

Rome, the accidental city
Urban Transcripts 2011



international workshop on the city

Rome, 13 - 17 December 2011

"Urban Transcripts 2011, Rome, the accidental city" is an Urban Transcripts initiative in partnership with:
con il contributo del **Dipartimento di Studi Urbani, Università degli Studi Roma Tre**
con il contributo della **Provincia di Roma**
con il patrocinio del **Municipio Roma XI**
con il sostegno dell' **Urban Center Roma XI**
con il sostegno della **Facoltà di Architettura, Università degli Studi Roma Tre**
con il sostegno di **ESC Atelier**

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Urban Transcripts

Urban Transcripts was borne out of an interest to create a new 'tool' through which to explore cities in a participatory and cross-disciplinary way. It was initiated in 2010 as a series of annual events, such as exhibitions, conferences, workshops, and publications. Urban Transcripts is centred around a specific agenda every year, addressing issues in a particular city, or transversal themes common to a number of different cities.

In its second year, Urban Transcripts is exploring the city of Rome through a programme of public events, taking place in Rome in December 2011. The 5-day international workshop on the city is a part of this programme, which in addition includes a major interdisciplinary exhibition and a conference. Information regarding these events is available through our website at www.urbantranscripts.org.

the Urban Transcripts 2011 International Workshop on the City

Open to students as well as to the wider public with an interest in the study of the city and urban intervention, the workshop will pursue a cross-disciplinary investigation of the city of Rome. In the course of five days, we will work with multiple creative methodologies of urban analysis and explore Rome's self-defining features. The workshop brings together an international team of tutors with a breadth of professional experiences, academic interests and artistic practices. We expect to welcome an equally international and multidisciplinary group of participants.

The workshop's main objective is to equip participants with a 'sharpened' vision through which to comprehend the city as a complex interactive system. It aims towards the development of collaborative strategies that challenge conventional methods of urban analysis and cut through disciplinary boundaries, encouraging creativity and originality.

Each of the 6 units of the workshop focuses on a different methodological approach of urban investigation and is framed by a set of themes, particular to Rome, to be explored. Urban explorations, group work and tutorials form the key pedagogical elements in each unit, conducted by a team of *guest* and *host* tutors: *guest tutors* are primarily responsible for the methodological support, while *host tutors* are primarily responsible for the unit's thematic and contextual framework. Additionally, the workshop includes a series of activities, such as lectures and social events.

The workshop is academically accredited by Università degli Studi Roma Tre.

eligibility

We view interdisciplinary collaboration as a key element in the success of this workshop. Participation in the workshop is open both to students and to the wider public. The workshop will be of particular interest to university students in disciplines related to the study of the city and urban intervention; notably the arts, architecture, geography, planning, urbanism and the social sciences.

accommodation

One of the workshop's main objectives is to connect international students and students coming from outside Rome with students living and studying in Rome. For the duration of the workshop visiting students coming from outside Rome will be hosted by students living in Rome. Non-student participants are expected to make their own accommodation arrangements.

dates and venues

The workshop's opening day is Tuesday, 13 December 2011 and the closing day Saturday, 17 December 2011. The workshop takes place in different venues in Rome. Schedule, venue information and contacts are detailed in sections 5, 6 and 7.

units and activities

The workshop is structured on units and activities. Each participant follows one of the 6 units proposed., while the activities are available to all students. Participants are required to indicate their preference for each unit in the registration form (see below). We will aim to match preferences as closely as possible considering availability and demand. Units are detailed in section 3, activities in section 4.

fees

students of Roma Tre University	free
students of another university in Italy or abroad	€ 75
non-students	€ 300

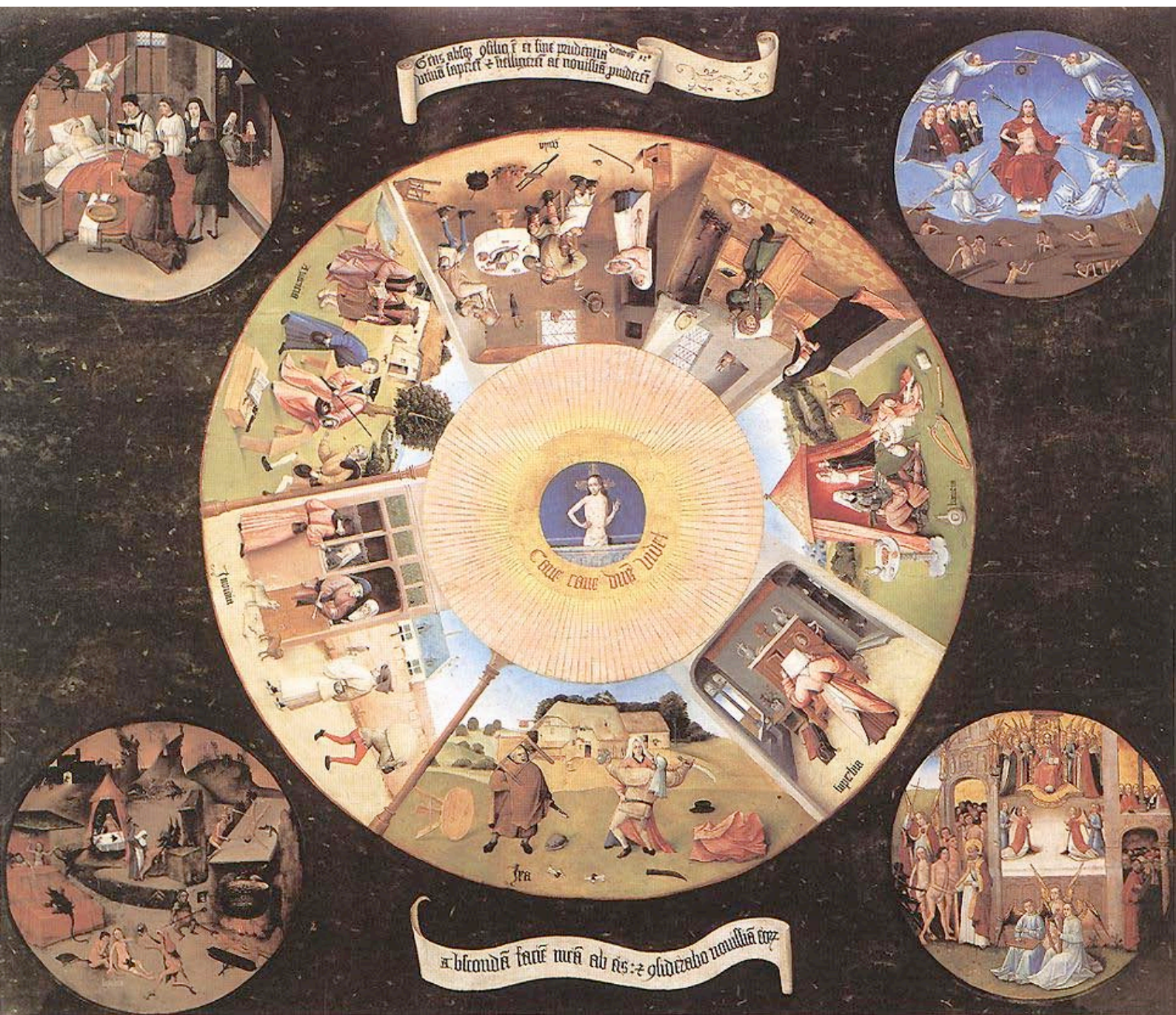
registration

To register for the workshop please download the electronic PDF registration form at:

http://www.urbantranscripts.org/documents/UT2011_05_workshop_registration_form.pdf

Download and save this PDF file locally, use Acrobat Reader to submit your form.

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The Seven Deadly Vices of Rome

The Seven Deadly Vices, also known as the Capital Sins or Cardinal Sins, is a classification of objectionable vices that have been used since early Christian times to educate and instruct followers concerning fallen humanity's tendency to sin. The currently recognized version of the sins are usually given as **wrath, greed, sloth, pride, lust, envy, and gluttony.**

Playfully and ironically, the workshop uses the concept of the “deadly vices” as a narrative apparatus through which Rome is re-layered into a series of themes, each containing a set of urban issues and themes to be explored. Each “deadly vice” refers to a particular geography of the city; these “vicious” urban geographies are the places and spaces we will explore through the different methodologies in the units proposed. The following scheme outlines the “deadly vices”, the urban geographies to which they refer, the units in which these geographies will be explored, and the tutors in charge.

