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G.Pellegrini
curatorship

DAVID AND MATTHAUS



De-Design

Environment Landscape City



De-*Sign* Environment Landscape City

Department DAD
Polytechnic School of Genoa

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De-Sign

Environment Landscape City

Giulia Pellegrini (curatorship)

Multidisciplinary contributions

**De-*Sign* Environment Landscape City
International Drawing Study Day**

Genoa May 10, 2017

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Introduction

The International Drawing Study day _10.May.2017_ De-Sign Environment Landscape City, the third meeting on Drawing in Genoa at the DAD Department Architecture and Design of the Polytechnic School aims to look at the “draw” as a transdisciplinary language for all those intentions, whether they are fact-finding surveys, planning or descriptive aspects of the different areas of living and human life. This symposium deals with topics related to the description by surveys, photographic images and their analogue and digital elaborations of architectures, urban and territorial environments, themes related to design, to conservation, to the use of tools to deepen topics linked to reading, to comprehension and to representation of urban space and territory aimed at design, communication, conservation and restoration.

Complex and articulated systems capable of incorporating, reasonably, types, shapes and codes, adapting them to the evolution of the territory and aiming to identify generative and transformative rules that help to carry out a basic descriptive task as a structured premise to any design approach. Different topics are presented in different prospects.

t1 Survey and Representation of Architecture and Environment through photomodelling techniques for the conservation and promotion of cultural heritage, analytical comparison between photomodelling and laser scanner to identify the geometric matrices on which the planners base the project of the building or the generative drawing and digital optimization in order to describe the architectural form and also nature/organicism vs architecture/geometry

t2. Drawing for the Landscape through the participatory planning for the landscape and governance of local resource and its representative tools and applications; environmental psychology approach to urban identity that produces a cognitive mapping of the space and builds a shared image of it, to investigate the spatial and social perception of the territory from a bottom-up point of view and the expressive and common language to represent the visual and symbolic identity of the urban space; the capability of the drawing to recreate those components that define a specific place, and also its competence to synthesize an idea or a project, focusing on everything that modern architecture has been able to transmit about the concept of the site itself; examples of contemporary representation of the landscape, such as the drawing is used by architects, both traditional techniques and new information technology, to analyze the context and to express design ideas. **t3. The drawings for the project: tracks- visions and pre-visions**, projects of re-use, with various facets of sign and design, with the historical treatises compared to the actual practices and to the redrawing of suburban boundaries.

t4.Margins: the signs of memory and the city in progress where the multiplicity of borders in urban planning and landscape has seen through pictures and draws, a sort of lens to illustrate changing configurations of the social and political contexts.

Landscape's perception is linked to historical portraits and to literature. The research focus on the identification and comprehension of the characteristic signs, also through the drawing of the topological space and of the architectural environment.

t5. Visual Culture and Communication: from idea to project, with papers that highlight the issue of communication through images linked to territorial identity where representation points out how the complexity of the sites, their many vocations, their increasingly diversified use that can be expressed through mild and mutants signs, available to “light” but significant modifications. **t6. Architectural Features** highlight principally parametric and architectural orders and dynamic configurations, **t7. The color and the environment** are considered through different point of views, from the chromatic identity and the plan of color; to the national and international approaches, to the suggestions of colored architectures and finally to Street art with transformation of the visual and perceptive identity of the city.

t8. Perception and territorial identity deal with city brand, art and perception for resilient cultural cities, signs and drawings for design and signs of the past into the changing, from territorial identity to visual identity. Drawing and perception for rural landscape and the parametric representation for the analysis of visual perception in motion put into evidences the various environments’ peculiarities. **t9. Iconographic Cultural and Landscape Heritage: art, literature and design effects** with the short form of communication in promotion and the enhancement of cultural and landscape heritage, the presence of the past in contemporary design processes and the study of the treehouse as iconography and cultural phenomenon.

t10. Signs and Drawings for Design describe the sign as a mark of nature design through the geometrical analysis of design artwork and the paradigmatic actions for the construction of models as tools of representation just as the study of tessellation and polyhedra as innovative path of drawings for the project. **t11. Advanced Representation** through optimization and evolution in architectural morphogenesis, augmented reality, virtual reality and mixed reality.

