

operational
 & provide a framework and let the **SPACES EMPOWER INHABITANTS**

- * Lack of PUBLIC SPACES in the Cerros, lack of COMMONS.
- * Which are the point of connection



Was it the only place where they SHARED IDENTITY? Where it all started. they are all **PORTENOS** in the end.

how to reinvent the identity of a place?

Well, they do have their own identity and they're proud of that. What do the others think about that? And when I say THE OTHERS are they in the hills or in the plan?

Urban Acupuncture

Feeling

When I am in the hill (as a tourist?) I don't feel secure in taking shortcuts between the hills... PLAN is a SAFETY ISLAND



I guess that at a microscale also in Valparaiso we're two seas... internal and external (Ocean and Cerros, Cerros like Andes)

Create the feeling of a SHARED IDENTITY by providing **COMMONS** as a TOOL to create SHARED IDENTITY

Plaza?
 how to redevelop a neighborhood (or a Cerro) without the gentrification effect?
 give them the TOOLS

* how to SHARE the RICHNESS between Cerros
 create a **CONSTELLATION OF COMMONS**

Sharing Knowledge. but how can you share spaces?

Let the USE OF SPACES unlock resources in the Cerros.

QUEBRADAS as a green resource.

find the resources to unlock
? IS DECAY A RESOURCE

The complexity of the city doesn't allow me to think about it in terms of a single site..
 Who do you want to impact?

I guess I don't know it yet...



Residential.

Dealing with the research about communities I had the chance to discover how the city was shaped and how nowadays it's structured from social point of view.

Starting point
 * lack of a shared identity and of a common goal shared between the inhabitants of the city (hills + plan)
 * Decay of the Barrio Puerto in particular

provide an operational framework that let the **SPACES EMPOWER INHAB.**

let th

Use the Barrio Puerto to operate a strategy that could be used in the other hills in order to connect them

Starting with in Barrio Puerto Urban Acupuncture strategy that allows
 - the inhabitants being part in all a active way to the revitalization and ensure that they will profit from it
 - to use the decay and the neglected character of the area as a resource and eventually to create a CONSTELLATION OF COMMONS as a tool to create shared identity between the hills



Paradox: will to upgrade but fear of gentrification.

- "No podemos solo, la ciudad nos necesita"
- "Valp. has come to be without planning but today a plan has to be defined based on people's need. the municipality cannot manage the changes needed without the help of citizens"

P1 presentation

Fascination for el BARRIO PUERTO

→ how could it be that the old center of the city, the one where the majority of the buildings heritage are, is in decay? 15.11.

⇒ What is the main enemy of the inhabitants:

THREAT OF GENTRIFICATION or DECAY ITSELF?

how to face that?

how to ensure that the "upgrade" of the neighborhood will be carried out in such a way to ensure that the benefits will be for its actual residents?

how to ensure that the identity of the place will remain the same still ~~having a dialogue~~ changing the bad image that the neighb. has?

how to make different actors cooperate in a productive way? (to collaborate)

more from an "organizational" point of view.
⇒ how to get things done?

being there engaged with the "internal" actors. ~~it's~~ you feel RAGE and FEAR → which are the enemies?

And from a SPATIAL point of view? how to revitalize the area? what does it need?

→ LACK OF COMMONS and public spaces that's what the different community organizations are trying to achieve with their work.

→ the idea would be then to use the strategy of URBAN ACUPUNCTURE in order to create a constellation of commons starting from the decay of the place itself, (let the USE and the REPURPOSE of the decaying spaces unlock resources)

constellation of commons able to connect the external and the internal sea of the city at first

provide an operational framework that allows all the actors to be involved in the change, hence through the repurposing of spaces let the inhabitants to be empowered,

→ Eventually (maybe too large scale) but this model could also be proposed throughout the other barrios, ~~creating~~ and this CONSTELLATION OF COMMONS within the city (starting ~~to~~ always from the decay of the city itself) could produce a city (that share the same identity?) more collaborative.

in order to SHARE THE RICHNESS between the hills and within the city, in order not to follow the example of the two hills (Algre and noncepcion) that are enclosed blabla...

What about internal and external sea?

P1 presentation Communities

- start my research with Barrio P. and its current decay and neglect but still it is not a DEAD NEIGHBORHOOD, you can tell that there are a lot of initiatives going on aimed to REVITALIZE the AREA!

→ starting from the declaration of the UNESCO the area gained an interesting character from multiple actors.

What I found in my research?

Mainly projects done by privates or for instance the ones done by La Corporacion Matrit and just a little projects done by the REAL COMMUNITY such as the ones of this org. called SOLIMES BARRIO PUERTO (cleaning of the streets and soon)

→ through the research we'd done on site we tried to invert this knowledge starting from this more "unimaginable" groups and to make them give us an insight about the other groups acting in the area.

→ 2 Kinds → CORPORACION LA MATRIZ.

Fighting decay through partnership with private institutions, funding...

→ S.B.P, Sant'Anna, Tarc, ...

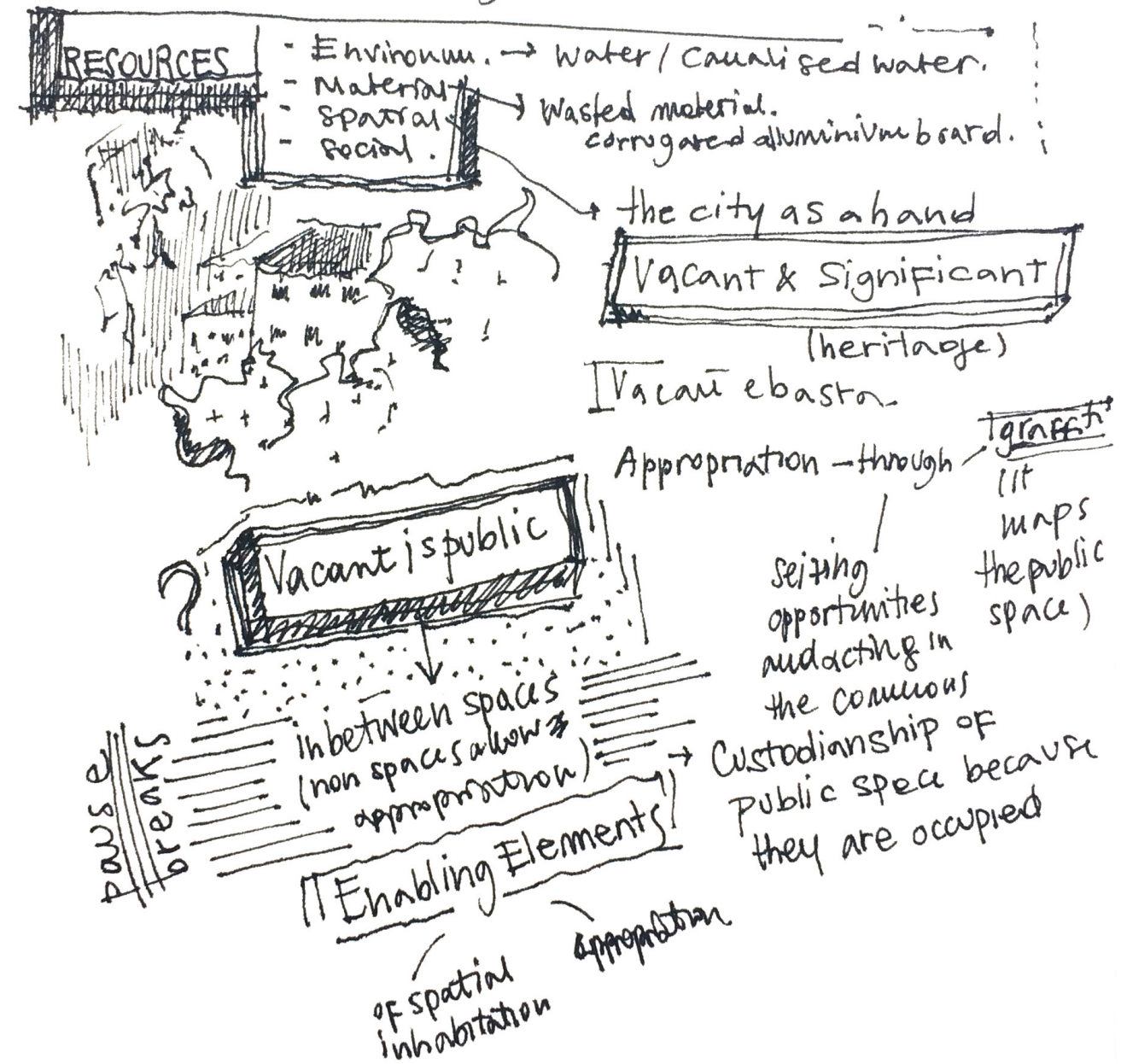
not only fighting decay but also will to not have support from others. too afraid of being pushed away after an upgrade

→ leading to a certain kind of enclosure within themselves.

On the other hand we noticed how the generations change mindset. the older are against tourism and changes whilst the young inhabitants of the area recognize the ARTISTIC IMPORTANCE

16.11.2017 / P1 Presentations

- comments:
- how can you see the concept of interview in the project?
 - does this tool evolve? how can you use it to design space?
 - aesthetics of decay VS man's di ORDER in architecture.
 - ↳ how to respect the decay still?
 - providing order



- Threshold - Place an experience
 - Transitory layers - 2 side - water as a flow.
- sustainable growth.

insecurity of the future of the Port → which one is the second Richness of the city? its hills.

the power of it
is also its orientation
Different perspective
on the bay!

the strong power of UNESCO to be used !!

IL TRIANGOLO
NO, No name,
non l'aver
considerato!

the triangle

Why do we only talk about Avenida Alemania and not about Camino Cintura?

14. CONSEJO DE LOS MONUMENTOS
NACIONALES (Ministerio de Educación)
est le président).
Pour la conduite des projets de
restauration ou réhabilitation
il est fait appel à la Direction
d'Architecture, rattachée au
Ministère de Transport et de
travaux Publics

"Les modifications des zones de conservation historique ou immuable de cons. hist. sont alors soumises à l'examen de la municipalité et du service MINU (loi général d'urbanisme)

Centro histórico ?
or Casco histórico .

too much
linked to
colonialism

Barrios historicos

→ "Casco histórico de la ciudad puerto"
→ Référence à la unicité morphologique des espaces.

URBAN ACUPUNCTURE - JAIME LERNER

"Designing a dream city is easy. Rebuilding a living one takes imagination"

J. Jacobs

28.11

"Intervention is all about revitalization, an indispensable way of making an organism function and change".

"However, sometimes, a simple, focused intention can create new energy, demonstrating the possibilities of a space in a way that motivates others to engage with their communities".

"[...] the imperative of PRESERVING or RESTORING the cultural identity of a place or a community"
→ "Recuperate collective loss of memory and identity".

the role of the **BUS STOP** →
→ think about Paris!

DON'T BE PRETENTIOUS!

- * Business of the streets in the Almuendral VS the one in the Barrio Puerto and up to the hills.

- In fact it's mainly people who attract people*. Man is both a protagonist and a spectator in the drama of everyday life unfolding on the city stage.

→ "Good acupuncture [...] is about helping the city become a catalyst of interactions between people."

(What universities can learn from el Barrio Puerto?)

Curitiba, encouraging residents to exchange their garbage for bus tokens!
"tax-free zone in the Favelas, lovely idea"

"Good Urban Acupuncture is also the art of stimulating knowledge about the city"

"[...] But scale has nothing to do with the fact that a proposal may be unviable, nor the lack of funds." What is important is the correct vision, and a competent set up of a "coresponsibility equation". What's needed is a scenario, or an idea, a desirable concept. And all of the people - or most - will help bring it to fruition. It's precisely at the moment of execution that a people's self esteem helps a city move forward."

* Can **GARBAGE COLLECTION** generate social cohesion? how does it work?

↓
Frames
of Cristobal

BE AWARE
of the impact you
could have!

"History is like a slingshot. The deeper you pull back, the farther you shoot forward". Aloisio Magalhães

Memory Acupuncture

What can you do with a FUNICULAR? not in use... to reactivate it is just banal. What can you easily do while it is not working? it is temporary!

I guess the overall question would be then: WHAT DO YOU NEED TO OWN A PLACE? Do you have to be a developer with money? Feeling of OWNERSHIP in Valparaiso, $\Rightarrow$ tenants don't even buy houses but they do feel part of the neighb. a lot.

BK. Z. VIII C 11926

POPS. privatization of public space.

the concept of FRAMES

for who are you working? maybe create different Journey of the area for different actors. How do you want to LIVE THE SPACE?

* Mapping public space $\rightarrow$ appropriation of space in a READABLE WAY.

* Create a strategy through which people can easily occupy and INHABIT spaces.

* Strengthen the character of each street.

* INTERSTITIAL spaces, "social breathing spaces" (informal spaces)

(Valparaiso, character of SPONTANEITY of public spaces. Just think about the street for instance)

* the characters of those "decaying" places

- spread
- punctual, small.

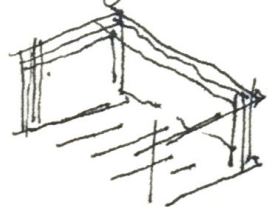
PLAN the UNPLANNED or better... let the unpl. happen.

the value of URBAN TRANSGRESSION

I guess it is interesting that the decay is often linked to the fires, earthquakes,...

Papastergiadis, "Parafunctional spaces"

create some point of reference at the scale of a neighborhood, more like "meeting point".



Are these new places serving a BIGGER and COMMON FUNCTION? or else, each one of them work on its own?

Use the debris the physical ones. somehow lamiera means poverty

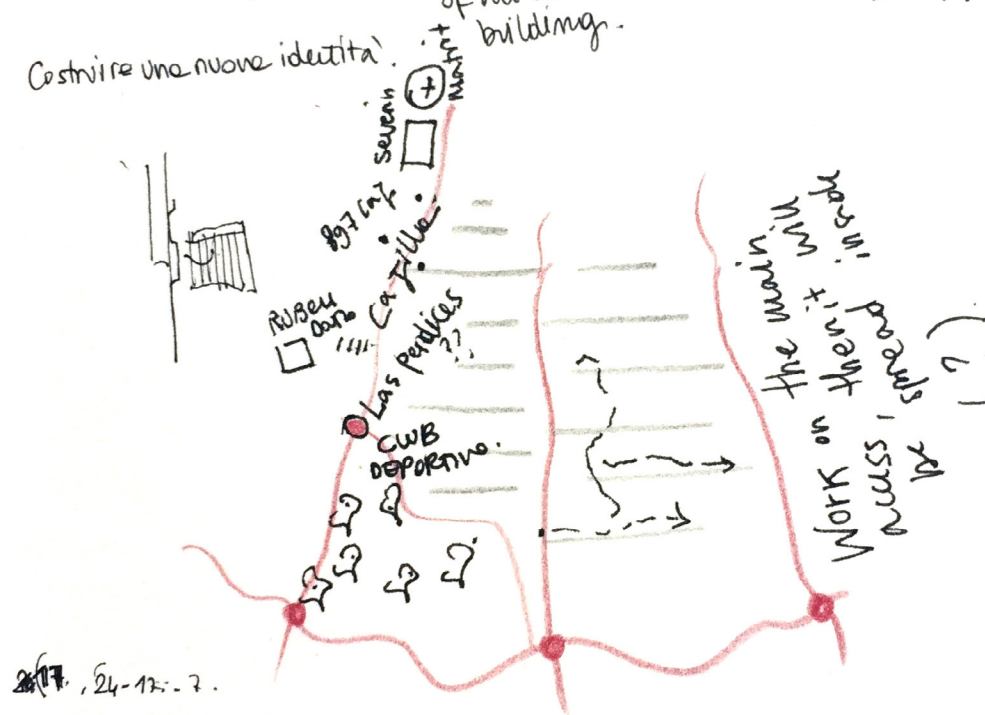
maybe since it is the neighb. with the majority of social structure or whatever i just "give a sense" to them. PUT THEM IN A BIGGER CONTEXT.

Sport 'Espacio Santana

- References
- * Renzo Piano, collaboration con Unesco...
 - * Rotterdam ZUS. $\rightarrow$ cheap intervention that symbolizes cohesion, collaboration, ...
 - * Burned building in front of our hostel $\rightarrow$ which space do you actually occupy?



the importance of a FLAT SURFACE in a city like Valparaiso $\rightarrow$ Never underestimate that!!!



24-12-7.

Category of intervention. $\rightarrow$ Unesco building / in front of? inside it? Empty plot. Street??

Grafton to map the public space

map the public space

yellow ZUS.

map the common space and strengthen the old ones

how to ASK for help without feeling uncomfortable. $\rightarrow$ MUTUAL HELP

- * on one hand need to upgrade
- * process.

Activate the main circulation First and then let it Spread!!

* Find the VALUES of those spaces.

Nowadays where there are privately owned public spaces and also in contrast to the tendency of the plan where private actors are trying to take over the "empty" spaces through collaboration with public, when it is not clear that places are valuable.

→ Unveil their value and make it accessible.

• the concept of FRAMEWORK
→ how defined/undefined and also how planned and unplanned?

* Catalogue of these places (booklet)

* Map (model?)

* quality and characteristics (literature!)

* the concept of PUBLIC spaces private-public space.

→ how to own a space? critique to capitalism.

* LEGITIMATE appropriation of space, no danger.

it is a constellation but it is also a JOURNEY!

Can we talk about urban thresholds? (Aventin stereos on)

* Think about DAY & NIGHT

→ Illumination??

(the role of the lamp in the city.

connectors.

"Urban interstices"

* "places of freedom, away from the norm of society" (Lyhch)

→ they are always the product of previous processes of urban planning and design.

1. Dominant mode of treatment of the interstice

→ institutional perspective and action, empty the interst.

2. Ad hoc improvised int. uses, always keep in mind the frame of perception and action imposed by the main actors (owners, ...) → pushes to a "just passing" behavior.

* the interstice exists between a functional past and a future → time

→ temporary absence of attributed function. } space

* Disorder associated with the interstices is caused by the lack of meaningful correspondance between a place and a person.

→ the "just passing" behavior

→ a way to relate to the interstices.

theory of ECOLOGICAL PERCEPTION (Gibson)
Affordances are the resources of the environment...

the REDUCED CONDITIONS correspond to a situation where most of the perception of the interstices is determined by "mental sets or attentional biases" (which are largely established by the external context) (Shepard), here the dominant frame imposed by institutional actors. It prevents closer attention to the actual space of the interstice.

What is the approach of the city government towards these spaces? the value of the land?

In the case of VALPO they are not even considered

14/12
Tornelot

LeFebvre

how does APPROPRIATION work in the plan vs in the hills? it doesn't have to be a DESPERATE ACT.

TERRAIN VAGUES - Interstices... 18/12

In which way URBAN INTERSTICES are functional to a PUBLIC OWNERSHIP of the public space?

→ qualities, characteristics... interesting physical features (which ones??) who are their inhabitants of those spaces? plants, animals?

• "LOOSE SPACES", Franck & Stevens,

• "heterotopias", (M. Foucault)

"counter-sites" in which all the other real sites that can be found within the culture are simultaneously represented, contested and inverted.

• places "mentally exterior in the physical interior of the city".

"Terrain", in French it could be either urban or rural

"Vague" → wave, billow
empty, vacant
uncertain, indeterminate

What can you add to that?
What about the "Terrain Vagues" of el barrio puerto Valparaiso? in general and in the specific cases!

→ CAPITALISM / what makes a land valuable?

• Tim Edensor, ruins and other forms of leftover space can be useful reminders of the "depredatory wrought by a destructive capitalism". whose allegorical presence "can cause us to question the normative ways of organizing the city and urban life".

* Kenny Cupers, "nomadic geographies"

the importance of unsupervised open land, crossing back and forth between known and unknown

talk about **SEMANTIC AREA** of interest.

* **Lévesque** proposes a dual attention to factual details of specific sites coupled with experimentation with what he terms

* **"the conceptual field of the interstitial"**.

these places activate **IMAGINATIVE** and **INVENTIVE** ways of **PERCEIVING**, conceiving of and taking part in our everyday surroundings.

"**Void spaces**" (**Borre**), conflict takes precedence over predetermined used.

* "**LOCATION**" / **C. Lévesque**, **Bachoura**, transitory neighborhood. (Strip Philips. → weak urbanization)
Erased by planned development.
transitory neighb. as a collection of interstitial "fand seeds" of imaginative devices for the creation and reinvention of public space.

* "**TRANSVERSINGS**" / terrain vagues as a space for "an alternative humanity" not merely mult. spatiality.

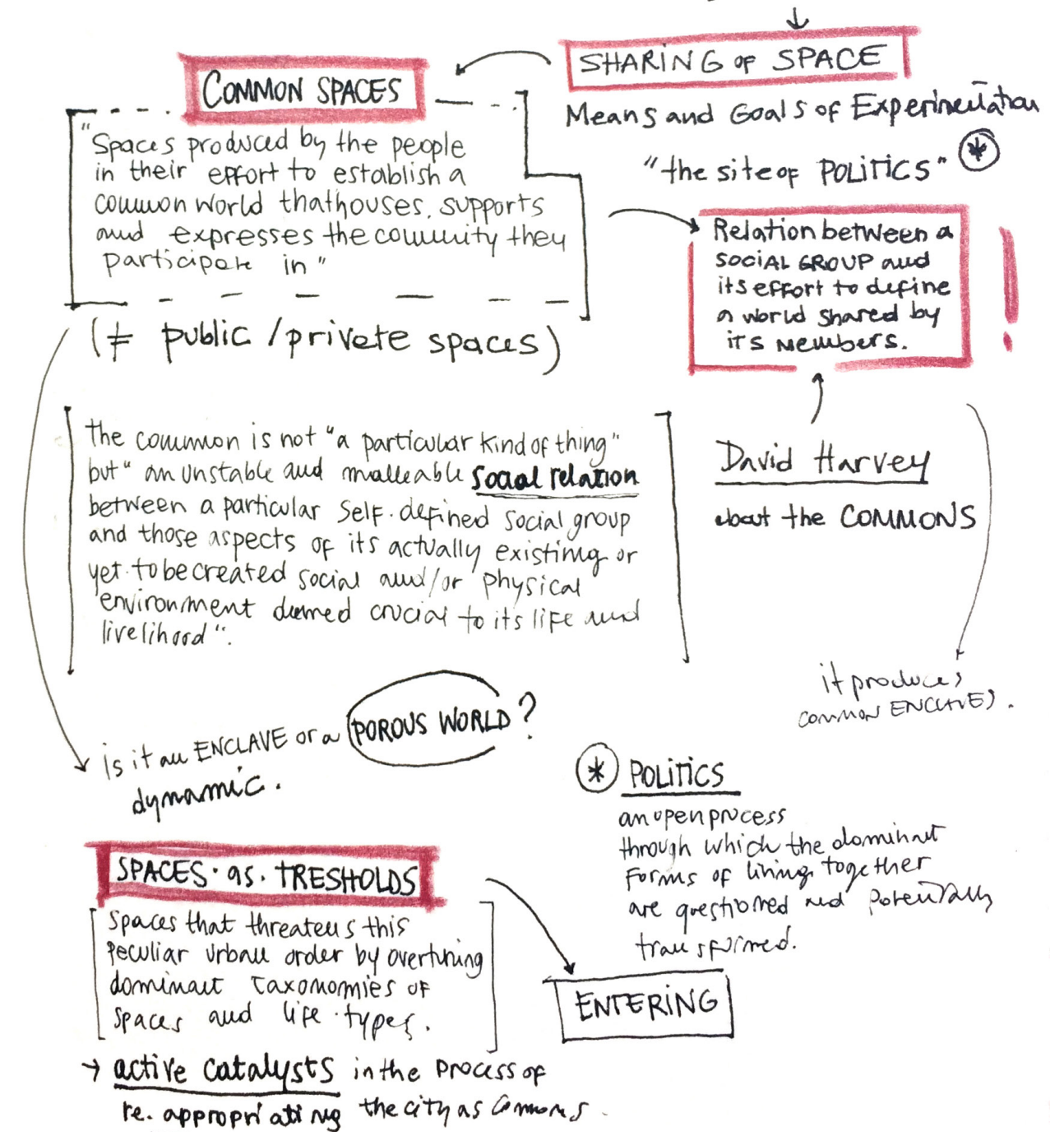
... "Isn't all public space a terrain vague?"
by **Karen Franck**, exploring similarities and differences between **PRIVATELY** and **PUBLICLY** owned "open" spaces.

* "**APPLICATIONS**" / **Quentin Stelens**, the essential role of terrain v. in reminding us the importance of keeping the meanings, forms and uses of public spaces dynamic and open so that innovative social and cultural purposes have the space to reveal themselves.

"The contemporary metropolis is an archipelago of **NORMALIZED ENCLOSURES**"

"**Protection**" makes rules seem natural

Emancipatory Politics → the city as the means to collectively experiment with possible and alternative forms of **SOCIAL ORGANISATION**



Can a city of Enclaves work? Creating a system just for the hills in working on.

U. INTERSTICES / The Aesthetics and the politics

19/12

"What is to count as the foreground shape of the city and what else as its shapeless - hence interstitial - background?"

"int. as the outcome of a composition of interactions and affections among a multiplicity of actors that coexist within a given spatial situation".

interstitial subjects of the city

AESTHETICS to address phenomenological, perceptual, embodied and lived space

POLITICS the ecology of the socio. material connectives involved with power that form today's urban common world.

In the case of Valparaiso, and its interstices, they are not "failures of urban development", they are more the result of a policy of neglect. (→ after fire, earthquakes, ... no plans for reconstruction and so on.)

Relation between URBANIZED TERRITORY and the TERRITORIAL city.

STAVROS STAVRIDES

URBAN ORDERING. → "Urban order ... to ensure that the city produces those spatial relations that are necessary for CAPITALISM'S REPRODUCTION"

Focus

"Mechanism of Social normalisation"

(until which extent??)
it shapes human behaviour.
(and space?)

"NORMALISATION IS A PROJECT OF DOMINATION"



pauso pauso una
ripetizione
simulazione di
impossibilità ma
è possibile Walter
spazio.

To develop

- * Plan the Unplanned without colonizing thoughts
- * (relation with DOMINANT TAXONOMIES)
- * Indeterminacy (til which extent?)
- * change of scale (from urban to neighborhood)
- * Role of "trash"
- * Disjunction or connection?

the process of **EXPANDING COMMONING**, which directly defies Capitalist Society's enclosures, thresholds may become both the image and the setting of **EMANCIPATING EXPERIENCES OF SHARING**.

the problem of their **INSITUATIONS**

(how to define something without colonizing the thoughts?)

Commoning has to remain a **COLLECTIVE STRUGGLE**

"(metastatic character of common spaces)"

"An emancipated community is a comm. of narrators and translators"

* **CONTINUOUS DIALECTIC** between centralised, open assembly decisions and dispersed initiatives of actions by smaller groups keeps a **STRUGGLING COMMUNITY ALIVE**, INVENTIVE and OPEN.

the role of **DOMINANT TAXONOMIES**

to **DISPERSE POWER**

* **AUTONOMY** as an ANTI-CAPITALIST VENTURE

URBAN POROSITY

"porosity as the way in which urban space is performed in the process of being appropriated."

discover practices that ~~allow~~ oppose a dominant will to fix spatial meanings and uses. These practices tend to produce **TRESHOLD SPACES** (in between areas that relates rather than separate). Urb. por. may be the result of such practices.

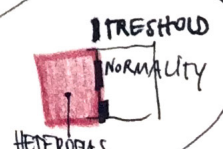
A city of thresholds.

Acts that **OVERFLOWS** into each other.

heterotopia: spaces where differences meet

Where is the Barrio's Urban life?

Recognize the **GATES** where the situation change such as towards, hills (Iglesia to market) and within with al medieval.



23/12 ||||| WC LEVESQUE

la Figure de la constellation, Wco Fontana (concept spatial)
 "trou positif", situationist
 - structure poreuse de l'éponge } champ de l'Art

ALDO VAN EYCK, profiter de la structure alvéolaire de la ville.
 pour insérer des terrains de jeux à Amsterdam. (1977-78)
 aménagement assez minimaliste.
 Redonner la ville aux enfants. analogie avec la neige qui tombe sur la ville.
 plus de 60 terrains de jeux!

xx siècle. | Benjamin
 Gieddon → concept d'histoire anonyme
 McLuan
 reinventer l'espace urbain par petite dose.
 particules qui s'accumulent.

Andrea Branzi. (Architooom).
 No stop city → mobilier urbain.
 changement de focus, critique radicale contre le mouvement d'archi moderne. ils sont plus les objets qui font la ville que les gens.
 → OBJETS MOBILES COMME VECTEUR URBANISTIQUES.

terrain vague * Nomadisme et sédentarité
 L'ilot fleurie (?)
 ↳ caractère indéterminé qui prend sous urbanité & interstitielle qui active l'indétermination de ces espaces.
 des pratiques qui font brèches dans l'espace temps routinisé du quotidien en renversant ses usages.

Interstices
 temporalité.

le concept de Paysage
 - saisir la valeur de l'existant
 - action très fine et discrète.
 (Inter, Paysage S. 1998 magazine)
 notion d'ENGAGEMENT avec la ville

James ~~Park~~ ^{partiale}
 mélange d'intervoir qui dure à l'extérieur.
 Brivillage entre intérieur/ extérieur

Collectif Arche
 • Gazon de Wre, Saint-Roch, Québec.
 • Ligne de Site V, rapport passage public qui met en relation l'habitat et les passants.

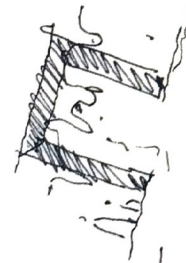


? • HYPOTHESE D'AMMARGES, Montreal, 2001-2007
 (terrain vague comme ressource pour la ville.)
 Comment les activer sous les aménager?
 élément mobiles support d'activation.
 L'impact d'objet dans l'espace urbain.
 permettre aux lieux de être appropriés.
 Elément choisi était la table de picnic.
 - choix de site, de l'objet, de la couleur,...

Intervention sans autorisation.
 → quelle est la durée? ils ne savent pas.



Régime de temporalité assez large, 20 points dans la const. peuvent apparaître et disparaître



• officialiser certaines pratiques déjà inexistantes aux sites.

• activer un nouveau intérêt vers l'espace
 → pérennisation d'un action qui est minuscule
 (incadrer un espace pour highlight the fact that it is AN ESPACE!!)

give tools to make the space readable

• interstices urbain temporaire
 18ème Paris, balayfoot

"URBANISME ULTRA-VEGETE"
 microintervention

• Dakar. dialectique entre formel et informel, horticulteur informel.

Landscapeness / the existence of a construct that mobilizes and directs the attention upon certain aspects of the environment.
↓
"LANDSCAPE'S CONDITION OF POSSIBILITY"
↳ defines the modalities of what should become a landscape

Interstice between CONNECTIONS and DISJUNCTION

↳ no scales
- in a minority position in relation to what encompasses it. } ENCOMPASSING

the importance given to the configuration of intermediary places CLEARLY DEFINED.

Lynch "A waste lot may be preferable to a Rose Garden"

S. STAUBES, "Common Space"

"What type of experience of emancipations will we live by leaving behind a practice measured by capital and the state and encountering others in heterotopias, other spaces where differences meet and establish a practice of doing in common or communing?"

- COMMON SPACES
↓
a set of SPATIAL RELATIONS produced by communing practices.
"Sites open to public use in which, however, rules and forms of use do not depend upon and are not controlled by a prevailing authority. It is through practices of COMMONING, practices which define and produce goods and services to be shared, that certain city spaces are created as common spaces".
(Commoning practices)

CAPITALIST ENCLOSURE of the commons. → obstructing communing practices that tend towards an openness of sharing.

SPACE as a means of establishing and expanding common practices.

POLITICAL SUBJECTIVATION

"subjects of political action emerge today by (...) disavowing dominant social taxonomies and the corresponding established identities. In this process contemporary urban space, which necessarily expresses and reproduces these dominant taxonomies, can possibly be transformed through collective action"

↓
the INTERCONNECTIONS between SPATIAL TRANSFORMATION and POLITICAL SUBJ.

"Space communing is not, therefore, simply the sharing of space, considered as a resource or an asset, but a **set of practices** and inventive imaginaries which explore the **emancipating potentialities of sharing**"

"ENCLAVES are spatial forms of a NORMALIZED STATE of exception".

To do / P2 PLANNING

① Theoretical discourse

② "Neighborhood" Scale (1:2000?)

→ the dots of the constellation

→ the streets chosen, the role of Camino Cintura (?)

③ Dots Scale

- spaces in themselves
- spaces as succession.

their role as singular space and the one when they are related.

Journey (street)
place experience

2 Key lecture
↓
Which one should prevail?



④ Open questions that still need to answer.

→ functions,

* belonging
* urban enclosure.

Valparaiso as the city where URBAN ENCLOSURE prevails.

the concept of **RECOGNIZABILITY**
an alternative way to give identity to a place without producing an Urban Enclosure?

→ what "participating to a common world" means?

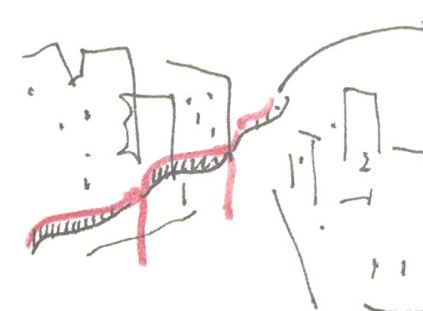
Why not the BUILDING but just the empty and vacant lot?
→ it is another type of SQUATTING.

①st → Work on the 3 axis

②nd → Work on their connections



"the Social life of small urban spaces".



in the case, decay, neglect
you need something, an element that makes you feel safe.
it marks the SAFE ZONE.
What is it?

LYNCH / Recognizability means ... ??

Which type of POWER does the neighb. need? (Disciplinary?)

Gentrified areas, total planning and surveillance + capital investment and aggressive speculation } Disciplinary Power.

→ is your project meant to INFLUENCE people or is it also the contrary?
to which extent?

the **SECURITY ISSUE** (linked to power)

→ is unpredictability
unsecurity?
... how to solve that?

"**EXCEPTION** may become a propelling rather than a paralysing force in the enactment of security power"

not as an alternative economy but as an alternative to economy"

Imagining COMMONING beyond Capitalism.
 → Fight predominance of economy.
 → sharing RESOURCES and POWER which are the value to pursue through common spaces.

COMMON WORLDS
 may be crafted as homogenous and homogenizing structures of beliefs and habits.

In the process of their creation lies the possibility of transforming them to

chapter 2, St.

WORLDS OF COMMONING

→ connected to ways of sharing that open the circle of belonging and develop forms of ACTIVE PARTICIPATION in the shaping of the rules that sustain them.
 ... they are **WORLDS in MOVEMENT**

it produces Urban Enclaves (I would say)

POLICE

POLITICS

RANCIERE

community / politics

COMMUNITY as an open political process

... the role of CONSENSUS and DISSENSUS

the goal is to produce a **COMMON SPACE** able to produce this dispute and keep it alive!

"the commons are an ISSUE rather than a FACT or an unambiguous NORM".

! When the dispute over the commons is silenced **COMMUNITY ossifies**

"... public space not as the LOCUS of DOMINATION but as an always - contested area"

pag. 25

* **Commoning Practices** shape both their subject and their means.

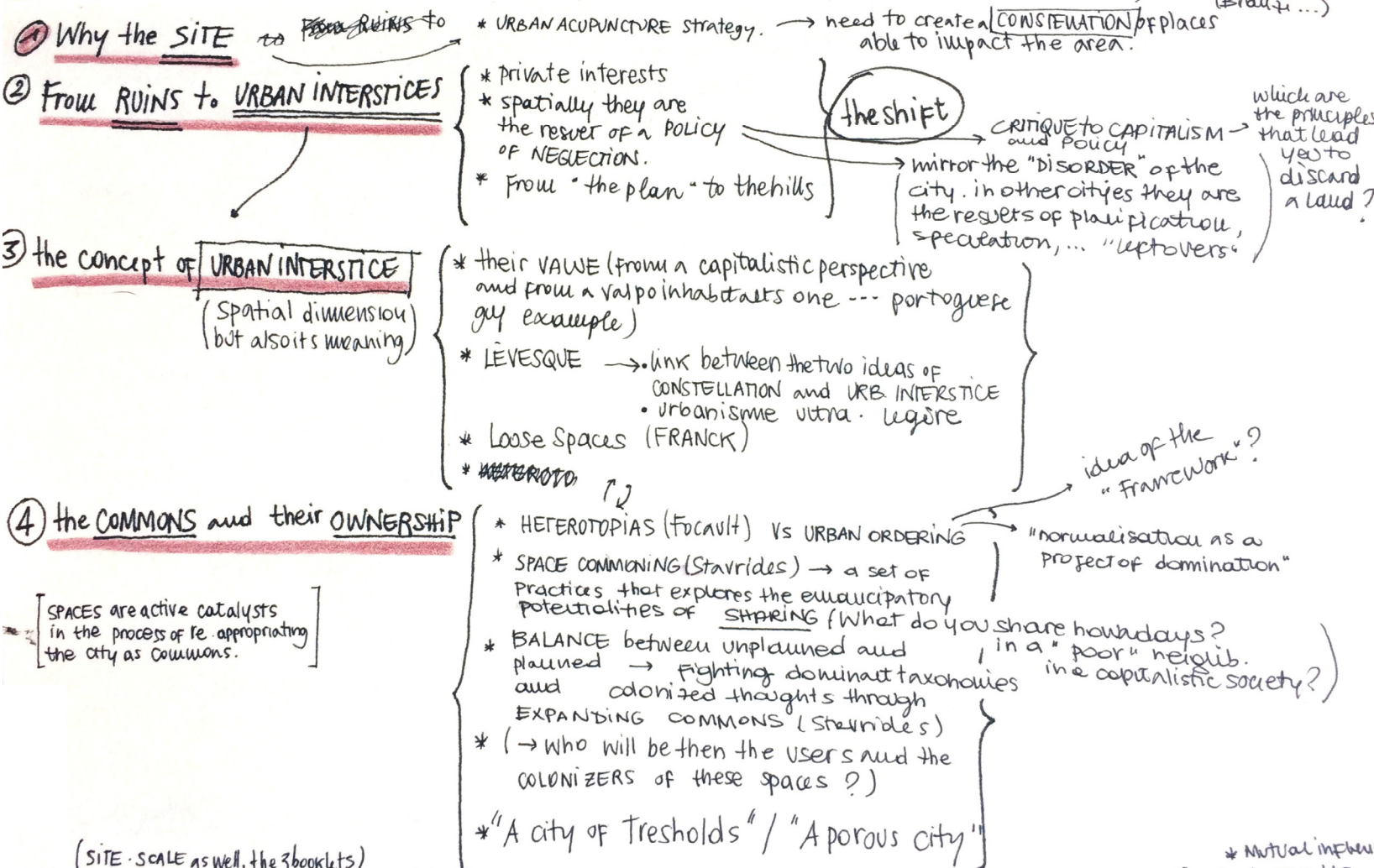
production of **COMMONS**

What does it mean in a CAPITALISTIC SOCIETY? (immaterial goods)

* What kind of practices of social relationality keep commoning alive and equip it with the power to escape the traps of enclosure and control?"

