ANALOGOUS TRIESTE

Benas Vencevičius
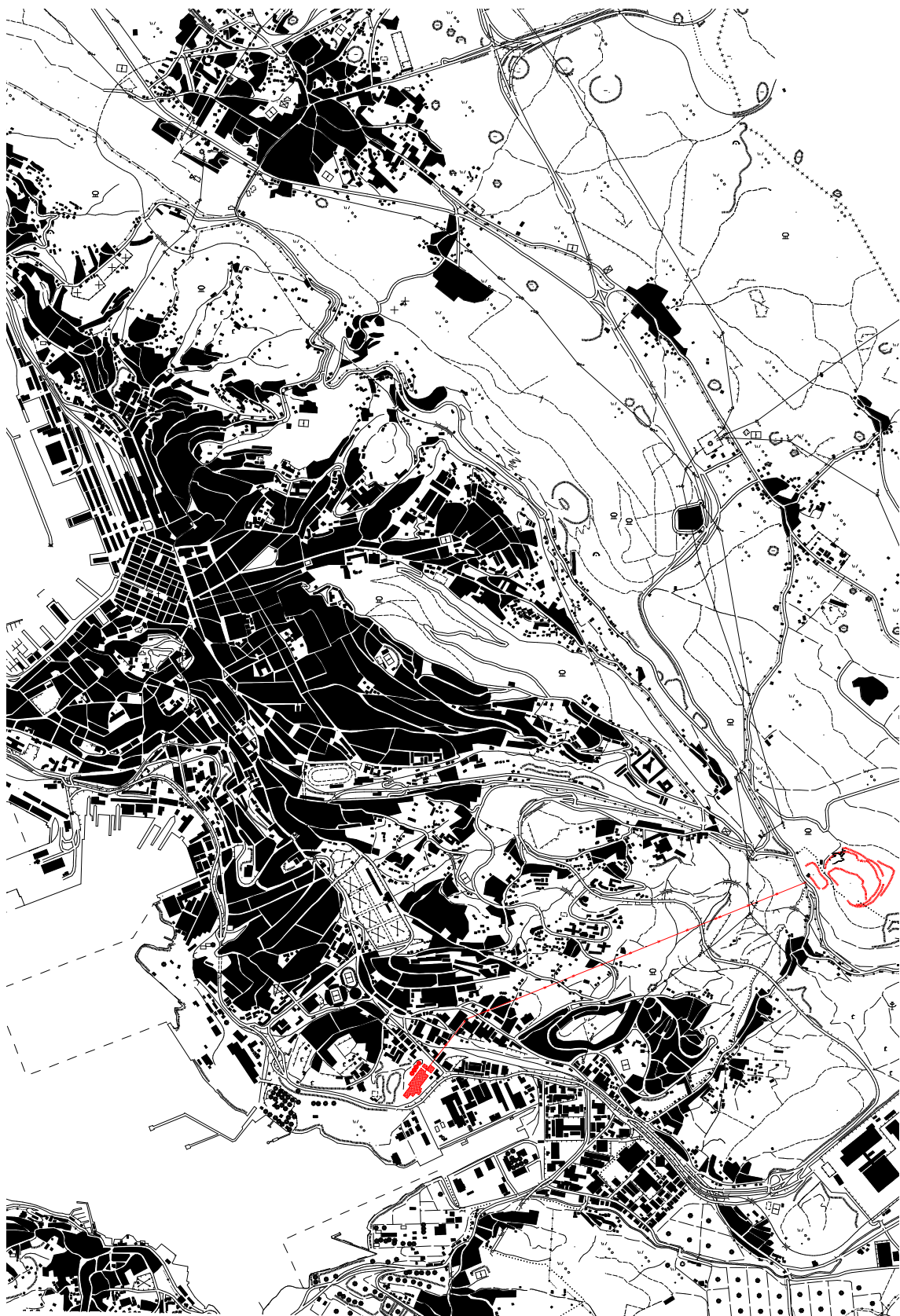
ANALOGOUS TRIESTE

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INTRODUCTION

Analogous Trieste

Trieste is a city pathologically decomposed by historical powers in play, the importances of those times and depicted by architects and planners. The city with many contradictions forms the city as an archive, a so-called "Vienna by the sea", "City of fascist modernity and Roman Antiquity", city with "Slavic Hinterland". The biggest successes as a city Trieste got after the construction of Borgo Teresiano, which was a neighbourhood designed to give some respite and development to the city that was witnessing the flourishing of port trade. The unprejudiced grid urbanization outside the city walls granted cohesion between the port and the city, it was one of the first examples of modern city zoning plans, it became a framework to express social, national, and metropolitan culture narratives. Aldo Rossi collages his project for Palace of Trieste Region competition in the Analogous City panel whereas the foremost frontier separating the sea and the collaged city in a certain territory with many aspects of its memory, meanings which give a shape and sense to architecture, panel celebrates the capacity of the imagination born from the concrete, it's techniques and materials so as the palace which is a continuation of the city and offers spaces revealing the particular luminosity of Trieste, containing stories more powerful than any of architecture.

However, in the southern part of Trieste industries were allowed to spread uncontrollably due to growing port and consumption. The difference between a "well-defined", "monumental city" and the "future city" will continue to persist since Trieste is a former metropolitan city, having more than it needs or is capable of maintaining, a city which had lost roughly 1/3 of its population since the 1970s, moreover soon Porto Vecchio which was designed almost seamlessly with Borgo Teresiano will become vacant, meaning that this part will never get considerate attention regarding its future development or upkeep. Now when somewhat analogous actions took place here in the south, in the Zaule navigation canal, due to technological advancements in railways, intermodal ports and the overall construction crisis in Italy, this place's futurity raises questions. It is a part of the city full of fragments without meaning, symbolizing only its former technicity.

One of such decayed industries is the former Italcementi cement factory and its cableway leading from port to karst, a 4-kilometre line fill-

Analogous Trieste

ing a former rural landscape with industrial remains of one of the most sustainable and efficient systems of consumption till this day. Due to being a free material, which is now without meaning and outside analogies in a shrinking city full of obsolete post-war architectural theories (some of which failed even before construction finished) and other ideas based on consumption it is time to construct a new city, which is nearer imagination, intuition, and personal interests than the rational thought, which can be dealt day by day.

An uphill quarry and a toxic seafront wasteland remain as a still, symbol of unreturnable damage towards nature, while the cableway system offers infinite opportunities for personal or city growth or respite rather than complete with variety recombinations proposing an alternative within reality rather clean slate in partially still an industrial area to be hence either accepted or rejected by the people.

ANALOGOUS TRIESTE
Power Expression in Form versus Self-Organisation

Trieste is a city defined, later rewritten by others, currently ambivalent about its past and in this sense obscure for outsiders' eyes. Trieste was built as an ad hoc to serve as Vienna's port in place of a small coastal town which was presumably never supposed to be a grand port city due to natural conditions and location. Such ad-hocism, non-linear developments created a city which according to some had nothing original, feel of nowhereness and somewhat half-empty. When after half of the millennia, it got into Italian hands, during the Fascist period the city experienced denial of its past and a search for its new face. After World War 2, Trieste had to get rid of its previous period legacy once again thus even more strengthening the image of being a somewhat spineless formation, ready to be changed in spite of new powers with architects as definers of this power in shape ahead. Once visited or inhabited by the greatest intellectuals of that period, people who found a refuge here, contributed to prosperity, created its cosmopolitan face, Trieste now seems to be remote, declined into torpor, abandoned and decayed, with no new constructions in sight, with exceptions to scaffolding due to reasonable tax returns for renovations. In addition, the streets of the city contain huge political and social contrasts, in Piazza della Borsa banners on the building belonging to the Free Territory of Trieste party asks "USA and UK to come back", while 100 metres further Piazza Unità d'Italia is illuminated with Italian tricolours and flags. During the first day of the excursion protests were taking place in the same Piazza della Borsa, however, the next day it seemed like nothing had happened. Trieste has the best quality of life, is one of the most educated cities in Italy with well-developed research facilities, however, it is also a city that struggles with vaccinations to such an extent that it stops port's activity, thus threatening the whole Central Europe with supply disruption. Despite that, it seems that the city is capable of self-organising, co-existing, and currently surviving without any massive interventions. This rough outline of Trieste's history and present was drawn to portray its patchiness, obscurity and contradictions, it seems that every proposal architect or any other person would make would reveal his political inclinations or would cause damage. Architect as a profession is based on working with references, especially in our architectural period of uncertainty. These are sometimes taken from the past, however, which past is correct here? In this

complex, deceptive societal and architectural context, a framework that would keep on learning and finding loose dots seemed to be necessary. However, how would it be possible if architecture and academic projects are about finished products, statements? I believe that Trieste is already marked by these gigantomanic products, mostly lacking human measure, marked by failures thus destabilising the ecologies of the city. Instead of being innovative, what being analogous could bring? What is it about? Great impact to research will have Aldo Rossi's "The Analogous City" panel, which concerns the relation between reality and imagination, individuals, alternatives and overall freedom on what we do. Just like the panel of "The Analogous City", having in consideration Trieste's historical handovers and future uncertainty to The New Silk Road, Trieste asks such editability as well, analogies might help to dissect its complexity. Can the so-called "tragic mirror" become active and what role a constantly scheming architect could take in it? Can a city that was constantly defined by others create its form on its own and can an architect just be a facilitator of these actions?
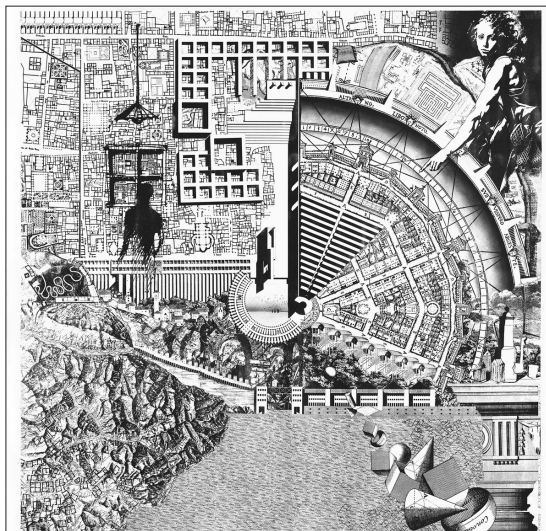

Figure 1. The Analogous City, an artwork produced by Aldo Rossi, Eraldo Consolascio, Bruno Reichlin and Fabio Reinhart for the Venice Biennale of Architecture in 1976.

