

Territories is a design-based approach to the dynamics of larger spatial contexts with the double task of enfolding an actualised view of the habitat and of synthesising visions of its future perspectives. Opposed to traditional dystopic concepts of urban and rural, *Territories* engages with the potential of rural-urban interfaces in building visions of spatial futures, valorising creativity, implicit knowledge, and knowledge gained by design. *Territories* promotes an overall shift in public awareness and sectorial policies towards place-based strategies. Initiated by an international conference held in April 2016, in the framework of “Hochschuldialog Südeuropa” of DAAD, *Territories* displays research and design experiences from Italy, Spain, and Germany—as flows, places, patterns, fields, practices, tactics, visions, and processes of urban design and territorial planning—for today’s urban, rural, and natural archipelagos of the habitat.

DAAD Hochschuldialog mit Südeuropa 2016
gefördert durch den Deutschen Akademischen Austauschdienst
finanziert aus Mitteln des Auswärtigen Amtes (AA)

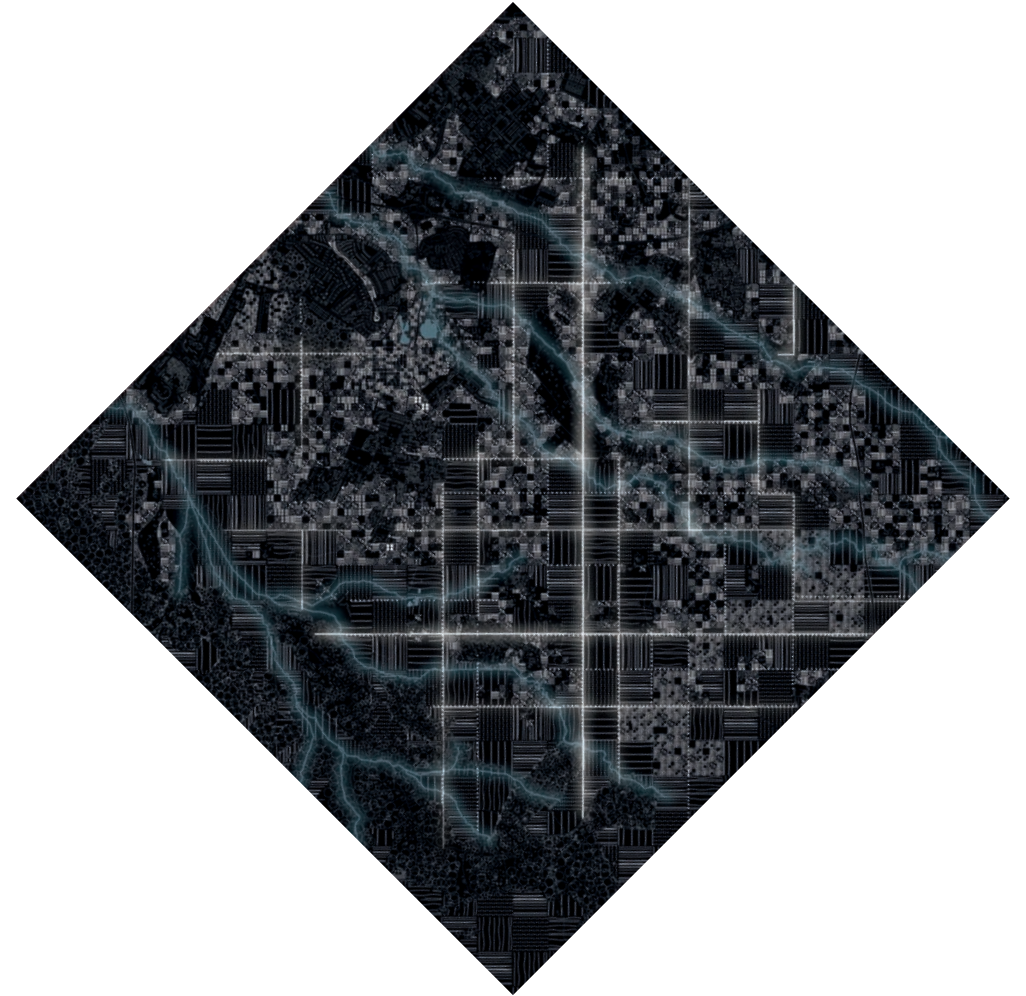
TERRITORIES
RURAL-URBAN STRATEGIES

Edited by Jörg Schröder, Maurizio Carta, Maddalena Ferretti, Barbara Lino

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RURAL-URBAN STRATEGIES

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Territories – Rural-Urban Strategies