(Theoretical Framework)

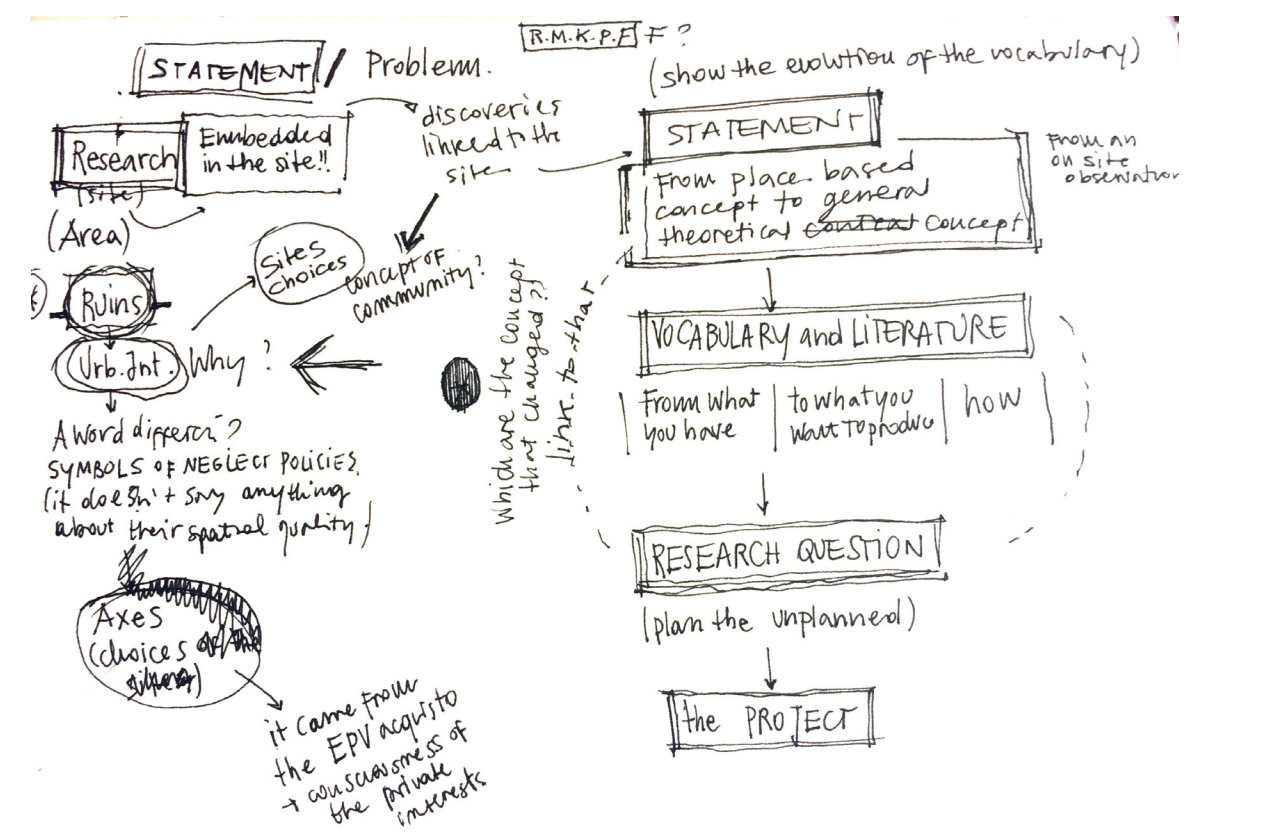
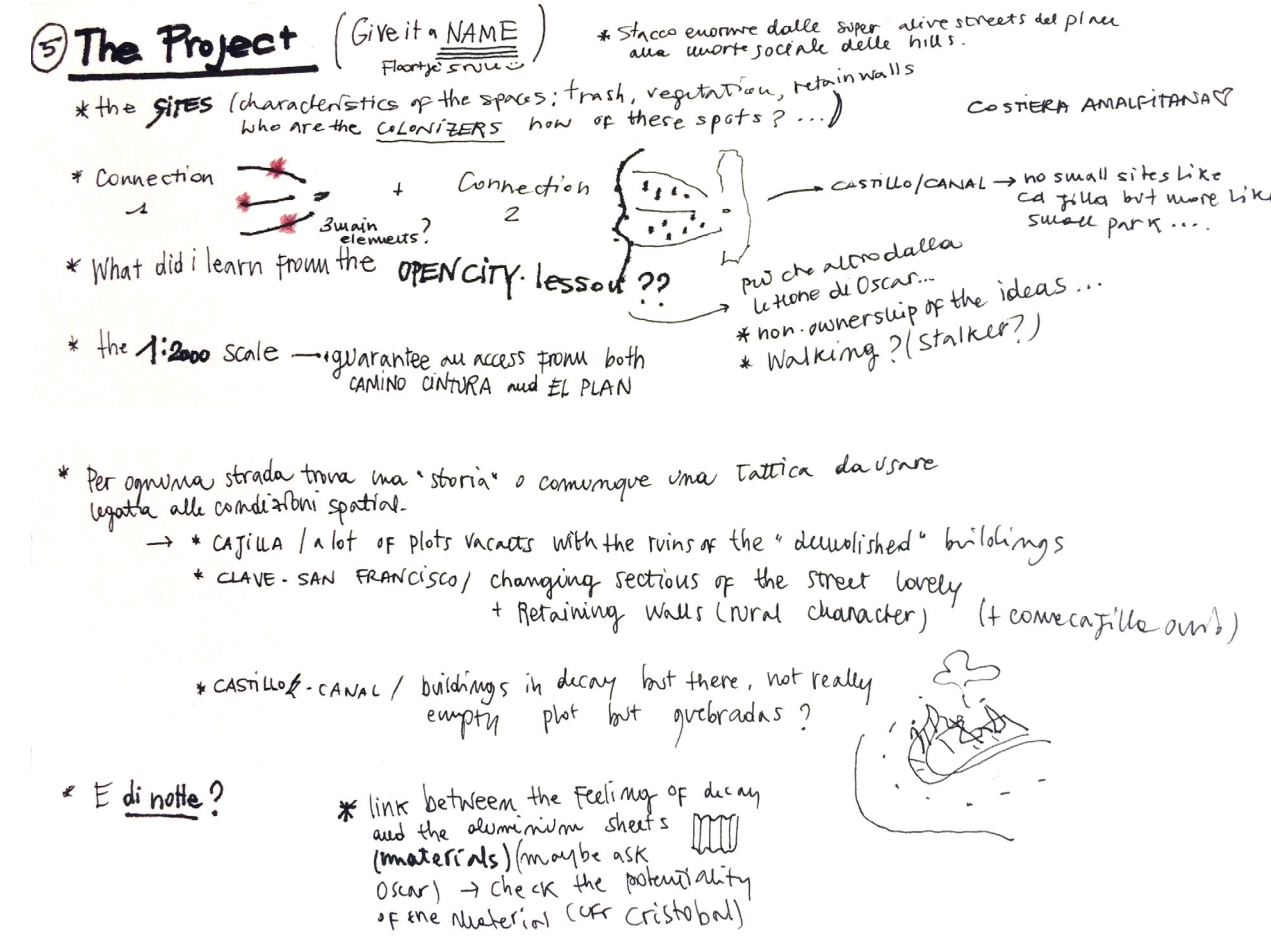
31/12 / Presentation...



5 The Project ... (SITE-SCALE as well, the 3 booklets)

(NEXT STEP!!!)

- * RECOGNIZABILITY (Lynch) makes you feel safe!
- * Framing spaces (define the undefined!)



PRESENTATION

17/01/2018

① El Barrio Puerto

- * From the beginning the area I was most interested in was the one of "El Barrio Puerto". This is because from that neighborhood, the vibrant spread the vibrance whereas now.
- * interest from the beginning in the historical heart of the city.
→ wanted to understand its decay and the different reactions to that... thriving (xix century it was the one that spread the vibrance whereas now.)
- * how it is composed (cerros + plan) + a bit of history. (Jglesia la Matriz, how the hills behind were the hills inhabited by the workers. social cohesion in that sense. xix century buildings typical of the sea port arch.

- * Texture and transitions / related to the history of the place.
Size of the plot → industrial function
(Physical) research in Delft)

② Social Research (in Delft)

- * Valparaíso mi Amor, movie directed by Aldo Francia in the '70s show the situation of el barrio (history of 4 brothers that are left alone after the dad goes to jail because he stole food for surviving. they have to survive in the street)
- * Sinopsis del Olvido, a photographic project by Mabel Araucaria meant to illustrate the life of the people that were "ingeniously" building their life around the market and its surroundings. Pics of the beginning of the xxi century. Exposed in the cultural park of Valp. Followed by a debate about the future of the building (fire of 2014)

③ Communities Research (on site)

- * Verify what we were researching about and find a common lead, a fil rouge between the different themes that we were investigating. Methodology / conducting interviews and attend events in order to verify whether the communities that we were researching were working together or not.
- * the majority were carried out in the Area of the port (active community?)

④ Outcomes (social general)

- not really working together between cerros but more in themselves.
- Reflecting on the concept of community itself. a group of people sharing something. in this case was not the city but the neighborhood, also linked to the geography of the place. the hills create community.

Ti ODIOTANTISME

general

⑤ Outcomes (El Barrio Puerto)

- * Social → strong will to upgrade the neighborhood but afraid of the strength of the investments because they could be pushed away. relying on themselves.
- * the value of gathering places in the hills and the consequent value of a plot land → the case of the portuquere guy.

⑥ Personal feelings

- * squeezed in this part of the plan
- * Echavren square
- * feeling the different bloc site I was saying before
- * the importance of the Iglesia la Matriz.
→ the increase in danger and frightening during the journey. (security issue)

Funnel (imbarato)

⑦ Statement

Rooted in the site and in the on-site research than with the statement I go more general. the issues / potentialities of the site

⑧ The postcard

1st strategy developed from the statement. ~~use~~ a bubble enclosed between the hills and the ocean. possibility of sharing an eventual new vibrance of the neighborhood with the rest of the city. ~~since~~ Using the idea that the main identity of the city is given by the port (We are all portuqueros)

⑨ Deconstructing the statement.

Back to Delft, searching a new method. Deconstructing the statement in order to pull out the main concepts to work on and define the vocabulary. From the specific conditions of the city to a more general and abstract concepts. → from now on back and forth between abstract and more attached to the site

⑩ Ruins looking for the sites.
Which one were the ruins to me?
What I was searching for?
those type of buildings bla...

⑪ U. Interstices The shift from plants to hills.
change the concept of ruins. What I was
looking for? ~~the~~ the physical elements
representative of the negligence of the
state.
The type of plot where the portuguese
were working and that I saw in two
different sides, both issue and resource.
They are the plots where ~~the~~ other buildings
used to be and that fell down in the
heartquakes and fires that took place in
the area in the past years (2015, 2017)...
(something that happened pretty often)
Now they are occupied by debris, wasted materials
from the previous occupants of the spots or vegetation.

→ the concept — physical point of view,
it has boundaries (blurred or defined
whatever) but it has no identity.

Mutual exchange
thanks to the
positionality
of EXPRESS
THEMSELVES
they give birth
to the community
place.
and diversity

El Palacio Supercaseaux I

- physical attributes
(plan, facades)
- What is representative of?
building of 1995 sold from the
municipality to the Empresa
Portuaria Valp. (EPV) it is
going to be their corporate
building. this operation
allowed Valp. into a
rehabilitation program
and to get funds.
the agreement is that
the EPV will have to do
improvement in the area.

experience
(I'd done
mainly
in the
plane)

UNDEFINED
Means will
to express.
Will to act
and rely
on their
own

→ it is not
someone
else's
project?

interconnecting
methods

⑬ the urban strategy While shifting themes and researching the sites
I ~~developed~~ an urban strategy.
arrived/defined

Starting by defining three main axes ~~and~~ going through the hills
and connecting them to the plan. Where I researched ~~the~~ the
U. Interstices. Before going to the urb. strategy that idea
I would also like to point out that the step I'm showing and the
different layers through which I've been working, such as this
more urban one and the more theoretical one that
there was not a moment where I focused only on one
things. → the booklet divided in sections but
not temporal, always reconnecting the general to
the particular and so on.

④ the three axes / "vibrant" connection corridors
starting from capital. → difficulty of
visiting the area.
bus ride.

② thresholds / Camino cintura (bus)
→ linear one which
generate 3 other hotpoint
in the intersection.
Iglesia. (one for all)

③ Sites / Researching spatial qualities
encompassed in this concept of U.I.
found the sites.

④ Constellation / the idea that you have dots that could
be linked ~~what~~ in anyway to form
whatever meaningful pattern. so
if you ~~take~~ take out the main axes.
you see that there are other possibilities.
→ this lead me to the last point
of the strategy.

⑤ Secondary circulation / that could have linked
the sites in different ways creating
other thriving corridors and in general
spreading the vibrance created in
these first ones.

14 Ricapitoliamo...

Just to recall

We are talking about a strategy.

to achieve Vibrance → what does it mean?

Security is given by a area that is always active (J. Jacobs) this happened through

So which is the tool to achieve this vibrance?

15 Commons

those places that can ensure a it is a "social relation".

In the attempt of express the community they give something to the space, a new life, their identity. it is a mutual exchange between the physical place and the producers of this one.

EXAMPLE of CAJILLA CINEMA / as a mutual exchange. turning into a common an urban interstice. this eventually lead to the creation of an ownership feeling.

16 OWNERSHIP

But which type?

These two are buildings privately owned. Sold by the municipality to privates in order to rentate the area. but they are still there. whereas the other one is a project of a theater

17 the role of the undefined and the risk of Defining and planning the commons.

Syn - (2001) put urban furnitures in 20 ~~at~~ residual spaces. (U. int.) in order to foster "micro-urbanity" + create new ~~for~~ relation with the ~~page~~ landscape and foster ~~at~~ social dynamics to "live the unused" Montreal (Quebec)

30th Quarter for the Room E Retake. 22/07

SILVIA Pennesi

* trading private spaces for collective economic purposes Reflections

* Which are the RESOURCES already present in the area that can be used to produce arch. elements?

→ in his case they were LOCAL CULTURE and SELF-CONSTRUCTION

practices.

→ turn what you have in an architectural strategy.

* Cultural practices as a defensive instrument.

* how to Foster Economical growth within the neighborhood?

* Restore the REPUTATION

* Activate SELF-MANAGEMENT processes.

I would say that in my case it is more about a dialogue between them and the other stakeholder.

* Demolition as a necessary operation for a change of image.

→ WHICH ONE WOULD BE MY "DEMOLITION" then?

What does this "necessary interventions" bring? what does it define?

* Chicha production

(i think it is interesting in the sense that he also needed to create a cohesive and new identity. still linked to the past (it shouldn't be someone else's plan)

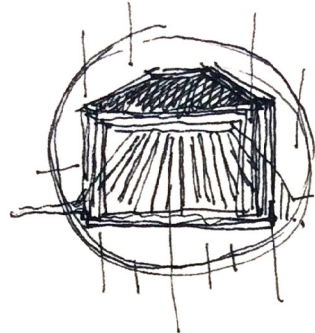
but a more collective one (define a common goal. even a common enemy it could be)

for him they were collective spaces for instance.

→ i would say that in my case cohesion is spread more over the street

CORRIDORS of identity.

30 € Kendrick
23 * Spesa



③ the OWNERS.
→ private / public /

FRAMEWORK → Arch. as a tool

- citizens as a tool to foster economical growth.
→ they are active part in defining the plan.

COLLABORATIVE PRODUCTION and SEU.

SECURITY → how to achieve it →

- clearance and gardens
- Recognizability

Something has to balance the decay of the other buildings / facades, ...)

cf. the approach of the municipality that wanted to paint the facades... what does it produce? it is just putting a mask to what the neighb. really is. Does it provide wealth?

give the tools to initiate a business. or something that generates value.

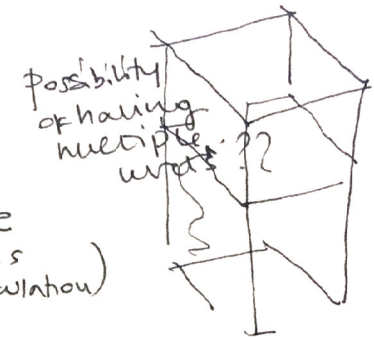
maybe the "UNPLANNED" could be referred to the future... in the sense that flexibility allows the inhabitants to decide whether they want to change...

they own not only the spot but also the knowledge to build and transform what they have.

"people activator of Urban transformations"

* "the entire community becomes simultaneously employer and employ"

* point of sales → which will be the relation with the world outside of the bubble?
(is it about reinforcing the character of micro-enclave?)
maybe more about creating a new way of contact



* heavy module vs light module
(permanent main functions) (outdoor spaces vertical circulation)

↳ "modularity provides coherence and order"

"tendency of hiding behind an image of dangerousness to fight gentrif."

* new patterns of ownership manipulated and controlled.



While walking in the Area you don't experience this sense of attachment and care even though it is there...

they do care about their own private/collective space.
Is it a "public space"?
someone owns it... like the church, the association.

* "a dynamic system that defines principles"

↳ providing a system instead of an architectural fixed project

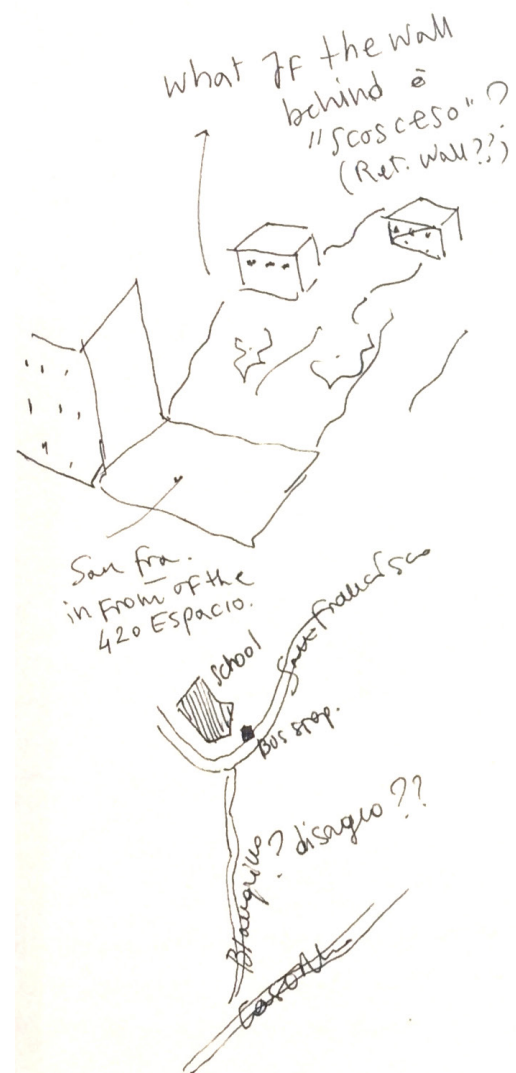
↓
"political and economical empowerment that has nothing to do with impositions"

"Space as a hidden resource"

the ROLE of the ARCHITECT nowadays.

↓
which are the characteristics of nowadays.

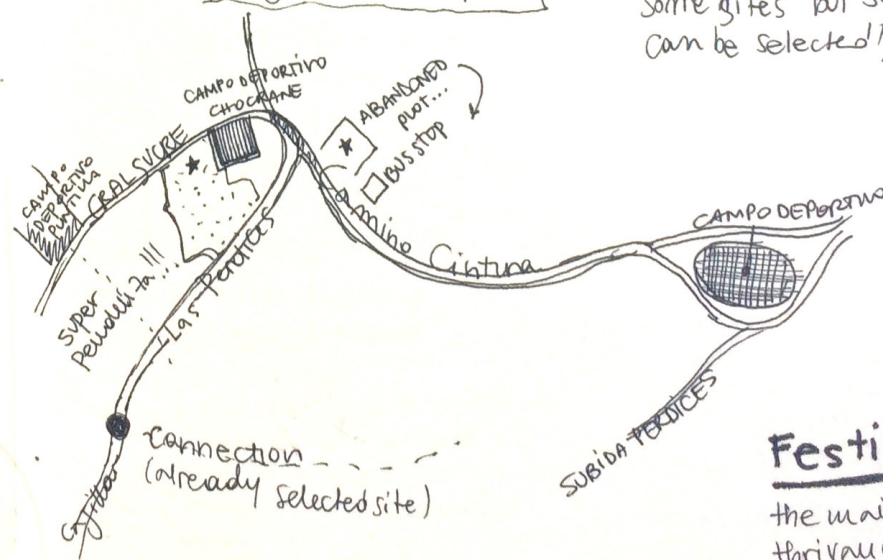
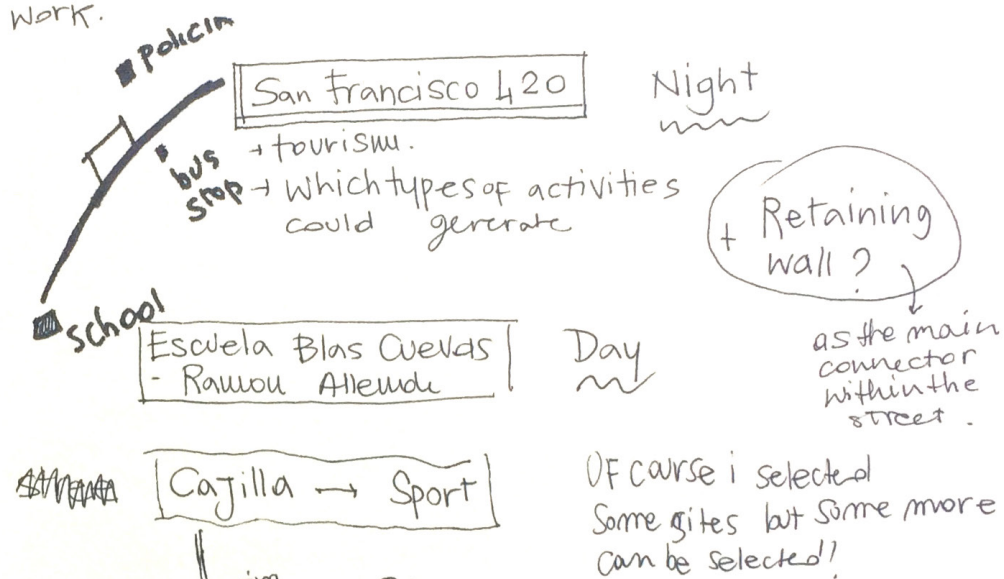
PARQUE CAMINO CINTURA
→ need to create a dialogue
with the municipality?



Espacio 420, Ostello

Balance between the day of an outsider and the one of a
resident.

I guess that until the effort comes only from the citizens
and there is no PHYSICAL CHANGE... it is not gonna
work.



Festivals as
the main source of
thrill... need
something more stable
that leads to a
change kind of

Future. If the
system works and
the government
has a revenue
(if it is more than
x% the
government
will have
a %.)

Extreme decay also in the
secondary axes, inside.
I would say that this is
something I am not gonna
define but... Should I already
localize some "important"
more like meaningful
building or sites that
could be used later on??

+ the **SECURITY** ISSUE
cannot be solved by me...
I can start Smith and
provide tools for a further
improvement.

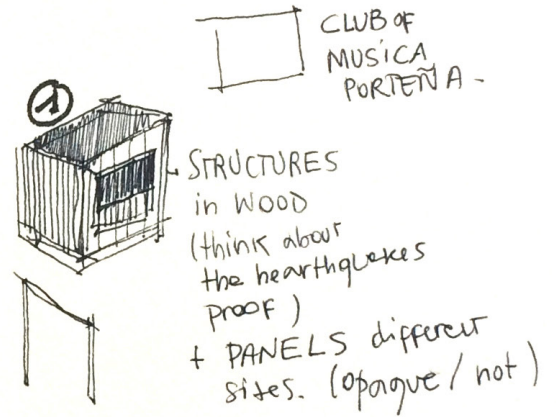
in the complete chaos
you need elements that
are physical

Abandoned plots are not the only
ones that bring safety,
also abandoned buildings
but they are more difficult to
take. I guess you need more
money and so on...
they will be the 2nd step.

To do

- 1 Define the intervention
- 2 Define the necessary interventions (checking the sites)
- 3 thematic corridors. → which themes.
• how they are connected
• day / night
- 4 Related to the theme you chose find functions.
- 5 Define the role of the LINKING ELEMENTS (included what I mean with them...)

STREET (linear) → both colour and material? (COLOUR IS MATERIAL!!)
LAMPS. (punctual) but less cheap...



the idea that you don't have all the elements located on one spot. but you have to go through the all street.
also it allows you to have small structures.
multiple uses but related to just one theme

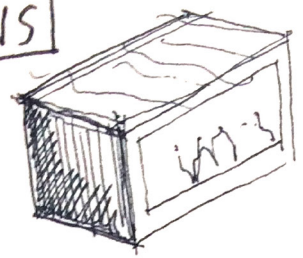
the example of the horto. comunitario Cajilla → Example of the materials.
Without the support financial they can only work with the ground.

"Los niños del barrio estan vendiendo galletitas a \$ 150 si quiere comprar puede encontrarlos entre Cajilla y pasaje Ruben Dario".

is there the need to decide what they are gonna produce?
Action - selling spot - bar that sell?
Use → one more "ethical" and one more push tourism (but you're to merge if there may be)

FUNCTIONS

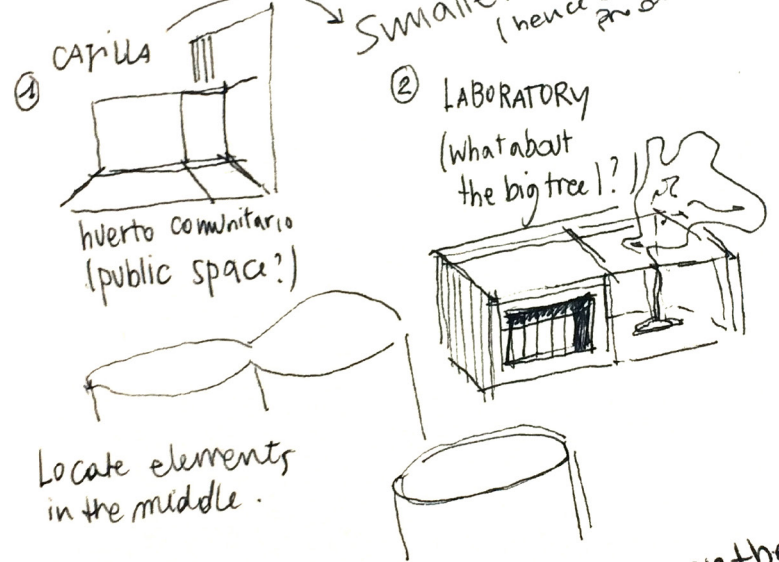
• Atelier → visible / working. / Workshops.



• selling point. shop.
• Cafe that involves the produced elements. → local production

(According to the fact that they have to choose the function hence the architectural outcome)

"the Empanada's street"



* think about the BUS STOPS

you have to propose an activity that you think it will foster economic development

the in-between. → working on the connecting elements and then the sites.



PRESENTATION

RETAKÉ P2
PRESENTATION

- ① First of all I would like to ^{briefly recall} ~~give you a short~~ the themes that are guiding ~~and~~ my project and that I ~~pre~~ mentioned last time.
Last time I explained how I LOCATE MY SITES and which was the URBAN STRATEGY that I adopted, processes that were both informed by the concept of mass and constellation.
- ② Project's aim
- ③ Starting with a spatial analysis ^{and a comparison} of 2 specific sites on the street capital. (the 1st and the 4th) I was able to recognize the elements inhibiting appropriation: community garden, ground of the retaining wall, the boundaries that were not meant to be façades.
→ this results in an incoherence of the materials
- ④ ~~Starting~~ thanks to the ~~spatial~~ outcomes of this analysis I was able to ~~recognize~~ the PRIMARY ~~and NECESSARY~~ interventions, necessary to activate the process.
In order to tackle these issues some primary interventions must be carried out (by the government)
* Lands should be bought by the gov. in order to become clearly public owned thus without fences.
* treatment about the materiality of the boundaries, which means that

coherence in terms of materials and colours to this space in order to clearly distinguish them from the street. reinforce their character of INTERSTICES

- ⑤ ARCH. intervention. represents the moment when we see this mutual exchange happening. the goal is indeed that the inhabitants should be able to be the builder of ^{residents} these projects with the tools provided by the government.

Const. knowl. → how to build with these ~~provided~~ provided materials. the features that I just presented inform the type of architecture that has to be produced.

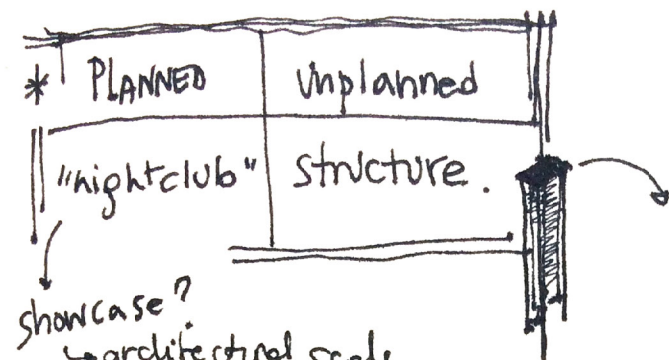
Regarding the Constr. methods → CLEAR/EASY

MATERIALS → cheap. and when possible obtained with the materials of the collapsed housing which are still on the sites.

composition. → I want this element to be customizable, leaving freedom but still within a certain range of choices. structure and a.

not only informed by geographical features (so you see that the whole places are located close to the centre and bus stop whereas at the moment the plan)

15.02.2018
Post P2



showcase?
→ architectural scale.

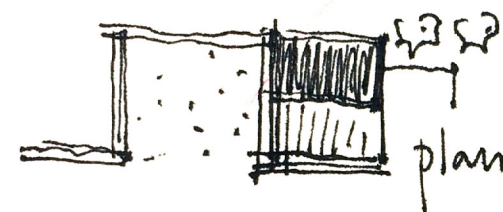
- * Abstraction
- * Sites

Architectural Tools.

does it have to be wood?
how can i use wasted materials?

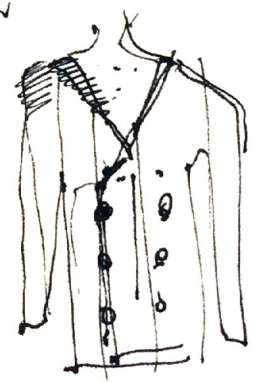
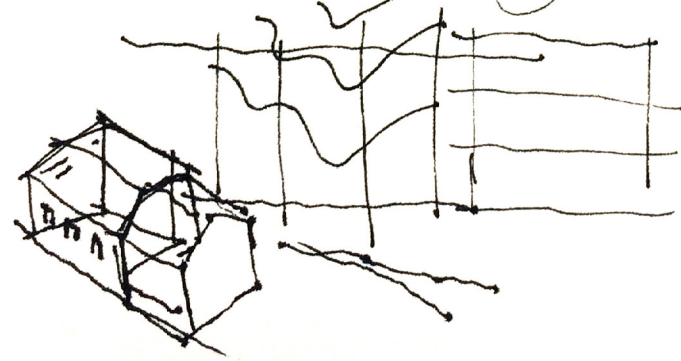
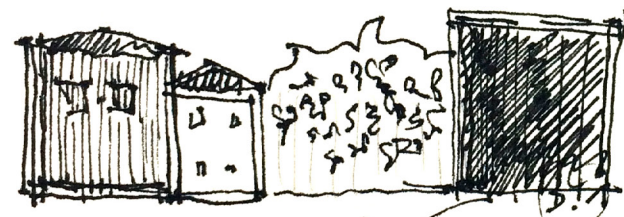
→ Wood (why? as a new material?)

- containers
- construction methods with wasted materials (possibility of using).

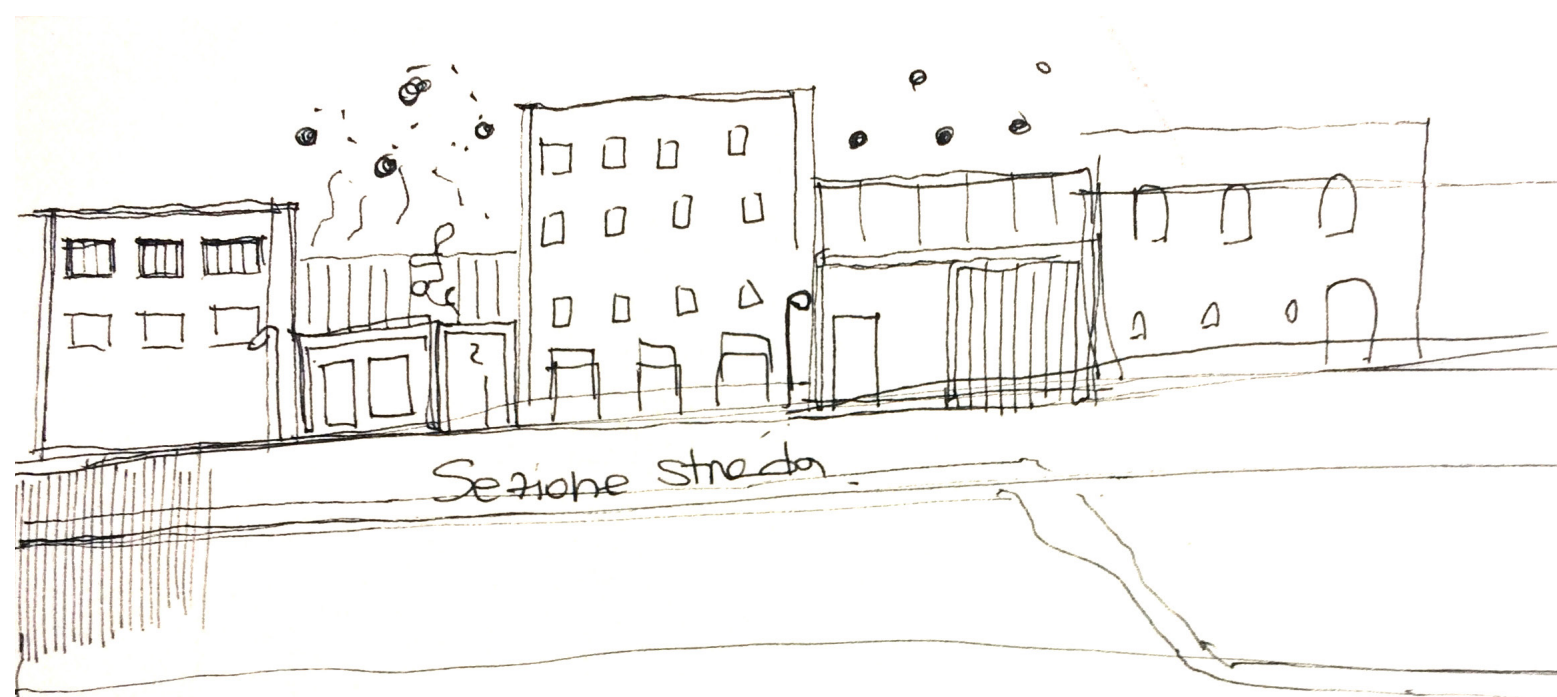


plan.

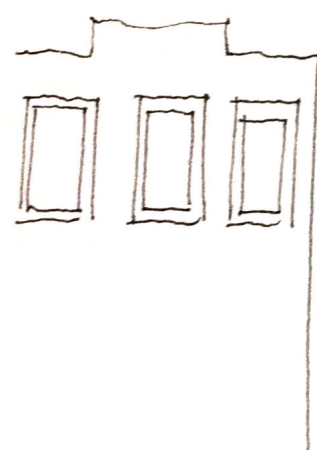
SECTION!



Where are



Sectione strada



7/03

HEIGHT

Is it the longitudinal section or the other that affects this feature?

It is about the Secondary access



different consequences of the same rules.

Define main RULES and then the consequent SUBRULES

Code colours?



Façade / Night

→ how the "Punctual Elements" that marks the site (which is the façade) can be used at night as invitation that something is happ. inside? Well... it is not just about night.

* BOUNDARY / Defining an enclosed space

* COMMERCIAL CHARACTER / Suggesting that it is a "public space"

DEGREE OF OPACITY?

Do I want the different functions to be distinguished?

And also, which are the elements that defines a "Factory Façade"?



Work on multiple types of communication there is not only the arch. language. BUT IT COULD SUPPORT THE OTHER TYPES OF LANGUAGE

Why are we all working on the handicrafts?

% of opacity of the 2nd Façade?

Reaction on different materials.

how the Coherent language adapts to the peculiarity of the sites.

how does it work at NIGHT and at DAY

(can you open in the ceiling windows with x-lam?)



Interior coherence of materials, no longer an "interstium" it is rather a box filling a "void"

is then the 2nd façade glass?

What is the role of LIGHT inside? it doesn't necessarily need to be neutral for specific purposes (studieren for inst.) and a lot of things can happen on "Solid Wall"!! but the material needs to be BEAUTIFUL!



lights inserted in the material even??

Re-cap

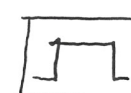
* Specificity of the sites

expressed how? through 2d drawing as a tool to generate knowledge, understand and categorize

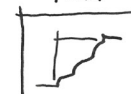
* Catalogue of sites

(From the specific to the general)

① Related to the sites



Plan



Section long.



Section...

SIREA



* Capillaries & s. frame.

how many are they exactly?

* Generalize the result

(Chart) / define types and parameters

BOUNDARIES

Plan	Section	Section

which allows these types to be different (es. Relation with the boundaries, which ones? blabla)

* Materiality!!

* Define Rules

examples

* Define SubRules

if you change one parameter and the others stay the same which directions can be taken.

(what?)

* Focus on one production.

- one production?

- one street?

... many...

I need also ght inside... if I want it to be a "boundary" (why I decided that I don't even know). pattern? thinking also in terms of INTERIOR.

Sinfonia Concertante, H. 10

Ydn

Re-Cap

* The outdoor (Architectural Interstices)

- work with the unintentional façade.

* Security / closure / public

* 1st Façade (the "factory façade")

- code colours (recognizable functions)
- as the "punctual" element of recognitability
- Exchange inside/outside + Night/Day (degree of opacity?)

* 2nd Façade

- opacity. (!)

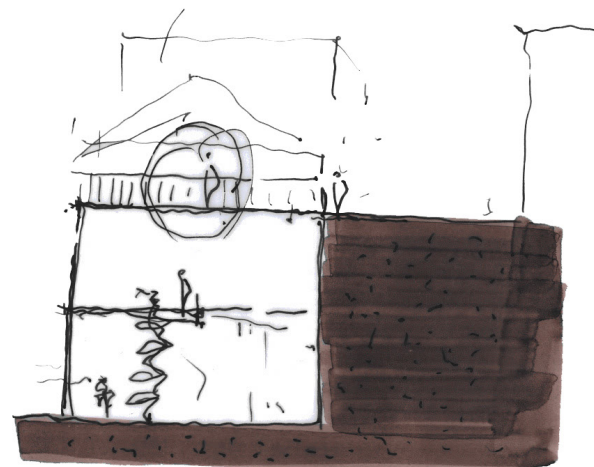
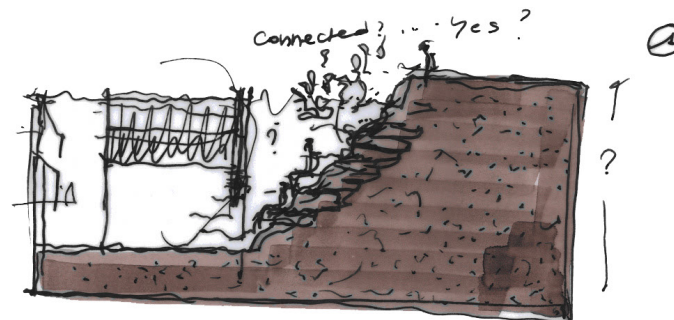
* Interior

- Lights (ceiling) (artificial?)
- xLam / Wood materiality. (Box feeling)

1st ACCESS
Architecture

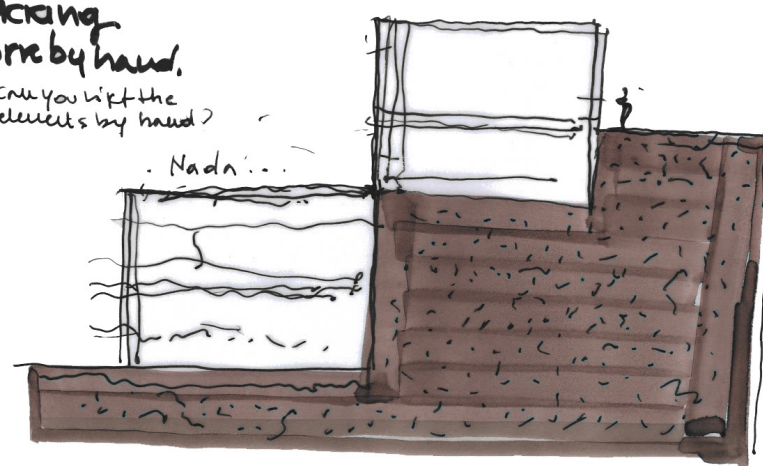
8gio	9ven	10sab	11dom	12lun	13mar	14gio
Catalogue + Explore Materiality						

Secondary Access? (the back boundary)



stacking
work by hand.

↳ can you lift the elements by hand?



Height? (longitudinal section)



the only case where a certain height is required.

Outdoor pavement material?

Espaces urbaines?

(cf type 1 secondary access.)



- (the street!!!)
- Taller de Oficinas (Alitre)
- generality without peculiarity
- security
- musealization
- pub. (other stairs?)
- Parc de la Ville (general/singular)
- Ruins / Façade - (what is my position in the city??)

OSCARTUTORING

20/03

Functions

What about...
imagine a week
in which for instance
2 days a week one
is for residents.

A time for tourism
and a time for
residents

Back Boundary

① GROUND

② WALL

gradient?

I'm a bit behind
ops.

is there
a machine?

5m
(50m²) circulation??
(no seats??)

No shortcut!!

make it
regular?

"Active" façade?
use or aesthetic?

