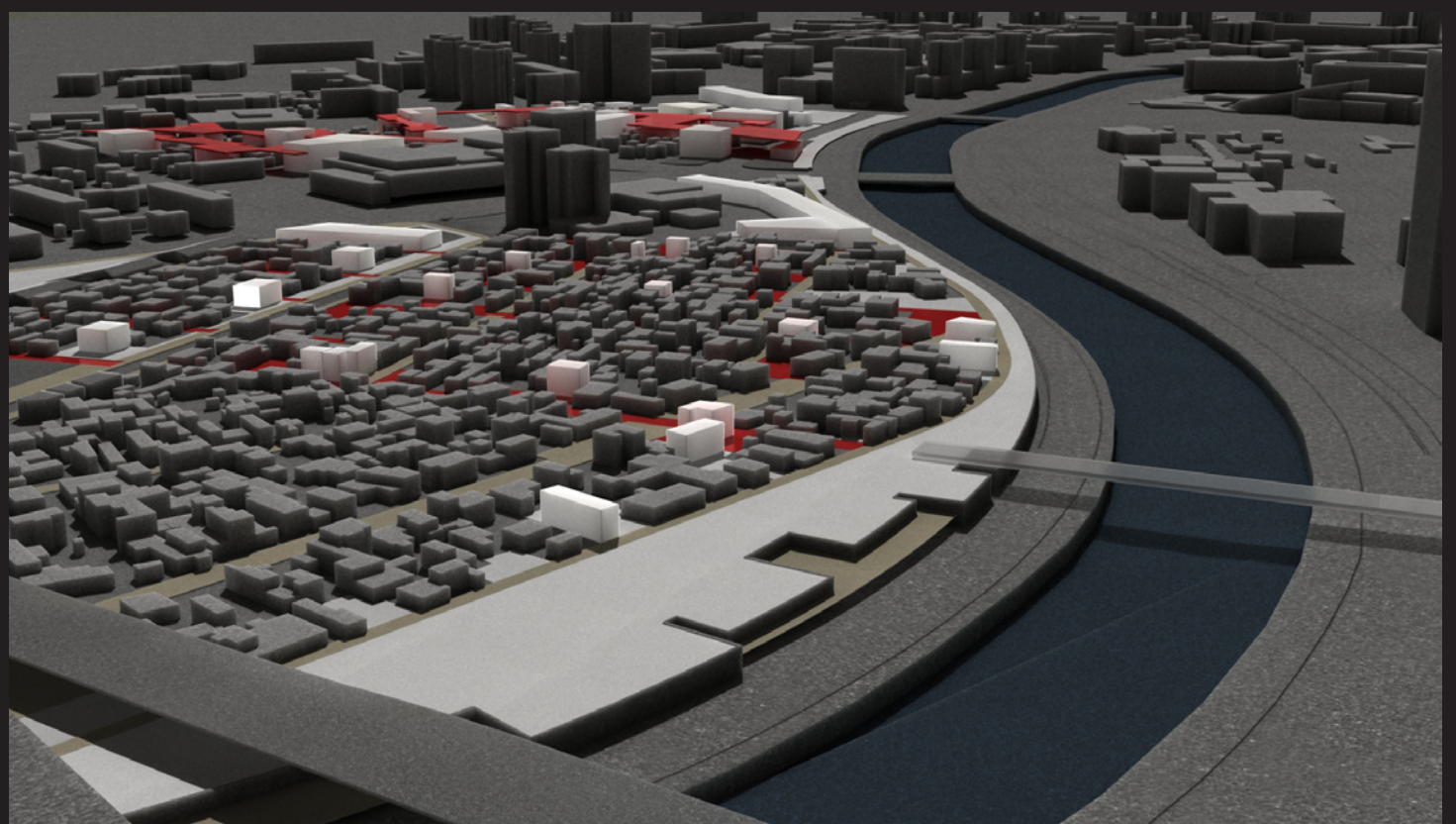
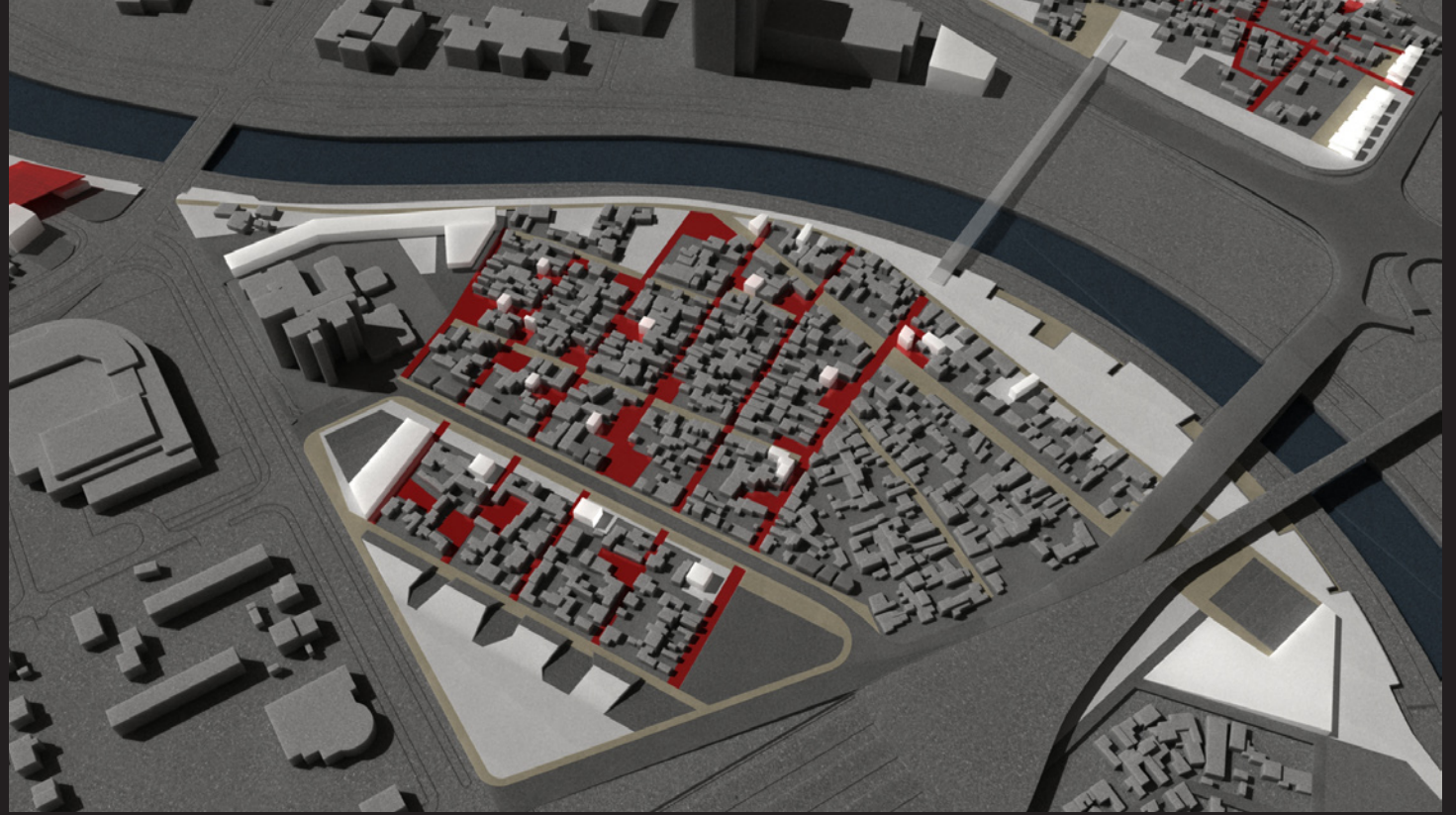
New public domains interposed inside the existing structure

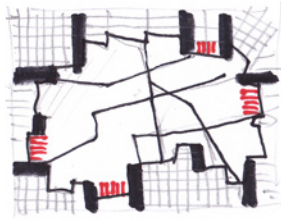


Reinterpretation of the voids









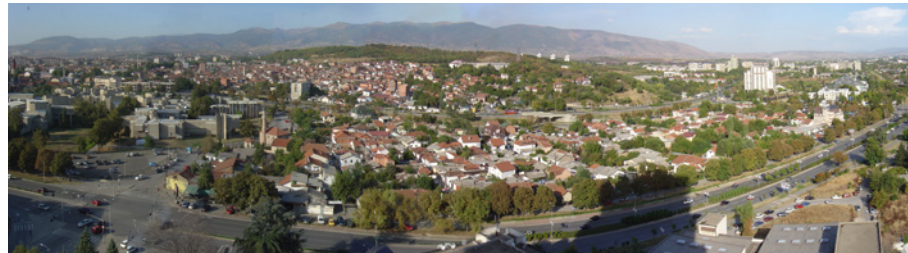
Developing the Margins

Case Study Projects SK003 / Krnjevo

SEWING THE EDGES

Background

The area of Krnjevo is on the left bank of the Vardar, appearing as an urban fragment of the historical fabrics. It is one of the oldest neighbourhoods in Skopje, and it originates from the period of the vernacular structuring of the city fabric. In the past it was well recognized by the landmarks of the Ottoman period and the large beaches along the river side. Today, the area of this neighbourhood is embraced by the large street infrastructures of the contemporary development, thus the isolated urban island is enclosed and detached from the urban city realm. Additionally, during the period of the development after the earthquake in 1963, the complex of the state university has been inserted, physically dividing the neighbourhood in two parts. Indifferent towards the local context, the complex of the university is carelessly rounded by an internal street which accesses the parking plots. This structure above all puts at a disadvantage the east part of the settlement, which remains without appropriate pedestrian and visual accessibility.





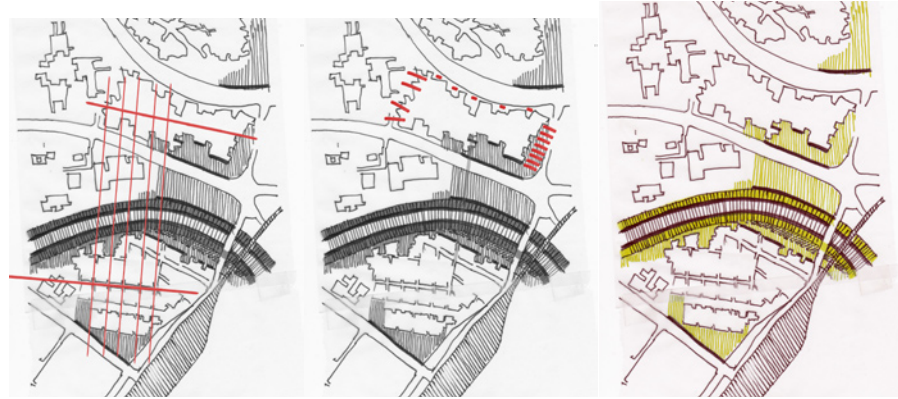
Krnjevo / Current condition

Hypothesis

If the secret of the form is in the nature of its limits (Simmel, 1979), the interpretative properties of the limit as a figure can be used as a tool for design (Bertelli, 2009a). Therefore, the limit can be understood as a confrontation between two different structures therefore being an interval, as a space 'in-between', which at the same time belongs to the both parties, and secondly, as the imaginary constructed limit as a gestalt principle appearing between the foreground and the background. Therefore, considering the character of spontaneous urban fragments and their limits which are typically of indeterminate and vague nature, we can develop a strategy based on the principle where the development of the margin implies the development of the settlement.

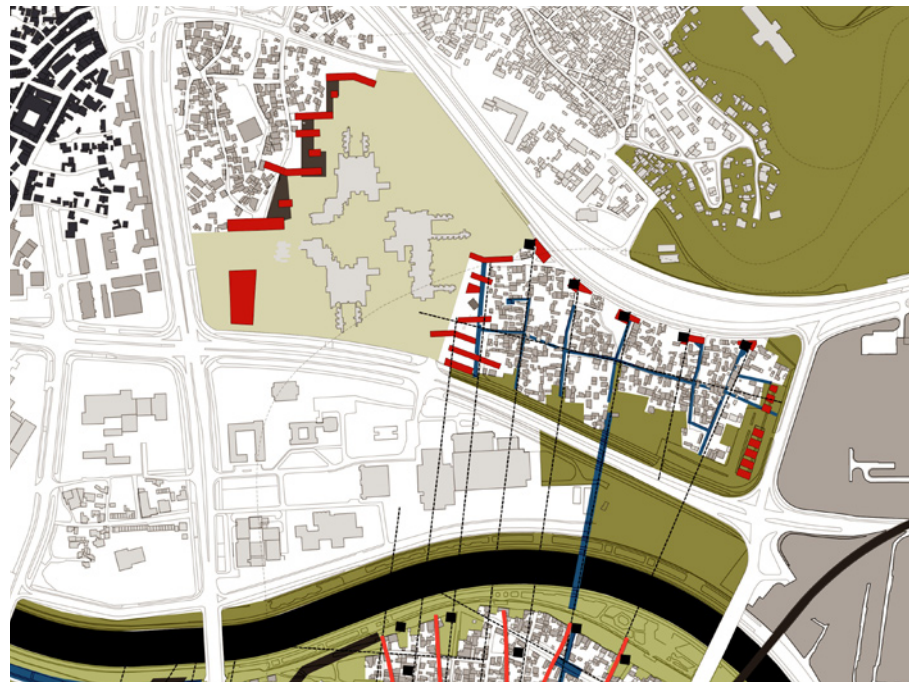
Synopsis

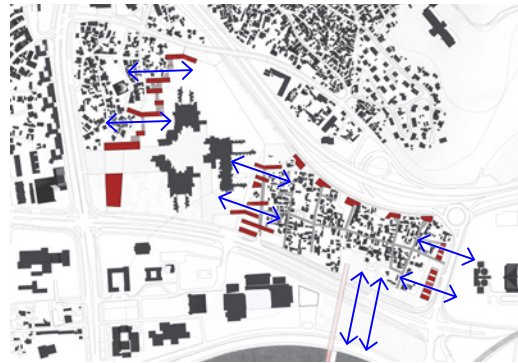
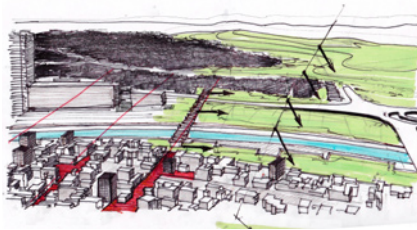
The challenge of the project is to develop the margins of the settlement, to improve the sites' accessibility and to propose new interactions between the divided city fabrics. Therefore, all the margins of the settlement are revised and developed as congested, porous, semi-porous or permeable inter-spaces which create new relations at scales that interlace. Thus, the emphasized direction of the South-North axis creates pedestrian access and physical as well as contextual connection with the neighbourhood of Madzir Maalo. This axis unifies the sequence of the open spaces of those two neighbourhoods and connects the two banks of the river, creating certain interaction between the two historical urban fragments. This pedestrian access therefore gives particular significance to the big void of the South



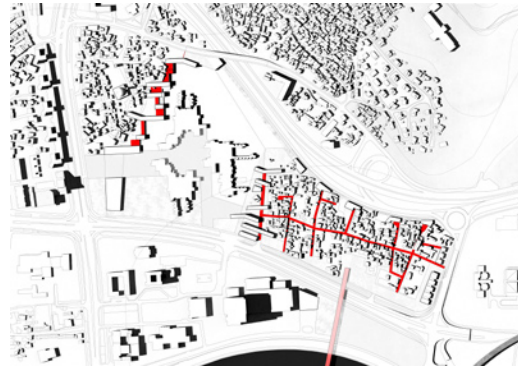
Principles

General strategy

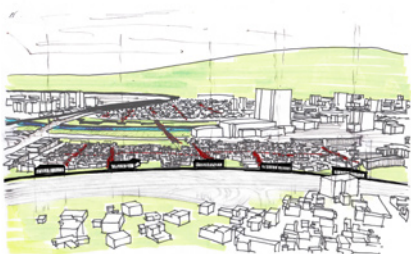




New interpretation of the reinforced margins



Existing infrastructure development

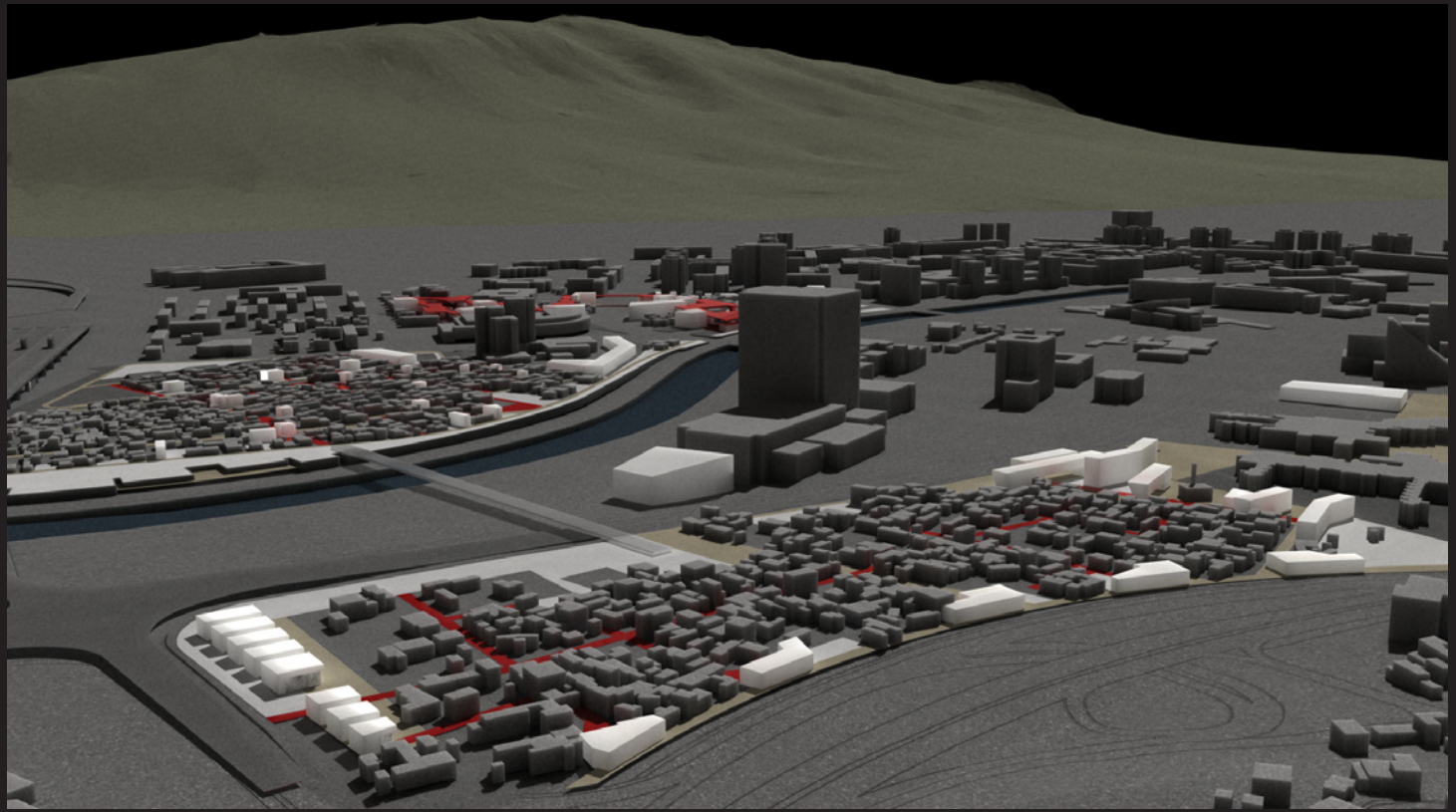


Development of the open and semi-porous margins

margin, becoming an open, permeable boundary in the structural as well as the visual sense. The margin on the north side, on the other, hand is a porous structure of a sequence of public buildings, arranged along a big infrastructural line. This system therefore congests the structure facing the intensive infrastructural limit of the settlement. The most significant part of this project is the contact between the university complex and the settlement in question. The boundary of the university is redefined in a semi-porous structure of the public buildings, in service of the educational complex, which penetrate on both sides, the residential neighbourhood area and the university. Thus, the structure facilitates the settlement to become a new service of the university complex, by which it is connected with the other educational institutes located on the Gazi Baba hill. As a result, the development of the settlement is achieved by its overpowering over the margins, and by overtaking the lost relations within the urban realm. Hence, in this case the margin is the generator of the development which can be unconditionally controlled together with the city whole.

On the next page:
'Krnjevo' neighborhood master plan







Transformation of private/public space
Case Study Project SK004 / Topaana

URBAN RECYCLING

Background

The settlements Topaana and Dukjandzhik Maalo are 'spontaneous' settlements which are located on the left side of the Vardar River, at the foot of the hill of the Kale fortress. Residents of these areas are mainly of Romani ethnic group, who settled in this place after the fall of the Ottoman Empire. The fact that in the past the settlement was inhabited by the inhabitants expelled from the site of the contemporary central area testifies that the development of spontaneous settlements as forceful demolition results with their re-birth on another location. Today, the settlements suffer from high level of poverty, insufficient or missing infrastructure and material scarcity which makes this settlement similar to South American favelas. Apart from the technical issues of the infrastructure and design scarcity, the challenge at this point is to offer new tools for the development strategy, which are adapted to this urban and social context.





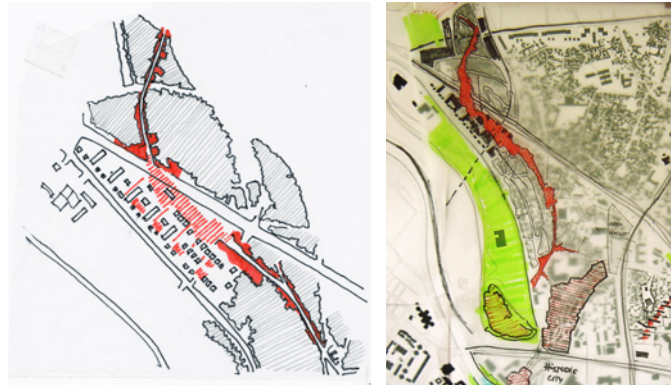
Topaana / Current condition

Hypothesis

If an important aspect of the informal spontaneous settlements is the use of recycled materials (Cruz & Bodington, 1999), then it is legitimate to consider waste as resource. Due to the fact that the need for recycling results as a consequence of scarce resources, the public spaces in the spontaneous, informal, bottom-up developed urban areas are certainly subject of that need. If the meaning of the word implies to re-cycle, thus to create new cycle of life, then we can determine some public, private or semi-private spaces and re-use them interpreted in a different way. Therefore, it is possible to use that principle and to recycle particular spaces as sources that generate new public domains. Additionally, it would also be important to consider that a subject of re-cycling apart from the settlements in question, can involve also the 'formal' fabrics related with them.

Synopsis

Since the fact that the methodology principle of simple demolition of the built-up is not giving the expected results in the spontaneous areas of this kind, the proposed methodology emphasizes the principle of 'demolition' or rethinking the use of the un-built space. Therefore, this strategy has two important features. The first one considers the transformation of the 'formal' fabric which is located between the two spontaneous neighbourhoods. Considering that the 'formal' buildings in their ground floors often provide public services which are mostly used by the residents of the 'informal' surrounding areas, they are encouraged to expand and are being combined in a complex structure which

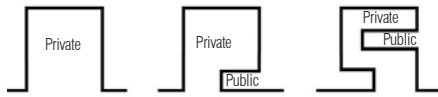


Principles

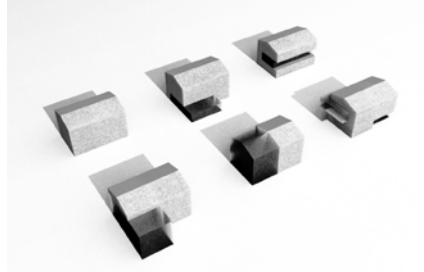
General strategy



Negotiating 'formal'



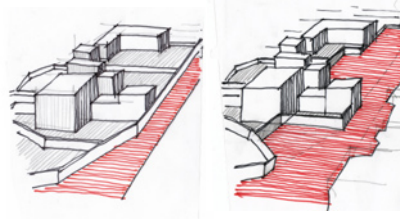
Conversion / adaptation / recycling



Result



Negotiating 'informal'



Result



Condition



The 'Corridor'



Extension

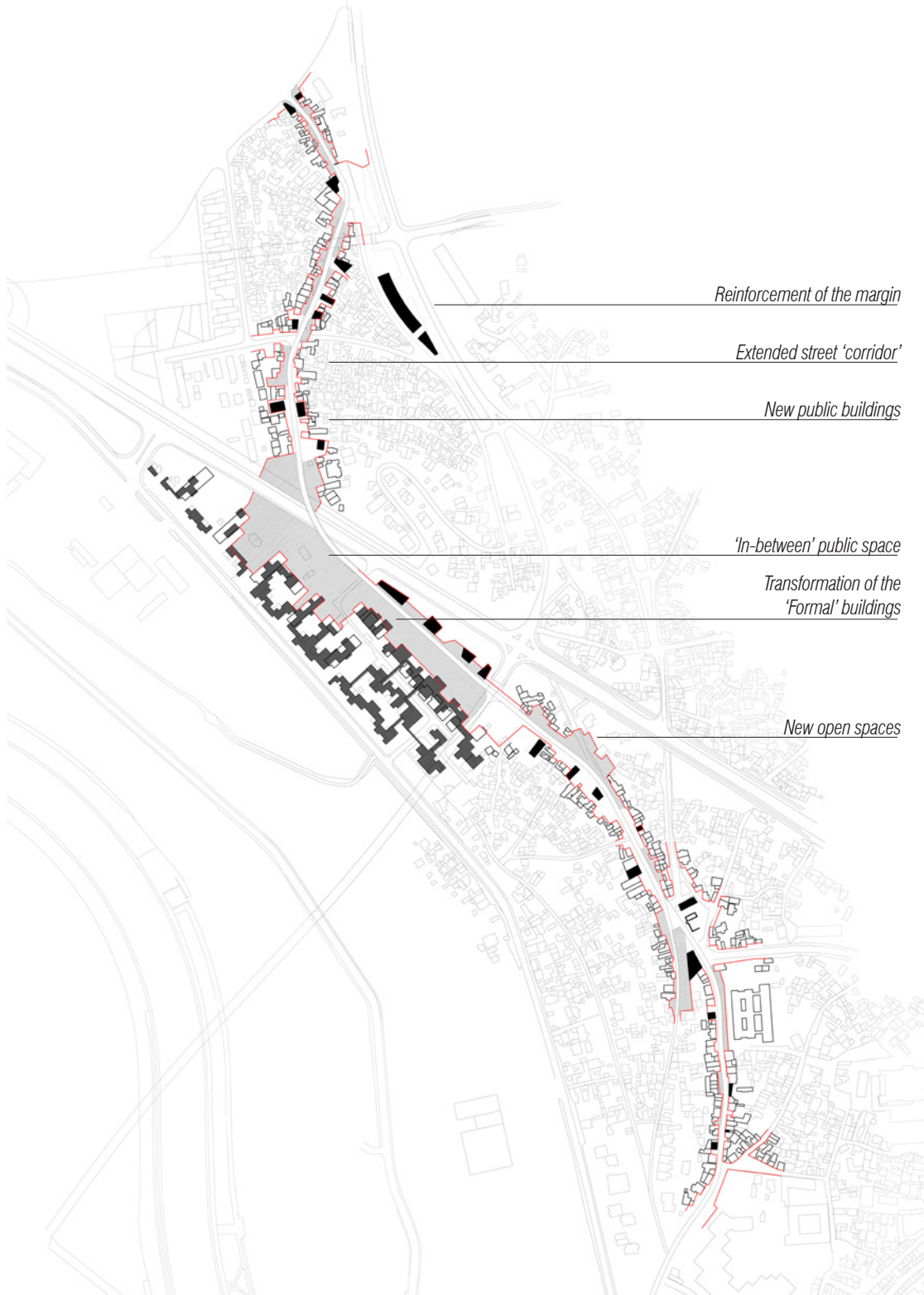
becomes new public source. This structure partially unifies also their courts which are related with the big open space, developed as a terrace which unifies both neighbourhoods becoming their most significant public area. This implies that nonetheless, in the development of the spontaneous areas we also have to be prepared to rethink their 'formal' neighbouring context, which is however easier to negotiate.

The second feature regards the extension of the public spaces along the route, which is interpreted as a main 'artery' that meanders and unifies those two spontaneous neighbourhoods. The method considers the 'demolition' of the fences and light construction of the private front yards, and their utilization as extensions of the street which becomes new public domain. This tactics ought to give more satisfactory results from the negotiation with residents and owners, since in this way they would negotiate their un-built space.