An important contribution is by architect Gianandrea Barreca with his *Lectio Magistralis: Modernity in transition. Reflections about the relationship between natural elements and architecture.*

Giulia Pellegrini

Modernity in transition **reflections about the relationship between** **natural elements and architecture**

The theme of the relationship between natural and artificial elements, within complex urban contexts such as those we live in, and more generally of the relationship between nature and culture, is a topic that has long been present in the debate and in some way in Architectonic practice.

In the last few years, however, this theme has taken on interest and significance that outlined the simple disciplinary theme and that opportunistic associated with the presence and necessity of nature in the city, and interest and involve a wider spectrum of ambits.

I do not think here, in the brief context of a lesson, and from my knowledge, mainly built on the experience of planning and architecture practice, to be exhaustive, or even to justify the outcome of some projects. Instead, I think, because of their experimental nature, they are being offered to the verify of the critics and then to that of the time. To expose and to emphasize the interest of this theme I will try to use some words and their meaning as guidance and orientation.

The first word on which I would like to dwell on and reflect is “nature” that in the Italian language vocabulary is defined as the set of all things and all beings belonging to a whole or even the set of innate and permanent qualities that make a human being what it is, and for transposition, too, we can say, of a place. In the definition, therefore, there is no distinction between living things or human beings, but rather we can refer to the coherence of the whole, to the balance and to the relations between the parties, it could thus also be said of the prevailing rules and characters that determine a set and regulate evolution and change.

I think I can say that when the first men abandoned the caves, an admirable architecture able to conserve water and heat, to build a shelter more suited to their new needs, that inevitably irrevocably modified the previous equilibrium. They have begun to overlap to the previous one a new system, a new order with its own rules, a kind of new determined and built “nature” around the idea of architecture and with it the idea of culture. In opposition to that of nature.

Over time, this new system of rules, this distance, has become ever greater and more unbridgeable, the difference is more and more defined, the direction of development of one respect to the other is radicalized, so that it was soon evident that between nature and culture, between nature and cities had become an infinity of thresholds, barriers and boundaries that kept them distant and separate. In their interior, they have evolved alternating revolutions to linear evolutionary processes, in a coherent, natural way. In fact, “natural” means “nature that is part of nature or is referred to it, conforms to it, that it is no not artificial.”

It would seem clear and obvious that, being the city predominantly made of artificial elements, it could not carry anything of a natural nature. It is therefore evident that the city and its transposition of the architecture that composes it, borns as a representation of a culture opposed to nature.

But two other issues are also true. The first thing that the city, if read from within, can be defined as a natural system with its own laws which govern its development and balance it. This leads to the consideration that the city itself is a natural system in which, for example, the city maintains and perpetuates its variety through repetition and hybridization of the types in the same way the nature does with species.

The second is that although divided by thresholds and boundaries, albeit governed by different evolutionary logics, there have been passages that have marked, on the contrary, the story of the relationship between architectures in nature, so today, apparently in opposition.

An example is the presence of gardens inside the walls of medieval cities, which lay on the edges of the built between this, and the walls were hybrid areas of interface between different and separate worlds. Or the erection of patrician villas systems outside the walls or rather when from the nineteenth century many cities have cut down the walls, producing the porous and widespread city we know, heterogeneous and broken, but at the same time let nature enters with its breakthrough innovative force. The often enclosed and private gardens have become extensive parks, enriching squares and tree-lined avenues, the bourgeoisie houses, enriched with terraces and balconies to meet a new decoration need, soon become support for a home green linking the interior of the House, the private dimension, with the collective external one. Further on, the pilotis ground floor house and the top garden roof complete this slow conscious, self-built and endangered green revolution.

Thus, in a long time the relationship between architecture and society is defined as a sort of new idea of landscape, a hybrid landscape is no longer only to be observed through the texture and the support of architecture but self-contained and free to take over the architecture itself to become the landscape architecture. From the green courtyards to the garden roofs, through the vertical green facades, elements of nature become increasingly present in a hybrid dimension in which city and landscape architecture mix in the construction of a new and hybrid subject that certainly puts in crisis the identity and the disciplinary integrity of architecture. This integrity is also attacked by other factors of instability and fluid condition of our time.