1st Façade

Double Gate.

interaction
between
façade

Urban Terraces

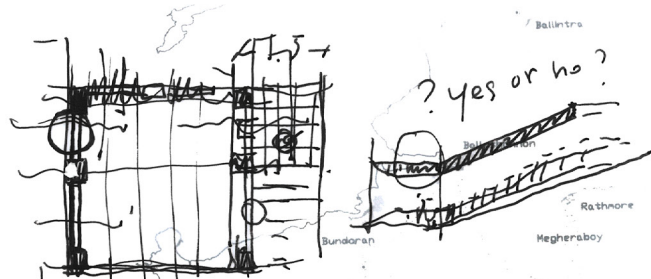
→ ROOF

* Materiality / texture

Why do I want
the architectural
interstice to be
an Enclosed
space?

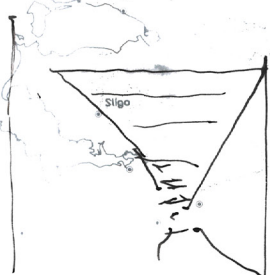
- ① the theoretical discourse
about the "Valuable Façade".
- ② Mark the new use. (?)
- ③ It is an interactive fac. (is it?)
how?

light. (same as façade?)
if you have to walk on it



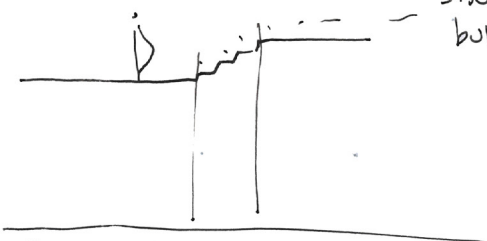
Lateral Boundaries

Well, in this case there is actually something nice to experience so it would make sense to



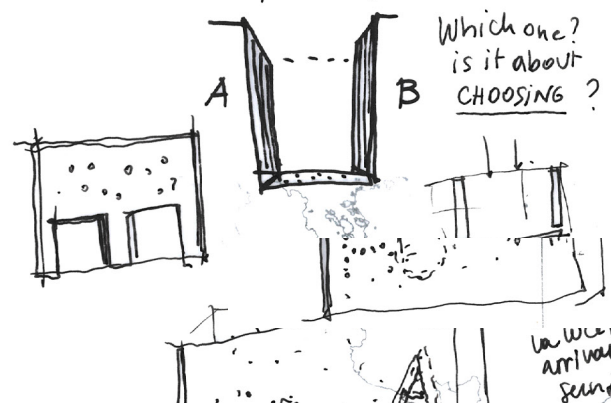
(Troppe cose a cui pensare!!!)

Experience them through CIRCULATION
What about no shortcut?
I mean... the theme stay the same but.



Same sight?

Can you experience both??



the value arrives disappears?? tiles!!

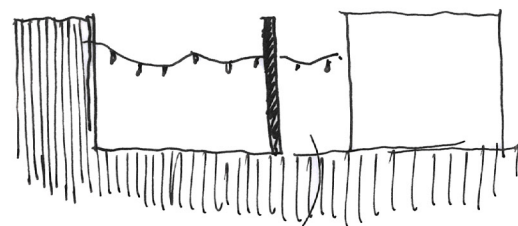
Recap

- Rotating functions?
- Street / connecting Facades (P?)
- Alive Facades (???)
- Lateral Boundaries (circulation)
- Back boundary (...? possible?)

to do

- Model proposal
! (MATERIAL / COLOUR / STRUCTURE)

- Model site with back b. different (do I have time?)



patio as the continuation of the public space? it might be that the connection is not only

along the street but also in the other sense?

to pick the one that you will experience for circulation.

how to make the facade usable when it is closed the "box"? For me it is more about that.

different types of relations with it according to the type of boundary that I have.

No wood in the facade... bleo. Mat.



Javan



searching textures.

Relations with boundaries defines the elements that compose the architect.

Define the PECULIARITIES of the ARCHITECTURAL INTERSTICES:

P3??

What should I bring?

If I had a model of all the sites. +? how to represent the bigger scale? All the sites that I drew. they cannot just disappear.

if I am calling it

THE NEIGHBORHOOD

FACTORY it must be

Carefully explained why.

it is not only about a

street (interior of space

expansion of the project).

And then maybe also why I chose to deal with

with capital. which ones are its characteristics

could it be nice to think about a "no-marketing" name? like there is one name that sells and a name that represents the interests of the inhabitants.

(HOW TO SHOW THE DOUBLESIDE OF the PROJECT)

→ it is important to highlight that the ECONOMIC GROWTH is a tool to achieve another scope.

Sometimes in life you need to COMPROMISE to make things possible.

Articulate how you EXPERIENCE the BOUNDARIES all the types and in all the different manners. (the concept of an HERITAGE Building)

PRESENTATION 23.03

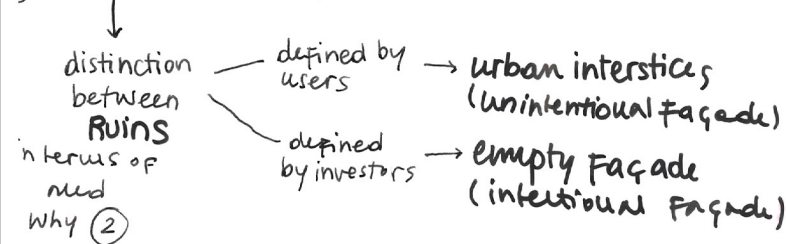
Calle Cajilla

Sector del Barrio Puerto.
limite entre Sto Domingo y Toro.

El barrio puerto

the (value) of a flat/land + Ruins constellation

Who defines whether a land is valuable or not?



Urban strategy ≠

to fight

mainly the neighbor

- 2 streets
- 10 sites (urban interstices)

make them Valuable!
(both for users and state!)

- * Unsafety
 - * Blight
 - * Lack of vibrance
- due to Negligent state

rism

in order for the project to be doable it needs to produce some valuable not only for users...

mutual exchange between government / inhabitant through space

the neighborhood factory

- * sites are complementary one to the other, they are like rooms of the same factory.
 - * FACTORY because resources of the neighborhood, handicraft skills.
 - * EMPOWERING the PEOPLE to become main activators of a new economy. → they CO-OWN the business. (choose their own products) (Food scenario)
- BUT

Paradox of a public factory

- counter balance the (space) that for instance will be CLOSED at NIGHT with always active spaces.
- also in terms of (activity) since ~~change~~ as they are like rooms of the same building once it can be used for other more "public" activities.
- Working on public space (Street).

Methods

- Dichotomy generic/peculiar (how to solve it?) going back and forth
- CATALOGUE of SITES (understanding their peculiarity to achieve generality.)
- Which were the PARAMETERS that I have to take into account and how do they change? → define RULES

Parameters / Boundaries

- Dealing with heritage (respect the decay and the materiality as long as it is possible)
- LATERAL } the importance of the section!
- BACK }

Architecture

- Deconstructing the project so that every ELEMENT follows different rules (in a way) but then they all work together

① The Façade

- the importance of an intentional (massive?) Façade
- the role of a punctual element able to make the place distinguishable (both day / night)
- (USING the SAME LANGUAGE)

details

- * thickness achieved through light and cheap material (metal mesh)
- * macharabier (patterns according to the heritage, bricks)
- * colour (red?)

not sure at all

② The patio (architectural interstice)

- Always having a setback of the façade. the QUALITY of this space is that you can experience the materialities of the boundaries (lateral ones)

- materiality

||||| gradient
| | | |
| | | |

③ the "elements"

- structural system (beams / columns) — why — easy — cheap — on site? (using patio?)

- materiality (wood panel?)
patio?

- height

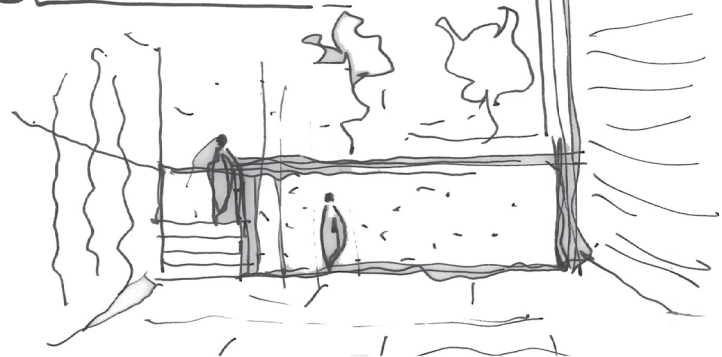
the back
boundary:
+ experience it.

- space inside

as a room.
unique space.
with elements
bathrooms/kitchen,...

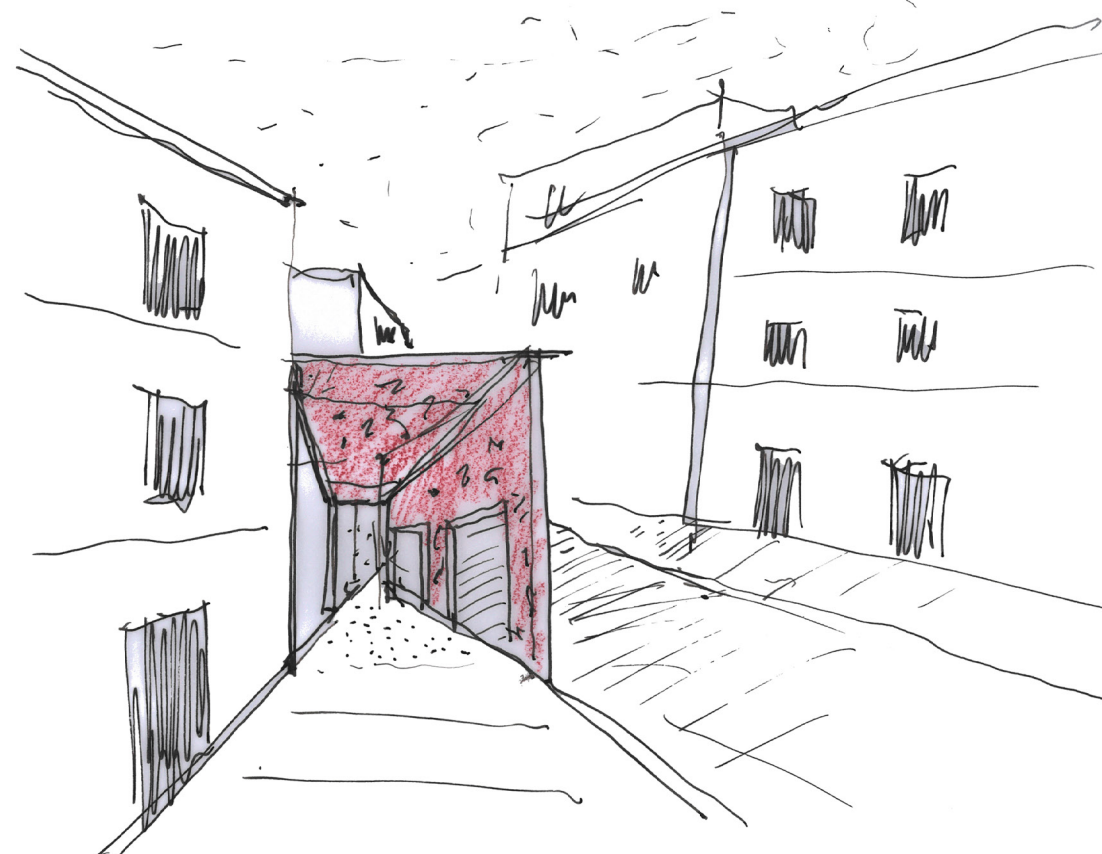
accessible from
where

④ Urban terraces



When is the
"factory"
open

?



- * Need to think about these spaces as ROOMS of the same building.
- * Needs of the FACTORY
- * Needs of the PEOPLE.

Which WHICH could be the COUNTERFUNCTION of a shop for instance? Which type of space the community needs?

* WHERE should they decide about these things? Using places where community already meets + using the (hostel)?

BRIEF

You have this space. And you have to decide which BUSINESS you want to create.

and which are the other type of spaces that you need. So you've to be able to define a business that also allows your space wishes to coexist. Which is the type of space that you need to prepare Empowerment for instance? And to sell them? Which are the furnitures you will have to put inside? (low budget business. the STATE also will provide a certain amount of money to START your business! not only the space and the construction material!)

What are you gonna give back to the state? A vibrant, clean and safe neighborhood active both day & night and both for tourist and locals. Join us for the workshop!

it will help you in design the space you need according to the type of business you want to activate!

Join the Cajal meeting or the S. Francisco meeting according to what you're interested in.



WORKSHOP

What will be defined during these sessions?

1) Type of manufacture you want to activate (eg. production of cases)

2) Type of spaces that are lacking in the neighborhood (and that can exist in such spaces that are provided of course... you will need to compromise! "Necessity leads to virtue" as we say in Italy :))

3) Think case in terms of time! All the spaces have to serve the scope of the business in the first place so the place needed by the community will represent the counterfunction of this first "business" scope.

4) You will have to ensure throughout the day a vibrant for tourism. you can think about moments when there is a peak (for instance all the spaces work in the only way of tourism and there are guided tours with activities or I don't know...), moments when some spaces are open only for community activities... anti no!! no segregation.

... not so defined yet...

I would say that since there is a lack of spaces that could be used from the community to gather.

the manufacture is almost like an excuse. A way to REBUILD an IDENTITY that is owned both by the state and by the people.

It is the FIL ROUGE.

is it more about production or about selling? teaching the work, in the selling part the two realities can always coexist but you need to think that these spaces could be associated by the community to organize activities both for tourists and locals.

WHO RUNS THESE PLACES

I always talk about co-ownership between the STATE and the citizens. But who are actually these citizens? Who are the ones running these places and joining the workshop? ... this is how I see it...

A group of people join the workshop and is interested in this "looking for chances" bands or whatever. They form a sort of COOPERATIVA that has no gaining goal. the only source that could be used for earning money somehow are tourists. Should I think about a double value? double type of money for instance.

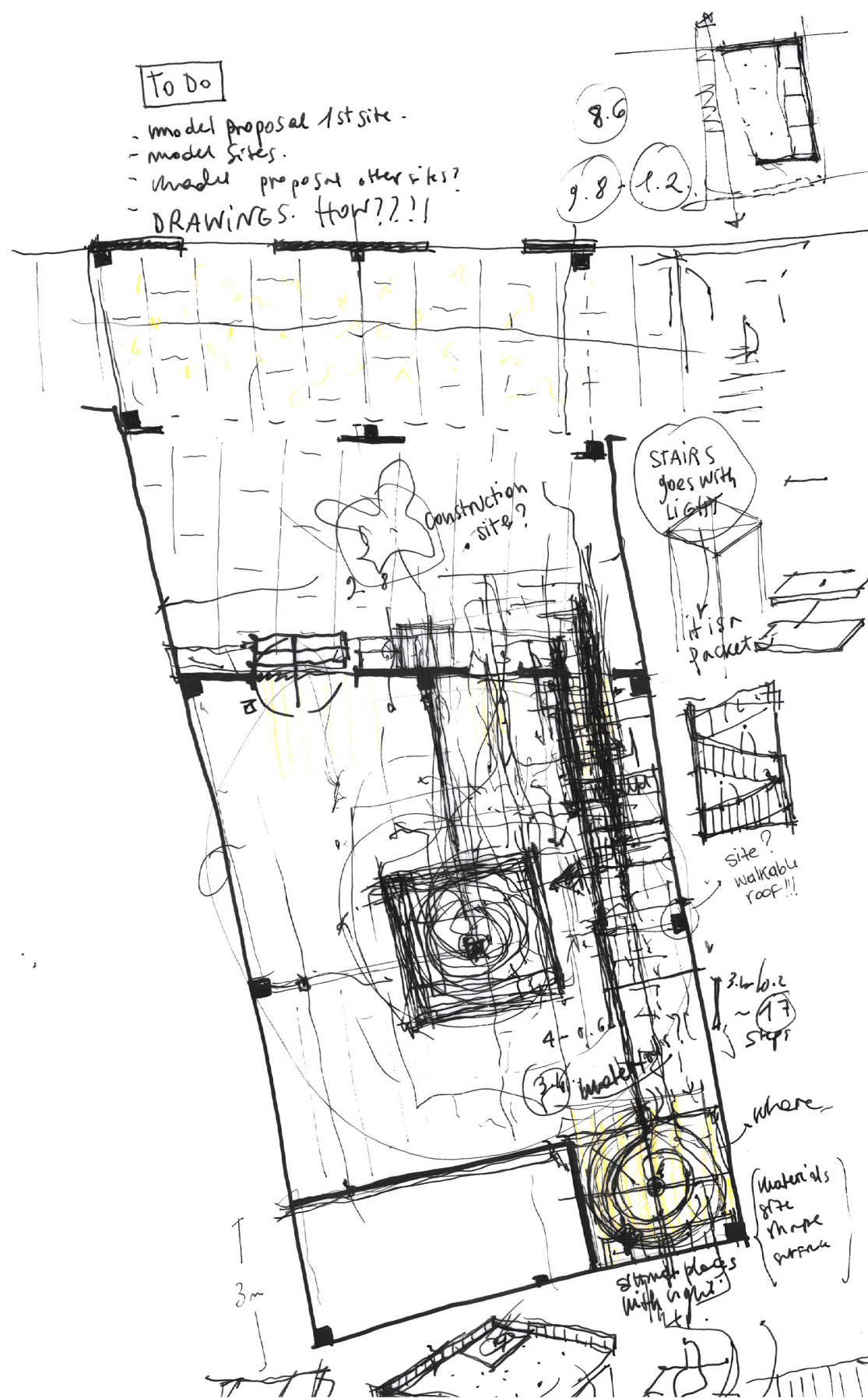
mmm... this is still a bit unclear!

How the people that are not part of this "collective" are involved in this project and in the changes that it will bring.

how can you participate from your own house? if you don't feel like joining the project but you want to give your own contribution using your own place let us know how! send us a proposal... (?)

To Do

- model proposal 1st site.
- model sites.
- model proposal other sites?
- DRAWINGS. How???



P3 presentation

1) Context



... and Division of the street/sites/...

2) Sites Analysis (1:200)

- Dichotomy general / peculiar
- Finding rules and soon.

(boundaries)

it is important as a 'proof' that my principles can be applied elsewhere

3) Cailla (1:100)

→ SITE'S TYPOLOGY.

→ the project (decomposing)

outside
inside

arch. interest:
urban terraces
pavement
arch. freedom:
stairs
services

4) To further develop... (detail)

- Walkable roof
- Façade steel
- Façade wood?



do i need a balustrade for the terraces?

if yes which one? is it the same for all the site type??

using a specific site (the 1st?) to explain the project and then show how the explained principles work and adapt themselves to the other.

Rick Joy

TUTORING 5/04

Pierre



- structural grid in the middle so that it can adapt to the boundaries that are not necessarily 'go' and 'soon'.
- (→ how to do that? Search!)

- STAIRS as an important element of the inside (or of the outside?). how to determine whether it is private / public... maybe they can move according to the functions that the people decide to give to the place (in order to help them to organize their space).

SECTIONS !!!
1:20?



Marking public space?

OUTDOOR STAIRS
When is the RED needed?
besides the facade...
general / specific.

2 elements to play with in the interior:

- STAIRS } if place the stairs outside will it associate the stairs light to something else?
- LIGHT

Klaske

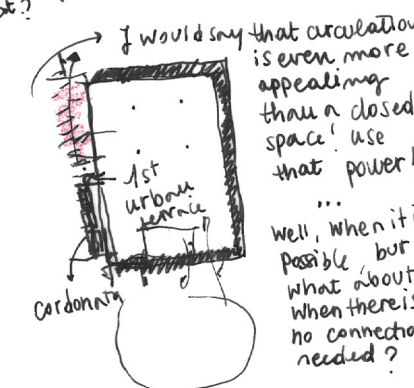
- Do not use the word BOX!
- Already the word ROOM is more expressive

it is like a theater, give the central stage more activity. it has to have an architectural straight!!

Reconsider the orientation of the building maybe?

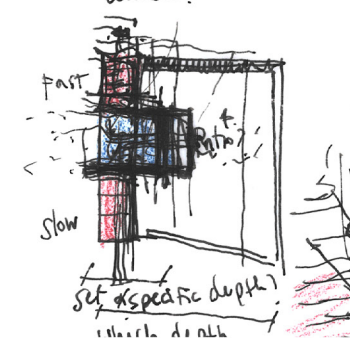
What does FREEDOM mean and why do you need to provide that?

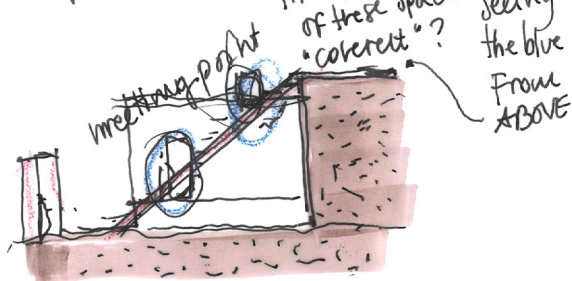
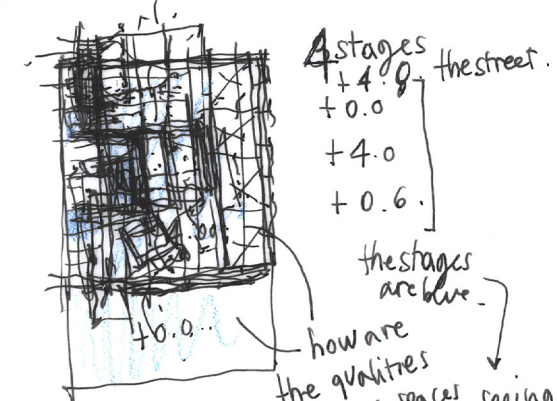
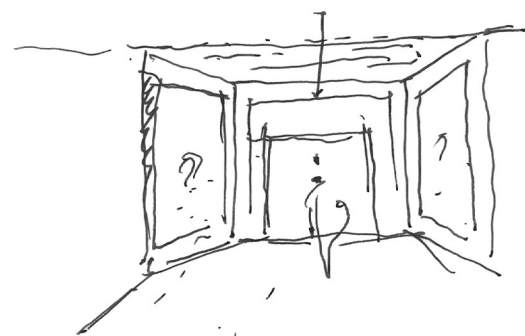
What are the people of the other buildings looking at?



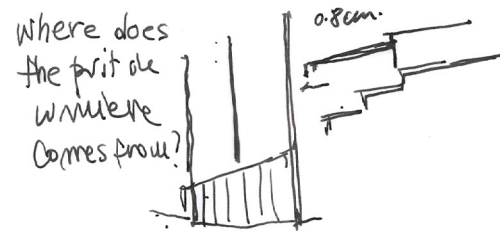
I would say that circulation is even more appealing than a closed space! use that power!
... well, when it is possible but what about when there is no connection needed?

Always thinking about what am i reading with these stairs? the black boundary but also the urban terrace!





Develop a system on a site (still keeping in mind that you have other sites...), need them adapt it to the others (and vice versa)



OSCAR

- associate intentions (stairs)
- Reversible Façade (unintentional intentional)
- Are the stairs a Façade?
- Elements

Be able to show in the presentation how you go from CONTEXT to specific but how in the end you're able to bring it the other way around

6/04

Define which are the **ELEMENTS** that are composing the project. → And understand how they change related to the different sites.

1) the FAÇADE

- double character but a common thinking one given by the light and the shadows created by the material and the pattern.
- Borderline with the Façade of a ruin, referring to all heritage? Stealing elements from the heritage that you have in the area (bricks, arcade, ...)
- Where does the character of the 1st Façade come from and where from where the one of the second?
- Why different degree of opacity?

How do you categorize the elements? they could all be grouped under the name of FAÇADE as well...? horizontal and vertical layers?

Every element is decomposable in subelements!

2) the ARCHITECTURAL INTERSTICE

- double Façade. — stairs — "active" one
- the porous red Façade.
- pavement

creating new boundaries

3) the STAIRS

- Where do they lead? It is certain that they lead to the urban terrace. But what is the difference if they lead somewhere else? (a street, a square, ...)
- With which EXISTING BOUNDARY do they have to communicate? With which NEW BOUNDARY

DEFINE THAT!
I guess I want them to become an element of the Façade.

4) the ROOMS

- the open Façade (does it always relate to the red stairs?)

and then ??

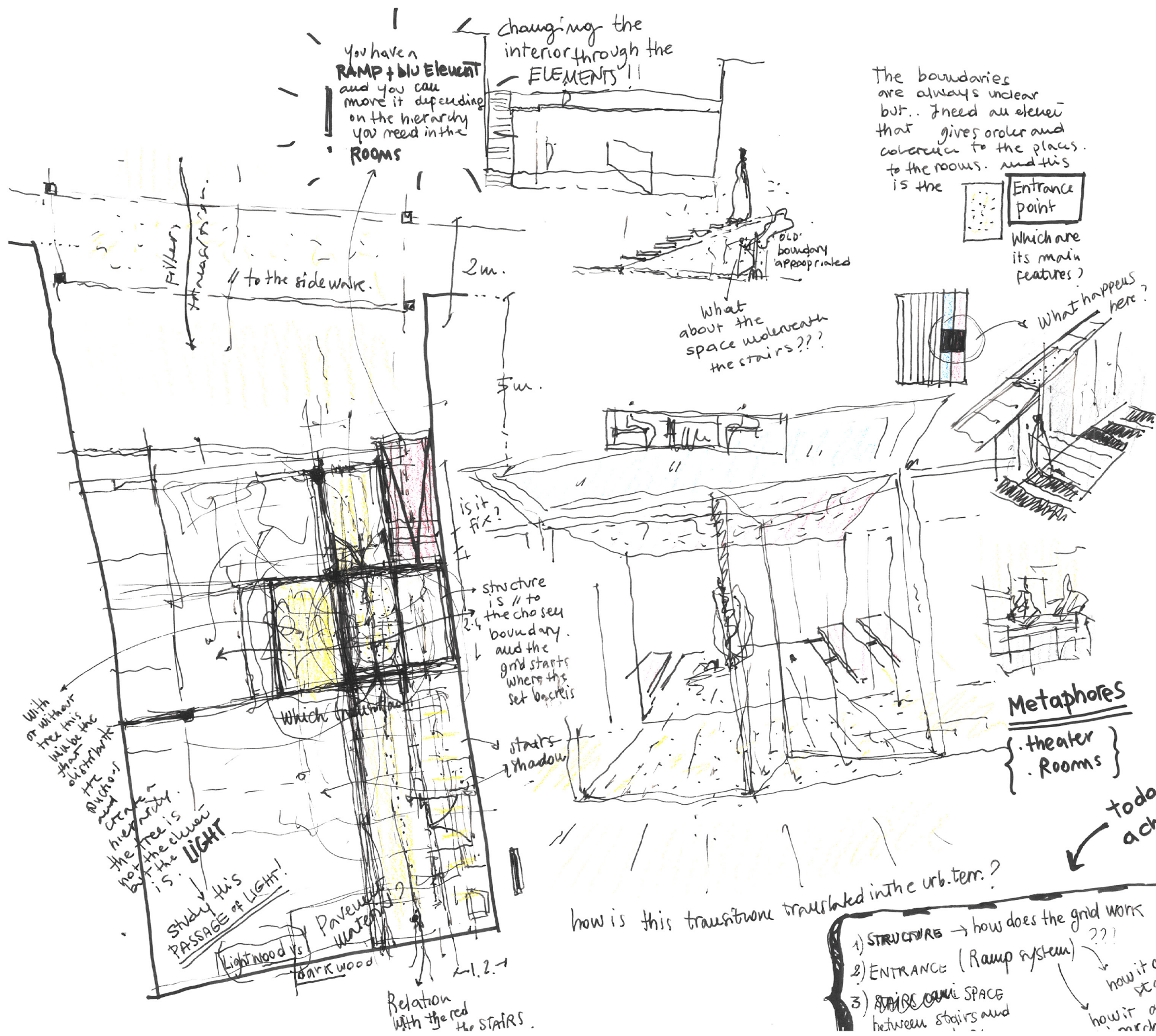
Find its architectural strength!

together with the one of the

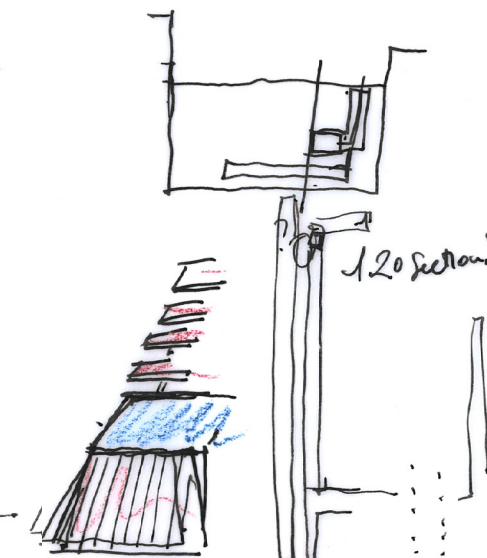
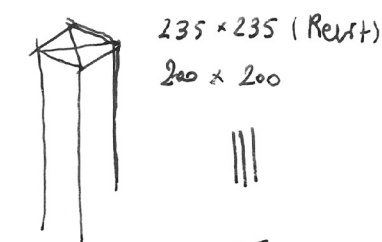
5) URBAN TERRACES

- dialogue with old and new boundaries?
- stairs
- back boundaries
- ...

Interaction between sub-categories of the elements



STRUCTURE



To Do

SECTION (til 1.20!)

At least for the site Bi need to show how the elements of the project adapt themselves in the different sites.

Will I be able to make the model of the other site?? it is more important to focus on the previous part before maybe...

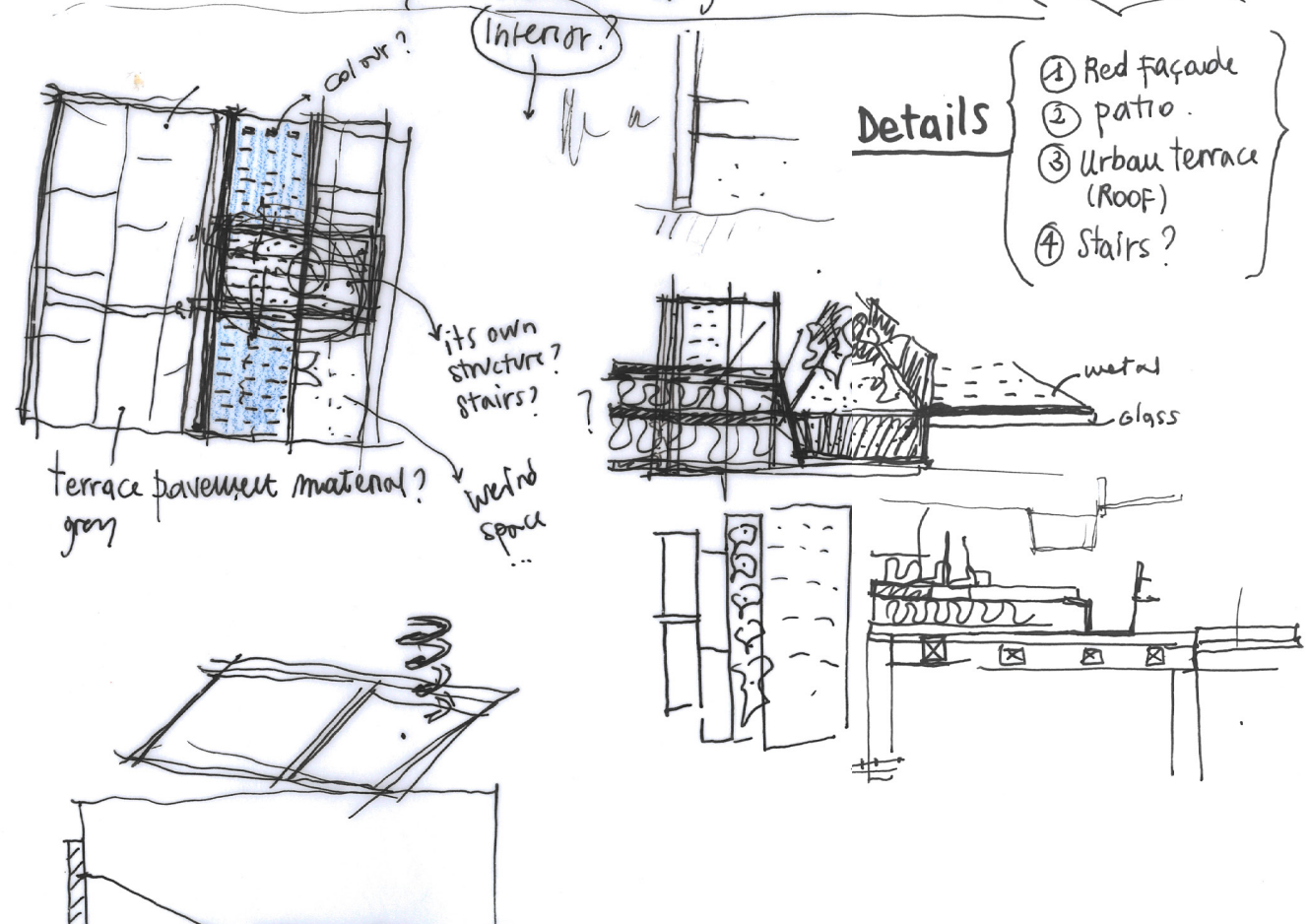
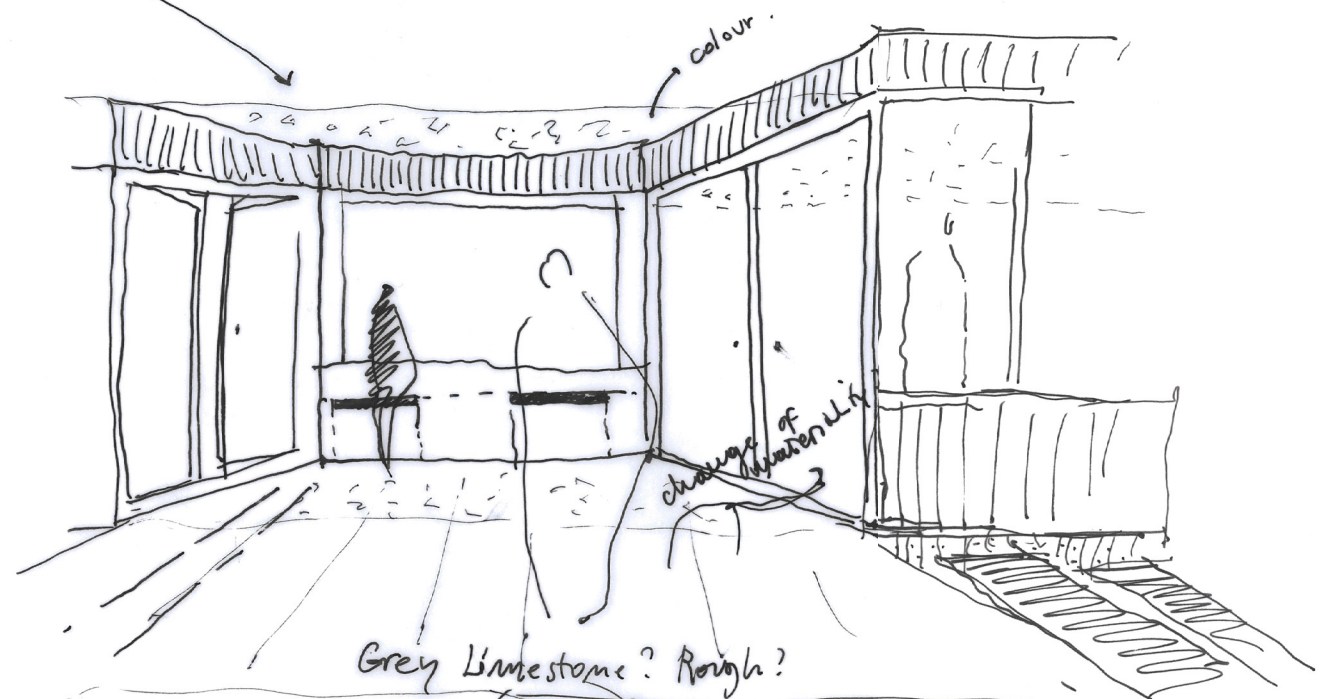
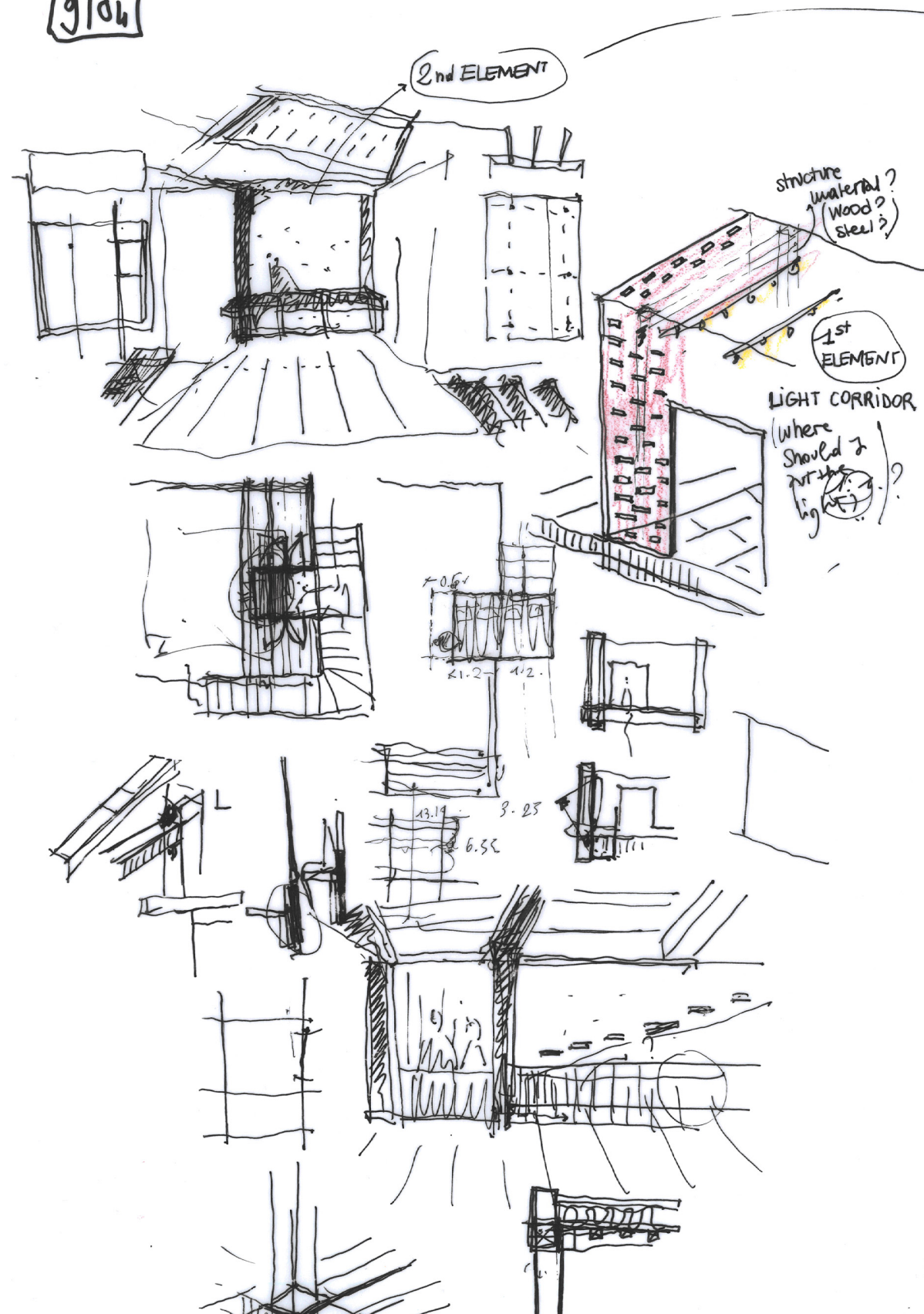
Practical things

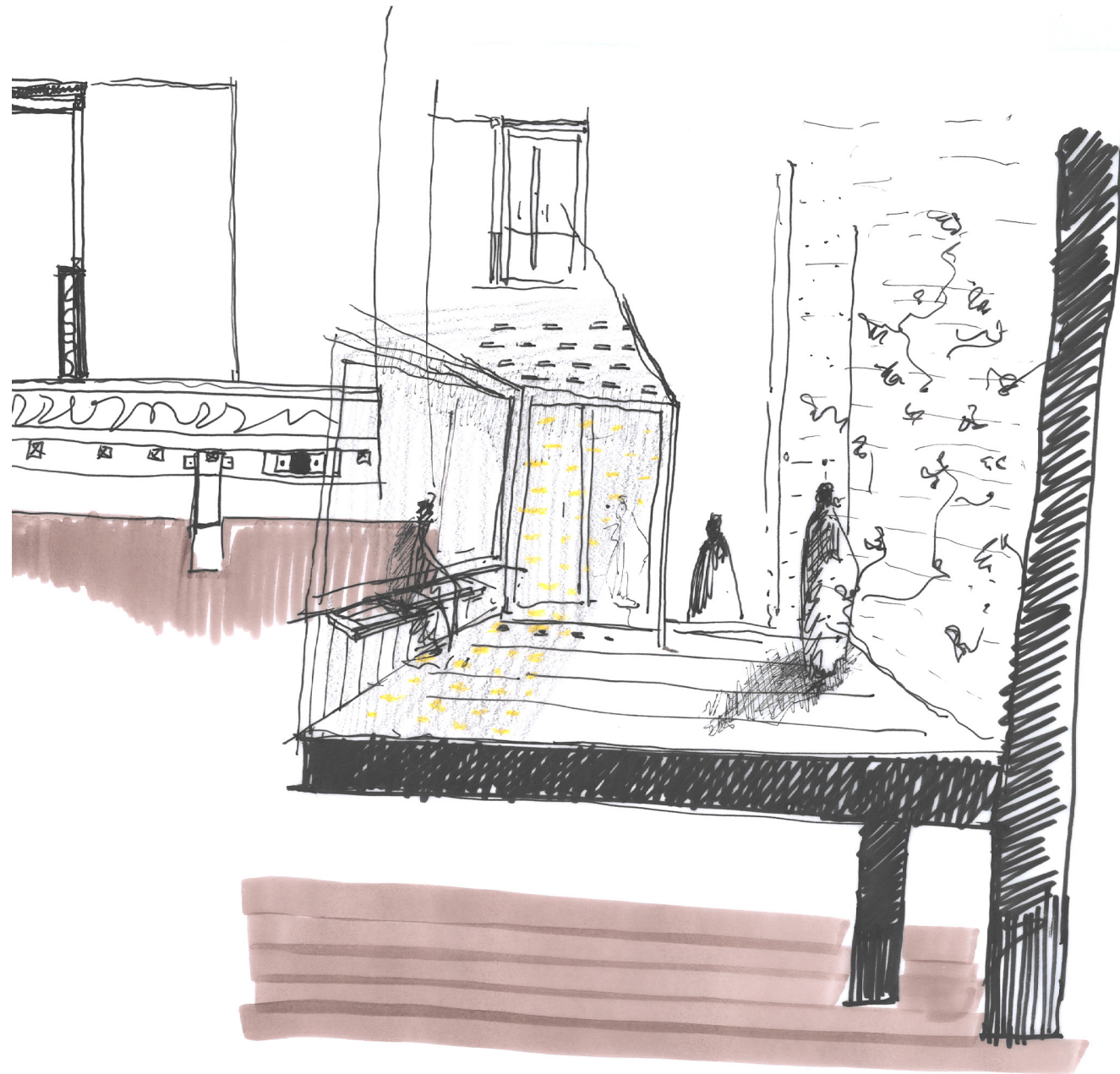
- 1: 2000
- 1: 1000
- Recollect Drawings of other sites.

