

ESEMPI DI ARCHITETTURA

Esempi di Valore

Direttore

Olimpia Niglio
Kyoto University, Japan

Comitato scientifico

Taisuke Kuroda
Kanto Gakuin University, Yokohama, Japan

Rubén Hernández Molina
Universidad Jorge Tadeo Lozano, Bogotá, Colombia

Alberto Parducci
Università degli Studi di Perugia

Enzo Siviero
Università Iuav di Venezia

Alberto Sposito
Università degli Studi di Palermo

Karin Templin
University of Cambridge, Cambridge, UK

Comitato di redazione

Giuseppe De Giovanni
Università degli Studi di Palermo

Marzia Marandola
Sapienza Università di Roma

Alessio Pipinato
Università degli Studi di Padova

Bruno Pelucca
Università degli Studi di Firenze

Chiara Visentin
Università Iuav di Venezia

ESEMPI DI ARCHITETTURA

La collana editoriale Esempi di Architettura nasce per divulgare pubblicazioni scientifiche edite dal mondo universitario e dai centri di ricerca, che focalizzino l'attenzione sulla lettura critica dei progetti. Si vuole così creare un luogo per un dibattito culturale su argomenti interdisciplinari con la finalità di approfondire tematiche attinenti a differenti ambiti di studio che vadano dalla storia, al restauro, alla progettazione architettonica e strutturale, all'analisi tecnologica, al paesaggio e alla città.

Le finalità scientifiche e culturali del progetto EDA trovano le ragioni nel pensiero di Werner Heisenberg Premio Nobel per la Fisica nel 1932.

È probabilmente vero, in linea di massima, che nella storia del pensiero umano gli sviluppi più fruttuosi si verificano spesso nei punti d'interferenza tra diverse linee di pensiero. Queste linee possono avere le loro radici in parti assolutamente diverse della cultura umana, in diversi tempi ed in ambienti culturali diversi o di diverse tradizioni religiose; perciò, se esse veramente si incontrano, cioè, se vengono a trovarsi in rapporti sufficientemente stretti da dare origine ad un'effettiva interazione, si può allora sperare che possano seguire nuovi ed interessanti sviluppi.

Esempi di Valore

Ogni concetto di valore pone le basi per aprire un dialogo costruttivo e di confronto tra esperienze ed approcci metodologici diversificati in relazione ai principi culturali riguardanti la conservazione del patrimonio e quindi della sua trasmissione come dono per le generazioni future. Questo enunciato costituisce l'impegno scientifico e divulgativo della collana Esempi di Valore. La consapevolezza dei contenuti di questo enunciato consente di analizzare con maggiore oggettività le dinamiche che caratterizzano i differenti approcci teorici e metodologici che si possono riscontrare non solo tra diverse realtà geografiche, ma anche all'interno di uno stesso Paese tra contesti socio-culturali diversificati. La conoscenza della diversità diventa quindi la risorsa principale e fondamentale per il rispetto e la conservazione della stessa diversità.



Web content

Elena Vigliocco

Architecture potential projects





Aracne editrice

www.aracneeditrice.it
info@aracneeditrice.it

Copyright © MMXVIII
Giacchino Onorati editore S.r.l. – unipersonale

www.giacchinoonoratieditore.it
info@giacchinoonoratieditore.it

via Vittorio Veneto, 20
00020 Canterano (RM)
(06) 45551463

ISBN 978-88-255-1756-9

*No part of this book may be reproduced
by print, photoprint, microfilm, microfiche, or any other means,
without publisher's authorization.*

1st edition: July 2018

Che fai? [...] Niente, [...] mi guardo qua, dentro il naso. Premendo, avverto un certo dolorino. Mia moglie sorrise e disse: Credevo ti guardassi da che parte ti pende [...]. Avevo ventotto anni e sempre fin allora ritenuto il mio naso, se non proprio bello, almeno molto decente [...]. La scoperta improvvisa e inattesa di quel difetto perciò mi stizzì come un immeritato castigo.