It is easy to see how often the same techniques and intentions of architecture are directed towards a consistency in which the ephemeral condition is not seen as a negative element but as the reason and aim of design action itself. It is as if it were no longer required for the architecture to be lasting and to remain, but rather to make itself a skeleton and structure on which to locate moving signs that are more fragile and less durable but not for that of less symbolic and communicative value.

Moreover, the virtual imagery, and in particular the moving one, now pervading our condition, seems to have eliminated the interest that people have had for a long time for forms and their representation. The forms, the expression and the synthesis of an idea, suggest, in contrast to motion pictures, something static, even authoritarian, which in some way excludes the impossibility of enjoying an experience. The fineness of shapes like that of their products and of a corresponding iconographic system of signs and symbols around

us seems to have no reason to exist.

After Zaha Hadid's fluid and moving architectures that have for a while spotted colleagues and students and beyond the aesthetic and refined texture of Herzog's and de Meuron's skins architecture it seems to abandon his interest in the city as we have known and studied for a long time. It is rather a moving system whose landing is still unclear but which certainly tends towards a landscape architecture, towards a fragile and ephemeral transition-changing architecture, willing to hybridize not so disciplined but rather meaningful.

While it is true that, as the city that has expanded beyond the boundaries of the walls has never been able to produce symbols and communicate as clear as the ones it produced and are at the base of the compact city, it is equally true that nature which has entered the city today is still unable to be strong and lush, alive and capable of reproducing itself as it is in its natural context.

The presence of natural elements that hybridize the buildings or are used together with so many artificial elements are perhaps the tangible sign of a fragile and fluid condition that cannot settle into disciplinary rules and shared shapes capable of determining long-lasting symbols, but it is at the same time the most obvious sign of a necessity to renew the language of architecture that can't manage and be an expression of its time.

But it is precisely the lacking development of reciprocal porosity between nature and artifice which makes this condition interesting and may be the engine of a less technical and more symbolic reflection of the contrasts between nature and culture and at the same time more poetic than the relationships between human being and nature.

This difficult task of giving shape to the new relationship between built space and natural dimension, after the roofs of gardens, is certainly on the facade that with its symbolic power is the true frontier of experimentation where it gives meaning to the ephemeral and experiential contemporary condition. On the contrary, it is, as is already the case in large part, to happen to the world of forms, a static expression of an idea, to take refuge in technicalism and to become only a representation of norms and rules instead of giving shapes and renewing the poetics of living.

Gianandrea Barreca

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S. Erice

Land lighting vesuvius project: 79a.d. - 2019a.d.

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Abstract

The meeting of the Architect Diego Repetto, the Lighting Designer Emilio Ferro, creators of the Land Lighting's concept and pioneers of this art movement, and Spacecannon SNe experience has developed a Land Lighting project unique in the world.

After 1940 years by the eruption of Vesuvius in AD 79, in August 2019 the project Land Lighting Vesuvius will allow to create a bridge of light able to join in the present a distant past with a future more and more near.

100/150 Xenon headlights in 7000watts power each will create an eruption of light that, thanks to its jets, will be visible in a 13 kilometers radius.

Overlooking the Gulf or embraced by the enchanting places which from all sides surround the flanks of the volcano, Neapolitans and not only will enjoy a unique and evocative vision.

In its history Spacecannon signed significant lighting events.

Among them the most famous are:

- *Tribute in Light*, famous art installation in memory of the victims of September 11, 2001. 88 Xenon headlights, positioned near the World Trade Center, generate two vertical columns of light projected into the sky designing the profile of the Twin Towers destroyed in the terrorist attack;
- *The Peace Tower* conceived by Yoko Ono. The achievement, in which the Italian company has been involved in all its phases next to Yoko Ono, was inaugurated in October 2007 on the island of Videy in Iceland, on the occasion of the 67th birthday of John Lennon.

Introduction

Land + Art + Design + Light = Land Lighting.

In Land Lighting, light transforms the environment and landscape perception:

Thanks to the light the landscapes are renewed, they take on new forms, capable of transmitting to the observer the desire to investigate themselves and their past, present and future, interpreting the existing and building new narratives.

Land Lighting is strongly characterized by scenic lighting projects capable of returning new night scenery, where art, landscape, architecture and design are confronted with environmental and landscape sustainability issues.

Methodology

The meeting between the designer Diego Repetto and Lighting Designer Emilio Ferro, creators of the term Land Lighting and pioneers of this artistic current, and Space cannon SNe's experience has generated an excellent Land Lighting project unique worldwide.