Priorities?

- Until 12th. SITE A + SITE B in detail! (+ model?) [a perdita di tempo start with these]
- After 12th until 19th Have a look at the other sites!

9/04





GORDON MATA CLARK. ?

Elements that composes the STAGES, how they SHAPE and MODIFY each one of them.

1st stage / outdoor space.

thinking in a horizontal way

VS FAÇADE

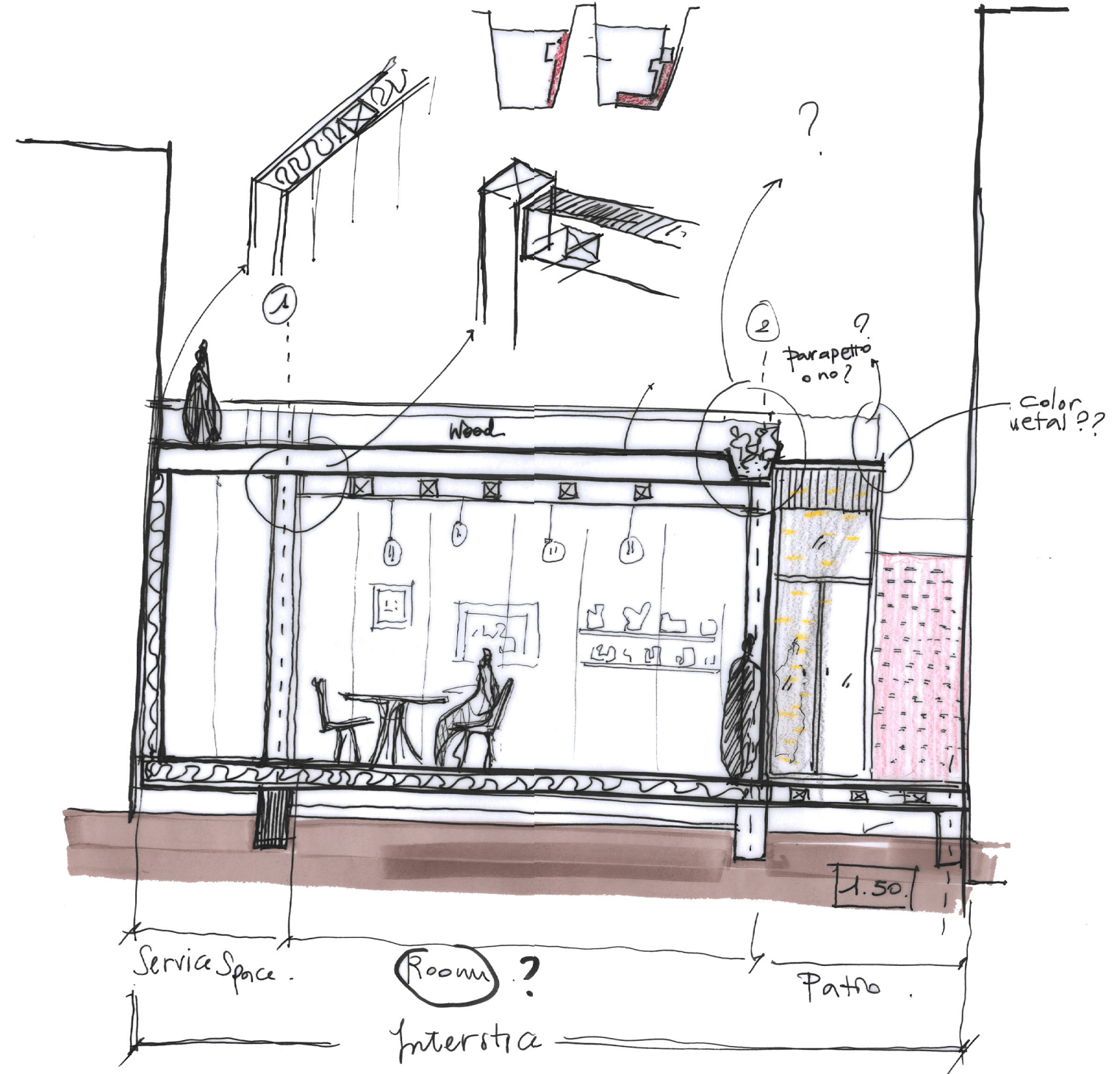
thinking in a vertical way

FAÇADE

- Red
- Wood
- Patio
- boundaries

stairs

STAIRS → 2 ipotesis of the same site?



Service Space.

Room ?

Patio

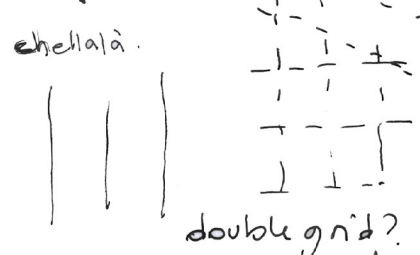
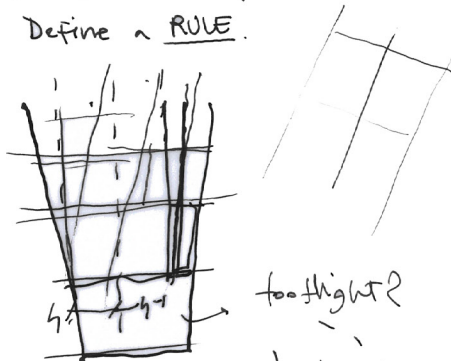
Interstra

urban living room ?

10.04

how to handle the OFFSET for the arch. interstice in the plan?

↳ Define a RULE.



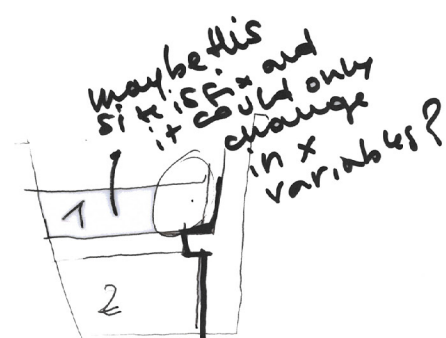
different Percentage? COHERENCE in terms of what?

What about PMR...?

choose among them?

3 options? + define max setback from the facade (?)

Com. or no th. or cl.



define the OPTIONS!

1. STAIRS

(height = ?)
(it is more about defining a max detachment from the facade...)



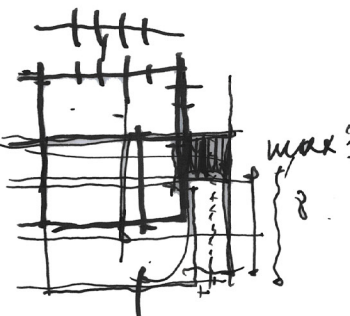
2. RAMP (8%)

(7.26m)

is it about having multiple architectural elements to answer to a physical situation (demureli) or is it about here ... Bo!

this is the limit you can play with. (8m?)

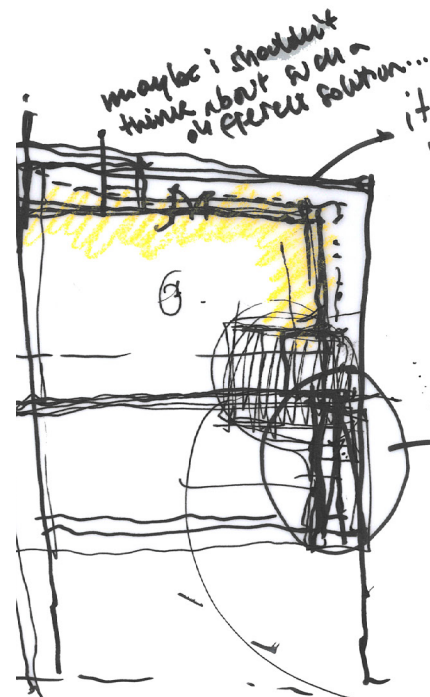
then if you want it shorter you can use the stairs and move them.



What is the link between using the other boundaries and creating the 1st room bigger?

?????

ops...



it is a bit weird that this happens randomly? is it random?

Which are the consequences of modifying such element?

the Hierarchical Element does make sense!!! but which are its implication?

① CORRIDOR

② DOUBLE BOUNDARIES ROOM

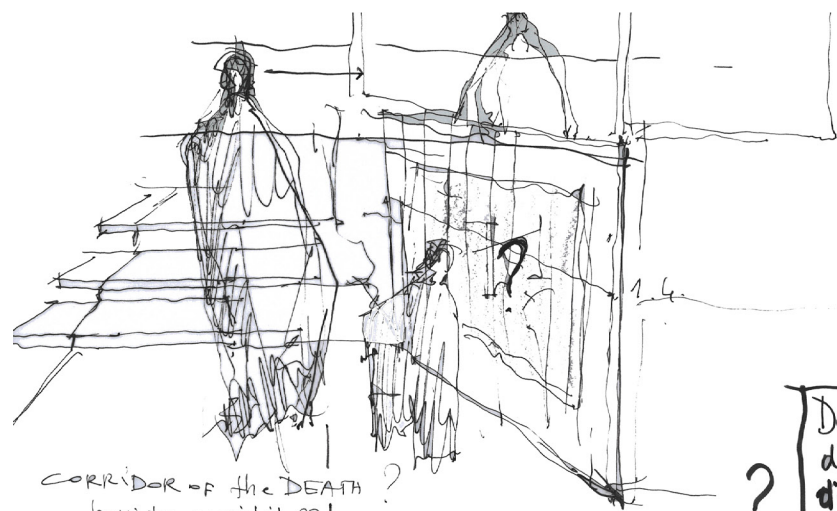
which one is its limit in order not to be over the corridor of the death?

Find a reason why you would choose this or not, I mean

DEFINE YOUR SPACE!

According to your choice in terms of business and the type of space that you will need.
the "patio" (the entrance) is your the element that you cannot use in case you will need to create a hierarchy in the room that you are designing.
However keep in mind that this will also affect the space in terms of light! (Jorge)

and it is...



CORRIDOR of the DEATH
how to avoid it??



Do I need to define the dimension that makes a space an Urb. Interstic?

maybe there is a difference from int. where you can build this kind of project and some others where you cannot. Let's say for inst. that for sure you need a boundary that is long of the stairs. (Well... nope, it could also turn around) there should be a minimum amount of vertical meter?



Rethinking the facade(s)

The Room should be opened towards public space:
1) arch. interest (urban living room)
2) circulation.

it is one space!

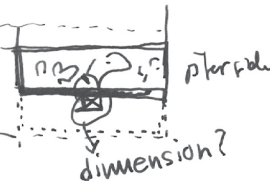
it is important that when it is closed the living room stays a define space



the light changes a lot!!

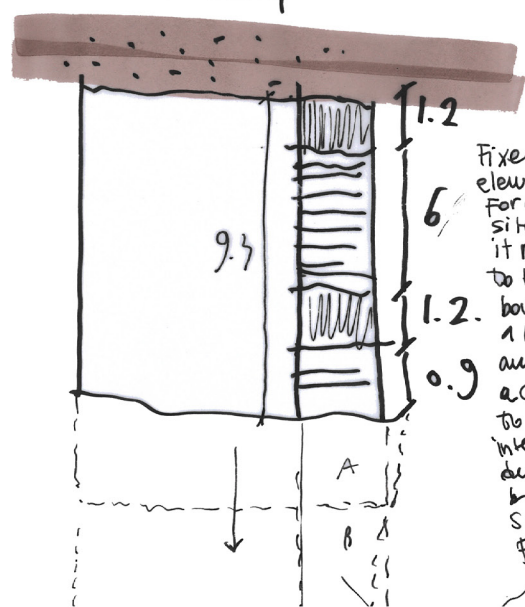


do I want that?



vertical dimension?

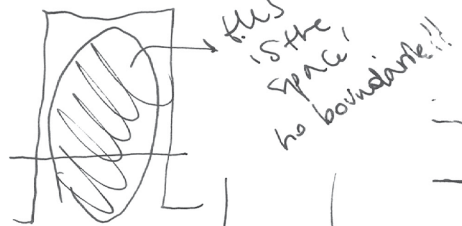
Looking for solutions in every site makes me understand which are the "conditions of adaptability"



Fixed elements for every site. it relates to the Black boundary as a reference and then according to the interstic it defines a buffer space in front.

Think 1st about the accessibility to the urban terrace (which is the common element) and 2nd the one to the Back boundary (which will happen from the urb. terr.)
→ the urb. terr. gives the rules

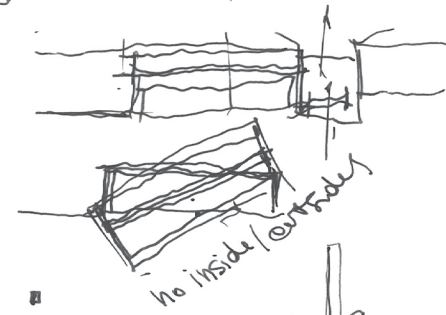
What if the corridors are not ideal??



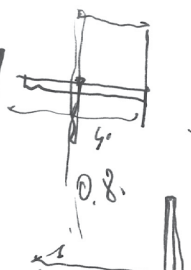
this is the space! no boundaries!!



Exhibition? so what? if it is cold you don't have this space? how can it work both winter/summer?



no inside/outside





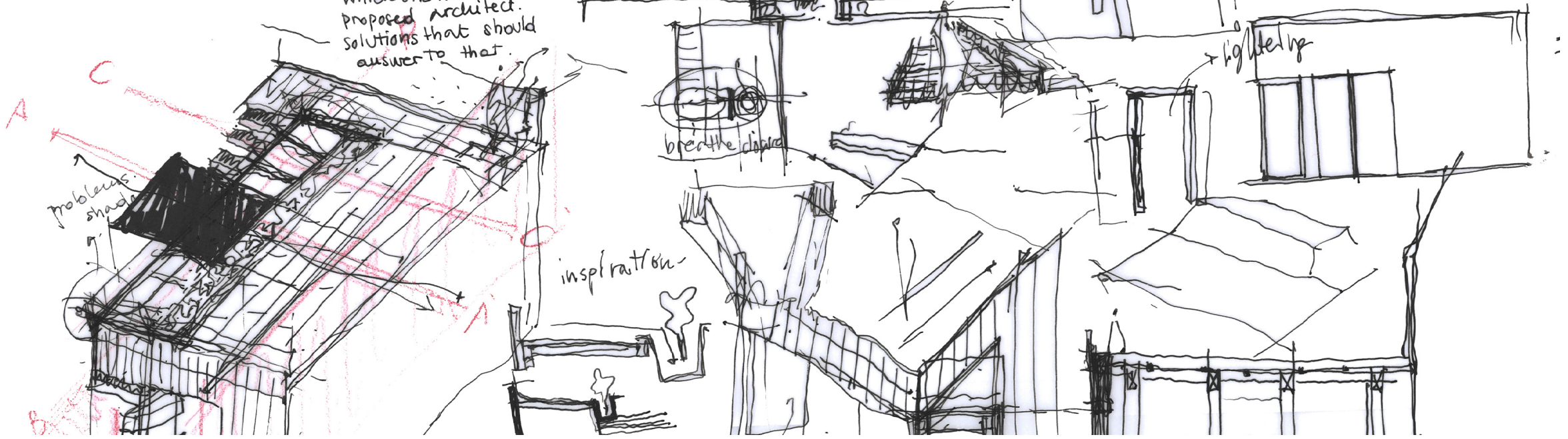
- showing all the scales
you are working with.

- 1) CONTEXT (urban scale) → structure.
- 2) PROJECT (architectural scale) → general drawings: plans.
- 3) ELEMENTS (detail scale)
- 4) METHODS (decomposing, project as a theater, model, metaphors)
- 5) THEORETICAL DISCOURS (Co-ownership, call for proposal, ...)

in order to deal with the
dichotomy that is constantly
present between **peculiar /**
general i use the method
of **DECOMPOSING** the
project in several elements.

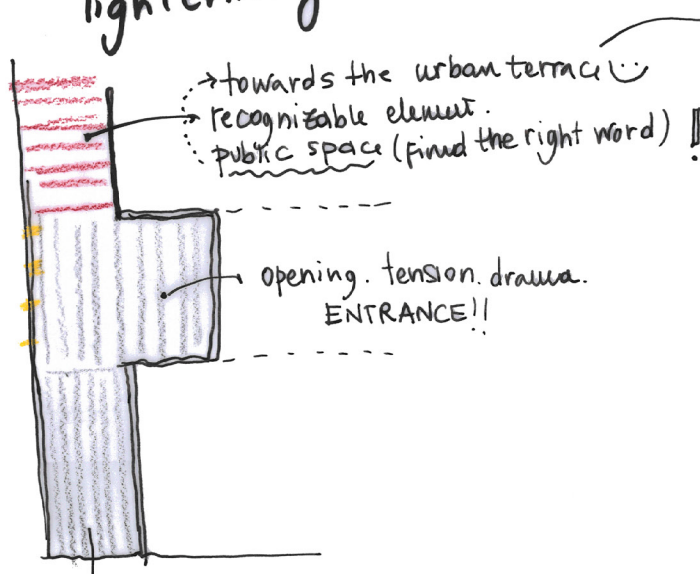
- FAÇADE
-

What is the
role of each
element and
which one is the
proposed architect.
Solutions that should
answer to that.

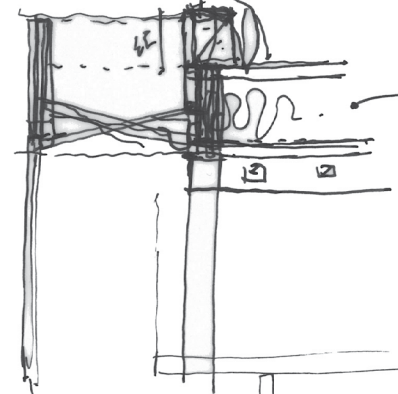
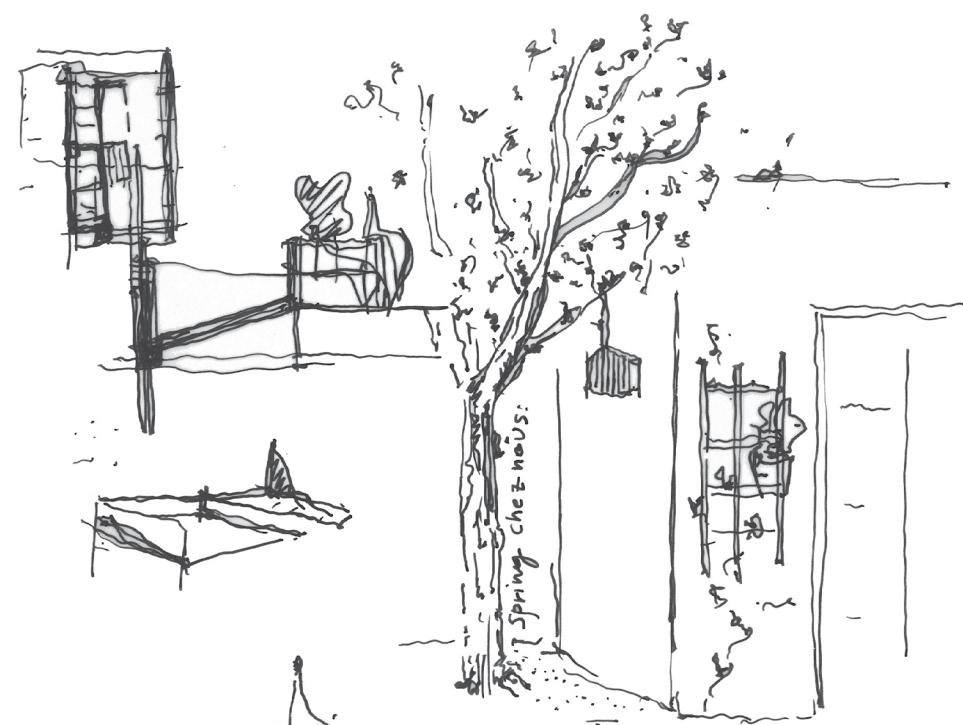
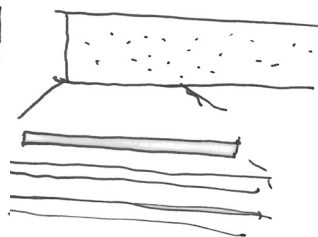




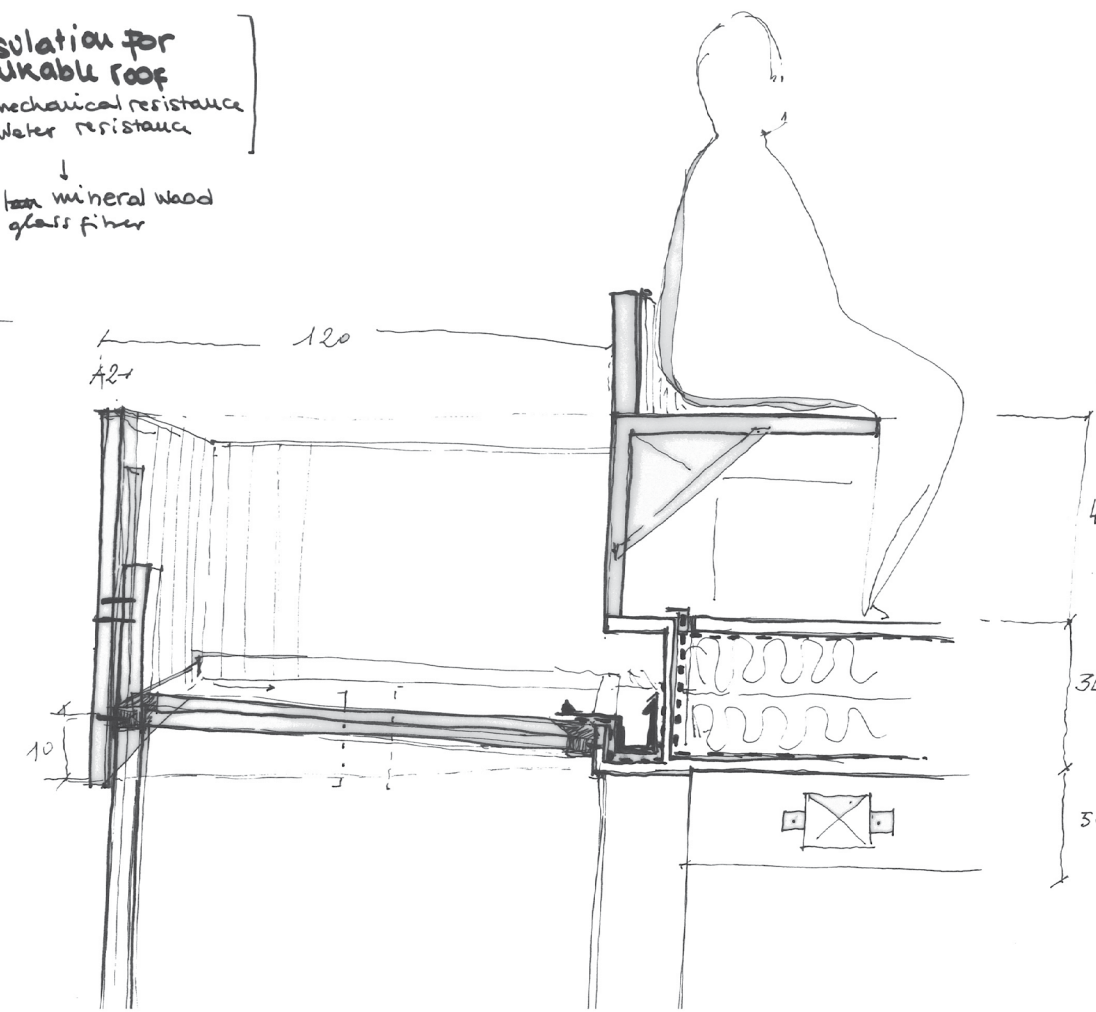
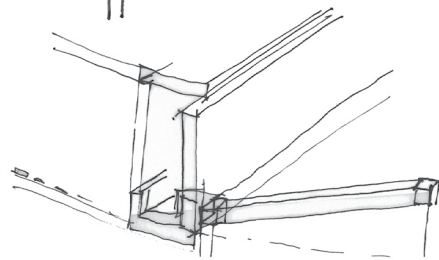
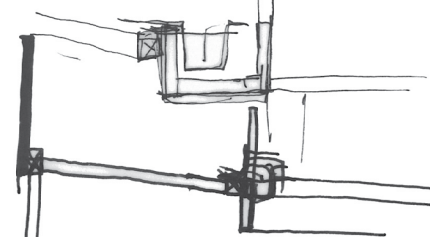
Strengthening
the textures of the
Boundary + the
"tension moment" of
the patio through
materials contrasting
(Vegetation) and
lightening.



where do you get
before the urb. terr?



insulation for
walkable roof
+ mechanical resistance
+ Water resistance
↓
- 10cm mineral wool
- glass fiber



DISCOURS [Give to the project a name!!!]

Brief Recap (Why?)

Why I want to do it?
not only to give a bit of context but also to show how I worked and which were the methods I've been using in order to answer to the challenges I had to face.

The Area

from the port towards the hill following some themes of interests (Ruins, ownership, ...) (which I'm not gonna explain now) in order to choose my sites.

1st) find in the whole area 2 **streets** of interest, main connector between the plain and the coming infra.

2nd) I identified in each one of them the **sites** that had the characteristics that I was looking for.

Analysis

At this moment I needed to develop a strategy in order to intervene in such a way able to take into account the common point of these sites (**generality**) as well as the **peculiarity** of each one of them.

Analysis through re-drawing exercise of those sites using a common and shared base: the one of the **boundaries**. (cfr heritage)

Understood which were the common lines and which were the points of divergence ... it allows me to have a framework in mind of how to intervene. a general idea.

Where GOAL of the PROJECT?

before point 3
other paper (government discourses)

④ Casilla

change of scale. (1:100)
Need to understand somehow how peculiar a site could be and how to intervene in a common way (mmm not superclear concept...)

→ start working with **models**
Why I drew the facade myself?
As a way to highlight my max element of interest (the boundaries) and to study them also at this smaller scale.

this open up also another reading. Key for the sites...
the **metaphor of the theater** (why important?)

⑤ Site A / Site B

Working with two sites out of four, always going back and forth and **learning to be general from the specific**.

⑥ Architectural Scale

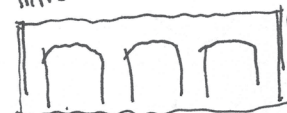
Decomposing the intervention that I wanted to do according to the intentions I had.

1st) Red Façade (find a proper name!!!)

Why? It answers to my interest for

"Ruined" Faç? in which way being a ruin add value to the element and to the place behind it?

Which are the characteristics of a "Ruined Façade":
Experiencing one element both time as an exterior?



I can't explain well... is it clear in my head why I used a **corridor**??

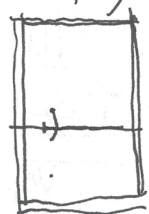
② Porosity

Well, the facade become a space itself.

2nd) Architectural Interstice

Why does it need to be a "defined" space in itself? Because you must ensure that the space will be fruitful even when the room is closed.

→ the metaphor of the unique space that has to ensure a double functionality: both living room and sleeping room.



I want the space to be both a unique space with the (3rd) **Room**

but also an independent room. this will happen through the tool of the

Active Façade

which, using the metaphor, is like a curtain that allows both an active separation/integration of these two spaces.

the place could be read in 2 totally different ways.

- Keeping on with the outdoor space
- there are other 2 spaces to define before going into the detail of the elements that define both the space of the room and the outdoors

at I am both defining **SPACES** and **ELEMENTS**
let's say that the second define the 1st (?)

4th) urban terraces

Well, I started my project and chose my sites based on the recognition of the value of a plot land in the area (and in the city of Valparaíso in general eventually).

So it was not only re-valuing these spaces but also using the chance of providing more of these through the proposed arch. intervention. this will results in the fruitability of the roof. I guess this space is the one that is affected the most from the different **Black Boundary**

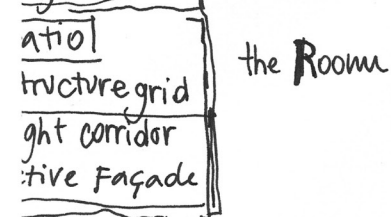
quality of the space?

5th) circulation / the (new) Street

By means of creating the space above you need to provide element of accessibility (stairs). this latter is the one that defines the new street within the site. it is public and it connects two public places.

elements / Spaces

try to understand better
ch are the elements that
ine the spaces and how
c latter are shaped and
fixed by them, and
the spaces are related
ough them.

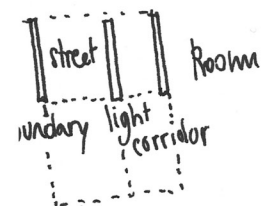


→ Linking elements.
characterize multiple spaces.

Some spaces are defined
multiple elements whereas
ould say that the "ruined"
façade is the case where an
ment become the space
self

the patio

is indeed a "liveable" space
ot it represent also a tension
pace where there is an interaction
etween multiple spaces and
elements.



in terms of materiality, give
coherence and strength to the
place. in a way highlighting
the boundaries of this space
but also strengthening the
connection among them.

* Same pavement pattern
of the "arch. interstice".
contrast with the material
of the stairs (red metal
as the ruined façade) +
highlighting the old boundary
through lightening & plots
(materiality).

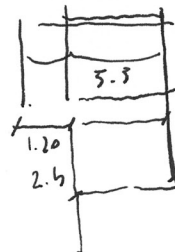
Glass and entrance.
- dialogue between the
public space and the room.

this element is highlighted also
by (2nd) the structure

Indeed since the boundaries
are not always // and I have
different sites in terms of site
and so on I needed to define
Rules.

I) choosing a preferred boundary
to which the stairs / light corridor /
structure will be // then I

II) but for the span (campata)
I use the patio as a starting point.



⑧ Actual Stage

* Details of these elements.
(Façade, patio, urb. ker.)

+ working on the other
site and see if these
rules are adaptable etc...

Scope of the project.
What am I designing for?

- neighborhood factory?
- thematic production?
- complementarity of
each function.

- Users → different
categories
(to define...)

- ownership of the public
space vs ownership of the
room.

... open questions!

Let's say: I provide you
with a building that is
decomposed. the rooms
are spread but they have
to be complementary in
terms of function.

you're to think about
them in a double way.

How they can be used for
by the community and
by the tourists which
represents the most possible
source of \$.

Think about these sites
as rooms of a manufactory
building.

What is it gonna be produced
there? how are you gonna
sell it? how can you
involve tourists? → can you
think about activities
that ~~can be~~ related to
the production as well?)

think about a double program.

- one that relates to the manufactory
- one that relates to the housing
use that the community can
do with this space
... → how can they work
together?

how to graphically
represent the
metaphor?

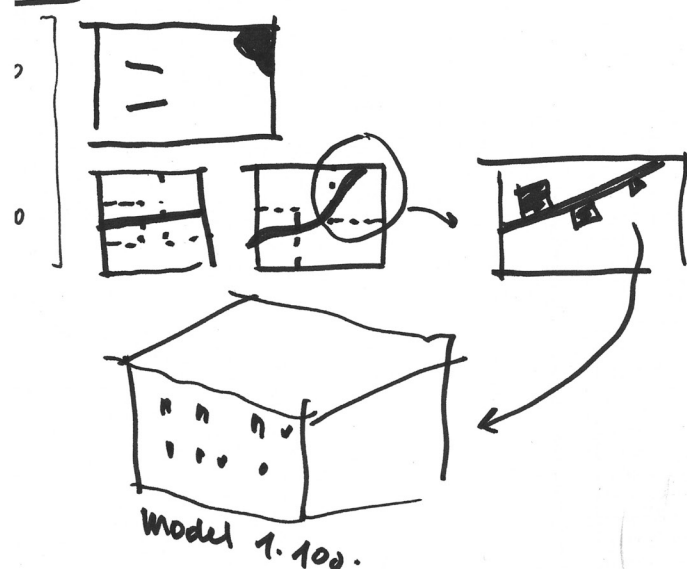
the double side of
the manufactory.
What is it about?
using tourism
as a way to get
the money you
need in order to produce
a type of space needed
by the inhabitants.
But this sensibility
is something you
need to create.

Create a new model that
allows tourism not to be
recognized as the evil.

→ Working on changing
the perception ←

Working on 2
different layers.
What do you want
to communicate to
the participants
and what is the
idea behind.
→ how to translate
it into an "open
call"?

ES



Model 1.100.

[Designing the call
for proposals]

- need of (in terms of space) of the community
- a program that can make these two realities coexist in terms of
 - time (is the atelier open all the day or it hosts workshops in the afternoon?)
 - space (which are the uses of that space that can coexist?)

⇒ the GOAL is to achieve a co-ownership of these spaces in terms of space but also in terms of business.

[however there is still the open question that relates to the distinction between those who actively participate in the business and those who won't]

→ this distinction however was crucial in the articulation of the architectural project.

→ Necessity to provide a true public space and one more related to the business...

③ Architectural scale

- Analysis in order to develop a strategy of intervention as well as to solve and mostly learn how to handle the will to create a GENERAL STRATEGY still having to face the specificity of each site.

⑥ Jump of scale!
how to use the site.
Architectural intervention.

...
(Continue on the other paper (n°4))

- "Ruined Façade"

- it steal the characteristics of the façade of the ruins that were bought by the privates in the port → ① monumentality (arch + materials) (brick texture)
- ② porosity and ambiguity (is it defining a space, all outdoor?)

(the corridor, double façade with different degree of porosity, ambiguity)

* the sites (Area, Streets, ...)
at to do with them?

Create a project that can be feasible (from an economic point of view)
→ fare less sol turismo.

that can foster shared participation between state / citizens.
(making it a "feasible - public project".

→ it work with the government but it focuses both on the wealth of the citizens and on the economic growth through tourism)

- create activity throughout the area, using the sites as are complementary in functions (and time?)



think about this spaces (sites) as different rooms of a unique building where new activities will be situated.

there will be an open call (let's say) from the government.

the citizens will have to provide

- an idea about the manufactory that they want to generate (which element will be their produced)

1. Give a bit of a **context** → show the tools that I used in the choosing moment and how this **method** evolved. (P3) me

↓
following themes of interests (ruins, value of a flatland) → selection of sites. (axes → sites)

2. **Purpose** (What to do with these sites)

↳ call of proposal **exercise**.

Room metaphor

get people involved in a shared project to achieve co-ownership.
imagining the sites as rooms of a bigger building where ~~you~~ there is a manufactory.
* on one hand think about this man. and the way it works. on the other about the needs of the community
→ how these can coexist within a programme

3. In terms of **architecture** → need to provide a **strategy** (because of the multitude of the sites and the possibility of ~~splitting~~ finding other rooms within the area)

→ it arises the dichotomy between **GENERAL** and **PECULIAR**

4. **Analysis exercise** (-1.500) (decomposing the street in sections where sites were)
(lease of the **BOUNDARY**)

... heritage metaphor ...

5. Pick Cajilla → jump of scale -1.100 (2 sites)
drawing building model through lens of boundary as well
... theater metaphor ...

⑥ What is happening on the stage?
Addressing the arch. project by means of decomposing it in order to understand how every element adapts to lift. Sites.

- Ruined facade (day/night) < monumentality
porosity (ambiguity)

arch. interstice
translation of the urban int. space where you can experience all the boundaries + the metaphor of the room also adapts.

↳ the room was conceived as the site. but I also imagined

the whole is a living space but it could become separate

unique space.
is no longer a room but the metaphor become more detailed

↓
- urban terrace (value of a flat land + relation to the back boundary)
- new street (stairs needed)
- Room. → starting from the (sleeping space) **PATIO** (dramatic passage moment) light corner
↓
structure

- Actual stage (other sites...)

P4

Elements / Materiality / Process (adaptability?)

- the Wooden Wall
(linked to lightening principle)

- the services
(possibility of opening to an "unused space")

- the wooden structure

punctual (unin)
linear (balloon frame wall)

identity and color

where windows ceiling

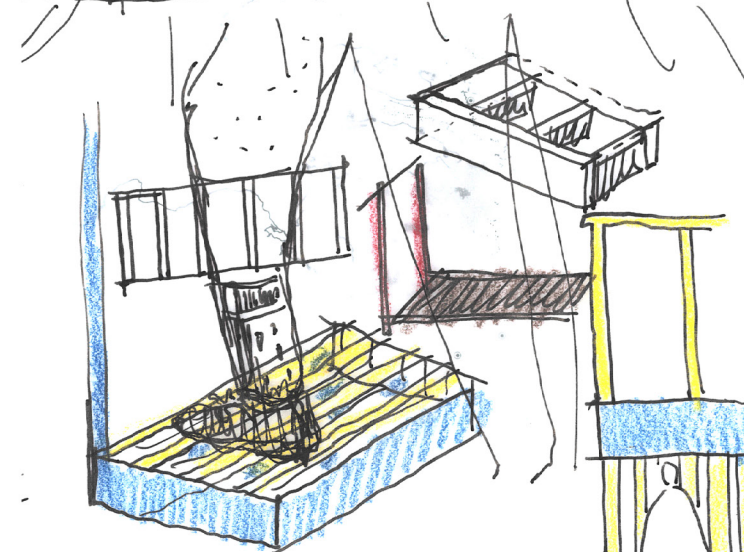
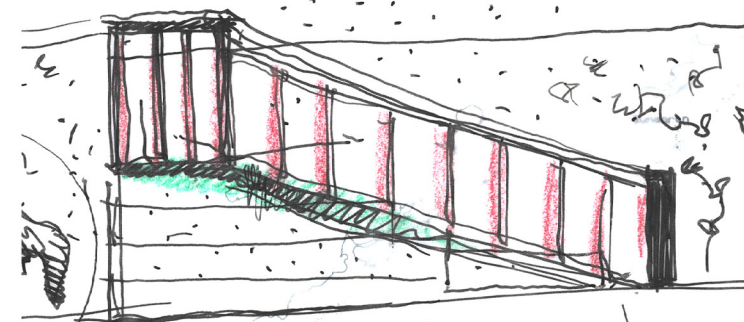
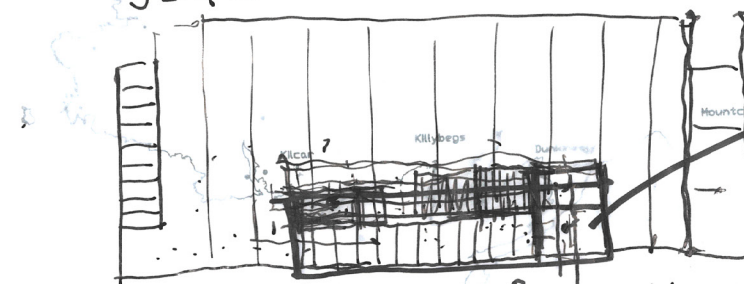
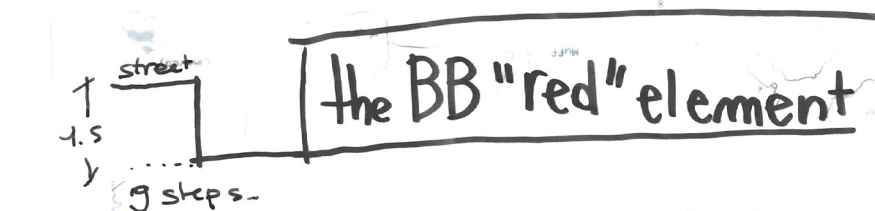
glass

- the "Red Element"

both horizontality and verticality.

maybe it could be relevant to explain why i recognized them as red - translation of the fences. Fences as friends.