Consequently, the developing method proposed in this case challenges the stereotypes that the development of the spontaneous areas has to be concerned only with their reconstruction, re-design or re-structuring. On the contrary, the transformation of the 'formal' structures related to the spontaneous areas is certainly easier to be encouraged, negotiated and designed, hence re-cycled for their better interaction. Furthermore, the demolition of the built-up structure is not necessarily a method for development, therefore re-cycled un-built space can be a powerful resource for spontaneous development.



Topaana neighborhood master plan



Reinforcement of the margin

Extended street 'corridor'

New public buildings

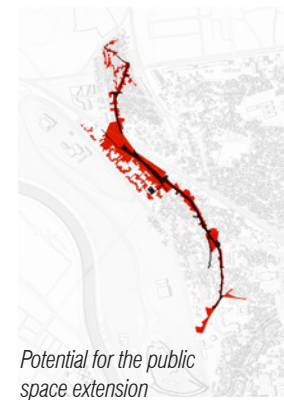
'In-between' public space

Transformation of the 'Formal' buildings

New open spaces



The current street 'Corridor'



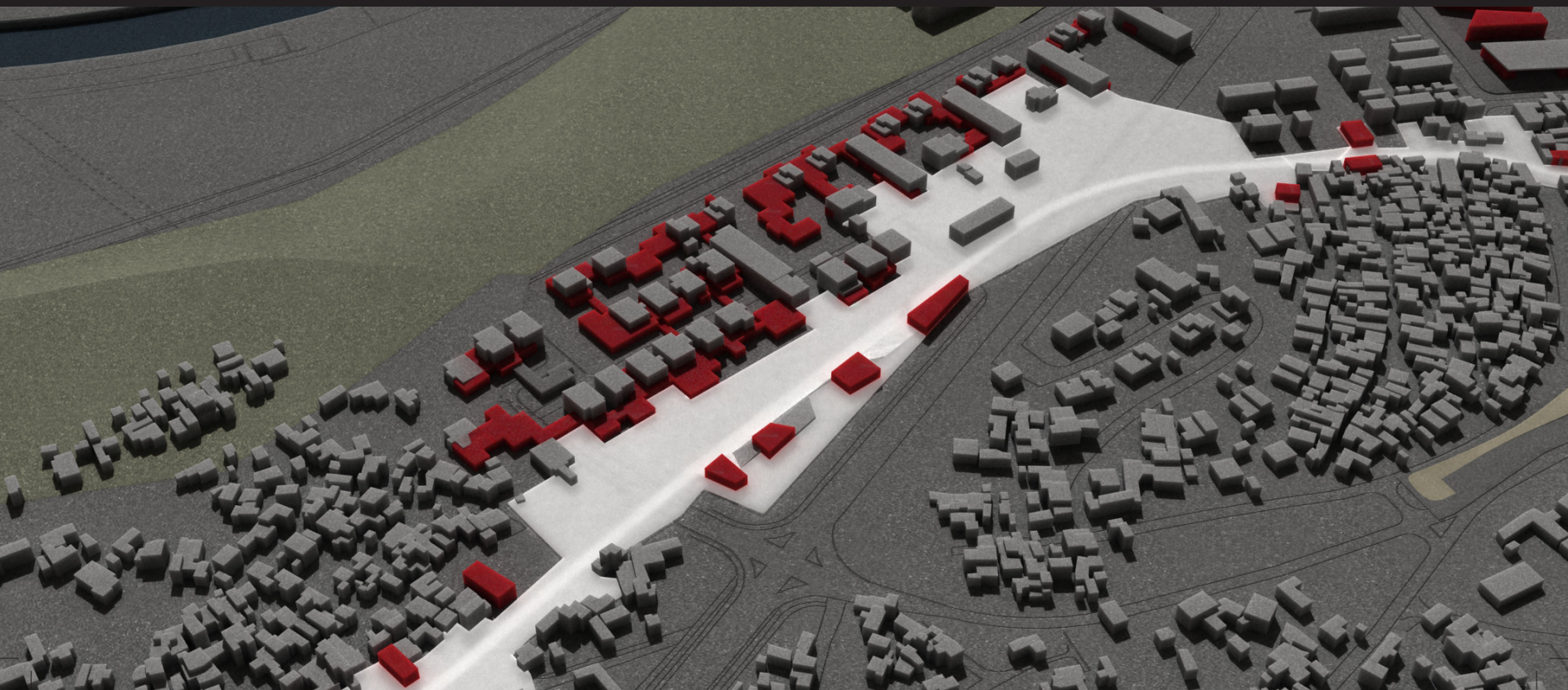
Potential for the public space extension



Transformation of the 'formal'

'Informal' areas

New public domain



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SUMMARY AND CONCLUSIONS

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SUMMARY AND CONCLUSION

The term 'spontaneous' in architecture suffers certain stereotypical comprehensions which are typically related to the architecture of poorness and scarcity (MacDonald, 1978). Since this term has a wide range of meanings, when it comes to the architectural context it is necessary to understand its scientific significance. Therefore, spontaneity on one hand is a negative attribute signifying voluntariness and disorder, while on the other hand, it can be interpreted as a positive quality identified as a natural action recognized as non-premeditated and therefore a true sincere act.

The first chapter of this research focuses on the phenomenon of spontaneity particularly its nature, meaning and comprehension in several scientific fields where it is profoundly studied, and correlate it with the significance of the term in architecture. Above all, there is a certain obstacle regarding this phenomenon in architecture due to humans' incapability to comprehend complex systems such as spontaneous interactions of the urban realm (Alexander, 1965). In that sense, while every project endeavours the creation of order as comprehended by the humans, each architectural thing as realized project spontaneously transforms itself into a complex open system (Sennett, 2007). Therefore, spontaneity in architecture is the intermediate space between the regulations, the project and possible realities, as the space where individuality becomes visible. Humans, as informal participants of spontaneous behavior, reflect their nature in the urban realm, thus participating in the process of the creation of spaces which can be exceptional and unique. Thus, the abundance of spontaneities as an open process is a potential which emphasizes the significance of the singular behaviour which is recognized as the quality of the plural.

Many different kinds of 'informal' practices are present in the urban city realm. As ambiguous architectural figures they are subject of various comprehensions and a wide range of interpretations, and for that reason it is important to recognize the common characteristics for their accurate definition. Therefore, in order to clarify what is considered spontaneity, the second chapter of this research deals with the recognition of the figure and the architectural appearances that can be regarded as spontaneous. In this sense, first we formulate taxonomical observations and distinguish the recognition of the acknowledged routines, formal characteristics or normative values, as well as the performances that can be distinguished as individual and unique incidences of a spontaneous nature. In general, the 'spontaneous' in architecture is recognized by the dichotomy with its opposite. Therefore, the 'spontaneous' is usually recognized as architecture which is opposite of the formal interpreted as not-formal (in-formal), or on other hand as opposite of the 'project' as non-planned or unregulated. Nevertheless, both associations are partial

SUMMARY AND CONCLUSIONS

and have significant inaccuracies. One can be aware of the formal aspects of some particular types of spontaneities which can be noted either as historical emergences, or as a transformational process of the architectural thing which appears as spontaneous process of a formal character. Furthermore, even the formal architectural project at times foresees or 'expects' spontaneous behaviour of the participants. As we have noted, all these occurrences are formal architectural actions, insofar the concern of their legislative compliance of emergence. On the other hand, the voluntary spatial outcomes that they generate (Gregotti, 1990; Secchi, 1991) require profound considerations in order to define methodologies and techniques which can contribute to the development of the spontaneous urban realm.

The third chapter focuses on the consideration of the second dichotomous analogy of the spontaneous as being non-projected. Quite the contrary, one can find that even the most marginal settlements such as the nomads, slums, scarce areas etc. anticipate some kind of project at least for their singular units. Hence, considering the meaning of the phrase 'to project', it is inaccurate to consider the 'spontaneous' in architecture as opposite to project, plan, regulation etc. In fact, it does not imply meaningless or reasonless action but rather a 'special' project of partial methodology often relying on simple performances and judgements. Therefore, due to the complexity of this phenomenon it is more accurate to look for its definition in the dichotomy of the wide range of terms like: a mutant instead of a type, proliferation instead of a method, bottom up instead of top down planning etc. Furthermore, the 'spontaneous' in architecture has a direct relation with the architectural project and the notion of reality. Therefore, the spontaneous can be comprehended as an intermediate space between the two realities (Gregotti, 1986), the first which is the reality interpreted as the project, and the second which is the being of the architectural thing. In this consideration we can note that the debates regarding the oversimplification of the 'modern' project (Adorno, 1979) opposed to the surrealist postmodern projects (Habermas, 1982), as well as the considerations of the recent phenomena as non-places (Augé, 1995) and junk spaces (Koolhaas, 2004), have an obvious relation with the comprehension of spontaneity. On some level it can be neglected in the oversimplification of the architectural idea, on another it can be emphasized as false complexity which is designed, and finally can emerge as a 'weak' architectural language recognized in the super-modern realm. Consequently, if it is necessary to understand spontaneity as an opposite term, taking it into consideration as an unwritten project, then the most convenient would rather be the utopian model. Due to the notion that utopian models can be precisely defined (Choay & Bratton, 1997), the spontaneous thing can be described through a set of opposite features which can give a framework for its characterization. Therefore, the spontaneous thing can be described as a work without a signed professional author; it has 'atopic' self-centred entity or arrangement indifferent towards the larger scale;

it does not derive from a of narrative or another pre-studied model; it is a historically present particular form, and the description of it represents its criticism; it does not have referent space model according to which it is constructed; it is temporary or permanently present on a particular location, it is somewhere; it is subject to the constraints of time and change. Thus, the spontaneous can merely exist in architecture if we refer to the literal consideration of the significance of the term. There are occurrences where the features of spontaneity are predominantly present, or in other example occurrences which have only one significant feature which is very strong and dominates over the other aspects.

In the fourth chapter several different interpretations of the spontaneous city are presented. The most significant overturn in the understanding of the spontaneous character of the city happen at the VIII CIAM, accordingly entitled "The Heart of the City". Spontaneity is emphasized as a positive feature of the urban realm (Giedion, 1954), and contrary to the historical city today it characterizes not only the periphery but also the city core (Rogers, 1952). Therefore, carrying the urban historical genes, spontaneity represents the immeasurable dimension and inestimable value which portray each city. Furthermore, two different approaches are recognized about the spontaneity in architecture. One that emphasize the signification of the architectural project neglecting the inevitable spontaneous appearances during time of the architectural thing, and the other that pays a special attention and gives a high value to the unpredictable but expected spontaneous appearances and transformations of the architectural project. As a fundamental 'genetic' substance (Rogers, 1952) spontaneity is interpreted as an additional element in the functional city, representing an un-measurable abstract figure of the 'heat' in the urban life. Therefore, the importance of spontaneity is the notion that as a singular behaviour it represents a sign which balances the individual and the public realm. As such, spontaneous actions can transform the citizens from spectators into active participants who contribute to the city development. The symbolic significance of the settlement can be indeed valued (Lynch, 1981) in accordance with the spontaneous urban environment which is generated by the informal participants (Groth & Corijn, 2005). For that reason, J. Jacobs has made a great contribution acknowledging the spontaneous aspects of a city as a democratic phenomenon. Furthermore, the diversity interpreted by R. Sennett as a fundamental element of an 'open city', further develops J. Jacobs's idea for the spontaneous city, where the 'open' system is the one where growth admits the conflicts and dissonances.

As an answer to the challenge for the development of 'spontaneous' areas, the fifth chapter recognizes the necessity for proposing principles which regard the recognition of their common source potential. Taking into consideration the theoretical study presented in the theoretical part, four principles for development of the spontaneous areas are presented, which build a background for the methodology which

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involves the 'large' urban scale. Therefore, if the methodologies of the small scale develop the spontaneous areas as urban islands inside the city fabric, the large scale methodology at this point develops such areas together with the city as a whole. Thus, the zooming out method is presented as an approach which anticipates the understanding of the large scale context of the city, its morphology, historical development, the importance of its palimpsest layers etc. The first principle of this method is represented by the reinforcement of the basic infrastructure of the settlement, which improves the typical scarce infrastructural state of such areas, and furthermore offers possibilities to develop new technologies. The second principle involves creating new networks, as a performance which encompasses the area in the wider context of the city as well as within the neighbourhoods in the vicinity. The third principle, development of the margins, deals with the issue of morphological discontinuity of the margins of the spontaneous areas within the city. The fourth principle highlights the importance of the innovative methods for the extension of the public and collective spaces, as a tool to create and develop new public spaces. Finally, these principles are verified in case study projects involving the city of Skopje, since their current state coincides with the phenomenon previously defined spontaneous fragments as 'bottom-up' settlements placed in-between the 'top-down' planned structures.

The spontaneous architecture is an inevitable element of the city development. This thesis has elaborated the different aspects of spontaneous architecture and proposed principles and models for integrating these areas in the development of the contemporary city.

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ANNEX 01

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SPONTANEOUS URBAN SETTLEMENTS, LEATRICE MACDONALD

Areas of autonomous self-constructed urban housing are currently growing faster than all other types of human settlement, with annual rates of population increases of up to 12%⁽¹⁾ Additional segments of urban populations are also being housed in publicly sponsored self-help construction and rehabilitation schemes, and serviced sites. Together these processes will transform the physical and social landscapes of cities throughout the Third World. Because guided self-help and sites and services are, in the main, responses to the proliferation of unplanned spontaneous settlements, it is useful to review some features of spontaneous settlements in the light of increasing public interventions through the revision and extension of housing policies to cover larger proportions of low-income urban residents.⁽²⁾

There are many types of spontaneous settlements—some cover a wide area with low density; some are heavily congested. Some are laid out in orderly patterns with streets and open spaces; some are anarchic in appearance. Some of the dwellings are constructed of improvised or discarded materials and lack all urban services; others have dwellings whose structures have been greatly improved and have received some services like water, electricity and night-soil collection. Some of the houses are rented; some are purchased; many are constructed by the occupier. In many cases the title to land or dwelling is confused or nonexistent; in others the settlers have received de facto or de jure recognition of tenure.⁽³⁾

The names used by observers and official agencies for these areas of housing reflect not only their diversity, but their ambiguous position in popular and official thought: slums, uncontrolled settlements, squatter settlements, transitional settlements, marginal settlements, autonomous settlements, spontaneous settlements and so on. All carry semantic connotations ranging from hostile to hopeful. The term 'spontaneous settlement' is fairly neutral and will be used in this paper. The confusing variety of terms for spontaneous settlements is an indication of many unresolved questions and opposed points of view. The purpose of this paper is to outline some of these questions and to indicate some areas for future investigation.

The growth of spontaneous settlements in the Third World is linked to the rapid urbanization that has occurred in many countries in the last three decades.

Accelerated population growth in cities is partly a result of high rates of natural increase and partly a result of massive migration to the large cities from the countryside and smaller urban centres. These trends have led to annual rates of population growth of 4-10% and higher in the largest cities—two or three times higher than the total national rates of population growth.⁽⁴⁾ The great population transfers into the large urban areas are largely the result of lack of expansion of agricultural employment which has fallen far behind rural population growth. Although the industrial sector in the Third World has grown rapidly, it is, on the whole, capital rather than labour intensive. Nor can the organized tertiary sector provide full employment for the burgeoning urban populations.⁽⁵⁾

Urban poverty is consequently very severe as a result of high levels of low-paid employment, under-employment and unemployment. These factors are generally cited as explanations for the inability of national and city governments to finance the construction of conventional low-cost housing in quantities that meet more than a small fraction of the need, and for the inability of the majority of urban populations to afford even the cheapest standard housing.⁽⁶⁾

It has been further maintained that rapid urban growth, massive unemployment and spontaneous settlements are both necessary and inevitable in dependent countries whose economies require a large supply of surplus labour which will house itself cheaply and at its own expense. It is argued that the basic causes leading to the proliferation of spontaneous settlements lie in the structure of the capital and labour markets, the class system and other dimensions of social stratification, the role of the state, and the international structure of economic power. The crucial point is the way in which the bulk of the urban labour force and its housing are integrated into dependent countries' economies to supply an additional source of capital accumulation to large private enterprises and the state at remarkably low cost. The manifestations of 'marginality' which are so conspicuous in many Third World cities—spontaneous settlements, lack of infrastructure, and hand-to-mouth informal occupations—can be treated not as causes of problems, but as consequences of a peculiar balance in the economies of developing countries which requires and accommodates great masses of cheap labour transferred from the countryside at low cost to the public sector or private enterprise.⁽⁷⁾

There are additional factors leading to the growth and proliferation of spontaneous settlements. Speculation in land and urban real estate has forced land and house prices beyond the reach of the vast majority of the population in some cities. As a result, many urban residents with incomes well above the

poverty line squat and build on unoccupied private or public land. Housing for the poor cannot be profitably built on land which is held in private ownership for speculation or for commercial or luxury housing purposes, or by national or local governments for other public uses.⁽⁸⁾ Although the private housing industry is loathe to invest in low profit low-cost housing developments, private land developers in some cities create satellite slum settlements by selling unserviced lots with dubious titles to unsuspecting settlers who build shacks on their lots and wait in vain for promised infrastructure.⁽⁹⁾ The cost of providing services to spontaneous settlements is often a severe strain on urban authorities whose limited resources may be solely directed to middle and upper income residential areas. Moreover, where public policy is to eradicate spontaneous settlements, the provision of services is regarded as a waste of money and manpower. Thus many governments themselves perpetuate unimproved spontaneous settlements by withholding de facto recognition in the form of urban services and infrastructure, or de jure recognition in the form of legal tenure and incorporation into the official urban area.⁽¹⁰⁾

Public opinion and official policy towards spontaneous settlements varies around the world from toleration, through indifference and neglect, to active repression. An approach to spontaneous settlements still widely held is that they are manifestations of urban pathology. From this perspective, the settlements occupy lands of high commercial value, lowering adjacent property values and obstructing more profitable land use. They are a menace to public health, safety and morals, economically parasitic and politically dangerous. In this view, the great problem is how to control land use and housing standards and how to impose patterns of behavior that conform to the ideals of national and local elites. Existing settlements should be razed and the residents either returned to the countryside or moved to conventional housing estates in parts of the city where land use and land values are not important issues. Migration should be prevented or discouraged, and those who do come to the city should find no relaxation in zoning regulations and building standards.⁽¹¹⁾

This perspective and the policy implications it represents is gradually losing credibility among those planners, governments and international agencies who recognise the absolute impossibility of providing sufficient standard housing through public or private channels even for existing populations.⁽¹²⁾ In rapidly growing cities, conventional solutions meet a minuscule fraction of the need. Even if migration were to be drastically reduced, urban natural increase alone would continue to build up demand for housing. Thus, wholesale clearance of spontaneous settlements and policies that ban or harass them now seem counter-productive in most cases. Experience is showing that

compulsory resettlement in public housing has high social and economic costs to the authorities and to the people being rehoused. It increases the available housing stock, is often contrary to prevailing cultural patterns and social organization, and creates problems of access to transport and jobs.⁽¹³⁾

Although houses in spontaneous settlements may be built of dilapidated or improvised materials, or may be illegal in terms of building regulations, tenure and land use, many of the dwellings provide adequate shelter and good access to employment. Notwithstanding the fact that many settlements are unhygienic, without clean water and sanitation, and lacking all social services, studies such as the present writer's in Venezuela and others in African and Asian cities confirm the impression that the use of the settlements for shelter, access to jobs and services and for employment generation is more important for their residents than the quality of the structures or the appearance of the settlement in terms of physical layout.⁽¹⁴⁾ The economic activity taking place in and around the spontaneous settlements absorbs much of the urban labour surplus, provides goods and services which the poor can afford, and encourages small-scale entrepreneurs in manufacturing, services and construction. Dwellings are themselves a source of income to the residents when they rent out rooms. Of prime importance is their function as a flexible solution to housing great portions of the urban populations at costs they can afford. A great number of spontaneous settlements are communities that provide informal welfare services in the form of mutual aid by neighbours in times of need, and credit and supplies by local shopkeepers.⁽¹⁵⁾ The policy implications of this view encourage measures to legalise and clarify the land tenure question in favour of the present settlements. The urban authorities should put in water, electricity, sanitary facilities and other urban services; they should provide educational and social services; they should facilitate economic activities through credit and training programmes. In other words, public intervention should concentrate on efforts to improve the physical and social surroundings and should in most cases, leave the actual dwelling and its improvement to private and community initiatives.⁽¹⁶⁾

Along with some environmental up-grading of existing settlements and public or private rehabilitation schemes for dwellings, many settlements are now being constructed using variations of guided self-help and serviced sites. The United Nations estimates that some 80% of the world's population could afford improved housing, with no subsidy and nor increase in present public investment in the housing sector, were conventional standards for housing modified to permit more self-help construction in accord with low-income budgets.⁽¹⁷⁾ Although self-help schemes hold probably the best hope for

increased production of low-cost housing, there are pit-falls in relying excessively on any one formula such as sites and services for solving all housing problems. Cheap land provided far from centres of employment without the provision of new jobs or rapid cheap public transport is not a good solution. Sites and services with very low densities lead to urban sprawl. For the very poorest, the lots are seldom serviced with more than the occasional communal water tap, and the completed estate is little different from an unimproved spontaneous settlement, except that the settlers are directed to locations approved by the authorities. On the other hand, where unrealistically high standards of space and construction are imposed, sites and services schemes are beyond the reach of the poor and are taken over by middle income groups.⁽¹⁸⁾

Even with large-scale improvement of existing spontaneous settlements and large-scale creation of guided self-help developments, it is evident that new unplanned settlements will continue to arise. The additions to housing stock through directed developments will not completely balance the rise in demand, nor can they possibly satisfy the requirements of all the urban poor, so authorities should be prepared to accommodate the continued existence of some areas of autonomous housing and direct their efforts to the provision of infrastructure and social services.⁽¹⁹⁾

Self-constructed housing has economic and political costs as well as benefits for the poor which are by no means clearly appreciated. One point of view sees the process as increasing the rate of exploitation of the work force since the dwelling is produced through unpaid labour, that is surplus work. The result is that the cost of creating and reproducing the labour force is reduced. The real wages paid by the state or private enterprises are kept lower when the bulk of the labour force houses itself. When the worker provides housing for himself out of his limited fund for subsistence by varying the proportion spent on food and clothing, the surplus value created by the worker reverts to the private employer or the state.

The alternative view emphasises the benefits of self-help, that is, the owner-occupier's constructing and improving his own dwelling redistributes income. Investment in housing by the poor not only provides some jobs and income for small-scale labour when the dwelling is not completely self-constructed, but also places increasingly valuable capital assets in the hands of the low-income population. The process requires little financial support in most cases; building occurs by stages as savings accumulate. The owner may act as his own designer and contractor, or call on customary mutual assistance networks thus saving on scarce professional, technical and managerial capacity.⁽²⁰⁾

CONCLUSION

Since there are several simultaneous processes at work in the growth of spontaneous settlements and their transformations, as well as in complementary public sector activities, it is obvious that there is no neat package of solutions for housing the urban poor. There are, however, a number of separable issues which merit special study. In particular, policy formation and implementation should be informed more realistically about the processes at work in the growth and functioning of spontaneous settlements under various economic and political conditions. The endogenous mechanisms are fairly well understood, as are the factors which make for success or failure in particular programmes of intervention. However, if policy is to be more than a sum of separate programmes and discrete projects, the crux of the matter is how to strike a balance among various alternatives: public sector provision of infrastructure and services, subsidised conventional housing, aided self-help construction, upgrading of existing settlements, the involvement of the private construction sector, and the mobilization of popular initiatives.

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NOMADISM, SETTLEMENT AND DEVELOPMENT * - Mohammed H.S. EBRAHIM

Ebrahim, M. H. S. (1984), Nomadism, Settlement and Development. HABITAT INTL, 8(1), 125-141.

By settlement I mean the curtailment of seasonal migration, and the establishment of permanent or semi-permanent residence. At the outset one should distinguish between spontaneous settlement and induced settlement. The former takes place as nomads individually or collectively decide to abandon nomadism voluntarily and seek new livelihood opportunities in agriculture, trade, industry, or the service sector. Induced settlement, on the other hand, occurs in response to government efforts whether they were intended to induce nomads to settle or not. Figure 1 is a schematic representation of different forms of nomad settlement.

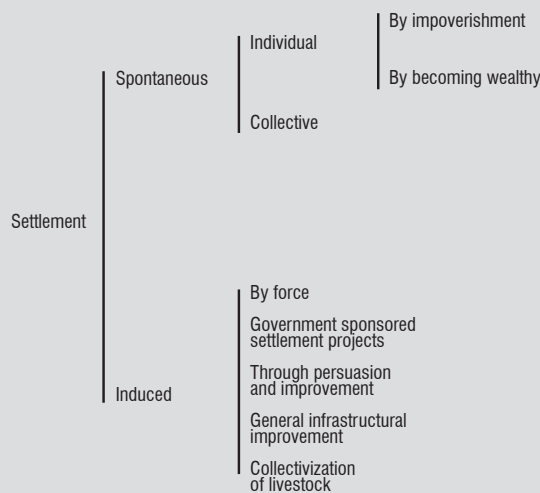


Fig. 1. Forms of nomad settlement

Spontaneous settlement

Two forms of spontaneous settlement can be observed - individual and collective - although the distinction is sometimes blurred. We have already mentioned the individual spontaneous settlement of nomads in OPEC countries. Another example of spontaneous individual settlement that which Barth

(1961) noticed in South Persia, in which nomads at either end of the income scale end up settling. Nomads usually settle when their herds dwindle below the minimum size required to support household. In this case a nomad may settle in a village and be employed as a farm laborer or as a hired shepherd, until he saves enough money to rebuild his herd: then he returns to nomadism. Wealthy nomads settled as they invest in agriculture! land near their pastures. At first they lease it to sharecroppers and come to it to escape the hot summer months of the desert. Gradually they spend an increasing amount of time at their estates to improve supervision, until they finally become settled landlords. This is a slow process which takes usually a number of years.

In some cases nomads settle collectively through their own efforts. An example of spontaneous collective settlement is the recent (since 1950) Hijar settlements in Saudi Arabia, where a section of a tribe or a lineage applied to the government for land to settle on, and built their own houses and farms with a minimum of help (Shamekh, 1975). The main impetus for this movement was the nomads' perception of better living conditions in agriculture which was made possible after the government put an end to tribal warfare. Overcrowding of earlier settlements was another factor. Another example of collective spontaneous settlement is the settlement of 40 Yoruk nomad families in the village of Nogaylar in south-east Turkey in 1949 (Bates 1970). Worsening economic conditions for Yoruk nomads made settlement in agriculture a viable alternative. but settling individually was difficult or unattractive due to ethnic differences between nomads and villagers. Yoruk nomads applied through their leaders to the government for public land in a sparsely populated village in which they settled collectively and became farmers. The area exploited by the nomad Yoruk is an inland plain in the district of Islahiye, bounded by mountains on all but the south side. Sheep are taken by these nomads to the mountain pastures (as far away as 200 km) during the dry, hot summer, as is the case in Iran and other mountainous parts of the Middle East. In the winter they graze in the low lands where the nomad Yoruk keep in contact with their sedentary kin. Nomad Yoruk live in tents year round. The factors that made settlement more desirable for the Yoruk included: (a) an increase in the fees that landowners charge nomads for the use of pastures; (b) government curtailment of the use of some rich pastures along the Syrian borders; (c) an increase in population leading to the expansion of cultivated areas at the expense of pastures; and (d) declining income from camel transport as motorised vehicles took their place. Finally, nominal settlement in a village was advantageous for members of the lineage who intended to continue nomadism, for it relieved them from paying the village treasury fee for using village pastures.

Induced settlement

With regard to induced settlement, it is possible to classify it into five categories.