“Territories” addresses potentials of multiplicities of places in larger-scale perspectives, and in a rural-urban view of linkages and cooperation for human and natural *habitat*. Territorial and human capital, and their valorisation for innovative spatial development and resilience strategies, constitutes a field of great public and political interest. Extended urban-rural metropolitan regions, new associations of rural areas and middle-city-networks, and coastline and mountain settlements are seen not only as targets of different policies and places of their realisation, but as active factors and potential for economic, ecological, and social futures—discussed in this book for areas in Sicily, Northern Germany, Liguria, Trentino, Catalonia, Campania, but also in Brazil and US.

“Territories” introduces innovative design and research perspectives of urbanism, planning, landscape, and architecture. It suggests a design-based approach to the dynamics of larger spatial contexts: with the double task to enfold an actualised view of territories, and to synthesise visions of future perspectives between spaces and societies. “Territories” displays design and research positions from Italy, Spain, and Germany. In city and countryside, in between metropolises and rural settlements, a wide range of spatial figures, patterns, places, of cores and peripheries, are shown as spatial bases and crucial fields of action for European territorial development. Opposed to traditional dystopic concepts of urban and rural, “Territories” engages in the potentials of rural-urban interfaces for a vision of rural-urban futures: built on implicit knowledge, and on knowledge gained by design. “Territories” promotes an overall clear shift in public awareness and sectorial policies towards territory-based strategies. “Territories” is targeted towards rural-urban interfaces—in terms of space, function, and significance. How can implicit knowledge be used systematically for these new perspectives and how can knowledge be gained by design? How can this approach contribute to relating development strategies to places and spaces in a new way, with regard both to public awareness and to increasingly separate specialist policies?

The leading themes throughout the book are Territorial Visions: actual understandings and strategies, relating development projects to a rural-urban perspective (mapping, typologies, compari-

sons, scenarios, and concepts); and Designing Processes: the explicit and implicit roles of architecture, urban and rural design and planning for territorial futures, rural-urban cooperation, and governance models (concepts, approaches, tools, and strategies). The research approaches collected in the book are connected to interdisciplinary cooperation, especially with socio-economic and cultural scientists, and to cooperation with local experts and stakeholders. The overall aim is to set into dialogue a large picture of different architectural-urbanistic approaches—on the border between urban and rural—to explain and to compass the strengths of our disciplines into transdisciplinary research. Based on the dialogue between German, Italian, and Spanish urban planners and architects, the cultural differences in spatial planning attitudes and frameworks are presented as incentive for a more differentiated, adapted but nevertheless decisively place- and space-related orientation for territorial futures—a topic of high political, cultural, social, economic, and ecological relevance.

“Territories” collects contributions to an open discussion, started with an international conference in Hanover in April 2016 (see p. 10). The project and this book is part of the “Hochschuldialog Süd-europa” (University Dialog Southern Europe) funded by DAAD, with contributions from German, Italian, and Spanish universities, for example from Jörg Schröder, Maurizio Carta, Manuel Gausa, Mosè Ricci, and Carles Llop. Practice and research projects and emerging research approaches from eighteen scientists in the conference (organised in the book in “Flows, Places, Patterns, Fields, Practices, Tactics”) have been combined with a colloquium debate with fourteen young scientists (“Visions, Processes”), and with a master student laboratory (“Workshop”).

The organising university partners from the Department of Architecture of the University of Palermo, and from the Chair for Regional Building and Urban Planning of Leibniz Universität Hannover wish to thank all participants for collaborating for this important experience and great book. We are convinced that working about forty-four multiplicities of places (see p. 8) will provide an innovative view of actual challenges that territories are facing.