CHAPTER 1
Finding Order in Disorder

From the first glance, it seems that Trieste is disordered and patchy, however, for these disorders, a reason can be found thus creating order and as I assume could be called a self-organised system, creating particular and functional urban dynamics. As opposed to the humanist architect of the sixteenth century, and the functionalist architect of the twentieth century, Aldo Rossi's architect would seem to be an unheroic, autonomous researcher and here comes Rossi's panel to help to understand the role of an architect. This panel showed many aspects of the memory, circumscribed to a certain territory, in this case, northern Lombardy, Lake Maggiore, and the Canton Ticino, with its signs, emblems, paintings, and the stone houses and inside them projects which are situated and arranged. "Private life runs through the places and gives a sense to architecture, and perhaps it is precisely in this alone that the humanity of architecture lies".[1] Aldo Rossi in his panel gives alternatives to the growth of cities so that these alternatives can be discussed, understood, and hence either accepted or rejected by the people who live in those cities, thus signifying that the days of urban models, urban techniques, self-description, and functions passed off as solutions are gone. According to Rossi the city must be dealt with each time, by gathering and developing its contradictions, day by day, directly, unlike tragic in their results, always a failure, never carried into effect planning schemes. 3 particular frames firstly aroused while visiting Trieste with later found analogues in literature will be discussed in further paragraphs with special attention to the morality of the architect's work, its questionability and these so-called private lives.

Porto Vecchio is a huge port territory built during the Austrian period that is slowly transforming and undergoing redevelopment, it's almost a generic example of post-industrial era redevelopment, however in Trieste's case it does not seem to have any purpose since a lot of buildings in Trieste are abandoned. On the contrary, there are buildings that continue to decay, but this decay weirdly enough is useful. Some, presumably refugees, found their abode here, mostly in the former Silos building for the night and a park in front of it and Central station for sunny days, next to the Statue of Empress Elisabeth of Austria. Due to being surrounded by the fast traffic flows, abandonment, and one unlocked door left (I believe intentionally) they can settle down and be invisible if they or someone else wishes for it. Triestines also doesn't seem to mind this shabbiness, deterioration, or ambiguity of space and uses former industrial territory as a promenade. It appears that Silos, built

Figure 1. Photo taken during "excursion". Inside the Silos, visible temporal shelters.

during a period of rapid economic growth of the Austro-Hungarian Empire, after 1938, when Trieste was chosen by Mussolini as the venue to announce his new racial laws, became a "container for people rather than grain" and after World War II a constant shelter for displaced people. Not much was left out this "small artificial city set apart" or sometimes called "the village" by refugees, only a memory and Magazzino 18, a nearby warehouse in a port territory full of unclaimed and left behind domestic belongings. Silos, frozen in time, surrounded by mobility and movement building, created a 'homing' environment, a sense of protection with no external dependency, but with daily interactions with Italian residents, unlike in large and formal reception centres.[2] The site contains many contradictional elements like memories, questions of the appropriateness of allowing such living conditions, refugees who trust no one and choose not to be bio-monitored with fingerprints and developers proposals such as building a shopping mall which would erase it all, as well as any other proposal made here.

[2] (Altin, 2020)

Roman amphitheatre territory is a great example of selectiveness and subjectiveness in architecture. Former Jewish Austrian period quarter was demolished and pulled down to the grand canal during the Fascist period to reveal the Roman amphitheatre, ruins and built up with new buildings to represent the modernity, achievements of fascism and so trying to Italianize Trieste. This gutting, or "Sventramento", a common phenomenon in fascist Italy, never merged into the urban fabric, however people still use it today, some are walking their dogs, waiters walking through rubble, neighbours creating gardens in ruins, even though unsuccessfully due to it being private property, it gets demolished, this brings the community together, they protest and make one again. Forced Italianization and modernity didn't stop but continued during the post-war year and more questionable projects were done. As Aldo Rossi stated post-war architects "besides destroying, they have left us the face of the Christian Democrat city and of the centre-left city in a more cumbersome state as far as volume, good business and stupidity are concerned, than that of the Fascist cities".[1] For example, Rozzol Melara, which is a brutalist residential housing complex 4km outside the centre, is known locally as 'Alcatraz'. It was a design that critics suggested made it look like something designed by a committee, thus creating an unsafe and uncomfortable environment to live in, but a nice place to take pictures of by its visitors (us, architects). Most of these post-war public housings were

Figure 2. Photo taken during "excursion". Roman amphitheatre area.

built on former campsites on the Yugoslavian border in order to colonise the territory linguistically through the presence of the Italian refugees. Massive intervention, or scheme as Rossi calls it, which grandeur still seems to be necessary for a master's graduation project, it seems to me that in reality to never work out, especially in Trieste and its necessity is questionable.

Rural Karst and port city are two quite different images. Karst was called by many as Slavic hinterland, cursed desert, loveless limestone formation, wasteland. As writer Jan Morris said, the city's real zone of disorder is the Karst. It seemed to me, and Morris as well, that this disorder of Karst is necessary for Trieste. People use it as an escape from the city or as a park for jogging and strolling. The change of ethnicities, languages due to the natural borders is quite interesting and unique as well. Territorial connectedness, something that I believe we would see in the Netherlands, seems unnecessary here. Few interesting and clear connections existed such as Italcementi Funiculaire which connected the quarry and a cement factory or Opicina's inclined tramway, but those deteriorated through time, and only scattered routes remain so as the pillars of the Italcementi line slightly intervening homesteads. An overhead connection can also be seen as an analogue city, this notion, but in a completely different way, was analysed by a Canadian architect, architectural critic Trevor Boddy. Architect analysed the phenomenon of multilevel cities, in which interest started in overhead and underground pedestrian connections that began to proliferate in North American cities in the 1980s. Just like its historical counterparts in European and American cities such as Florence, London, Paris, Milan, New York, these connections were created not only because of the inclemency of the weather, but well-to-do citizens and thus society's obsession with security, want of filtered view, easy experience. I assume that Boddy's written analogous city creates a difference of collective memories between social groups. I also assume that this notion can be used for a variety of flows, not only pedestrians. Materials which travelled above Triestines heads were also destined by powerfuls for unknown places and purposes, formerly invisible flow left not much, just with exhaustion marked landscape only. "We affirm that the beauty of the world has been enriched by a new form of beauty: the beauty of speed." with these words, Filippo Tommaso Marinetti dispatched the Futurist movement in his 1909 "Founding and Manifesto of Futurism." This was a pivotal moment, which was later ridiculed by Aldo Rossi stating that

technological systems are not the modern city's future, even if they are the condition for a more civilised life in that city, especially in a country like Italy where it only takes a few days for the rain to cause disasters with minimum objectives in the foreground. According to Rossi machines are still machines, speed determined by such novelties as tramways and trains, which inspired the creation of futurism, over time became a common thing, even outdated thus as their infrastructure and my mind having the only thing to offer-consume faster. He states that only the occasional clever artist can use them to render the sense thus reminding us of the necessity of humans and their needs, criticising the notion of mechanistic functionalism.

In these 3 peculiar frames, a variety of ethical notions arises, which could be used as my framework. For example, I am not the one to make political statements here, historical periodization, separating its values, or taking someone's side should be avoided, and keeping questioning the impact on the territorial scale is mandatory. I believe there are even more of these patches worth learning from, but of course, it is not possible to know everything. So, for now, it seems that framework should protect them from our not knowing, architect's mechanistic approach, which ignores the emotional realities in people's lives, find the right mixture and understand the importance of associations or analogies, the role that must be played by the collective memory of citizens in the process of the designing of the city.

CHAPTER 2
Finding Order in Disorder

"For us it is life that decides"

—Mies van der Rohe, introductory quote from Antonio Monestiroli, L' Architettura della Realtà

"At the core […] is the idea people should design their homes, streets, and communities. This idea […] comes from the observation that most of the wonderful places of the world were not made by architects, but by the people."

— Christopher Alexander et al., A Pattern Language, front book flap

While the previous chapter contained a demonstration of the existence and variety of analogies in Trieste, with some uncertainties of its use, also due to the fact that Rossi does not believe in explanations, this chapter will try to focus more on its definition and application in architecture, and the built environment, how it can be activated to become a productive, unstatic system. Two texts will be discussed, therefore two quotes that seemed to be important by its' authors and were added foremost by them was also added here for easy access and a constant reminder on the essence of my personal writing. An architect and Italian academic Antonio Monestiroli associated with the neorationalist movement of La Tendenza as well as Rossi which emerged in the 1970s was also fascinated by the notion of 3 analogies, nature, history and technique which form architectural language or style. According to him "we can state that in architectural design there has always been a close relationship between nature and history, that every architectural project is a historical point of view on nature".[3] Inside analogy with nature there lies the analogy with technique. While Monestiroli examines the mind of architects, "A Pattern Language" written by Christopher Alexander and others creates a new language, what the authors call a pattern language derived from timeless entities called patterns. Patterns describe a problem and then offer a solution. In doing so the authors intend to give countermeasures for ordinary people, professionals become facilitators and advisors for their actions.