1. Settlement which occurs because of infrastructural improvements that were not intended to induce settlement or were not specific to the area in which settlement occurs. In Iraq many Bedouins have settled near railway stations that were built in their traditional grazing area. In northern Saudi Arabia, many Bedouins have settled near water wells that were dug by the Trans-Arabian Pipe Line Company.
2. Settlement through government persuasion and a minimum of help. An example of this is the early hijar settlements in Saudi Arabia. In the first third of this century many tribes or lineages in Saudi Arabia decided to settle, convinced through government efforts that settlement was the best way to become true Moslems. A similar process took place in Sudan during the second half of the 19th Century. Nomad supporters of Al-Mahdi, the leader of a religious movement, fought with him against the British. They settled and founded the city of Omdurman. Similar religious settlements occurred in the Sudan in the first half of this century as well (Sabir, 1965).
3. Forced settlement. This involves the use of force to settle nomads against their will, in marginal agricultural areas. The results are usually catastrophic. Nomads' inexperience in farming and the marginality of the land which they cultivate usually result in very poor yields and widespread famine. Also many nomads flee with their animals to neighboring countries or slaughter them which seriously depletes the country's livestock and reduces the protein intake of the population. The Soviet government tried to forcibly settle the nomads of the Kazakh Republic in the 1920s (Bacon, 1966). In Mongolia, force was also used in the first campaign to settle nomads between 1929 and 1932 (Rosenburg, 1977). A similar forceful settlement took place in Persia in the late 1920s. The nomads of Luristan raise sheep and goats mainly, utilizing mountainous pastures during the summer and the warm low-altitude plains during the winter. They grow wheat in both areas, thus making it unnecessary to transport large quantities of grain during their seasonal migration. The government of Reza Shah tried to bring the nomads under its control by forcing them to settle. The members of each clan were ordered to choose an area in one of the clan's traditional pastures, build houses for themselves, and settle down and cultivate. Those who refused to obey were dealt with forcibly.

"Where they had previously put large areas of poor unirrigated land under

wheat... they were required as sedentary farmers to intensify their agricultural efforts on less land of worst quality than before to produce the wherewithal of a balanced diet. Deprived of the milk products provided by their flocks (which were decimated due to epidemics and lack of sufficient pasturage within a restricted radius of the sedentary settlement), and unprepared to cultivate anything but wheat, they suffered from starvation and sickness." (Black-Michaud, p. 220).

The Government was forced to relax its restrictions on nomadic movement by allowing each family to send a few of its members to the pasture with the flocks. In 1941 Reza Shah abdicated the throne and many of the nomads reverted back to nomadism. The majority, however, remained in the village, for many reasons. Many families had lost their livestock and thus became unable to resume nomadism or were unwilling to try it again after tasting the relative comfort of a settled existence. Another reason was that during the years of settlement land replaced flocks as the measure of status, and after spending great efforts in improving the irrigation and drainage network the settlers were unwilling to abandon it and revert to nomadism. Instead, the system of family splitting became well institutionalized, different parts of the family alternating in taking the flocks to pasture and caring for the fields.

4. Government-sponsored settlement projects, El-Jafr project in Jordan. New Halfa project in Sudan, and the Haradh project in Saudi Arabia are examples of such projects. They are usually capital-intensive irrigation projects that require high initial investment and great amounts of foreign exchange. Many of these projects are designed for the nomads by urban government officials, with various amounts of financial and technical assistance from international agencies and foreign governments, and with a minimum of nomad participation. Competition from agricultural areas with less costly water supplies and more favorable climate, in addition to inefficient public administration, make it difficult for these projects to become economically viable. Even if they were successful they could hope to settle only a small fraction of the nomadic population in any country. A detailed discussion of some of these projects will be given in the next section.

5. Collectivization of livestock. This involves major social transformation in the direction of collective ownership of livestock and cooperative methods of herding. The range of nomad migration is usually curtailed, and pastures are assigned to different herding cooperatives. As the degree of settlement increases the percentage of population involved in herding decreases. Two principal examples of this are the collectivization of herds in Kazakh S.S.R. and

Mongolia. One of the major initial aims of the Mongol People's Revolutionary Party, which gained power in 1921, was to eradicate the power of the nobility and lamas (Tibetan Buddhist priests), but no major action was taken until 1929 when the left faction of the party took control, and started what is now referred to as the 'left deviation', which lasted until 1932. Noble's property was confiscated and taxes were levied on lamas. Collectivization of livestock was pushed through by coercion and without sufficient preparation of the people. The results were tragic. Frightened and resentful, a large number of nomads slaughtered their animals or fled with them to China (Lattimore, 1962). In 1932 compulsory collectivization was dropped and a 'new turn' policy was announced, emphasising education and persuasion. Herdsmen were again allowed to own private property. Not until the 1950s did the Mongolian government try again to collectivize the herds. This time it was done gradually, over a number of years, using economic sanctions to encourage herders to join cooperatives (negdel) in which about 85% of livestock are owned collectively. These measures included the following.

1. Voluntary cooperatives were exempted from livestock taxes and obligatory sale of livestock to Government. Meanwhile, Government compulsory purchases from private herders were increased.
2. The Government provided cooperatives with low interest loans to buy machinery and trained their members in agricultural methods and bookkeeping.
3. Cooperatives were given preferential access to pastures and hay fields. Large herds became a liability, and large herd owners found it more profitable to join cooperatives, especially since it became difficult for them to find hired herders as more herders joined the cooperatives (Rosenburgh, 1977). Sheep and goats constitute the majority of livestock. Horses, yaks and camels are also raised. Each negdel is made up of several brigades, each of which has its own grazing territory and administrative structure. Within each brigade, teams made up of one-four households specialize in herding one or two types of animals and age groups, using pastures assigned to them by the brigade. Each negdel member is required to work a minimum of 250 days per year and is issued a book in which the amount of work done is recorded. A complex system of incentives is provided to encourage high yields. Each negdel has a head-quarter, which is a small village in which administrative buildings, a school and a clinic are found. Children attending school may live in dormitories, board with families in the village or ride to school from nearby camps. While very little is published in English about the Mongolian experience, Lattimore (1966) and Rosenburgh (1977), two Americans who did research in Mongolia,

paint a bright picture of the development there despite the initial mistakes.

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SLUM AS THEORY – Vyjayanthi Rao
LOTUS 143., Slum as a theory, Editoriale Lotus srl, Milano, 2010

Rises questions about the possible approaches that one should have regarding this spatial phenomenon, claiming that “the slum is not merely an empirical object or a spatial container for social processes and effects. Instead it is a discursive object, at ones material and imaginary, that has significant theoretic effects.

Thus, the theorization of these informal settlements has yielded numerous researches and elaborations that always remained apart from an implicit dividing line that Teddy Cruz refers as “The Political Equator” that separates the “formal” and “informal” world.

First, the Marxist geography and world-system models fail in the coexistence of diverse models of spatial organization within urban systems globally, by studying the urban space as a manifestation of various economic and social processes, imagining models of metropolis and megalopolis that correspond to the imperial and post imperial capitalist polities .

On the other hand, certain theories of modernity faced the end of the era of the state-sponsored interventions by which they can institute a purposeful “ethical life” in the Hegelian sense, to which liberal project of modernity refers. Thus, Rem Koolhaas makes a shift of the endpoint of the modernity by proposing a diagram to understand the functional dysfunction of cities like Lagos in normative rather than pathological state. At this time, there are two different phenomenon, one of the ordering planned metropolis and the other the extremes of the world regulated by the markets throughout constant production and reproduction of volatility .

However, according to Rao, neither of these theoretical positions has tackled the philosophical sense of the concept of the slum, in spite of its predominance in their arguments concerning power and modernity. Rather than particular explanations about the geography, the right question that should be raised are the ethic and the epistemological implications considering the slum as theory in understanding of the contemporary urbanism. Thus, he posit an understanding of the “slum” as a set of conditions with social, political and cultural effects, derived from a set of material practices and forms situated in the world, which resist the fixing of their values by fiat.

Informality as a theory of risk

In 19th and 20th centuries, the slum as theory regarded the rise of industrial city, and thus the need of order and predictability in the world of intensifying markets in the context of the expanding European city. Later, in the 20th and early 21st century the slum theory refers emergent relation to risk and volatility

rather than order and certainty, at this time surveys classifying cities as being at risk purely in relation to the ratios of informal houses. Thus, the opportunity of “formalization” opened the certain opportunity for “mega” infrastructure projects where “the space ‘at risk’, where risk is understood as a threat and vulnerability, turns into a space ‘of risk’, where risk is understood as opportunity generated by volatility, flux and instability”.

The importance of this notion is that the solutions are made in the both cases towards the problems that are imaginary rather than spatial, while today the fiction itself is maintained with the new forms of instability like climate change and carbon neutral economies.

The Informal

We can consider some specifications of the word “informal” and the numerous ways that it appears in contemporary urban theory and practice. Rao gives two different approaches in which theorists about the informal create a relationship to the formal, trough the reference of the formal as a “modern”. Here the informal can be considered in the two prevalent forms of relation, one as a temporal condition or “not yet modern” and other as “not modern”, without evolutionary possibility.

Hence, considering in a relation to collective definition of action, each position leads to a different impasse. One, that informality is the fundamental organizing principle while, at the same time being aside signifies to a set of inherently conservative design actions that preserve cultural, functional and socio-ethical values. While the second, consider the informality as neither declining nor transforming, but as a state of constant volatility, and proposes radical solution represented as the only available, where the transformation of the spatial realm means also transformation of the people themselves.

Each approach considers informality as organizing urban logic and state to be materially exceeded. Thus, the informality is simultaneously a problem of design and research, than a problem of theoretical framing first and design interventions afterwards. It is a problem both of collective definitions of action as well as of shared ethical visions.

Therefore for Rao the problem of the informal is quintessentially a design problem, rooted to the present rather than absent past or future.

FAVELA-BAIRRO: Jorge Mario Jauregui Architects
LOTUS 143., Slum as neighborhood, Editoriale Lotus srl, Milano, 2010
Essay extracted from the volume: Rewriting the history of Rio – Luiz Paulo Conde and Sergio Magalhaes

In contrast to other Brazilian cities, the favelas of Rio are not spatial phenomenon at the margin of the city.

Right from the start of the project it was understood that all slums shared one major problem: the total absence of public services.

Some controversial opinions were cited about the nature of the favelas. While some of the theorists claimed that the exclusion was related to the slums since the incapability of their inhabitants to live according to the canons contemporary city due to cultural or ethnic reasons, others saw the slums as a temporal phenomenon that is not challenging the improvements funded government money. Finally, some theorists stand the position that the slum is a layout that can be turned into a certain part of the city.

Prejudices

There are many prejudices regarding the slum phenomenon, as the ones about their spatial and social condition of temporality. However, their persistence throughout the passing decades the slums has proven that they are not temporary phenomenon, and also some of the well known families that live at the same locations for generations certainly negate this bias. Likewise, the delusion regarding the slum as an outcome of the geographic morphology, where some of the slums are successfully developed beside their hillside configuration, and the known fact that the morphology does not naturally generate certain social, economic or cultural values.

Urban characteristics of the slums:

1. The predominance of the private areas over public spaces.
2. Ambiguity of the public spaces for circulation, recreation and gathering due to the lack of the formal definition or/and to use. The outcome of this is compromised public space.
3. The improper sizing of road systems, usually associated in equally poor layout, particularly along slopes often so steep as to make vehicular access virtually impossible.

Further constants are the insufficient infrastructure, precarious public equipment and indeterminate ownership status.

Beside the spatial and infrastructural aims, the most important goal of the project Favela-Barrio is changing the widely held perception of a slum as anti-city. This perception ought to be developed at the two fronts: among the slum residents and among the neighborhood residents.

PTHE PERYPHERY - Bernardo SECCHI
SECCHI B., *The periphery*, Casabella 583, 1991

All over Europe, the focus is turning to the urban peripheries, for different reasons in different situations. For simple example there is awareness that the peripheral zones will be those in which the greater part of the social problems left unsolved by the redistribution of the polices of the last few decades will be concentrated; that these are zones in which we come to terms, in the words of Ernest Bloch, with the elements from the past which have not yet been "indemnified". There is the sensation that these problems will be exacerbated by the recent wave of immigration from the outside of Europe, by the forms which social multiplicity and heterogeneity are assuming; the fear that the situation could explode into a new urban conflict, as already sporadically occurs. The periphery prompts a new type of reflection on society, on its behavior and its mutations; on our capacity to represent, comprehend and predict them. Above all it has been the periphery that, during the last decade, has generated a new theme for urban planners, unpredictably wide and profound in scope, namely that of the "abandonment" of vast industrial areas, of important technological plane, of significant parts of the fixed assets of the industrial city. The periphery appears today as the site of withdrawal and, at the same time, an opportunity for a new project. And this prompts us to reflect on the "drawing" of the city. Nevertheless, it is still the periphery, crossed by thousands of boundaries, in which every project, and every policy, winds up shipwrecked against the shoals of skepticism and contradictions of a state mechanism continually searching for a "stable form" which corresponds to the morphological setting of the society, the economy and the territory. Today the territory strongly resist any type of institutional engineering; it refers to be "attributed", to be included within new conventional frontiers; it is discovering its own local character, and its own kaleidoscopic identity. Characterized until recently, for the most part, as the site of an "absence" to be filled, of a lack of social services, of green areas, of collective spaces, of order and "quality", of historical continuity, of "sense"; contrasted in common imagination, with strongly connotated space of the historical city or the rural "landscape"; with often uncharitable judgments the periphery has become the subject of "accusation", an accusation of the modern city planning, of its self-styled rise to the status of a philosophy of history, an instrument for human emancipation; an accusation of architecture, of poor technique, of "income", or real-estate ownership and all it involves, of what few years ago, at least in the Mediterranean countries was known as "a development block"; of the opposition of partial interests to general ones; an accusation of the administration, of its capacity to deal with problems in an orderly manner, with priorities,

in a correct way.

The different European situations, the peaceful and civil peripheries of Geneva or Bologna, or that of Zurich, the outskirts of Frankfurt or of Amsterdam or Stockholm, the peripheries of Paris, Madrid and London, or those of Toulouse, Naples and Palermo, today present problems which are perhaps less soothing and more variegated. The cause behind the themes and problems which each individual situation offers would not seem to be the per capita income of the country, or its level of economic development; nor the institutional and administrative context, the functioning of the political system; nor the specific system of zoning and distribution, the specific history of urban planning and experimentation in a given place, the size of the city, its status as a capital or as a less important centre. Each example seems to invalidate, or at least to render seriously insufficient, each of these explanations which have been traditionally, and perhaps too hurriedly, called into service. The periphery requires, today, before plans and project, permanent descriptions and specific explanations. (...) Subdivided into typologically, morphologically and socially recognizable parts as in the Belgian "green periphery, a "collection of standardized prototypes randomly scattered" as in France, "a place of planning subterfuge which fills the landscape with constructions of banal architecture and bad taste" as in England and Holland, in which we can observe "the ardent desire to be *comme il faut* and to follow fashion" as in the new German suburbs ((Marcel Smets), an area which seems to host a concentration of the pretentious, the vulgar, but also the typological invention, as in the metropolitan areas of Brinza, or the "diffused city" of Veneto, this "improvised eclectic and libertine" part of the European city has usually attracted the moralizing criticism of the urban planner, who observed the excessive land consumption, and the more polite criticism of architects, who point out the ignorant use and contamination of technical and linguistic materials derived from the widest variety of sources. I would propose to observe the periphery with greater pietas. From the outset, the formation of the periphery has been associated with an enormous increase in physical and social mobility, made possible by modern means of communication; first the railroad, than the automobile. Gauting, Wannese, Meudon, Twickenham: Rudolf Borchardt and Seebohn Rowntree, at the turn of the century observed the phenomenon from different point of view, but discussed it in terms which are remarkably similar to those we use today. (...) In disorderly ways, the apparent homogeneity of this immense urbanized space is interrupted by "clots", points of denser concentration, consisting of a chaotic collection of incoherent urban elements and types of development. Volumes and areas with different dimensions, forms, appearance, material consistence; witness to practically associated human and design experiences: the condominium, the factory, tract housing, parking, the school, the petrol

station, the church, another factory, the farm house, the supermarket, office building, more parking, a zone of debris, the playing field, the workshop, the large industrial plant, the garage for city buses, the gasometer, the urban park, the sport facility and the dump. In a wide variety of literary forms, list of this sort have become the canonical form of the description of a “world of objects” which, until short time ago, we identified with the term “periphery”, or “suburb”.

This is part of the European city in which historical continuity has been interrupted in the most evident way. The part which, abandoned by the subjects and the intentions which build and occupied it, inexorably slides, like our past, into the realm of incomprehensible.

(...) This part of European urban space, this “world of objects” which in even more disturbing ways, fills contemporary figurative culture, represents one of the most silent characteristics of our age. Here, the complexity of our society rebels against “any reason which would understand it, judge and dominate it, against any basis which attempts to indicate the path, and this is often hailed as liberation, as emancipation of the tyrannical models; there is an exaltation of the Babel of languages, of words released from all meaning, of the otherness of details which cannot be traced back to universals. The eclipse of the basis, of any unitary reason, is undeniable; what bears discussing is whether this is always a joyous eclipse” (Claudio Magris).

(...) The population who live in the diffused city, like those who reside in the chaotic groupings of the periphery, like these spaces which are simultaneously unitary and complex, they perceive their “collective” character, and they flock to them in masses; on daily, weekly or seasonal bases; to take a walk, to go shopping, to see and to be seen. All this generates rapid slippage of these places toward something which is “other”, toward a reduction to the status of a bazaar, with connected services and parking.

A description is, perhaps, already an interpretation and a design: what is taking from Europe is a new urban “ecology”, in the sense of the term used by Reyner Banham; actually a multiplicity of new ecologies, layered and intersecting. They have still not found their “representation”, the urban planning and architectural project that adequately represent them, and permit them to completely develop. This is the aspect which, more than anything else, should prompt us to rethink the entire urban phenomenon of Europe. This is no longer just an expansion of the city of the 19th century. The abandonment of large industrial areas, of large infrastructures, of large technological plants, of spatial plant itself of the city of the 1800s, thanks to which the contemporary city, until now, has been able to survive, is an indication and late symbol of this fact. The ways in which, all over Europe, these areas are subdivided, cut into pieces, ground up as a result of procedures without any real content is an indication of

the total absence of ideas in which this parting takes place.

(...) Perhaps what we need is a new overall project; not series of projects, a cascade of individual ideas, but a single unified project which selects and, at the same time, defines on different scales the relevant themes, embracing diversity and singularity without repressing them, but giving them a complete meaning; which above all, has the courage to submit to the falsification of the future.

The centre of this project, comprehensive and unitary, lies perhaps in the solid and semi-solid parts, concentrated or in the process of concentrating, between the historical centers and the zones of the suburban housing, in all their instability, that is their possibility to be “other” from a morphological, functional and social point of view; to build the “structure” of the entire urbanized space. The hope of modifying the character of inhabitable space in the modern city through zones of dubious “high quality” distributed in the physical and social space, in a manner which somewhat random, and in part linked to corporate or political-administrative logics, is vain. It is precisely necessary marginal, point by point, singular character of everyday interventions which should lead us back to imagine large “frames”, large open structures in which to define the singularity of existing materials: the piece of countryside, the zone of tract housing, the commercial drive, the market street, the office center, the industrial zone, the quarter of the “public city”, the freight yard, the auto park, the sporting facility. We have to imagine interventions which will complete the frame, slowly modifying it, bending it until it takes on a new meaning, until a new inhabitable space have been built. I know that there are many difficulties, but also know that all this is concretely possible, to extent that in some parts of Europe, new policies are making concrete strides in this direction.

LACELESS TYPOLOGIES: - Vittorio GREGOTTI
GREGOTTI V., *Tipologie atipiche*, Casabella 568, G.S.E. - Gestioni S.P.E.
Electa, 1990

There are some unpleasant topics which we just can't avoid. Indeed, often a closer look at what appears distasteful can lead to the most interesting considerations, precisely because their temporary arrangement makes the emptiness of their design organization evident, and we feel that we have gotten closer to the root of necessary change.

Our craft of architecture is a craft of change, of organization, of proposal, of re-ordering by means of the creation of forms: however we choose to define our involvement in an incomplete and contrasting reality, it is the very nature of our activity.

After many years in which European architectonic culture has been occupied for the most part with the historical city, with its conservation and transformation or, more generally, with building within the built areas, it seems to me that the time has come when, armed with this recently gathered experience, we can turn our attention to that vast, incomplete, devastated and, indeed unpleasant legacy which is the urban periphery, especially that of more recent and untamed proliferation. Nor because the time has come for further development, that is for new consumption of territory, but rather because the periphery offers a theater of operations of the wildest and most indispensable kind, in need of reorganization and transformation.

The framework of the urban periphery is generally still linked, at least in Europe, to the persistence of the urban identity, of more or less consolidated centre to which the periphery looks for a model of layout and hierarchy, a frame of reference for similarities and differences. These settlements thus make reference to a place in which we imagine that the passage of time will lead to a progressive consolidation, will put down more roots, more sense of belonging to a place, of performance. But there are settlements whose number and importance in social life is rapidly growing, whose nature seems to be voluntarily placeless all wrapped up in their nature as services, as a part of a system made up of other such service centers, distributed across the face of the planet, completely independent of the conditions for the establishment of a settlement.

Sometimes is a matter of a simple dispersion where sites are chosen for banal motives of lower land costs and accessibility, proximity to material resources, and the work force having become quite irrelevant. This trend has corrupted entire regions and landscapes, the extreme peripheries of urban centers, whose character is dominated, at least in Italy, by great communication structures, nodes where the communicative function is the most important.

In the tradition of location of a factory in the middle of the countryside or on the edge of a city, the sites have, however, lost their power of spatial, as well as social, aggregation.

At other times we are dealing with typologies of more recent formation, whose immaturity as a settlement is often expressed as a rather amorphous system of aggregations, with vast built areas and vaster built territories, often build around large highway infrastructures, or half-hidden away in uncertain spaces of conurbation, or that spring out as a sudden jumps in the scale of the historic-natural landscape.

These landscapes, if the term can still be used, whose presence is rapidly increasing, often built on extra-European models, that refuse any form of integration or even simple confrontation within the dense historical fabric of our territories.

Many years have passed since certain British scholars such as Ian Nairn, at the end of the 50's, attempted to complete reading of the uncontrolled spreading of settlements, above all in that gray area between the country and the periphery.

In those years it was just this condition of placelessness which was not yet so evident, and the fragmentation had much more domestic motives; an interpretation of the phenomenon was attempted (long before Venturi and Collin Rowe) along the lines of its aspects as "new characteristics", falling back on the categories of the collage city or urban surrealism. That is they tried to get the phenomenon, with all its degenerate aspects, to fit into the general formative process of settlements, as if this were built intermediary, incomplete phase. I believe that today we have to admit that this is not the case: the phenomenon of placelessness has assumed an aspect of flagrant willfulness that puts it on quite a different level.

The hyper-markets, the auto ports, the enormous service stations that line our highways, airports and their parking areas, the nodes of exchange between types of transport, the manufacturing/retail settlements along the roads that lead out of the cities are but a few of these placeless typologies. To these should be added the residual spaces, container deposits, used car lots and junkyards, but also abandoned sport fields or parks. As opposed to the large markets of antiquity, there is nothing in the way these placeless typologies present themselves which gives us the feeling of spontaneous, temporary aggregation which characterized the space "extra muros": rather, they are regulated by rigid laws of internal distribution and equally rigid laws of investment and profit. These laws are in no way connected to the places, they need no roots, neither in terms of form, nor in terms of resources, because the very resource of the market is based on difference, on its ability to give user a momentary illusion of having left the everyday world and entered another

world. These settlements take on the character of an industrial product, with its laws of consistent performance, recognizable image as a guarantee of product quality and of confidence in use on the part of the client.; that is the rules of industrial product design has been extended to architecture. Somehow for these places there is no longer a social fabric, in which solidarity, contrasts and a sense of belonging can be consolidated, but instead there is a great universal void between the individual and the market, where the system which is the product's frame of reference is completely abstract and non spatial.

Naturally, all of this might be the effect of our distorted historical perspective, one might think that these, scraps of construction belong to special category of placelessness that will itself take on, in time, against its will, a character and specific identity, specific at least in a moment in history, and in the relative spatial conception of network and system.

Proof of this interpretation could be historical character assumed by certain great monuments of the past that, in time, have entered into a context, after having lost their original reasons for having been built, and even the great signs and systems of territorial transformations of colonization that transferred elaborate models of organization into completely extraneous sites (the roman division of lands to the religious colonization of South America, to give just two examples), but also, in a symmetrical manner, the profoundly poetic and specific character of the way in which such placeless typologies are interpreted in the images of "Paris-Texas" or in the poetry of Allen Ginsberg.

What we want to discuss here, however, in more strictly disciplinary terms, is what kinds of compatibility are possible (and if they are possible) between the settlement principles of belonging, of a sense of place, and placelessness; if it is possible to create some kind of connection, and if it is possible, and how, to articulate in terms of architecture the material offered by the specific character of placelessness.

Perhaps the discomfort we feel when looking at the formal organization of these placeless typologies is first of all the lack of radicalism. It seems as if they are not able to find in their extraneousness to the context, or in their nature as automatons, morphological material with sufficient meaning, nor to play of this extraneousness as a dialectical element in opposition to the context. Some large creations of engineering, for example, propose (we don't know, to tell the true, how consciously) a poetic quality found in their internal coherence and in their dialogue with the surrounding context.

The greatest defect of these placeless typologies is their incapacity to regulate open spaces, to use such spaces as a principle form of mediation between surroundings and of attachment to the ground, the land surface which is inevitably their support structure, and of confrontation with its geographic and

technical nature.

The placeless typologies express themselves with a great poverty of architectural detail, often because they pour into their interiors, in a kind of scenographical reconstruction of the world of the market, all of their efforts at layout and spatial division, and offer an exterior, a rapport with urban or territorial space, which is "inside-out", serving only as advertising space. Moreover, the communications functions are often so badly misunderstood, and so poorly connected to the context and to the construction, that there is a constant uncertainty about their structural incorporation in architecture, and their placement in the area of passing, secondary accidental elements. The visual pollution this situation creates is, I believe, measure on the one hand of the distance that has opened in the last half century between architecture and the visual, and on the other hand of the incongruity of the context presented by the placeless typologies, for the moment.

ESTETICA DELLE PERIFERIE URBANE - Mateo CLEMENTE
CLEMENTE M., Estetica delle periferie urbane, Officina edizioni, Roma, 2005

I - LA SCALA

LA SCALA URBANA

La città spontanea come sistema complesso auto-organizzato: il modello biologico della crescita

LA SCALA ARCHITETTONICA

Le invarianti tipologiche della edilizia spontanea

II - SPONTANEITÀ SUL INVOLUCRO

- Iper-pubblicità
- Simbolismo
- Packaging
- Pattern decorativi
- Texture delle edifici

III - L'ARCHITETTURA COME LINGUAGGIO DI SEGNI

IV - VERSO UNA NUOVA PROGETTUALITÀ

Solo negli ultimi anni le periferie urbane sono divenute ambito d'interesse delle scuole di rilievo dell'architettura e dell'ambiente.

...Naturalmente si tratta di un tipo di rilievo dove c'è poco da misurare perché non è rilevante, come nell'architettura monumentale, ma piuttosto la dinamica di trasformazione di un tessuto, la modificazione tipologica degli edifici, le qualità dei materiali usati. Già in una indagine di questo tipo possono essere messe in luce le qualità figurative di certi manufatti della periferia spontanea. La chiave semantica, consente però un approfondimento sistematico e metodologico. Si tratta di riconoscere in certi morfemi ripetuti, in certi segni presenti in molti edifici di periferia, elementi costitutivi di linguaggio spontaneo... (p. 70)

La facciata dell'architettura contemporanea è inserita in un più vasto scambio iconico, in quale partecipa come immagine tra altre immagini, divenendo un medium tra gli altri media per la veicolazione delle informazioni. Oggi per gli architetti, come sostiene Purini, usare l'architettura per comunicare è diventato più importante che soddisfare le esigenze funzionali che tradizionalmente le sono state richieste.

... In una accezione restrittiva di questo termine-riferibile in un maniera vasta a tutta la teoria e pratica della segnaletica grafica applicata all'architettura - si

potrebbe considerare 'archigrafia' (w. Herdeg) la realizzazione di facciate, in cui il logo o l'insegna divengono un 'macro-segno' di craterizzazione estetica, oltre che veicolo di informazione pubblicitaria. (p. 50-53)

Areas of morphological discontinuity: the "urban cracks"

Aree di discontinuità morfologica: le "faglie urbane"

La metropoli contemporanea, spesso definita "città diffusa", per la dilagante invasione dell'edificio sul territorio, ha molteplici volti degli squallidi quartieri residenziale più o meno pianificati, delle aree industriali o artigianali in continua microfisica trasformazione, delle aree di sbratto, delle bidonvilles e dei campi zingari, che si susseguono senza soluzione di continuità. Ampie regioni di spazio omogenee per caratteristiche morfologiche, tipologiche e qualità formali, si sviluppano autonomamente secondo comportamenti locali, piuttosto che in un ordine universalmente valido; mentre il passaggio da una situazione ad un'altra avviene non già attraverso un gradiente progressivo, come nella città storica, ma attraverso censure, fratture, bruschi cambiamenti. (p. 26)

Nelle palazzine residenziali la costruzione del tipo viene attraverso

l'inserimento di elementi spuri e superfetazioni, che articolano in qualche modo le sciate e banali forme stereometriche dell'edificato. In queste manipolazioni morfologiche della palazzina si riconoscono alcune variabili fondamentali:

- l'annessione di un volumetto o di una tettoia al pianoterra ad uso garage o deposito;
- il volume o la tettoia sul terrazzo;
- la sopraelevazione di uno o più piani
- l'inserimento di tamponature vetrate sui balconi e le terrazze ad aumentare la cubatura.