* Lightening



Which are the distinction to make?

TYPE OF BB

② "Retaining Wall" (better as pile wall)

street / (more or less large) ①

connecting

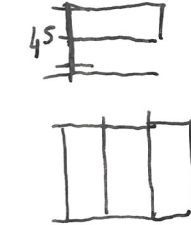
enclosing

What when it is larger?

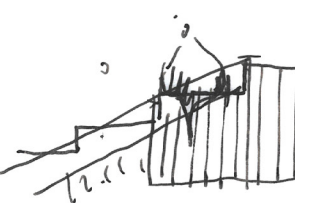
how to could be functions... how to transform the stairs in smooth else?



is it about the interior or the exterior? Which one would be the most important connection to ensure? maybe both...?



5.5 2.5/45 18 5.8



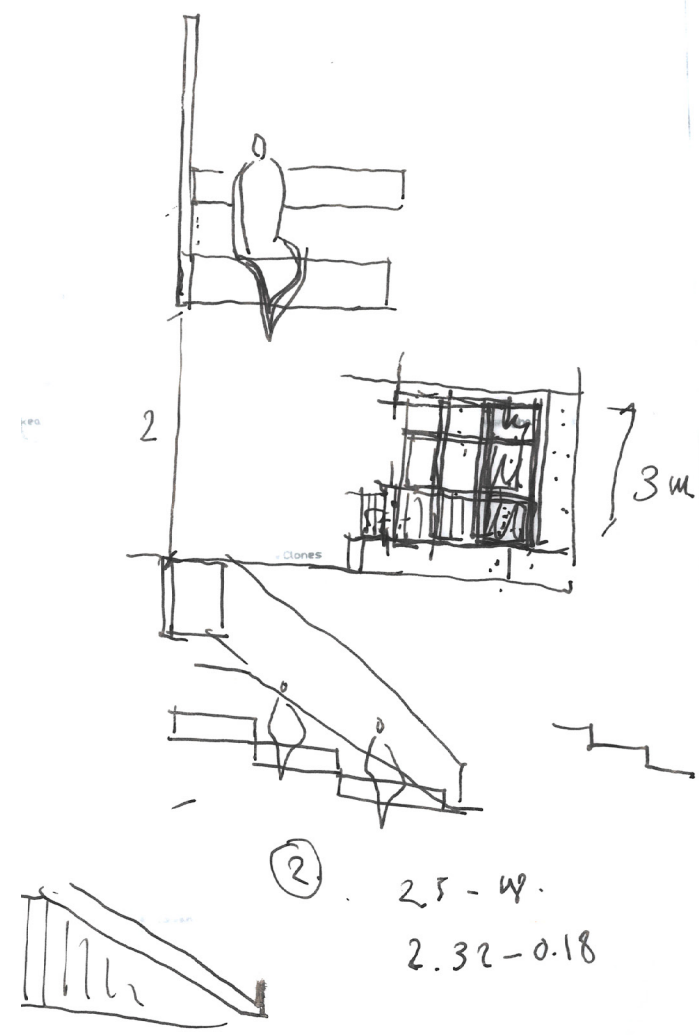
For 16.05

To do

- * Print Sections 1.20
- * Print Plan 1.20 (?)
- * Print other plan. 1.100 (should be fine)
- * What to say about climate?
- * "Red" Elements details

nodes 1.5?

for 24.05 REFLECTION + discours and decide how to present and with which drawings, exhibited how etc



side prefab house.

+ Red Elements

it is also about the building process.

80 x 240 (main beams) + 80 x 140 (secondary beams)

linked to

materialization

how to show that?

Verticality also in the railings

CONTROL of the project as an ARCHITECT

↳ which scales are included? What does it mean?

TITLE

Which are the **SCALES** that you should be able to control and in which way my project is then "innovative".

↓

distinction between CLASSIC SCALE of architecture and the scales brought in by me and my project

→ the **ARCHITECTURAL**

From **SPACES** to **ELEMENTS**

• Arch. Interstice
[→ Urban Terrace (or not terrace)]

↓

theme of **REVERSIBILITY**

in which way is it reversible? in which axes?

Materiality FLOOR

Continuation of the public space with different pattern and textures.

(DEGREE OF PUBLICNESS)

Material and physical representation of the boundaries of publicness.

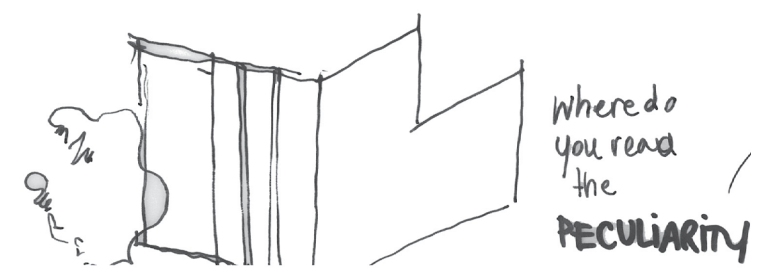
VERTICAL / HORIZONTAL.

What about the project in its **SURROUNDINGS** - how do they insert in it?

2 1/2 D → between 2d / 3d.

powerful drawings or also powerful methods.

through which lenses did I study the sites?



Responding to the features of the street, in the sense that one boundary is fix and the other changes.

↳ Different characteristics of the **BB** determine the type of urban terrace whereas the 1st one (level street) is always the same. Even if it changes the reference is always the street **Cajilla**.

— A way to improve "infrastructure" within the area. Accessibility and stairs.

Exterior
Passage
Interior

Level of publicness.

possibility of adding other walls inside??



I guess I could imagine functions in the plan I draw for all the sites.

- Which would be the tool to explain?
- Axo? Sections?

DRAWINGS

① Bigger scale - Context

- * Sites map
- * Façades (mapped colours) (maybe later)
- With no buildings
- With ~~new~~ new buildings.



② Zoom site. A

- plan. (1.50)
- sections 1.20
- Axo.
(how to decompose it to show the elements?)

- section model? →

should I show before the functions that I picked?
or maybe they are related to the BBs
I should talk about them later...

Red Elements

It is interesting to see how the linking elements are in the plan and the ones that reflect that. but also they relate to the "peculiarity of the street".

ROOM

Features of the room. ~~also~~ and its relation to the boundaries.

- 1) Detachment ~~of~~ from the boundary.
(that you pick as the most meaningful one.)
to have new public circulation to ensure the connection of these two public spaces

hierarchy
reality in
boundaries

(creation of a system of connected fully public spaces)

this detachment and hierarchy is also the one that gives guidelines for the STRUCTURE and the GRID

Rules

- Grid // to the chosen boundary
- Façade of the urb. int // to it
- maximum span 4m
- but since have irregular boundaries, needed to set rules to adapt to it.
- starting from the façade (the closest possible) and going towards inside,

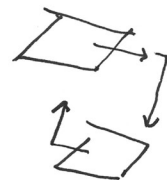
important elements that also helps in the internal "order" are the STAIRS (strong relation with the structure)

this private circulation also ensure the system to be reversible. (!)

Gradience of publicness.

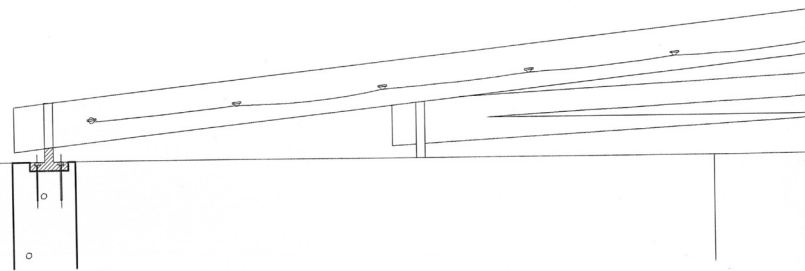
From Urban terrace to the room

From arch. int to the room



we
talk
out
it?

introduction of the VERTICALITY within the project
(then will lead to the FAÇADE THEME)



Model

• STAGE metaphor, level of interaction

the Project

1st thing that needs to adapt it's the structure!

Explaining first how spatial intentions are translated into spaces?

Result of a process of DECOMPOSING

Needed to define some specific physical features of the projects embedding my spatial intentions.

(use the old model to do so)!

1st Relation to FRONT and BACK boundaries

(intends of physical spaces clearly the different elements!! also the other in the textures but still...)

anyway... these elements came out from the Relation with the B (more in general)

then

FB/BB

- ARCHITECTURAL INTERSTICE
- DETACHMENT
- URBAN LIVING ROOM

Relation with the FB.
shared (more or less) by all the sites. Will to ensure a space where ① you can experience all the boundaries and still having the feeling of interstice (experience different materialities and so on... cfr heritage theme...)

② A space accessible 24/7 and from all the categories of users (a true public space let's say)

a system convertible (?)
to the back where you have an accessible urban terrace.
it has to ensure the same thing, more or less but what it changes is

the RED ELEMENT

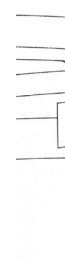
the one that ensure the readability of the project but also reflects its peculiarity. Indeed it ensure that common language to be produced.

→ however it has to adapt mainly to the BB generating different type of spaces according to the type of boundary.

Interesting to reflect on why it was identified from the beginning as RED and why it would be it?
actually it was red because it was wanted it to be recognizable then the choice of colour.

SINGLE GLAZING.

From Outside to Inside



THE PROGRAM / Room(s) For Manufacture

these places will accommodate rooms for manu

"build and run different type of initiatives with tools, materials and expertise provided by the government"

+

①

Answering to the 1st question (WHICH ELEMENTS)

① Low-tech skills → involving citizens and valorising their ideas + will to be engaged in the neighborhood.

② Providing materials to make the project happens from a physical point of view (construction materials) + expertise to help and to define and run business through time.

② The ROLE of TOURISM

actually it is integrated in the 1st one since the fact that is genuinely LOCAL attract tourism. the point is to ensure that there will be a BALANCE between the focus on tourism and ~~there~~ economic growth and the one of upgrading city life.

→ embedded in the (Architectural intervention)

ARCHITECTURE

INTENTIONS

① Accomodate counterbalanced functions. (intensity of FOCUS and CATEGORY of users)

② Room of same building, manufacture. (the entire area of interventions) where different functions are associated with the same manufactured elements.

→ While working with the scattered character of the sites, FORMALITY and ORDER are meant to be introduced in a punctual but connected and

coherent

The ANALYSIS

(move to the model?)

necessary to understand how to address the PECULIARITY still ensuring the production of a shared and coherent architectural language → indeed need to solve the

DICOTOMY GENERAL / PECULIAR

and need to develop specific lease for the analysis.

→ the theme of the BOUNDARY the metaphor of the site as ruins of an heritage building

BALANCE

coherent matter

Led me to the MODEL

not only how to deal with the differences of each boundary, respecting them but also another important feature came up as crucial in the project

MAINT

→ the LEVEL of INTERACTION due to the tiny scale of the street and so on but also the metaphor of

osial / the PROGRAM

rich way the recognized
it become positive element
to develop with the...

and the built environment
a tool for communication

→ neighborhood.

itecture Finding a strategy

ecothomy peculiar / general

ch are the tools that I developed
face this issue?

METAPHORES (use of understanding)

ROOMS of a Building

& theatres of the street. (stage)

heritage metaphor (→ the importance
of the BOUNDARIES
in defining
architectural guidelines)

+ DECOMPOSING

Defining
"Rules"

coherence
and order
(not imposed!)

(urban living rooms)
→ communication between
public / semi-public

"public spaces
as an extension
of domestic
space"

DOMESTICITY
PUBLICNESS

patient ownership

INTENTIONS - SPACES - ELEMENTS - CONSTRUCTION

(Reflecting themes of the research
and Embedding
Map)

Design / Research

IED ELEMENTS

how to make the rooms in
the with the rest of the built env. and the
neighborhood? why do I need to create another
DE? (i still have to answer in my mind)
I guess

ity of creating "infrastructural intervention"
Type of BB and so on)

the manufactory buildings.

communicating through
the built environment.
(space).

• question of OWNERSHIP
(Which are the steps to
make these spaces available?)

• (Method / Call for proposal
exercise
what are they
sharing and
exchanging?)

Foster
CARE

"promote practices of care and
maintaining of public spaces"

because it is co-owned!

• INCREMENTALISM?

How will the project
evolve in the future.

it is more about
creating a dialogue
and fostering
another type of
collaboration.
through the use
of space and the
built environment.

... ~~from~~ it is
not really about
the architectural
strategy that
I developed but
allowing others
to arise in the
future, born
from a new
TRUST

PERSONAL REFLECTION

on the process.

- the scales through which I work
(Representative of the value of
architecture for me!)
- What is the contribution of the
architect? what did I see that
others couldn't?
(the role of SPACE as a
communication tool?)
- Which type of exercise was
it?
- political act
- cultural?

TITLE BRAINSTORMING

- Manufacture - Local Skill
- Collaboration
- Co-ownership
- Space
- Ruins - informality - unsafety
- Tourism

this is more a pretext.
what I found that
was answering to the
needed... so.
I needed a switch to
make the two (?)
goals conceivable...
unclear...

- Urban interstice
- Co-ownership as a way of
achieving socially sustainable
upgrade.

Formality

through SPACE

COMMUNICATING through SPACE

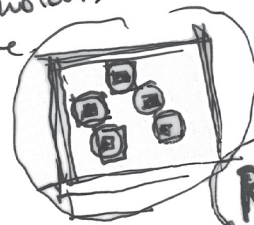
is it about
communication
cooperation?

Learning?

What do you learn
through space.

Achieving a shared formality
CO-OWNED?
↓
Producing.

What does
it do?
- Empower people
- make stakeholders
communicate



New Rooms.
Creating. Rooms.

Rooms For...

Rooms For - mality.

Bottom up.

For - mality
growth

Co-ownership
of FORMALITY.
- change
- upgrade
- wealth
- ideas
- space.

Learning through space

Co-owning the formality

through.
GOAL.

What do I mean.

achieve
coherence
and order
which is not
imposed.

Using SPACE
which
type of
space?
the scars
of informality

Find a
word that
synthesise
the concepts
of urban int.
and ruins

Producing formality in a way that
is not representing capitalism
and intentions of domination

- Proposing space as a communication tool. (?)

Valparaiso
(hill / plain)

El Barrio Puerto

Architecture

I guess it is more about
the way you informed
architecture (metaphors)
and the method that
you use to develop
it → from literature
and themes to
concrete spaces answering
to real needs.

(Not about the actual
project...)

Challenging the
validity of such
spaces

14/06

The importance of the FURNITURE (Retail)

- combine the skills in producing element TO BE SOLD in assembling and DESIGNING furnitures that can characterize the space

→ cfr the Lego counter.

What is the element that needs to POP UP?

- the materiality of the architecture 'or' the furniture? the counter?



Functions — Kitchen.



From a "complete" experience

customize (What?)
→ paper? to a particular and specific one...

customize?

buy



▲ Ground Floor.

What can you do while working with the SAME PRODUCT?



a cherry pie



What can you do

- POST- PRODUCTION
- PRE- PRODUCTION
- IN THE MEANTIME

activities
products
...



1st place. → standard
(the role of the 1st, the role of the Last)

- BUY and EAT
- BUY and CUSTOMIZE → make an order.
- What can you do in the mean-while?
- LEARNING - how
- which tools
- "EVERYTHING" Together.

choose how you want it to be?
how to encourage people to go beyond the single place?



how to define these "do you WANT TO"?

1st/2nd step of the process
'guess...'

Eupamadas are the easiest product i could think of... but I wonder, the strenght of the factory is the chosen product itself or the type of experience you can have with it? how you can relate to it?

it has to be a SMALL PRODUCTION. but i guess I also need other products in the bar... can it also be a possibility?

involve the other type of inhabitants. maybe they can produce sweets in their houses for instance... you activate a MACRO ECONOMY that need to support the factory!!

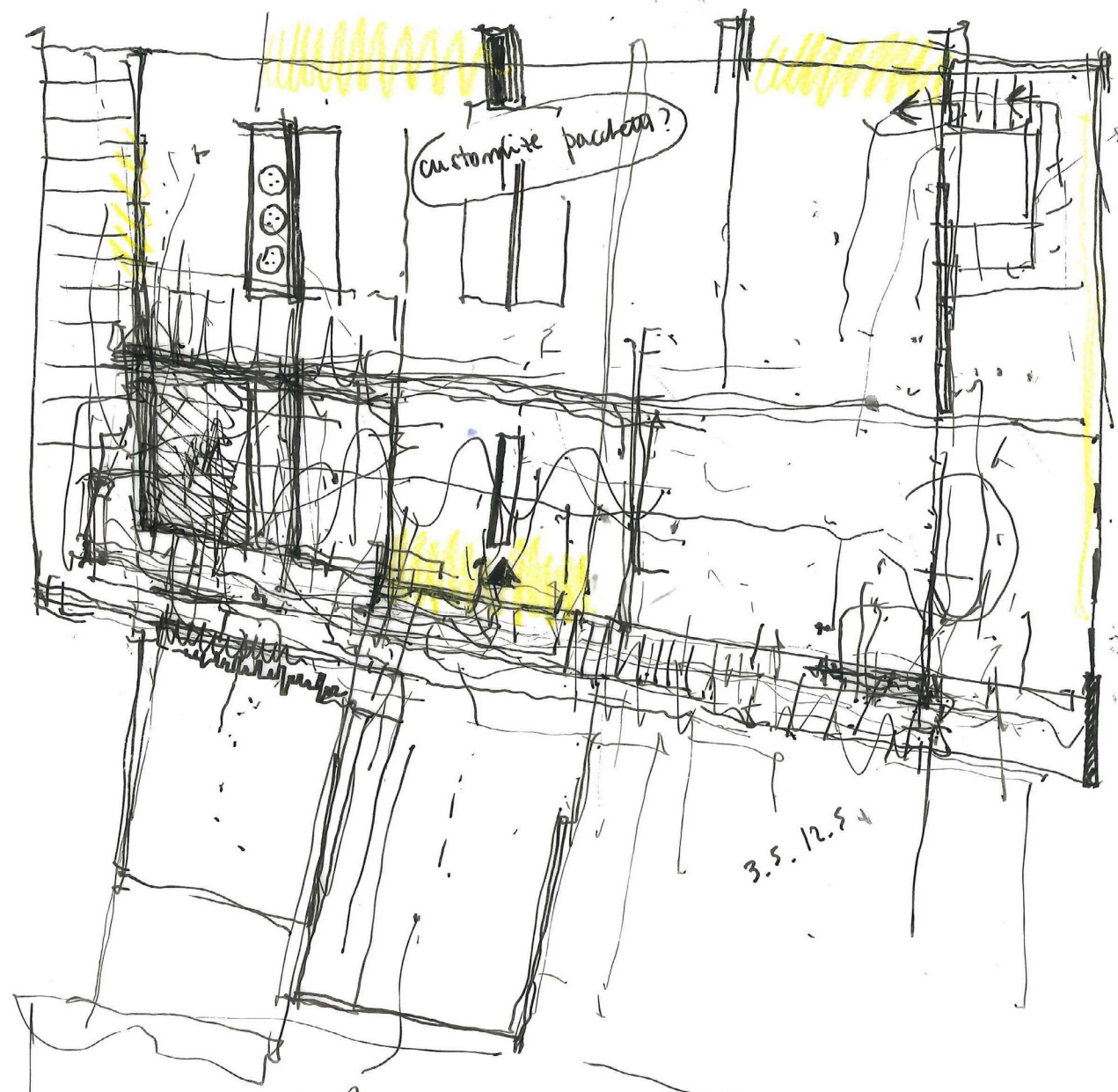
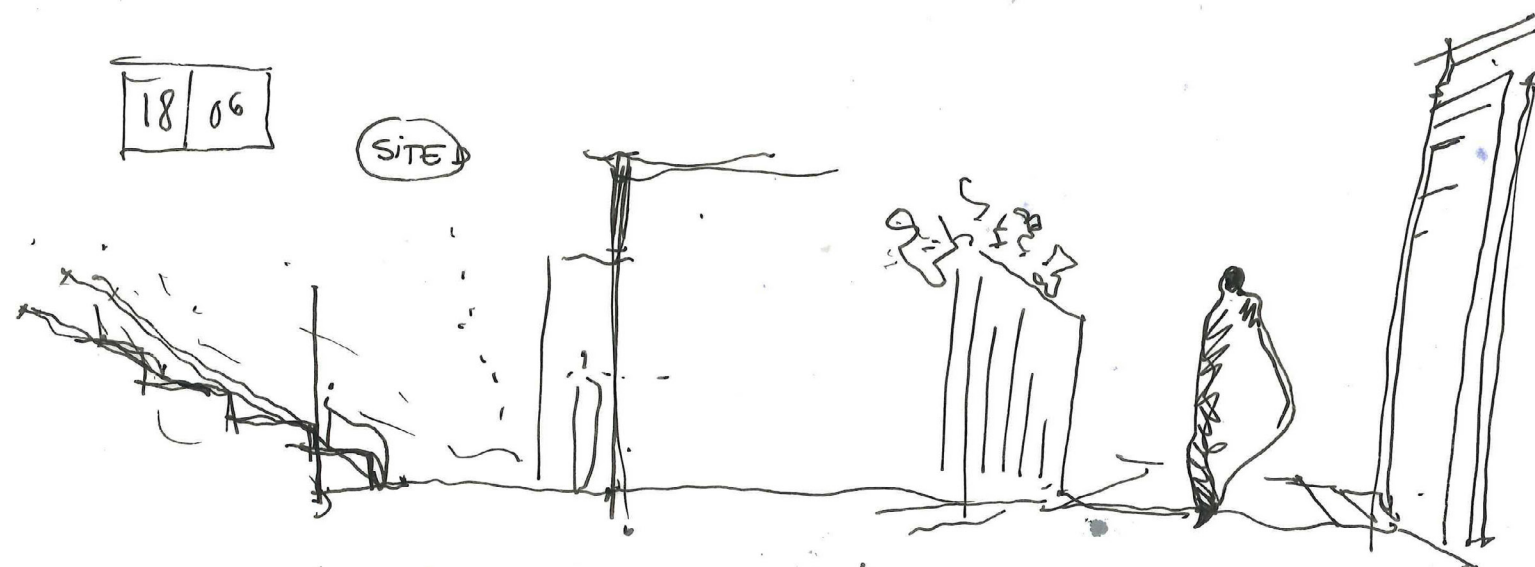
This is super important!!!

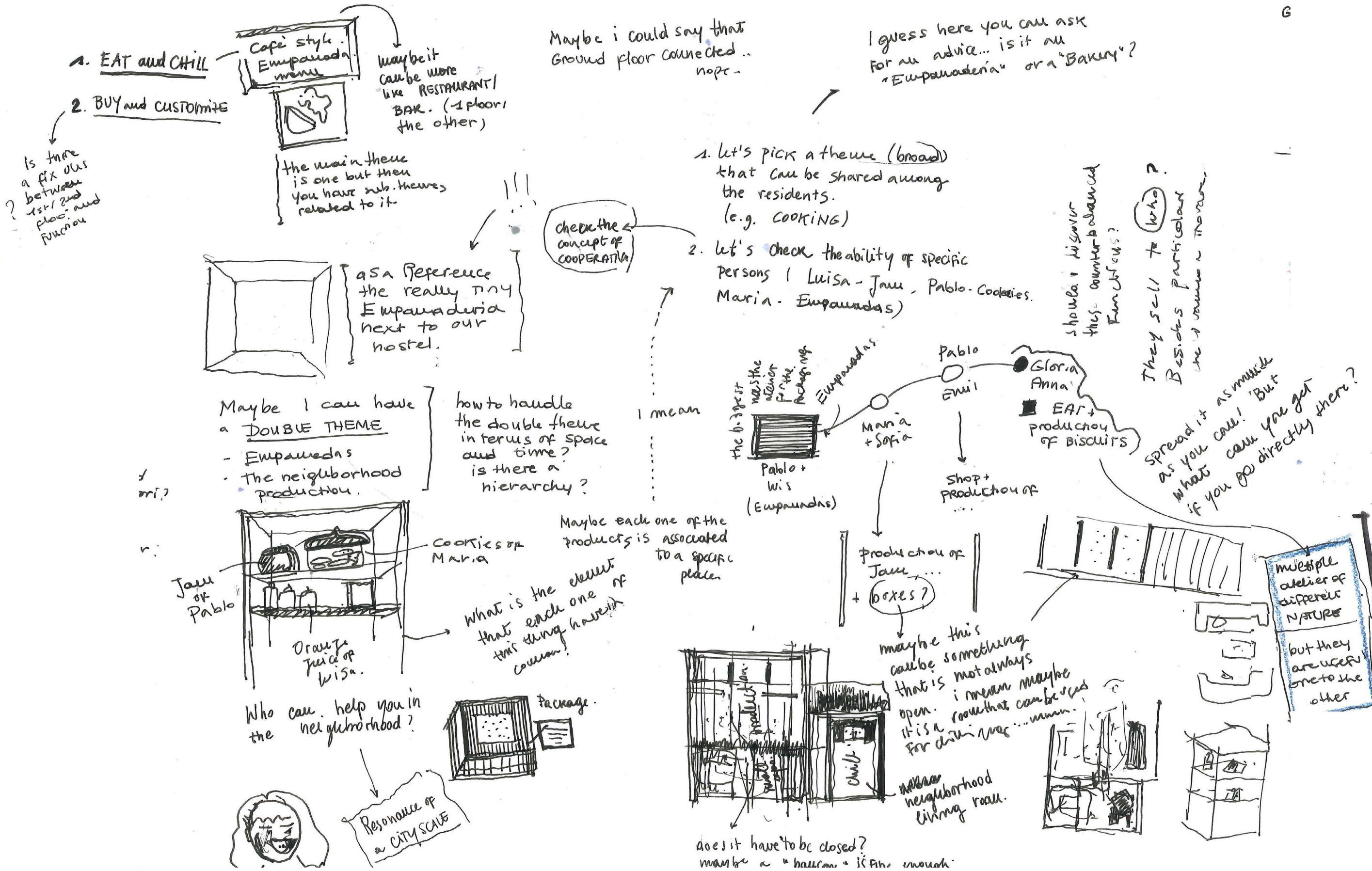
What is it about my project??

- activate economy of the neighborhood
- tourism
- What is valuable for the citizens?

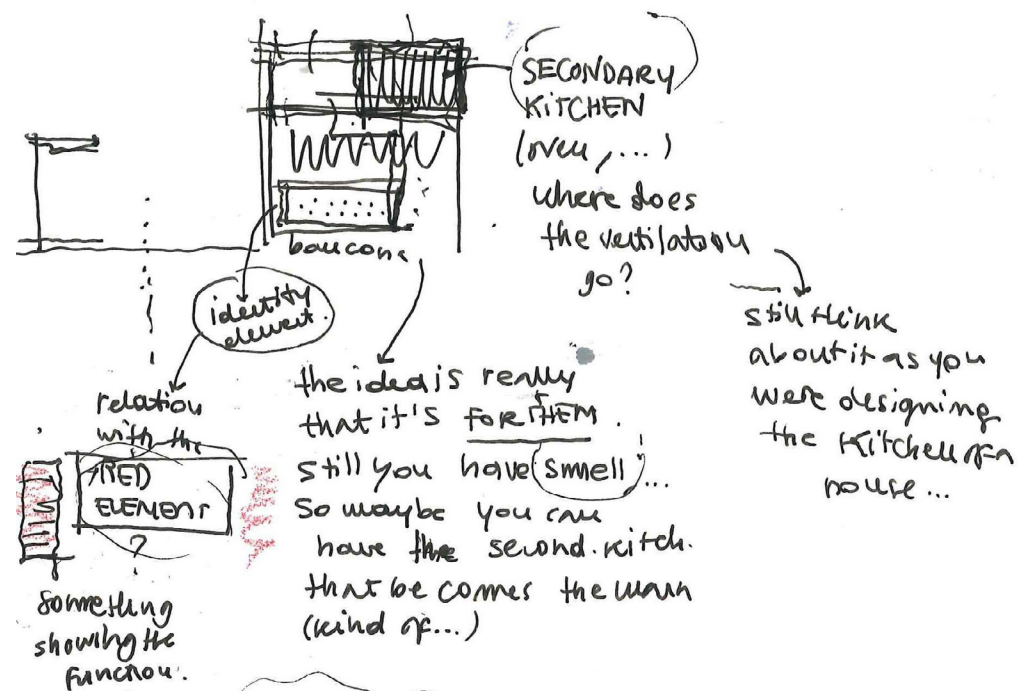
→ for me the space that is used is more like... the project is an EXERCISE to learn a different way of managing public spaces foster urban regeneration

What is UNDER/ ON the surface.

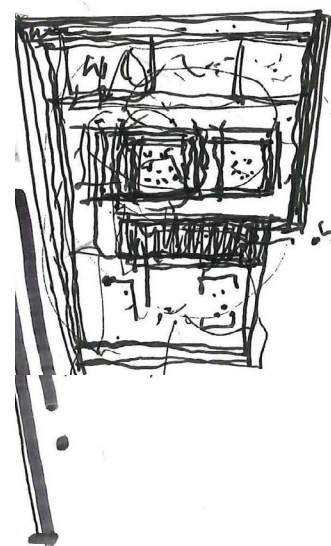




Ground floor / tourists?



ROOM(S) → Recall the idea of a house



In terms of programme...

Who takes care of the empanadas? Who takes care of the street?

ROOSTER

→ What about a CALENDAR? in terms of m. acts. not only house.

	Public	Private
12/2	CAFE	BAR
16/4	EMPA	
	ACTIVITY	

Maybe when the "Jazz room" is closed because it is used for other activities they can still visit the empanadas factory.

1st. COOKING + "small eating".
(no space for big tables...)

2nd. Buy + production of boxes & packaging
(type of space needed?)

→ What else can you do in a Shop?

MUSIC?
does it fit somewhere?

3rd. ~~space~~ (another?) Neutral space (?)

4th. COOKING + "big eating".

What is available for you...?
Who is interested in cooking?

I guess that the link with the bakery it is also just in order to give it an identity... I mean marked as a trustworthy, sure and public space. then if it is not related to FOOD. Who cares!!

→ you can also have like a "library" of the factory let's say.

the NEUTRAL one should be the one related to the enclosed retaining wall. I think. Possibility of exhibitions... culture and food always a good match.

4th. COOKING + rest area?

(time table... really impo!)

Tutoring 21.06

What to bring?

- Italian model

Bologna

(the 11 buildings)

NAPLES

Ex. Asilo Filangieri

"possibilità di gestire in maniera partecipativa e trasparente uno spazio pubblico dedicato alla cultura"

→ "Relogamento collettivo d'uso civico e collettivo urbano"

L'uso collettivo di un bene è strettamente legato alla partecipazione diretta della collettività.

BENE COMUNE quando è presente una forma di fruizione che garantisce ai cittadini non solo un potere di accesso, ma un METODO CODECISORIO per quanto riguarda pratiche e gestione degli spazi.

→ ~~la partecipazione diretta della comunità~~

uso collettivo di uno SPazio PUBBLICO

affidato alla gestione della comunità e istituzioni.

CONDIVISIONE degli oneri e delle responsabilità tra la COMUNITÀ e le ISTITUZIONI che hanno la titolarità del bene.

* modelli di **Democrazia Partecipativa**

↳ partecipazione del Comune ai costi di GESTIONE della struttura

(Edificio come una piazza)

→ Riduzione dei costi della produzione (centrale) e si riconosce una REDDITIVITÀ CIVICA del BENE garantendo autonomia di organizzazione e produzione ai suoi fruitori.

"un calderone di iniziative"

→ think also in terms of the resonance that this could have at a city scale.

Autogoverno.

Need to ensure also a space for the new "political" class. ☺

RESPECT.

"Regolamento per l'uso civico dell'ex-asilo"

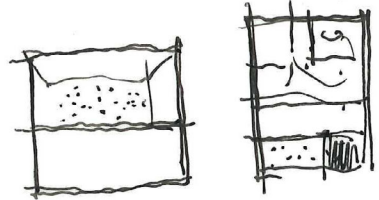
What am I doing now?

I am actually verifying if the room(s) that I designed actually works.

And if not which are the elements that needs to be added according to the chosen function.

21.06

Which are the elements that define the space and that needs to adapt → a big step back from detailing.

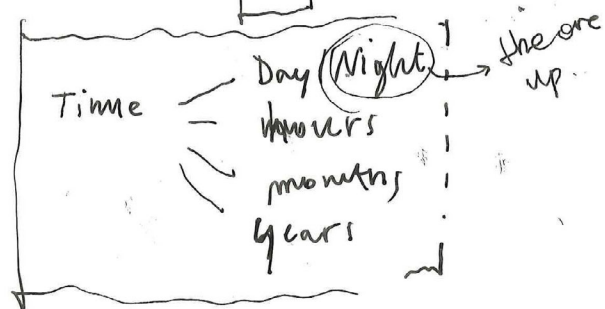
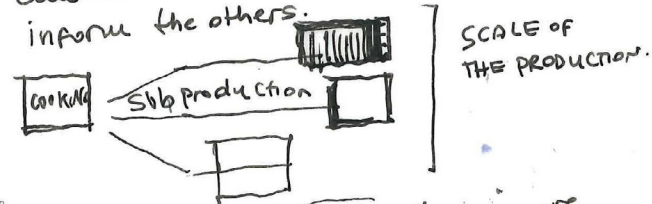


Entering in a "PUBLIC" house.

1st floor / Activity space (production).

2nd floor / 2nd activity.

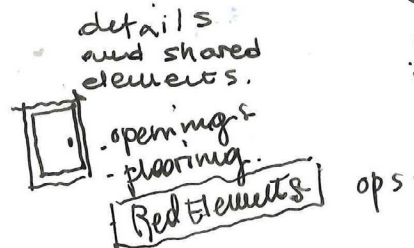
No need to be so strict with the production and a theme. → I mean you can have a main one that inform the others.



Let me upgrade it.

to do.

- Define functions. → Justify your choices (make a synthesis of your method process)
- Design Lay-out! → do it in Rules of the game.



- Decide a FORMAT for this policy thing. Book?

STRATEGY

1. We are in the 1st assembly, the goal is to define FUNCTIONS (the ones related to the) manufacturing



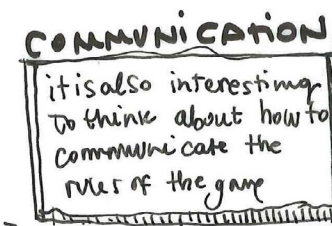
Which are the elements that needs to be defined?



- define a main theme (how? according to what?)
- Recognize the sub-theme that can emerge from the 1st.
- Recognize the skills of the inhabitants that wants to be ACTIVELY involved
- Identify the Macro-economy that can be developed out of this → which is the contribute that also people from other parts of the city or people that don't want to be ACTIVELY INVOLVED.

(think about the **HIDDEN ROOMS** of the manufactory building.)

Learn



I mean this is a part of your project and it is as important as the architectural one. you need to be able to communicate it with all elements.

metaphors could be an instrument to ease the communication... + which are the RULES of the GAME?



Think about LEAFLETS.

Which are the informations that you need to share and how can they be grouped?

1. Developing a MACRO-ECONOMY. - What happens in the rooms?
2. Developing the project (architectural scale)

Double manna

2. Define the Activities according to

- the type of space that you've generated according to the defined functions
- the type of activ. related to the production
- Post-production
- Pre-production
- in the meanwhile
- calendar?

3. Space and Architecture

La mer n'a pas changé de couleur. la vie n'a pas beaucoup changé.

22/06

In my specific case...

1. Main theme = COOKING
due to the discovery of
- my experience there
and the thriving cooking
community.
- Easy to bring people
together with food
- (my personal use of course...ops!)

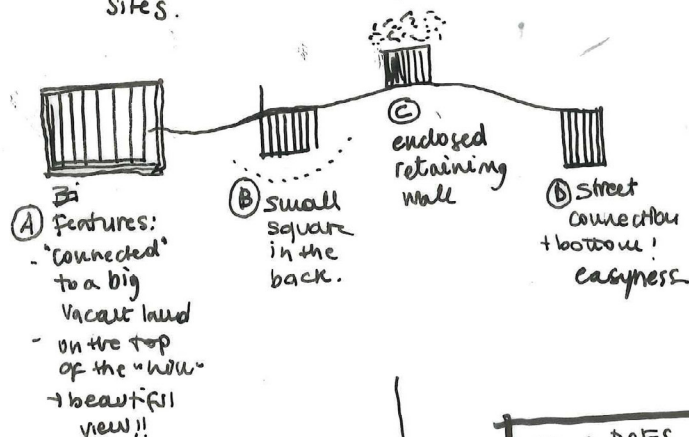
2. Out of 4 rooms, 2 will host
kitchens (also you should think
about the possibility of expanding
your business. it can also impact
other parts of the city. they can
be sold elsewhere!)

3. Other activities linked to that?

- Packaging customization.
- Shop
- hybrid space

4. In terms of TIME and SPACE
which are the counterbalanced
functions?

5. Relation with the
spatial specificity of the
sites.



WHEN DOES SITE SPECIFICITY
ENTER IN THE PROCESS?

→ I think that in order to answer I
should define the role of those famous

Functions

Kitchen
+ restaurant/
music /night
(the only one
with the double
floor)

Shop
+ packaging
customization
atelier.

hybrid
space
...
subgovernment
urban
space.
just public
space...!!

Small
kitchen
+ baretto
de quartiere
"habira e calippo"
style of life

Next step
questions

plan layout → which are the elements that
stay the same / change?
materiality
space.

back boundary / front boundary
→ when do they enter in the
process? and same for the RED ELEMENTS.

and also... who decide where to locate the
function and according to what?
I kind of know... me i am this weird
architect that make them understand
how the function suits better that
site rather than the other.
but then it is important to define those
famous RED ELEMENTS. how they can
interact and change according to
the choices of the people.

Attractiveness of
local manufactory.

Interior
public
space.

Design
of the
outdoor
public
space.

- community of departure
→ comm. that you will impact.

think about that: THE SCALE OF
IMPACT (social and physical)

"Perché in processo di rigenerazione urbana
è pubblico se promuove l'accessibilità di
pubblici diversi, se le sperimentazioni (spaziali
e sociali) si aprono ad usi e fruibilità
esterne, e non della sola comunità che le ha
prodotte". Ma anche se è capace di produrre
beni e servizi anche per chi non ha direttamente
attulato tale sperimentazione".
E. Ostanel.

LABORATORI di QUARTIERE (Bologna)

→ obiettivo di raccordare le scelte ed i progetti
dell'amministrazione per ciascun quartiere
con i bisogni e le proposte che nascono
dall'impegno diretto dei cittadini e
della comunità.

Be part of that workshop made me aware
that the problem is mainly a lack
of collaboration and interaction
and i think that is something that
Italy and Chile kind of share.
In this sense it is interesting to compare
the case study!