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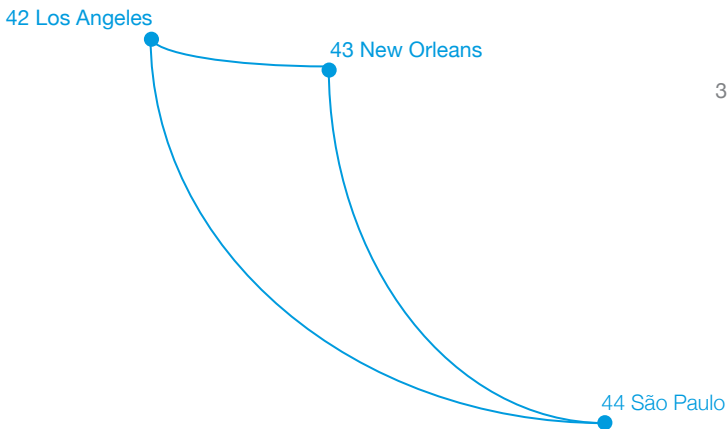
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Timeline Manifestations

Colloquium, Conference, Workshop

- 14.04. Research Colloquium
- 12.00 SESSION 1. Territorial Visions
- 16.00 SESSION 2. Designing Processes
- 19.00 Acknowledgements
- Fifteen Participants from Italy, Spain, and Germany
Reviewers: Prof. Arch. Maurizio Carta, Prof. Arch. Mosè Ricci,
Prof. Dipl.-Ing. Jörg Schröder
Young Researchers as reviewers and moderators:
Ph.D. Arch. Nicola V. Canessa, Ph.D. Arch. Laura Cipriani,
Ph.D. Arch. Maddalena Ferretti, Ph.D. Arch. Barbara Lino,
Ph.D. Arch. Chiara Rizzi, Ph.D. Arch. Emanuele Sommariva
- 15.04. City Tour & Master Workshop Start
- 10.00 Site Visit: Sprengel Museum, City Tour
- 10.00 Master Workshop, Introduction
- 15.04. International Research Conference
- Session 1: Territorial Vision
- 14.00 Introduction
Jörg Schröder, Maurizio Carta
- 14.30 *Places*
Carles Llop Torné (UPC Barcelona): The contemporary territorial project: up and down, bottom up, slicing between scales
Maddalena Ferretti (LUH Hannover): Scenario-building for Regio-branding
Chiara Rizzi (University Trento): R2-Rural Routes. Landscape analysis as meta-design tool
- 15.30 *Patterns*
Jörg Schröder (LUH Hannover): Rurbance—Territorial Vision Building
Silvia Brandi (IaaC Barcelona): Rome as Agri/Fab City
Barbara Lino (University Palermo): A new rural-urban Utopia? Rural social innovation. The Sicani area in Sicily.

- 17.00 *Fields*
 Laura Cipriani (Politecnico di Milano): The agricultural lagoon city of Venice
- 18.00 Keynotes
 Manuel Gausa Navarro (University Genoa): AC+ AgroCultures, AgriCities
 Mosè Ricci (University Trento): Land eats City
- 16.04. International Research Conference
Session 2: Designing Processes
- 09.00 *Strategies*
 Maurizio Carta (University Palermo): Creative hyper-metabolism in the
 Anthropocene
 Nicola V. Canessa (University Genoa): Mediterranean “rurban” fringe
- 10.00 *Practices*
 Raffaella Fagnoni (University Genoa): Cultivate a vision. Emerging design
 practices
 Sarah Hartmann (LUH Hannover): Parque Minhocão—Conquering street life
 in São Paulo
- 11.00 *Tactics*
 Mathilde Marengo (IaaC Barcelona): Towards Productive Landscapes—
 a search for self-sufficiency
 Emanuele Sommariva (LUH Hannover): Productive landscapes
 Luciana Macaluso (University Palermo): Placemaking in rural areas—
 new town Gibellina
- 14.00 Outlook Table: Research and Design
 Addressing research topics and methodologies, architectural and urban
 design approaches, moderation: Maurizio Carta, Jörg Schröder
- 16.04. Landscape Tour
 16.00 Site Visit: Herrenhäuser Gärten
- 17.-18.
 & 21.-23.04. Master Workshop