Articolando queste variabili di base si tengono le configurazioni più varie: un uso surrettizio ed abusivo dell'edilizia residenziale, completata attraverso processi di autoconstruzione e modificazione delle forme da parte degli stessi abitanti. (p. 29)

Ciò che appare subito evidente nei tessuti urbani periferici è la varietà formale, l'irregolarità dei tracciati, la disuniformità di tipologie e materiali, ma anche la capacità di integrare funzioni e relazioni spaziali secondo schemi apparentemente casuali, ma efficaci.

La complessità dei processi di formazione e trasformazione della città spontanea, che dipendono di gran numero di variabili, non devono indurre a pensare che tali fenomeni siano inconoscibili, o che non sottendano un "ordine nascosto". (p. 20)

In modo non dissimile avveniva la costruzione della città medievale, anch'essa modello spontaneo e non-pianificato di crescita, nella quale, come osservano Caniggia e Mafei, l'espansione urbana tende ad appoggiarsi alle ville di comunicazione preesistenti, che fungono da "percorsi matrice" della nuova edificazione. (p. 21)

ABANDONED TERRITORY - Bernardo SECCHI
SECCHI B., Il Territorio abbandonato, Casabella 509/510, G.S.E. - Gestioni S.P.E. Electa, 1985

Abandoned countryside, small centers, and the growth of suburbs... Today the territory appears as a theater of irreducible events: spatial proximity can no longer be place, articulate and explain it. The illegal quarter, the historical village, the industrial plant and the orchard.; the change in measure; the nomadism of the tourists and of the shepherd; the enormous amount of the interstitial areas, each one left over from a different story; the partiality of the building, infrastructures and utilization; use only in summer, only in daytime, only at holydays period, for a few hours; the use of places by sections of population and groups unknown to each other. The territory has never seemed as fragmented as today.

PERYPHERY - Vittorio GREGOTTI

GREGOTTI V., The Peryphery, Casabella 529, G.S.E. - Gestioni S.P.E. Electa, 1986

Nowadays one is not sufficiently thinking about the character of permanence and of relative irreversibility which urban and territorial decisions generate, once they have been made into physical things. It is a question of reflecting over that great qualitative responsibility which, next to the high investment cost, has to act as a condition of any project. Almost inversely proportional to quality, the resistance to transformation, not so much physical at much as in its meaning, has much increased over the post-war period. This difficulty towards transformation has no doubt also constituted against errors anti surprises, a form of resistance of urban identity, that is where it hasn't been shattered by explanations without preoccupations of identity, neither social nor morphological.

It is an easier methodological task to rebuild or build such an identity, when history and geography have left clear, long-lasting and persistent signs; in these cases, it is a matter of repairing the damages done, of knowing how to listen is the profound and specific voice of the city and of the territory, of transforming it into settlement rules, of taking architectural decisions which are adequate to the qualities and permanent characters of the context.

In cases such as the large peripheries, where the construction programme has developed along purely technical-economical lines of profits and standards (even if the two always appear profoundly distant) the duty, as it is well known, appears much tougher. Of course this cannot be accomplished by only designing little gardens and placing benches around; rather, it must be done through far more radical operations of transformation.

One has to take into account the fact - that in this case improvements in mobility play an ambiguous role: on one hand they facilitate the access to the periphery areas in question, on the other they de-responsibilize the lack of identity of those areas, by re-directing them towards the historical centre to which they refer.

The duty of constructing an identity of the part has to pass through projects which are somehow specific of the part itself; yet it must also be able to promote structural (as one used to say once), rather than adjectival effects. These processes are first of all processes of hierarchy and of differentiation around that part; they take advantage of those processes of construction which are often interrupted which represent both difficult elements in the completion of urban figures, but also disposable spaces in the construction of higher-level systems.

Surely this necessitates a great concentration of qualified creative energies, an attention for both the constitution and the maintenance of specific qualities.

These processes of interior conversions pass through the positioning of great systems of exceptions: the constitution of compatible productive spaces, the large collective services, the definition of the ground and of the open spaces. Any effort has to be directed so as to attract different social strata, for rank, ethnical origin, work interests, age, so as to obtain a mix which is more complex than once predicted. Obviously this constitutes the premises for the growth of services, in turn differentiated.

There are also those processes of specialization of each park in relation to the overall urban system; these processes can play an important role in the definition of the part in relation to the urban whole; the constitution of rare activities which characterize that part, even the construction of special monuments, or places of ceremony of particular interest for the whole urban community.

When one talk of parts, one is naturally not referring only to the planimetric dimension of the ground, but also the problems which, in belonging to the system, present themselves with a certain level of homogeneity, and produce meaningful spatial effects.

This series of issues, which appear quite natural in their listing clash against two groups of questions which are quite difficult: on one hand are the socio-economic conflicts it produces, conflicts which belong to the part and which originate from urban policies, on the other is the difficulty to constitute an image for a part of the city. It is naturally not only a matter of constituting a global image of the city, but of somehow relating the history of the city to those parts, that is to the periphery, which was born along quite distinct objectives and principles. It is true to say that this detached and different area is not external to the history of the city, and that it plays a quantitatively and culturally relevant role in its constitution. Yet it is not only a matter of relating each part to the other (in fact at the present there are vast phenomena of peripherization of the historical centers), but one should also talk of each part) of a process of transformation, of modification, starting precisely from the confrontation of the diversities.

The sense and the direction of these worth seem to remain dumb, without either culturally founded collective answers or clear disciplinary principles; from this point of view emerges the difficulty in constructing an urban image for the renovated part.

While the overall conception of the social relationships has probably to remain mobile and open (even if often rules and behaviors are hiddenly reproduced rather than eliminated) the permanence of architectural operation on the ground and in the environment should refer to intentions and principles with a far more solid temporal duration. From the point of view of this contradic-

tion the question of the objectual and monumental autonomy of architecture becomes a possible answer, even if it is impossible to use, especially with regard to the questions we are now discussing. The other answer, which contains an equally useless pride in radicality, is that of absolute conservation, of everything: until this everything can become history and memory, through the gloss of time.

But probably architecture's contribution for the transformation of urban peripheries can refer to other radicalities, less abstract ones. First of all one can seriously think of the synthesis of many and different social forces which the design of the physical world can represent. It is possible to achieve this by using deep and specific settlement possibilities, without trying to reproduce in an impoverished manner the specific qualitative conditions of the historical centre; it is not only a question of re-using the resources of the open spaces, first of all occupying the large portions of un-defined and under-used land but also of operating upon it through limited and precise areas, taking every care both in the drawing and in the execution, investing first of all in the parts, whose completion should act as a model of transformation.

This means the architects should learn to work in conditions of scarcity, not only in an economic sense, but also in the sense of the quantity of what is built; one should face the problem in a way which is congruent with the settlement system, integrate and continuous, using some "classic" typologies of the peripheries (the industries, organized trade, schools and health buildings), which until now have been growing following the pure logic of functional convenience and adaptability, without worrying over urban design.

This also means constituting and respecting the morphological rules of that part. In a time of generalized crisis of decentralized services, it would be irresponsible to propose the creation of local architectural units; yet only through an everyday specific care can the settlement rule grow, until it may constitute a level of collective appropriation, able to ensure its authentic success.

ABANDONED AREAS: TAKING STOCK - Vittorio GREGOTTI
GREGOTTI V., Abandoned areas: taking stock, Casabella 550, G.S.E. - Gestioni S.R.E. Electa, 1988

To keep in the line with our technical discourse, the dialectics belonging to planner's comprehensive strategy, the economic compatibility and qualitative tension are its conditions, what are the specific rules for design?

1. To begin with, the new design should complete with the historical and geographic context in its structural aspects and not in its stylistic ones.
2. It is necessary to pay great attention not only to single objects but to the relationship between them, to sequences, the scale, the hierarchy between parts.
3. We should concentrate our attention on the design of the ground level and the open spaces in general (to start articulating a grammar and syntax of compositional elements).
4. It is necessary to pursue, within responsible level of density, a high mix of compatible functions.
5. It is important to endow the part with a sufficiently homogeneous and ordered image and ordered image so as to make it in turn recognizable, maintaining a balance between rules and flexibilities, between forecasts and Grossform, between participation and control aiming at an architecturally convergent result: nowadays, one should not fear uniformity but rather the confusion of languages, not simplicity but schematicism, which often disguises itself "with the rags of decoration".

PREVISIONS, PREDICTIONS - Vittorio GREGOTTI

GREGOTTI V., Previsions, predictions, Casabella 533, G.S.E. - Gestioni S.P.E. Eecta, 1987

The content of previsions the project contains seems to introduce a special aspect of the question of time, inside the project itself; it also seems to present itself in a way in relation to the content of previsions of other disciplines. It is not a matter of describing the tautological capacity of pre-vision of the physical and spatial characteristics (which belong to the very idea of the project of architecture); nor is a matter of discussing the ideologies of temporariness, or, instead the principles of physical and historical duration of the product, nor the transformation in the use, compatible or contradictory in relationship to the organism one projects. Nor is it a matter of writing about the conception of time contained inside it, nor about the notion of space to which it historically related, since space can be revealed only inside the limits of a temporary defined world. Rather, it is a matter of drawing a question: that is, the role previsions occupy in the constitution of architectural thing.

In fact, if one considers the spatial mimesis of a knot of previsions, in which tensions, expectations, previsions of the discipline and of the place it occupies and occupied in the world intermingle in a single whole, what emerges is a very complex series of previsions, in the field of techniques and of society (previsions which are economic, productive, sociological, demographic, etc.); one should, in other words, somehow find an agreement between all these, an entente regarding the time schedules of prevision which the clocks of the different disciplines indicate, that is a point of congruence on the sense of time, as a duration, as a speed and as acceleration in the prevision, contained in the different prevision. This is even more so since we know that past mutations cannot be referred (and for what we know the same can be said for the future mutations) to a single motion, but follow accelerations and sudden stops, with utterly irregular rhythms.

The area of "prevision time", with a conventional interval, is a very irregular surface, where certain issue has suffered sudden acceleration and catastrophes, other move more slowly and with great regularity. This results also from the fact that all previsions' starting point is a present, which appears as the root of any future development, its possible future. But independently from these basic and empirical considerations, our problem is, as we said before, the question of the value the prevision which can be found inside the project, in this sense better articulated in a temporal-sense.

I believe this value is of great importance for the conformation and articulation of the materials, most relevant for the architect's conviction to act along a tension, not simply mirroring and repeating things; yet this value is of a great

weakness for the constitution of the architectural thing. It is true to say that this constitution emerges from the confirmative choice of those materials; "as if" the project-based object were intimately connected to question of prevision, that is of spatial organization of needs and functions in constant movements. This is the way it is: that "as if" responds to the engineering solution of a building problem, it is an absolutely necessary terrain for its construction, it is an answer to all social demands, an answer which without prevision would no longer be; but it is only through betrayal of the scope, only through a diagonal understanding of its use, only by trespassing its previsions, that it seems possible to reach the architectural thing.

In a sense the preoccupations regarding previsions which have their own way pervaded the time of the project melt away in architectural thing which, with its own presence, interposes itself between society and the use of the thing itself: the project is a sort of transparent surface, yet endowed with a capacity to strongly refract any light of prevision by which is traversed.

Paradoxically, the fact this surface is invisible is of decisive importance for the constitution of the architectural thing; it is that which reveals its profound truth, that which gives a form to ordered materials of the project, that which constitutes the projection plane between the different previsions and conjectures, while never coinciding with their sum.

This gap between conformation and this constitution is not result of a sequence, nor the two depend on each other; rather, this gap permits the weaving of the project with time, its slow and patient making, its mistakes and repetitions, its improvements, until it becomes an integral and necessary thing, with its parts and hierarchies.

At it is precisely at this point that the prevision, having become a physical architectural thing, turns into a prediction, full of authority and solemnity; it now attracts, toward its own hypothesis, the path of future, influencing its moves. Naturally, any prevision possesses this power: the proof can be found in the internal of the distance of time to which prevision refers; in the case of architecture previsions testify, in present, the truth of those characters which transform today's previsions into predictions; because architecture is always, in any case, a prediction in the form of its making.

And if, as we said before, it is a historical experience which constitutes the fundamental element among the choices which today represent reliable previsions, predictions originate instead from a sort of arrest, of freezing or the temporal process. Predictions are so precisely because they introduce, in the previsions of architecture, an apodictic tension, in a sense timeless.

In no way these words intend to devalue the efforts of previsions contained in the project, intended as an effort of synthesis of strands of previsions contained in other disciplines. Nor do they intend to devalue the interpretative

effort of the present, intended as a directed selection of the efforts by which is formed.

The prevision is therefore a complex mixture (in the best cases equilibrium) between judgments, about the positional being of relationship between society and its environment, in relation to an almost objective survey of witnessed and projected tendencies.

Its importance for the project is therefore decisive, not only in the technical sense of the updating of the conditions, but for the very formation of the judgment, as an essential content of architecture.

The discussion we have tried to draw wants only to try and define a structural character, to distinguish architecture from other activities (for example territorial planning), whose foundation lie in some form of finalized prevision.

Architecture present the character s of a figure organized through a project which launches a series of previsions addressed towards an objective; but architecture turns away from such an objective to pre-dict that which in no other way can be told.

ARCHITETTURA, TIPO, CITTA – MARA DE BENEDETTI

DE BENEDETTI, M. (1988). *Architettura, Tipo, Città*. Milano: CUSL Cooperativa Universaria Studio e Lavoro.

Il contributo di Philippe Panerai al dibattito tipologico
Questa lezione riprende l'articolo di Ph. panerai, *Typologies in "les cahiers de la recherche architeturale"* 4 (dic. 1979), pp. 3-20

Il concetto di tipo: origine e definizioni

La nozione di tipo è generalmente legata a problemi di classificazione. Origine della nozione e sua applicazione alla architettura, trasferendola da altri ambiti disciplinari e scientifici (ad. es. Le scienze basate sulla osservazione del XVII secolo). In questi ambiti il concetto esprime l'essenza di un insieme di oggetti o di individui: in botanica, zoologia, mineralogia, il tipo è legato, in prima istanza, a problemi di classificazione.

Si tratta perciò di un oggetto utilizzato per una costruzione astratta che consente di descrivere in modo sintetico un a vasta 'popolazione'. Operazione, quindi, irrimediabilmente riduttiva: la tipologia elimina i caratteri particolari per mettere in evidenza solo quelli generali, sui quale fondare la tassonomia. Tale sfondo culturale è da tenere presente quando ci si occupa della applicazione del concetto di tipo all'architettura. Esso compare in architettura nel clima scientifico della prima rivoluzione industriale e si verifica sulla scia dell'eredità culturale degli Enciclopedisti. È inoltre significativo il riferimento agli strumenti delle scienze naturali: architettura è vista anch'essa come fenomeno 'naturale' (vedi ad es. Laugier).

In questa prima accezione il concetto di tipo si basa sul rifiuto ad interessarsi alle concrete condizioni di produzione dell'architettura, ponendosi come classificazione fondata su criteri formali e stilistici (le analisi di R. Wittkower sugli edifici a pianta centrale del Rinascimento e sulle ville di Palladio; di P. Frankl su alcuni schizzi di Leonardo più alcune riprese recenti). Essa conduce alla riduzione di diverse formalizzazioni ad un unico schema di base. Tipologia 'indipendente', secondo Aymonino, che cerca di esprimere la logica dello spazio o di un progetto, in una lettura posteriori.

Operazione fortemente riduttiva della complessità dell'architettura, se non si affrontano parallelamente altre due operazioni:

- ristabilire, attraverso un continuo ritorno alla conoscenza diretta degli edifici, la materialità, di ciascuno di essi, inglobando della definizione di tipo tutte le sue concretizzazioni, variazioni, scarti e sfasamenti nel tempo.
- perseguire altri approcci al fine di restituire lo spessore storico del tipo e il suo radicamento nelle diverse pratiche.

L'esempio di J.N.L. Durand: il passaggio dalla tipologia analitica alla tipologia generativa

Come visto, la tipologia architettonica, in una sua prima accezione, è una lettura a posteriori di progetti e di edifici, uno strumento di conoscenza, che pretende una neutralità scientifica. Tuttavia le operazioni che essa sottintende (osservazioni sistematiche, classificazioni, confronti, accostamenti e analogiche) non sono mai compiute per desiderio di una conoscenza pura: esplicitamente o meno, i tipi funzionano sempre nella teoria dell'architettura come proposte per la produzione (Andrea Palladio).

Dai primi manuali (de Le Muet a Kraft) la storia dell'architettura è ricca di raccolte che offrono alla reinterpretazione degli architetti una selezione di esempi, che pongono cioè come dei veri e propri inventari tipologici di quel preciso momento storico.

Il caso esemplare di Durand: egli abbandona la presentazione di 'tipi consacrati' e propone una tipologia che consente di cogliere l'articolazione, il rapporto tra analisi e progetto, proprio nel momento in cui si annunciano i segni precorritori della rottura operata, anche in architettura, dalla rivoluzione industriale (in Francia, circa alla metà dell'800).

Tale classificazione è giustificata dal Durand dal "numero infinito di oggetti che l'architettura abbraccia" e dalla conseguente necessità di descriverli in modo sintetico. "In questo stato di cose, dice Durand, ho pensato che se, operando una selezione dei soli oggetti che è indispensabile conoscere, io li avessi riuniti in un solo volume ..., ciò avrebbe costituito per gli architetti un quadro generale e poco costoso dell'architettura. Un quadro che essi avrebbero potuto sfogliare in poco tempo, esaminare senza fatica, studiare con profitto: soprattutto se classificavo gli edifici e i monumenti per generi, se il accostavo secondo il loro grado di analogia, se, inoltre, il restituivo alla stessa scala ...".

Si tratta di una tipologia analitica che procede a partire dalle proprietà geometriche del progetto delle piante, che dispone in parallelo, confrontandole, le operazioni ad essi sottese, che ne rivela gli schemi di base organizzazione. Apparentemente vicina alla prima accezione vista, la concezione di Durand se ne differenzia, in realtà, profondamente: egli infatti non è uno storico dell'arte, ma un architetto. Come tale, si interessa al passato solo per attingervi egli esempi per una teoria operativa, sulla quale fondare il suo insegnamento al Polytechnique.

Il suo metodo si presenta come il primo tentativo di proporre una tipologia generativa che, attraverso "un numero infinito di variazioni", consente di realizzare "una grande quantità di varianti" in accordo con gli usi, i costumi, i luoghi, i materiale dei diversi paesi e culture.

In un clima caratterizzato dalle mutate condizioni socio-economiche e dal mito dell'efficienza, la tipologia di Durand è efficiente: un catalogo di esempi astratti dal loro sito e dalla loro storia, quindi dal loro contesto spazio-temporale, forme vuote, aperte a tutti i contenuti, nonché la proposta di un metodo per reinterpretarle.

“Faremo in pochi mesi ciò che fino ad oggi si è potuto fare solo in un gran numero di anni”, queste le parole e l'obiettivo di Durand.

Il passaggio dal tipo 'consacrato' al progetto-tipo

Abbiamo visto sinteticamente:

- L'origine del concetto tipo, la sua applicazione in diversi ambiti disciplinari, il suo trasferimento nel campo dell'architettura; inoltre abbiamo analizzato due prime accezioni del concetto:

- a) il tipo come strumento di classificazione a posteriore, basato solito su criteri formali e stilistici.
- b) il tipo introdotto da Durand come strumento sia di analisi che di progettazione.

Abbiamo visto come tale nozione all'origine sia indissolubilmente legata al problema della classificazione; introduciamo ora un ulteriore concetto legato al tipo: la regolarità.

Regolarità che può essere di due tipi:

- a) letta a posteriori
- b) introdotta nel progetto, cioè voluta e imposta.

Nel primo caso, parliamo di tipi 'consacrati', codificati dall'uso (esempi: la villa romana, la cattedrale gotica, la moschea ottomana, l'hotel particulier della Parigi del XVIII secolo, il palazzo della Firenze del XV secolo, la casa borghese ottocentesca ...).

Ciò che significa che, rispetto a una data società, questi tipi hanno costituito la struttura implicita (programma funzionale e schema spaziale) della produzione architettonica: architetti, costruttori, committenti si sono cioè accordati sulla corrispondenza tra un insieme di disposizioni spaziali e di elementi stilistici ed alcune pratiche concrete e simboliche - corrispondenza riconosciuta dalla società nel suo complesso o da una parte di essa.

Questi tipi non appartengono soltanto all'architettura 'colta', ma compaiono anche quella cosiddetta 'minore': la stessa architettura urbana è di solito anonima, procede per tipi 'consacrati' e impliciti che, almeno fino al XIX secolo, non vengono trasmessi tanto attraverso la codificazione di manuali, quanto attraverso il sapere tradizionale di imprenditori, costruttori, artigiani, il rispetto di regolamenti semplici ed il consenso su disposizioni correnti: allineamenti,

confini di proprietà, ruolo della corte ...

L'analisi tipologica ci consente a posteriori di ritrovare questi tipi attraverso confronti e differenze, essa ce ne offre una articolazione logica (appunto, una tipologia). Tale analisi, invece di considerare gli edifici isolatamente, il coglie come un insieme, mettendo in evidenza il fatto che il processo di formazione dell'ambiente costruito non è né il frutto del caso, né il prodotto di alcune personalità emergenti che inventano dal nulla forme e disposizioni spaziali inedite. Al contrario, essa si fonda, almeno fino a quando non intervengono le profonde trasformazioni indotte dalla rivoluzione industriale, su strutture profonde che corrispondono a una determinata situazione storica (prevalenza della produzione agricola e del capitalismo basato sulla proprietà fondiaria, urbanizzazione lenta ...

A questo punto dobbiamo introdurre appunto il fenomeno della rivoluzione industriale, usata come espressione di comodo di disegnare un insieme di fenomeni che tendono a trasformare, gradualmente ma radicalmente, le condizioni di lavoro, i modi di vita, la configurazione della città e la concezione dello spazio urbano, e infine lo stesso ruolo degli architetti. Per tutto il secolo XIX assistiamo sia alla persistenza di tipi edilizi precedenti che alla comparsa di nuovi tipi, o meglio di una nuova concezione di tipi, non più impliciti, ma esplicitamente proposti come strumenti per la produzione dell'ambiente costruito. Paradossalmente, quindi, il termine di tipo si afferma in architettura proprio nel momento in cui ciò che si vuole disegnare non esso è in via di profonda trasformazione. Torniamo così al lavoro di Durand sugli edifici pubblici e ad una accezione di tipologia generativa che non tiene conto dei condizionamenti locali né delle differenti situazioni culturali, ma che si presta all'applicazione praticamente costante in ogni luogo e cultura.

E inutile ora fare riferimento ad alcuni esempi che, seppure in contesti storici diversi, ben rappresentano interventi basati su costruzione in serie, dove i edifici non si presentano più come varianti di tipi consacrati dall'uso, bensì come ripetizioni identiche di uno stesso prototipo perfettamente codificato.

Un primo caso esemplare è fornito da Londra, capitale di un paese in cui l'industrializzazione si verifica prima che altrove in Europa e dove il diverso sistema di proprietà fondiaria consente operazioni di grande respiro. Londra che, a partire circa dal 1820 (ma con radici che risalgono a molto prima), si presenta come la città dove la razionalizzazione dell'architettura residenziale raggiunge il suo apogeo.

Le costruzioni in serie, iniziate con i primi squares del XVII secolo, si generalizzano con le lottizzazioni dei grandi estates: l'unità di intervento non è più la singola casa, ma la schiera (terrace), la via o insieme di vie. “I pregi di questo

tipo di casa non sono di ricercare nella qualità espressiva della facciata, ma nell'utilizzo geniale ed economico di un terreno ristretto" (Rasmussen).

Le case, elementi tipizzati prodotti attraverso la ripetizione dello stesso progetto-tipo e realizzati in serie da un solo imprenditore, con porte e finestre standardizzate, entrano in composizioni di unità più vaste: le schiere si associano per costruire frammenti o parti urbane che fanno riferimento ad una tipologia che opera ad un altro livello urbano. Streets, mews, squares, crescents, circus sono ora le unità significati della città.

Questo "cambiamento di scala tipologica" è il segno di una radicale trasformazione del rapporto tra tipi edilizi e forma urbana: nel caso dell'edilizia inglese a schiera "è il tipo edilizio che determina il lotto - e quindi è abbastanza indipendente dal rapporto con la forma urbana, come dimostrano le periferie di tante città inglesi - mentre probabilmente accade l'inverso nel caso del lotto gotico, che per avendo analogie dimensionali con il tipo precedente è totalmente diverso nel suo modo di costruirsi, nel senso che non vi è lotto gotico indipendente da una sua collocazione urbana" (Aymonino). A questo proposito le posizioni di Panerai e di Aymonino si differenziano: infatti, mentre quest'ultimo vede delle profonde differenze fra gli squares londinesi o i crescents di Bath, quando "soluzioni urbani precise nella loro forma particolare rispetto alla città", e le lottizzazioni 'informi' delle aree periferiche, Panerai è propenso a interpretare le case a schiera dei quartieri popolari o i 'closes' delle città giardino come il logico sviluppo di un processo largamente diffuso a Londra partire dal XVIII secolo.

Lo stesso Panerai individua nel movimento moderno, in particolare in Germania, il proseguimento di questo processo di tipizzazione della residenza iniziato in Inghilterra. Rispetto alle considerazioni che seguono, è necessaria una precisazione: se l'autore, quando parla di Movimento Moderno, si riferisce in realtà alle posizioni più radicalmente funzionaliste, allora la sua interpretazione risulta corretta; mentre non sarebbe tale se il riferimento fosse ad altre personalità ed opere che, pur rientrando schematicamente in tale movimento, presentano una articolazione estremamente più ricca. Vedremo in seguito come, anche a questo proposito, esistano posizioni ed interpretazioni molto diverse. Fatta questa premessa, secondo l'autore in questione, non si tratta più in questo caso di pensare per oggetti ed edifici isolati, ogni volta diversi ai quali il progettista imprime la sua impronta, bensì per prototipi e per serie riproducibili all'infinito. Qua sta la differenza fra i tipi impliciti della produzione architettonica del periodo industriale, fondata su una analogia degli edifici, conseguenza di una lunga sedimentazione storica sia degli usi che delle tecniche, che tuttavia non impedisce l'infinita varietà dei prodotti, e la produzione tipizzata, standardizzata, normalizzata del funzionalismo. Le sue parole d'ordine

sono: 'Maschinenstil', 'machine à habiter', 'cellula tipo', 'existenzminimum', 'standard', 'controllo', un invito all'astrazione, alla riduzione: abolizione delle differenze, diminuzione delle superfici, schematizzazione degli interventi, uniformità dei modi di vita. "La Siedlung presuppone che ci si rivolga non una famiglia specifica, ma alla famiglia tipo".

Il tipo, in questa accezione, equivale allo standard, non rinvia più alle proprietà caratteristiche di una famiglia di oggetti - gli edifici - nè tanto meno riflette un accordo tra progettisti, costruttori e abitanti, bensì, come nei cataloghi, disegna un modello da riprodurre.

Utilizzato in maniera feticista, il termine diventa un simbolo di modernità: "classificare, tipizzare, fissare la cellula e i suoi elementi. Economia. Efficienza. Architettura." In questo modo la mozione di tipo resta confusa, svuotata del suo senso originario, e non disegna più che degli oggetti normalizzati, a scale differenti (dai serramenti all'edificio, al lotto edificato). Questo modo di oggetti isolati caratterizzerà la produzione urbana per lungo tempo, dagli anni Trenta ad oggi. Da qui la necessità di individuare un nuovo concetto di tipologia, un nuovo rapporto tra tipo edilizio e forma urbana, quindi un modo nuovo di progettare.