Schematic summary

Unit	Deadly Vice	Urban Geography	Tutors
Unit 1 Embracing ambiguity; re-appropriation and the making of public spaces	Sloth	Places characterised by the absence of pre-determined use and activity, re-appropriated by practices of spontaneity and self-organisation.	Brian Rosa Claudia Meschiari
Unit 2 Drawing the invisible	Pride	Privileged and exclusive places, 'high' places commanding physical and visual, as well as historical and social authority over the city.	Eugenia Fratzeskou Claudia Faraone
Unit 3 Double-sided Tiber tales; creating narrative objects	Lust & Greed	The city along the river: the city of 'cultural objects' in the north, the industrial legacy in the centre, and the natural wealth of the estuary.	Maria Michou Mara Cossu Cristina Renzoni
Unit 4 Mapping changing neighbourhoods	Gluttony	The transient geography of food industries, street vendors, ethnic brands, markets, and more generally the places of cultural and recreational consumption.	Fabiano Micocci Carlotta Fioretti
Unit 5 Desirable places in a post-industrial economy	Envy	Re-branded place: places under transformation due to their 'desirability', places of changing urban imaginaries.	Sofia Xanthopoulou Sandra Annunziata
Unit 6 Critical mapping; claiming another story of Rome	Wrath	Places of resistance and conflict, produced through collective demands and social claims on the city (e.g. squats, social centres).	Aslihan Senel Viola Mordenti

The themes, aims, and working methods for the units outlined are described in each unit's presentation.



Embracing Ambiguity; re-appropriation and the making of public spaces

Sloth

Brian Rosa

Claudia Meschiari

intro

Sloth is a deadly sin defined by aversion to work, laziness, talkativeness, and fulfilment of desire: the results of the dangerous activity of daydreaming.

Through a loose interpretation of the idea of sloth, we will examine spaces of Rome that are under-defined and ambiguous, calling into question the binary of public and private space. These 'unkept', everyday spaces with unclear meanings are often appropriated for leisure, relaxing, and game playing, as well as more transgressive activities. Curiously, through practices of re-appropriation, these places may be performed as actual public spaces, though they are not officially sanctioned to serve this purpose. Are these public spaces by accident?

Together, we will consider sloth as a twofold concept: as the absence of interest and governmental care in communal spaces; and as a process of social re-appropriation, produced by actions redefining 'empty' spaces as sites of possibility, open to the subversion of doing nothing, enjoying and staying.

themes to be explored

“Loose Space”: “Space that has been appropriated by citizens to pursue activities not set by a predetermined program. Appropriation is therefore a defining feature of all loose space” (Franck & Stevens 2006). Feelings, impressions, perspectives, interpretation of spaces which are not clearly defined, constituting a question much more than an answer to specific social and urban needs. Who uses these spaces and why? What are the potentialities they can express? What kind of emptiness do they represent? Is there such a thing as empty space in the city?

Space as a social process: drawing on Henri Lefebvre, we will examine the way that the built (and unbuilt) environment is an artefact of social, economic, and cultural relations, constantly re-inscribed over time.

Re-appropriation: What does it mean to change the uses, meanings, and configurations of urban spaces without any sort of official sanctioning? Participants and tutors will explore the ways in which people give meanings to 'loose spaces' through observation, interaction, and multimedia documentation.

Blurred boundaries: What makes a space public? The workshop will stimulate a reflection concerning the nature of 'publicness' in urban space, and the role of everyday social practices in opening new possibilities and potentialities from these spaces.

aims and objectives

Through direct experience in 'loose spaces', participants will be encouraged to both explore their own perception of these spaces' potentialities and to investigate perspectives and perceptions of space users.

The main goal is to interrogate the idea of 'loose space' in relation to the nature of 'publicness', particularly through investigating the role of social and spatial re-appropriation. In other words, the aim of the workshop is to challenge the idea of public space as functional and full of meaning; to explore the rise of possibilities in emptiness and 'day dreaming'.

In order to do that, participants will collectively discuss not only their idea of public and loose spaces, but also the forms and methods of investigation and re-elaboration, producing collective and critical outcomes, and approaching and experimenting with several media.

working methods

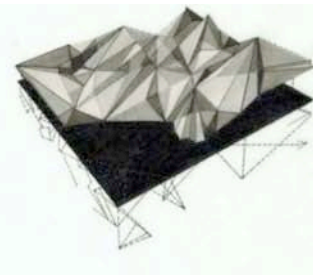
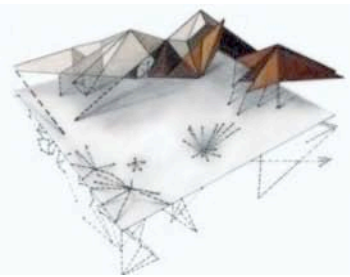
Where: The workshop will focus upon a single area, relatively small in scope, taking all the needed time to develop both the social investigation and the individual research of participants: the selection of the study site will take into account the presence of several under-defined spaces, the richness and complexity of its social life, and the distance from the more obvious images and imaginaries of Rome.

Tools: Through photo documentation, discussion, participant observation, and engagement with the users of these spaces, we aim to engage participatory methods to produce a series of visual, audio, and written recordings of these sites and what they mean to the people that use them.

Method and outcomes: Participants will collectively discuss methods and tools in order to investigate space-users' experiences and perspectives, while also engaging their own opinions, producing and assembling a series of responses to these spaces. These responses may be arranged in the form of a presentation and/or an ad hoc exhibition. While the tutors have combined experience in a number of these approaches, we will devise our methodologies as a group, in which we will work individually and collectively to produce a response to these spaces and a speculation on what they might mean for the socio-spatial ordering of the city. This process will be highly experimental and improvisational, without losing sight of our collaboration as a collective whole.

references and suggested reading

- Franck, K.A. & Stevens, Q., 2006. Tying Down Loose Space. In K. A. Franck & Q. Stevens, eds. *Loose Space: Possibility and Diversity in Urban Life*. Abingdon, Oxon, UK: Routledge, pp. 1-33.
- Perec, G., 2008. *Species of Spaces*. London, UK. Penguin.
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- Lefebvre, H., 1997. The Everyday of Everydayness. In S. Harris & D. Berke, eds. *Architecture of the Everyday*. New York: Princeton Architectural Press, pp. 32-37.
- McIntyre, A., 2003. Through the Eyes of Women: Photovoice and participatory research as tools for reimagining place. *Gender, Place & Culture: A Journal of Feminist Geography*, 10(1), pag.47



Drawing the invisible

Pride

Eugenia Fratreskou

Claudia Faraone

intro

"The explicit intention of Transcripts (Manhattan Transcripts ndR) was to describe elements usually removed from conventional architectural representation, that is the complex relationship between spaces and their uses, set and script, between typology and program, between objects and events... going beyond the conventional definition of use and program, the Transcripts used their tentative format to explore unlikely confrontations."¹

The workshop's participants will be asked to work on the notion of the 'accidental' as found in the city, within the thematic framework of Urban Superbia. The "confrontation" occurs between what can be defined as an evolving Superbia, as something that is visible, mappable, known and thus controlled, – as something that sometimes emerges as being hierarchical in the urban space and territory – and Interstitiality, as something that characterises our life in contemporary cities with its elusiveness, as always evolving and accidental, as a part of the fragmentary city growth.

This exploration will be carried out through discovering and exploring the previously unseen and unnoticed 'interfaces', interactions and exchanges between those city layers that can be connecting or disruptive, at a visual, architectural, experiential and/or conceptual sense. The workshop will enable participants to challenge spatial and disciplinary boundaries alike, by developing their own innovative drawing-based approaches through various media both at 'macro' (city-scape/views) and 'micro' levels (neighbourhood/building unit/particular location), engaging with the physical and the virtual layers of the city.

Furthermore, this workshop will provide the opportunity to explore the city as a multi-layered composition, deciphering its multiple 'skins' through their readings by artists, architects, urbanists, inhabitants, with the use of various interpretative tools and processes.

An interesting array of questions provides a starting point for reflection: how do we deal with an urban space/object that faces the city from another perspective, from another point of view? Towers, for example, offer another kind of habitat and urbanity. Nevertheless, their use as a way of giving a modern atmosphere to the cities, has become extremely wide-spread, as if the skylines would make the cities look "contemporary".² In Rome however, this approach to the city goes hand in hand with the foundation of the city itself, as situated on the hill surrounding the East side of Tiber River. We are presented with a number of challenges, e.g., how do we deal with monumental high places in Rome?³ Furthermore, how do we deal with the opportunity to encounter the city with a broad horizon, while in some places this horizon is 'cut' by buildings, walls and fences?

¹ From the introduction to the Manhattan Transcripts in Damiani, Giovanni (ed.), Bernard Tschumi, Geneve: Skira, 2003, p. 34

² During the last years in Italy, there has been a broad debate about building towers in historical cities in terms of their sustainability. In this respect, is quite useful to refer to a research project developed for Paris "Habiter en hauteur à Paris" <http://www.laa.archi.fr/spip.php?article158>

³ refer to PhD thesis by Aureli, Pier Vittorio, "La citta arcipelago e il suo progetto", tutor Elia Zenghelis, coordinator Bernardo Secchi

themes to be explored

The growth and construction of the territorial characteristics of Rome have always been integral to certain discourses, in a Foucaultian sense, with regards to the notion of a city that has been the centre of urban architecture and discourse throughout its history. Since its foundation, its construction has been influenced by two powers: the temporal (power of Popes within civil issues) and the civil, with regards not only to the way it has been built, but also, 'narrated'. The height of the location was fundamental in showing the aforementioned power. We could say that these powers could be demonstrated by the difference in height. The greater the height, the more power you hold.⁴ In this perspective, the starting question of the workshop is: which are the places and the architectures that would allow us to look at Rome from above?