Interesting explanations of both analogies can be found in Aldo Rossi's and Antonio Monestiroli more or less materialised works in Trieste, particularly
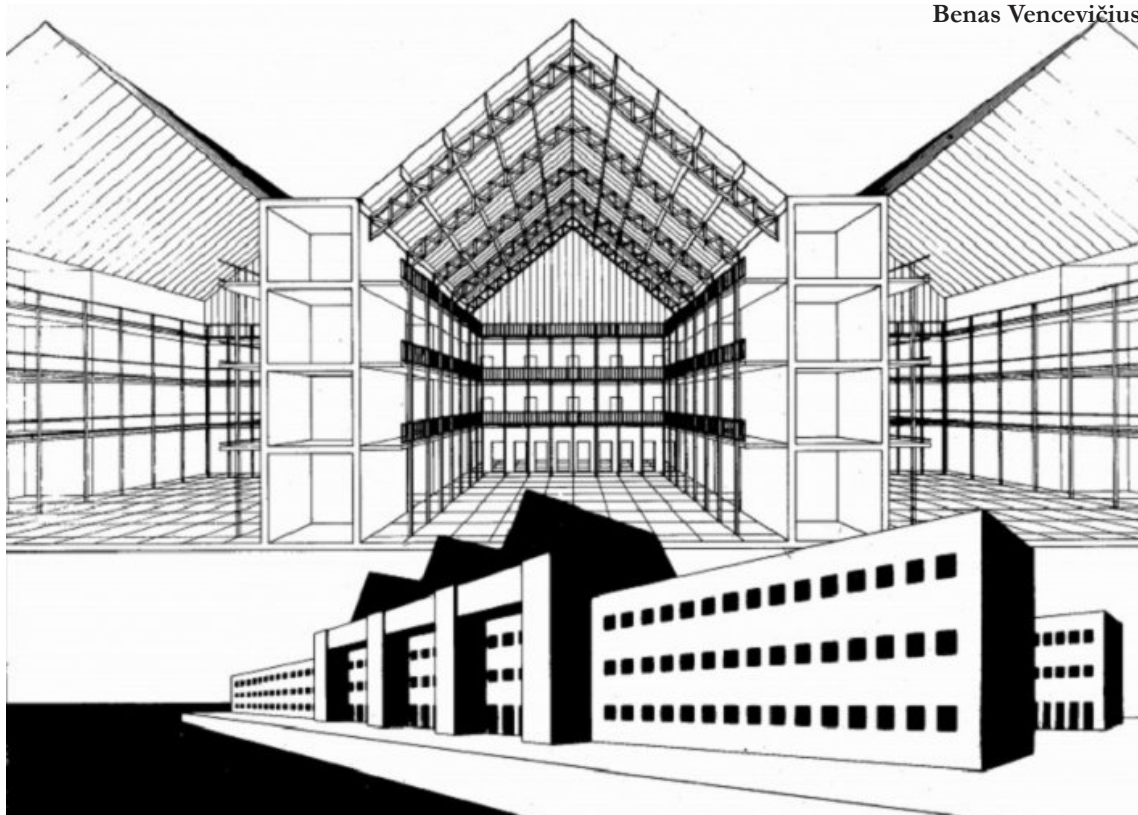
[3] (Monestiroli, 2010)

for the competition for the Palace of the Region of Trieste in 1974. The competition took place in the site which currently serves as a garden named in honour of Argentinian and Triestine surrealist painter, designer Leonor Fini and a car parking underneath it. Before the competition, the site was marked by a great chorus of protests due to the demolition of the "casa del ferroviere" (the house of the railway workers), which had great historical and artistic value. Only one "architectural fragment" remained, which was 2 terracing walls joined with a green strip and interrupted in the middle by a monumental flight of steps with two juxtaposed ramps with a central arch, made from the same stone as the walls. Aldo Rossi and Antonio Monestiroli with Giorgio Grassi took this existing element as a historical base or plinth to start their projects from. Monestiroli and Grassi felt that the particular character of "19th-century city" is very apparent in the section of Trieste involved in the competition, which is associated with the principle of standardisation, formal unity, orderly growth and is also implemented perfectly in the best parts of this city. Thus they opposed any architectural proposals that seek to put themselves forward as something exceptional, a singular and emerging element in such a way almost resisting competition announcement. While, on the one hand, this solution recalls a specific architectural idea of the 19th-century city, on the other, it undeniably refers to the experience of the classic European city: from embellissment projects to quai, courtyards open onto particular views and architectural prospects, etc.[4] However, unlike the 19th-century defined and owned by a particular class, the 20th-century city and comb layout project proposed are finally for collective use. Aldo Rossi in his project declared that the wall, the plants create the uniform design of the street heading to Trieste, it's destruction would mean, in any case, the denial of this continuity. On this base Rossi analyses the contradictional typology of the building commissioned. As he states Regional office is a public building par excellence, it involves all the citizens of the region, in this sense, the building should be possible to walk through as any other part of the city in which it is located, the function of a public building should be like that of the cathedral in the old city, plaza or forum. However, I believe that we rarely see this collective use in public buildings, especially governmental ones. Rossi builds the office with 3 greenhouse-like halls surrounded by workspaces of regional officers where flows of the city unfold and interfere. Architect gives the Beurs van Berlage in Amsterdam and the University of Moser in Zürich as key examples of ancient architecture but modern in solutions central space, which is made of the direct

[4] (Grassi, 2017)

confrontation of different spaces and galleries driven by people around it, just like streets. In this project, the three large courtyards are three of the rooms required for the meetings, and at the same time are the meeting rooms for the population, where presentations, regional exhibitions, conferences can be carried out, or according to Rossi can even become a school. Only division by mobile walls and furnishing with folding or stackable chairs are needed. In the rooms, you can place plants just as in a greenhouse. There is a precise relationship between the weight of the existing stone plinth and the roof of the building with the large glazed surfaces, which attempts to protect the internal space into the sky of the city and reveal the particular luminosity of Trieste, containing stories more powerful than any of architecture, on-site between port and city.

None of the projects proposed was built, the remaining base was partially demolished and only the necessity of parking with another dull park above, named after another great artist of the formerly cosmopolitan city was implemented. Even though these projects are now only imaginative they offered a greater understanding of the analogous city, Trieste. I believe that Rossi in his project analysed the problem of beauty, is their beauty if building signifies only itself or rather its own use, where objects do not perform their purposes but describe them, where tautology rules undisputed and if it is not beauty coincidence of opposites. In my opinion, Grassi and Monestiroli project speaks that history is continuous advancement of knowledge, that every style possesses a truth that is timeless, and a temporal appearance, moreover according to Monestiroli it is one of the greatest achievements of modern thought. However, without transgression analogy would be static, unproductive.

Analogies include examples of timeless ways of building, patterns tested in the real world, then reviewed by multiple architects for beauty and practicality. "A Pattern Language: Towns, Buildings, Construction" book offers another transgression, giving architecture back to people, in 253 patterns which together form a language. This shifting is visible in today's architectural discourse, sometimes understood as frivolous accidents.

Figure 2. (Top) Aldo Rossi / Palace of Trieste Region

Figure 3. Giorgio Grassi, Antonio Monestiroli / Regional Office Block in Trieste

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CHAPTER 3
Resilience

Aldo Rossi's project for the regional administrative centre takes the foremost place in the analogous city panel, between a sea and a collaged city, in a panel which is about civilised progress or improvement of the city through reality and imagination, lateral which is born from concrete reality and has capacity to offer alternatives. Alternative within reality, self-sufficiency, graduality discussed in The Analogous City Panel was my main personal interests in the city of constant transience and following crisis and decay. Competition offered great insights of the city within the building, one worked as 3 enclosed oligopticon courtyards, other as comb structure dérive, both observing and mediating humans, their nature of volatile port city. I believe that both projects saw return to nature as a return to harmonious, unquestionable origins, or at least mixture with it. One of the latest Aldo Rossi's project in Trieste was overtaken by a complete technicity filled by classical experiences, form analogies. The student dormitory was put on pillars in forever sliding Trieste's landscape, thus topography beneath becoming active amphitheatre overlooking towards the sea. Unlike Rossi's first project, which was San Sabba school, which was purely iconographic, sheltering from events that happened here, costly in resources, thus left unfinished and decaying, project for the student dormitory is a complete superimposition.

Figure 4. Aldo Rossi / Scuola media a San Sabba, 1968

Figure 5. (Top) Aldo Rossi / Casa dello studente a Trieste,1974

CONCLUSION

Literature of analogies has provided valuable thought of experience of the city, especially compared to self-referential architects, or sometimes seemingly out of hand ideas of academic projects. City itself is a timeless, self-constructing product, developing life of its own, worth learning from if not tied by schemes. I believe that Trieste contains a variety of self-organising flows and I gave just a few of those which I saw. None of the architects were able to represent a city in its complete form, thus offering easier solutions, schemes based on typologies, etc.. None of the schemes sent from afar had ever fully worked out here, and had wasteful if not brutal consequences. Analogies almost offer solutions for inhumane megastructures which for sure seem to be the future of port cities, through typological clashes, appropriation and nature viewpoint.