L. Pirandello, *Uno, nessuno e centomila*

Index

- 11 *Introduction*
- 15 *Chapter I*
Heritage as resource
1.1. Meanings, 15 – 1.1.1. *Relic*, 15 – 1.1.2. *Monument*, 17 – 1.1.3. *Ideal and material*, 21 – 1.1.4. *Collective property*, 23 – 1.1.5. *Support of national identities*, 28 – 1.1.6. *Symbol of an investment*, 29 – 1.1.7. *The antinomy: memory and oblivion*, 32 – 1.2. The case of the industrial heritage, 34 – 1.2.1. *The industrial city*, 35 – 1.2.2. *From industrial archeology to industrial heritage*, 39
- 47 *Chapter II*
The project on architectural heritage
2.1. The risk of the crib, 47 – 2.1.1. *Intervening on heritage*, 50 – 2.1.2. *Culture of conservation VS culture of preservation*, 60 – 2.2. Intervening on industrial heritage, 63 – 2.2.1. *European industrial adaptive reuse*, 70 – 2.2.2. *Measuring the potential in architecture*, 75
- 93 *Conclusion*
- 105 *Bibliography*

Introduction

No place is deserted¹.

Is there a place that is equal to another? No, there is not, because places are the result of a slow a patient sedimentation of materials that time deposits or sometimes cancels but frequently just blurs. Materials change in time and space and form layers which imprint different and peculiar traces on places. Places bear and reveal their own value and specific attitude before the architectural transformation takes place.

Architecture is a material and critical² act that does not follow linear processes³.

In 1940, Alvar Aalto wrote that architecture is a synthetic process that concerns all the fields of human activity⁴. From its origin, architecture is an ambiguous discipline: it is a discipline that emerges slowly from necessity and is informed by other practices. It is always characterised by the effort to define itself, its role and its specificity within the variety of knowledge that its making requires. More than the sum of its parts, architecture produces its own knowledge and thought. It is capable of representing and promoting, but also provoking, disrupting and reinventing itself and its world. Architecture is not only a building.

1. A. Siza, *Vuit punts ordenats a l'atzar*, in "Quaderns d'Arquitectura i Urbanisme", n. 159, Barcelona 1983, p. 78.

2. T. Stoppani, *A Conversation of Many*, in *Common Ground. A critical reader*, Marsilio, Venice 2012, p. 83.

3. L. Merlini, *La Maison de Production Continue*, in L. Merlini, *Le Pays des Maisons Longues. Et autre Trajectoires*, Metis Presses, Genève 2010, pp. 59-92.

4. A. Aalto, *The Humanizing of Architecture*, in "The Technological Review", November 1940.

In the building itself architecture performs both repetition and innovation, and these combined actions require and express a series of critical choices that should be never unconscious.

Restoration and intervention are not in competition. The recent Italian debate reveals that intervention on cultural heritage can be called conscious intervention that pays attention to the conservation of the historical traces, renews their presence in the contemporary world and works on their actualisation⁵. “Being conscious” means to take care of the built cultural heritage through the preservation of the traces of our history, for ourselves and for the future generations, to put theoretical and moral actions into practice that swing between conservation and alteration.

If «buildings are the protein of our memory» (R. Wœrn, G. Wingårdh, 2015), damaging a building is like damaging a database of experience because creates stress and bewilderment. With the certainty that buildings are much ‘larger’ than the physical volume they occupy, in a world that has recognised that the cultural heritage is a resource to be transferred to the future, it seems necessary to make the point on the role of the contemporary architectural project when it intervenes on architectural heritage. First of all, the book analyses the concept of heritage through its semantic stratification: relic, memory, monument, testimony of a civilization, symbol of an emotional and economic investment of a society, support of national identities. Second, through the analyses of the methodologies of intervention, the dissertation argues the transition from the culture of conservation to the culture of preservation: while the first one tends to freeze the characters of the heritage with relation to a specific moment, the second one includes the possibility of evolution and change in a continue process of updating. Restoration and adaptive reuse are the two terms that represent those

5. A. Maramotti, *In margine all'ontologia: il tema dell'intervento "timido"*, in M. Ermentini, *Restauro timido*, Nardini Editore, Crema 2007, pp. 47-50.

two approaches that nowadays need to find their own position into practices. The book develops the attitude of the architectural project of adaptive reuse as an instrument that can explore and focus the potentialities of the heritage and, in particular, of those buildings or complexes for which it is difficult to imagine their transfer to the future generations. Because of their fragility but also their roughness and their inclination to be modified, industrial heritage architecture is explored as application of this kind of practices.