Being the Capital of the country and a beautiful European historical city, *Superbia* - defined as "unreasonable and inordinate self-esteem (personified as one of the deadly sins)"⁵ - applies to the city in a variety of ways and materializations. In this respect, the shades of meaning given to its synonymous "Pride", help us explore this semiotic interpretation of the city, where Superbia/Pride is "a feeling of honour and self-respect, a sense of personal worth" and "pride of place, the most important position"⁶.

Therefore, more than a typology of space, the vice suggests a point of view, and in particular high views, and the exclusivity of the vision of the city as viewed from privileged places that sometimes may be unknown/unfamiliar to most people. They may include not only the views of the historical part of the city as seen from hills, such as Aventino and Gianicolo, but also, private terraces in high-rise buildings of social/public housing, such as Tor Bella Monaca and Corviale.

In this thematic framework, the notion of the accidental can be found within the unexpected overlapping views as seen from different perspectives and places. The accidental emerges through the contrasts and the complexity of urban forms, their contexts and images. In this respect, urban spaces are "acting with and looking at" their surroundings with pride.

Different types of "Superbia" can be deciphered within the city:

1. forms of landscape and territory: hills (usually with parks or important buildings on their tops).
2. urban constructions: towers, monuments (in conjunction to their design and history).
3. luxury living: penthouses and attic rooms, shopping malls.

The history of the city, from its creation to its development into a contemporary city, offers several hints as to what places can be identified as superb in Rome.

Firstly, we have "I Sette Colli di Roma" ("The Seven Hills of Rome") that refer to the early city, which are all located on the eastern side of Tevere river. All the hills have some very important buildings, monuments or parks on their top. Aventino (Aventine Hill), Celio (Caelian Hill), and Esquilino (Esquiline Hill)⁷ have parks and Villa Celimontana (the Celio). Palatino (Palatine Hill) is where an archaeological site is situated. Finally, the City Municipality House is situated on Campidoglio (Capitoline Hill), while Quirinale (Quirinal Hill) hosts the house of the President of the Italian Republic. The Interior Affairs' Ministry occupies Viminale (Viminal Hill). Other hills are also 'entitled' to their own kind of 'pride', as analogies are drawn between them and the "magic seven" for their beauty, position, context, and for what they represent, e.g., Gianicolo is very central to the inhabitants' imaginations and ideal visions of the city, and has become a very attractive and desirable public space. We also have the Vatican. Panoramic views of Rome are very few and that's why all the highest spots have begun to play a very central role in inhabitants' life and imaginations⁸. Their centrality and importance has been acquired through experience and practice.

Secondly, there are a number of monuments and towers within the urban fabric, ranging from the monuments of the Ancient Rome to those of Fascim (Vittoriano). We finally arrive at the "monumentality" of

⁴ "Whatever the case, the real city of seven hills (Rome n.d.R.) was much narrower than that of the seven hills. The inhabitants of the mountains, so-called "Montanari", enjoyed special privileges, as if they were true "Romans of Rome," while the Pagans, e.g. the inhabitants of the villages (pigi) located at the periphery, were considered a bit as boors."

<http://www.strennedeiromanisti.it/romanisti/strenna-dei-romanisti-1942/monti-veri-e-monti-falsi.html>

⁵ <http://dictionary.reference.com/browse/superbia>

⁶ Collins English Dictionary entries in <http://www.thefreedictionary.com/pride>

⁷ For the multicultural life and appropriation of Esquilino park refer to the research work made by Giovanni Attili and described in "Representations of an Unsettled City: Hypermedial Landscapes in Rome", in Sandercock, Attili (eds.) "Multimedia for Urban Planning: an Exploration of the Next Frontier", Springer, 2010

⁸ The projection of a place in people's mind, an idea, an image that can be very far from the real space, and that usually is shared among a certain amount of people (think about Rome for tourists, nice green parks/neighbourhood for inhabitants, the imaginary produced by a movie on a place) and it becomes social if widely spread.

the Modern city after the Second World War that was produced in the eighties, namely, some highly intensive social housing projects made up of towers and high places.

There is a shift from the “monumentality” that communicates power through architecture to the “utopia” of the Modern Movement urban planning that aims to satisfy social needs. The latter include welfare and the need for shelter. The huge demand for housing was answered by powerful and very proud/superb architectonic gestures e.g. Torbella Monaca and Corviale (almost a kilometre long building. It is said to be so massive and robust as to break the Ponentino wind).

Finally, in contemporary Rome, the desire for power and exclusivity lingers on inhabiting penthouses and attic rooms. This happens in a ‘molecular’ way, individually and privately, depending on whether it can be financially affordable. Shopping malls have become privately controlled public spaces. Changing from the sacred (Vaticano), the political (Vittoriano) and the social propaganda (Corviale), Superbia has now become individual. It would be interesting therefore, to look at how people live in their attic rooms and how they occupy shopping malls, through analysing what this means, how it feels and at what kind of city they are looking at.

aims and objectives

The core aim of the workshop is to enable a creative and critical exploration of the dynamically changing and unsettling spatial, informational/data, architectural and cultural layers of the city of Rome, through direct observation across its urban fabric. We’ll explore what can be termed para-, non-, or inter- sites e.g. ad-hoc neighbourhoods, nomads, urban voids, the common resources of the city that can be freely accessible, places that lack ownership, the invisible digital cityscapes, etc., in juxtaposition with the science and technology ‘pride’ as reflected in the most daring buildings, the invisible panopticon and surveillance networks, the state buildings across the city and finally, the purism and idealism of certain urban fragments.

The element of the virtual layers of the city and the focus on revealing interstitiality for enabling an exploration of the tensions, dialogues and/or exchanges between the layers of the physical and the virtual spaces of the city, will enable participants to go beyond the physical materiality of place by looking not simply at the ‘horizon’ or at a ‘view’, but at something which is evolving and transitional, ranging from robust urban materiality to its liminal zones (in both physical and immaterial sense).

One of the main goals of this workshop is to expand and transform the notion of the panorama, thus achieving an interpretative process of urban research that would function as an “operative drawing”. This will be achieved through the use of “high views” and “panoramas” as a sort of *escamotage* for linking together diverse (in terms of time, space and typology) places of Rome.

working methods

In contemporary art, architecture and the related disciplines, the changing relationship of data flows and data matrices inspires new types of spatial research and practice. As a designed environment, built space can be perceived as a fragment of an excessive superimposition of dynamically interacting algorithmic, geometrical, topological and structural grids. A creative exploration of the data flows into, from and within the physical structures of the built environment, challenges our common assumptions about space and our experience therefrom.

The issue of ‘mapping’ the physical world has been debated extensively in science and has deeply influenced the formulation of scientific paradigms. As we pass from Modernist reduction and mathematical formalism to contemporary complexity, uncertainty and complementarity, our perception and understanding of the relationship between physical and virtual worlds are changing in the most unexpected manner. In particular, the developments in Quantum physics and scientific visualisation have revealed an emerging kind of multi-dimensionality that characterises the fuzzy boundaries between reality and virtuality, and probes new relationships between the fragment and the whole. As a result, a new understanding of space and reality in general, as well as of the limitations of science, is developing.⁹

Drawing can be described as ‘interstitial’, as it cuts through the stages of the creation process that may include intention, realisation, evaluation, etc., and diverse fields, such as, architecture, psychology, philosophy, perception and others. The primary form of drawing is tracing, also defined as indexical imprint, i.e., a visual trail left from a particular process. As such, tracing is relational, and although it involves physical

⁹ For ‘informationalism’ and ways of visualising and interacting with invisible virtual city-scapes see Manovich, Lev, 2005, *The Poetics of Augmented Space*, http://www.manovich.net/DOCS/Augmented_2005.doc. and Haque, Usman in Bakke, Monika ed., *Going Aerial. Air, Art, Architecture*, Maastricht: Jan Van Eyck Academie, 2006.

processes, it expands beyond them, as it is a means of forming propositions that can be abstract. In some cases, such a basic form of drawing still affects directly or indirectly the 'workings' of even the most advanced types and processes of diagramming (that it too, derives from drawing), computer-generated animation as well as the status, operation and aspects of the intended end-product itself, e.g., built architecture.¹⁰

A diagram always involves the purposeful activity of tracing, through which, it 'un/re-makes' reality, and unlike an architectural plan, it is non-buildable. Diagram contains a kind of virtuality that, as the architect Greg Lynn explains, contains variable potential.¹¹ Coined by the architect Bernard Tschumi, "operative drawing" may be created in any discipline, through using any medium provided that it functions as a purposeful activity of critical thinking and positioning.¹²

Operative drawing involves the following categories: "conceptual diagram", "transcript", "transformational sequence" and "interchangeable scalar drawing". Through "transcript" architectural reality can be interpreted, or in other words, 'read', often through theoretical and non-realistic scenarios. "Transformational sequence" includes animation that may be applied not only to forms, but also to spaces and programmes. Process and end-product are of equal importance. A transformational sequence is 'open' if it has no endings, as for example, when it contains concurrent or juxtaposed sequences of another order, and 'closed' when it has a predictable end due to the exhaustion, circularity or repetition of process. Finally, the "interchangeable scalar drawing" is essentially, the combination of all the aforementioned categories into a "singular heterogeneous transformational concept". In contemporary architecture and the related spatial practices, the notion of operative drawing, its categories, and their relationships have been continuously changing in many challenging and innovative ways.