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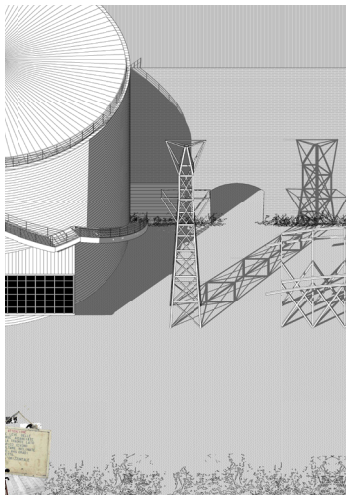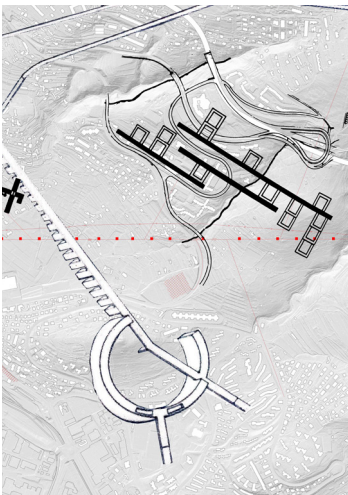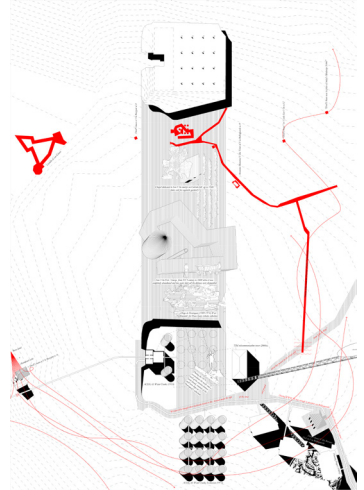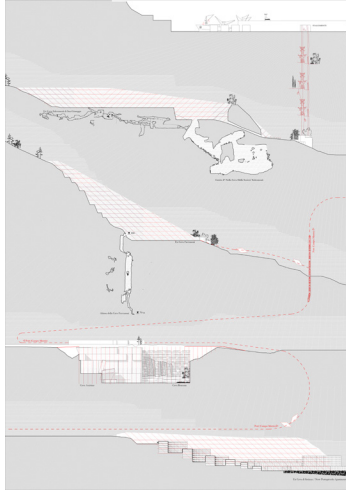
POSTERS

SURVEY. KARST AND PORT COHESION. COLONIZED LANDSCAPE.

SYSTEM. QUARRIES. EXPLOITATION OF NATURAL RESOURCES.

THING. PALIMPSEST OF SAN VITO WATER TANKS. INFRASTRUCTURE AS REFLECTION OF TRIESTE'S HISTORY.

SITE. LINEARITY.

PART. SCRAPS

DIFFICULT WHOLE. CULTURAL LANDSCAPE

SURVEY
Karst and Port Cohesion. Colonised Landscape.

My first touch with Trieste was this survey of Trieste as a site. I was intrigued by its complete artificiality which was needed to fulfil the needs of the city which was never supposed to be a port city. Gravel, stone and waste from innumerable places to fill the deep seabed, sometimes 20 metres. Streets were rationally constructed above canalised streams, watermills were built to exploit it even further. Trees were bent out for the needs of shipbuilding with special arrangements of trees to shelter the city from the Bora wind. Even special species for land reclamation and seeding the seabed with mussels were planted. So a well-defined and purely functional city was built.

Material for Public Total 2 485 300 m²

Material for Store Laying and Wall Building Total 1 282 300 m²

Around

Near Trieste

Monfalcone

Siciliana

Cava Romana

Camp Buchlir

Consumption of Natural Resources
1863 - 1874 for Porto Vecchio

−20.00
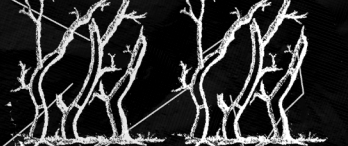
SYSTEM
Quarries. The exploitation of Natural Resources.

Former quarries in Trieste form a post-exploitation landscape, unrecoverable gashes made by excavations and novelties of transportation to exploit it faster, more regardlessly. However, this era is over, exploited resources are irreversible, only voids, some of which already became landmarks, and railways, cableways, canals and shipping facilities remain, they intertwine thus forming a system. Quarries of Sistiana, Aurisina and Romana, Faccanoni, Italcementi are analysed. Sistiana's has already become a luxury seafront resort, the latter one has a dual function, still being exploited for marble, while the Roman part hosts tours, Faccanoni became a landscape element, stimulating thoughts for decades on what it could become a skying track? a hotel? a remake of Mount Rushmore? Former Italcementi quarry is a different story of its former insensibility towards the Trieste, gravel was sent above heads through 4 km funiculaire to port to process and ship abroad. A line highly out-of-context intervened a landscape and I assume melted in, anyways, what does it mean to be contextual in Trieste.

ITALCEMENTI

Ex Cava Italcementi di San Giuseppe

Grotta 2° Nella Cava Della Societa' Italcementi

Port (Campo Marzio) ▷

▼ 220

Ex Cava Faccanoni

Abisso della Cava Faccanoni   ▼ 70 m

◁ Port (Campo Marzio)

Cava Aurisina   Cava Romana

Port (Campo Marzio) ▷

Ex Cava di Sistiana / Now Portopiccolo Apartments
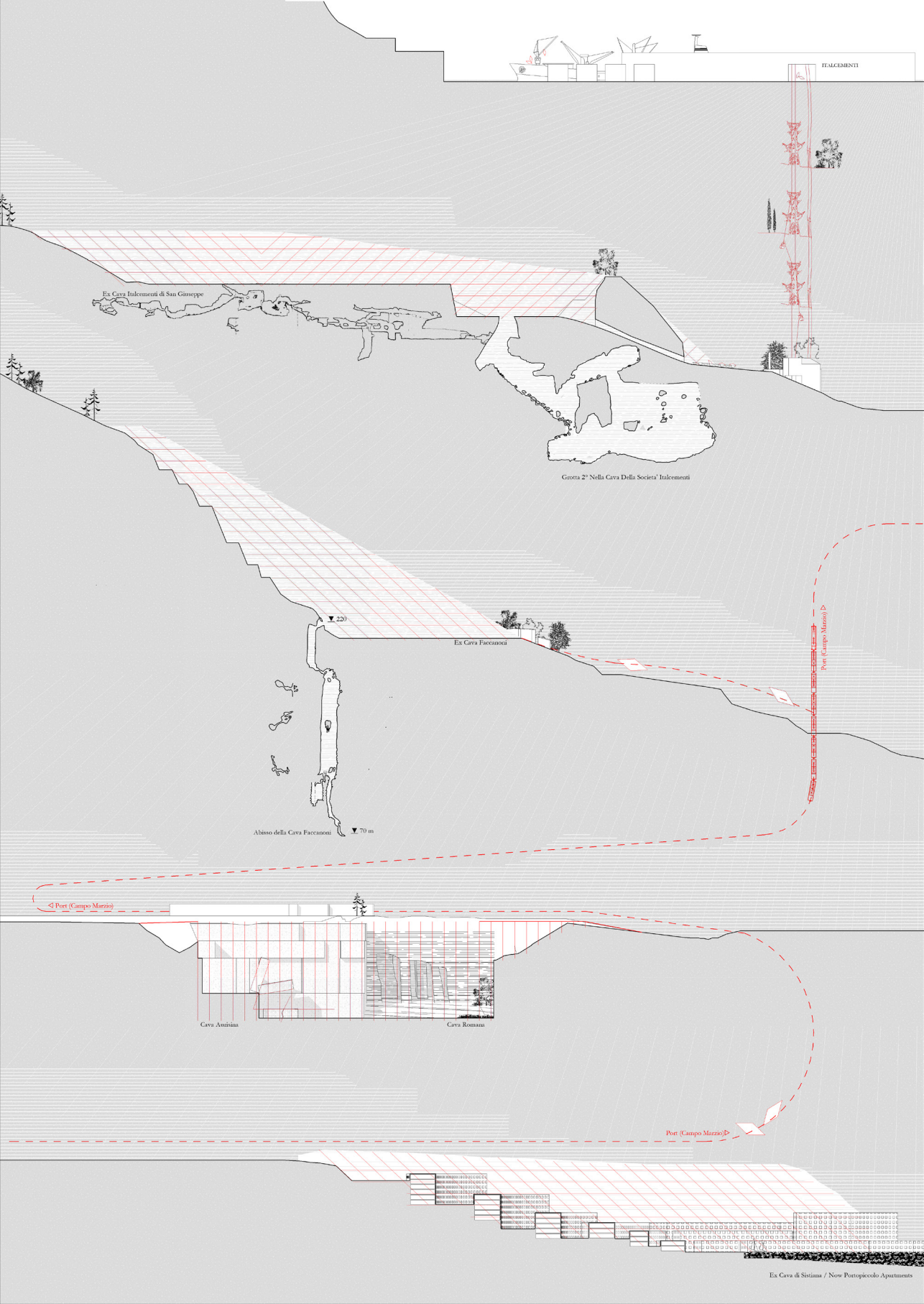
THING
The palimpsest of San Vito Water Tanks. Infrastructure as a reflection of Trieste's history.

San Vito water tanks are chosen as an example of the palimpsest of strategic places, a peak, which now seems vague.