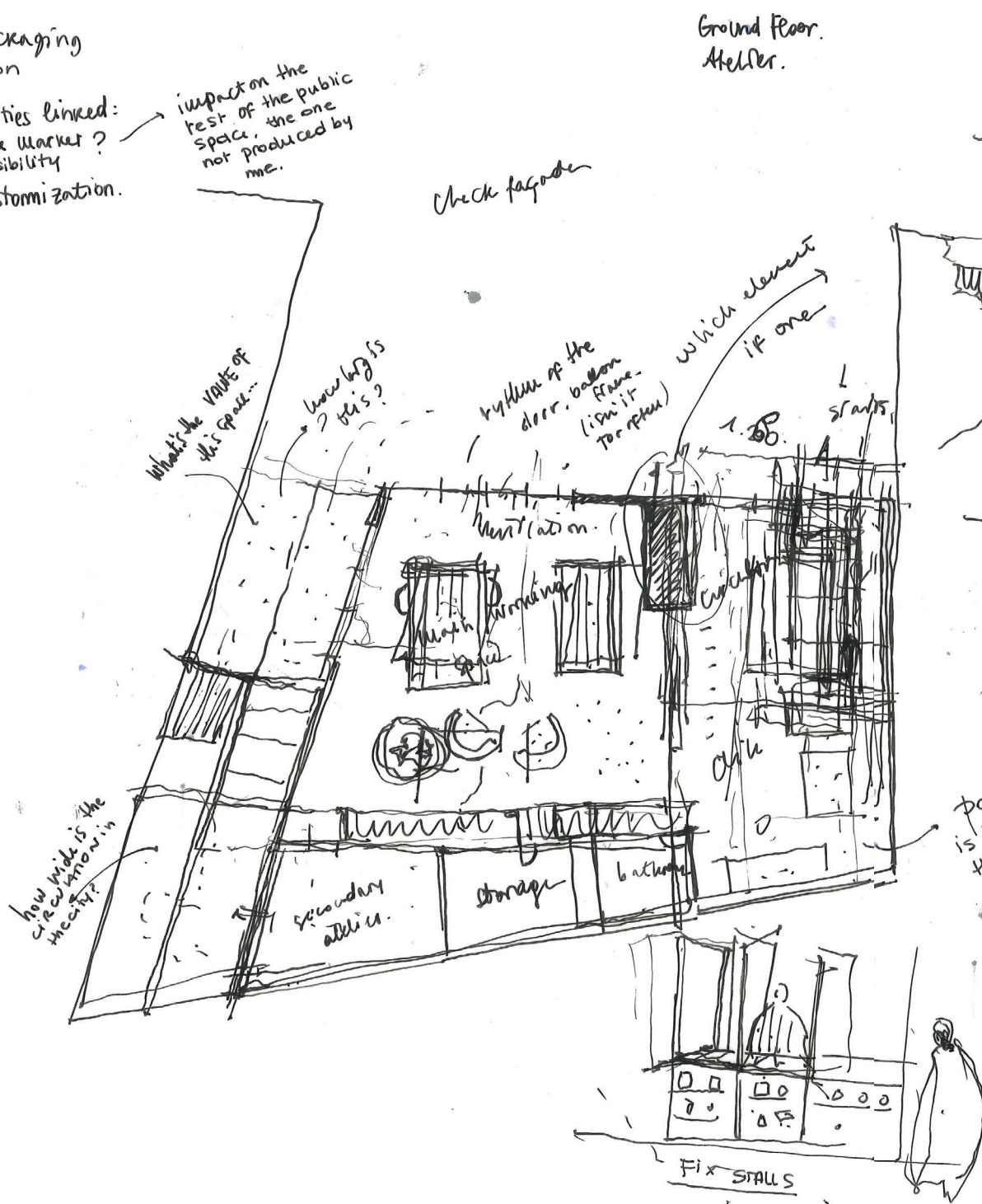
Bilancio Darkcinema

(Do you rely on your government? learn from the dutch!
not too much though...)

one! Define which are the
multiple elements that will be
affected by the definition
of the red elements

SITE C | Shop + packaging
Production

- activities linked:
- little market?
 - possibility
 - customization.
- impact on the rest of the public space, the one not produced by me.

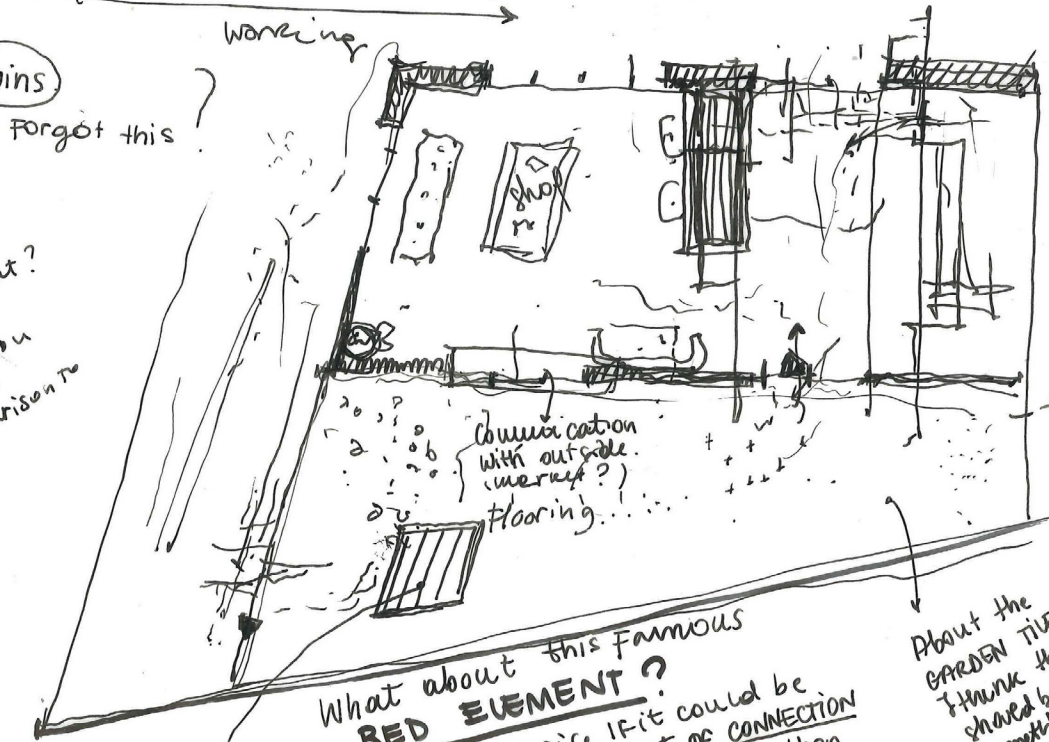


Ground Floor.
Atelier.

rooms for manufacture.
Co. owning the urban regeneration neighborhood upgrade?



Ruins
May I forget this?



What about this famous
RED ELEMENT?

For instance they can become **STALLS** that people in the area with other activities can use in market days?

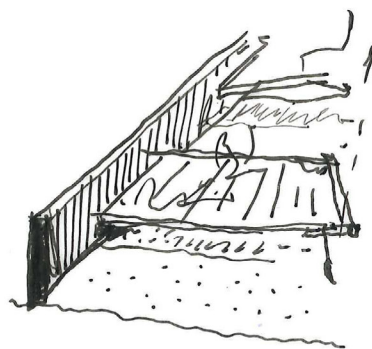
It would be nice if it could be on one hand an element of **CONNECTION** (it is needed in the BB) but then according to the type of space that you want to produce it can be a lot of different things (furniture, places, shelves where you can exhibit stuff → shop situation)

About the **GARDEN TILES**. I think they should be something that can be closer according to the function of the BB.

RECAP

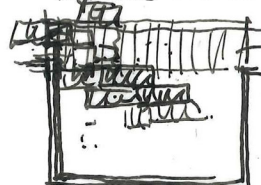
Red Stair Main

- should I impose the double colour theme and then ask them to... like a competition for the STAIRS GRAFFITI (or even just coloured actually if there are no other idea...)
- MATERIALITY → connected to temporality (do I want to think about 2 type of intervention?)
permanent - reversible
→ the one that impacts the circulation)
- FUNCTIONALITY / QUALITY of the space. (peculiar situation of the city.)
everyday life but also procession and events.
- Differences and HIERARCHY among the red elements → define which are the features that make them considerable as red but also which are the differences



Red El. / Ruins

→ what's the relation with the boundaries?



Why I was looking for a CORRIDOR. FACADE.

it gives BREATH but also RECOGNIZABILITY.

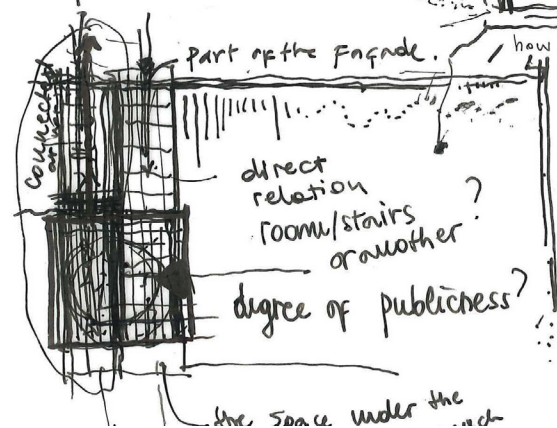
then maybe if the facade becomes horizontal the street can also be integrated in the facade (?)



how does this space BREATHE?

cfr Sitio Erdito.

Both open / closed according to the different fits.
Maybe just sometimes you need a mini lifting... but not always!!



part of the facade.

direct relation room/stairs or another?

degree of publicness?

the space under the arch

Maybe defining the differences among the Red Elements I will be actually able to design that space???

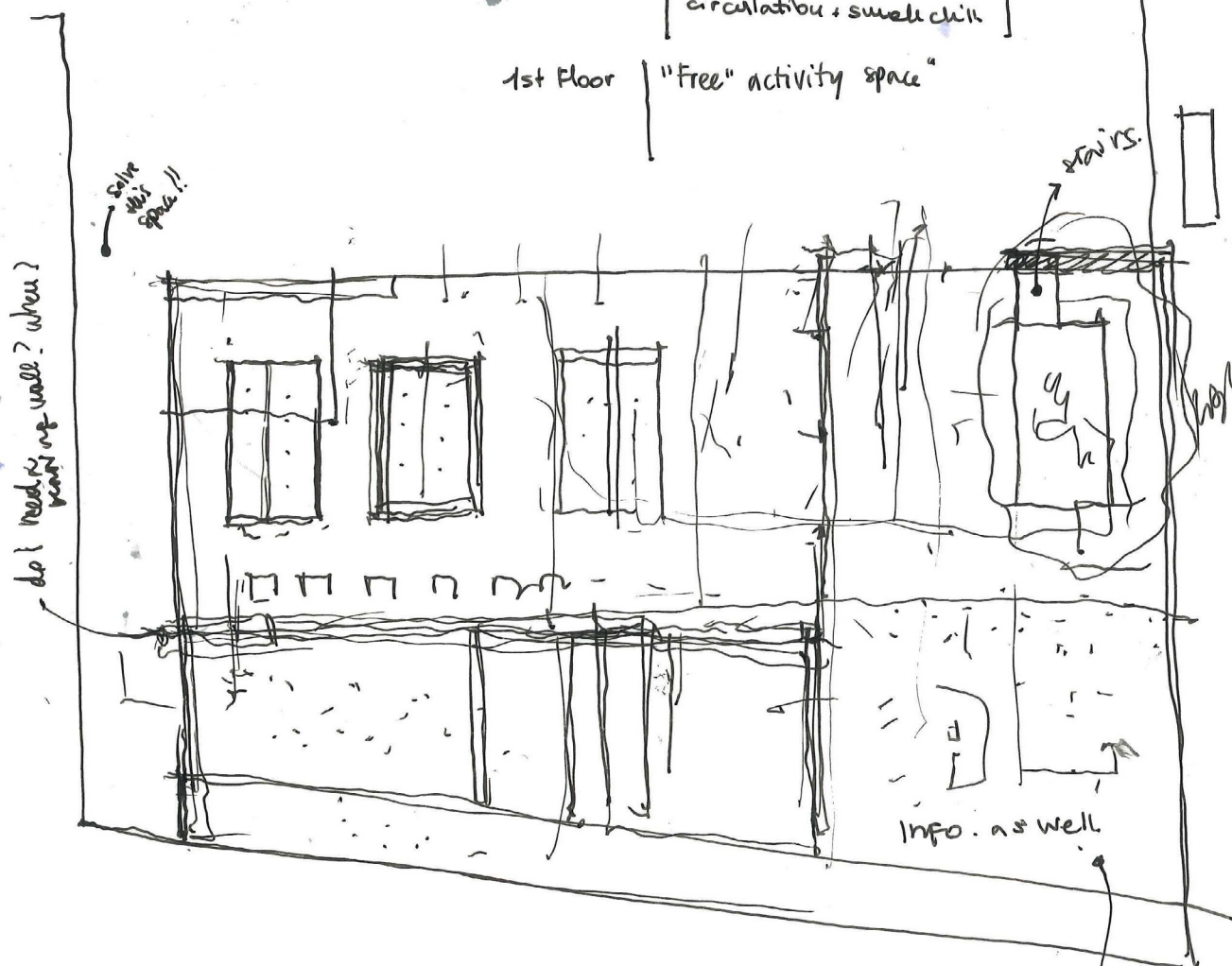
yes but / temp.

SITED



RULES / GUIDELINES: Ground Floor: Working spaces (main / sub)
storage + services
circulation + small chill

1st Floor "Free" activity space



Solve this space!!

do I need a wall? when?

Info. as well

What to do with the DARKNESS

Events reference:
 FESTA DELLE CANTINE
 LEVIE di GAETA

Local money -
 once every 6 months -
 (seasonality of the products)

Todo:

- Solve red elements while designing the PUBLIC SPACE.
- Important also to think about a way of how to activate the street.

Can it be that once a month there is the "FESTA delle ROOMS" an excuse to activate the rest of the neighborhood -> cfr EL. CARNIVAL di CORDUERA

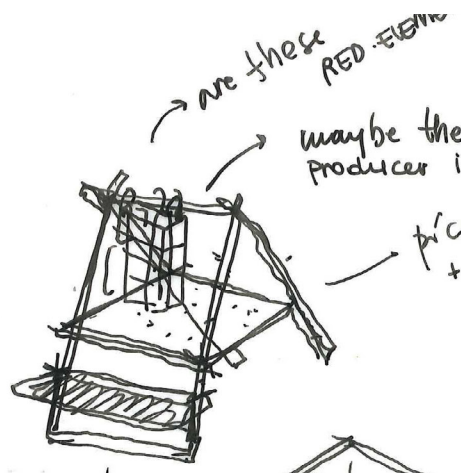
- think about those architectural features that represents the variables

- Draw PLANS 1:100 + structural guidelines.

- OPENINGS
 - materials (surface)
 - furnitures
 - ...
- is it at which scale? workshop or rooms?

26 Mar	27 Mar	28 Nov
Revit Plan	Revit Plan	

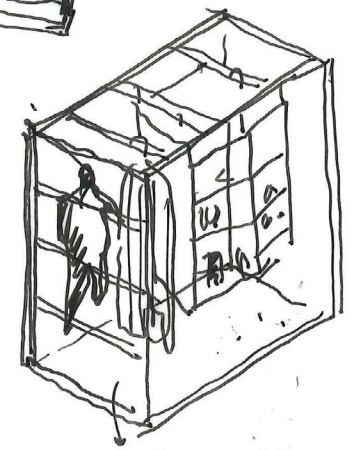
When they communicate the street is extremely active!
 and so the other buildings!
 think about moment when all the neighb. is involved



maybe the challenge for the producer is indeed how to be recognized in a framework where all the stalls are the same

picnic bench + display.

Can it be that the RED ELEMENTS are furnitures? (as well but not only maybe)



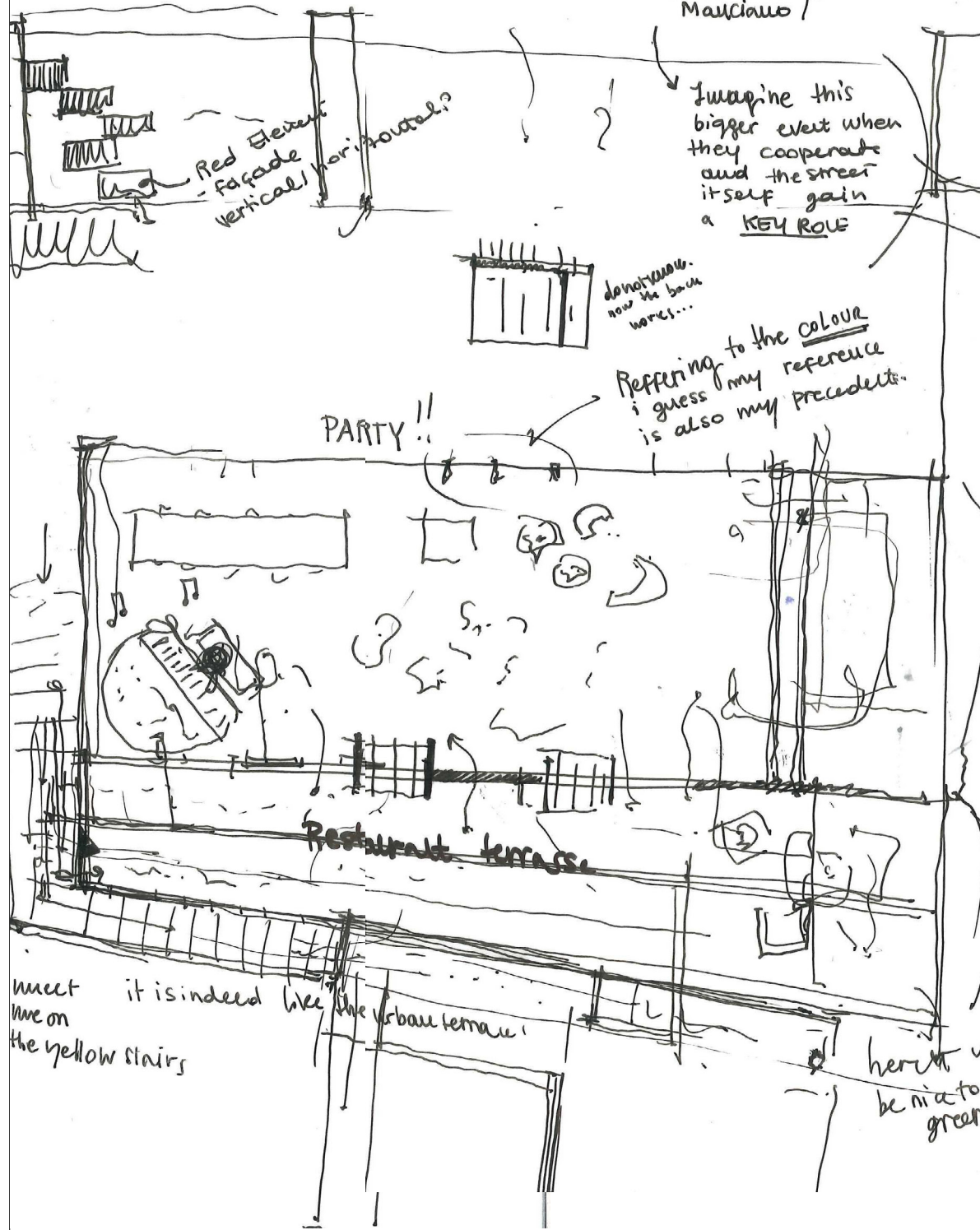
how big are these elements? too invasive maybe?

-> Example of what I mean with CUSTOMIZATION of the PACKAGING

(Red Elements / public space is another chapter!)

CHAPTERS

- 1) PROGRAM
- 2) ROOMS ->
- 3) RED ELEMENTS / PUBLIC SPACE
- 4) EVENTS?



27/06

3/07

To DO

Before Leaving

• not structural problem.

- CIRCULATION (Stairs + Entrance)
- EXTERNAL CIRCULATION

→ how to organize this space according to the function.

- how big?
- according to what?
- improving circulation for PM?
- Reference of Vulp. really tiny circulation.

- SECONDARY "outdoor" SPACE (*)
(Reference of the outdoor space of El Sitt El Ezz)

- SECONDARY SPACE

- LIGHTENING and VENTILATION

→ create a strategy that makes you embrace your INTERSPACE CONCEPT

What about the

- MATERIALITY

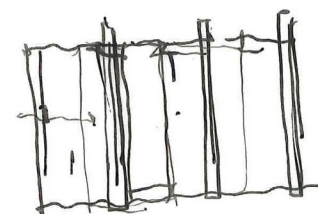
Reflecting the different type of - Functions (?) (Rooms Related) - Spaces.

flooring.

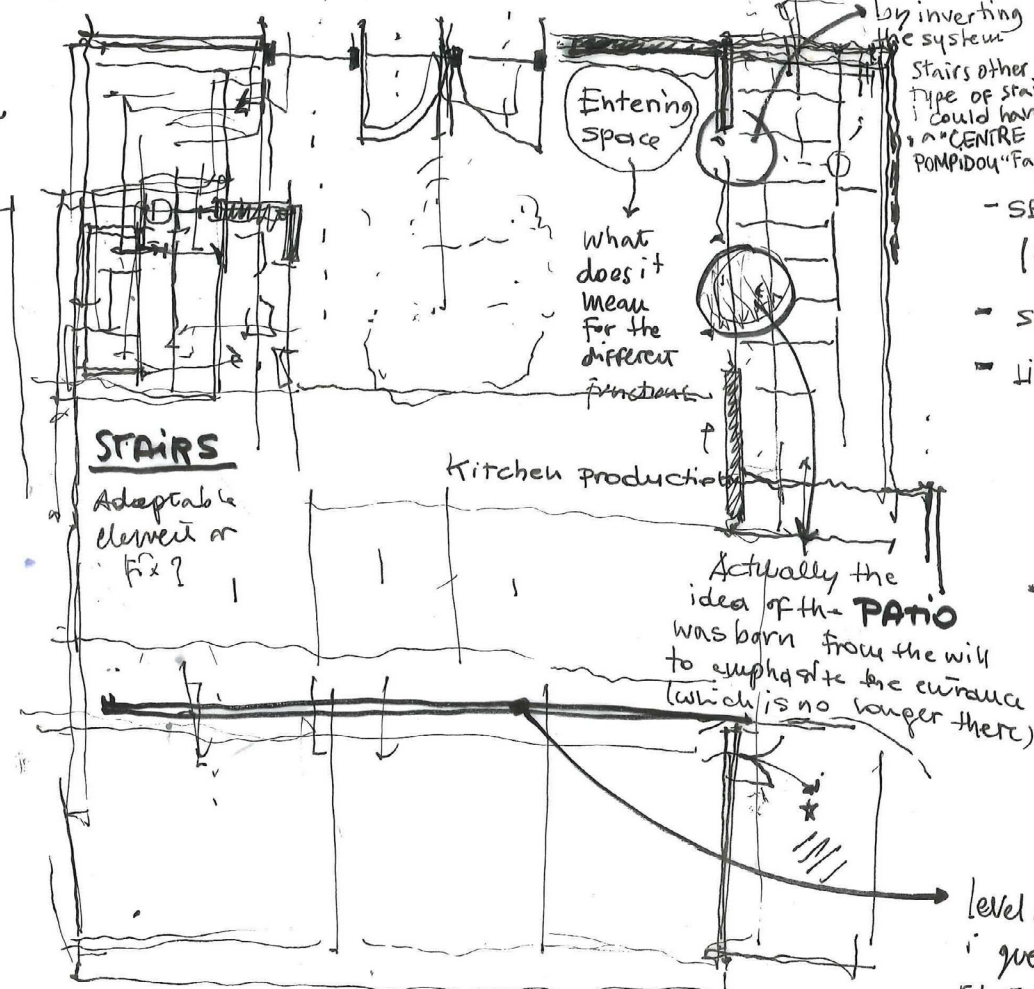
or always the same?

level of OPENESS
guess it is also related to structural issue!

maybe this element can slide according to the type of space that you need behind?
is it better to have a **SOTTO SCALA** or more space in the front?



Before leaving - Layout



Actually the idea of the PATIO was born from the will to emphasize the entrance (which is no longer there)

level of OPENESS
guess it is also related to structural issue!

8/08/2018

What a date to get back to work!

9/09

- STRUCTURE! → size standard gives me dimension.

Pine Wooden deck.

30.150.3200 mm

(Compost nel Sottoscala?)

What if the system was reversed and the inside of the Fabbrica was coming outside? talking about the FLOORING

Where is the structure?

BEAMS. max span of 3.20 according to the dimension of the most common and cheap beams.

mineral/legno texture.

In the same time it must be Washable!

Can it also become the red element the WOOD

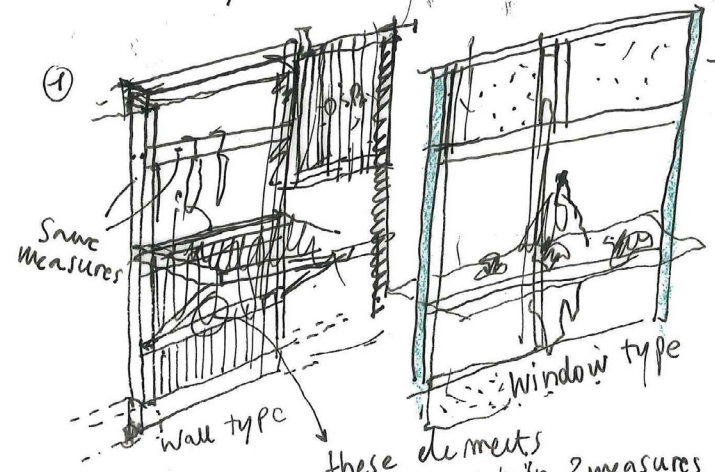
Wood as a signal.

WHAT'S THE MEASURE OF YOUR PROJECT?

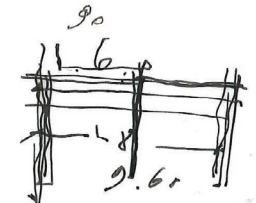
- how do you define setbacks and so on?

customize it. design your own steps.

② Rivestimento con ~~placca~~ OSB structural Boards.



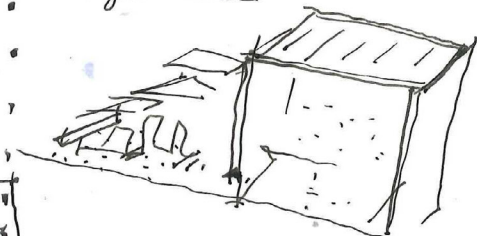
these elements could be cut in 2 measures let's say 1.15 m or 1.3. so you have



Setti.

to solve.

- SOTTOSCALA.
→ creation from the STAIRS. otherwise it could be a PVC flooring providing light direct



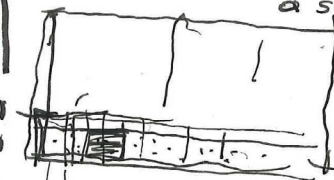
1.50 model. but first...

① understand how a single panel works and if the proportions can adapt well to the other sites.

- STAIRS INTERNAL → relation with the other "walls" (Relation with the main structure)

- LIGHT

→ Ground Floor could be a space more "artificial" light and 1st floor really natural light?

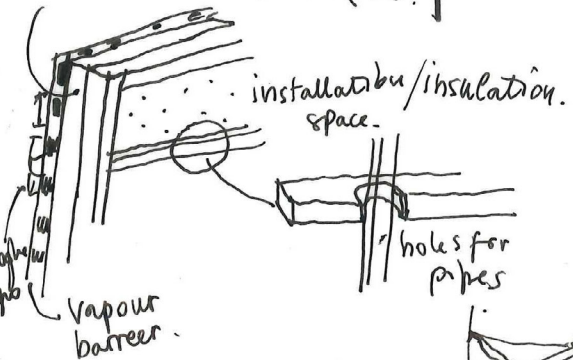


Service block.

can it have a opening system? PVC flooring

ambiguity between necessity of LIGHT and a WALKABLE ROOF

another strenght is the fact that I have different types of "Rooms" with different extent of natural light. → which function can you associate to it?



the single panel

① using only one type of wooden element.

28 x 4 x 3,200m.

50 x 10 x 3200

Pino

if I think in this way also I will have less cut for the boardage

Wrong, it is the entire wall that is prefab.

PINO PISO

1" 2 1/4" 3,20m

façade

site A
9.6m the interstiu

9 panels

opaque

opaque

opaque

opaque

opaque

opaque

opaque

opaque

opaque

opaque

opaque

opaque

opaque

opaque

opaque

opaque

opaque

opaque

I guess this same system turned of 90° will become the flooring system.

door

or 90°

Fix

90° openable

stairs?

3.20m.
19 steps = 5.40m if linear

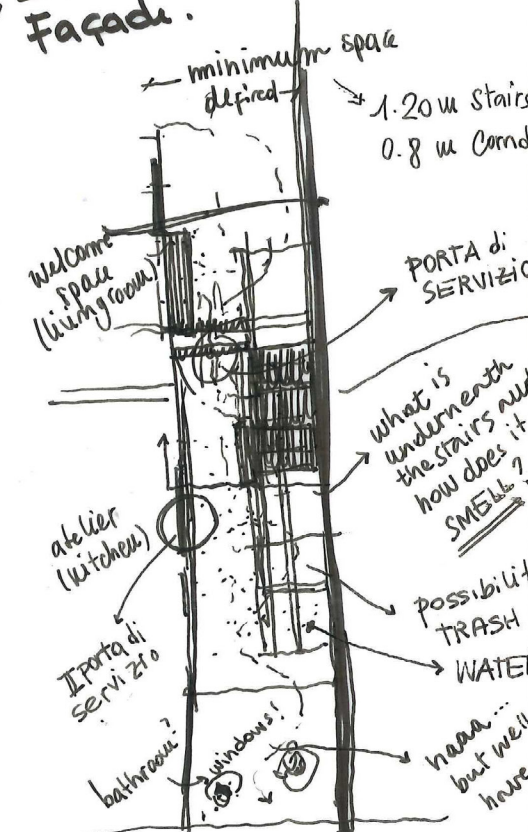
Recalling the structure.
Reusing the structure
Readapting the structure

II Floor

beams?
which are the measures?

1st. length of the building
12.9
13 panels

(the Eco-corridor!)
External stairs/
Façade.



This system is well in Valparaiso, even really narrow stairs are towards the wall... does a "See" make sense - ASK OSCAR

Still strong interaction in Valparaiso between stairs/ people's lives



page
1.20 m Stairs
0.8 m Corridor.

PORTA di SERVIZIO
When the stairs are low deposito otherwise working space or whatever... a bit wider!
What is underneath the stairs and how does it smell?

possibility of having TRASH COLLECTOR
WATER COLLECTOR.

haha... you but well, you have only 1 room with window which will be?

term is weird though.
raiso, even if there are narrow stairs. streets these ards the main entrance es a "Service Street" make sense?

ASK OSCAR -

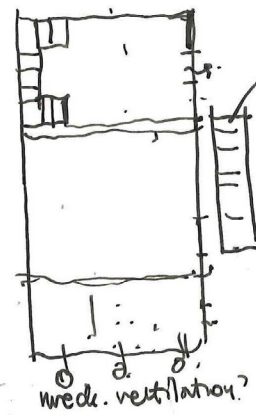
Light (Roof)



structural floor?

Just No

11.08



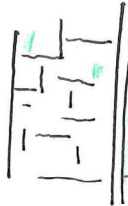
Is there a connection between ext./int circulation?

med. ventilation?



Code couleur
could it be this the CONNECTOR?

no... think about the realization: not really doable.

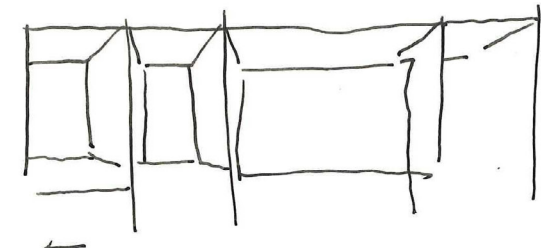


it should be something like an OPEN GATE

Strong presence of light
Wooden Pine elements.
how to contrast it, or not?
LIGHT/DARK/CONTRAST
... color??

GET INSPIRED!

(1) CARE LAB / dmva architects

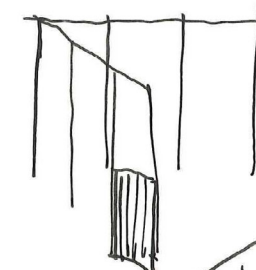


Big wooden wall/shelf/furniture...

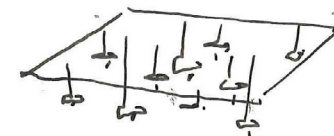
(2) DOGMA - Research on domestic/working spaces

Communal Villa: proposal for a living/working space.
The inhabitable wall

(3) EYED - OFIST



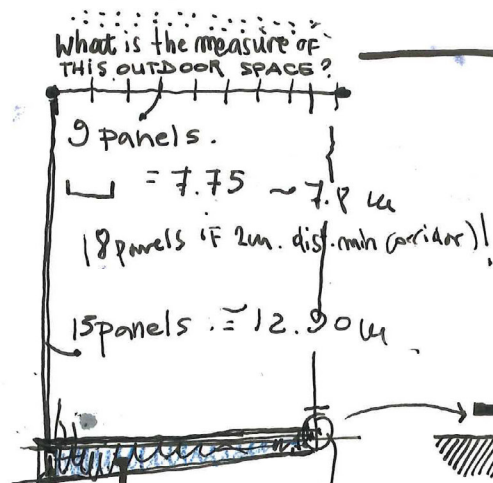
possibility of having a second lighter structure to create smaller spaces



+ light!



Site A - 12/09



in proportion to the dimension and orientation of the site i guess?
"it should be the 30% of..."
→ consider also the upper floor!
A certain **percentage of FULLY PUBLIC SPACE**

is the size linked to the type of function?



also this could happen in a situation such as Site A where the difference is so tiny. Otherwise always use a multiple and then the pegs you can always leave a "detachment space" like here.

you need a SPECIAL PANEL!
or
make it regular and use this space for ventilation?
or not, maybe there is not even needed this kind of outdoor space...

I don't want them to be fully visible. they are like "hidden treasures".
But I cannot build a facade... it doesn't make sense.

could it be linked to the sidewalk area if yes why?

Why do I want to CLOSE it so badly??

By defining it as a space and not as a street related part you achieve this domesticity i was looking for... still the continuity in materiality and the degree of openness ensure the PUBLICNESS

in the end the scale of the street is so tiny that the other facade could be considered the enclosure!

in the end it was also born as a way to engage the street!
the COLOURS will be the ones of the **FACTORY**.

What do I have already to create a "wall"? or the space in general.

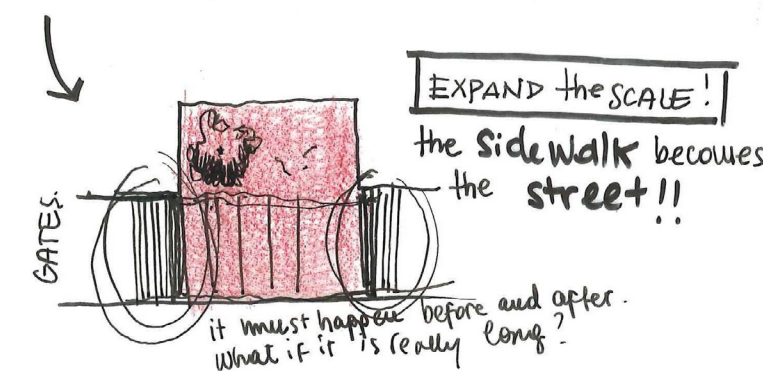


If it is a **SMALL INTERVENTION**, in a small place where you think the physical (and not only) impact will be little you feel less judged in doing something. here we are again in the **OWNERSHIP of IDEAS** domain.

Consideration



can it be the **EXISTING WALLS** the elements that measure the space? And define it as well?
→ which material do you have?
→ which type of space you can get?



it can also be a way to engage the other facades! the other buildings! What is gonna hang there?

Get inspired by...

Le piazze di Roma

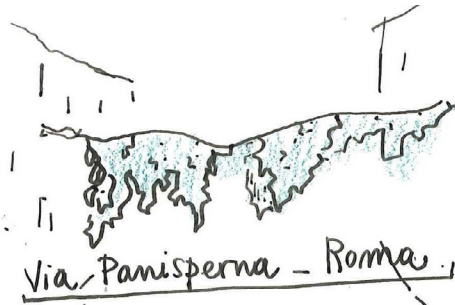
- the use of public space.
- the role of the boundaries (PIAZZA SANT'IGNAZIO)

PIAZZA del FICO.



sometimes you need just a tree to ~~create~~ give an identity to the place.

PIAZZA SAN CALISTO. (interiors of Spain)



maybe the spaces Facing NORTH could become "the tree squares"

In the same time it doesn't necessarily have to be a tree. think about vegetation in general...

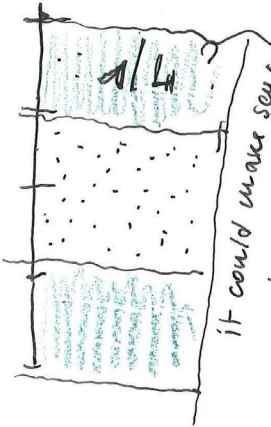
maybe it can also generate the feeling of enclosure and protection? INTIMACY?

It also makes sense because is the only "scale" that stays the same all the time... for every site.

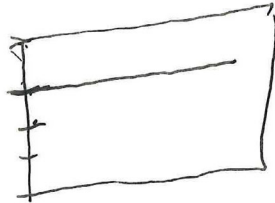
in a way the Red is being translated in all the colours of the factory.

they could be **Recognizable** Furniture

in the sense that they should be identified as the ones linked to the interior (public) and not to the bar inside (or whatever)...



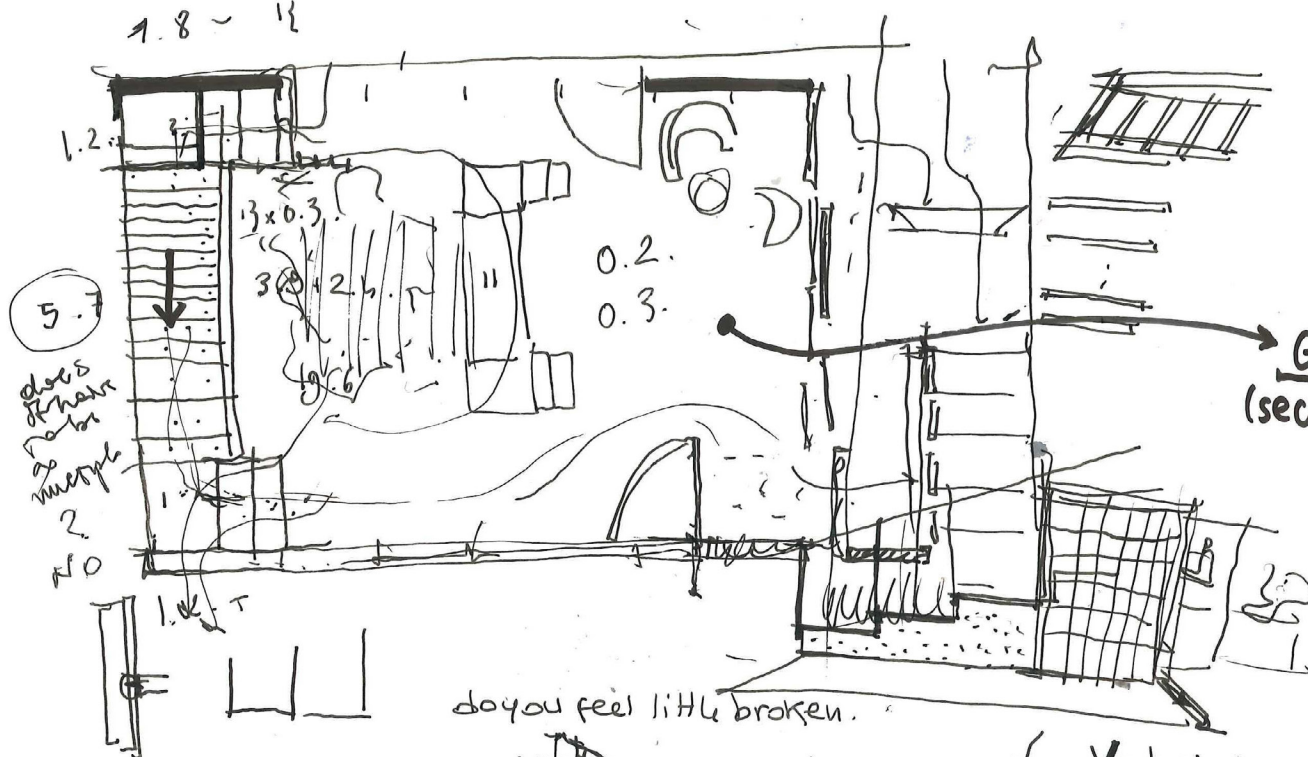
it could make sense...



let's see if it works with the other files

13.08 6 19.6.