The notion of urban transcripts gives us the possibility to combine methods and strategies of drawing and layering with the use of observational video-making in the field of urban research, also expanding into other means and processes of visualisation, documentation, and output.¹³ For instance, space, actions in space, layers of analysis, and frameworks of observation would be combined during the exploration process and its outcomes' transmission.

Through working with layering and perception, it would be possible to explore how perception works as connected to sight and experience, especially in relationship to the processes of drawing, digital media (e.g., digital visualisation), 3D architectural modelling and diagramming, interactive installations, photography and video, for capturing both the space and the immateriality of the city, in a variety of creative ways and outcomes.

Phase 1a: Experiential mapping & data collection

The experiential reading and transitory mapping of the heterogeneous city-scape commences with an urban exploration of Rome through a city walk. At this stage, participants will be able to collect information through their preferred means (photography, video, mobile devices, drawing, notes, and others). New ways of seeing are developed, challenging what we normally take for granted or would escape our attention. The emphasis is placed on identifying and mapping the by- and half- products of architecture and urban planning, or in other words, interstitial spaces. These spaces may be discovered in the accidental and incidental properties of the city found in emergent territories, areas of complexity, ambiguity, ad-hoc development or

¹⁰ For an extensive investigation on 'interstitial space' see Dr Eugenia Fratreskou's postdoctoral research papers published in *Digimag (Digicult)*: <http://www.digicult.it/en/Archive/EugeniaFratreskou.asp> [EN], <http://www.digicult.it/Archive/EugeniaFratreskou.asp> [IT], Eisenman, Peter, *Diagram diaries*, London: Thames & Hudson, 1999, Fratreskou, Eugenia, "Inventing New Modes of Digital Visualisation in Contemporary Art" in Special Issue "Transactions," *Leonardo* 41, No. 4 (2008), p. 422, [Fratreskou, Eugenia, "Unfolding Space", in ISEA2010 RUHR: Conference Proceedings, http://www.isea2010ruhr.org/files/redaktion/pdf/isea2010_proceedings_p53_fratreskou.pdf](http://www.isea2010ruhr.org/files/redaktion/pdf/isea2010_proceedings_p53_fratreskou.pdf), pp.491-2, Fratreskou, Eugenia, *Visualising Boolean Set Operations: Real & Virtual Boundaries in Contemporary Site-Specific Art*, LAP - Lambert Academic Publishing, 2009, Fratreskou, Eugenia, *New Types of Drawing in Fine Art: The Role of Fluidity in the Creation Process*, LAP - Lambert Academic Publishing, 2010, Fratreskou, Eugenia, *Operative Intersections: Between Site-Specific Drawing and Spatial Digital Diagramming*, LAP - Lambert Academic Publishing, 2010.

¹¹ Lynn, Greg, *Animate Form*, New York: Princeton Architectural Press, 1999.

¹² Tschumi, Bernard, "Operative Drawing", in De Zegher, Catherine & M. Wigley, eds., *The Activist Drawing: Retracing Situationist Architectures from Constant's New Babylon to Beyond*, MIT Press, 2001.

¹³ Refer to the PhD thesis by Faraone, Claudia, "Recording the City. On observational video-making as an urban research practice, comprising stories, traces and metaphors", tutor Prof. Piccinato G., co-tutor Alessia DeBiase, RomaTre, 2011

experimentation, fragments, voids, undeveloped areas, para-sites (including the non-linear ebbs), and flows of the evolving informational texture of the city.

Phase 1b: Group discussion

The exploration of Rome will be followed by a group discussion on what and how the data has been collected, how the city has been experienced, explored and mapped, and the challenges and opportunities for taking forward to the second phase of the project.

Phase 2: Developing Drawing-based Methodologies

Participants are invited to explore drawing as a way of 'decoding' the city, not only for revealing what is normally invisible, but also, for expanding its definition and interdisciplinary potential. A successful drawing-based approach shows originality, creativity and depth of critical thinking. There is no restriction as to the types of the materials and digital media that can be used. There may be a possibility of forming small groups if the number of the participants is large enough.

Phase 3: Outcomes & Critical Discussion

The workshop will culminate in a critical discussion not only of the each project outcome but also of the drawing-based approach that has been developed, as process and outcome are of equal importance.

The end-of-workshop Critical Discussion will enable participants to evaluate how their vision of and engagement with the city have changed, to position and evaluate their work both in terms of process and outcome, and most importantly, to carry forward the challenges and possibilities that arose through their participation in the workshop.

references and suggested reading

on themes

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Double-sided Tiber tales; creating narrative objects

Lust & Greed

Maria Michou

Mara Cossu

Cristina Renzoni

intro

Rome through the water

The Tiber river has sustained Rome since its foundation, the presence of water representing a crucial factor for its development and historical continuity. It is only during recent times that the river lost its open and direct connection with the city. Exactly the loss of this relationship led to the river's introversion, its flowing juxtaposed with (in)different urban situations along the banks. River waters are today rarely used, Romans crowding mostly the paths along its banks, the Lungotevere.

The relationship between *lust & greed*, seen as interrelated factors reflecting and shaping urban assets, will guide us through an unusual exploration of the city along the river.

Alluding to the atemporality and stillness of the 'Eternal City' description, we will be using water both as a literal and conceptual vehicle for our itineraries; to observe the transformative powers of this natural element on the man-made topography of the city, its effects on shaping socially and culturally diverse sites (residential, industrial, leisure, institutional, etc.) and to introduce, via its symbolisms of flow and change, aspects of temporality into our experiential recordings.

themes to be explored

Double-sided vices, double-sided tales

Lust & greed are used as a *fil rouge* to explore the engagement between the city and the river all along the selected itineraries, unveiling different possibilities and unusual points of view to collect and decrypt shapes, spaces, assets: in other words, to narrate the tales the river conceals. They aim at recognizing how the socio-historical context of each site is imprinted onto the temporal landscape of today, as well as how we may engage with its physicality during our temporary inhabitations. Aspects of accessibility, visual and physical permeability, preservation and abandonment will project the intentional or unplanned identity of each locality. They may also be revealing of individual habits in terms of sensory observation and critical understanding of the complexity that produces different sites along the way.

Within this conceptual framework, *lust & greed* can be intended/practiced as connections with the dimension/quality/nature of intense desire, perceived as opposite sides of the same sphere. On the one side, *lust* can be interpreted as the chance to enjoy the river and all the historical and environmental heritage it encloses. On the other side, *greed* can be represented by all the attempts to preclude accessibility and

public enjoyment of the river (privatization of accesses, exploitation of the river to improve stocks and property market).

Three itineraries

The workshop will then explore these thematics within three segments of the river and of the nearby city, narrating different tales, from both spatial and temporal points of view.

North Tiber: the river within the “city of objects” (cultural objects and sports equipment on a big scale, such as the 1960 Olympic facilities, MAXXI Museum, Auditorium Parco della Musica, private sport clubs, etc.). In spite of the “luxury” of sports and cultural facilities near the river, here the city denies its relationship with the Tiber, creating mostly privatised accesses.

Downtown Tiber: the river flowing through early twentieth century industrial brownfields in the process of becoming important cultural and urban equipment. The industrial city exploited in different ways the location of areas along the river, going somehow towards opening a relationship between the city and river itself. The heritage it has left us is now being reinterpreted by urban interventions in a mixed *lust & greed* approach, proposing a dialogue between the environmental dimension of the banks, the re-design of Lungotevere and the re-use of old-fashioned industrial plants.

Tiber Estuary: the river between natural and artificial. The *lust* of the regional park of Litorale romano, a wide and wild green area, and archaeological heritage sites (Ostia Antica, the Traiano's harbour...) are counterbalanced by the seaside urbanization and by informal settlements, which in the second half of the twentieth century conquered open areas along the river's tidal mouth.

aims and objectives

Narrating Tiber tales by objects

Narration involves a process of experiencing, filtering this through one's personal perspective (which includes their socio-cultural background and ways their social environment has taught them to 'digest' the world), and coming up with a conscious re-construction of the experience.