IL CONTRIBUTO ITALIANO

SAVERIO MURATORI

Mentre da più parti si avanzano critiche al movimento Moderno, tese a definire nuove basi di lavoro per la progettazione architettonica, a Venezia, negli anni '50 e '60, si sviluppa un lavoro paziente e modesto tale però da porre in termini nuovi il rapporto tra architettura e città. Ci riferiamo all'opera di Saverio Muratori (apparsa nel 1959) che costituisce il primo di una serie di studi e ricerche che incideranno profondamente sulla riflessione architettonica contemporanea. Nei suoi corsi (prima di "caratteri distributivi degli edifici", poi di "composizione architettonica"), Muratori prosegue un doppio obiettivo: da una parte di evitare la frattura esistente tra discipline tecniche e discipline teoriche o storiche; dall'altra di ricollocare l'architettura (o meglio la crisi di architettura) all'interno della più generale crisi urbana. Per 10 anni, all'interno dell'Istituto Universitario di Venezia, conduce uno studio sul tessuto urbano della città basato sul metodo tipologico; in questo contesto corsi teorici e lavori pratici costituiscono un tutto unico che integra lo studio storico, l'analisi architettonica, il rilievo degli edifici e che si definisce come una "storia del costruito". Da questo lavoro si traggono tre contributi fondamentali: - il tipo non si caratterizza al di fuori della sua applicazione concreta, cioè al di fuori di un tessuto costruito;

- il tessuto urbano, a sua volta, non si caratterizza al di fuori del suo contesto, cioè al di fuori dell'insieme della struttura urbana;

- lo studio di una struttura urbana e concepibile solo nella sua dimensione storica, da momento che la sua realtà si fonda nel tempo attraverso una successione di relazioni e di processi di crescita a partire da uno stadio precedente.

Attraverso una "analisi tipologica che tenta di evitare di cadere in una classificazione puramente astratta e che rifiuta, d'altra parte, di rifugiarsi in una contemplazione puramente estetica, il tessuto urbano è colto come un tutto di cui gli edifici costituiscono soltanto degli elementi". Da qui l'espressione "tipologia edilizia", ripresa da Aymonino, cioè di una tipologia che inglobi "non soltanto gli edifici, ma i muri, le strade, i giardini, il costruito della città, per classificarli in rapporto alla forma urbana di un dato periodo storico". Altri esempi significativi emergono dal contributo di Muratori: la necessità di caratterizzare la forma urbana sia come struttura globale che come insieme di disposizioni precise, locali; l'idea di cogliere la struttura urbana a partire dai suoi processi di crescita; il superamento della nozione di edificio visto come oggetto isolato e di una concezione della tipologia fondata sul riconoscimento di archetipi, per dedicarsi invece ad una analisi concreta dei tessuti. Lo studio di Venezia dimostra l'interesse di utilizzare la nozione del tipo a più livelli di lettura dello spazio urbano:

- l'edificio, o meglio la particella costruita, cioè l'edificio ancorato al suo terreno, con la possibile integrazione di spazi aperti: corti giardini... , e caratterizzato da una precisa relazione con gli spazi urbani, calle, campi, canali;

- il raggruppamento di particelle che rivela l'organizzazione per elementi che, secondo il periodo di formazione, la localizzazione nella città..., e caratterizzato dal ruolo strutturante degli spazi pubblici, dalla posizione dei monumenti, dalla logica della densità e della crescita urbana, dalla possibilità di associazioni con altre forme di tessuto.

(Esemplari, a questo proposito, le analisi condotte sul tipo di tessuto urbano a corte-calle in rapporto al tipo edilizio di piccole case operaie o artigiane, o quelle sul tessuto a corte e il tipo edilizio del palazzo).

ALDO ROSSI

Di questo autore analizziamo sinteticamente i saggi contenuti nei Documenti del corso di "caratteri distributivi degli edifici" dell'Istituto Universitario di Venezia (pubblicati rispettivamente nel 1964, '65, '66), sottolineato come, forse nella diversa suddivisione dei compiti, l'analisi dei fatti urbani occupi un ruolo preponderante rispetto a quella dei tipi edilizi, ampiamente sviluppata

da Carlo Aymonino. Prenderemo inoltre in considerazione, per gli aspetti metodologici, lo studio Contributo dal problema dei rapporti tra tipologia edilizia e morfologia urbana (un tentativo di analisi di un caso concreto, 1964) e la prima parte del testo L'architettura della città (1966), di cui si consiglia la lettura integrale, mentre si rimanda alla lettura diretta del saggio Caratteri urbani delle città venete (1970), che, pur affrontando anche questioni di carattere generale, è più strettamente riferito al campo specifico di analisi.

Come è ovvio, del significativo del contributo di Aldo Rossi allo studio dell'architettura della città, in tutta la complessità, ci premeva selezionare quegli scritti inerenti al nostro corso, mentre abbiamo tralasciato, anche se fondamentali, considerazioni e apporti su altre tematiche; come pure, in questo mio contributo sintetico, si perde la ricchezza dei riferimenti culturali, specialmente relativi alla geografia e storiografia urbana.

In primo luogo Rossi fornisce una definizione di morfologia urbana come studio della forma della città, cioè una disciplina di tipo empirico il cui campo d'azione è il passeggio urbano, avvertendo che essa non si può applicare alla città intesa come un tutto; infatti i problemi emergenti devono essere raggruppati secondo ottiche e logiche specifiche, di cui una è appunto il passeggio urbano. Parallelamente definisce la tipologia come lo studio dei tipi edilizi, sottolineando che i due termini (tipo/forma) rappresentano fatti di natura omogenea. Lo studio della forma urbana assume come metodo quello della descrizione e richiede la concretezza delle scienze empiriche - il riferimento infatti è sempre a casi concreti: Londra, Venezia, Parigi ... - evitano l'uso di categorie troppo generali. Sinteticamente l'autore individua due tipi di approccio al problema, ripresi ampiamente in successivi saggi:

a) lo studio dei sistemi funzionali quali generatori di spazio (Weber, Cataneo, Engels ...);

b) lo studio della città come sistema spaziale, cioè l'analisi delle relazioni spaziali in essa presenti.

All'interno del paesaggio urbano, più per chiarezza didattica che non sulla base di una reale suddivisione, vengono messi in evidenza tre ordini di fatti: - la strada, in cui l'elemento fondamentale è l'immobile d'abitazione, definito come la particella catastale in cui l'occupazione principale del suolo è superficie costruita. Per la classificazione degli immobili si può, ad esempio, ricorrere ad una analisi planimetrica, che si serve di un ragionamento geometrico-topografico. Tutta via la complessità delle questioni che sorgono possono essere riferite a tre filoni principali di ricerca; a) i dati razionali (fattori tecnici, normativa, regolamenti edilizi); b) influenza della struttura fondiaria e dei dati economici (configurazione dei lotti, loro formazione ed evoluzione, storia della proprietà urbana); c) influenza dei fattori storico-sociali (permanenza di edifici e di forme, di tracciati e concezioni fondamentali della città).

- Il quartiere come insieme di isolati con caratteristiche comuni: esso costituisce per il cittadino un insieme dotato di una propria originalità, all'interno del contesto urbano. "Dando una definizione sintetica a priori il quartiere si spiega con un criterio sociale, fondato sul principio della divisione e della segregazione di classe e su delle funzioni economiche, cioè su un modo concreto di vita urbana, che dà a sua volta al nome del quartiere un valore effettivo, spesso appoggiato da una tradizione o permanenza storica". Lo studio del quartiere può essere condotto sulla base di criteri funzionali, morfologici, relativi alla struttura sociale; assunto come unità morfologica e strutturale, esso è caratterizzato da uno specifico paesaggio urbano, da un suo contenuto spaziale e da funzioni caratteristiche; al suo interno i tipi edilizi sono simili, omogenei.

- la città intesa come insieme spaziale di quartieri.

(Queste considerazioni fanno riferimento al contributo del geografo francese Jean Tricart, mentre l'interpretazione delle forze che inducono trasformazioni nella città, di natura in ultima analisi economica, si riallaccia a quella del sociologo Maurice Halbwachs).

Affrontando i problemi metodologici inerenti alla ricerca urbana, Rossi fissa alcuni criteri di procedimento:

- Si tratta di stabilire l'oggetto specifico della ricerca, che va condotta su un'esperienza concreta, analizzando quindi preferibilmente la realtà immediata, empirica della città in cui si vive;

- è necessario, inoltre, acquisire una buona conoscenza dello stato attuale degli studi sulla città specifica e dei risultati ottenuti anche da altre discipline;

- infine, si deve definire una precisa ipotesi di lavoro: che cosa si sta esattamente cercando in una realtà così complessa come quella della città, ipotesi connessa con l'obiettivo della ricerca, che consiste nell'individuare quali leggi regolano la città intesa come manufatto, attraverso la conoscenza dei suoi rapporti spaziali, della sua forma, del suo modo di crescita, "come se la città fosse, e dal nostro punto di vista essa è tale, una grande opera di ingegneria che prosegue nel tempo".

Stabilita così un'ipotesi di ricerca e quindi una delimitazione del campo di analisi, si tratta di risalire dalla città come manufatto, come architettura, ad una comprensione dei caratteri degli edifici dei tipi edilizi che costituiscono quest'opera. Tale ipotesi va ulteriormente precisata secondo tre direzioni:

- la continuità, in senso temporale, della città, cioè la connessione, la corifrontabilità e l'omogeneità dei fenomeni analizzati (il riferimento è al concetto di persistenza-permanenza della "scuola francese", in particolare di Marcel Poete);

- la continuità spaziale della città (ad esempio, non esiste un salto di qualità

fra città storica e città successiva alla rivoluzione industriale, fra città storica e città regione);

- la costituzione del fatto urbano, individuando all'interno della struttura urbana alcuni elementi rilevanti di natura particolare che possono ritardare o accelerare il processo di sviluppo della città.

Il metodo assunto, come visto, è quello della descrizione - "descrivere significa definire e definire classificare" - metodo corretto, in quanto compito di ogni scienza è quello di descrivere i fenomeni particolari come si manifestano nel mondo dell'esperienza per stabilire principi generali che consentano l'elaborazione di interpretazioni, spiegazioni, previsioni. Infatti uno degli obiettivi della ricerca è quello di giungere alla capacità di fornire delle anticipazioni dei fenomeni, cioè di "sapere qual'è la dinamica urbana, come è possibile prevedere la trasformazione, quali sono i tipi edilizi principali ed emergenti e come è possibile avviare una seria modificazione (in ogni caso migliorare tutto questo)".

Fra i diversi tipi di descrizioni disponibili, Rossi individua nel metodo basato sul concetto di funzione, desunto dalla fisiologia sulla scia del pensiero positivista dell'800, la descrizione più consolidata e diffusa sia della realtà urbana che dei tipi edilizi. In questa direzione, come gli edifici sono distinti in base alla loro funzione (teatri, scuole, ospedali, abitazioni ...), così avviene per le città (commerciali, amministrative, industriali, residenziali ...). A parte le difficoltà insite in tale classificazione (ad esempio a proposito della complessità e della preminenza della funzione commerciale, vedi Weber: la città come mercato), essa è inaccettabile, in quanto non esiste una corrispondenza lineare tra forma e funzione, mentre alla forma si attribuisce una autonomia ben maggiore di quanto non sostengano i funzionalisti.

In un saggio successivo, in cui si affronta più specificamente il problema dei caratteri degli edifici, della tipologia e della manualistica, Aldo Rossi ribadisce che oggetto principale di insegnamento e di apprendimento è l'architettura definita "in senso positivo, come una creazione inscindibile dalla vita civile e dalla società in cui si manifesta; essa è per sua natura collettiva ... L'architettura si costituisce nella città con le abitazioni e con i monumenti che sono a loro volta i punti fermi della dinamica urbana" (il tema delle abitazioni, dei monumenti e degli elementi primari verrà approfondito in *L'architettura della città*, pp. 59-113).

Per carattere degli edifici egli intende il momento analitico della struttura architettonica, così come esiste un aspetto storico della architettura ed un momento compositivo-progettuale. Affermare la validità di tale momento significa sostenere una concezione dell'architettura che si avvicina a quello di una scienza, con la possibilità di stabilire dei principi, cioè alcune generalizzazioni e teorie. Viene così rifiutata la nozione riduttiva dei caratteri distributivi degli

edifici - si parla infatti di caratteri degli edifici - "identificare il tipo con la distribuzione è una svista grossolana". E ancora: "Separare i caratteri costruttivi e stilistici da quelli distributivi e questi da quelli estetici non è cultura" (L. Quaroni, 1947). In questo senso la tipologia edilizia è vista come "una questione che attraversa tutta la storia dell'architettura e che costituisce uno dei punti fermi della nostra disciplina". Interpretando il già citato passo di Quatremère de Quincy, Rossi afferma che nell'architettura vi è un elemento che gioca un suo proprio ruolo, che coincide con il modo costitutivo dell'architettura e che esso è una costante. Questo elemento tipico o tipo è quindi riscontrabile in tutti i fatti architettonici; la tipologia diventa così la fase analitica dell'architettura e dei fatti urbani. "Questo processo di riduzione e un'operazione logica necessaria e non è possibile parlare di problemi di forma ignorando questi presupposti ... In questo senso tutti i trattati di architettura sono anche dei trattati di tipologia e nella progettazione è difficile distinguere i due momenti". Ma va fatta una precisazione: se è vero che il tipo è una costante, tuttavia esso interagisce in modo dialettico con gli aspetti tecnici, con i dati funzionali, con le questioni di stile, con il carattere collettivo e il momento individuale della progettazione architettonica. Ad esempio, Rossi sostiene che i tipi della casa d'abitazione non sono sostanzialmente mutati dall'antichità ad oggi (la casa a ballatoio, l'alloggio con corridoio di disimpegno ...), tuttavia ciò non significa che le risposte - cioè le singole case nelle diverse epoche - che pur si rifanno ad uno stesso tipo, non possano presentare delle differenze anche notevoli, in mutate situazioni storiche e umane.

Il problema della tipologia, nel suo aspetto di sistema efficiente di anticipazione della progettazione, richiama da vicino un'altra questione, quella della manualistica, definita, in modo dichiaratamente semplicistico, come una raccolta di esempi; si tratta perciò di un utile strumento di lavoro, che permette anche tutta una serie di confronti. Tuttavia, si fa spesso confusione fra i dati forniti dai manuali, cioè degli strumenti, e i dati visti come misure ottimali, gli standards. A questo proposito viene introdotta la nozione di modello che, in quanto 'previsione dell'esperienza', sembra abbastanza simile a quella di tipo; essa però, se applicata all'architettura, contiene sempre un certo grado di ambiguità, individuata dall'autore in una "estensione impropria della lettura e della fase analitica", indice di un limite culturale presente in quelle posizioni che, presumendo la conoscenza di tutti i fatti che appartengono a un luogo o a una città, "fanno discendere direttamente la progettazione dall'analisi ipotizzando i comportamenti finali delle città e del territorio".

Tutti questi temi: "l'architettura come cosa umana, compresa tra necessità e intenzionalità estetica, la tipologia con tutte le sue implicazioni, la manualistica, il problema degli schemi e dei modelli costituiscono i fondamenti e le premesse di uno studio analitico della città, di un corso di caratteri degli

edifici. Di una teoria dell'architettura".

Dopo aver considerato i principali termini analitici della disciplina, "una sorta di analisi dell'architettura", il passo successivo consiste nel verificarli sul fatto urbano emergente che è la città, come luogo dove si sono realizzati e si realizzano gli edifici: "non potremo sapere nulla della natura di questi edifici, della loro formazione e della loro genesi, se non studieremo la città e quindi il rapporto tra la forma di questa e la forma e i tipi degli edifici". Pur assumendo come punto di vista la città come "struttura spaziale, come manufatto, un'opera di architettura che cresce nel tempo", l'autore afferma l'esigenza di conoscere tutti i modi possibili di studio della città, in quanto da ognuno di essi si possono trarre utili indicazioni di lavoro. Rifacendosi quindi alla suddivisione in due tipi di approccio, già vista, egli individua, per quanto riguarda la lettura della città per sistemi funzionali, tre diversi sistemi: il sistema economico, il sistema politico e quello sociale. Pur non riportando qui l'ampiezza della trattazione, da essi si traggono significative considerazioni: a) dalle teorie economiche: l'evolversi dei tipi in base alla separazione della sede di lavoro dalla residenza e la specializzazione delle funzioni produttive collegata ai trasporti; b) dalle teorie politiche: la necessità di raffronti tra il sistema (come costituzione politica e come ideologia) e la forma della città e degli edifici, tenendo presente l'importanza di tale rapporto e cercando di cogliere quanto in esso è specifico e originale, senza trarne una corrispondenza astratta e meccanica; c) dallo studio dei sistemi sociali: l'importanza della verifica e del significato dei gruppi all'interno del sistema (approfondendo termini quali quartiere, Siedlung, abitazione, zona, area ..., nonché la dimensione e il valore del luogo).

Tutti questi aspetti nel loro insieme non costituiscono il sovrapporsi di concezioni legate fra loro dal fino dell'interdisciplinarietà, ma i fondamenti stessi di una scienza urbana. Per quanto riguarda invece la lettura come sistema spaziale, Rossi riprende temi già trattati precedentemente e ulteriormente sviluppati in L'architettura della città, quali le teorie funzionaliste, l'apporto della geografia e della storiografia urbana francese (Chabot, Tricart, Poète, Lavedan ...).

Dall'analisi condotta dall'autore su un caso concreto (Ilse, 1964) riportiamo alcuni brani significativi. Scopo della ricerca: "la definizione delle relazioni che intercorrono tra la forma della città da un lato, e le attività economiche e i comportamenti dei gruppi sociali dall'altro". Ulteriore scopo: "fornire, attraverso lo studio approfondito di un campione, alcuni giudizi esplorativi sulla tessitura urbana milanese e dare modo così di formulare ipotesi sufficientemente attendibili per una valutazione più ampia e generale delle strutture e delle forme, esistenti e in formazione, della città". In quanto al metodo, "è stata seguita come linea direttrice delle analisi la via della ricognizione storica, per

mettere in evidenza ... alcune corrispondenze tra le variazioni delle attività e dei comportamenti e le modificazioni delle forme urbane; i modi in cui le trasformazioni possono manifestarsi attraverso le trasformazioni delle tipologie, delle infrastrutture e dei loro reciproci rapporti; i tempi in cui le trasformazioni possono svolgersi entro la rete di impulsi e freni, di innovazioni e persistenze, che lo sviluppo determina". Alla descrizione storica si sono affiancate veloci ricerche settoriali (movimenti della proprietà fondiaria, variazioni nella composizione sociale degli abitanti, modificazioni dei tipi edilizi, evoluzione dei caratteri architettonici); "questo procedimento .. ha permesso di allargare l'indagine fino a porre ... il problema delle relazioni tra obiettivi e forme e cioè della configurazione dello spazio in rapporto agli obiettivi degli individui e della società; o, in altre parole, il problema del modo in cui le alternative di forma di un ambiente possono favorire o ritardare il raggiungimento di fini generali prestabiliti".

L'ipotesi di lavoro della ricerca riguarda "l'utilità dello studio di un insieme urbano inteso come sommatoria di aree caratteristiche. In questo senso la presente ricerca non costituisce molto di più di un frammento di un disegno più ampio riguardante lo studio e la possibilità di formulare un modello di sviluppo di una città, in questo caso, Milano. Operando su altre aree caratteristiche noi potremmo ottenere una serie di dati sulla città, tali da offrirci un quadro abbastanza preciso dei suoi modi di crescita. Infine l'esame di più città ... potrebbe fornirci indicazioni molto utili ... per approfondire la conoscenza dei rapporti che intercorrono tra i processi di trasformazione di una società urbana e la configurazione spaziale e morfologica degli insediamenti", aprendo così la possibilità di studi di morfologia comparata.

Per quanto riguarda i tipi edilizi, essi "non sono delle entità tecniche che, una volta create, si tramandano e si mutano per virtù propria; le loro variazioni sono al contrario estremamente sensibili alla società, al luogo, al tempo e alla cultura in cui si producono. La tipologia edilizia è poi concretamente determinata da problemi di suddivisione del terreno, di formazione dei lotti, dai regolamenti edilizi, dalle esigenze del vivere quotidiano; il rapporto tra questi molti fattori può essere stabilito in forme diverse poiché essi tutti sono scossi da radicali cambiamenti di vita, così come radicali cambiamenti di vita sovvertono la forma della città. La forma della città è poi quella che a sua volta è più strettamente legata a questi fattori poiché è appunto nella città che essi si producono o almeno si sono finora prodotti in maniera statisticamente rilevante; il rapporto tra tipologia edilizia e forma della città diventa quindi molto stretto e lo si vuole cogliere appunto nella sua interdipendenza".

Infine nel suo libro Rossi riprende in maniera più sistematica il problema della classificazione, delle tipologie degli edifici e del loro rapporto con la città:

"rapporto che costituisce l'ipotesi di fondo di questo libro e che analizzerò da diversi punti di vista considerando sempre gli edifici come momenti e parti di un tutto che è la città".

Si ribadisce ancora una volta come il problema dei tipi edilizi non sia mai stato trattato in modo sufficientemente ampio e sistematico, bensì sia sempre stato eluso e sostituito da una analisi per funzioni; di fatto, le classificazioni disponibili non vanno al di là di questa. Da qui una nuova, precisa critica al funzionalismo. "Una delle tesi di questo studio, che vuole affermare i valori dell'architettura nello studio della città, è quella di negare questa spiegazione mediante la funzione di tutti i fatti urbani; anzi io sostengo che questa spiegazione lungi dall'essere illuminante sia regressiva perché essa impedisce di studiare le forme e di conoscere il mondo dell'architettura secondo le sue vere leggi". Nel caso del funzionalismo 'ingenuo', secondo cui le funzioni riassumono la forma e costituiscono in modo univoco il fatto urbano e l'architettura, "la forma ... viene destituita dalle sue più complesse motivazioni; da un lato il tipo si riduce a un mero schema distributivo, un diagramma dei percorsi, dall'altro l'architettura non possiede nessun valore autonomo ... E proprio questo modo di intendere il tipo, e successivamente i fatti urbani e l'architettura, come organizzazione di una certa funzione, cioè che più ci allontana da una conoscenza concreta del reale". L'autore si riferisce invece come fondamenti per la sua tesi ad altre interpretazioni dell'architettura della città, in particolare la lettura della città attraverso il suo contenuto sociale, condotta da Tricart, la teoria delle persistenze di Poète, la teoria illuminista, soprattutto nell'opera di Milizia, che analizza estesamente. Le conclusioni cui egli perviene sono sintetizzabili in alcune affermazioni: "In realtà noi continuiamo a fruire di elementi la cui funzione è andata da tempo perduta; il valore di questi fatti risiede unicamente nella loro forma. La loro forma è intimamente partecipe della forma generale della città, ne è per così dire una invariante"; da qui l'estrema importanza del fattore tempo nello studio dei fatti urbani: "La forma della città è sempre la forma di un tempo della città; ed esistono molti temi nella forma delle città".

Indicazioni bibliografiche

I più volte citati documenti del 'corso di caratteri distributivi' dell'Istituto Universitario di Venezia contengono nell'ordine:

Considerazioni, sulla morfologia urbana e la tipologia edilizia. I problemi tipologici e la residenza (1964); I problemi metodologici della ricerca urbana (1965); Tipologia. manualistica e architettura. La città come fondamento dello studio dei caratteri degli edifici (1966).

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LA TRADIZIONE DEGLI STUDI TIPOLOGICI IN ITALIA. (2002)

Nel 1960 Saverio Muratori pubblica il volume *Studi per una operante storia urbana di Venezia*¹, che rappresenta il risultato di un'analisi sulla struttura urbana della città lagunare, avviata negli anni Cinquanta all'Istituto Universitario di Architettura di Venezia. In questo libro, che considera la città come un manufatto descrivibile e classificabile, si pone il problema dei rapporti del progetto con la forma storica della città. A partire dalle ricerche di Muratori si sviluppa nella scuola di Venezia un filone di studi tipologici volto alla ricerca di una teoria in grado di spiegare la continuità formale e strutturale della città tradizionale.

Assunto comune di alcune delle diverse posizioni di questo vasto versante di ricerca è che la città viene considerata, nella sua complessità, come un fatto descrivibile e classificabile, come una struttura formale che può essere compresa attraverso il suo sviluppo storico continuo.

Da questo punto di vista l'architettura non è considerata né come un singolo evento artistico (come viene proposto dalle avanguardie) né come un oggetto prodotto industrialmente (come viene proposto dal Movimento moderno e dal funzionalismo) ma come un processo di costruzione che si sviluppa nel tempo, dalla singola abitazione all'intera città. Quello che invece diversifica le varie posizioni – che in seguito diventeranno vere e proprie scuole di pensiero – è il senso in cui deve essere rivolto l'impegno teorico e metodologico di una descrizione dei fatti urbani in relazione al progetto.

Su un altro versante, alla fine degli anni Cinquanta nasce l'esigenza di riflettere su una nuova dimensione del progetto. Tra il 1960 e il 1965 si sviluppa anche una riflessione, promossa in Italia soprattutto da Ludovico Quaroni e Giancarlo De Carlo, che riguarda il controllo progettuale della forma urbana alla grande scala. Nascono così le tematiche della grande dimensione che condizioneranno la cultura del progetto nei due decenni successivi.

Alcuni ex allievi e collaboratori di Ernesto Rogers si interrogano su quali siano gli strumenti concettuali in grado di far fronte alla nuova dimensione del fenomeno metropolitano (Giancarlo De Carlo e Vittorio Gregotti), sia in termini di comprensione del fenomeno, sia nei termini di un intervento progettuale.

I contributi di Saverio Muratori e Gianfranco Caniggia
Negli *Studi per una operante storia urbana di Venezia* di Saverio Muratori l'idea di tipo come struttura formale diventa l'idea centrale volta a dimostrare una continuità tra le differenti scale dimensionali della città. Gli *Studi* di Saverio

Muratori costituiscono cioè il tentativo di ristabilire un rapporto fra oggetto edilizio e città, criticando la classificazione tipologica di matrice ottocentesca. Nella dimensione storica della città, Muratori stabilisce l'importanza dello studio delle evidenze formali costituite dai tipi edilizi e dalle loro aggregazioni, come capaci di esprimere i processi costitutivi concreti della città, di ordine economico, politico, ambientale. Per Muratori, il tipo non è tanto un concetto astratto quanto un elemento che gli permette di comprendere il modello di crescita della città come un organismo vivente che trae il suo significato in primo luogo dalla storia. Egli ha spiegato lo sviluppo storico di Venezia attraverso una teoria che vorrebbe collegare gli elementi individuali con l'intera forma della città. Questi tipi sono stati visti come i generatori della città e implicitamente come gli elementi che definiscono tutte le altre dimensioni urbane, così, per esempio, a Venezia calli, campi e corti sono visti come elementi tipici che sono intimamente relazionati ciascuno con l'altro, e ciascuno è senza significato se non considerato come tipo in se stesso.

La storia dell'edilizia così costituita sembra essere la parte più significativa dell'opera di Muratori, da cui però dipende un approccio deduttivo al progetto: l'idea dell'operante storia come coincidenza tra giudizio storico e momento della pianificazione entro la città definita come fatto unitario, cioè come “organismo”.

Secondo Rafael Moneo², inoltre, il pensiero di Muratori è basato su un'idea tipologica come chiave concettuale per comprendere la crescita della città, ma il suo approccio intellettuale, piuttosto idealistico e oscuro, non ha facilitato la formazione di una scuola. Muratori ha compreso la razionalità implicita nel concetto di tipo, ma non è riuscito a produrne una sistematica spiegazione. Malgrado i suoi sforzi è rimasta una intuizione nata da un impreciso e spirituale modo di pensare.

I temi introdotti da Muratori vengono successivamente affrontati da Gianfranco Caniggia e da una scuola che a questi due autori si riferisce. Se negli studi di Muratori appariva preminente il rapportare i tipi ai tessuti nei quali essi erano inseriti, la ricerca di Caniggia, partendo dal presupposto della storicità del tipo, è orientata principalmente alla definizione delle leggi di derivazione dei tipi, estraendoli nuovamente dal contesto, al fine di determinarne le fasi di evoluzione a partire da una forma-base.

La forma della città è costituita, per Caniggia, dai modi di aggregazione dei tipi che definiscono le scale dimensionali concorrenti come espansione delle categorie logiche della tipologia alle scale superiori (dal tipo al territorio). Della storia dell'edilizia di Muratori, Caniggia accentua il ragionamento sul tipo come sintesi a priori e ne collega i processi di formazione, sotto il profilo culturale, alla coscienza spontanea. Ad esempio, due case costruite da due muratori del Trecento sono simili, perché sono espressione di uno stesso

concetto di casa, non perché desumono i caratteri fisici da un unico modello. Da ciò il progetto appare, come in Muratori, come individuazione intenzionale del processo tipologico.

I contributi di Aldo Rossi e Carlo Aymonino

L'approccio di Saverio Muratori, che sottolinea la relazione tra gli elementi e il tutto, propone un metodo di analisi morfologica per comprendere l'architettura della città che ha fornito le basi per lo sviluppo successivo degli studi tipologici. Nella seconda metà degli anni Sessanta questi studi trovano un più sistematico e completo sviluppo teorico soprattutto nel lavoro di Aldo Rossi e Carlo Aymonino, i quali si distaccano notevolmente dalle posizioni di Muratori, considerate più per il loro ruolo "inaugurale" degli studi di analisi urbana che per una comunanza di assunti teorici.