Placemaking in Rural Areas

New Town Gibellina

Luciana Macaluso

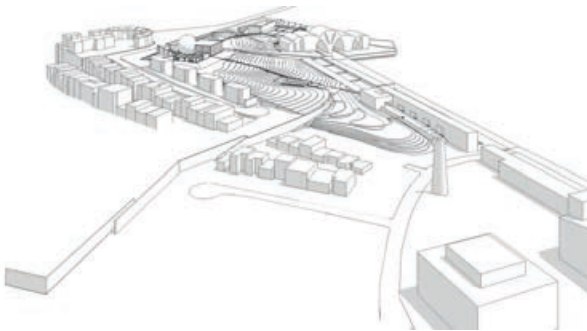


Figure 1. Luciana Macaluso, project of the ground around the Main Church of Gibellina Nuova (Trapani)

_____ After the catastrophe: making a new town in a rural territory. In western Sicily, the earthquake of 1968 totally destroyed the town of Gibellina, near Trapani. The city's reconstruction resulted in the transfer of the population eighteen kilometres away from the old town into a rural area. The ruins were manipulated by the artist Alberto Burri using concrete, giving them the shape of a *crevice*, fixing the memory of the havoc in the eternity of art. The picturesque structure of the old town, on the top of a mountain, remained in the citizens' minds. For many years they lived in tent camps. Then they were slowly moved down to a plain, into a rarefied new city drawn by ISES (Institute for Social Building Development), based on the example of the garden town. The new urban settlement was abstract. It overlapped in an indifferent way to the former agricultural warping. It has been designed autonomously from the place and the people, in according with anti-seismic laws. In 1971, when the residences of the new town were ready but the facilities had still to be made, the Mayor Ludovico Corrao wondered how the town could be "humanised" through new architectures and works of art. He was looking for continuity with the new place (the countryside), the social roots (people's life before the earthquake) and new hopes of a progressive and democratic town.



Figure 2. Alberto Burri, Crevice. Photo by Dario Guarneri



Figure 3. Danilo Dolci (at the centre). Popular march, 1967. Image: www.peppinoimpastato.com

_____ When participation was a compulsory choice. Due to the generally poor life conditions, people losing their homes, and a rather not very present State, popular mobilisation was the choice. In the post-earthquake reconstruction, the self-organisation process came back in vogue due to the previous example of Danilo Dolci's action in western Sicily, during the fifties. Dolci (1924–1997) was a sociologist, poet, educator, and non-violent activist. He left his studies in architecture, first in Milan and after in Rome, and in 1952 he moved to a place between Trappeto and Partinico (Sicily) where he instituted "The Village of God". It was a centre of promotion of nonviolent struggles against the Mafia and underdevelopment, for the right to study and work, and for the social and economic benefit of the farmers. In 1957, with the money received from the Lenin Peace Prize from the Soviet Union, he founded in Partinico the "Centre of studies and initiatives for full employment" affecting the planning and design of the western Sicily. He showed how physical conditions of the territory (dams, agricultural lots...), management, and social life are parts of a single system. In 1967, people from Belice—workers, unionists, planners, architects, and farmers—along with important Italian intellectuals (like Carlo Levi, Bruno Zevi, Lucio Lombardo Radice, Ernesto Treccani) marched with Dolci "for a new world".¹

After 1968, when the earthquake had destroyed the Belice Valley and, in that context, Gibellina, the social life slowly resurfaced in the tent camps. The Mayor Ludovico Corrao referred to the old revolutionary roots of that movement, including those values in his dream of city's rebirth. He esteemed Danilo Dolci, who of course was well known in Italy and who interacted with key people of the Faculty of Architecture of Palermo directly or indirectly involved in the reconstruction of Gibellina (among them Carlo Doglio, Edoardo Caracciolo, Pasquale Culotta, Giuseppe and Alberto Samonà). In Dolci's participation project, as in Corrao's will, local and global themes and people (Ludovico Quaroni, Giovanni Michelucci, Lamberto Borghi, Paolo Sylos Labini, Sergio Steve, Giorgio Fuà, Giovanni Haussmann, Georges Friedmann, Alfred Sauvy) converged in an active cooperation.