During the unit's explorations, participants will be asked to record experiential data using different expressive means (sketches and diagrams, sound recording, photography and video-making, taking pencil-rub reliefs and clay casts of surfaces, collecting found objects and vegetal samples, etc.), in order to assemble an extensive array of transportable evidence, reminiscent of the sites' physical and ambient characteristics. They will be asked to construct a 'narrative object', incorporating their collected data into a handmade device that *narrates* their personal experience of a selected place(s). This may take the form of a catalogue of objects and observations, a book-construction, or a three-dimensional mapping record. In any chosen form, the narrative object should emphasize the binomial form of the *lust & greed* diptych.

Narrative objects generating from these activities have then to be intended as containers of 'everything', like a magic sphere, alluding to the desire of contemporary citizens to accumulate things, information; more as a way of dealing with the information constantly thrown onto us. An object like that would have to follow a structure where information can be organized, a sort of catalogue, an archival system where disparate things may come together. It would also imply a relation of the maker with time, depending on whether things are arranged chronologically, chaotically (irrespective of time), geographically (according to where they were found). Finally, the making of such a narrative object will also bring up qualities of scale, intermixing of scales, and stratification of layers of information, reflecting the complex relationship between the city and the river.

working methods

Tactile and sonic recordings

The conceptual and physical structure of this exercise aims at devising a 'translating' method, of the actual experience into its representation via its re-telling, rendering the making process and actual object equally important. Hence, the outcome of the unit's expeditions into the city aims at reconciling the distance between the boldness of sensory urban environments and their creative re-construction, as this is contextualized anew in each participant's representation.

Upon returning to the familiar or unfamiliar cityscape of Rome, in an attempt to overthrow preconceived or expected delineations of its 'cultural image', we will first be placing emphasis on the tactile and sonic stimuli that the city gives out. This will provide us with information about the materiality of surfaces, the ways in which textures are reminiscent of the actions that produced them, and how use and decay give them their present feel and appearance. Furthermore the observation of the sonic qualities of an environment will offer

hints about its functions and rhythms of occupation, about the relation between our bodies and the site at the particular time of our visit.

Stepping aside from the 'naturalised' virtuality of commonplace digital means—of information, representation, communication—we return to the city to exploit the immediate corporeality of our emplaced experiences. One step further, and in divergence from the ocularcentrism of contemporary Western culture, our focus will divert from vision as the dominant sense of perceiving (i.e., 'knowing') the physical world, to explore the urban environment as 'bodies of skin', haptic bodies inhabiting and recording its public sites with all our senses.

Explorations will be preceded by a brief introduction on methods and itineraries, specifically focused on the creation of narrative objects. The work will be organized around the planned explorations. At the end of each exploration, participants will be asked to collect their ideas and start building their narratives. The last day of the workshop will be entirely dedicated to the finalization of narrative objects.

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Mapping changing neighbourhoods

Gluttony

Fabiano Micocci

Carlotta Fioretti

intro

The workshop participants will be asked to work on the notion of the *accidental* as found in the city, within the thematic framework of Gluttony. Gluttony is the vice that represents overconsumption, especially related to food and drink: one of the foremost aspects of western contemporary cities and societies.

However, in the context of the workshop, the theme of Gluttony is not necessarily understood in its negative sense. Gluttony is broadly perceived as focusing on the commercial implications of food and the consumption of food as a cultural and economic process. Moreover, it is understood as directly affecting urban space. The hypothesis of the workshop is that through the theme of food, its commerce and its consumption, it is possible to identify some symbolic and physical transformations occurring in some neighbourhoods of Rome.

Food is an important element for the city of Rome both for its economic consequences and the imaginaries it alludes. From an economic perspective, consumption, as the last stage in the food industry, is particularly relevant for a metropolis whose economy is largely based on the services sector and tourism. Regarding the images that it provokes, the consumption of food has traditionally played a significant role in Roman culture. For example, one could think at the references to food consumption that are recurrent in classic films about the city, such as Fellini's "Roma" or De Sica's "Ladri di biciclette".

The final aim of the workshop is to look for the *accidental* in the city. The field of this investigation will not encompass urban spaces where consumption takes place for touristic purposes, in particular the City Centre or attractive destinations such as Campo dei Fiori or Trastevere. Instead, the case-studies are chosen among areas that were recently altered by fast and unexpected processes of change.

themes to be explored

The workshop will consider Gluttony on the basis of two different but interrelated aspects.

The first one is related with multiethnic neighbourhoods. Some parts of the city of Rome are changing rapidly in recent years because of the growing presence of immigrant populations. For the aim of the workshop the focus will be on neighbourhoods with a complex process of appropriation that transforms the urban space at different scales rather than areas characterized by simple insertions of migrants as new residents.

A clear example is given by the neighbourhoods that are located at the eastern part of the city, beside the main mobility axes of Prenestina and Casilina. These neighbourhoods have been inhabited by a growing number of people coming from different countries, prime among which is Bangladesh. This community has adopted a specific strategy of settlement that combines housing and workplace: creating synergies among commercial trajectories and establishing economic, social, religious and political networks. In this way a

demonstrable 'rooting' in the territory is established. As a result of this process, some areas such as the "Maranella" in Torpignattara neighbourhood are strongly associated with the presence of Bangladeshi immigrants: shops and restaurants are decorated with their signs and colours, community events and gatherings happen in public spaces, and spicy smells permeate streets. A new spatial grammar is created on the basis of these elements (Semi, 2007), which identifies the "Roman Banglatown".

A genuine process of placemaking takes place in these districts. This practice of land appropriation stands in opposition to what happens in many ethnic districts of other Western cities where the ethnic spatial grammar is wisely used to make places more attractive for contemporary consumers, that is to say "to sell places" (Ward, 1998). The risk of these politics of "ethnic branding" is the annihilation of diversity that is at the base of the attractiveness of such places (Boddy, 1992). Dynamics of place branding can be found in what is termed as 'cultural clusters' (Bell and Jayne, 2004, Mommaas, Hans, 2004), which represents the second major theme of the workshop.

It is questionable whether veritable cultural quarters can be found in Rome. However, it is clear that some specific areas of the city have experienced transformations in their uses which veer in this direction. One of these areas is Pigneto, where in the last few years a growing number of restaurants, pubs and wine bars, gathering places, and libraries have opened. This phenomenon responded partially to the needs of a new young population that moved into the area. For these reasons this neighbourhood acquired an attractive power into urban trends. What seems to be particularly interesting in the Pigneto neighbourhood is the overlapping and the coexistence of different images related to this area, created by the variety of uses that can be perceived in the intertwining of daily routines: morning shopping at the farmer's market, night and weekend *movida*, Friday prayer at the mosque, etc.

In both cases of ethnically diverse neighbourhoods and cultural quarters, the transformation involving the areas is social, cultural, and economic. It is also important to stress that the physical infrastructure has an important role in the process. One theme tackled by the workshop, thus, will be the physical characteristics of open spaces and buildings which facilitate and sustain processes of transformation.

aims and objectives

The workshop aims to highlight interferences and accidents in the case-study area by confronting actual daily uses with the historical urban configuration. The existing urban structure may have the capacity to receive new users, but sometimes the physical configuration can be altered and adapted to emerging needs. The field of this study is to understand how Gluttony interferes with the use of public spaces, and how it transforms the physical structure of the built-up area and its landmarks.

The objective of the workshop is to collect and register data from experiences on the field, and to convert this data-base into expressive visual maps. The research is based on a dual investigation: the synchronic movements of people and goods, and the diachronic evolution of the city during time. Basically, reading the city in time leads one to focus on the evolving and changing physical, and human features: public spaces and private domains are converted into new forms of space, and the physical structure is eroded and transfigured in time. The creation of a visual database highlights existing relationships and systems of events.

The goal is to understand the city as a process. Final works will not be simply descriptive but they will embody the idea of a city in evolution towards the future. Gluttony can produce possibilities, alternatives, improvements, programs, suggestions, and ideas.

working methods

The workshop is based on two parallel investigations. The first is an on-site action to collect information on the field. *Field-recording* enables all-inclusive research. The student will collect permanent and temporary elements, and will highlight main and secondary features, considering the relativity of time, space, and motion. The personal experiences of the observers can lead to a better comprehension of the place, detecting both the visible and the invisible. The scope is to formulate a synthetic vision of the site on the basis of a four-dimensional understanding of the landscape (Girot 2006). At the same time the reading of maps representing the existing urban configuration can provide a graphical base to detect alterations and contradictions, and can raise awareness about the existence of multiple ways of reading the city.

Finally, the representation of an urban landscape from each individual point of view is required. Ability to read, integrate, and synthesize complexity is requested to generate synthetic visions. This process has a transformative power, and it is the paradigm for the manipulation of the urban form. Site-specific vision will interact with canonical plans to re-think the urban configuration starting from a site-induced vision. The target

is to produce highly expressive visual works with the most preferred techniques, but including at least one map.