Il merito della scuola di Muratori è infatti quello di aver intrapreso gli studi sui rapporti fra la tipologia edilizia e la morfologia urbana come storia dell'edilizia, unendo in un unico procedimento di indagine e conoscenza l'architettura e la città.

Il dissenso, da parte di Rossi e Aymonino nasce però laddove viene teorizzata la necessità che gli interventi di progettazione nell'attuale realtà urbana siano necessariamente conseguenti e derivabili da tale genere di studi, come continuità logica del sapere e dell'operare.

Questa finalizzazione diretta dell'analisi verso il progetto deforma, secondo Aymonino, la ricchezza di osservazioni derivabili dallo studio del rapporto, in quanto elimina una serie di nessi che si possono invece dedurre orientando gli studi urbani non come storia operante, ma come individuazione di problemi osservabili anche parzialmente, onde dedurre leggi particolari, non tutte (e talvolta nessuna) concorrenti ad un medesimo fine operativo, ma tutte inerenti l'architettura.

L'eliminazione di ogni finalità di intervento operativo permette, nello studio sulla città di Padova³, di recuperare i fenomeni urbani come tali, dei quali è quindi possibile studiare i comportamenti in base a ipotesi stabilite a priori, da verificare o modificare nello studio stesso. Questo è il fondamento della scientificità del procedimento attuato.

La posizione teorica di Rossi e Aymonino vede quindi il tipo edilizio come la principale categoria di analisi, ma la loro posizione è del tutto opposta rispetto a quella di Muratori per quanto riguarda il rapporto fra studio della città e progetto, del quale viene teorizzata la relativa autonomia rispetto ai risultati dell'analisi urbana.

Il tentativo di Rossi e Aymonino e quello di fondare una scienza urbana, non intesa però come sequenza diretta analisi-sintesi progettuale, ma come contributo alla costruzione di una teoria della città e di una teoria dell'architettura

come orizzonte fisso di riferimento per il progetto, identificando invece la teoria del progetto con la teoria dell'architettura.

Per Aldo Rossi il metodo di lettura della città si traduce nello sforzo di descrivere i fenomeni urbani attraverso le leggi che questi si sono costruiti nella loro lunga storia, ritrovando i modelli all'interno della storia indipendentemente dalla loro successione temporale, intendendo così il superamento della antinomia fra architettura antica e moderna.

Riprendendo il tema delle permanenze dagli studi dei geografi francesi Marcel Poète e Pierre Lavedan, Aldo Rossi introduce l'idea di "monumento" come elemento stabile nel tessuto della città. Il costituirsi della città, e quindi la sua morfologia, è visto in rapporto al persistere dei monumenti. Sul piano concettuale questo si concretizza nel "locus", nozione alquanto poetica che sintetizza il rapporto tra sito, memoria collettiva e monumento.

L'analisi urbana si traduce nello studio della "città per parti" (metodologicamente tradotta nell'area-studio), rinunciando al tentativo, ancora presente in Muratori, di dare conto dell'assetto globale della città.

In ognuna di queste parti della città viene ricercato il nesso fra l'elemento primario strutturante e gli elementi di connettivo, quali la residenza, assunta come tipologia edilizia che costituisce la città da un punto di vista quantitativo. Aldo Rossi esclude dalla determinazione della morfologia urbana (mai peraltro definita direttamente ma solo per rapporto) ogni riferimento alla dimensione urbana, un problema che viene invece affrontato da Aymonino.

Secondo Rafael Moneo, per Aldo Rossi la logica della forma architettonica sta in una definizione di tipo edilizio basata sulla giustapposizione di memoria e ragione. L'architettura mantiene la memoria di quei primi momenti in cui l'uomo afferma e stabilisce la sua presenza nel mondo mediante l'attività edilizia, mentre il tipo mantiene la ragione della forma stessa. Il tipo preserva e definisce la logica interna delle forme, indipendentemente dalle tecniche o dai programmi funzionali - di fatto il tipo può essere considerato "funzionalmente indifferente". Nella concezione dell'architettura di Rossi, il corridoio, per esempio, è un tipo primordiale, esso è indifferentemente utilizzabile al programma di una casa individuale, di una residenza studentesca o di una scuola.

Siccome la città, o i suoi costruttori, hanno perso la loro propria memoria e hanno dimenticato il valore di questi tipi primordiali e permanenti, secondo Rossi il compito degli architetti oggi è di contribuire alla loro riscoperta. Così la città analoga di Rossi, il silenzioso testimone, è dipinta come un luogo in cui il tempo sembra essere congelato. Se essa è irriconoscibile come uno specifico luogo, riempito di tipi (tipi piuttosto impuri, ma comunque tipi), la storia dell'architettura non è altro che la sua stessa storia⁴. Aymonino presta, in primo luogo, maggiore attenzione agli aspetti storico-urbanistici, individuando

nella modificazione della forma complessiva della città un fattore determinante di variazione del rapporto fra morfologia urbana e tipologia edilizia; in secondo luogo si occupa della questione della tipologia della residenza per riportare sul piano teorico una riflessione sulla “questione dell’abitazione” in chiave marxista.

Ne *Lo studio dei fenomeni urbani*⁵ Aymonino affronta il problema del rapporto fra la morfologia urbana e la tipologia edilizia. La “tipologia edilizia” è definita come lo studio delle possibili associazioni di elementi per giungere ad una classificazione per tipi degli organismi architettonici, mentre la “morfologia urbana” è definita da un lato come una parte riconoscibile di città rispetto alla disposizione di alcuni tipi edilizi, dall’altro come la forma complessiva della città.

Alle modificazioni della morfologia urbana concorrono anche gli aspetti dimensionali, primo fra tutti il disporsi dei tipi edilizi residenziali, intesi come elementi determinanti la permanenza morfologica della struttura urbana. L’analisi dei tipi edilizi non è limitata ai soli edifici, ma è esteso a tutti gli elementi organizzativo-strutturali artificiali, intendendo quindi non solo i fabbricati ma tutti gli elementi costruiti della città: mura, viali, giardini, ecc. In questo vi è un’ulteriore differenza rispetto alla posizione di Aldo Rossi, che vede il tipo soprattutto come forma-tipo. Rossi pone cioè il concetto di tipo al di fuori di ogni processualità concreta e di ogni reale dimensione temporale: per lui, come per Quatremère De Quincy, i valori connaturati in un tipo sono eterni, e racchiudono l’idea stessa di architettura, ciò che sta più vicino alla sua essenza.

Ne *Lo studio dei fenomeni urbani* l’analisi è destinata non tanto a prefigurare un futuro da organizzare, quanto a capire i caratteri costitutivi della realtà urbana. Questo è in aperto contrasto con la prassi urbanistica vigente all’epoca di questi studi, che era solita conoscere e giudicare i fatti urbani come premesse all’intervento di pianificazione, secondo un processo deterministico (ossia meccanico di causa-effetto) la cui rappresentazione in planimetria sottolinea il carattere dei fatti urbani solamente dal punto di vista quantitativo, rifacendosi alla pratica funzionalista dello zoning.

Se una finalizzazione dell’analisi è da ritenersi necessaria, questa non può essere che all’interno delle ragioni delle analisi stesse, cioè indirizzata alla comprensione dei mutamenti del rapporto fra il tipo edilizio e la forma urbana nella situazione contemporanea, cioè per capire i caratteri attuali di una determinata città. L’obiettivo di fondo, di cui *Lo studio dei fenomeni urbani* è ritenuto solo un approccio sperimentale e parziale, è quindi costituito dallo studio della formazione della città contemporanea sotto l’aspetto di aggregato edilizio differente da quelli che lo hanno preceduto.

I contributi di Giulio Carlo Argan ed Ernesto Nathan Rogers

All’enfasi posta negli anni Sessanta sul concetto di morfologia, che riduceva la tipologia esclusivamente al campo dell’analisi urbana, si accompagna nello stesso periodo un rinnovato interesse per il concetto di tipo, che era stato postulato per primo da Antoine Chrysostome Quatremère de Quincy nel 1825 e poi nel 1832⁶ e che viene richiamato all’attenzione dallo storico e critico dell’arte Giulio Carlo Argan nel 1965 con il termine “tipologia”⁷.

Argan analizza i connotati dei concetti di tipo e di modello in rapporto alla creazione artistica, partendo criticamente dalla definizione di Quatremère de Quincy e spingendosi fino ai problemi legati alla produzione in serie e al concetto di “modulo”. Descrive inoltre, a grandi linee ma in modo chiaro e completo, il ruolo del momento tipologico nella storia dell’arte (nei campi della pittura, della scultura e dell’architettura) dalla preistoria fino ai giorni nostri.

Quatremère de Quincy, come è noto, definisce la differenza fra il tipo, che rappresenta l’idea della cosa – in un certo senso platonica – e il modello, che è la cosa concreta da usare e riprodurre fedelmente, tale e quale:

Tipo - (type) - (...) La parola tipo non presenta tanto l’immagine di una cosa da copiarsi o da imitarsi perfettamente, quanto l’idea d’un elemento che deve egli stesso servire di regola al modello. (...)

Il modello...) è un oggetto che si deve ripetere tal qual’è; il tipo è, per lo contrario, un oggetto, secondo il quale ognuno può concepire delle opere che non si rassomigliano punto tra loro.

Tutto preciso e dato nel modello, tutto è più o meno vago nel tipo.

Come ha osservato Rafael Moneo⁸, Argan ritorna alle origini del concetto, interpretando la definizione di Quatremère in un modo più pragmatico ed liberandosi dal neoplatonismo in essa implicito. Per Argan il tipo è una sorta di astrazione inerente all’uso e alla forma di gruppi di edifici.

La sua identificazione, tuttavia, poiché è dedotta dalla realtà, è inevitabilmente un’operazione a posteriori, e qui Argan si discosta radicalmente da Quatremère, la cui idea di tipo – vicina com’è all’assoluto platonico – è una “forma” a priori.

Per Argan il tipo emerge grazie alla comparsa e alla Sovrapposizione di certe regolarità formali; è la forma di base per mezzo della quale gruppi di edifici sono in relazione l’uno con l’altro in un modo comprensibile. Il tipo, in questo senso, può essere definito come struttura interna della forma di un edificio o di una serie di edifici.

Ma se il tipo è parte di una tale struttura globale, come può legarsi ad una singola opera individuale? La nozione di tipo proposta da Quatremère come

più o meno vago, indefinito ci fornisce la risposta.

L'architetto può liberamente lavorare sul tipo in quanto ci sono due momenti, il momento della tipologia e il momento della definizione formale, che possono essere distinti l'uno dall'altro.

Per Argan, il momento della tipologia è un momento non-problematico, che implica un certo grado di inerzia. Questo momento, che stabilisce un necessario collegamento con il passato e con la società, è in qualche modo un dato naturale, ereditato e non inventato dall'artista, il quale è quindi l'ultimo responsabile della forma.

Comunque, Argan dà la preminenza al secondo momento, quello della definizione formale.

Vale a dire che egli non vede la tipologia, quantunque sia inevitabile, come la caratteristica primaria dell'architettura.

In questo modo – secondo Moneo – con i suoi dubbi sul concetto di tipo Argan rivela il suo rispetto per l'ortodossia del Movimento Moderno.

Tuttavia, l'autentico concetto di tipo, così come è stato considerato da Argan, contesta sia l'ideologia del Movimento Moderno sia i metodi di composizione che ne diventano la naturale estensione negli anni Sessanta. In questo periodo, chi vuole riportare l'architettura a un problema di metodo finisce per interpretarla come l'espressione formale delle sue diverse funzioni, e quindi finisce per sostenere che tramite l'architettura si possono stabilire delle relazioni tra la realtà e le funzioni. La forma architettonica, tuttavia, si presenta nella realtà come il finito di un processo di formazione assolutamente opposto. In questo senso, Ernesto Nathan Rogers, seguendo Argan, contrappone il concetto di forma-tipo al concetto di metodo⁹. La conoscenza in architettura, sostiene Rogers, implica l'immediato riconoscimento di tipi. I tipi sono parti di una struttura concettuale definita dalla realtà che caratterizza e classifica tutti i singoli eventi. L'architetto opera all'interno di questa struttura e il suo lavoro è un continuo commento critico del passato, sulla conoscenza precedente sulla quale il suo lavoro si basa. Secondo la teoria di Rogers il processo progettuale prende le mosse dall'identificazione di un tipo che dovrebbe risolvere il problema implicito nel contesto all'interno del quale si interviene.

Naturalmente, la reale identificazione di questo tipo è una scelta in virtù della quale l'architetto inevitabilmente stabilisce legami con la società. Nel trasformare il necessario vago, indefinito tipo in un solo atto, il suo lavoro acquista una certa consistenza in uno specifico contesto.

Da questo punto di vista, il lavoro dell'architetto può essere visto come il contributo alla contestualizzazione di un più generico tipo.

Così, per Rogers lo sviluppo di un progetto è un processo che conduce da un tipo – astratto a una precisa realtà. In altre parole, attraverso il concetto di tipo, l'architetto si è procurato uno strumento che gli permette di intraprendere

il processo progettuale in un modo completamente diverso rispetto a come richiesto dall'approccio metodologico funzionale. La teoria di Rogers, in questo modo, somiglia a un approccio più tradizionale.

Il contributo di Vittorio Gregotti

Fino a questo punto è stato analizzato il mutevole concetto di tipologia in relazione alla comprensione dei fenomeni urbani (Muratoni, Rossi, Aymonino), o come strumento legato alla trasmissione del sapere e al problema della forma architettonica in rapporto alla storia e all'ambiente (Argan, Rogers) o alla definizione della forma architettonica (De Carlo).

La nozione di morfologia non è ancora invece stata definita in modo preciso ed autonomo. Finora abbiamo incontrato il concetto di morfologia sempre in relazione alla forma urbana, intesa come insieme composto di parti edilizie. Negli anni Sessanta, i problemi posti dalla crisi urbana e dalla nuova dimensione del fenomeno metropolitano rendono interessante l'approccio introdotto da Vittorio Gregotti¹⁹, il quale individua l'impossibilità di risolvere le nuove problematiche solamente a livello edilizio. Introducendo la nozione di paesaggio antropogeografico, Gregotti trova una mediazione fra la teorizzazione della nuova dimensione imposta dall'espansione metropolitana e il perseguimento dell'autonomia dell'architettura sostenuta da Rossi e Aymonino.

L'attenzione viene spostata alla totalità dell'ambiente fisico. Viene quindi affermata la necessità di una descrizione della forma del territorio, definita come tecnologia formale del paesaggio antropogeografico, rispetto alla quale il progetto opera con un processo di modificazione anziché per mimesi o analogia, secondo tre livelli dimensionali di intervento: quello geografico del territorio, quello topografico del sito e quello dell'oggetto architettonico propriamente detto. In questo quadro viene dunque riconfigurata la questione della scala dimensionale d'intervento, uscendo dalla nozione riduttiva di intervento inteso come mera disposizione di un oggetto edilizio o come problematica della grande scala.

Riprendendo la nozione di materia viene ridefinita una nozione di storia opposta a quella di memoria teorizzata da Aldo Rossi. La questione della storicità della materia è inoltre direttamente connessa al tentativo di superamento della problematica delle preesistenze ambientali di Ernesto N. Rogers.

Quindi non viene più affrontato il problema della morfologia urbana come forma complessiva della città (il termine morfologia esplicitamente non compare nemmeno) ma viene posta la questione della forma come fenomeno descrivibile alle diverse scale di riferimento²⁰.

Vittorio Gregotti non si discosta da quanto formulato da Ernesto Rogers sull'utilità del concetto di tipologia in quanto strumento che permette un ordinamento generale delle esperienze e una sistemazione e classificazione

della materia disciplinare. A partire da questa posizione, la distinzione operata da Gregotti riguarda il rapporto tra funzione e struttura: esistono due modi essenziali per ordinare per tipi l'oggetto: individuandolo e classificandolo dal punto di vista della sua complessità funzionale oppure della sua complessità strutturale; ossia in questo secondo caso di quelle operazioni, classificabili secondo tipi, costituite dall'insieme delle tecnologie, condizione e mezzo della costruzione dell'oggetto (o dell'insieme).

Il problema della complessità strutturale del tipo coinvolge in prima istanza due diverse fasce di tipi: i tipi di strutture linguistiche ed i tipi di strutture tecnico-costruttive.

L'ordinamento in classi dei tipi di relazioni linguistiche istituite dall'esperienza dell'architettura presenta per Gregotti un doppio ordine di riflessioni, l'uno volto a riguardare la tipologia linguistica come materiale storico, come esperienza sedimentata dalla tradizione disciplinare dell'architettura e quindi come codice da utilizzare o contestare.

L'altro tendente ad ordinare in modo sincronico i tipi di relazioni formali possibili, a partire da una certa serie di materiali scelti di fronte all'occasione specifica. Quest'ultima è un'operazione tutt'affatto particolare, di grado diverso dalle operazioni tipologiche sin qui descritte, coincidente per larga parte con la struttura della stessa operazione progettuale'.²¹

Note

1. Cfr. S. Miratori, Studi per una operante storia urbana di Venezia, Istituto Poligrafico dello Stato, Roma 1960. Sebbene Muratori abbia lavorato su questo tema nel corso degli anni Cinquanta, il testo è stato pubblicato solo nel 1959 sulla rivista "Palladio" e in seguito in un libro dell'Istituto Poligrafico dello Stato (Roma 1960).

2. Cfr. R. Moneo, On Typology, in: "Oppositions" n. 13, Cambridge (Mass.) 1978; ed. it.: Considerazioni intorno alla tipologia, in: Id., La solitudine degli edifici e altri scritti, vol. I, a cura di D. Vitale e A. Cossiraghi, Torino 1999, pp. 15-54.

3. Cfr. C. Aymonino, M. Brusatin, G. Fabbri, M. Lena, P. Lovero, S. Lucianetti, A. Rossi, La città di Padova, Officina Edizioni, Roma 1970.

4. Cfr. R. Moneo, On Typology, cit.

5. Lo studio dei fenomeni urbani costituisce il capitolo introduttivo del volume La città di Padova, cit., 1970.

6. A.C. Quatremère de Quincy, voce "Type", Encyclopédie Méthodique-Architecture, Paris, 1825; poi ripresa in: Id., Dictionnaire historique d'architecture, Paris 1832; prima ed. it. di

A. Mainardi, Mantova

1842-44; ultima ed. it.: Dizionario storico di architettura. Le voci teoriche, a cura di V. Farinati e G. Teysso, Marsilio, Venezia 1985, pp. 273-276; riportata anche in: W. Oechslin, Per una ripresa della discussione tipologica, in "Casabella" n° 509-510, gen-feb. 1985, pp. 66-75; e in: A. Rossi, L'architettura della città, I ed. Marsilio, Padova 1966, IV ed. Clup-Città Studi, Milano 1991, pp. 28-29.

7. La citazione di Quatremère de Quincy è stata ripresa da Argan, che introduce il tema nel suo saggio sulla "Tipologia" nell'Enciclopedia Universale dell'Arte pubblicata dall'Istituto per la Collaborazione Culturale, Venezia. Più tardi il testo viene ristampato in: Id., Progetto e Destino, Milano 1965.

8. Cfr. R. Moneo, On Typology, Cit

9. Cfr. E.N. Rogers, Esperienza di un corso universitario, in: L'Utopia della Realtà. Un esperimento didattico sulla tipologia della scuola primaria, Milano 1965.

10. Cfr. O. Grassi, La costruzione logica dell'architettura, Marsilio Editori, Venezia 1967.

11. Cfr. G. Canella, Sulle trasformazioni tipologiche degli organismi architettonici, Istituto di composizione della Facoltà di Architettura del Politecnico di Milano, Milano 1965; Id., Relazioni tra morfologia, tipologia dell'organismo architettonico e ambiente fisico, in: L'Utopia della Realtà. Un esperimento didattico sulla tipologia della scuola primaria, Milano 1965. Vedi anche: G. Canella, in: Dieci opinioni sul tipo, in: Casabella" n. 509-510, gen.-feb. 1985, numero monografico dal titolo: I terreni della Tipologia, pp. 105-108.

12. Cfr. M.M. Cerasi, P. Marabelli, M. Prusicki, Città e periferia, Clup, Milano 1973; cfr. anche: M. De Benedetti, E. Ranzani, Maurice Cerasi, 10, in: M. De Benedetti, Architettura, tipo, città, Cusl, Milano 1988, p. 78.

13. Ad esempio, la città radiale è un modello di organizzazione spaziale costituito da un centro conoscibile e dalla convergenza delle strade verso questo centro, ma una città reale (come ad esempio Milano) possiede caratteri ben più precisi e complessi a cui è necessario rifarsi per una corretta formulazione di un tipo. Due città possono avere la stessa forma di organizzazione spaziale ortogonale, con isolati di misure simili (come una città ellenistica ippodamea ed una città di fondazione settecentesca), ma le loro componenti sociali, economiche, tecniche, architettoniche, linguistiche sono del tutto differenti, e quindi costituiscono due tipi diversi. In questo senso, la città barocca è un tipo, la città ippodamea è un altro tipo.

14. Ad esempio, se introduciamo il solo modello spaziale-planivolumetrico come l'aula a pianta centrale e cupola, in esso rientrerà una serie storica estremamente vasta; se introduciamo anche il modello ambientale rientrano in

questo tipo solo le chiese rinascimentali e barocche, se limitiamo il campo al modello linguistico rientrano solo le chiese a pianta centrale del tardo '400 e del primo '500.

19. Cfr. V. Gregotti, *Il territorio dell'Architettura*, Feltrinelli, Milano 1966; cfr. anche: "Edilizia moderna", n. 87-88, 1966, numero monografico dal titolo: *La forma del territorio*.

20. Come hanno notato Emilio Battisti e Sergio Crotti, la ricerca è volta a stabilire una "tipologia delle morfologie"; cfr. E. Battisti, S. Crotti, *Note sulla lettura del paesaggio antropogeografico*, in: "Edilizia moderna", n. 87-88, 1966, numero monografico dal titolo: *La forma del territorio*.

21. Cfr. V. Gregotti, *Il territorio dell'Architettura*, cit., parte IV, *Tipo, usa, significato*, pp. 145-174.

Casabella 509/510, *Typologia*

Casabella 509/510, G.S.E. - Gestioni S.PE. Electa, 1985

BERNARDO SECCHI

Buildings types and rules constantly interact with one another through modifications, deformations, distortions, resistance and innovation.

Giancarlo De Carlo

If we consider the house-or rather, the flat, -or the ordinary present building productions, we see how various types are repetitive and, mainly, are unconcerned about the physical, cultural and social context. . . . Therefore, only the rooms are "type", while the flat is not "type", but "stereotype".

OSWALD MATHIAS UNGERS

Darwin's typology can only be a means of recognition and not the final goal. Thinking in typologies is thinking in transformation and change, a constant creation of ever-changing, new, unknown levels of culture.

Aldo Rossi

Typology as architectural principle: The typological choice belongs as much to speculations of the theoretical architect as to a professional practice. . . The typology of a building is a collection of geometrical, technical, and historical data which form the basis of every project.

COMPLEXITY AND CONTRADICTION IN ARCHITECTURE - Robert VENTURI
R. VENTURI, Complexity and contradiction in architecture, p. 84, The Museum of Modern Art Press, New York 1966

“Both-And” Architectural Concept

1. Nonstraightforward Architecture: A Gentle Manifesto

I like elements which are hybrid rather than “pure,” compromising rather than “clean,” distorted rather than “straightforward,” ambiguous rather than “articulated,” perverse as well as impersonal, boring as well as “interesting,” conventional rather than “designed,” accommodating rather than excluding, redundant rather than simple, vestigial as well as innovating, inconsistent and equivocal rather than direct and clear. I am for messy vitality over obvious unity. I include the non sequitur and proclaim the duality.

I prefer “both-and to “either-or,” black and white, and sometimes gray, to black or white. A valid architecture evokes many levels of meaning and combinations of focus: its space and its elements become readable and workable in several ways at once. But an architecture of complexity and contradiction has a special obligation toward the whole: its truth must be in its totality or its implications of totality. It must embody the difficult unity of inclusion rather than the easy unity of exclusion. More is not less.

2. Complexity and contradiction vs. Simplification and Picturesqueness

A feeling for paradox allows seemingly dissimilar things to exist side by side, their very incongruity suggesting a kind of truth.

August Heckscher: *The Public Happiness*, Atheneum Publishers, New York, 1962; p. 102

Paul Rudolph has clearly stated the implications of Mies' point of view: “All problems can never be solved. . . . Indeed it is a characteristic of the twentieth century that architects are highly selective in determining which problems they want to solve. Mies, for instance, makes wonderful buildings only because he ignores many aspects of a building. If he solved more problems, his buildings would be far less potent.”

Paul Rudolph: in *Perspecta 7*, *The Yale Architectural Journal*, New Haven, 1961; p. 51

3. Ambiguity

As Empson admits, there is good and bad ambiguity: “. . . [Ambiguity] may be used to convict a poet of holding muddled opinions rather than to praise the complexity of the order of his mind.” Nevertheless, according to Stanley Edgar Hyman, Empson sees ambiguity as “collecting precisely at the points of great

poetic effectiveness, and finds it breeding a quality he calls ‘tension’ which we might phrase as the poetic impact itself.

William Empson: *Seven Types of Ambiguity*, Meridian Books, Inc., New York, 1955; p. 174.

4. Contradictory Levels: The Phenomenon of “Both-And” in Architecture

Everywhere, except in architecture, complexity and contradiction have been acknowledged, from Godel's proof of ultimate inconsistency in mathematics to T. S. Eliot's analysis of “difficult” poetry and Joseph Albers' definition of the paradoxical quality of painting.

I welcome the problems and exploit the uncertainties. By embracing contradiction as well as complexity, I aim for vitality as well as validity.

5. Contradictory Levels Continued: The Double-Functioning Element

The double-functioning element pertains more to the particulars of use and structure, while both-and refers more to the relation of the part to the whole. Both-and emphasizes double meanings over double-functions.

6. Accommodation and the Limitations of Order: The Conventional Element

Now I shall emphasize the complexity and contradiction that develops from the program and reflects the inherent complexities and contradictions of living. Contradictions representing the exceptional inconsistency that modifies the otherwise consistent order, or representing inconsistencies throughout the order as a whole, is a relationship called “contradiction accommodated”. Kahn said, “by order I do not mean orderliness”. “The recognition of variety and confusion inside and outside, in program and environment, indeed, at all levels of experience, and the ultimate limitation of all orders composed by man, are the two justifications for breaking order. When circumstances defy order, order should bend or break: “anomalies and uncertainties give validity to architecture.” “The exception points up the rule. Contrast supports meaning.” Order must exist before it can be broken.

7. Contradiction Adapted

Contradiction can be adapted by accommodating and compromising elements, or by using contrasting superimposed or adjacent elements. Contradiction adapted is tolerant and pliable, while contradiction juxtaposed is unbending. Kahn, “It is the role of design to adjust to the circumstantial.”

8. Contradiction juxtaposed

“Contradiction juxtaposed” involves the shock treatment. Superadjacency is inclusive rather than exclusive, relating contrasting and otherwise irreconcil-

able elements, containing opposites within a whole.

It can accommodate the valid non sequitur, and allow a multiplicity of levels of meaning, since it involves changing contexts-seeing familiar things in an unfamiliar way and unexpected points of view. Some city planners, however, are now more prone to question the glibness of orthodox zoning and to allow violent proximities in their planning, at least in theory, than are architects within their buildings.

9. The Inside and the Outside

Residual space in between dominant spaces with varying degrees of openness can occur at the scale of the city and is a characteristic of the fora and other complexes of late Roman urban planning. I am thinking of the open spaces under our highways and the buffer spaces around them. Instead of acknowledging and exploiting these characteristic kinds of space we make them into parking lots or feeble patches of grass-no-man's lands between the scale of the region and the locality. Residual space that is open might be called "open poché". The poché in the walls of Roman and Baroque architecture are alternative means of accommodating an inside different from the outside.

Contrast and even conflict between exterior and interior forces exist outside architecture as well. Since the inside is different from the outside, the wall - the point of change - becomes an architectural event. Architecture occurs at the meeting of interior and exterior forces of use and space. By recognizing the difference between the inside and the outside, architecture opens the door once again to an urbanistic point of view.

10. The Obligation toward the Difficult Whole

The difficult whole in architecture of complexity and contradiction includes multiplicity and diversity of elements in relationship that are inconsistent or among the weaker kinds perceptually.