Its story begins with the Roman San Vito chapel on Calvula hill, later sold for the city's garden. When San Giusto Castle became irrelevant due to port activities shifting behind the promontory Austrians built a new fort here (called Sanza). Due to the sound of Bora Wind blowing through a scarcely urbanised area, it became labelled as a "devilish" place. Sanza had several alterations, in 1888 dismantled by locals, however, mentioned preconceptions remained in minds and even in maps. In 1933 ACEGAS Water Tanks were built with partial re-usal of stones for ongoing constructions of the upper-class estates around. From a "devilish" place San Vito hill became the scariest place in Trieste during World War 2, where screams of tortures and music played loudly in the villa in Via Bellosguardo scarred all Trieste. During the Post-war years, Diego de Henriquez settled his collection for "Museum of War for Peace '' in this vague plot and started archaeological explorations, almost trying to disperse bad memories of the place, explore the values. However, the so-called "Villa Triste '' and its neighbouring villas were razed down, water tanks were extended and Diego de Henriquez's legacy was refuted to build housing blocks, with a plaque and missing house number as the only reminders.

Telecommunication antennas were added and this is how completely vague, monofunctional infrastructural sites were born in Trieste.

Castello di san Giusto

Devil's house in Via Barzegna n. 4

Chapel dedicated to San Vito martyr on Calvola hill up to 1540
(later sold for vegetable garden?)

Amstron Mansion / Villa Triste in/ Via Bellinguarda n. 8

Devil's house in Viale San Vito n.12

"Devil's house was in place of today's Marpurgo School"
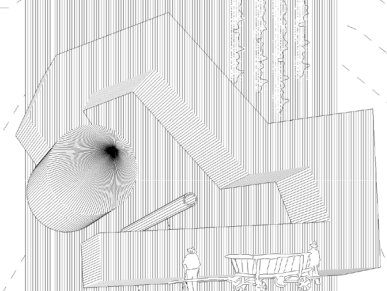
San Vito Fort / Savoy from XVI century to 1888 when it was
completely abandoned and two years later all the defenses were dismantled

Diego de Henríquez (1909-1974) War
Museum's for Peace heavy vehicles collection
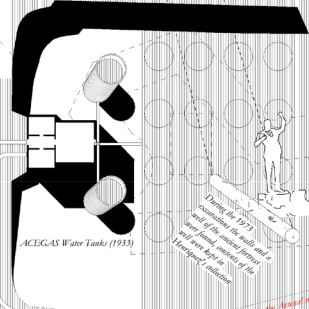
TIM telecommunication tower (2000s)
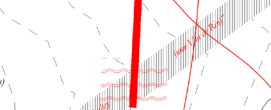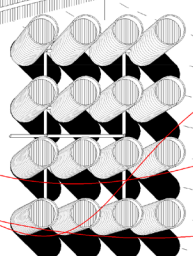
Bura wind

Abandoned attic

= Devil's house in Via Barzegna n. 4

ACEGAS Water Tanks (1933)

During the 1973 demolition the walls and a
wall of the "museum" were
never rebuilt. Instead of that
it was kept as the
Henríquez's collection

During WWII the men enough to function via Bellinguarda

Devil's house / Villa Barmecca
Hall in Via Bellinguarda

ACEGAS Water Tanks Extension (1973)
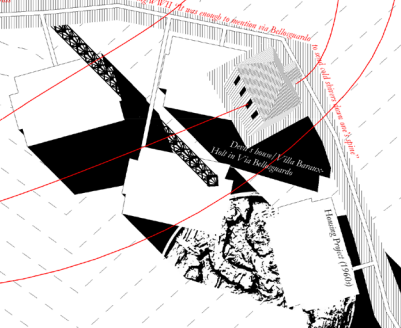
SITE
Linearity

The project site spans from port to the Karst, two completely different entities, culturally and naturally, or as it is comfortable to believe so. The former Italcementi Funiculaire line formed an urban sprawl and is surrounded by different urban nuclei, architectures, or never built, but sprouted from here projects, designed by locally or internationally acclaimed architects. Here worked Celli-Tognon studio, Luciano Semerani and Gigetta Tamaro, Aldo Rossi, Ernesto Nathan Rogers. Some urban nuclei grew organically from a hilltop like San Giuseppe della Chiusa. One of the most interesting projects is by Semerani and Tamaro an inhabited viaduct spreading from Barcola to Rabuiese, with alleged gates for Italians and Slavs. The project crossing my quarry line is a unique example of a meta-political, meta-economical project according to authors testing local inertia, exploring potentials, valleys and natural conditions. A structure seems highly apolitical in a city where politics was everything. A line from itself is already an incorporating, attracting element able to index values of any territory and mediate it.
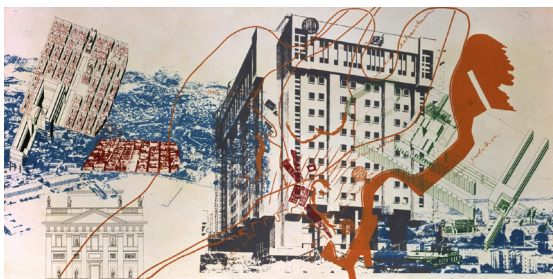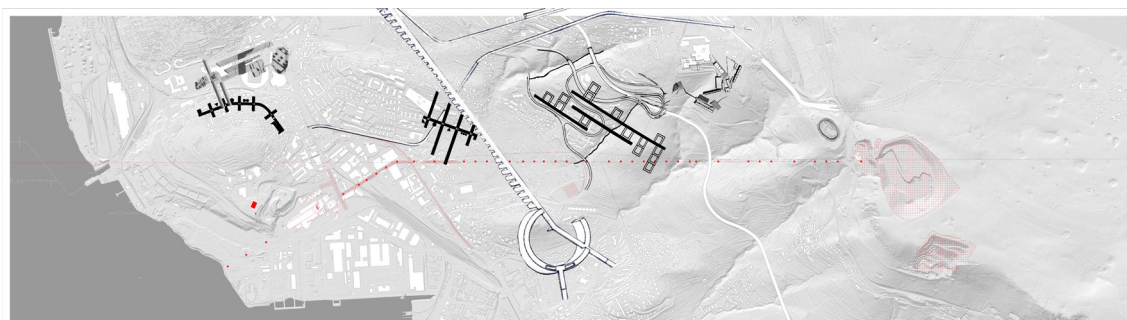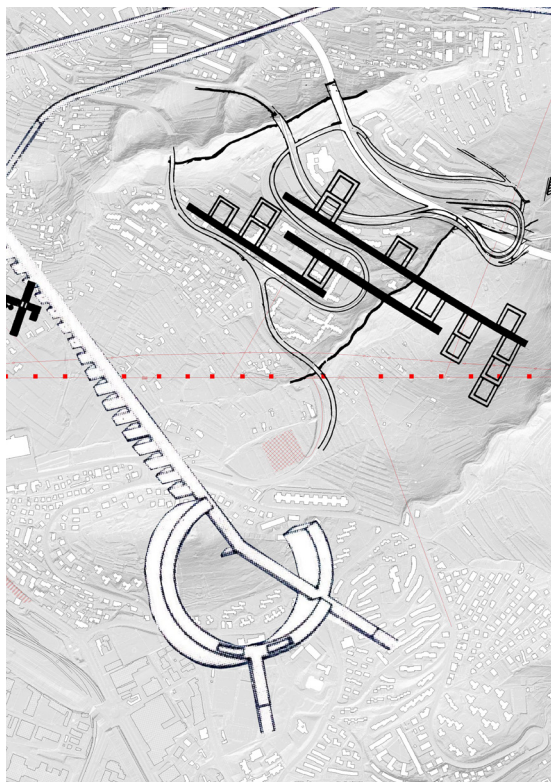
A former 4-kilometre quarrying facility condensed into one image reveals the uniqueness of forms, these are so-called Anonymous Sculptures. In Trieste former post-consumption infrastructures are being converted for other industries or leisure, for example, a former railway which is under the Italcementi line is reused for crossborder bicycle route or former gas stations in the city are used as exhibition spaces and cultural centres. However, the potentials of these are still unexplored and most of these await quick demise.
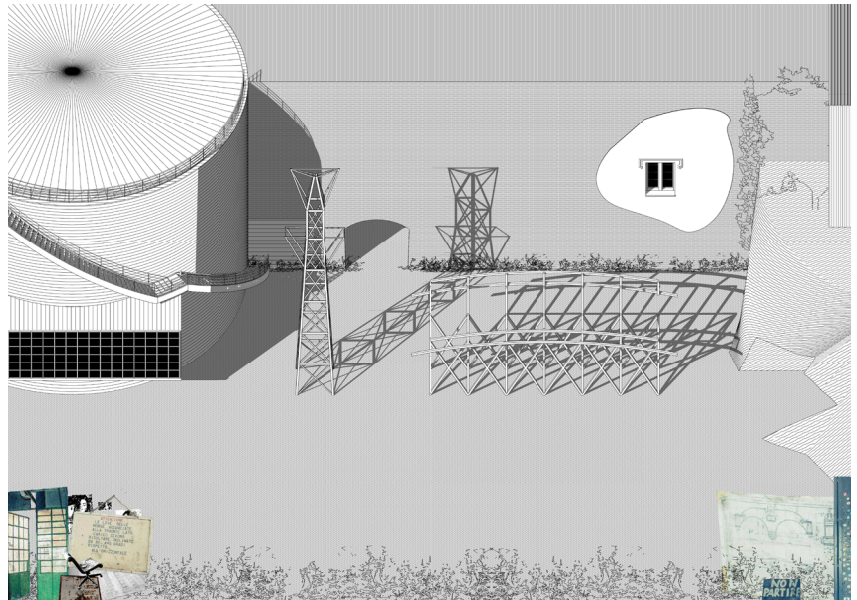
DIFFICULT WHOLE
Active Landscape

Drawing explores the possibilities of activating the landscape by line, weaving with existing infrastructures, intervening post-consumption or port areas that are in constant change, neglect or are reserved for something that might never happen. A more or less metabolistic structure out of post-industrial scraps, which in future plans of the port does not have any purpose, but might have for locals.

