# Abstracts

**Territorio within the Diap communication project,** *Patrizia Gabellini* (p. 7)
The journal *Territorio* now has a long history. It has accompanied the various stages in the life of the department since 1988, changing over the years to best interpret internal and external conditions, but nevertheless maintaining a basic continuity. The rich series of articles, essays and reports present in the contents of the collection already available on the Diap website (www.diap.polimi.it) and soon to be also consultable in the *Planum* database of journals (www.planum.net), clearly illustrate its history. While today *Territorio* has its own academic identity, it may also aspire to a broader readership outside the university among those who work in the field of urban and regional planning and governance. Decisions have been made concerning the management structure and the editorial processes, in order to continue to produce a high quality journal, capable of broadening its readership, and building a national and international network of communication. The journal now has a deputy director to provide the continuous attention needed by a complex publication. Francesco Infussi occupies this position assisted by various management bodies, each with its own complementary duties. They include not only a renewed departmental Publishing Committee, but also an International Academic Committee and an Academic Editorial Staff. The Publishing Committee is responsible for the communication strategies of the department and sets policies for the different initiatives (journal, books, website) and for the way in which the many specific events are publicised (conventions, seminars, workshops, etc). One important aspect of this new management is that *Territorio* has been included to form part of a communication project which makes use of other media starting with the website (with an academic editor Rossella Salerno), which will replace the current site and give ample space to all the various activities of lecturers, research fellows and doctorate students. The creation of a strong International Academic Committee, consisting of colleagues from different disciplinary and geographical areas belonging to prestigious universities with which the polytechnic co-operates on a permanent basis, provides the opportunity for discussions over a range of subjects and for co-operation at a high level. Other decisions related to the policy to internationalise the Diap include the introduction of a double blind review of the articles published and of the abstracts in the English language. It seemed indispensible in this respect to also create a large team of research workers to perform academic editorial work alongside the traditional editorial staff. Finally, my best wishes to all in their work.

**A new urban question**, *Bernardo Secchi* (p. 8)
Contemporary processes of urban transformation like the concentration of a large part of the population in highly urbanised areas, the trade-off between environmental costs and the social advantages of increased mobility and the connection between new forms of multiple deprivation and spatial segregation, show how the new urban question may be defined and how this requires research efforts and experimentation not just in the field of urban planning alone. In the past other changes in the economy, society and the environment have led to the formulation of innovative metaphors for the comprehension of urbanisation processes. With his considerable experience which includes planning analyses such as that of Grand Paris and the Veneta Region, Bernardo Secchi underlines how these metaphors can be used as a means to generate and transfer knowledge across the disciplines called upon to address the new urban question.
**Key words:** urban question; contemporary city; interdisciplinarity.

**Urban and social space in art**, *edited by Valeria Inguaggiato* (p. 20)
This article on 'public space in art' expresses a desire to compare different experiences and approaches which help to identify the role of art more accurately in the processes of urban change. The contributions collected show the complexity of the reciprocal influences between art, the environment, the city and society and their objective is to highlight to what extent today an approach which creates dialogue between different disciplines and actors can furnish those who work on urban issues with innovative new tools. Within this vision, art is a tool which is able to place on the same plane differing capabilities which have as their common objective not only the improvement of urban contexts (public space, and places for residence, work and congregation) but also innovation in the treatment of urban questions on different levels.
**Key words**: art; urban questions; social space.

**Public space in art**, *Valeria Inguaggiato* (p. 22)
The subject of art in public space has been addressed to date largely as an 'art question'. This article attempts to provide some ideas for addressing the subjects of art and the city from a viewpoint that starts above all by looking at 'public space' and not just outdoor physical space. It is space that is accessible and shared by a variety of people and it is also the 'immaterial' space of debate, participation and action which is therefore (also) public space. The objective of the article is to overturn the prevalent viewpoint that puts artistic creations at the centre of things as the only product of the interaction of artists in cities and to focus instead on public space, which art – through its creations – is able to activate and transform.
**Key words**: public space; social art; urban transformations.