Between the scales. In this effervescent atmosphere, an important issue was how to give identity to an urban infrastructural system spread between the fields. On the one hand, Corrao considered bottom-up movements ("Belice 1980" and other events to involve many people as possible),² on the other hand he believed in the formal power of recognisable urban manufactures. He knew that Ludovico Quaroni could have responded to this need with a symbol of the city's rebirth project on "the highest point of the city" (Quaroni 1971). It was the *Mother Church* that, due to its shape and position, was conceived as a *Stadtkrone* (Taut 1919). The spherical dome was recognisable from near as well as from far away, so that in any scale the impact of the unique form remained the same. It gave the place an evocative image, referring to the "imageability" quality (Lynch 1960) and also to ancient examples, which transmit a "sense of the city" to the inhabitants (Quaroni 1967). The church was on the elevation like a sculpture, dominating the open background. The horizontal fields were the necessary condition for recognising the spherical emergency, and vice versa, the sphere provided a symbolic order in the landscape. The disciplinary study on *forma urbis* and buildings' morphology was extended to the substance of the open space.³ The attention to the shape was the constant. The open spaces (squares, streets, and the rural or empty areas) were potential fields whose qualitative properties were defined by the edges and content (architecture and works of art).⁴ It is interesting, in this regard, how something is changing: open spaces are more and more considered as the bearers of autonomous intrinsic qualities. At the moment, in the collective imagination, often the buildings do not enhance the landscape, but the landscape could "save" the towns.⁵

Current conditions. The case of Gibellina showed that the buildings and the works of art are not sufficient to "make a place", despite their monumentality and urban significance. Corrao said people still have to live there, filling the spaces with meanings.⁶ But is that enough? Architecture can act on the intersections between the town and the rural, producing qualities and contradicting an anti-urban point of view. Really, the urban design by Quaroni of the church's context at an intermediate scale between architecture and urbanism was ignored and only sketched (scale 1:400). The missing completion of the urban projects proposed since 1970 (by G. Samonà, O. M. Ungers, L. Quaroni, P. Nicolin) condemned the surroundings of the church to being practically abandoned. Quaroni's and Anversa's idea was not to build a self-monument, rather, to "make

city” the urban plan by ISES, the church shall be embedded into the context through the design of public space. Only then, their intent of building the *Stadtkrone* can be explained: when it is visible from any point and hence accessible from anywhere.

Making a downtown as a “green empty space”. “It needs a particular attention of the local administrators in order to admit, as it happened in Saint-Herblain near Nantes, that the downtown could [be] a green empty space”⁷ (Donadieu 1998). The hill in Gibellina where the *Mother Church* is located is a promise of becoming a downtown: a place in which future generations will leave their traces and where the vegetation will grow gradually. It is still a place waiting to be “made”. A project within a PhD thesis⁸ showed how architectural design can support the “humanisation” process of the *placemaking*: pedestrian paths established relationships between urban parts putting the landscape on stage. The plan is a frame, a pattern, in which in everyday life, maybe distractedly, people could collectively reimagine and reinvent the heart of the community. The project has been processed in a continuous comparison of archival sources and the current condition of the site to define the void around the church; while looking for responses, the same questions became more and more clear. It assumed that the transformation should be done without adding new volumes in order to keep the spherical dome as the sole focus. Therefore, it shall furthermore expand the driving force of the dome over the whole hill. To understand how, it is necessary to look at the original ground attachment of the building, which anchors the architecture into the earth. In Quaroni’s idea the quadratic parish-complex embedded the sphere in its centre. The *cavea* and outdoor terraces were designed in continuity with the external hypothetical public space: the ground of the small “hill”. Walking levels are manifold and are lowered gradually, approaching towards the centre of the composition, as shaped by the force of the weight exerted by the sphere. The new project was also conformed by that force: the garden around the church is inspired by the water of a pond into which a stone was thrown, causing orbital, rippling, gradient waves. Accordingly, the soil is shaped with a system of paths, and hence related to the parts of the city; it is enfolded closer to the church and relaxed towards where the terrain is flatter. This established a close relationship between the ground and the marked paths encompassed, which radiate from the centre of the parish-complex. Therefore, the remaining unbuilt soil should become a connective fabric in the city. Furthermore, this ground in some points acquired depths and should be populated.