Elektra Sincrotranne Trieste / Basovizza

San Giuseppe della Chiusa

Borgo San Sergio

Valmaura
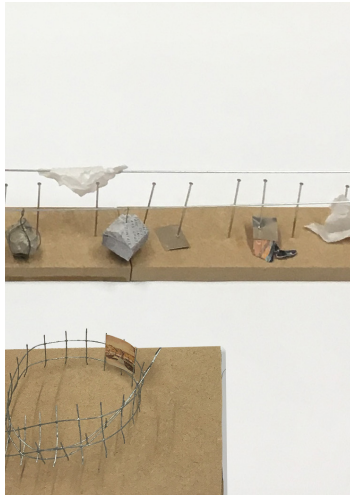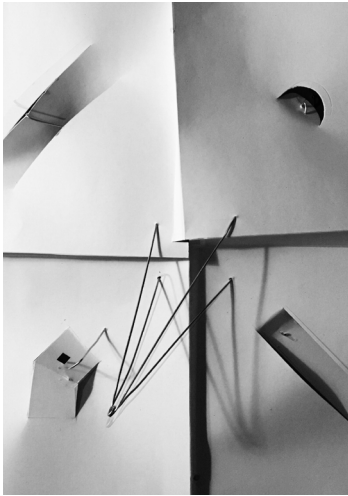
MODI OPERANDI

SITE. LINEARITY.

ASSEMBLAGE. ORGANIZING
ELEMENT.

SPATIAL SITUATIONS.
CULTURAL LANDSCAPE.

SITE
Linearity
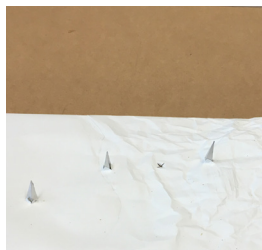
Half-real, half-imagined site model was made by crumbling, piercing and ripping away a piece of a single paper sheet, representing a vulnerable, but regardlessly cultivated, easily changeable, consumable landscape. By following the line you might have some parts missing, different, this where changes are being made.

ASSEMBLAGE
Organizing Element
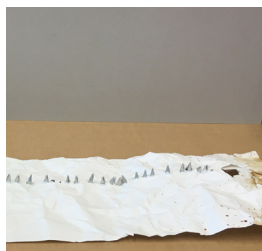
This model represents how a single small hollow element can influence a landscape and people to perform. Housing, routes, tunnels, pastini's and agriculture all move according to this element, interfering everyday life. Element works almost as acupuncture or diorama.
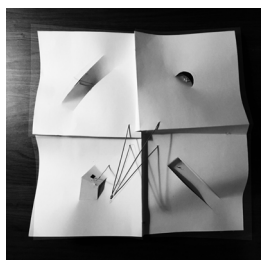
Spatial Situations / Active Landscape

SPATIAL SITUATIONS
Active Landscape

The model explores the possibilities of activating the landscape of a city which no longer belongs to one truth and is diversifying its functions. Small particles of Trieste were put here impulsively on what was on hand, prints of Trieste's art, nature, reminders of Bora wind, things left by border crossers, scraps from surroundings. Thoughts on suspension and superimposition were also explored here, on this model.
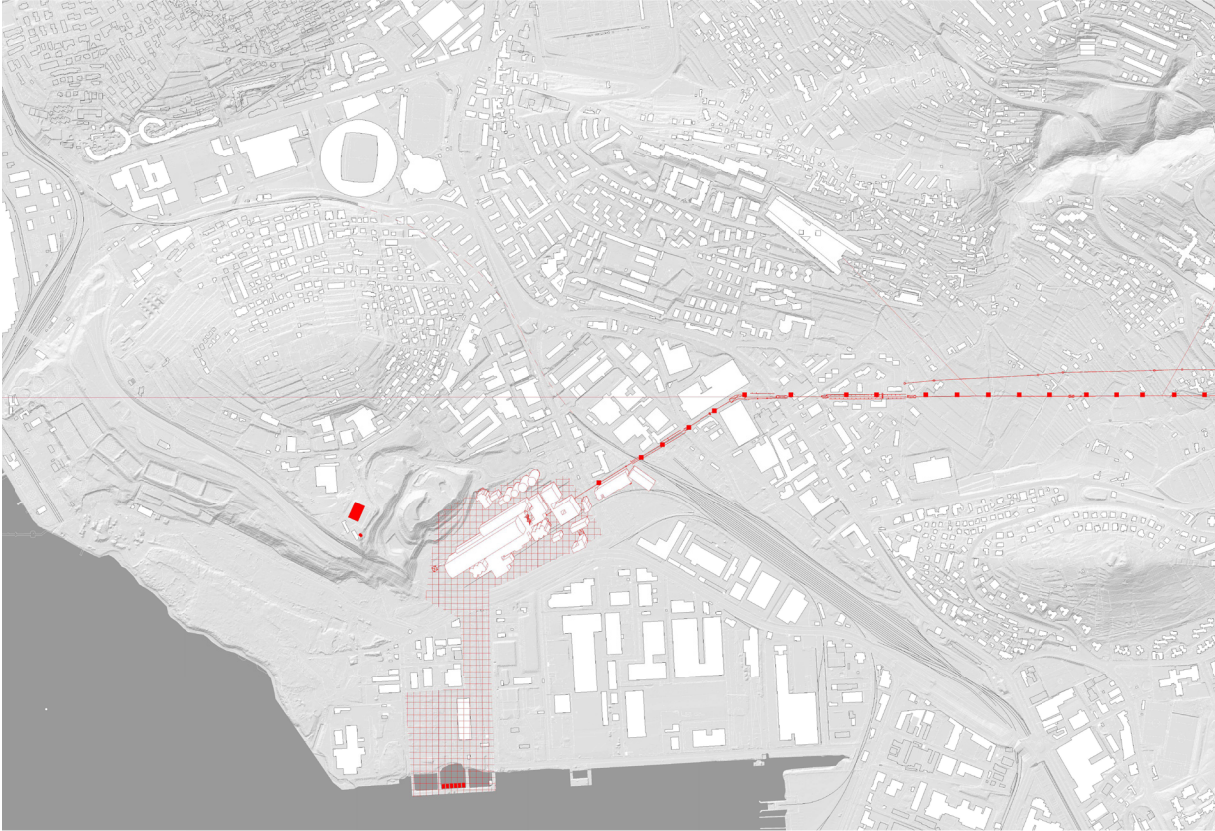
Trieste is a city pathologically decomposed by historical powers in play, importances of those times and depicted by architects and planners. City with many contradictions forming city as an archive. "Vienna by the sea", "City of fascist modernity and Roman Antiquity", "Slavic Hinterland" .

Trieste has clear thresholds arid, rural Karst with limited resources and Adriatic sea/Port, with its biggest successes as a city being Borgo Teresiano, which was a neighborhood designed to give some respite and development to the city that was witnessing the flourishing of port trade. It was obtained from the remains of the salt pans of the city. This grid urbanization outside the city walls granted cohesion between port and the city, it was one of first examples of modern city zoning plans, this urban space became a framework to express social, national, metropolitan culture narratives. However in south part of Trieste industries were allowed to spread uncontrollably.

Analogous Trieste
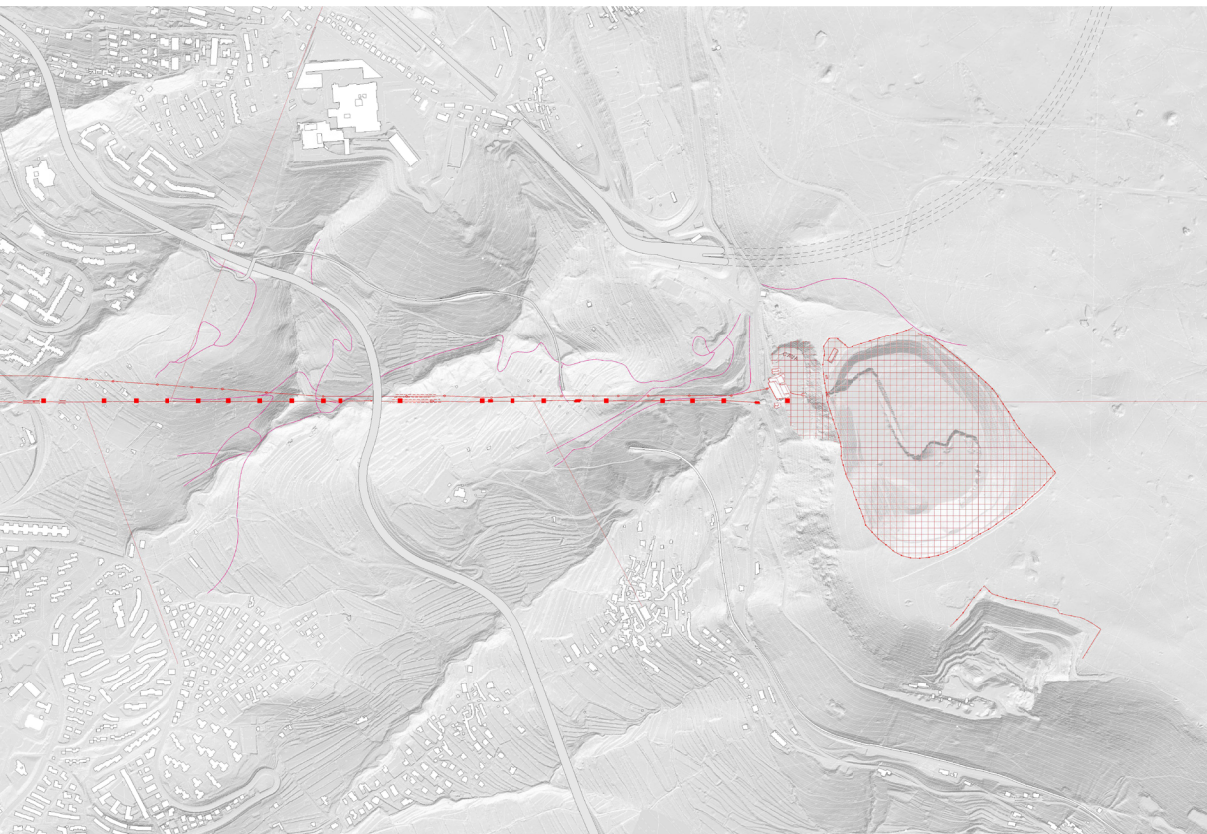
Collage model out of scraps

Recycling and Recombinations

Italcementi factory awaits its partial demolition, downsize when 40000 m2 will become irrelevant, however, the line itself was designed analogically, here you can find same windows, doors, grids, thus it can be collaged continuously in the landscape, converted into sets for the incredible variety of human behaviour and offer it recombinations.