**Art and public space. A reflection on an attempt at 'place making': the case of the Beyond Project**, *Antonella Bruzzese* (p. 30)
This article considers the capacity of art to 'activate' public space. After first recognising different ways in which art exists in public space and analysing its meaning – as a place for depiction, as a space for making claims, as a privileged space of relationships to be (re)activated – the text revisits the Dutch Beyond initiative. The project followed the development of a new residential estate, part of the Vinex programme, on the outskirts of Utrecht for almost a decade. It proposed art initiatives and events with the aim of building new awareness, encouraging relationships and above all it anticipated uses and practices in a public space which had not yet been physically constructed. It demonstrated essentially how art has the potential to work as a complex 'place making' tool.
**Key words**: art in public space; place making; Beyond project.

**The new art in the public sphere**, *Anna Detheridge* (p. 39)
The article looks at the development of the concept of art in public space by rereading a few critical texts. Since the publication in 1995 of the book Mapping the Terrain. New Genre Public Art edited by Suzanne Lacy, Public Art has aroused interest in the practice and theory of various authors and it has been redefined over the years. What has emerged is a progressive movement towards the issues of politics and society, as occurred with New Genre Public Art (Ngpa), interpreted in terms of a reaction to the consensus policies practiced on a large scale in urban redevelopment programmes. The Ngpa's starting stance is the result of a decision to support minorities, in order to represent and defend a pluralist society.
**Key words**: public art; New Genre Public Art; communities.

**Art and urban transformation. 'InContemporanea', as an example of an operational strategy in the community**, *Gabi Scardi* (p. 44)
Art can constitute an important resource within strategic public policy programmes to develop and improve specific areas or contexts in the environment. It can be a genuine cognitive workshop capable of stimulating an open attitude which helps to address the complexity of the present which

is in a constant state of change. The activities of the Department of Culture, Cultures and Integration of the Province of Milan, which the author worked with for some years in the area of visual arts were based on these premises. The main projects implemented included *InContemporanea*, a composite project designed to support and enhance contemporary art. Anther means adopted was that of directly implementing the public projects of artists including Questions Questions by the Chilean artist Alfredo Jaar.
**Key words**: Province of Milan; contemporary art; public project.

**An idea of art, an idea of planning. Art practices, social participation and the role of the artist,** *Francesca Cognetti* (p. 49)
The article is based on an account of two experiences, the Spazzi art workshops and the Wurmkos project which have worked on the subjects of art, psychiatric hardship and social participation. It looks in particular at the role of artists who, having abandoned the meaning of being the creators of their work, are called upon in these activities to cover new fields of activities: the relationship between process and product, the quality and the tension between individual and collective contributions and the use of practical, non expert, knowledge. They therefore no longer fill the role of 'facilitator', which is often assigned to an expert in participatory planning processes. Theirs is rather a political role since, the traditional public dimension having been lost, politics is brought back into play as an area to depict and represent a new collective meaning.
**Key words**: art and mental hardship; participation; role of the artist.

***Luoghi in-Raddoppio* (Places Doubled): a form of art which transforms spaces for living, thinking and working,** *Nausica Pezzoni* (p. 57)
Artistic-architectural projects are presented in which art is considered as an integral part of the redevelopment and maintenance of public space. The title *Luoghi in-Raddoppio* is a reference to works by Paolo Ferrari, an artist-scientist, in places for work and culture and, in co-operation with *Architettura delle Convivenze* (Architecture for Living Together), in social projects for the self-construction of the environment-community. They represent experiences in the planning of public spaces in which art constitutes an element which transforms places. The art works presented in *Luoghi in-Raddoppio* constitute the basis not only for the aesthetic values but also the cultural and social values which the planning of public spaces brings to a city, in the assumption that art can make a significant contribution to habitability and more generally to the quality of urban life.
**Key words**: *luoghi in-Raddoppio*; Paolo Ferrari; social art.