Towards a necessary, long lasting “placemaking”. Popular participation, bottom-up, allows knowing what is necessary and urgent, in order to “make a place”. In the PhD study, according to a research method of the PhD in Architectural Design at the University of Palermo, bottom-surveys, interviews, intuitions, and at the same time, in a deductive approach from the study of the original project of the *Mother Church* of Gibellina and the archival research, a necessary proposal has been achieved. Acknowledging architectural values is necessary to make a project durable also when the population’s needs will change. It means that the transformation of the territory should be able to absorb mutations of uses and habits without losing its “soul”, its peculiar quality that really “makes the place”. This method is based on the inclusion of the collected data in an experimental project that unifies both what comes from the reality and from the theoretical sphere.

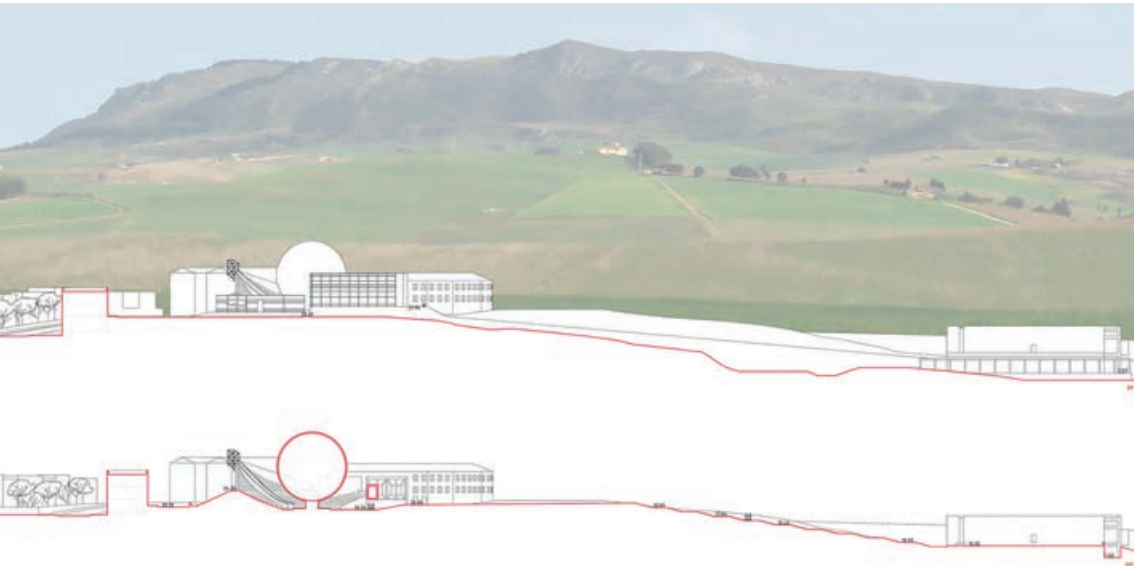


Figure 4. The project was conformed by the force of the spherical dome: the new garden around the church is inspired by the water of a pond into which a stone was thrown, causing orbital, rippling, gradient waves. Drawing: Luciana Macaluso

These worlds in architecture coincide. A comparison between the proposed project in the PhD thesis and an original unimplemented plan verified these assumptions about necessity and lasting. The two compared plans were matched. The position of the intermediate square and a discovered basilica proposed in the PhD thesis coincided with an amphitheatre envisaged at an earlier stage of the original project. The character of the spherical dome and the identity of the place guided the design of the PhD thesis pointing out in what ways the church has been neglected. It showed where action is needed to explain the original idea of Quaroni of “making Gibellina Nuova”. The constant presence of an “urban hinge” at an intermediate position between the church and Town Hall, be it the amphitheatre or the *ecclesia sine tecto*, is a clear indication about how to collimate buildings and ground. The submitted project radically altered the floor that marked the “right distance” (Secchi 2004) between the church and the rest of the city.