1.8 ~ 1.5



1st floor

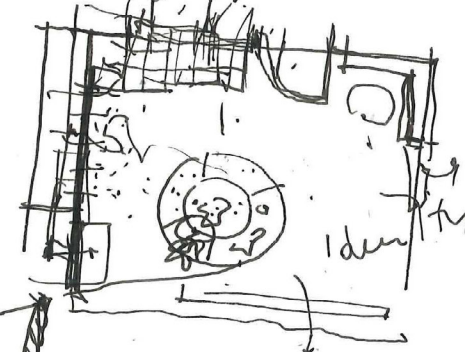
Ground floor
(secondary space)

A Food Production

Table / EAT, TASTING

B Clothing / Textile manufacturing.

TRY (mirror, camera) + EXHIBIT?



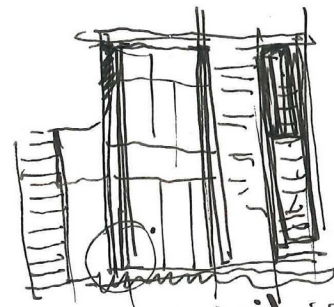
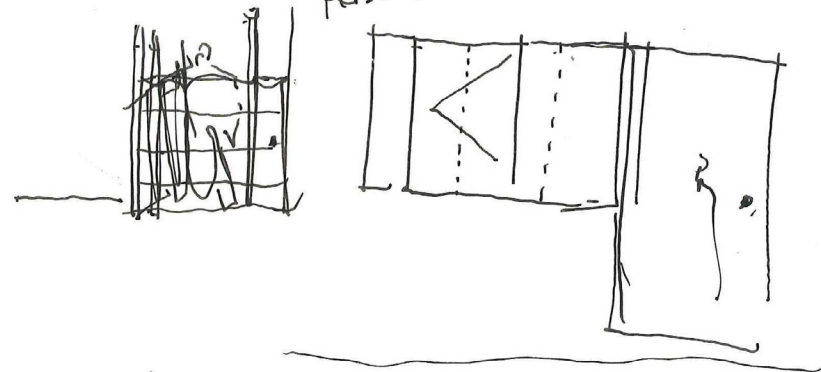
cucine
Knitting

Vedrai che cambierà.
Forse non sarà domani
ma un bel giorno cambierà!

Wall. possibility of it being
open or closed.

closed panels

maybe you don't need
to plug something,
and here you can
make the cables
pass.



the different
role of SOTTOSCALA.



Facade composition

8 total

DO

more
or less
is this
...

Windows on
production.

the fascination
of doing
PASTA

the
Secrets
of
Cappelletti

sur le t de Bercy

2 panel transparent

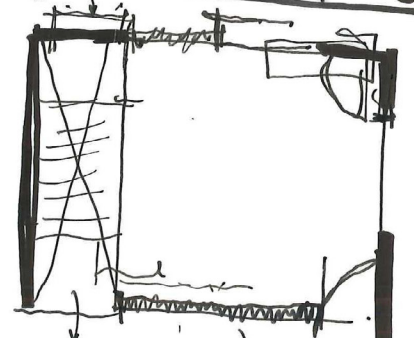
toujours la même
coupe.
toujours la même
détaille.

does it make
sense. that is
Was the goal
of the panel...

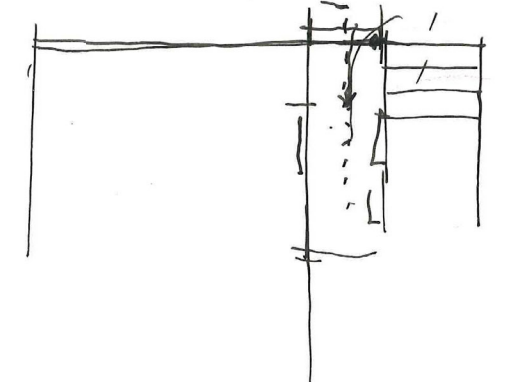
open on
circulation.

1st Floor problematic!

• too open!

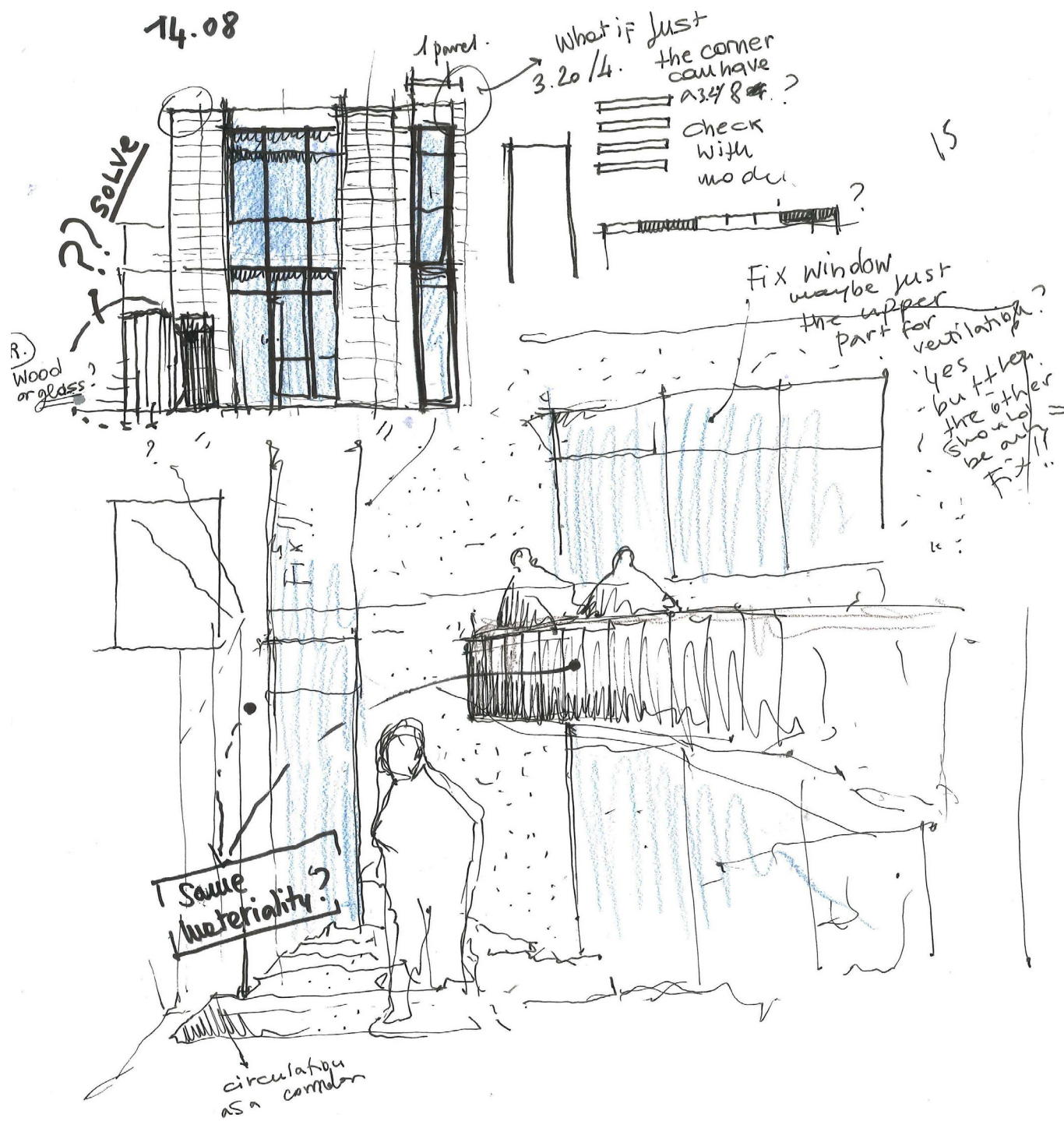


come 2000
9x5 ft
9x5 ft

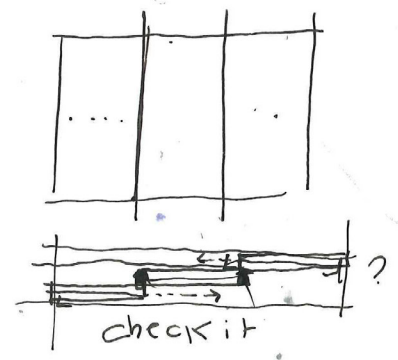
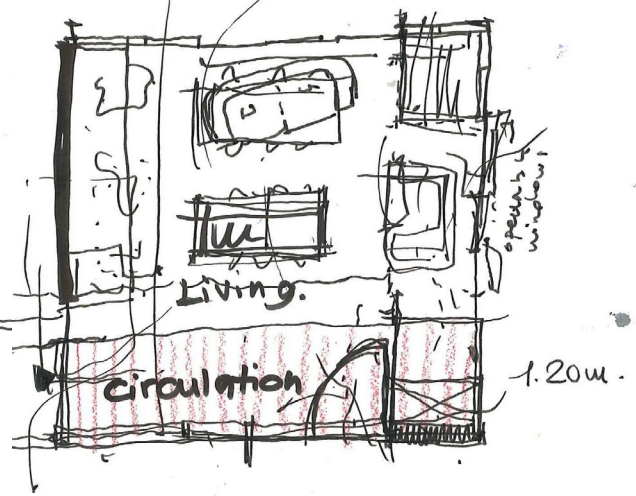


guess it make
more sense to
have less weird
corridor...

14.08

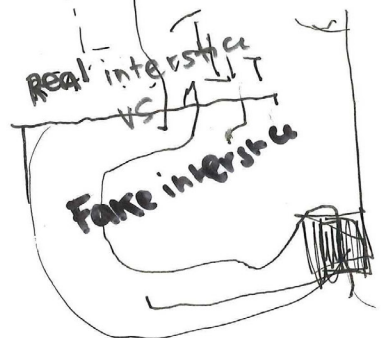
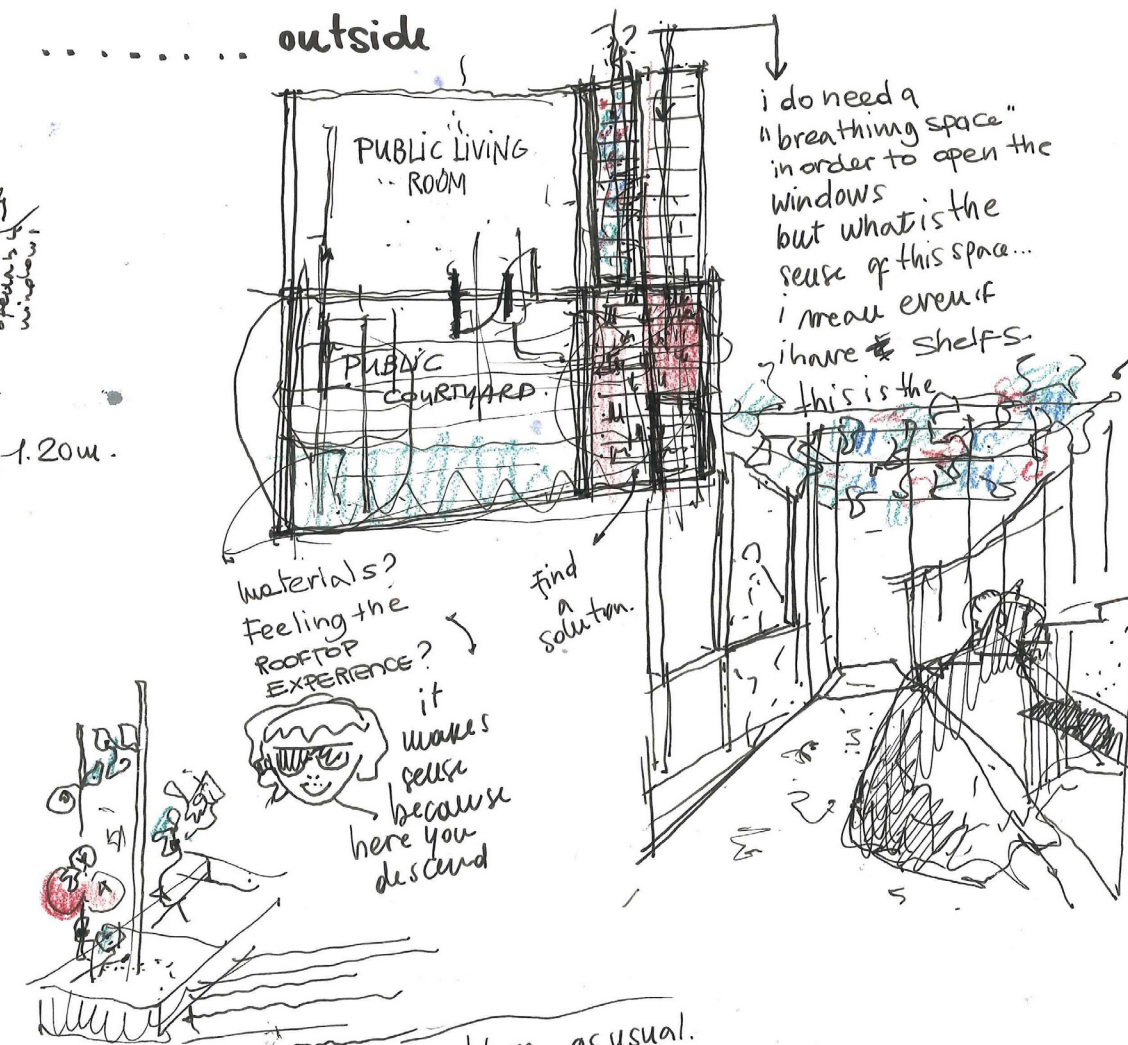


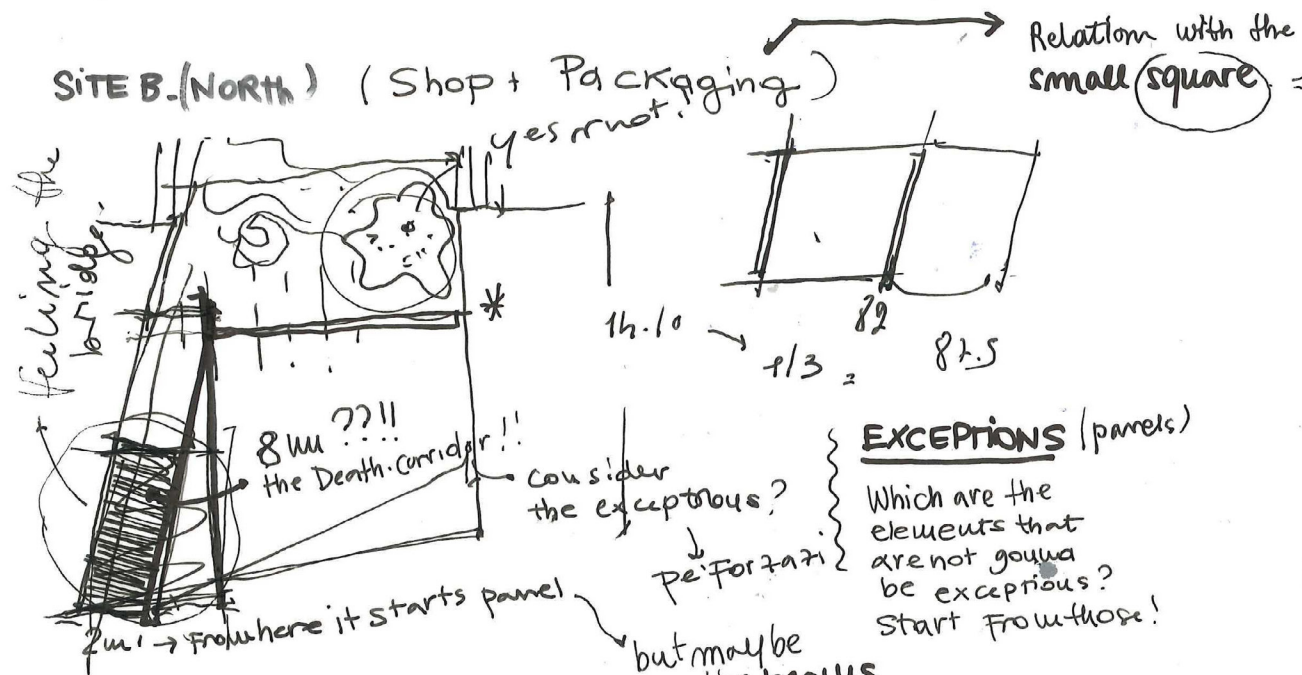
1st floor / inside



Even though

outside





EXCEPTIONS (panels)

Which are the elements that are not gonna be exceptions? Start from those!

consider the exceptions?

Pe'fortati

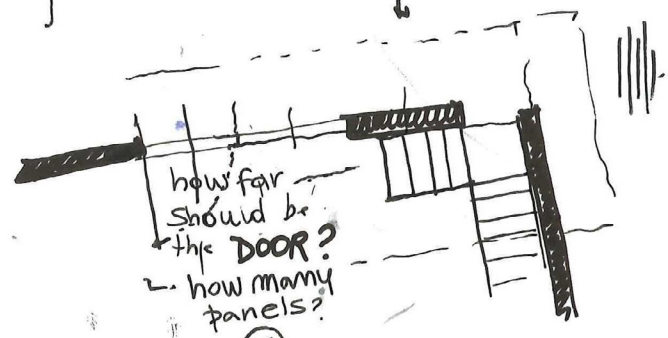
but maybe for the beams it would be good...

Dostoevskij
IL GRANDE INQUISITORE
- Freedom as a burden.

who's gonna decide for the Façade?

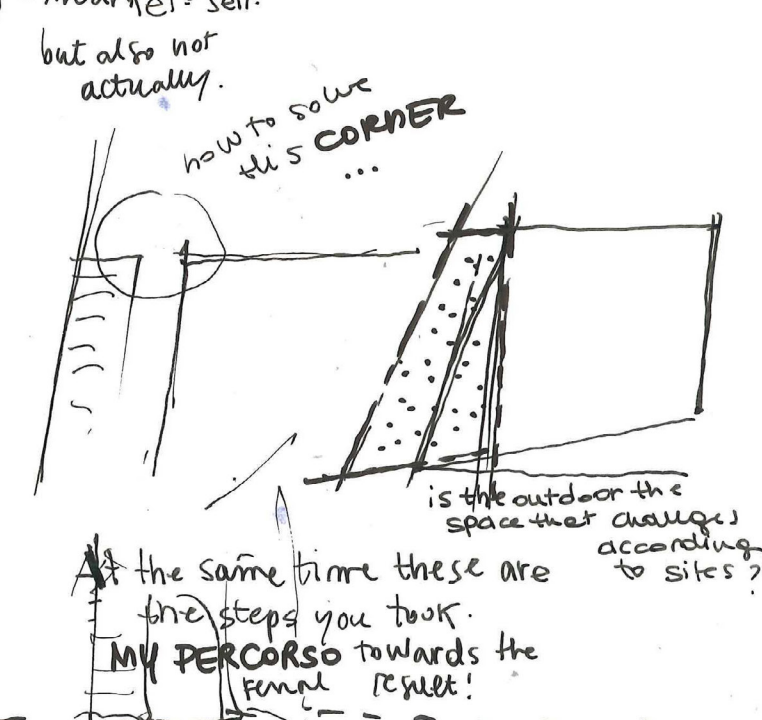
Maybe I can define some **RULES** that comes from **CIRCULATION**

* the Façade is $\perp$ to the wall where the stair (interior) is.



In this sense this portion of the façade become fix.

it is more about understanding the building process, the rules! in order to be part of it.

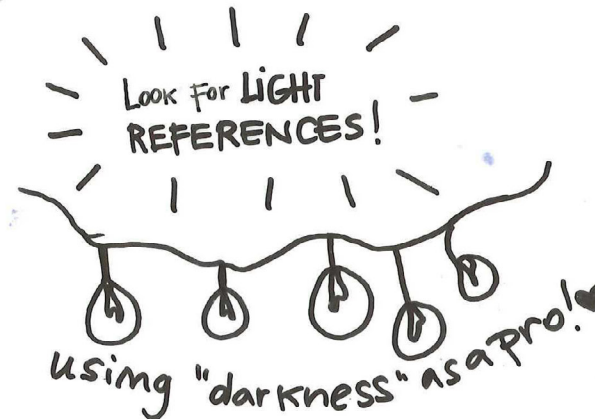


- Define the different **DEGREES of DEFINITION** till where you can get
- * **SPACES** (main, atelier, 1st, 2nd production, ...)
- * **FUNCTION'S RELATIVE** (is it mainly related to the furnitures?)
- I guess this is what it is about!!
- Defining what has to change if you change function, what can adapt and hold!

site c (south) (hybrid)

consider also the fact that "you" are initiating a business... maybe it is not really hybrid it is rather a place that waits for the business in order to understand which other things you need.

→ it is related to the temporality of the project!



4. stairs

5. front Façade

→ need to check with the model!



... FIND A RULE FOR...

- outside stairs, where does it have to be aligned?

RULES

Positioning of the Pavillion in the interstice

1. Distance from the **BOUNDARY** (2m)

2. **Façade** ⊥ to the other boundary, distance from the interstice limits $\cong 1/3$ total space (why exactly...?)

3. **Panels** of Façade starting from the **ECO-DEATH** corridor towards the **Bound.**

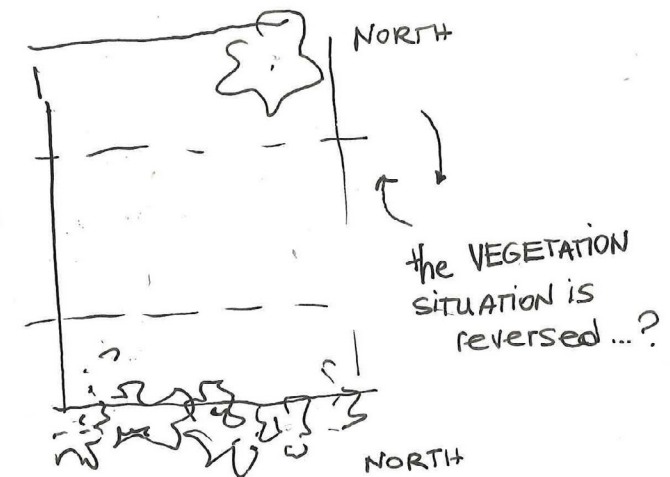
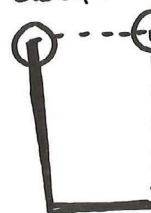
→ Ensure that you will have a space of detachment from the **Stiggy B.**

→ Define a **Max** and a **Min Detachment Distance**. if you are not in that range you will have to use an **exception panel** or maybe just **Corner solutions**

the Boundary you will pick as **I/III**, the **Order** depends on the **max** ~~total~~ amount of standard panel you can get

N.B. Concerning the **BB** and the possibility of using the detachment also as a **ventilation space** still need to figure it out

Basically you have 2 without exceptions, (the one you start with) and then the other two have to adapt and work with the corner/meeting point

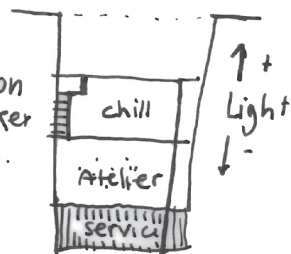


16.08 Review of your Function distribution!

- Different **ORIENTATIONS** (shape!) means different **LIGHT** and **SPACE DISTRIBUTION**

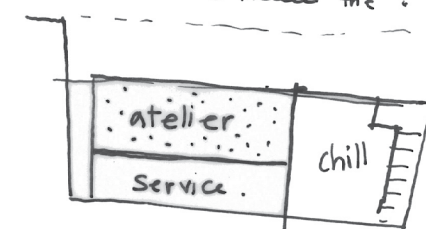
① Type A

The production atelier is darker and so on...



in my case the shape of the interstices is even more important than the orientation itself in terms of light

② Type B



also in the type A the chill space is almost more important! it is indeed the primary space there is more a hierarchy of space compared to here

→ useful in "function distribution!" (this is related to sites peculiarity!)

- Back Boundary / Red Element / ?

→ Should I abandon the idea of multiphase because it is too steep?

→ ENCLOSURE (Retaining wall) = Activities (courtyard effect)

→ less enclosed. communication with circulation in different forms (square, ...) more like public

Pavillion Related

Make use of the non Accessibility

→ Functional outdoor vs liveable outdoor.

So eventually which are the **PARAMETERS** that lead people to choose where to **Locate** the different functions?

1. Shape / Light

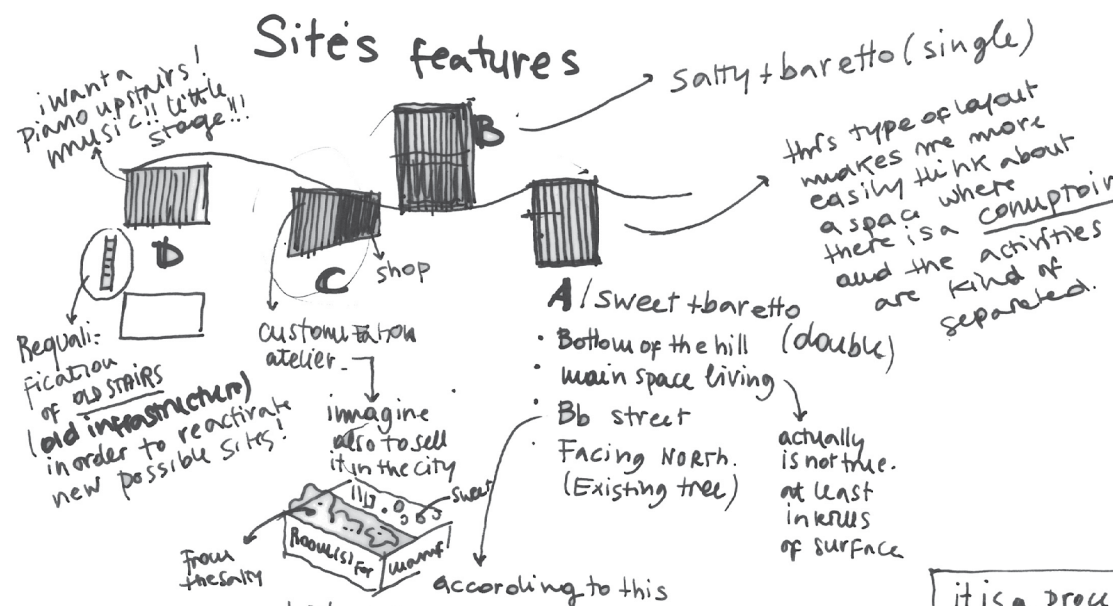
(more important production / living space)

2. Bb (Define "the publicness" of the urban terrace let's say and the accessibility of it)

3. Type of Private outdoor?

in this case the 1st floor, linked to the "private courtyard"...

Sites features



I guess in the case of a No-Food theme the baretto will be replaced by shop / exhibition space and the customization atelier by a small kitchen and a bar... defining a theme is more like an excuse but then all the skills should be integrated!

how to think about theme as active at the same time

CARNEVAL CORDON

maybe this is more like a tourist activity?

it is a process. Defining a theme help in identifying and recognizing skills but it can also be a bit limitate. let open the possibility for people to join overtime and with new ideas!



new ideas

Recap

1. The Panels

- structure { easy to assemble
how many cut?
- What's the measure of your project?
- customizability still referring to a rule. (colour, openness, division of spaces, ...)
- Define a set of possible panel for the interior and other for the exterior

the role of a linear structural system

the Rules

helping in the definition of SETBACKS, FAÇADE Composition

5. Degree of definition of Space

6. Functions & How to choose them (?)

2. The "Eco-Corridor"/Private Outdoor

- closable space. how? cancello?
- Functional space underneath stairs → smell?
- "open air" (semi) atelier... need to find a way to get light in!! (Flooring)
- this is the space that accommodates the difference
- (Valparaiso stairs reference) afraid of "death corridor"?
- What do you see from above? continuous roof?? (stretch...)

3. Red Element / Front Boundary

- can will to close in order to achieve a sense of DOMESTICITY of the space still making it public → Expand the scale and INVOLVE the STREET + Engage the other façades, buildings

4. Orientation

- should it help in recognizability? as a pretext let's say... all the sites facing North welcome you with a specific tree?

To Do !

- PANELS
- FLOORING
- FAÇADES



- Bb = ??
Materiality!!!

to buy - size wooden element
5 x 10 x 3.20
(also rivestimento ??)

• Role of Tourism

... Not REALLY!

20/08

Materials

(next step: TEMPORALITY please)

spacia sequentia

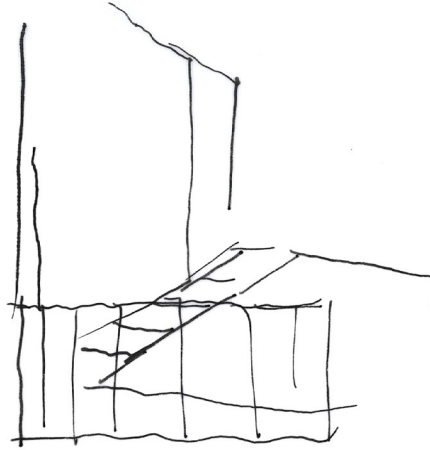
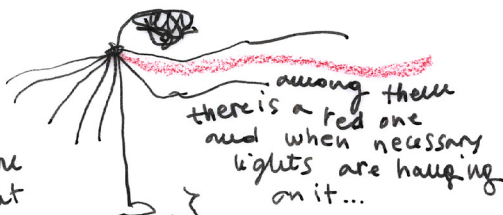
1.



Engaging the Lamp post where you can? Think about this image of Valparaiso

intervention on the Street

→ Reference?

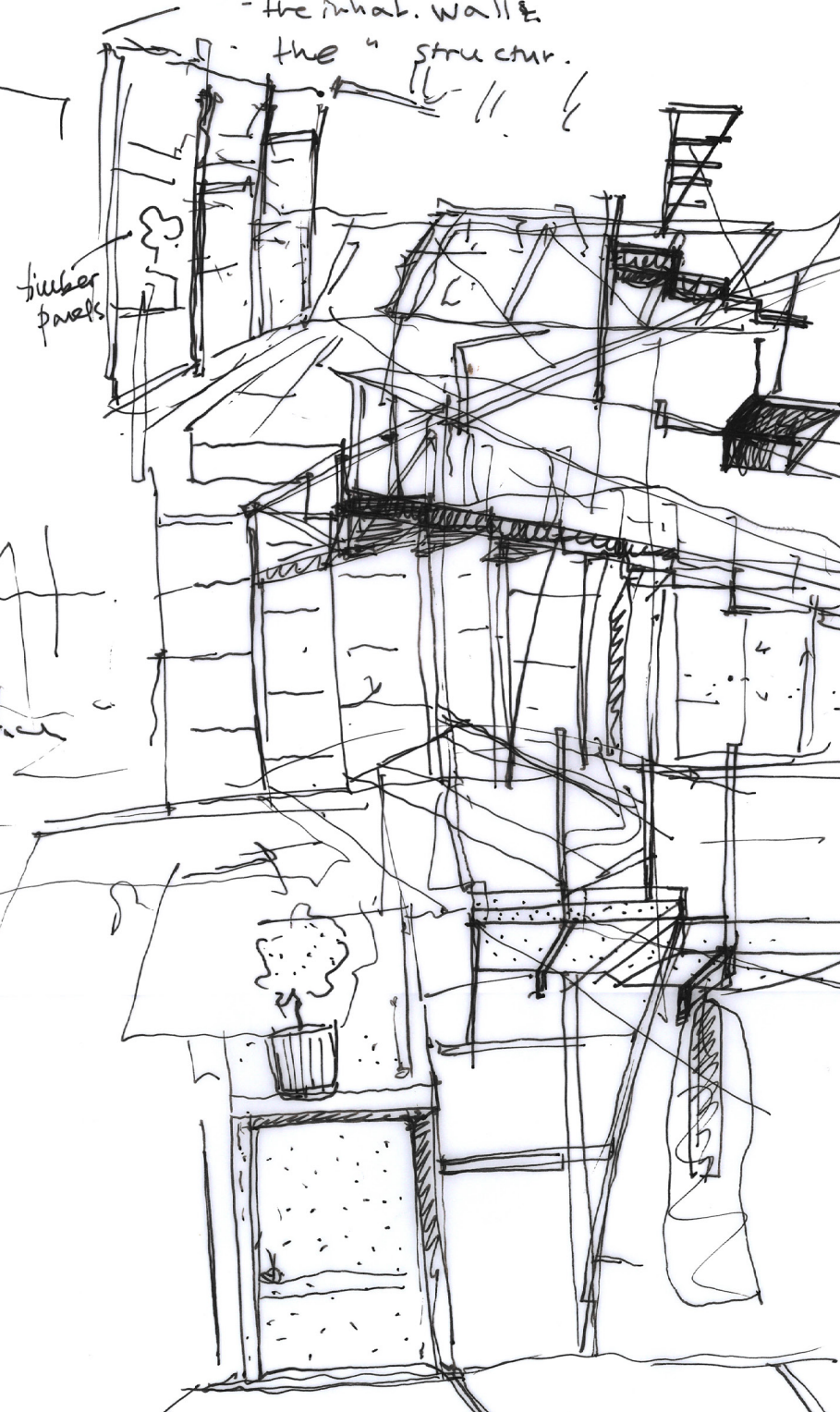


references... my courtyard?



3 the "personality elements"

- are
- the stairs.
- the wharf wall &
- the "structure."



2.



interstice

light

Ruins theme, it could be according to that. For instance how to highlight the selected wall.

how to deal with the EXISTING FAÇADES.

Flooring

Good one Bad one (how bad is it?)

it could be light on both sides and when it is too much ruined you can add vegetation on it. like ramparts to cover it a little.

in this way the improved CIRCULATION is also highlighted!

Palette.

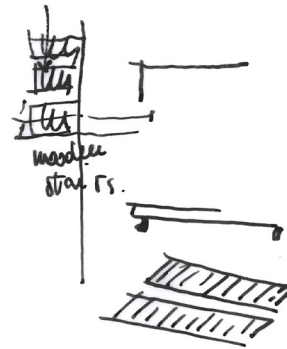
Brige.

J.B.

Wood:

light
stair
wood

b. outdoor.



Why Yes?

Floor?
Beams?

If I Work
with linear
structure

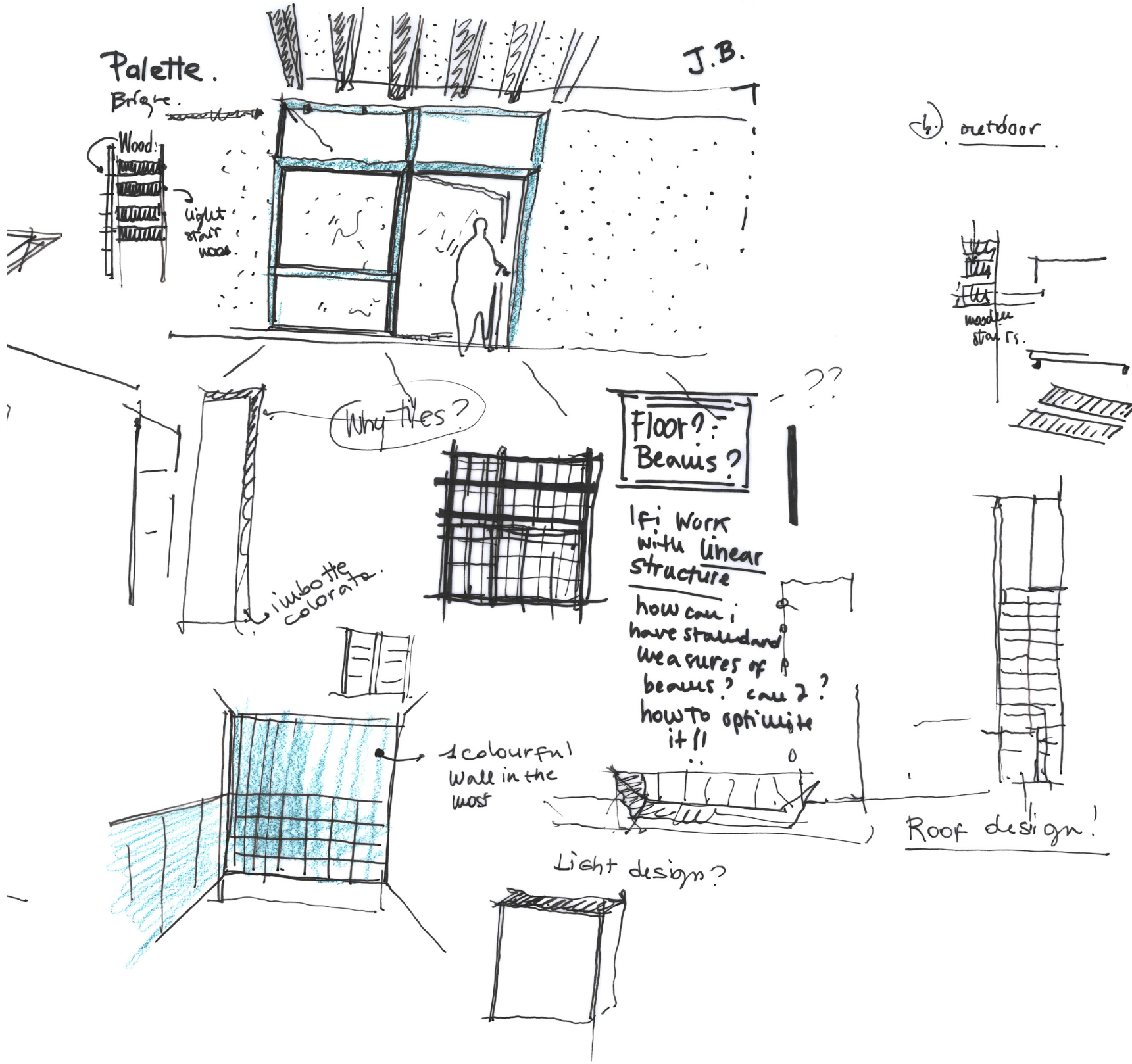
how can i
have standard
measures of
beams? can i?
how to optimize
it!!

imbo the
colorate.

1 colourful
Wall in the
west

Roof design!

Light design?



Detachment

Which in the end could be seen as a way to create an attachment from need to detach somehow...

(BB) Earth

Material in decay



more physical. giving a continuity to the ground. + Vegetation

→ Working with FLOORING. then of course there will be a vertical component.

→ it cannot really be used in a functional way. it's more the materiality that can be used.



→ Actually it's the same idea. Will to create continuity flooring / wall. but with different materialities. In this case you also need to create kind of a DISPLAY.

how green. mineral should it be?

- independent structure
- dependent structure
→ from what? → Accessible BB.

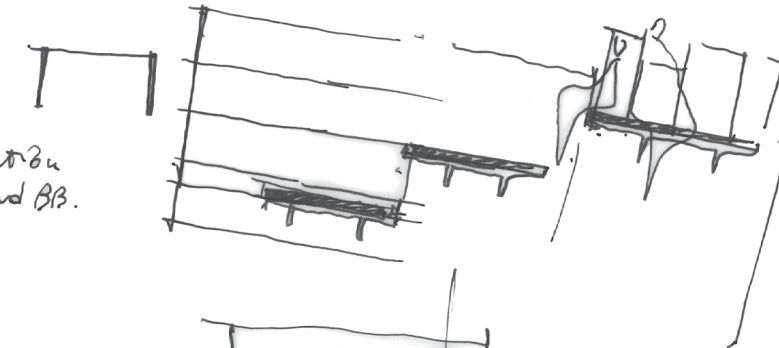
steel light structure. as if it was the RAILING.

25 gutter

surface / monthly rainfall
TALK.

Shoji

Questions.
- Public Routing



strict relation with FB and BB.

Attachment

(BB) Rocks Wall

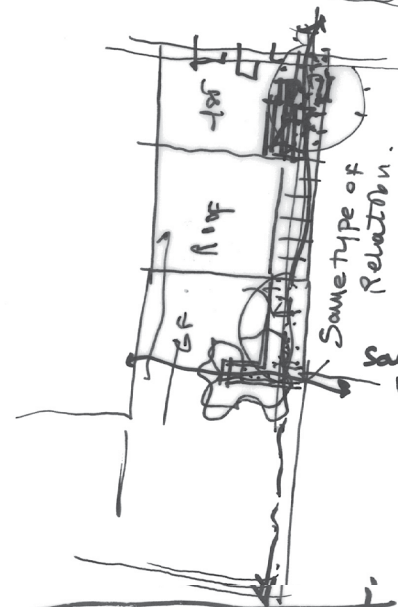
Nice texture!



→ dependent structure
Steel / wood.



not usable



Same type of Relation.