Phase 1: Urban exploration.

The on-site phase is based on a city walk through the close neighbourhoods of Tor Pignattara, Pigneto, and Esquilino. The interest will be on the identification of shops, markets, individual stalls and ethnic gatherings, alternative uses of public and private spaces, building typologies and soil configuration. This experience aims to create a network of events made by a sequence of fragments and urban voids. A walk into secondary roads, interstitial spaces or informal paths can help to discover what lies beyond the main infrastructural framework. The walk may be structured into two or three stops at the most significant places for group discussions and comparisons of personal observations. An intense use of sketches, drawings, photographs or digital video, and the re-drawing of an actual city plan can trigger an on-site process of re-designing the city. This practice aims to relate the instrument of vision with maps: the creation of mental-maps starts from the definition of a personal geography based on the circumstances collected during the walk. As it is a first group experience, a second, individual visit is well advised.

Phase 2: Elaboration of information and graphics.

In this phase, the target is to assemble graphic information. It is predominantly an individual work based on previous personal experiences and individual skills. This process includes the searching and discovering of things, and the association of ideas, places, and themes. In practice, the collected information will be confronted, mixed, and overlapped. This is essentially a descriptive practice related to urban geography but it discloses the evidences and supports initial intuitions.

Phase 3: Comparison of information.

This phase is conceived as a collective experience. Each participant will expose his/her own process of reading the city and elaborating the maps. This will lead to the creation of a circuit of multiple experiences and will illustrate the complexity of the urban environment. In addition, considerations on the connections between *Gluttony* and the specific case study can emerge and be compared. Opinions and suggestions about the growth and improvement of the food section in relation to the recovery and development of the specific urban area can be expressed. The result of this practice will be a short collective work (digital video, maps, or something else) to describe the case-study from multiple points of view.

Phase 4: Elaboration of results.

In the last phase a design effort is asked from the participants. Following the on-site experience and the group knowledge-sharing, the final target is to create an *active* map. Far from being just a descriptive method, this map has to incorporate suggestions, programs, and possibilities. *Circumstances* can be transformed into opportunities for interventions. The agency of mapping makes the complex accessible: it re-describes the world in terms of preferences, powers, cultural practices, and priorities. It can be considered as a process because it refers to an uncompleted, indeterminate, and mutable form. Because of its open form, the active map can be integrated with the most preferred method of representation, including, for instance, a short video.

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Desirable places in a post-industrial economy

Envy

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Sandra Annunziata

intro

The workshop participants will be asked to work on the notion of the accidental as found in the city, within the thematic framework of Envy. Envy (also called invidiousness) is best defined as a resentful emotion that occurs when a person lacks another's (perceived) superior quality, achievement, or possession, and either desires it or wishes that the other lacked it.

This emotion will be used as a key to interpret the changes occurring at neighbourhood level in the transforming ex-industrial axis of the city.

We start from the assumption that the city is considered a field of small-scaled operations that emerge continuously, and are linked to larger ones and vice versa. As Stan Allen says "the whole of the city is not given all at once. Consisting of multiplicities and collectivities, its parts and pieces are remnants of lost orders of fragments of never realized totalities".

The multilayered city in which we live today, apart from the existing ancient and contemporary built forms and space, includes multiple layers of continuously evolving and expanding networks (such as technological, social, cultural, financial, and commercial). Their evolution and expansion are strongly affected through innovations and trends, which take place in our everyday life, and subconsciously influence the way inhabitants interact with each other, perceive, use, and (re)form urban space. The perspective of a continuous evolution and transformation emerges from interminable new demands, and change in the urban space.

Traditionally built space is not enough for the evolutionary societal needs of today. The already-existing-city needs to evolve, expand and adjust itself to new emerging demands. New social needs and trends, new political situations, new technological innovations, new ways and rhythms of life are seeking to merge with (and mutate) the existing build space so as to appease its deficit.

In many cases there are super-positions of privilege that produce the desirability of certain locations. This desirability is able to upgrade neighbourhoods, constituting an opportunity as well as a serious problem, in terms of the habitability of the city itself by the inhabitants that contribute to producing its current images. To explore this situation means to look at the hidden and invisible dynamics of the urban space.

themes to be explored

Envy will be explored on two different levels : (1) the urban level, at which the city chooses to reimagine itself, and (2) the neighbourhood level, conceptualised as an attitude towards desirable locations. The focus will be on neighbourhoods which have experienced changes regarding, in particular, the social fabric of the city and the uses of public spaces (Garbatella and Testaccio). These are located in close proximity with

several large ex-industrial areas under transformation (respectively, ex-Mercati Generali and ex-Mattatoio). They possess qualities and privileges in terms of aesthetics, space-configuration, accessibility, and a vibrant social fabric that easily can be imagined as asset for a pending gentrification.

In particular, the workshop will explore the impact that these projects and transforming areas have had/will have on fragile social fabrics. Moreover, although these neighbourhoods were originally built for the working classes, during the formation of a bourgeois capital, they have more recently become vibrant and desirable places of entertainment, which uncover the fragile balance between habitability and urban roles in the emerging cultural /entertainment economy. Despite this, the emerging cultural appropriation of working class neighbourhoods is undermined by the ongoing process of gentrification that it brings. Even though empirical evidence demonstrate that the low income populations are no longer the majority in those neighbourhoods, the idea of a “lively, working class neighbourhood” remains very strong in collective consciousness, and contributes to categorising these neighbourhoods as hosts for the emerging cultural scene, thus resulting in a gradual gentrification resulting from the new inhabitants, purposes, and practices, which this new cultural economy brings.

To further understand the phenomenon that is occurring, the tutors will introduce the history of the place and a few critical thoughts from the literature on neighbourhood change, and the criticism of gentrification, to a more recent approach that considers working class neighbourhoods as an engine for the cultural and socio-symbolic economies.

aims and objectives

The workshop will explore the impact that the industrial transforming areas will have had/will have within fragile social fabrics, and the ways these neighbourhoods are changing over time to better respond to the needs of an emerging cultural and socio-symbolic economies.

The exploration will follow an analytic framework based on multiple layers:

Connectivity: considering spatial hierarchy in the urban space referring to the centrality and accessibility of public spaces in relation to each other (lines, paths, nodes, and relationships among them).

Interactivity: considering hierarchies and levels of interaction, diversity, intensity, and overlaps among different uses, land zoning, and even cultural exchange within among different groups of inhabitants/users.

Authenticity: considering the way a place or an artefact has been created, and its cultural significance; considering if it is still an authentic neighbourhood or is turning to a more artificial one.

Habitability: considering the economic accessibility of the neighbourhood, affordability; questioning if people are being priced out, and if there are conflicts in terms of habitability.

working methods

Workshop phase 1: material for a critical thinking

An introduction to the historical background of the places and their development, and brief introduction to the changes occurring therein, and any resulting gentrification will take place. Information material and plans will be handed out.

Workshop phase 2: urban exploration on site

The workshop will start with a city walk through the rapidly transforming former-industrial areas of the city, and the historically working class neighbourhoods. Participants will be able to collect information information through whichever means they choose (photographs, texts, video, drawings, etc.). This information may refer to anything the participant should discover during the city walk that captures the changes occurring through following the analytic framework. The focus should be on the open urban spaces and their uses, on making the “invisible” “visible” and the “desirable” “possessed”, making the “lost” “found”, and the “never realized” “realized”. We will focus on spaces of everyday life, spaces “hidden” with specific qualities, fragments, parasites that have emerged and seem dislocated or disorientated in relation to their context, or qualities that specific areas lack in relation to other areas.

Workshop phase 3: mapping

All tracings should be mapped and thus create an alternative perspective of the area under investigation. The new perspectives may make visible the hidden and desirable characters of each neighbourhood/area – the ones of which people are might be envious. Techniques of any kind can be used for the rendering of the neighbourhood analysis.

Working phase 4: the hierarchies of urban change and final narrative

Participants will have to structure coherent narratives with specific arguments. Before reaching a conclusion, they will have to draw a link between the small-scaled operations, and the larger-scaled ones to which they pertain, and vice versa. In other words, each intervention should be related to the wider context of the city, and in the specific implications of the analysis. For example, the gentrification of an area or neighbourhood should be related to the effects and impacts upon neighbouring districts, and extend further to encompass the narrative of the entire city. Participants will be called upon illustrate these impacts, develop hierarchies and gradients according to the analytic framework, and to illustrate and map them with any means available. The narrative can be developed with the use of multiple strategies, including diagrams, illustrations, images, drawing, text, etc.

references and suggested reading

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Claiming another story of Rome critical mapping



Critical mapping; claiming another story of Rome

Wrath

Aslihan Senel

Viola Mordenti

intro

From social and cultural points of view, Rome is a very complex, rich and privileged city, especially compared to other European cities. Looking, in particular, at its social movements, Rome is really interesting: it has a vast network of informal cultural associations, social centres and committees, which help enliven its cultural, political, and social life and discourses. It is exactly this complex structure of informal institutions that is capable of putting forward proposals addressing major social problems, which have been undermined by the official social health services for a long time. This capability, strongly intertwined with the reiterative claims of a public discourse on social justice, is a very important form of participation in public life in the city of Rome. It is precisely the flexibility of the city's collective response which enables day-to-day (re)organisation.