Concerning the positions of the parts, such architecture encourages complex and contrapuntal rhythms over simple and single ones. Two extremes - a single part and a multiplicity of parts - read as wholes most easily, and the next easiest whole is the trinity.

... Khan's enigmatic remark: The architecture must have bad spaces as well as good spaces. Apparent irrationality of a part will be justified by the resultant rationality of the whole, or characteristics of a part will be compromised for the sake of the whole.

It seems our faith now to be faced with either the endless inconsistencies of the roadtown, which is chaos, or the infinite consistency of the Levittown, which is boredom. In the roadtown we have false complexity; in Levittown a false simplicity.

Contradiction, or at least a contrast, between the inside and outside is an essential characteristic of urban architecture, but it is not only urban phenomenon.

THE IMAGE OF THE CITY – Kevin LYNCH
LYNCH K., The Image of the City, MIT Press, Cambridge MA 1960

The image of the environment:

Legibility

Although clarity or legibility is by no means the only important property of a beautiful city, it is of special importance when considering environments at the urban scale of size, time, and complexity. To understand this, we must consider not just the city itself, but the city being perceived by its inhabitants.

Building the image

The environment suggests distinctions and relations, and the observer - with great adaptability and in the light of his own purposes - selects, organizes, and endows with the meaning what he sees.

Thus the image of a given reality may vary significantly between different observers.

Structure and identity

Three components: Identity, Structure and Meaning.

1. Workable image requires first the identification of an object – Identity;
2. The image must include the spatial or pattern relation of the object to the observer and to other objects – Structure;
3. The object must have some meaning for the observer, whether practical or emotional – Meaning.

Imageability

Imageability is the quality in a physical object which gives it a high probability of evoking a strong image in any given observer. It is that shape, color, or arrangement which facilitates the making of vividly identified, powerful structured, highly useful mental images of the environment.

Key Elements of the Urban Form

Path: two elements in a city which can be called a path: the road and the visual corridor, elements are usually woven together. Path is the vital element of the identification of a city that links all other components. Hence, the path is a dominant factor in establishing "Imageability".

Edge: is the boundary between districts; changes of natural topography or artificial form, as a greenbelt, waterfront or street wall. Edge is the identification of a distinct urban physical environment, and the perception of change from one district to another.

District: often a two-dimensional occurrence, varying in size. A district has individual characteristics and functions that distinguish it from the surroundings. The districts usually have their own characteristics, with distinct social,

historical and cultural identity and community function.

Node: a congregation place, an important focal point concerning daily life, usually located in the center of a district containing same functions and characteristics. The core of a city is often an important node.

Landmark: a singular point in an environment, recognizable in the surroundings. It can be natural topography, trees, buildings or a particular feature.

Landmarks present orientation and hint at the surrounding urban structure.

... They (citizens) are clear enough about the ugliness of the world they are live in, and they are quite vocal about the dirt, the smoke, the heat and the congestion, the chaos and yet the monotony of it. But they are hardly aware of the potential value of harmonious surroundings, a world which they may have briefly glimpsed only as tourists or as escaped vacationers.

THE DEATH AND LIFE OF GREAT AMERICAN CITIES - Jane JACOBS
J. JACOBS, The Death and Life of Great American Cities, Random house, New York, 1961

The uses of sidewalks: Safety

Streets and their sidewalks, the main public places in the city, are its most vital organs. Think of the city and what comes in mind? Its street. If a city's streets look interesting, the city looks interesting; if they look dull the city looks dull. If a city's streets are safe from barbarism and fear, the city is thereby tolerably safe from barbarism and fear.

1. Public space of cities is not kept primarily by the police, but by an intricate, almost unconscious, network of voluntary controls and standards among people themselves.

2. Problem of insecurity cannot be solved by spreading people out more thinly, trading the characteristic of the city for the suburbs.

Under the seeming disorder of the old city, whether the city is working successfully, is a marvelous order for maintaining the safety of the streets and the freedom of the city. It is a complex order. Its essence is intricacy of sidewalk use, bringing with it a constant succession of the eyes.

The uses of sidewalks: Contact

The trust of the city street is formed over time from many, many little public sidewalk contacts.

The uses of sidewalks: Assimilating children

In real life, what significant change does occur if children are transferred from a lively city street to the usual park or to the usual public project background? In most cases the children have moved from under the eyes of a high numerical ratio of adults. . .

The uses of neighborhood parks:

Parks are volatile places. They tend to run to extremes of popularity and unpopularity.

The uses of city neighborhoods:

As a sentimental concept, "neighborhood" is harmful to city planning. It leads to attempts at warping city life into imitations of town or suburban life.

There are four inter-connected principles for creating healthy cities:

1) The Need for Mixed Primary Uses.

Placing residential, administrative, commercial, small industrial and public uses within close proximity would make symbiotic relationships and increase the life of a city. People would be on the streets all day long.

2) The Need for Small Blocks :

Smaller blocks prevent sections of streets from becoming dead zones.

3) The Need for Aged Buildings:

Older buildings should be mixed with the new. Not only they connect with history and endow with character, but also because they are generally cheaper.

4) The Need for Concentration:

A critical concentration of population mass is needed to carry the cultural and economic life. Density is often confused with overcrowding, that has produced "in-between densities" that not correspond for urban nor for suburban use.

There is a wistful myth that if only we had enough money to spend — the figure is usually put at a hundred billion dollars — we could wipe out all our slums in ten years, reverse decay in the great, dull, gray belts that were yesterday's and day-before-yesterday's suburbs, anchor the wandering middle class and its wandering tax money, and perhaps even solve the traffic problem.

The reason that slums remain slums is the unstable population of residents there, ready to get out when they have the choice. Therefore, Jacobs suggests that the real slumming process, as opposed to slum shifting through renewal projects or slum immuring practices of orthodox planning, is to make slum dwellers desire to stay and develop neighborhoods.

GOOD CITY FORM – Kevin LYNCH
LYNCH, K., Good City Form, MIT Press, Cambridge MA and London, 1981

Three branches of theory that explains the city as spatial phenomenon.

I. Planning theory – Complex decisions beyond the city realm

II. Functional theory – Explains why they take the form

III. Normative theory – Deals with generable connection between human values and settlement form.

Requirements for normative theory:

1. It should start from purposeful behavior
2. It should deal with settlement form and its qualities not eclectic applications
3. It should connect values of general long-range importance
4. It should deal with plural and conflicting interests
5. It should be appropriate for diverse cultures
6. It should be sufficiently simple and flexible
7. It should be able to evaluate quality of state and process together
8. It should be in general possible theory

Three normative theories:

Cosmic city – cities that arose as ceremonial centers.

Hierarchical, stable, magical microorganism, ordered whole.

City machine – Characteristic view about the parts and the wholes and their function.

Greek colony towns, Roman city

Small parts, mechanically linked,

City as an organism – Political influence of the idea of ecology over subsuming human culture into new field of sociobiology.

Set of performance dimensions for the spatial form of the city. (Sense forms): These dimensions are not always easy to measure and they may be in conflict one with another. They do, however, provide a context for discussions of the spatial, physical, social, and political organization of various types of developments.

1. VITALITY

An environment is a good habitat if it supports the health and biological well functioning of the individual:

- Sustenance
- Safety
- Consonance

2. SENSE

Join between the form of the environment and the human process of perception

Perception is a creative act, not a passive reception

a. Formal – forms that recognize and pattern space and time in themselves

- Identity
- Formal structure

b. Specific – components of sense that describes explicit connection of settlement form to non-spatial conscience and values.

- Congruence
- Transparency
- Legibility

Explicit and implicit symbols: flags, crosses, spires, columns, roofs...are signs of ownership, status, function...

Symbolic significance: To what degree, in the mind of users, is the form of any settlement a complex symbol of basic values.

Two important qualifications to the ideal of good sense:

1. Limits – at which individual make wish to deny further knowledge and affairs, and beyond which human mind is overloaded.
2. Unfolding creation of meaning of the settlement.

3. FIT

The fit of the settlement refers to how well it's spatial and temporal patterns match the customary behavior of its inhabitants.

- Action and place will have adjusted to each other.

Adaptability

- Manipulability
- Reversibility
- Stability

4. ACCESS

Cities are made first for symbolic, later defense, and soon for improved access.

- Time-distance maps
- Linkage diagrams
- Maps of potential

5. CONTROL

Man is a territorial animal: uses space for personal interchange and asserts rights over territory to conserve resources.

Spatial controls have strong psychological consequences: Feelings of anxiety, satisfaction, pride...

Spatial rights:

1. Presence; 2. Action; 3. Appropriation; 4. Modification; 5. Disposition

WEAK ARCHITECTURE – Ignasi de Sola Morales
DE SOLA MORALES I., Weak architecture, Architecture Theory since 1968, The Trustees of Columbia University in the City of New York and Massachusetts Institute of Technology, 1998

Morales tried to give an importance to the neglected values of the reality in architecture by giving the concept of “The strength of weakness”:

Time as diversity

“Contemporary time, however, cannot sustain these classical or baroque illusions. It presents itself as a diffracted explosion in which there is no unique and single time from which we can construct experience. There are, instead, times, various times, the times with which our experience of reality produces itself.

The confrontation with and the attempt to understand this problem of the diversity of times embraces the whole struggle of art in the twentieth century.”

... It is nevertheless clear that this condition was not always fully understood by the masters of modern architecture, who in many cases thought that what was needed was a time divorced from the centralism of perspective vision, but which might perfectly well be a time organized from the linear viewpoint, after the fashion of the cinematographic sequence. In Le Corbusier, the promenade architecturale is not a diversity but an itinerary that admits the possibility of control. This is the illusory hope that we find not only in Le Corbusier but equally in Giedion and in other foundational architectures and histories of the modern experience. What is abundantly clear is that, increasingly, a metropolitan culture offer us times as diversity, and the recognition of this is something that an archaeological approach to the languages of architecture has manifested in a number of ways.”

- Event

This diversity of times becomes absolutely central in what I have chosen to call weak architecture. These architectures transform the aesthetic experience of the artwork, and specifically of architecture, into event. Temporality does not present itself as a system but as an aleatory instant that, responding above all to chance, is produced in an unforeseeable place and moment. In certain works of contemporary art, in dance, in music, in installation, the experience of the temporal as event, occurring once and then gone forever, ably explicates a notion of temporality that finds in the event its fullest form of expression.

- Decoration

“Together with the precarious nature of the event and this untimely fold of

reality, what I have called weak architecture is always decorative. Let no one be shocked: decoration is a “parole maudite”, a dirty word in the modern tradition, yet there is nonetheless a clear need to go back and reflect on the significance of the term and on the fundamental meaning of the notion of decorum that underlies that of decoration.

... Here, however, I mean to propose a different use of the word. As it is most commonly employed, in the sense it has in the decoration magazines, in its everyday use, the decorative is the inessential; it is that which presents itself not as substance but as accident: something complementary that will even lend itself, in Walter Benjamin’s terms, to a reading that is not attentive but distracted, and which thus offers itself to us as something that enhances and embellishes reality, making it more tolerable, without presuming to impose itself, to be central, to claim for itself that deference demanded by totality. Decoration, then, or the decorative condition of contemporary art and architecture, not in the sense of vulgarity, of triviality, of the repetition of established stereotypes, but as a discreet folding back to a perhaps secondary function, a pulling back to a function that projects beyond the hypothetical ground of things.

... The text in which Heidegger deals with the question of sculpture in space, *Die Kunst und der Raum*—a text based on a conversation with Eduardo Chillida, – addresses precisely this question: that the decorative is not of necessity a condition of trivialization of the vulgar, but simply constitutes a recognition of the fact that for the work of art—sculptural or architectonic—an acceptance of a certain weakness, and thus of relegation to a secondary position, may possibly be the condition of its greatest elegance and, ultimately, its greatest significance and import”.

- Monumentality

Monumentality is one last characteristic of weak architecture. We must resort once again here to wordplay. This is not a question of monumentality as representation of the absolute. The monument in the classical age is the center, it is the *imago Dei*, the figuration of a transcendent divinity that guarantees the consistency of time. It is not about this monument that I wish to speak, because quite clearly this is the monument that has provoked the crisis in the contemporary situation...

The monumentality of weak architecture is not continuous with the monuments of the classical age in either geometric or ideological value, but only in what remains within the present context of that condition of the root term *monitu*; that is to say, of recollection.

The idea of monument that I want to bring in here is that which we might find in an architectonic object: for all its being an opening, a window on a more

intense reality, at the same time its representation is produced as a vestige, as the tremulous clangor of the bell that reverberates after it has ceased to ring; as that which is constituted as pure residuum, as recollection. In his *Architecture of the City*, Aldo Rossi employed the term monument to signify permanence, because he was then still operating within a monistic conception of reality and a fixed and static definition of the city. In contrast, the notion of monument I have sought to put forward here is bound up with the lingering resonance of poetry after it has been heard, with the recollection of architecture after it has been seen.

This is the strength of weakness; that strength which art and architecture are capable of producing precisely when they adopt a posture that is not aggressive and dominating, but tangential and weak.

CIAM 8. THE HEART OF THE CITY: TOWARDS THE HUMANIZATION OF URBAN LIFE

ERNESTO N. ROGERS, JACQUELINE TYRWHITT, JOSE LUIS SERT
ROGERS E.N., TYRWHITT J., J.L. SERT, CIAM 8. The Heart of the City: Towards the Humanization of Urban Life, Pellegrini and Cudahy, New York, 1952
ROGERS E.N., TYRWHITT J., J.L. SERT, CIAM 8. Il cuore della città: per una vita più umana della comunità., Hoepli editore, Milano, 1954

ELEMENTI SPONTANEI NELLA CITTÀ, Ian McCallum

Avrete senza dubbio notato come i fiori e le erbe riescono ad aprirsi una strada tra le pietre di un pavimento anche se ben connesso. Pare che ci siano due scuole di pensiero che giudicano diversamente dei vantaggi e dei difetti di questo fatto.

Una ritiene che le pavimentazioni a pietre vanno tenute pulite e libere, temendo forse la sfida lanciata all'ordine dalla incoercibile vitalità della natura; l'altra perdona la petulanza, anzi le offre delle facilitazioni, lasciando qua e là delle crepe, e probabilmente pensa che un certo contrasto con le inerti, per quanto ben connesse pietre, possa dare un effetto piacevole.

Ora, riguardo al Cuore, o centro della città, di cui ci stiamo qui occupando, si verifica pressapoco la stessa cosa. La maggior parte dei piani regolatori che vediamo sono ben tracciati e i loro contorni sono chiarissimi. L'opinione generale sembra dare ragione alla prima scuola, e non concedere nulla, cioè, alla generazione spontanea: certamente nell'architettura moderna è questa la corrente del pensiero che ha il sopravvenuto. Ben poche facilitazioni si concedono alla spontaneità, salvo forse nelle stanze delle bambini a cui si fornisce come punto di sfogo una lavagna. Tuttavia una certa spontaneità si afferma spesso appena il cliente ha preso possesso della sua proprietà, con grande dolore e disgusto dell'architetto, che non può far niente contro questa sopraffazione perché ci sono limiti alla influenza che l'architetto può esercitare sulla personalità del cliente.

Non si possono infatti cementare la crepe perché ci si accorge che la natura sta per andare e andrà con ogni probabilità, troppo lontano; si può soltanto aspettare che in un modo nell'altro i clienti raggiungano quello stadio in cui il loro modo di sentire estetico si metta alla pari con quello dell'architetto.

... O, gli architetti mettendosi da soli in una posizione di inferiorità spesso non richiesta, considerano il progetto, e particolarmente il progetto di un centro cittadino, alla segua di un normale problema di architettura nel quale il committente non prometterà loro di progettare anche i mobili e l'arredamento; oppure, temendo che la volgarità possa prendere il sopravvento ed appoggiandosi alla legislazione che il sostiene, pensano sia più sicuro chiudere tutte le crepe ed

eliminare la spontaneità fin dalla radice. Io credo che la prima ragione sia sbagliata: e la seconda potrebbe essere buona se l'architetto fosse sicuro che è bene buttar via un bambino pulito insieme all'acqua sporca del suo bagno.

... Cominciamo dal commercio ambulante nelle sue forme più svariate, dai mercati fino agli ometti che furtivamente vendono le calze di nylon a borsa nera esposte nelle valigie spalancate.

Ma tra questi due estremi ci sono infinite gradazioni di commercio ambulante o semi ambulante, allegre, pieni di colore, di vita, di utilità, e che, se escluse, privano il centro della città di un suo importante elemento vitale. [...] Altre iniziative autonome dello stesso genere sono: i carretti scolpiti e dipinti (bracciati continuamente dai vigili perché ostruiscono le strade), carichi di frutta fresca e secca, con il verde artificiale dei loro teloni e le lanterne ad acetilene; l'uomo caldaroste, e tanti altri. Ben poche di queste cose potrebbero essere fornite dal municipio, e, se lo fossero, perderebbero subito il loro carattere.

Nessuno di questi elementi viene considerato come facente parte del parte specifico dell'urbanista, eppure sono essi, in realtà, che possono rendere migliore o peggiore un certo cittadino.

Certamente dovremmo cercare, e siamo in grado di farlo, di sfruttarli in nostri fini nella loro varietà, perché essi stanno, col progetto di una città, nello stesso rapporto dei mobili e dall'arredamento con la sua costruzione architettonica, con questa differenza, che essendo l'arredamento esterno meno consapevole, privo delle destinazioni sociali e delle inibizioni che circondano l'arredamento interno, esso rappresenta un campo molto più fruttuoso per l'architetto.

Certamente egli dovrà avvicinarsi con delicatezza, se non vorrà distruggerla, ad una spontaneità così ricca di vita. Ma se l'architetto non si occuperà di questi elementi, e presto, se non incoraggerà queste attività sfruttandone l'effetto visivo, questa qualità andrà sempre più spegnendosi, e noi constateremo delle città del tutto prive di vita.

IL CUORE: PROBLEMA UMANO DELLA CITTÀ, Ernesto N. Rogers

L'idea del centro racchiude in se due nozioni, l'una geometrica, e l'altra più propriamente funzionale. Spesso i due termini coincidono: vale a dire che, generalmente il baricentro e, in pari tempo, il cuore della città: ma questa non è una regola assoluta sicché, talvolta, al di fuori del centro geometrico si sviluppano (uno o diversi) quartieri o zone, o luoghi architettonici, dove la vita comunitaria assume una particolare intensità: ciò dipende sia da

condizioni obiettive di carattere geografico, sia da ragioni particolari d'ordine storico e sociologico.

... Purtroppo nel passato e nei giorni che viviamo i centri di molte città hanno sofferto dell'una o dell'altra calamità, sicché il loro cuore ne è stato mortalmente colpito ('civiltà' Spagnoli del Perù, ricostruzione stilistica di Varsavia, quartiere attorno a Piazza S. Pietro a Roma...) Mancanza di rispetto umano ovunque, mancanza di verità, di poesia.

Conservare, spostare, ristabilire, vivificare o addirittura inventare il cuore, sono altrettanti aspetti del nostro operare e ciascuno implica - e nei luoghi diversi e nelle diverse circostanze - una particolare impostazione del tema dal punto di vista sociale, estetico tecnico e psicologico.

È evidente che, in ogni caso, il nostro compito è di suscitare la sintesi dialettica del complesso mondo culturale di cui siamo partecipi, creando un ambiente artistico il quale esprima sinceramente la realtà (e la problematica) odierna. Questa nostra posizione teorica che rifiuta ogni apriorismo dogmatico, o comunque ogni formalismo superficiale, non ci consente di definire in termini generali, che abbiano validità universale, il contenuto e la esplicita forma delle soluzioni urbanistico-architettoniche atte a risolvere i molteplici casi. Pertanto, nella definizione d'un linguaggio universale, ci soccorre l'applicazione del metodo funzionale che è alla base del nostro processo creativo e ne rappresenta la premessa ideologica comune. Tale metodo, sollecitando le più esigenti indagini empiriche nel campo pratico e le più spregiudicate imprese della fantasia, favorisce un'architettura veramente internazionale che si personifica tuttavia nella individualità degli artisti e si caratterizza nel genio locale.

Il cuore non può essere né il centro degli affari delle operazioni capitaliste, né la fabbrica assunta a simbolo d'una società proletaria. Il cuore delle città deve essere un luogo atto più distesi rapporti umani, che, nel suo significato migliore, è l'espressione più naturale della contemplazione (ozio, nel tranquillo godimento del corpo e dello spirito).

- Sommario dei caratteri necessari del cuore:

IL CUORE DELLACITTA – riassunto: Sigfried Giedon

La preoccupazione di ritrovare un equilibrio tra il mondo dell'individuo e quello della collettività è oggi fortemente sentita ovunque, ed è per questa ragione che come tema per l'ottavo Congresso dei CIAM è stato scelto 'Il cuore della città'.

Ci renderemmo subito conto che sarebbe stata necessaria la presenza di altri

specialisti, oltre agli architetti ed agli urbanisti, per dar vita ai nuovi Cuori delle città, perché il problema non consisteva soltanto nel progettare splendidi e marmorei centri civici, ma piuttosto nel creare dei luoghi che fossero frequentati di continuo e nei quali i cittadini potessero, in certe occasioni, dare forma ed espressione ai loro più intimi sentimenti.

Spontaneità

Questa spontaneità, che è oggi quasi completamente sommersa, è uno dei bisogni inconsci più profondi e più antichi, è il desiderio di far forma ed espressione a ciò che l'uomo condivide con l'uomo, a ciò che li lega tra loro. Quello che oggi è necessario per trasformare le persone da spettatori passivi in partecipanti attivi è una esperienza emozionale capace di risvegliare il senso apparentemente perduto della spontaneità.

- Attributi del Cuore: la spontaneità

La sua funzione è quella di offrire, in modo del tutto imparziale, delle possibilità per le manifestazioni spontanee della vita sociale. Esso è il luogo del riunione del pubblico ed il palcoscenico per le sue manifestazioni. Esso rappresenta anche la valvola di sicurezza per l'espressione di sentimenti collettivi immediati, rendendo possibile attività dettate da emozioni che possono essere talvolta transitorie e talvolta determinanti.

Dobbiamo dare al pubblico il mezzo di esprimere i propri sentimenti o dar sfogo alle sue reazioni spontanee, perché proprie queste espressioni spontanee daranno vitalità alla società moderna.

THE OPEN CITY - Richard SENNETT
SENNETT R., The Open City, Urban Age, Berlin, November 2006

THE CLOSED SYSTEM AND THE BRITTLE CITY

The cities everyone wants to live in should be clean and safe, possess efficient public services, be supported by a dynamic economy, provide cultural stimulation, and also do their best to heal society's divisions of race, class, and ethnicity. These are not the cities we live in. Cities fail on all these counts due to government policy, irreparable social ills, and economic forces beyond local control. The city is not its own master. Still, something has gone wrong, radically wrong, in our conception of what a city itself should be. We need to imagine just what a clean, safe, efficient, dynamic, stimulating, just city would look like concretely – we need those images to confront critically our masters with what they should be doing – and just this critical imagination of the city is weak. This weakness is a particularly modern problem: the art of designing cities declined drastically in the middle of the twentieth century. In saying this, I am propounding a paradox, for today's planner has an arsenal of technological tools – from lighting to bridging and tunnelling to materials for buildings – which urbanists even a hundred years ago could not begin to imagine: we have more resources to use than in the past, but resources we don't use very creatively.

This paradox can be traced to one big fault. That fault is over-determination, both of the city's visual forms and its social functions. The technologies, which make experiment possible, have been subordinated to a regime of power that wants order and control. Urbanists, globally, anticipated the 'control freakery' of New Labour by a good half-century; in the grip of rigid images, precise delineations, the urban imagination lost vitality. In particular, what's missing in modern urbanism is a sense of time – not time looking backwards nostalgically but forward-looking time, the city understood as process, its imagery changing through use, an urban imagination image formed by anticipation, friendly to surprise. A portent of the freezing of the imagination of cities appeared in Le Corbusier's 'Plan Voisin' for Paris in the mid 1920s. The architect conceived of replacing a large swath of the historic centre of Paris with uniform, X shaped buildings; public life on the ground plane of the street would be eliminated; the use of all buildings would be coordinated by a single master-plan. Not only is Le Corbusier's architecture a kind of industrial manufacture of buildings, he has in the 'Plan Voisin' tried to destroy just those social elements of the city which produce change in time, by eliminating unregulated life on the ground plane; people live and work, in isolation, higher up.

This dystopia became reality in various ways. The Plan's building-type shaped public housing from Chicago to Moscow, housing estates which came to resemble warehouses for the poor. Le Corbusier's intended destruction of vibrant street life was realised in suburban growth for the middle classes, with the replacement of high streets by mono-function shopping malls, by gated communities, by schools and hospitals built as isolated campuses. The proliferation of zoning regulations in the twentieth century is unprecedented in the history of urban design, and this proliferation of rules and bureaucratic regulations has disabled local innovation and growth, frozen the city in time. The result of over-determination is what could be called the Brittle City. Modern urban environments decay much more quickly than urban fabric inherited from the past. As uses change, buildings are now destroyed rather than adapted; indeed, the over-specification of form and function makes the modern urban environment peculiarly susceptible to decay. The average lifespan of new public housing in Britain is now forty years; the average lifespan of new skyscrapers in New York is thirty-five years.

It might seem that the Brittle City would in fact stimulate urban growth, the new now more rapidly sweeping away the old, but again the facts argue against this view. In the United States, people flee decaying suburbs rather than re-invest in them: in Britain and on the European continent, as in America, 'renewing' the inner city most often means displacing the people who have lived there thus far. 'Growth' in an urban environment is a more complicated phenomenon than simple replacement of what existed before; growth requires a dialogue between past and present, it is a matter of evolution rather than erasure. This principle is as true socially as it is architecturally. The bonds of community cannot be conjured up in an instant, with a stroke of the planner's pen; they too require time to develop. Today's ways of building cities – segregating functions, homogenising population, pre-empting through zoning and regulation of the meaning of place – fail to provide communities the time and space needed for growth. The Brittle City is a symptom. It represents a view of society itself as a closed system. The closed system is a conception that dogged state socialism throughout the twentieth century as much as it shaped bureaucratic capitalism. This view of society has two essential attributes: equilibrium and integration.

The closed system ruled by equilibrium derives from a pre-Keynesian idea of how markets work. It supposes something like a bottom line in which income and expenses balance. In state planning, information feed-back loops and internal markets are meant to ensure that programmes do not 'over-commit', do not 'suck resources into a black hole' – such is the language of recent reforms of the health service, familiar again to urban planners in the ways

infrastructure resources for transport get allocated. The limits on doing any one thing really well are set by the fear of neglecting other tasks. In a closed system, a little bit of everything happens all at once. Second, a closed system is meant to be an integrated system. Ideally, every part of the system has a place in an overall design; the consequence of that ideal is to reject, to eject, experiences that stick out because they contest or are disorienting; things that 'don't fit' are diminished in value. The emphasis on integration puts an obvious bar on experiment; as the inventor of the computer icon, John Seely Brown, once remarked: every technological advance poses at the moment of its birth a threat of disruption and dysfunction to a larger system. The same threatening exceptions occur in the urban environment, threats which modern city planning has tried to forestall by accumulating a mountain of rules defining historical, architectural, economic, and social context – 'context' being a polite but potent word in repressing anything that doesn't fit in, context ensuring that nothing sticks out, offends, or challenges. Thus, the sins of equilibrium and integration bedevil coherence, for planners of education as much as planners of cities, as planning sins have crossed the line between state capitalism and state socialism. The closed system thus betrays the twentieth-century bureaucrat's horror of disorder.

The social contrast to the closed system is not the free market, nor is a place ruled by developers the alternative to the Brittle City. That opposition is in fact not what it seems. The cunning of neo-liberalism in general, and of Thatcherism in particular, was to speak the language of freedom whilst manipulating closed bureaucratic systems for private gain by an elite. Equally, in my experience as a planner, those developers in London, as in New York, who complain most loudly about zoning restrictions are all too adept in using these rules at the expense of communities. The contrast to the closed system lies in a different kind of social system, not in brute private enterprise, a social system that is open rather than closed. The characteristics of such an open system and its realisation in an open city are what I wish to explore in this essay.

THE OPEN SYSTEM

The idea of an open city is not my own: credit for it belongs to the great urbanist Jane Jacobs in the course of arguing against the urban vision of Le Corbusier. She tried to understand what results when places become both dense and diverse, as in packed streets or squares, their functions both public and private; out of such conditions comes the unexpected encounter, the chance discovery, the innovation. Her view, reflected in the bon mot of William Empson, was that 'the arts result from over-crowding'. Jacobs sought to define particular strategies for urban development, once a city is freed of

the constraints of either equilibrium or integration. These include encouraging quirky, jerry-built adaptations or additions to existing buildings; encouraging uses of public spaces which don't fit neatly together, such as putting an AIDS hospice square in the middle of a shopping street. In her view, big capitalism and powerful developers tend to favour homogeneity: determinate, predictable, and balanced in form. The role of the radical planner therefore is to champion dissonance. In her famous declaration: 'if density and diversity give life, the life they breed is disorderly'. The open city feels like Naples, the closed city feels like Frankfurt.