Same connection language.

usable

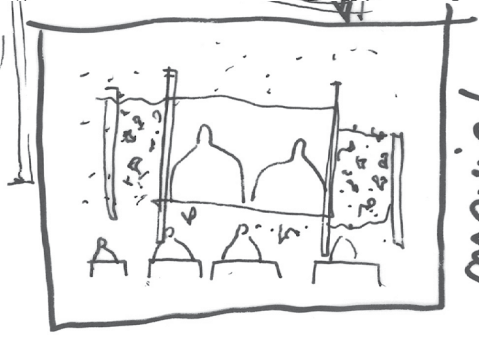
unusable

2 ways of Experiencing.
→ Looking
→ Living.

Materiality

- EARTH
- Rocks. (gravel)
- Cement tiles
- Veger

never attached to Internal.



movie!

Site B



→ small detachment to highlight the useless boundary
same type of materiality
(not really, it is VEGETATION,
green and rocks. VS the
brown earth.)



(contrasting materiality
vs same.)

both ways to highlight?



A.B

Plan with notes.

analogue in
terms of FUNCTIONS
and shape.

be aware of all the
measures!

I always need green i decided

site C

the one with the
"ruined boundary"

↳ need a structure
where to hang

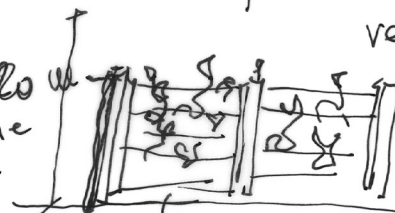
veget in order

to cover a

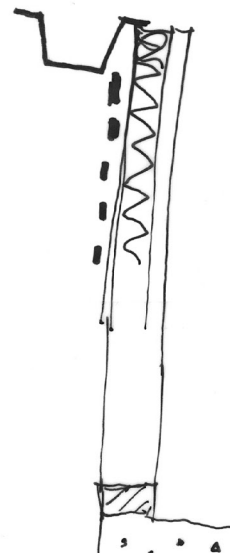
↳ still high and

strong relation.

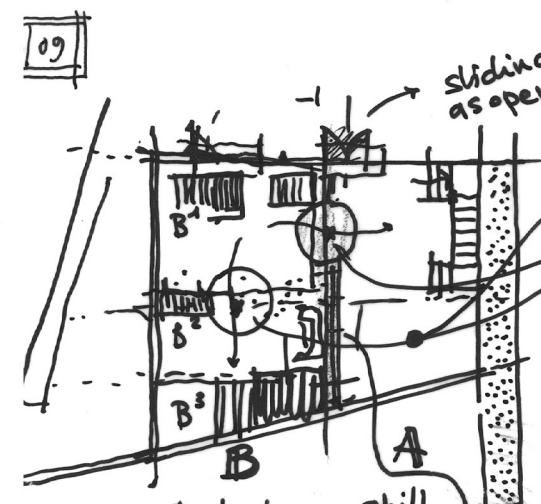
2. 20 m
like the
façade



Where is it attached?



09



sliding?
as opening main?

"meeting room"?

2 types of filter:
from different
type of activity
(A/B) or hierarchy
within the same
one (A-A')

Explore this

how does the
filter adapts to
this?

for when
they have
to organize
meeting with
people to sell
products e.g.



this site has this richness.
how can i use it
thinking about the function?
- customization. (art?)

B'

Activities
to share
(and to
let other
people do)
let this space
work as an
"independent room."

What about
when it is a slip
from A + B without
being connected.
(light but not
visible...)

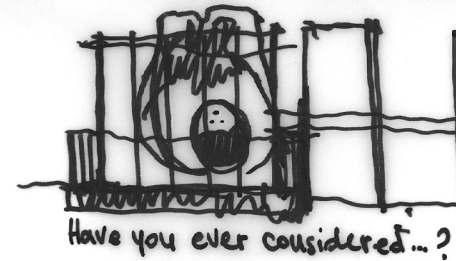
→ ~~rough~~

Filling materials.

- Wood
- dark polished "concrete" tiles.
- polycarbonate?

chilling }
production }

is there a specific code material?



Loisset. woi
mi amwyet.

sitting.
↑
Exhibition + chilling (+ selling?)

production

- furnitures.
- shelves
- hangers
- tables
- ...

Washable

tiling

materials

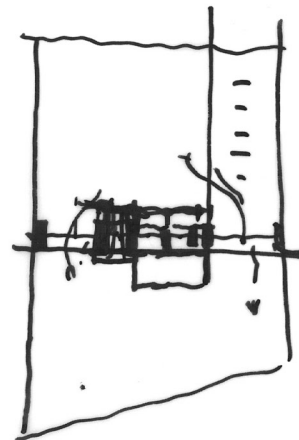
→ which type of surface do you need?

→ do I need pipes and so on?

→ do I need electricity?

linked to the type of production.
think about these type of DETAILS that could change according to the function

For what.
Which height



is there an option if I want to close it completely?

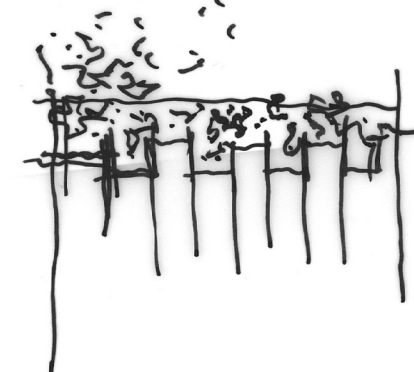
light

dark wood?
What about the "horizontal wood"?
take a decision!!

3.46 m.

2.54

6 m.



possible data center from spray boundary.

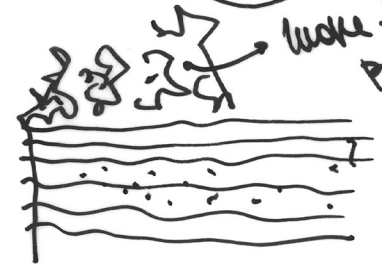
The WEAK(s) Boundary(s)

- Detachment or surface?

the one with the aluminium sheet yes.

+ check the nature of the BB when you can!!

→ mineral or earth?

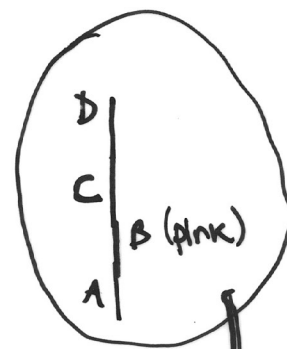


Make the GREEN proper?

- In general

① BB relates to "street"
- involvement of pavillious activities with street life

② relates to Ret. Wall
→ (only) related to pavillious life.



→ Site B / the PINK one!

I guess what it would be nice to have is somehow a "MAP of the MATERIALS" of each interstices in order to see how the projects relates to them.

→ of course there is gonna be a general rule concerning materiality, etc. of red element... and the BB.
but then big difference in materiality!!

how the PECULIARITY reacts to even more specific PECULIARITY?

Could it be the same type of element (slightly) changing in its materiality?

need to VISUALIZE it!
it is a material matter indeed!

* When there is the STREET
↳ Railing, using black steel always detachments
Rock / gentle.

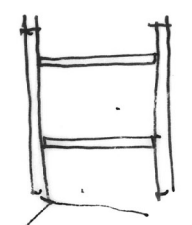
→ a chart

MATERIALITY BB				
SITE	A	B	C	D
	us..	Earth ish	(usable)	?
MATERIALITY UN.FAQ				
	yellow / tiny bricks us.	pink. Red	Alu sheets (detach.)	?
FRONT FACADE				
	BLUE	beige / BEIGE + white soil - change	ROSSO!	GRIGIO

in this case i have no informations so i just assume it is the same of site C



mineral, grey rocks + black steel railing.



maybe it could be the same for the FRONT BOUNDARY, need to visualize facade in front to understand what which materiality react.

(FRATESENBRATHOIRY)

using the potentiality of earth still providing it with a feeling of TIDINESS

Same as B?

Bricks?



Connection and detachment in the same time.



still mineral.

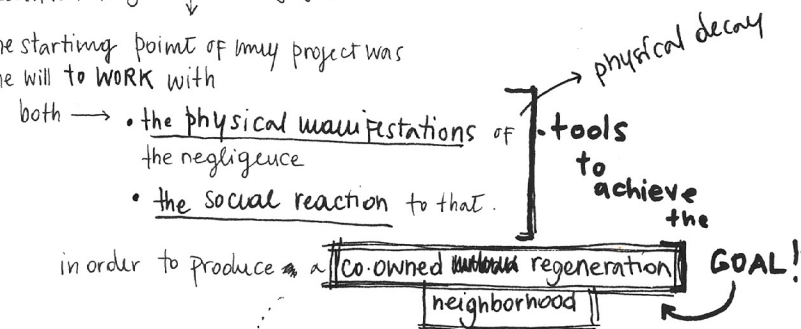
maybe ground as me

4.2 Presentation

Summary Brief Recap.

→ Context of El Barrio Puerto.
Foundational neighborhood but also
a neighb. indicator because of what is
identified as government negligence

the starting point of my project was
the will to WORK with



co-ownership - it relates to the investigation conducted about
relation of the roles played by PUBLIC/PRIVATE/CITIZENS
in the regeneration of a city, specifically the one of Valparaíso.
it implies the fact that you generate again.
that before there was something that is
worth to work with. it fits with my will
to use those tools (am i making it out?)

re-generation (maxi reversion)

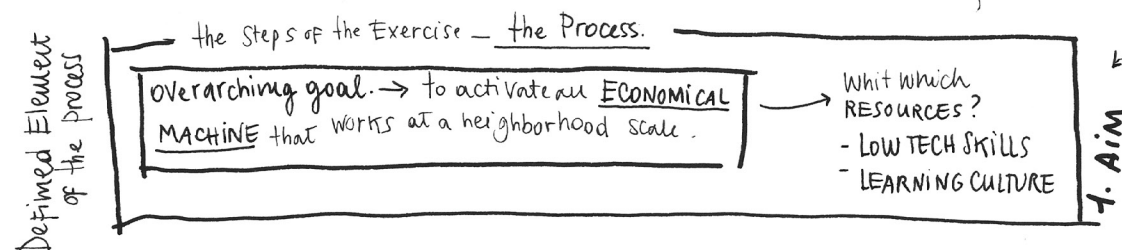
In this sense the project is first of all a **STRATEGIC PROJECT**
that aims to produce a change of mindset by means
of proposing urban regeneration as an exercise regarding
the roles (and the power balance) that public/private/citizens
plays in the process of urban regeneration.

→ The way in which I am proposing neighborhood
regeneration to take place is indeed meant to
be an **EXERCISE** where the **SPACE** (Built Envir.?)
becomes the main **TOOL**.

More abstract way to see it, but then in my
specific case

the tools/space are **4 Urban Interstices**
Located on the Street Cajilla, which
connects the flat part of the port with
the hilly one.

flat land, extremely
valuable in the context
currently occupied
by ruins of buildings
new urban proposal



The steps (2)

3-the future

↳ the hypothetical scenario

REFERENCE STRUCTURE

↳ models →

The Filter
1st element

Arch. Elements that aims to
answer to the
synthesis of the identified needs (openness and hierarchy)
but also the element embedding
and translating the aim of the strategy in architecture
↳ the fact that it can be modified and designed
by the people involved is related to
the idea of co-ownership that i mentioned before.
↳ it can change in **MATERIALS**, **HEIGHT**, **RYTHM**

(conceived as a thick threshold where you can experience hierarchy?)

② Another important feature of this element is its **RYTHM**
- as a rule (in the other walls and floor) the interval is 60 cm
- it could change to accommodate

Filter



this changeable rhythm contrast with the
so called **CIRCULATION WALL** where the
interval of 60 cm. stays the same.

but also rhythm is related to Portal → **STAIRS**

3rd. **WALL** - fluidity and openness also in vertical direction.
- Contrast with its strong materiality the element
of the **filter** highlights both directions of the building.
- informs the choice of having a inclined light roof.

4th **the SEMIPUBLIC FAÇADE** (the last façade is the
one facing both.
because it is both directed on public stairs
and public circulation but also to this
space of service outdoor.
service usable space.

the public stairs

the PUBLIC SPACE composed of

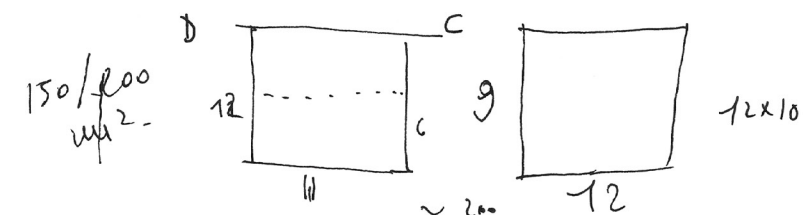
- ARCH. INTERSTICE
- STAIRS
- URBAN TERRACE

What they share Relation with BOUNDARIES

use the **SPREAD CHARACTER**
of the site!!
use it as a strenght!

What does it mean in
terms of **FUNCTION?**
and what in terms
of **Architecture?**

↳ integrate it here!



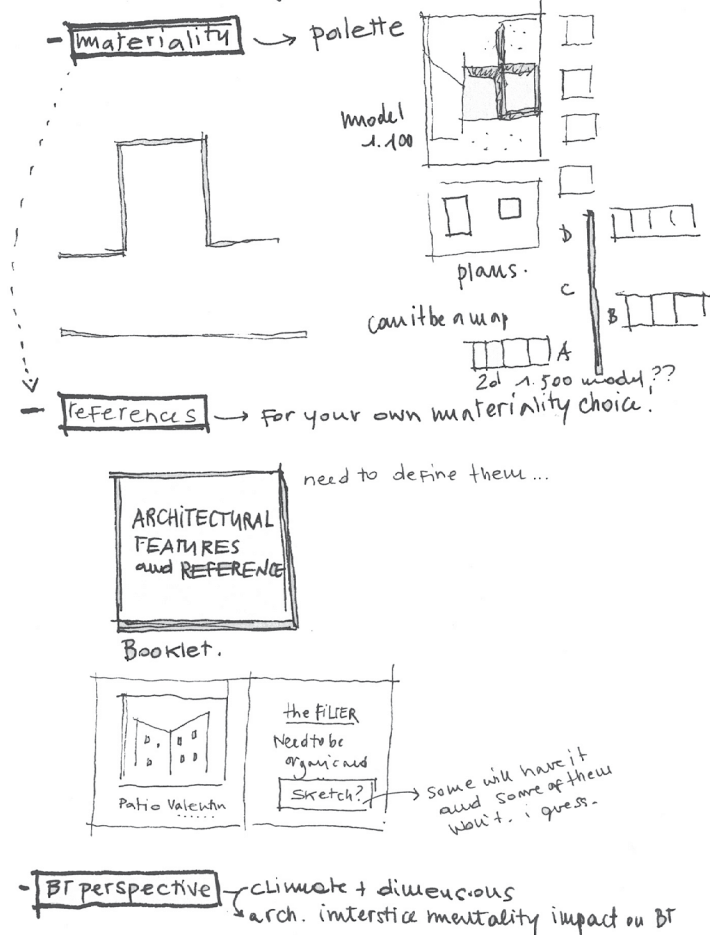
Decomposing Exercise

17.6

17.6 7.8 72x8

26.09.2018

What is still missing?



Presentation - **INSIDE the INTERSTICE**

- point of DEPARTURE in rethinking my project was the question

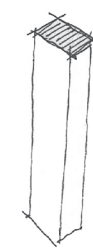
What is the measure of your project?

and also in relation to what?

STRUCTURE Elements as the point of departure!!

together with the choice of a

LINEAR STRUCTURE able to provide the needed hierarchy of spaces within the same room. (Shared need for all the functions)



this involved was the **POINT OF DEPARTURE**

Realizing that in order to start designing for a building whose function is kind of unknown what matters is to start from the shared need and understand how to accommodate those.

and **LIGHT** of course!!

This is more related to the **EXPERIENCE** of the Building that I want to give. it is indeed a **ROOM** of a building. It is like entering in your kitchen and in that sense there is no need to hide what you're doing.

At the same time you need some kind of threshold between the super vibrant working space and the more Entrauc area (also referred to as the urban living room, still super connected to it !!!)

→ this Element is then **THE FILTER**

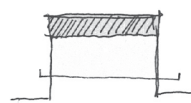
① **Shared Need**

- hierarchy of spaces still maintaining **openness** possibility

Why **OPENNESS**?

② **Structural Choice**

Linearity yes but also... Light consideration! Always maintaining that **interstice mentality** for which Light Sources are limited! And there is only one



I guess in that sense the reflection about the hierarchy of spaces goes together with the one about **hierarchy of functions**.

hierarchy as a KEY WORD

plus In the same time there is another Need to Accommodate, the wish for the project to be

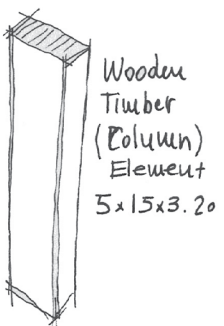
- cheap → repeatability of materials
- easily mountable/dismountable

in that sense the hierarchy will always be the **COOLEST SPOT** in front and then degrading. → of course the **GRADIENT** could be read also under the **PUBLIC/PRIVATE perspective**

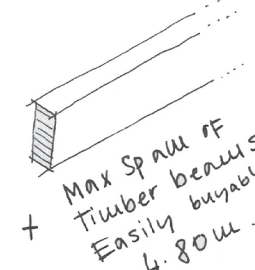
.... → Gradient of Intimacy.

choice of the 1st Element defining measures, proportions (and materiality?)

not really... which are then the factors influencing your materiality choice? Make a collection of them!



Wooden Timber (Column) Element 5x15x3.20



Max Span of Timber beams Easily buyable is 4.80m.

easily understandable constructive method.

How would you define the Element of the Filter???

It is in a way the synthesis of the identified needs. Both in terms of EXPERIENCE and STRUCTURE (architecture or whatever).

the SMALLEST SCALE of the project... but how? Why does it make sense to me?

I guess it is the moment where STRATEGY and ARCHITECTURE meet!

or even better...

the Filter is the architectural Element EMBEDDING the aim of the strategy

does it actually make sense?

coming back to the hitecture, which are the tures within the Elements t ~~ture~~ are embedding meaning or whatever?? mean, they are really MPLE, but this is what it s all about in the end! so no shame or worry about it please.

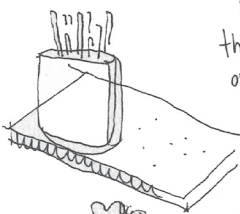
but Why then?

OWNERSHIP EXERCISE

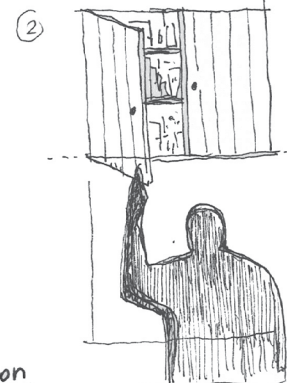
But also i think here we already suited the category of stakeholders involved. here it's in another scale. the one Among the participants

Also think about the reference of the inhabited wall → **Threshold as a thickness**

not really a line!! the thickness is indeed one of those "Embedding" Features!



What do you need to put on your shelves? Working materials or just a pot of flowers?



Does it have to be CLOSED then? or do you want to EXPOSE your materials?

Do you have to

- store } open/closed
- Expose }
- Work how? materiality }

thickness

What?

hang/lie/locate/attach/...

smooth
washable
rough
...

Wood boards will be the shared

VERTICAL MATERIALITY. and then there's a distinction between.

Working → Washable smooth BLACK GREY PORCELAIN SURFACE

Exposing → Wood Board.

Well they can actually goes together...

↳ or, let's take a decision!

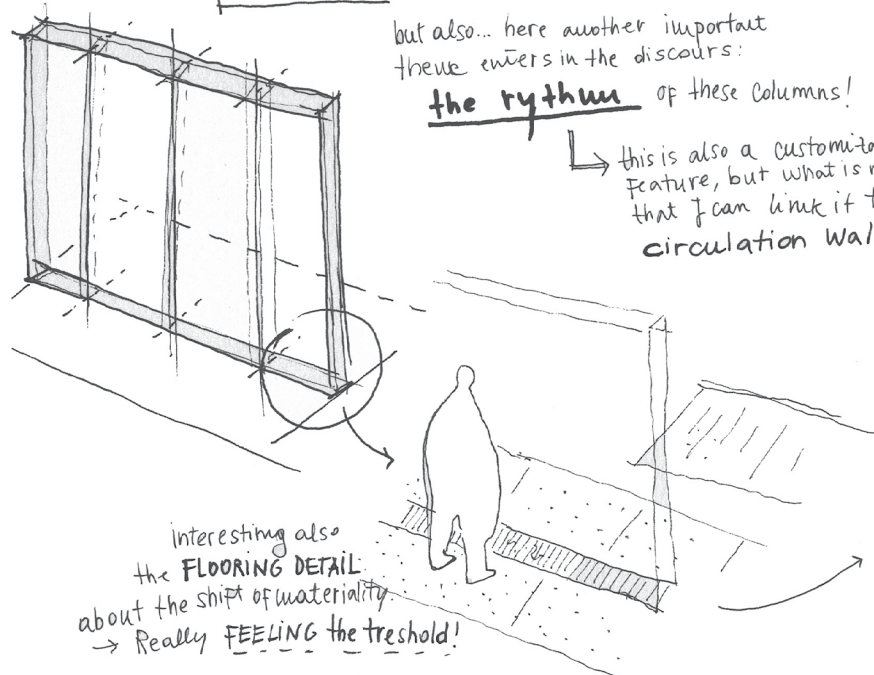
SITE A/B Need of smooth and washable surface so the thick ones. BLACK... OK, I got it.

SITE C/D not really designed because it is kind of waiting for a function somehow. but possibility of closing it completely! (cinema)

it is an Exhibition Space/ shop so it is really about Exhibition... WOOD

ops! Maybe I should draw the 4 facades?

1.20 model



but also... here another important theme enters in the discours: **the rythm** of these Columns!

↳ this is also a customizable feature, but what is nice is that I can link it to the circulation wall.

- What's the relation between these two in terms of rythm?

- the impact of this easy architectural building method on the experience of the whole pavilion?

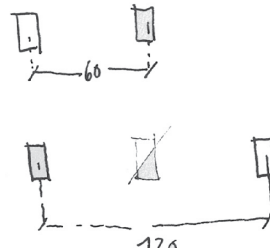
- the Richness of it.

(shifting) Scale

Contrast between this Fix one and the Variable one of the customizable shelves and so on!

measures

60 cm interax. So that if you take one out it is a nice portal of 1.20.

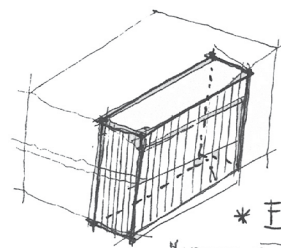


which is also the measure of **the stairs**

Shift to a new topic!

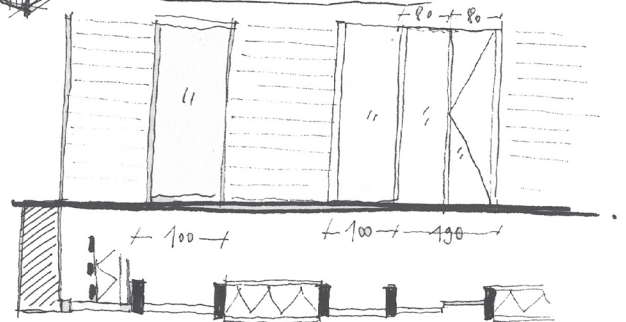
STAIRS. Crucial topic, because they inform the architecture of other several elements:

1. Wall
 2. Façade
 3. Materiality
 4. Light.
- the circulation strip



indeed this is another element that gives measures to my project!
in terms of what?

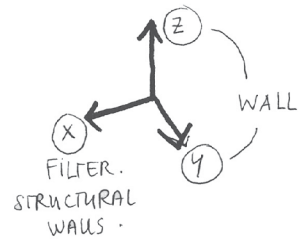
* FAÇADE COMPOSITION



* The Role of the WALL

..... (do I want to show reference in the present??)

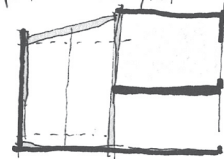
- Element contrasting the strong orientation of the Filter Element(s) still maintaining the same language.



- Giving fluidity and openness in the project also in the connection with its verticality (Z axis)

- What can you read from a structural point of view?

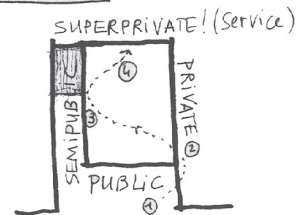
The fact that the wall is not supporting the 1st ground flooring inform another feature of the design, Lucerna's inclination



- Another element of contrast is the Materiality! the structure is not covered so you can read it.

Now I talked about the main façade then there is this internal one or whatever and there is the THIRD FAÇADE the one that relates to the tiny outdoor space of the room.

How can I clusterize and distinguish the façades? May it be in terms of publicness?



do I actually like it?

③ The "Semipublic" Façade.

Relation with the stairs usable space.

Well, also under the stair is a usable space...
Water tank



But when I shift to this façade what is important the element but the SPACE that it defines!

(is this one the monument of the reference with Soto Eratio?)



What is the role of this space?

It is indeed linked to the one of the space defined by the last (4th) Façade → in linea di massima they are both Service Spaces

According to that, what do they Share and what, on the other hand, distinguish them?

they both have some essential elements to accommodate

WATER TANK | BATHROOM
TECHNICAL ROOM

but also secondary.



HANGING HAM
(no!! what about flies!!)

OK then
Spray painting?

SECONDARY KITCHEN

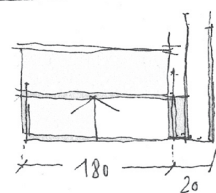
The SIZE of this space changes though! Indeed this is also an element that help me to understand where to locate my functions among the sites.

may I call it the INTERNAL FAÇADE where you can read the layers of the building in a different way...

do I want to Explore this Concept?

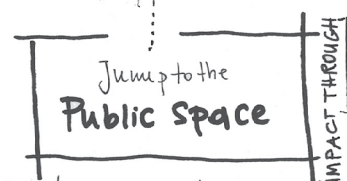
Time to Explore the Relation between the **Outdoor/indoor circulation strips**

how does it work?
1.80m. shared dimension
+ small detach ment just for
the building to be separated.



The Circulation

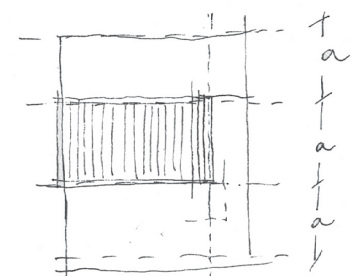
→ **CIRCULATION as a FAÇADE** (Valparaiso Reference)



The Architectural Interstice

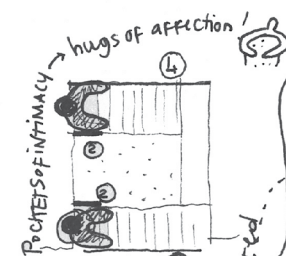
For both the idea is to create intimate patio let's say, a feeling of **public intimacy** (Really like this! is it another. FIGURA RETORICA?)

The Public Terrace



Where or less is 2/3 of the surface.

- Dimensions
- Features → relation with boundaries



Which are the **FEATURES** that allows this to happen??

1. The **LESS-VALUABLE BOUNDARY** as a given element. (is it okay to call it the weak boundary?)

2. The new Building

3. **FB** / **BB**

→ the street, the only constant!

4. The Flooring

Permanent Approach towards the street.
→ the usable boundary but also need to create a physical boundary. a vertical one that allows to create the **POCKET**.

Accessible Space or Retaining Wall

Street or Square?

privacy and enclosure.

Added Wooden Element to increase the richness of each site (**PECULIARITY**)

Detachment: how 3d will it be? According to how degraded it is!

how do you approach those?

as a general approach I would say **ATTACHMENT**. **DETACHMENT**. but then...

Also

USABLE/not USABLE

because according to me this is what creates this feeling of intimacy and Atmosphere.

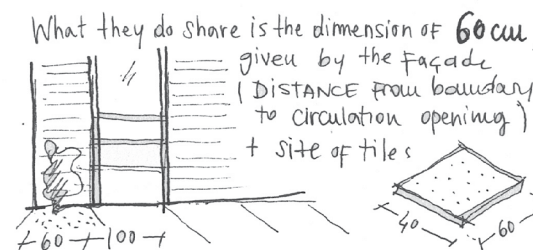
You need to use the space and you need the Elements that will allow you to do that, but you also need Elements that creates the Atmosphere (mainly materiality...)

→ it is a bit like a **theater**

Alu (Site C) + Pink (Site B) All the others! Wood "degraded" (Site D)



the **PINK** Façade deserves high but not really dense vegetation.



What they do share is the dimension of **60cm**, given by the Façade (Distance from boundary to circulation opening) + site of tiles



people are using the stage but is what behind that creates the Atmosphere → **SQUARES OF ROME** as urban theater.

① OUTSIDE the INTERSTICE

- the context → the port (heritage/decay) [PARADOX of foundational neighborhood - perception]
the hills, (THAT hill!),
scattered physical manifestation of the NEGLIGENCE of the government. (physical Element)
- the research → SOCIAL → Reaction to those physical Elements
the value of a FLAT LAND in reactivating the neighborhood and producing a change
→ it is the Easiest way to start with!!

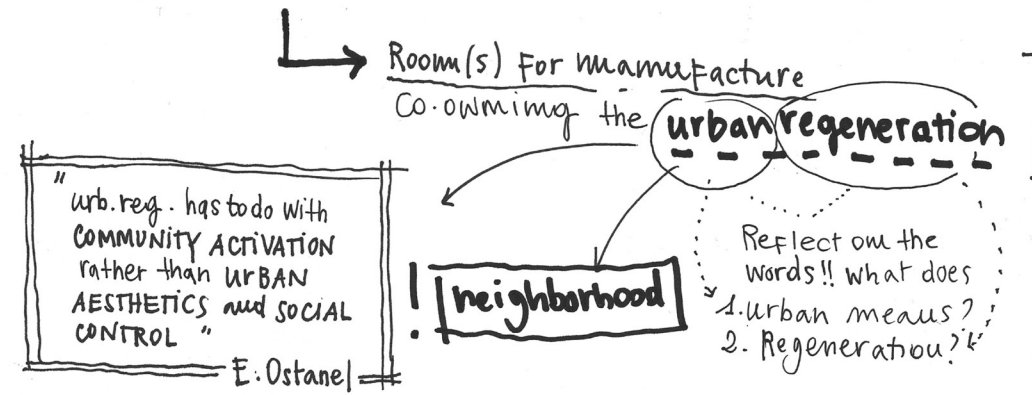
im a process of urban regeneration identify which are the easiest element where to start from.

- the statement → "the constellation of COMMONS"
what do I mean with that??
→ i guess it relates to the idea of CO-OWNERSHIP
COOPERATION... or maybe it is just an appropriation of the term in my own way.
→ Could I replace this world with something else? Reflect on that!

indeed it was not among the researched theme!! how did I translate it? in which themes?

- the themes
 - * urban interstices
 - * ruins (→ heritage?) → urban archeology?
 - * ownership → privatisation, the role of the government and the importance of the public.
 - * Constellation
 - * Urban regeneration (After P4!) (linked to Social Innovation)

in the dichotomy public/private where does the community stands?



* POWER MODEL as the most rooted idea. difficult to change ... am i right?
→ maybe it is just in Italy and related to my case studies...?
I don't really know.
why is it so difficult to change a mindset or a model? ~~that~~ which are the elements inhibiting it? work with those!

Which are the FEATURES KEY of the elements that I identified as crucial (bold) to achieve this change?
- EXERCISE → repeatable, learning process, ...
- PUBLIC SPACE → shared, ...
... INVESTIGATE further!

Mindset change

the idea of urban (/neighborhood?) regeneration (/upgrade?) as an EXERCISE to shift the "power model" changing the balance of the participants impact.

the PUBLIC SPACE becomes the main TOOL to use in this exercise that aims at both

- institutional change (in terms of mindset)
- but also citizens (and private parties?)

- Lack of Trust and proper ways of COLLABORATION

- The Economical matter

→ the promise for a future economic growth in order to ensure INVESTMENT to happen.

-----> Why at first focus on **tourism?** ----->

currently it is identified in the city as the main source for economic growth (by me mainly?) but then... reconsidering a bit this topic, this could be more a **LONG-TERM GOAL** (?) (if that's the right word)

↳ i mean, you start by producing a change, wealth and then the tourists would be interested, but the real goal in terms of economical it is to **ACTIVATE an ECONOMICAL MACHINE** that works at a **NEIGHBORHOOD SCALE**

But then the idea is to still think about the potential of tourism (when it comes to spaces, how to use them, architecture, accessibility and so on). This is because what is **innovative** is **interesting**! Or otherwise... Which are the features of my project that **are/will become ATTRACTIVE for TOURISTS?**

here enters the concept of time!! nice

I guess **STRICTLY LINKED** to (Economical matters)

- The Process

1. **Call for proposals**

2. **The Program**

3. ? - Future. the unknown ...

This is the 1st step of the process and it represents the main moment of exchange between **GOVERNMENT/CITIZENS**

→ Creating awareness of the potentiality of a mutual exchange...

Actually I would say that it has a different value for the two types of stakeholders i am dealing with, on one hand

GOVERNMENT / make him aware of the potentialities of investing in the area and its community

CITIZENS / convince them that a collaboration with the government it is possible! make it look (and be) trustable! which (from what I learn on site) means to be actively engaged in the change.

Which one is their current relation?
→ cfr **CASE STUDY** of Italy.

- * Bologna - **cooperativism**
- * Naples - strong culture about **social movement**

↓
how does the government relates to social initiatives? is it the one that encourages them to happen? I guess for me the aim is to encourage and achieve cooperativism but still respecting the social movement culture that is already there!

→ **Recognize** what is already there but push them to **cooperate** with the municipality (becoming "official" let's say)

What does it mean in terms of **organisation**?

related to

2. The Program

* starting point is the **production** (not crucial of what exactly) and why this?

- Essential to the development of an economy, the easiest one is the one that involves tangible elements (of course you can do business by owning properties but that's not ~~the~~ the case)

But also, the main thing that these people have to offer are their **SKILLS**, their main resource!

cfr. culture of **LEARNING** and sharing knowledge in the area.

Also it is important the **INVOLVEMENT** of a high number of people!! i mean, that's what we would like to achieve... So:

Start from a **BROAD THEME** in which a lot of several skills different can relate to!

→ important that it is not too specific or narrow but that can still leave room for it!

Starting from that and the **LIMITED RESOURCES** (mainly economical) to access for this production which are the things that can be produced?

* However it is not only about production, but also think about how this can be used in an **Entertaining** way both for tourists and locals

→ (think about the **PHASES** of production and what can happen in each one of them.)

I guess this is more like an exercise to make the participants reflect on ~~which~~ how to relate their skills to theme.

But also, another reason why i need to define a theme is to provide the community with a **FRAMEWORK** or something to start from.

it is the 1st step of the exercise. Being able to recognize a theme that encompasses all the skills of the people involved still leaving room for possible future involved others.

Hope to activate the **HIDDEN ROOMS** of the neighborhood (→ and then the whole city maybe?)
→ consider the **DEGREE OF INVOLVEMENT**

like the exercise of giving it a name. Personal identification to relate with. ... Brainstorming ...

Who came first?
The Skills or The theme?



1. Define the **skills** of those who are directly interested and ~~who~~ want to be an active part of the organisation.
2. How can these skills work together under a **Common name**?
3. How can they be **grouped** in order to handle the different **Rooms** that are provided? (→ Related to self-organisation,...)
4. Identify the **activities** that can be done related to each group-room in order to "entertain" (calendar)
5. Think about the moments when all the rooms work together! (cfr Gaeta, Manciano....) there will be some moments (party...) when this neighborhood cooperation will be celebrated! Also the **hidden rooms**!

STEPS

Don't forget what will happen **AFTER** the "launch" of the activity! Define the 3rd moment

3?

- Re-iteration of the process after tot year?
- How to integrate other activities in the journey?
- How to encourage the growth of the "manufactory"? where to sell these products in the city?

13.09.2018

The hypothetical Scenario / ~~in a hypothetical scenario~~

↳ architectural scale

1. the identified skills are mostly related to **FOOD/BEVERAGE** domain but also to **TAILORING, GARDENING, DESIGN** (of objects)
2. Now a hierarchy can be determined. the primary activity will be the production of food and then there will be the need of defining how the other skills relate to it becoming secondary activity

3/4. the Rooms available are 4, so it is necessary to define 4 groups.

- production of Sweets → Tea Room, Breakfast, ...
(cakes, jam, biscuits)
... something that can be sold on spot but also to bring home)
↳ but really like a few table!!

- production of Salty → same idea
(~~both street food but also bakery~~)

- customization of Packaging (tailoring, drawing, designing.) → Shop + Exhibition space.

- "Neutral" meeting place, ~~open~~ now used for activities of the neighb. but it is open for proposal when and if someone else wants to join with other ideas, ...

up to how it is just a urban living room where listen to some music.

(Relation Activity-site)

Location

these two can actually cooperate. maybe they produce different things or ganized in Salty/Sweets but they both sell them.
→ the point is that they need to be located close to each other

(SITE A/B)

} Need of Natural light (SITE C)

→ SITE D

also related to the FUTURE since it is linked to another empty plot!

(When will they be opened?)
At night??

Fact that places are so id allowed have such a ECIFICITY in what it is sold in the place, if you need something else you just go a bit more up... it is like a MARKET

The steps

the relation between STAIRS/STRUCTURE is the 1st element of the Verticality in the project, (which I will explain through this section)

Indeed the building could be divided in **TWO PARTS** where you can experience the verticality in (it is not really experience... it is more about verticality being embedded in different manners)

1st PART

- strong material (waterique?) presence of a Wall that presents on the surface wooden slats, ~~horizontal~~ which recall the ones in the main façade, but they are different in their joint but also in the fact that they are vertical
(contrast intervals of materiality with OSB.
- should I say it here??)
 - detachment of the flooring of 2 floor allows to read the verticality of the structure readable just in this point where stairs/structure "meets" because usually readable in its orizontality.
- 1st element - WALL
2. STRUCTURE
3. LIGHT

Contrast with the other part of the building. Extremely porous and open and where the verticality is readable in the façade where the wooden structure is visible.

Intervals of USE in general the room is conceived as a free room to be appropriated according to the needs. and it is thus intended to be all open space and a back service (storage) electric room space where you have the chance to have exchange of air.

ADAPTABILITY.

We already saw how the STRUCTURE adapts.

But what is interesting to see is how the RGD ELEMENTS adapts. (not updated model but still...)

Structure made with same wooden elements that structures the walls, so all 3.40.

FRONT

:

BACK → accommodate different functions.

(Stage within a stage)
Conclusion !

INSIDE the INTERSTICE (Architectural Scale)

Metaphores & Strategy

Each one of the used metaph. led to a strategy in terms then translated into **ARCHITECTURAL FEATURES**

Rims of heritage buildings → the theme of the **Boundaries**

How to deal with them and their different natures? Need to find a **shared strategy** but that can also take into account the **peculiarity** of each sites (which are mainly presents when it comes to the boundaries)

The interstice as a **theater**

→ the scale of the sites, highly embedded in the surroundings. + need to ensure that the intervention will impact the area also the people that are not actively involved.

Need to ensure the presence of **fully accessible public space**. constant communication and relation with the site and its surroundings → which type of relation do I want to produce?

The pavilion as **Rooms** of the same building

Need to have a shared and coherent language that takes into account the other strategy and creates an architectural code

Exercise of **Decomposing** the Architectural intervention into elements that are both highly recognizable but also flexible and adaptable to
- site specificities
- program.

Architectural Features

- * Architect. Interstice / Urban courtyard
- * Urban Terrace
- * Public Route / circulation.

Outdoor Spaces, highly impacted by the **BOUNDARIES**

must ensure flexibility to **SITE SPECIFICITY**

main element

The Boundaries

- * **MATERIALITY**
- * **unintentional façades** (Lateral) / **FB, BB** topography.
- * **degree** hierarchy of value and consequent choice in the degree of attachment detachment.

FAÇADE FRONT

FB (the street)

2nd UNINT. FAÇADE
how bad is it? how to relate!

the idea for both the "public spaces" is to create a sort of intimacy like a courtyard. degree of detachment.

BB (Earth Wall/ Circulation. stone)
→ usable / not usable

in every situation the BB blocks

- * Private circulation
- * hierarchy in spaces → ensured by →
- * Filter Element

The Room

must ensure flexibility to **PROGRAM SPECIFICITY**

main element

The Filter

- * materiality
- * height
- * type of support needed (hanging, tables, ...?)