Taking poetic license, we chose “wrath”, the cardinal vice, to be a lens through which to look at Rome. Since we are interested in what is purposeful and vital in Rome, “wrath” is the determination and motivation driving individuals and groups of people to organise and engage themselves towards changing the status quo. In other words, the collective ability takes action against “the state of things”, which is considered intolerable for most people.

This energy and its force have often been able to form a constitutional power: the social movement’s solutions have often proved to be so useful for the needs of citizens, that the Capitoline municipality have been forced to find new agreements to satisfy social needs, and put in place a new code of universal conduct. In particular, presently we are witnessing a process of institutionalisation of those solutions proposed by the movement during the nineties; in particular, in respect to social housing and socio-cultural needs, which are more in line with accepted social justice. Despite this recognition, reclamation’s process appears to be perennial in Rome. Various associations and collective groups continue to squat places, and act as cultural and social centres. They are capable of creating and maintaining open spaces in which struggles arise and evolve. These kinds of spaces can be considered as “commons”, which usually take a position between the administrative public power and the collective demands.

Bearing this in mind, Rome can be considered to be a place of intersection for different kinds of contentions and conflicts, where urban potential is extended and social innovations are produced.

themes to be explored

However, what characterizes the field of this common action is a lack of a narrative capable of translating its differences, its richness of proposals, and the range of initiatives which belong to this network. A narrative that could represent it with coherence and complexity.

A certain form of "accident" is typical of these types of informal institutions, and this accidentality effectively concerns the lack of self-representation in constructing the story of social actions in the city, and in rendering its complexity. This lack probably contributes to the fact that some of these institutions are poorly understood, recognized, and undervalued, although they constitute a major social resource of and for the city. Therefore, it could be useful to imagine some methodologies and practices for the making of new

narratives, collective and subjective, that would be able to collect experiences and stories, struggles and achievements, which Rome has hosted and fostered in its streets, within its urban fabric.

Through a critical mapping, a possible translation of these experiences in Rome will be enriched by new tools, which aim at de-contextualizing those experiences in order to protect them and maintain their informality. We intend to start a new narrative that reveals new themes, and the most important challenges that Rome faces today (e.g., culture, self-education, social housing, critical knowledge, sport, and art).

aims and objectives

Maps, in the traditional sense, may be seen as static representations of a city, since they tend to define place as a determinable and quantitatively fixed whole, which indicates a closed system and a finite set of elements located within this order. Furthermore, this definition sets out rules of engagement, which position the surveyor and the viewer outside of the place in question, looking at it from a fixed and often domineering point of view. This workshop will aim to question the traditional practices of map-making for objectifying methods, and instead suggest self-reflexive methods. Regarding place as multiple, subjective and open, critical mapping will offer an experimentation, rather than an imitation of a place, which instead of attempting to objectively document the geographical space, tries to introduce performativity into the discipline towards a more effective mapping of the polis (taking Gilles Deleuze and Felix Guattari's proposition in *The Thousand Plateaus* on mapping that acts as forming an experimental relationship with the world rather than imitating it). In doing so, our practice of critical mapping will aim to question dominant epistemologies of city and provide grounds for the production of other multiple, subjective, resistant, and critical narratives.

working methods

The workshop will consist of daily tasks and a mapping project to be completed by the students. In daily tasks, we will investigate different aspects of maps and mapping, in order to act upon the objective methods of traditional maps, and discuss to find a subjective approach to mapping as a group.

The objective methods adopted by traditional map-making practices (that fix place), include actions, such as: eliminating certain narratives and emphasizing others, positioning, orienting, locating and placing. We will use objective methods in subjective ways in order to form critical approaches to the city. We will, for example, make the invisible narratives visible, juxtapose and superimpose different and multiple narratives in the city, disorientate and dislocate, in order to find out about the existing 'accidents', and produce through mapping some 'accidental' happenings in the ordered city.

Maps reflect the intentions and priorities of their makers and the dominant ideology. Mapping is always ideological. By claiming authority over the knowledge of place, traditional maps have often been accepted as singular objective representation of the places they delineate. Furthermore, being reproduced and distributed, the knowledge the maps chose to display becomes the one to be widely known, unquestioned and accepted by the society. As Roland Barthes points out, these widely shared representations make people blind towards a certain culture and place. In this workshop we intend to look beyond the preoccupations of existing maps of Rome, and make our own mapping in order to bring out the hidden narratives of a place, to make the invisible visible. These can be temporary events, disorder in the city, informal knowledge, and personal histories, etc.

In this process, we will question our role in mapping, our point of view, and our authority in making a map. We will try to find ways of participation. This can be through asking the inhabitants of the city to draw their own maps, and through documenting our own process of mapping in order to include our personal point of view in the mapped information, etc. Additionally, we will discuss the role of the user of the map, and the ways of allowing user interaction for further multiplication of the narratives of 'the accidental city'.

references and suggested reading

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Fainstein, S., 2010, *The Just City*, Cornell University Press, USA

Harvey D., 2009, *Social justice and the city*, University of Georgia Press, USA

Marcuse, P and van Kempen R., 2000, *Globalizing cities: a new spatial order?*, Wiley-Blackwell, UK



Lectures

We have programmed a series of lectures by guest tutors on methodologies of urban analysis. These lectures complement the unit group work and the urban explorations, and provide an opportunity to all participants, independently of the unit they follow, to be exposed to the working methods of all different units.

The Polypolis Hour

POLYPOLIS is a role-playing social game developed by SARCHA; it entails negotiations among four different groups of players that strive to resolve complex issues related to the existing human, physical, and natural resources within city blocks (<http://vimeo.com/30720863>). For an hour every day, SARCHA will engage in practical architectural tasks and political theory discussions, with all those interested to design the Rome version of the game. POLYPOLIS_Rome will be played in public on 17/12/2011 (the event is under the auspices of the Embassy of Greece in Rome).

Social Events

At the end of the third day, the workshop dinner will bring participants and tutors from all units together. It will be an opportunity to meet participants from different groups, and discuss and debate ideas for the development of your own projects, and above all enjoy good food in good company. No workshop would be complete without a closing-day party; to celebrate completion of your projects and mark the end of the workshop, a party is planned for the 17th of December.

Parallel Urban Transcripts 2011 events

The workshop is part of and runs in parallel to the Urban Transcripts 2011 Exhibition and Conference. These events are open to the public free of charge and workshop participants are warmly invited to visit the exhibition and attend the conference. More information on these events at <http://www.urbantranscripts.org>.

The workshop starts 13 December 2011 and ends 17 December 2011. The internal planning for each day may vary slightly at the tutor's discretion.

day	morning	afternoon	evening
day 1 Tuesday 13/12/2011	- general presentations - formation of unit groups - first unit group meeting	- the Polypolis hour - lectures - urban exploration	- UT Exhibition opening
day 2 Wednesday 14/12/2011	- lectures - urban explorations - group work	- the Polypolis hour - group work - urban explorations	
day 3 Thursday 15/12/2011	- lectures - urban explorations - group work	- the Polypolis hour - group work	- workshop dinner
day 4 Friday 16/12/2011	- group work	- the Polypolis hour - group work	
day 5 Saturday 17/12/2011	- group project presentations	- UT Conference day 1	- closing day party



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ESC Atelier

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workshop information and queries

We will be happy to provide you with more information and answer your questions. Please do not hesitate to contact us by email at:

workshop@urbantranscripts.org

and by phone at:

0039 339 329 3529 for Italian participants

0044 7593 221 806 for international participants

Urban Transcripts

Our news and updates are announced online at:

<http://news.urbantranscripts.org>

as well as through our facebook page:

<http://www.facebook.com/urbantranscripts>

you can contact us by email at:

info@urbantranscripts.org

director

Yiorgos Papamanousakis

Architecte DPLG, MSc Advanced Architectural Studies, ARB

Yiorgos has been the key person behind the creation and development of Urban Transcripts, a project he currently leads. He studied architecture in Liverpool, Paris and Stockholm, and has worked in architecture practice in Paris and London before qualifying as an architect in France. He has also worked with film, photography, web- and graphic design. Yiorgos is interested in the relationships of the spatial structures of cities to their socio-economic and cultural phenomena, an interest he pursued in his MSc research on the city of Athens, in the Bartlett, University College London.

coordinator

Marcella Iannuzzi

Architectural and Urban Historian - Architect, PhD candidate Urban Studies

Marcella studied architectural history, and restoration of architectural and urban heritage at IUAV in Venice and ENSA Paris-La-Villette. Following her thesis on contemporary architectural and urban developments in Shanghai, she trained as an architect in ENSAPLV, while working in professional practice in Paris. She has been actively involved in the Urban Transcripts project since its initiation as the kollektiva.net collaborative network. Marcella is currently preparing her PhD thesis in Roma Tre University, in Rome, on the development of southern Italian cities.

host tutors

Sandra Annunziata, Dr.