In this way, the monumentality of the church was reinforced, also because it could finally be reached from several directions and viewed from different and chosen points. The sphere’s presence could



Figure 5. The soil relates the parts of the city, enfolding closer to the church and relaxing towards where the terrain is flatter. The remaining unbuilt soil becomes an urban connective fabric. Drawing: Luciana Macaluso

be a powerful polarity if the ground was modified. A long lasting *placemaking*, in Gibellina, would need an action between scales and disciplines where architecture can give an important contribution to the design of the *spaces in between*.

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- 2 "Belice: laboratori di Progettazione", XVI Triennale di Milano, 1982.
- 3 see: Quaroni L. (1983) *Urban Design Principles in Italy during the 60s and 70s*. In: Casabella 487–488, 1983, p. 82.
- 4 On well known topological analysis: Sitte C. (1889) *The Art of building the city*. Vienna; Corboz A. (1993) *Have you said "space"?*. In: Casabella 597–598, 1993, p. 20.
- 5 Nicolini P. (2016) *The point of view on the landscape has changes*. In: Macaluso L. (2016) *Rural-urban intersections*. Parma, Mup, p. 238 and ff.
- 6 Interview with L. Corrao, in Macaluso L. (2013) *La Chiesa Madre di Gibellina*. Rome, Officina, p. 142.
- 7 Donadieu P. (1998) *Campagne urbaine*, Roma, Donzelli, p. 60. See: Pasquier E. (1997) *Jardiner en ville*. In: *Annales de la recherche urbaine*, 1997, pp. 103–112.
- 8 University of Palermo, PhD Architectural Design, XXII cycle, coordinated by prof. C. Ajroldi, Thesis "Il Restauro del Moderno. Il complesso parrocchiale di Gibellina Nuova", tutor prof. A. Sciascia, cotutor prof. F. Cannone, Ph.D. L. Macaluso.

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DAAD Hochschuldialog mit Südeuropa 2016
gefördert durch den Deutschen Akademischen Austauschdienst
finanziert aus Mitteln des Auswärtigen Amtes (AA)



The book TERRITORIES is published in the context of the international research conference, colloquium, and workshop in April 2016 at Leibniz Universität Hannover, Faculty of Architecture and Landscape Sciences, organised by the Chair for Regional Building and Urban Planning of Leibniz Universität Hannover in cooperation with the Department of Architecture of the University of Palermo. TERRITORIES is funded by DAAD German Academic Exchange Service, in the programme HOCHSCHULDIALOG MIT SÜDEUROPA.

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Cover: Roma 20–25 New Life Cycles for the Metropolis, UltaAgro Territorial Vision. Jörg Schröder, Maddalena Ferretti. 2015;
image: Patrick Rahe, Juliane Doniek, for LUH Regionales Bauen und Siedlungsplanung

Editors: Jörg Schröder, Maurizio Carta, Maddalena Ferretti, Barbara Lino

Copy-editing: Justin Ross, Berlin

Design and setting: Jörg Schröder, Maurizio Carta, Maddalena Ferretti, Barbara Lino,

with Sarah Hartmann, Emanuele Sommariva, Viviane Schefers, Franziska Faber

Printed in the European Union.

Bibliographic information published by the Deutsche Nationalbibliothek

The Deutsche Nationalbibliothek lists this publication in the Deutsche Nationalbibliografie; detailed bibliographic data are available on the Internet at <http://dnb.d-nb.de>

jovis Verlag GmbH
Kurfürstenstraße 15/16
10785 Berlin

www.jovis.de

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ISBN 978-3-86859-449-2