**To live in a community, to laugh together. A report on an art workshop in the residential estates of Neuruppin**, *Rupprecht Matthies* (p. 65)
In the course of a process that has lasted several years, the

'Art Workshop' at Neuruppin has become the most integrated part of the development of the neighbourhood. Art is measured against the inhabitants and is performed together with them. The inhabitants of the disadvantaged social classes are starting to shape the environment and space around them and they are experiencing the importance of their role. What this report by the artist Rupprecht Matthies indicates is that art is not only able to eliminate social problems but that it can also show the ways in which people can manage to act independently. Art is a medium which shows long term strategies and leads to results that are close to people. If art in public spaces is therefore considered not just as entertainment for the inhabitants but also as a form of community life, then art itself must communicate and interact with people.
**Key words**: Neuruppin; Soziale Stadt; public art.


**Sproutbau. A summer in the concrete**, *Oliver Hasemann* (p. 71)
The Sproutbau building is a multi-storey block at Brema built in the nineteen seventies, which was emptied to be knocked down. Before it was demolished it was handed over to creative artists and guests to manage for a month for a housing project. They moved into the building and made it their home and *atelier*. The project was born from an idea by the Brema curator and artist Christina Vogelsang, with Annika Schmeding and AAA (*Autonomes Architektur Atelier*). This team named itself Team N and started to broadcast the idea together with a 'call' to artists and at the same time it started practical work in the preparation for the projects in the place. More than twenty projects arrived from all over the world proposed by people who wanted to participate. Consequently more than fifty people moved into the building on 1st August 2007 in abandoned apartments and they woke it from its slumber.
**Key words**: Sproutbau; temporary re-use; art on the outskirts.


**There's really some art in there**, *Rahel Puffert* (p. 76)
Münzviertel is a central neighbourhood of Hamburg located between the central library, museums, the authority for foreign citizens and various facilities and services for the street homeless, which has been subject to an urban redevelopment plan since 2008. An interview of Günter Westphal, a resident, artist and activist in the neighbourhood was designed to investigate how and why this process was occurring. Westphal has been involved in the neighbourhood since 2002 as an artist and has made a considerable contribution to the planning process. He knows the relationships between 'the active inhabitants in the neighbourhood' and the public administration. In the article I investigate the strategies which underline the idea of combining art with social questions and the redesign of urban space. I asked Günter what chances the project had of success.
**Key words**: Münzviertel; social art; public space.


**Art, city, creativity. What are the indications for planning?**, *Anna Maria Uttaro* (p. 82)
The article is centred on consideration of the need to create knowledgeable connections between public art and urban and regional planning. The reasons are sought in a series of issues ranging from the inadequacy of some disciplinary tools in interacting with the complexity of contemporary life to the long path taken which in the past has already seen art mix with social practices and the construction of the city. The accent is placed on the value that may lie in the use of 'sensitive' languages able to 'bind' artistic, social and urban planning practices together. If various artists are working today to reinvent artistic action, immersed in everyday practices to create spaces for relationships to activate creative production processes in urban space, what then might this action mean from the viewpoint of planning?
**Key words**: artistic practices; urban space; urban planning.


**Three workshops** (p. 90)
The 'workshop' format is becoming increasingly more successful. It has practically become the new standard for teaching and research. An exceptional event, open to outcomes with wide margins of unpredictability, workshops now have firm roots in official teaching programmes. They appear at different levels and stages in education and are becoming a technique for 'short-circuited' exploration of the 'cutting edge' and as an incubator to generate new research subjects. Pressure, intensity, concentration and the condensation of energies – but at the same time lightness and intrinsic flexibility given by the short duration – are what workshops are about. This section presents three, held in the spring of 2010. They were university workshops which were organised significantly at the beginning and the end of educational programmes.
**Key words**: workshop; planning exploration; research tool.


**The extreme city: climate change and the transformation of the waterscape,** *Lorenzo Fabian, Paola Viganò* (p. 91)
The metropolitan area of the Grand Central Canal of Venice and the complex questions of water in the design of the contemporary environment lie at the centre of this teaching initiative. The workshop was therefore an opportunity not only to convey a methodological approach to the subject of planning to the participants, but also to reflect on how profitable opportunities for new urban and regional planning can be discovered to structure environments differently through exploring planning with water as the key element.
**Key words**: waterscape; climate change; urban planning.