Architect, PhD Urban Studies

Sandra is currently working on her research *Urbanity and Conflict in Neo-Liberal Cities* as a Post Doc researcher at the Department of Urban Studies of the Università degli studi di Roma Tre. In 2008 she received her PhD in *Territorial Policies* in the same department. During her PhD program she was a visiting fellow at Columbia University, Department of Urban Planning, where she focused on the study of gentrification and anti-gentrification movements. She also attended the EU-Fellowship Program "Future Urban Research in Europe" on "The Ethnically Diverse City" at the Bauhaus University of Weimar. She is presently a visiting scholar at Cornell University, Ithaca, as a Clarence Stein Award recipient.

Mara Cossu, Dr.

Architect - Urbanist, Master Bio-ecological Architecture, PhD Urban Studies

Mara is an architect and urbanist, she has recently obtained her PhD on *Contemporary Border Spaces in Rome*. During her studies in Roma Tre University she specialised in *New Urban Policies*. In 2005 she attended a postgraduate course in *Bioecological Architecture and Sustainable Technologies for the Environment* at La Sapienza University of Rome. Her research interests deal with contemporary urban spaces and sustainable regeneration. Currently, Mara is working on environmental assessment and urban dimension at the Italian Ministry for the Environment and at Poliedra – Politecnico di Milano, as well as on independent urban research.

Claudia Faraone, Dr.

Architect - Urbanist, PhD Urban Studies

As an architect Claudia's work has focused on the research of urban dynamics, their spaces and inhabitants, as well as on the ways to decode and represent them. She has participated in several workshops, and several collaborative and multidisciplinary research projects. She has worked as a teaching assistant in several urban planning courses and summer workshops at the Architecture Schools of Venice (IUAV), Rome (Roma Tre), at the Advanced Course in Visual Arts "*Fragmented city*" with the artist Marjetica Potrč as guest tutor. She was a jury member in the international open call for young video-art "*Où va la video?*" promoted by the Fondazione March per l'arte contemporanea (2009).

Claudia Meschiari, Dr.

Human Geographer, PhD Urban Studies

Claudia studied Human Geography (Bologna University, La Sapienza University), focusing on social and cultural issues. She took part in a 2-year research project concerning cultural and artistic production in the urban context, and in a 1-year project concerning immigrants' practices in public space. Her interests relate to the impact of cultural activities in the urban context with regards to the transformative power of culture, both at individual and collective levels. She has also been a member of the popular committee of Roma Film Fest in 2008. Claudia works as a consultant in local development projects.

Viola Mordenti, Dr.

Architect, PhD Urban Studies

Viola graduated in Architecture at Roma Tre University with a thesis about public real estate selling in Rome. She's been conducting research at cultural and political associations as well as at DIPSU of Roma Tre, where she completed her PhD in Territorial Policies and Local Project (2011), with a study concerning the role of universities in the development of European cities. In her research, Viola is interested in urban justice, housing policy, and community institutions.

Carlotta Fioretti, Dr.

Architect, MSc Urban Regeneration, PhD Urban Studies

Carlotta graduated in Architecture at IUAV University of Venice. In 2007 she obtained her MSc with distinction in Urban Regeneration at Heriot-Watt University, in Edinburgh. She has done teaching and research activities at Architecture and Design Scotland, Cornell in Rome, and University of Roma Tre, Department of Urban Studies, where she has recently completed her PhD. Her research interests concern urban regeneration, housing policy, immigration and the city.

Cristina Renzoni, Dr.

Architect, PhD Urban Studies

Trained as an architect (2003), she received her PhD in Urbanism from the IUAV University of Venice (2008), where she subsequently was a post-doctoral fellow (2009-10). Her research interests span between planning and urban history through the XXth century and project-oriented interpretation of urban transformations in the contemporary city. She has been adjunct assistant professor of Urban Geography at the University of Urbino and teaching assistant of Urban Design at IUAV University of Venice and Politecnico di Torino. She is currently post-doctoral fellow in Urban Studies at Roma Tre University.

guest tutors**Eugenia Fratzeskou, Dr.**

BA Fine Art, MA Fine Art, PhD Site Specific Digital Art

Artist, researcher, writer, editor, critic, educator. Pioneering types of site-specific art and drawing have been the outcomes of Eugenia's research leadership of international interdisciplinary projects since 2000. Lecturing MA Architecture at University of Westminster and Architectural Association School of Architecture, London. Contributions include: ISEA (2010-2012), 53rd & 50th Venice Biennale, Leonardo ISAST/MIT, Dicult, Unbuilt 2008 (Athens Byzantine & Christian Museum/SARCHA), AIAS, CADISE, CADE, AHRC Fine Art Collaborative Doctoral Training, Journal of Fine & Studio Art, work presented at Tate Britain, MARCEL, NY DigitalSalon, Marks in Space, 2004 (with L.Gillick etc.), TRACEY, Not-TV/UCL. Awards of Excellence by the Greek Government and University of the Arts London. Selected memberships: Architectural Humanities Research Association, Drawing Research Network.

Maria Michou.

BA Architecture, BArch, MA Architecture and Cultural Studies, TCG

Maria's practice as a designer and researcher focuses on aspects of spatial narration, i.e., the personal and collective ways with which a culture holds, erases, evolves its memory and history in the lived environments it produces. In turn, her approach as an educator focuses on how such cultural narration may be communicated open-endedly, via field exploration, sensitive observation and critical evaluation of a spatial experience. Realised architectural projects include private residences, both in Athens and the countryside, as well as commercial and industrial spaces.

Fabiano Micocci, Dr.

Architect, PhD Architectural and Urban Project

Fabiano is an architect working on public and residential spaces in the Mediterranean area, on the relation between architecture and landscape. He is a founding member of *toroarchitects*. He graduated at the University of Roma Tre in 2002 with a thesis awarded at the XV International Symposium of Urban Culture of Camerino. He took his PhD degree at the University of Florence, where his research focused on architecture practice in the Mediterranean. His present research focuses on the Mediterranean landscape and history, and contemporary public spaces. He currently works between Rome and Athens.

Brian Rosa

BA Sociology, MRP City and Regional Planning

Brian's work as an artist, urban researcher and curator exists at the intersection of experimental research and research-based arts practice. He is interested in infrastructural landscapes, everyday urban spaces, and thinking of the built environment as an artifact of social relations. He was an artist in residence at the Center for Land Use Interpretation in 2010, and has exhibited his photographic work extensively in the US, Mexico and the UK. He is a PhD candidate in Human Geography at the University of Manchester.

Aslihan Senel, Dr.

BArch, MSci Architecture, PhD Architecture

Aslihan received her degrees of BArch (1999) and MSci (2002) from Istanbul Technical University, and her PhD (2008) from University College London. She has collaborated in international art and architecture work such as 'wallpaperwall' in Urban Transformers event in Berlin (2003), contributed to international publications such as *Politics of Making* (2008, Routledge), and *Flexibility in Architectural Education* (upcoming, Cambridge University Press), and organised and tutored international student workshops since 2000. Aslihan has been working at the Istanbul Technical University since 2000 as a design studio tutor and lecturer.

Sofia Xanthopoulou

Architect - Engineer, MSc Urban Strategies, TCG

Sofia graduated in architecture, University of Thessaly in 2006. She is working as an Architect since 2007 in Thessaloniki, Greece. During her MSc in Urban Strategies in Vienna, (University of Applied Arts, 2009), Sofia focused on the development of strategies for the organisation and planning of new cities, considering new trends and innovations of the last 20 years. Her interests concern the redefinition of the relationship between public and private space, through the analysis of new trends and (inter)actions. Since 2010 she is a member of the research and design team archIV+. Sofia is a member of the standing committee of architecture of the Technical Chamber of Greece, section of Central Macedonia.

guest participant**SARCHA**

School of ARCHitecture for All, not-for-profit organisation, founded 2006 in Athens, Greece

<http://www.sarcha.gr>

An expanding open structure; currently 155 associates of various backgrounds in different countries. SARCHA has initiated international research programmes which contributed to systematizing city problems such as, the potential of the un-built condition and its relation to the category of the public, the impact of immigration onto the city, and the rethinking of the city as a pool of resources to be administered in common. SARCHA's work has been short-listed at "The Resourceful Architect" competition (the Royal Society of Arts, London 2011). The current work on Polypolis uses a social game as an instrument to shape a different relation of city and economy in various cities and countries.

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