For a long time, I dwelt in my own work happily in Jacobs' shadow – both her enmity to the closed system (though the formal concept is mine, not hers) and her advocacy of complexity, diversity, and dissonance. Recently, in re-reading her work, I've detected glints of something lurking beneath this stark contrast. If Jane Jacobs is the urban anarchist she is often said to be, then she is an anarchist of a peculiar sort, her spiritual ties closer to Edmund Burke than to Emma Goldmann. She believes that in an open city, as in the natural world, social and visual forms mutate through chance variation; people can best absorb, participate, and adapt to change if it happens step-by-lived-step. This is evolutionary urban time, the slow time needed for an urban culture to take root, then to foster, then to absorb chance and change. It is why Naples, Cairo, or New York's lower East Side, though resource-poor, still 'work' in the sense that people care deeply about where they live. People live into these place, like nesting. Time breeds that attachment to place. In my own thinking, I've wondered what kinds of visual forms might promote this experience of time. Can these attachments be designed by architects? Which designs might abet social relationships that endure, just because they can evolve and mutate? The visual structuring of evolutionary time is a systematic property of the open city. To make this statement more concrete, I'd like to describe three systematic elements of an open city: 1. passage territories; 2. incomplete form; 3. development narratives.

1. PASSAGE TERRITORIES

I'd like to describe in some detail the experience of passing through different territories of the city, both because that act of passage is how we know the city as a whole, and also because planners and architects have such difficulties designing the experience of passage from place to place. I'll start with walls, which seem to be structures inhibiting passage, and then explore some of the ways edges of urban territory function like walls.

a. Walls: The wall would seem an unlikely choice; it is an urban construction which literally closes in a city. Until the invention of artillery, people sheltered

behind walls when attacked; the gates in walls also served to regulate commerce coming into cities, often being the place in which taxes were collected. Massive medieval walls, such as those surviving in Aix-en-Provence or in Rome, furnish a perhaps misleading general picture; ancient Greek walls were lower and thinner. But we also mis-imagine how those medieval walls themselves functioned. Though they shut closed, they also served as sites for unregulated development in the city; houses were built on both sides of medieval town walls; informal markets selling black-market or untaxed goods sprung up nestled against them; the zone of the wall was where heretics, foreign exiles, and other misfits tended to gravitate towards, again far from the controls of the centre. They were spaces that would have attracted the anarchic Jane Jacobs.

But they were also sites that might have suited her organic temperament. These walls functioned much like cell membranes, both porous and resistant. That dual quality of the membrane is, I believe, an important principle for visualising more modern living urban forms. Whenever we construct a barrier, we have to equally make the barrier porous; the distinction between inside and outside has to be breachable, if not ambiguous.

The usual contemporary use of plate-glass for walls doesn't do this; true, on the ground plane you see what's inside the building, but you can't touch, smell, or hear anything within. The plates are usually rigidly fixed so that there is only one, regulated, entrance within. The result is that nothing much develops on either side of these transparent walls, as in Mies van der Rohe's Seagram Building in New York or Norman Foster's new London City Hall: you have dead space on both sides of the wall; life in the building does accumulate here. By contrast, the nineteenth-century architect Louis Sullivan used much more primitive forms of plate glass more flexibly, as invitations to gather, to enter a building or to dwell at its edge; his plate glass panels function as porous walls. This contrast in plate glass design brings out one current failure of imagination in using a modern material so that it has a sociable effect. The idea of a cellular wall, which is both resistant and porous, can be extended from single buildings to the zones in which the different communities of a city meet.

2. INCOMPLETE FORM

This discussion of walls and borders leads logically to a second systematic characteristic of the open city: incomplete form. Incompleteness may seem the enemy of structure, but this is not the case. The designer needs to create physical forms of a particular sort, 'incomplete' in a special way. When we design a street, for instance, so that buildings are set back from a street wall,

the space left open in front is not truly public space; instead the building has been withdrawn from the street. We know the practical consequences; people walking on a street tend to avoid these recessed spaces. It's better planning if the building is brought forward, into the context of other buildings; though the building will become part of the urban fabric, some of its volumetric elements will now be incompletely disclosed. There is incompleteness in the perception of what the object is.

Incompleteness of form extends to the very context of buildings themselves. In classical Rome, Hadrian's Pantheon co-existed with the less distinguished buildings that surrounded it in the urban fabric, though Hadrian's architects conceived the Pantheon as a self-referential object. We find the same co-existence in many other architectural monuments: St. Paul's in London, Rockefeller Center in New York, the Maison Arabe in Paris – all great works of architecture which stimulate building around themselves. It's the fact of that stimulation, rather than the fact the buildings are of lesser quality, which counts in urban terms: the existence of one building sited in such a way that it encourages the growth of other buildings around it. And now the buildings acquire their specifically urban value by their relationship to each other; they become in time incomplete forms if considered alone, by themselves.

Incomplete form is most of all a kind of creative credo. In the plastic arts it is conveyed in sculpture purposely left unfinished; in poetry it is conveyed in, to use Wallace Steven's phrase, the 'engineering of the fragment'. The architect Peter Eisenman has sought to evoke something of the same credo in the term 'light architecture', meaning an architecture planned so that it can be added to, or more importantly, revised internally in the course of time as the needs of habitation change. This credo opposes the simple idea of replacement of form which characterises the Brittle City, but it is a demanding opposition. When we try to convert office blocks to residential use, for instance,

3. NARRATIVES OF DEVELOPMENT

Our work as urbanists aims first of all to shape the narratives of urban development. By that, we mean that we focus on the stages in which a particular project unfolds. Specifically, we try to understand what elements should happen first, what then are the consequences of this initial move. Rather than a lock-step march towards achieving a single end, we look at the different and conflicting possibilities which each stage of the design process should open up; keeping these possibilities intact, leaving conflict elements in play, opens up the design system. We claim no originality for this approach. If a novelist were to announce at the beginning of a story, here's what will happen, what the characters will become, and what the story means, we would immediately

close the book. All good narrative has the property of exploring the unforeseen, of discovery; the novelist's art is to shape the process of that exploration. The urban designer's art is akin. In sum, we can define an open system as one in which growth admits conflict and dissonance. This definition is at the heart of Darwin's understanding of evolution; rather than the survival of the fittest (or the most beautiful), he emphasised the process of growth as a continual struggle between equilibrium and disequilibrium; an environment rigid in form, static in programme, is doomed in time; bio-diversity instead gives the natural world the resources to provision change. That ecological vision makes equal sense of human settlements, but it is not the vision that guided twentieth-century state planning. Neither state capitalism, nor state socialism embraced growth in the sense Darwin understood it in the natural world, in environments which permitted interaction among organisms with different functions, endowed with different powers.

4. DEMOCRATIC SPACE

When the city operates as an open system – incorporating principles of porosity of territory, narrative indeterminacy and incomplete form – it becomes democratic not in a legal sense, but as physical experience. In the past, thinking about democracy focused on issues of formal governance, today it focuses on citizenship and issues of participation. Participation is an issue that has everything to do with the physical city and its design. For example, in the ancient polis, the Athenians put the semi-circular theatre to political use; this architectural form provided good acoustics and a clear view and of speakers in debates; moreover, it made the perception of other people's responses during debates possible. In modern times, we have no similar model of democratic space – certainly no clear imagination of an urban democratic space. John Locke defined democracy in terms of a body of laws which could be practiced anywhere. Democracy in the eyes of Thomas Jefferson was inimical to life in cities; he thought the spaces it required could be no larger than a village. His view has persisted. Throughout the nineteenth and twentieth centuries, champions of democratic practices have identified them will small, local communities, face-to-face relationships. Today's city is big, filled with migrants and ethnic diversities, in which people belong to many different kinds of community at the same time – through their work, families, consumption habits and leisure pursuits. For cities like London and New York becoming global in scale, the problem of citizen participation is how people can feel connected to others, when, necessarily, they cannot know them. Democratic space means creating a forum for these strangers to interact.

In London, a good example of how this can occur is the creation of a corridor

connection between St. Paul's Cathedral and the Tate Modern Gallery, spanned by the new Millennium Bridge. Though highly defined, the corridor is not a closed form; along both the south and north bank of the Thames it is generating regeneration of lateral buildings unrelated to its own purposes and design. And almost immediately upon opening, this corridor has stimulated informal mixings and connections among people walking the span within its confines, and has prompted an ease among strangers, which is the foundation for a truly modern sense of 'us'. This is democratic space. The problem participation cities face today is how to create, in less ceremonial spaces, some of the same sense of relatedness among strangers. It is a problem in the design of public spaces in hospitals, in the making of urban schools, in big office complexes, in the renewal of high streets, and most particularly in the places where the work of government gets done. How can such places be opened up? How can the divide between inside and outside be bridged? How can design generate new growth? How can visual form invite engagement and identification? These are the pressing questions which urban design must address in the Urban Age.

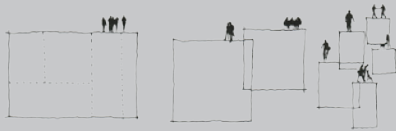
THE SPONTANEOUS CITY - URHAHN URBAN DESIGN
 PARTIZAN PUBLIC
 URHAHN URBAN DESIGN., BIS Publishers,
 Amsterdam, 2010

FOUR PRINCIPLES

Urban design will make the Spontaneous City a reality in the future, outlined by the following four principles:

ZOOM IN

Zooming in, or alternately reducing scale, means embracing a development process simultaneously at the disposal of many initiators in various locations. It is essential to map out local needs, relevant players in renovation districts and the prospects — or rather obstructions — they face. A thorough examination of both social conditions and urban planning regulations is a necessary strategy for the urban planner and this demands a sharp eye for detail.



BE USER-ORIENTED

Participatory structures must surpass participation itself. The energy, creativity and investment capacity of all involved parties must be embraced in order to meet future challenges head on. Fresh approaches and resources are needed. From micro-financing of local projects to digital visual platforms. Innovations can already be found in abundance, but must be intensified in order to reach as many potential project initiators possible, from top businesses through to deprived urban districts.

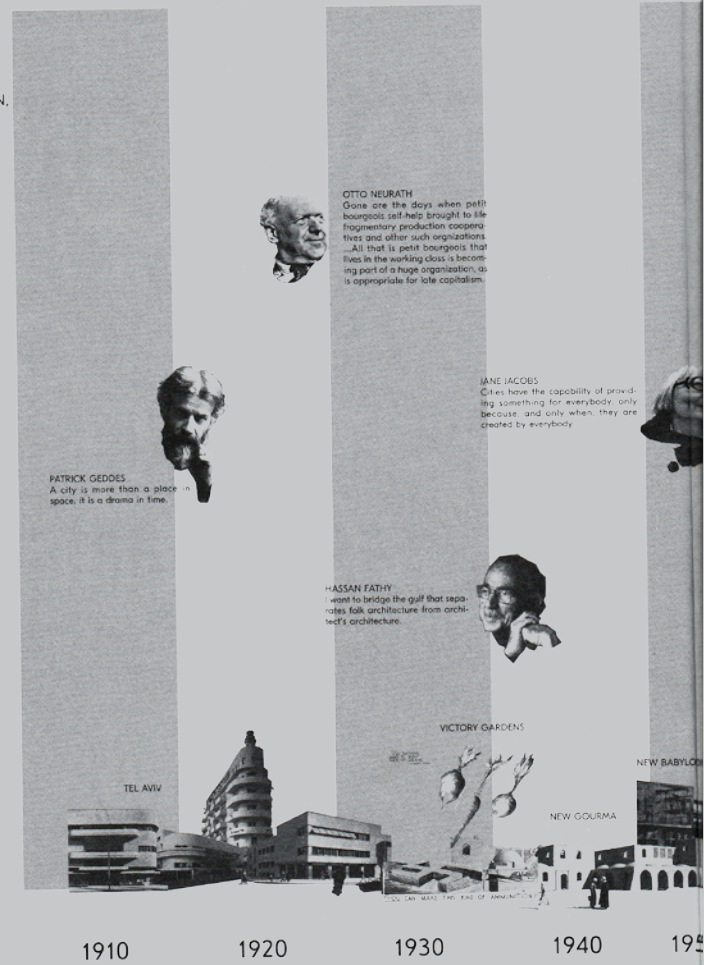
Residents, associations, companies and co-operatives should be given an active role in urban renewal initiatives. Boosting of endogenous investment capacity plays a central role. In practice, this is already a broken tradition: urban development driven by economy instead of by public housing. The urban planner's designs should be custom-made and tailored to the resources of the user.

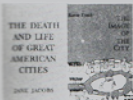


MANIFESTO FOR THE SPONTANEOUS CITY

100 YEARS SPONTANEOUS CITY

ILLUSTRATION BY URHAHN URBAN DESIGN,
 PARTIZAN PUBLIC





SUPERVISE OPEN DEVELOPMENTS

Urban functions, architecture, density, and lifestyle are constantly changing factors. Sustained development means that a city district or quarter must be able to adapt according to these changes, in terms of housing and employment functionality. The non-linear design of a city ensures its vitality. Simultaneous supervision of project initiators, in varying frequencies and directions, is of paramount importance. The blueprint must be absolutely in tune with the map in dictating a wide range of possibilities and specific opportunities. An urban plan must inspire a broad range of participants and, at the same time, be able to adapt to the rules of the game as they are being played.



DAVID HARVEY
The democratization of the right to the city and the construction of a broad social movement to enforce its will is imperative.



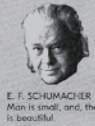
RICHARD SENNETT
How can public places be opened up? How can the divide between inside and outside be bridged? How can design generate new growth? How can visual form invite engagement and identification? These are the pressing questions which urban design must address in the Urban Age.



MUHAMMAD YUNUS
We have created a society that does not allow opportunities for people to take care of themselves because we have denied them those opportunities.

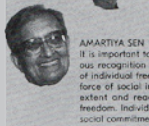


CHRISTOPHER ALEXANDER
When we think in terms of trees we are trading the humanity and richness of the living city for a conceptual simplicity which benefits only designers, planners, administrators and developers.



E. F. SCHUMACHER
Man is small, and, therefore, small is beautiful.

JOHN TURNER
Housing is a verb.



AMARTYA SEN
It is important to give simultaneous recognition to the centrality of individual freedom and to the force of social influences on the extent and reach of individual freedom. Individual freedom is a social commitment.



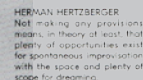
LUUK BOELEN
Commitment arises not through some sort of total democracy, but rather extending that equivalence to several aspects of society.



KEVIN LYNCH
A good environmental image gives its possessor an important sense of emotional security. The sweet sense of home is strongest when home is not only familiar but distinctive as well.



GHIAN CARLO DE CARLO
Participation is a complex thing. But it is one of the exit doors for Architecture. Architecture is indeed a communication means that everybody, potentially, could use; that once everybody used.



HERMAN HERTZBERGER
Not making any provisions means, in theory at least, that plenty of opportunities exist for spontaneous improvisation with the space and plenty of scope for dreaming.

JOHN FRIEDMAN
His theory is well constructed and general abroad. It has the advantage of no longer being the property of specialists, but of stemming from the public domain.



ALDO VAN EYCK
Time has come to conserve it architecturally, urbanistically and urbanism architecturally to arrive at the singular through plurality and vice versa.

garden out of Nouwmarkt

NIEUWMARKT RIOTS

KEES CHRISTIAANSE
Town planning is urban content management.



JOHN HABRAKEN
"How can I design if I do not know what the end result will be?" is a frequent complaint. "Why would you need to design if you already knew?" is my response.

ELEMENTAL CHILE

1960

1970

1980

1990

2000

2010

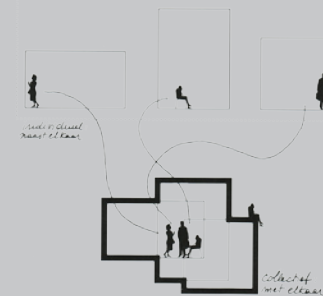
The City of the Captive Globe

Wilde Wonen

CREATE COLLECTIVE VALUES

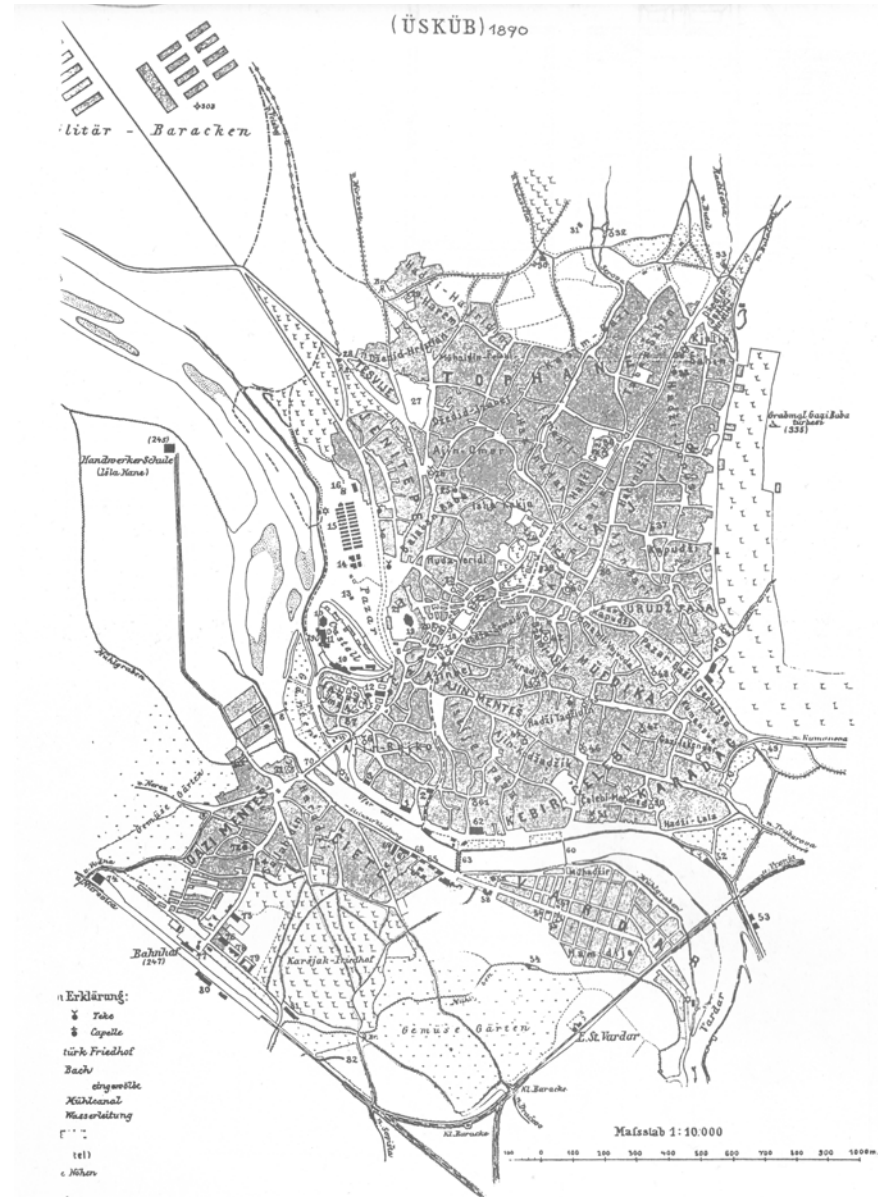
Defining shared ambition is an integral part of the game. It is a political process that must be developed both publicly and expertly. It involves collective investment, for example in innovative energy, infrastructure or water quality, in order to conserve a city's heritage and enhance its public spaces. Acknowledgement of separate entities and future values is a component of a producer's anticipatory and imaginative power.

Nature, water, landscape, accessibility, heritage and architecture combine to create collective values and inspire new forms of utilization. These are strategically important elements for an urban planner of the 21st century. Common values make it possible to dare dream about the environment of tomorrow. In anticipation of this future vision, the planner works on developing an area's quality, unique character and coherence, confident of the city user's resilience and conflict resolving nature.



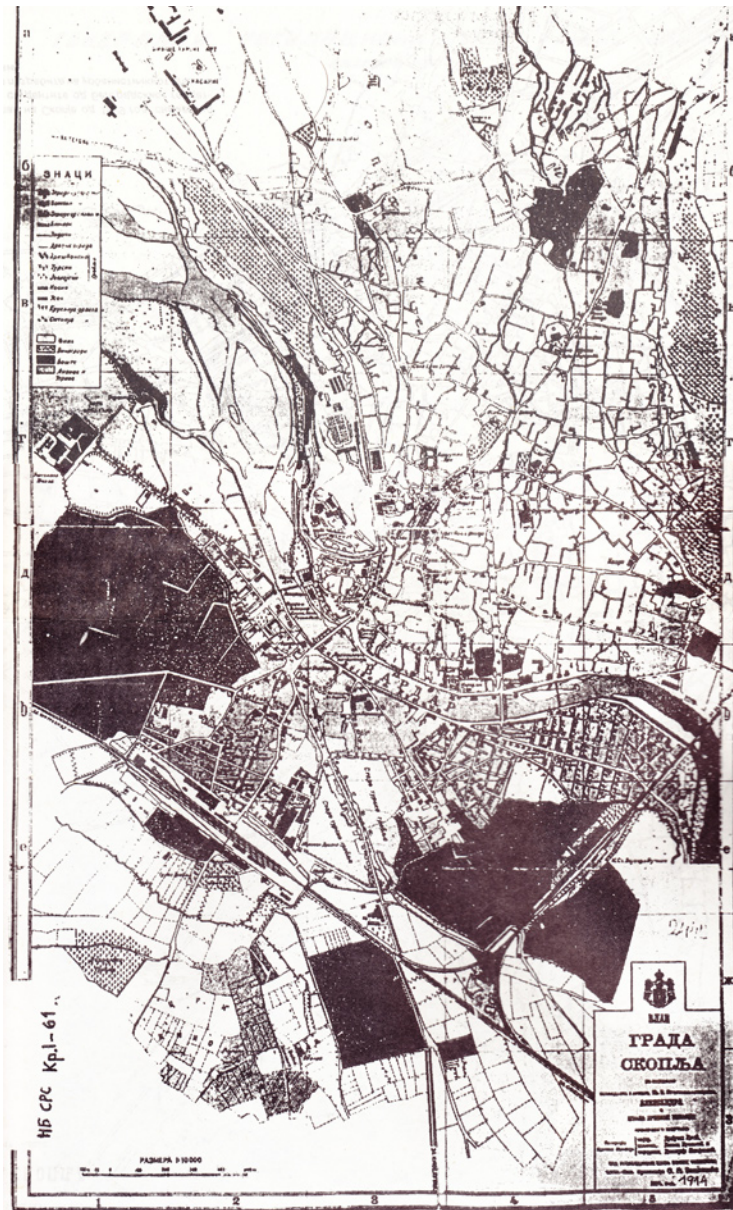
ANNEX 02

SKOPJE DEVELOPMENT PLANS



Skopje situation plan 1890

From: Old Skopje, Urban history of Skopje from the nineteenth and beginning of the twentieth century (1988)



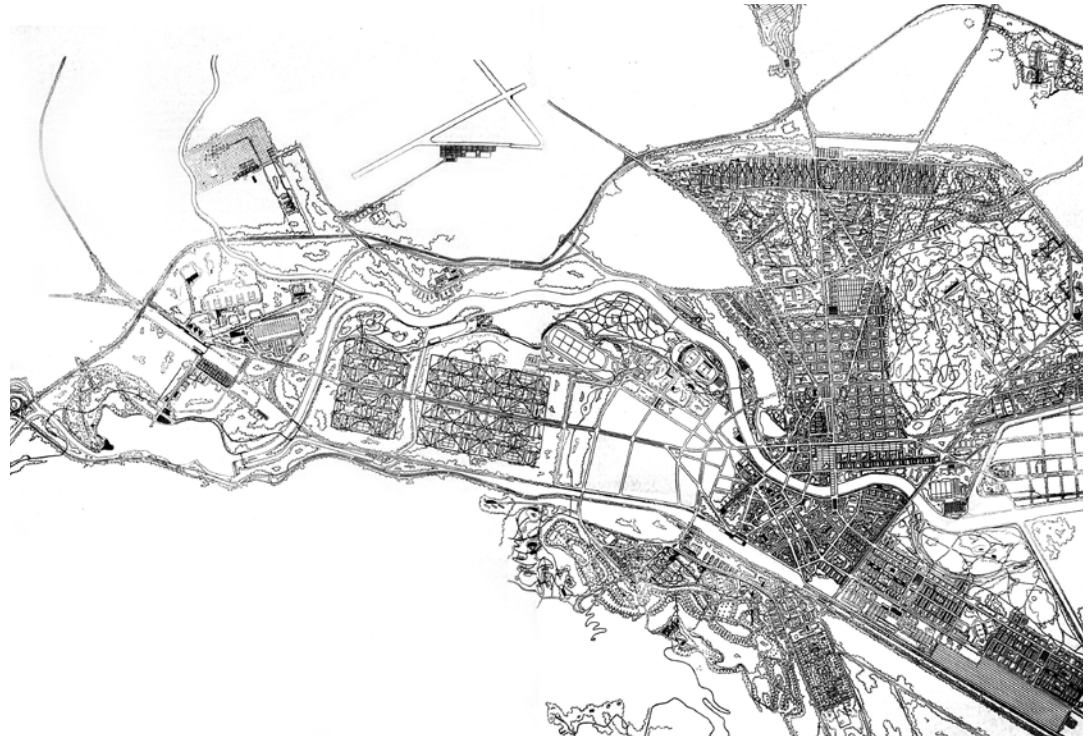
Skopje situation plan 1914
From: Old Skopje, Urban history of Skopje from the
nineteenth and beginning of the twentieth century
(1988)



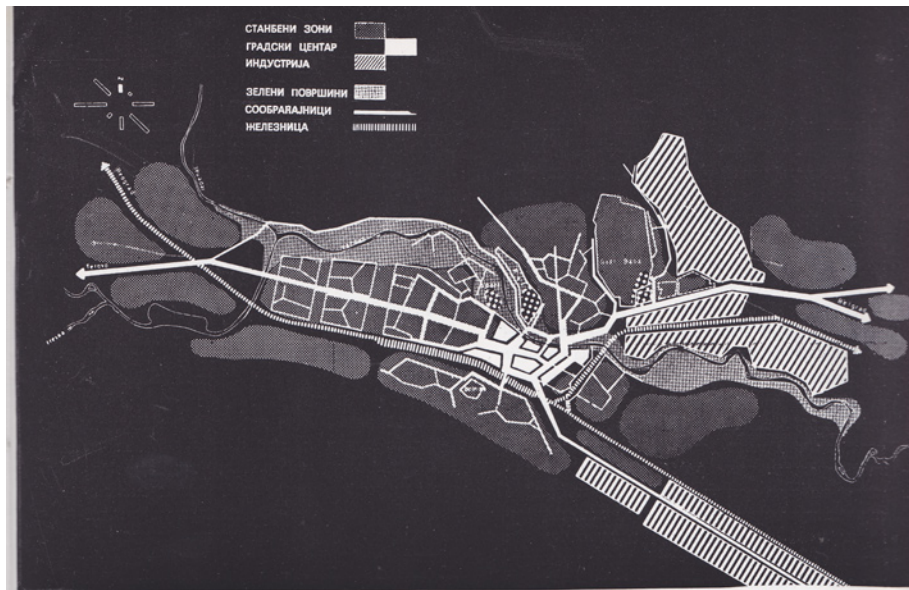
Dimitrije Leko: Skopje master plan, 1914
From: *Old Skopje, Urban history of Skopje from the
nineteenth and beginning of the twentieth century*
(1988)



Josif Mihajlovic: Skopje master plan, 1929
 From: Old Skopje, Urban history of Skopje from the
 nineteenth and beginning of the twentieth century
 (1988)



Ludvig Kubes: Skopje master plan, 1948
From: *Urbanism*; B. Maksimovic, (1965)



ЕДНА ОД ПРВИТЕ ВАРИЈАНТИ ЗА РАЗВОЈОТ НА ГРАДОТ — 1963 ГОДИНА
 УРБАНИСТЉЧКА СТУДИЈА — ПРОСТОРЕН КОНЦЕПТ



'Doxiadis': Skopje Urban study - Spatial Concept, 1965
 From: Skopje - City of the Solidarity (1975)

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