**One week urban happening: attempts to transmit knowledge,** *Paola Bellaviti, Samantha Belotti* (p. 101)
The article reports on the workshop entitled 'PF workshop 01', an extra-educational initiative which took the form of an encounter with the places and problems of the *Città Studi*, the university district of the city, through exercises in the recognition, deconstruction and redefinition of the features that characterise it. The various activities performed with the participants put exploration of the area and conversation with its actors back at the centre of urban planning as the main tools for action. This workshop is intended as the first of a series of annual workshops. Consequently the article

contains a final consideration of the questions that the initiative raised both in terms of relations between universities and cities and in terms of prospects for the future.
**Key words**: city and universities; education; interdisciplinary activity.

### After growth: for a different research agenda, *Federico Zanfi* (p. 110)

This workshop attempted to restart thinking on geographical areas affected by settlement dispersion or sprawl, in the light of phenomena which seem to place question marks over the social and economic assumptions behind these urban forms. More specifically, the decrease in the role of the self promotion of property and the development of housing preferences are currently generating new segments of demand and they are leaving a large number of underused buildings on the land. The workshop considered hypotheses for intervention that are alternatives to the densification projects developed in the nineteen nineties and put forward a working agenda, the terms of which address the question of infrastructures, the redefinition of public transport, a change in settlement composition through building loans and the re-use of emerging abandoned areas to provide diffuse urban areas with services and community areas.
**Key words**: diffuse city; underused spaces; molecular abandonment.

### Extensión Universitaria at Uba, Universidad de Buenos Aires. The Taller Libre de Proyecto Social initiative, *Ida Castelnuovo* (p. 126)

The *Extensión Universitria* is defined as the way in which the state university is becoming an active party in a determined context and is working in close contact with civil society, making its knowledge, capacities and skills available to co-operate in improving the quality of life in the community to which it belongs. Although different ways exist of interpreting this function of the university, initiatives exist which are developing its most interesting and creative characteristics. These include the Taller Libre de Proyecto Social (Tlps) initiative of the Fadu (Facultad de Arquitectura, Diseño y Urbanismo) of the Universidad de Buenos Aires. The Tlps is a workshop in which students lecturers and professionals come together to develop projects and activities in a fieldwork context with the objective of capitalising on its interdisciplinary

nature, employing reciprocal practice and learning as a chance to provide an answer to numerous social questions and the need to organise to solve them.
**Key words**: universities and society; education; interaction.

### BBPR and the anti-monument. A reflection on the current importance of these works, *Pierfranco Galliani* (p. 132)

The Bbpr group has focused its architectural research on a synthesis between structural order and the formal freedom of complementary parts even in the design of symbolic and commemorative works where, in the absence of a practical function, the interpretative variations are performed by elements inserted on the basis of aesthetic criteria. The 'metal cage' of the monument at the Milan Cemetery, which can be considered a paradigm of rationality, is not, however, a pure formal representation, but constitutes a register which affirms the control of infinite space against irrationality, ignorance and violence. The warning function merges with the concept of the actual order of rationalism and the geometry, which can be traced with similar intensity in their designs on the same theme of deportation and lagers, intervenes to depict the connection between space and suffering.
**Key words**: rational control; symbolic interpretation; warning function.

### Valuable opportunities for out-of-focus objectives: essential social standards and community social programmes, *Giuliana Costa* (p. 137)

Historically, intervention on a local scale by the Italian system of welfare services is broadly fragmented and very variable and this is not mitigated by centrally imposed standardisation mechanisms or by minimum levels of assistance. Consequently, each local area meets social needs on the basis of its own philosophies, approaches, investment priorities and sensibilities, both the result of and a vehicle for extreme and unregulated municipalism. The 'new social planning', introduced by Law n. 328/2000, which redesigned the whole Italian welfare system, led some local and provincial authorities to meet the challenge of reducing inequalities between different local areas in the provision of services, by using a survey of existing services as a starting point. The article discusses those initiatives from a substantive and methodological viewpoint.
**Key words**: local welfare; social programming; basic standards.