Analogous Trieste
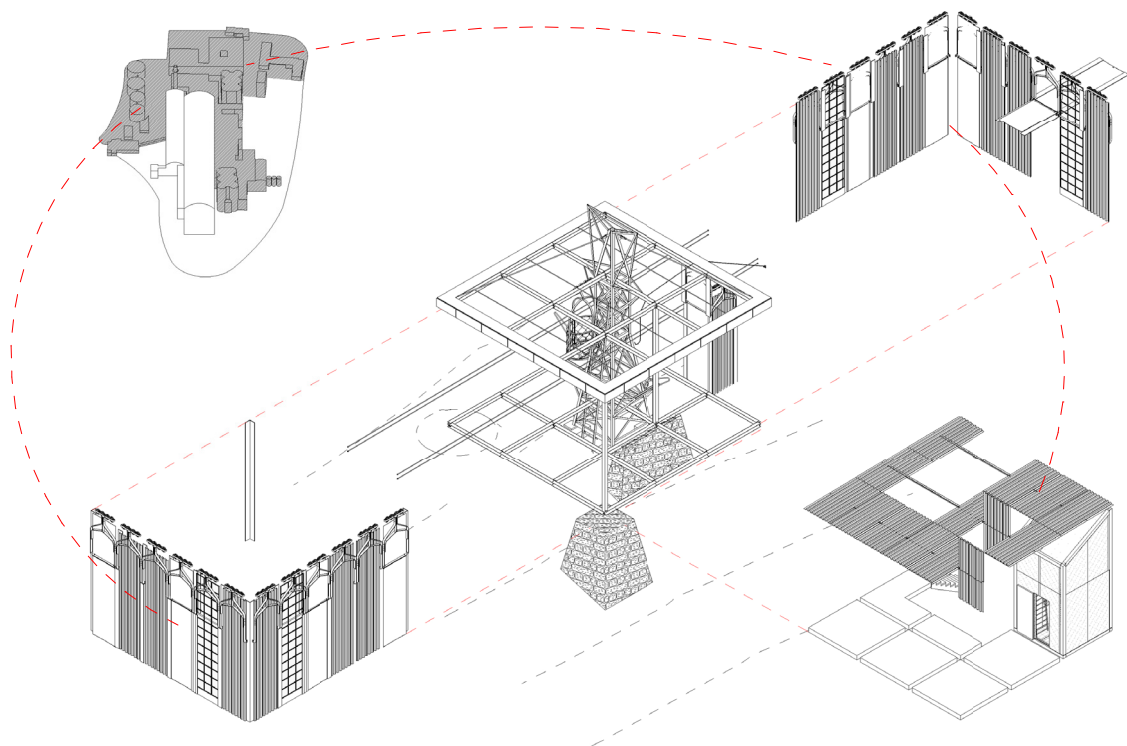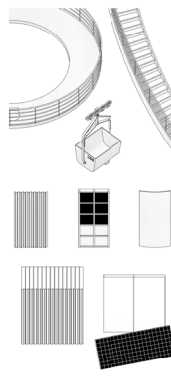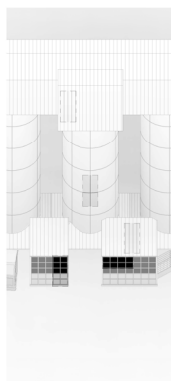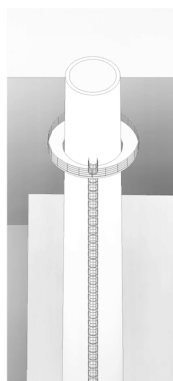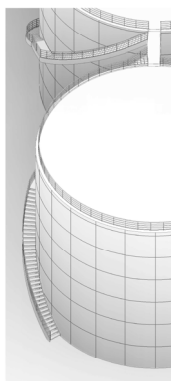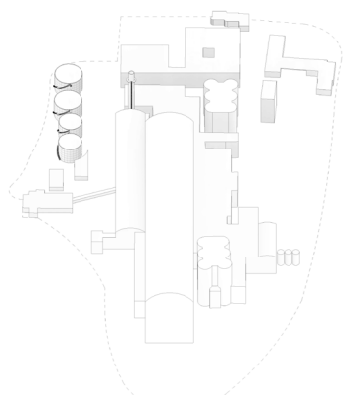
Pillar 28
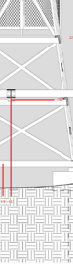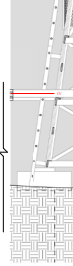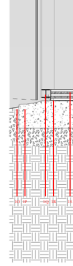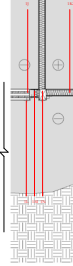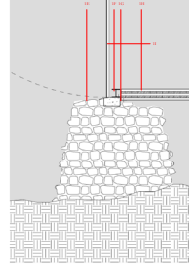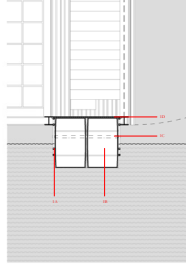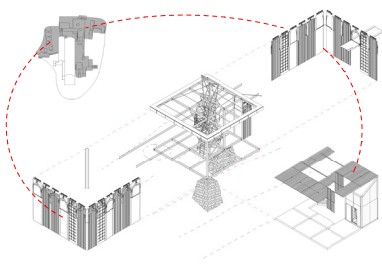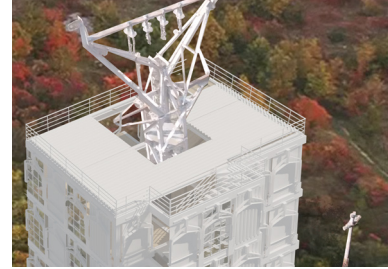
Construction Situations

Applications

Project offers intricate mixture of conctruction between scrap materials of industrial and rural past. Project raises itself from ruins thus offering diy spaces for your own purpose in a landscape which had lost its purpose.

Ground Condition

The project tries to cause minimal impact on nature and ground conditions, as the pillars and cable did. Building construction seems like a collage, it is tracing itself on existing situations and can be hence be accepted or not. For floating situations barrels are used, more in Karstic areas, drywall construction can take place, in some places it can lay on concrete slabs or pillars.

Facade Condition

256 former trolley frames become support for recycled cladding facade, which as the historic carts now can revolve around its axis and transport through wire.
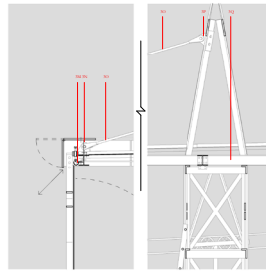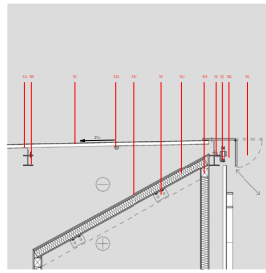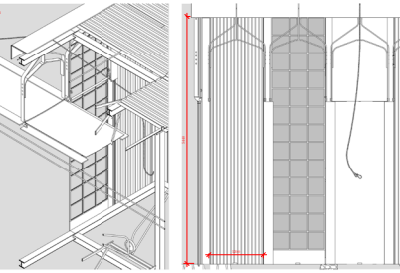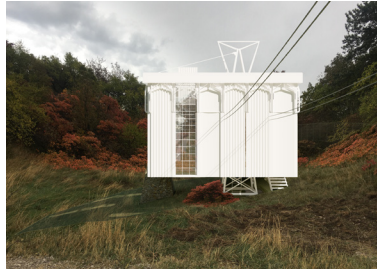
Construction Details Explication

Floating Boathouse Base

1A - Square Profile Steel Frame
1B - 205-litre steel drum
1C - Ratcheting Tie-Down Strap
1D - Perforated Steel Deck

Drywall Foundation (Rests)

1E - Drywall Foundation (If stones are available)
1F - Recycled Steel Beam (~150 X 150 mm)
1G - Recycled Corner Elements for CLT panel support (~70 X 70 mm)
1H - Cross Laminated Wood (CLT) panel 5 layers - sp. 200 mm
1I - Openable Recycled Panel (1200 mm width)

Inserted Box Detail

1J - Cross Laminated Wood (CLT) panel 5 layers - sp. 200 mm
1K - Sandwich Panel (Plywood insulated shell insulated with 100 mm rockwool)
1L - Recycled Corner Elements for CLT panel support (~70 X 70 mm)
1M - Recycled Steel Beam (~150 X 150 mm)
1N - Wooden Beam (125 X 200 mm)