Photographer Roberta Sassone has also come up with answers to some of the themes developed by the text with her personal interpretation. She has been documenting human buildings and their traces around the world for many years, and she chose some pictures from her archives that give even more depth to some of my observations.

Heritage as resource

1.1. Meanings

The concept of cultural heritage is young but its roots are deep and distant in time. The semantic stratification that in the course of time has generated the contemporary meaning is composed by a superposition of senses, not always coherent, that orients the concept of heritage but also the practices and devices that we have built around it.

Delivering to others the task of retracing the historical evolution of the concept of cultural heritage, the first chapter focuses its attention on some meanings of cultural heritage useful to the reasoning on the potential in architecture.

1.1.1. *Relic*

The etymology of the word patrimony – *patrimonio* – derives from the Latin *pater* – father – and *munus* – duty but also gift – and it is incardinated in the obligation to accept a gift and transfer it to someone else, following what is the duty of the father. The metaphor of the succession, of the inheritance in its economic sense, emerges during the French Revolution and is consolidated in the 19th century.

According to André Chastel (1994), the most profound root of the heritage is in the relic, still visible today in the devotional thrill that contaminates the concept of cultural heritage:

Dévotion sans cesse aux bornes de l'idolâtrie et de la superstition, que les théologiens tentent en vain de réduire à la stricte contemplation des mérites des saints et à un appel à leur intercessions, les reliques deviennent vite par la force même de la piété populaire le patrimoine le plus précieux de la communauté laïque: paroisse, ville, principauté, nation.¹

“Veneration” bases heritage (J.P. Babelon, A. Chastel, 1994).

Even in its popular version, the discourse on cultural heritage precipitates in the rhetoric that evokes the intangibility and the in-transigence of protection by relying on practices of care similar to devotional ones before conservation policies, protection and valorisation. According to the words of Lucia Gasparini (2014),

il patrimonio è stato tradizionalmente interpretato come fisso, statico e monumentale, da conservare senza alterare questa sua fissità [...]. Il sostrato culturale di cui per anni si è nutrita la politica culturale internazionale è stata la cultura dell'oggetto, figlia diretta del culto della reliquia [...].²

The most pertinent and dramatic recognition of this both reliquary and cultural value of heritage comes from iconoclasm, from the destructive religious fury that has hit the heritage through the centuries. The reference is not only to the recent destructions carried out by Isis which, in addition to erasing religious symbols, aims to destroy all the components that the West has stratified on the concept of cultural heritage – the attacks on Palmira, a UNESCO World Heritage Site, are the symbol of this destructive intention. There are many examples of destruction that belong to the history of the European territory:

Un phénomène réapparaît périodiquement comme une résurgence: l'iconoclasme. L'épisode le plus violent qu'il ait connu dans notre pays est certainement celui des guerres de Religion. Après quelques attentas dispersés, les huguenots se déchainèrent dans les années 1562 et 1563. L'ampleur et la fureur des démolitions nous étonnent encore: des cathédrales entières (Orléans) sont soudain effacés du paysage, toute la statuaire mutilée ou jetée par terre, les tombeaux anéantis, les reliques bru-

1. J.P. Babelon, A. Chastel, *La notion de patrimoine*, Édition Liana Levi, Paris 1994.

2. L. Gasparini, *Il patrimonio culturale immateriale. Riflessioni per un rinnovamento della teoria e della pratica sui beni culturali*, Vita e Pensiero, Milano 2014, p. 77.