Elevated Topography Foundation Detail (Rests)

1O - Elevated topography
1P - Recycled concrete slab from demolitions for foundation
1Q - Recycled Steel Beam (~150 X 150 mm)
1R - Recycled Corner Elements for CLT panel support (~70 X 70 mm)
1S - Cross Laminated Wood (CLT) panel 5 layers - sp. 200 mm

Existing Pillar (Rests)

1T - Existing Cableway Pillar (Min. capacity 2 tons)
1U - Recycled Steel Beam (~150 X 150 mm)
1V - Cross Laminated Wood (CLT) panel 5 layers - sp. 200 mm
1W - Recycled Corner Elements for beam and pillar fixing (~70 X 70 mm)

Facade

2A - Panel Fixture with Carabiner
2B - Galvanished safety cable (5mm)

Inserted Box Roof Detail

3A - Re-used Steel Beam from demolitions (15X15)
3B - Profiles to form Roof Incline
3C - Recycled Steel Sheet for the Exterior Roof
3D - Roof Revolve Element
3E - Plywood Board
3F - Steel brackets for roof fixing to beam
3G - Sandwich Panel (Plywood shell insulated with 100 mm rockwool)
3H - Wooden Beam (125 X 200 mm)
3I - Profiles to form Roof Incline and Fix Parapet
3J - Cable for hanging panels fixed to Roof Beam
3K - Re-used Quarrying Trolley Frame
3L - Corner element covering trolley wheels

Suspended Corner (Without connection between floor and roof steel grids)

3M - Roofs Gutter
3N - Profiles to form Roof Incline and Fix Parapet
3O - Suspension rod for roof grid

Roof on Existing Pillar (Rests)

3P - Suspension Roof Fixture
3Q - Re-used Steel Beam from Demolitions (15X15)
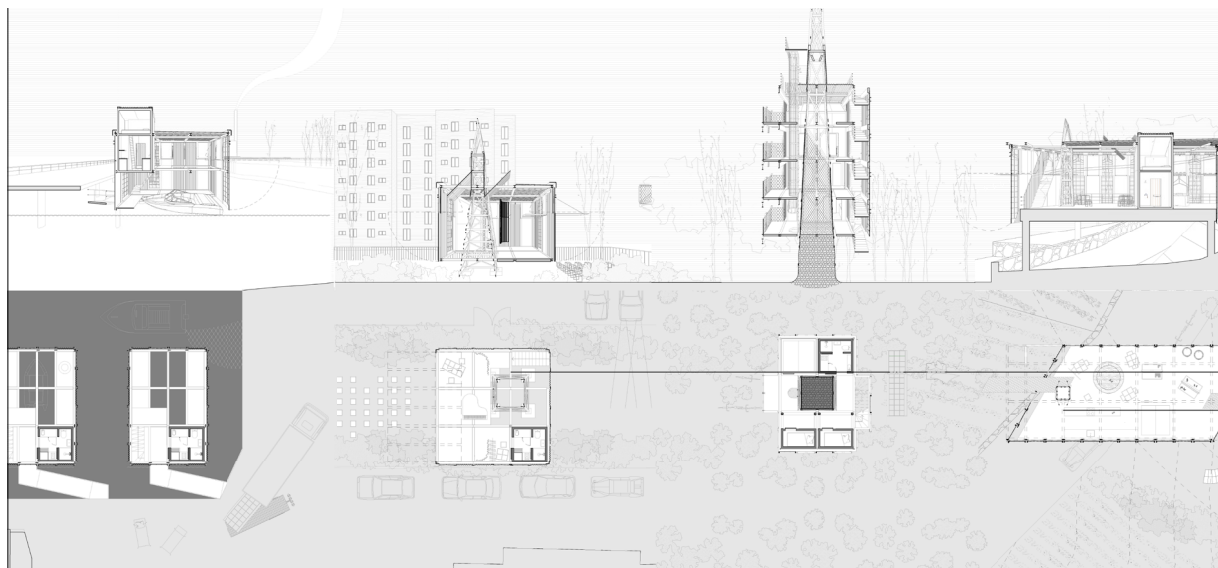
Analogous Trieste

Projects

Waterfront Boathouse

The navigation canal in the south of Trieste was constructed somewhat analogous to Canal Grande, on former salines in a natural former bay, however, analogous actions underwent here too. Just like the Canal Grande, this canal is also becoming technically obsolete due to advancements in the railway network, intermodal ports and the overall crisis of huge industries in Italy. Easily accessible waterfront does not boast that architecture here which we could associate with. Unlike those waterfront representations of 'collective capitalism' or places which became the stage for the new bourgeoisie to expose its own identity and the complexity of it in Borgo Teresiano, which we now find so appealing and simply beautiful. Can a so-called non anymore pollutant (at least what companies say) junkspace become something else?

Forest Retreat

Next to an articulated system of agriculture, there is an uncontrollably grown forest, the tower stands nearby a natural stream, rarely seen in Trieste due to canalisation. Due to being in a valley pillar is 25 metres in height, therefore here more communal living could be proposed. Pillar is reinforced by rocks found nearby and mesh from the Italcementi Factory area, in such way becoming a continuation of 19th-century cow stairs and former industrial presence.

Urban Decay

South of Trieste is marked by uncanny historical events, different urban planning attempts and trying to make architectural points on public housing and public buildings. However, these narratives failed, Trieste experienced massive degrowth since 1975 and quarrying gashes in the landscape are visible to this day. Lack of maintenance can be even seen from the Italcementi line, this line's pillars were left disused and fenced for 7 years in front of peoples' windows.
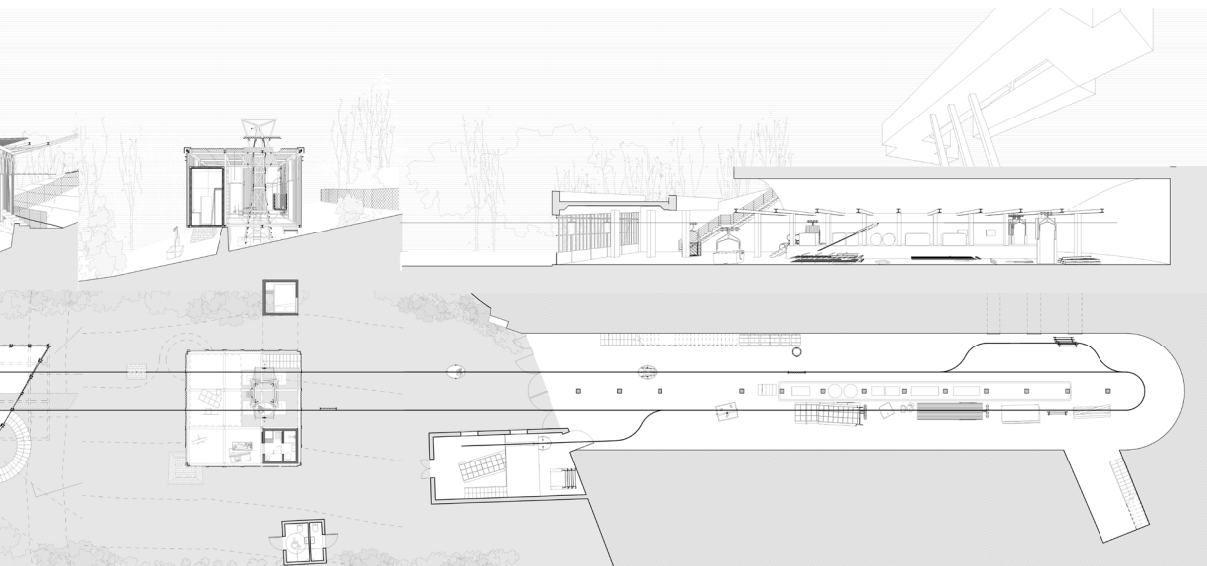
Bridge

An articulated system of open spaces insinuates itself into the city's built south-eastern fringes, made up of orchards and vineyards, vegetable gardens and private gardens. Wide-open wooded spaces and meadows integrate and shape a potential connective system of naturalness. A rare exception in Trieste, maybe survived due to the Italcementi line. This green connective system follows the former Italcementi line and leads to the port, which somehow became a natural reproductional site.

Can a building above the once instrumental railway in transporting local wine to points scattered throughout Austro-Hungary highlight such important peri-urban agriculture and downscale food systems? Reduce climate-changing emissions, promote public health, and reduce social inequalities? Can such a common experience in the best parts of Trieste as a vineyard/farm restaurant facing the port and city be relevant also here?

Pillar 28

Here is a 28 pillar where all possibilities and ideas can be tested out and envisioned. Placed on remains of historical stone Cow stairs leading from arid Karst to better pastures. Retreat boasts great (or not so) panoramic views.

Artificial Cave/Storage

Here is a place where all these possibilities lie or can be fixed.

Final word

While initial research on analogies materiality-wise might have seemed fruitless regarding the Italcementi line and part of Trieste I was working on, it gave an interesting thought on architecture and city's growth, its purpose is to facilitate people's actions, grant a cohesion between technology and humanity, which through a lens of temporality could be checked, ability to grow and degrowth should be understood as a natural process, implementing unprejudiced grid was one of the main successes Trieste had achieved, creating metropolitan culture, "city of writers" or "cafe culture", thus when industries it leaves spatial quality, memory.

Meanwhile, when analogous actions happened, technologies and industries advance, and old ones decay, my project invites us to impose humanity again, a respite raise architecture out of sedimented decay in not the best parts of the overbuilt city which in future could play a decisive role for upcoming industries, therefore positive urban growth.