lées, noyée ou jetées à voirie. Luther n'en demandait pas tant, mais Zwingli avait déjà encouragé ces destructions par un mot terrible: «Quand on détruit leurs nids, les cigognes ne reviennent plus».³

Striking the religion of others because it attributes to monuments, statues, relics an enormous symbolic value: they represent a high danger because able to influence and direct the faith and culture of individuals. The monument is an enemy that can not be bent but only shattered, humiliated and the emotional investment that the communities had transferred to those stones must be erased. These are the reasons for the iconoclasts: to eradicate and destroy what represents that concept of heritage. The destructive practices of objects, symbols and monuments date back to the dawn of time and sometimes take elaborate cultural procedures, even very distant from the blind destructive fury. According to Viviano Dominici (2015), in his research in Mosopotamia, Carl Nylander concludes that the statues have been the object of a ritual violence:

L'ipotesi poteva essere verificata solo esaminando statue mutilate o deteriorate per individuare eventuali segni di danneggiamento intenzionale. Così facendo scopri che le opere vandalizzate in maniera selettiva non solo erano numerosissime, ma presentavano danni corrispondenti alle pene previste dai codici giuridici dell'epoca per punire e umiliare criminali, schiavi, usurpatori, adulteri. In sostanza molte delle statue con quel tipo di danneggiamenti erano state "condannate" alla stessa pena prevista per i loro alter ego umani.⁴

1.1.2. *Monument*

Another root of the heritage concept sinks into other venerations and other destructions and concerns antiquities and monuments. The admiration for classical antiquities emerges in the Renaissance in all of its erudition, involving experts of antiquity, writers and artists who seek in ancient texts and monuments

3. J.P. Babelon, A. Chastel, *La notion de patrimoine*, cit.

4. V. Dominici, *Contro la bellezza. La sfida per salvare i tesori dell'arte dalla furia dell'ISIS*, Sperling e Kupfer, Milano 2015, p. 196.



Figure 1.1. Memorial to the Murdered Jews of Europe by Peter Eisenman in Berlin, Germany.



Figure 1.2. Museum aan de Stroom by Neutelings Riedijk Architects, Antwerp, Belgium.

the ideal models of a new relationship between man and space, a social and cultural, but also geometrical and physical relationship. This admiration for the ancient monuments is characterised by a multiplicity of contradictions and inconsistencies: often it is a literary veneration that does not become an attitude of conservation of physical artifacts but, in some cases, attends indifferent to their destruction. These practices are different from reusing ancient *spolia*, columns or trabeations that are transferred to construct the new buildings of Christianity, a prevalent Middle Ages practice. Enea Silvio Piccolomini, influenced by a humanistic entourage, who rose to the papal throne as Pius II in 1459, gave to Bernardo Rossellino the task of the project and realization of Pienza, the Renaissance masterpiece of an ideal city. With this assignment, he supported the cause of ancient monuments but, at the same time, authorized the reuse of monuments that were used as quarries for the grinding of marble for lime.

Enea Silvio Piccolomini similarly behaved when, during the erection of the Malatesta Temple by Leon Battista Alberti in Rimini,

invece di mandare qualcuno in Istria o a Carrara perché cavasse un po' di pietra calcarea o del marmo, Malatesta iniziò a procurarsi le pietre del porto romano di Rimini, che non era solo una rovina venerata, ma anche la principale risorsa economica della città.⁵

The examples are many and warn of how the attitude towards antiquity, not without components of fascination or veneration, in the Renaissance was very far from a historical sensitivity and, certainly, from concerns related to its conservation. Destruction and construction of the heritage were the two sides of the same coin: the quarries of many Renaissance masterpieces are often the monuments of Roman antiquity not far away.

Raffaello Sanzio witnessed this practice in his famous letter of 1519 addressed to Pope Leo X:

5. E. Hollis, *La vita segreta degli edifici. Dal Partenone alla Vegas Strip in tredici racconti*, Ponte delle Grazie, Milano 2011.