In the 1940s from the eruption of Mount Vesuvius of 79 A.D. in August 2019 A.D., the project of Land Lighting *Vesuvius: 79A.D. - 2019A.D.* allows to create a bridge of light capable of joining in the present a far past with an ever closer future.

The date of the eruption of Mount Vesuvius of 79 A.D. has been identified in a letter from Plinio il Giovane addressed to Tacitus¹ and attests around 24 August.

However, some archaeological finds suggest that the eruption occurred in the autumn, probably on October 24 of that year².

Vesuvius, considering its official date (August 24, 79 A.D.), woke up at nine o'clock in the morning; however, the actual eruption began only one afternoon.

Inside the volcano, a duct caused by a series of explosions due to the sudden transformation of the water in to gas encountering the magma climbing up. Then a column of gas, ashes, pumice and pyroclastic fragments rose for about 15/20 km above the volcano and created a cloud that dimmed the sun³. The height of Vesuvius is over 1,200 meters and rises within a caldera of about four kilometers in diameter.

The caldera represents what remains of the great eruption of the 79 A.D.: one of the largest and spectacular volcano eruptions and one of the first to be documented (Figure 1)



Fig.1 Satellite image from <http://vulcan.fis.uniroma3.it/italia/campania/vesuvio/index.html>

The eruption has been represented over the centuries in various artworks, including: *Vesuvius from Portici* by Joseph Wright of Derby del XVIII sec. (Figure 2) and *Vesuvius* by Andy Warhol of 1985 (Figure 3)



Fig.2 *Vesuvius from Portici* di Joseph Wright of Derby del XVIII sec.

In 1969, the artist Gianni Pisano of the Non-existent Gallery performed the performance *The Vesuvius Awakening*, an artistic installation that caused a stir in the press of the time. The same artist in an interview on May 24, 2015 at Il Mattino states: «[...] we made a stir. We simulated an eruption, by burning dozens of cobwebs, the crater filled with smoke, we panicked».

With reference to the above-mentioned Land Lighting project, which takes the title *Vesuvius: 79A.D. - 2019A.D.*, becomes the union trade between the past and the future: 100/150 7000watt Xenon headlights will give rise to an eruption of light that will be visible in its 13km radius (Figure 4). Headlights are placed within a circular perimeter in a suitable location near the crater, in order to create a three-dimensional mega-beam.



Fig.3 Vesuvius by Andy Warhol of 1985



Fig.4 project simulation of Land Light Vesuvius: 79A.D. - 2019 A.D.

The one-night event could be complemented by an iOS and Android-related application to local and / or national radio transmitting a soundtrack that can amplify the emotional aspect: every viewer would enjoy the show of Land Lighting in an unprecedented way, interiorizing the moment in the absolute respect of those who are close to it.

The potential for tourism is infinite: viewers will enjoy a unique and evocative vision of the “light” eruption by sea from the Gulf of Naples, from the archaeological site of Pompeii (Figure 5), from the same National Park Vesuvius, etc.



Fig.5 project simulation of Land Light Vesuvius: 79A.D. - 2019 A.D., seen from the archaeological site of Pompeii

A special occasion to speak in the world of Italy and to celebrate an event that marked the history of the Beautiful country and collective imagination.

Land Lighting, an expression that sums up the concepts of Land Art and Lighting Design, has seen various applications in the past, especially to celebrate memorable moments that have marked the history of humanity or major international events.

In his story, Spaccannon SNe has signed major events with leading stars, including the *Tribute in Light* in New York and the *Imagine Peace Tower* in Reykjavik.

The *Tribute in Light* is the famous artistic installation in memory of the attacks of September 11, 2001; 88 Xenox headlights, positioned near the World Trade Center, generate two vertical columns of light projected toward the sky, in order to simulate the Twin Towers collapsed in the wake of the air strikes (Figures 6 and 7)



Fig.6 image of Kim Carpenter, http://www.flickr.com/photos/kim_carpenter_nj/



Fig.7 image of Tarek Awad, <https://www.flickr.com/photos/awadoftarek/>

Since 2003, it is regularly lit up on the night of September 11 each year.

The design idea, born in the post-disaster week, sees the protagonist Philip K. Howard, who wrote to then-mayor of New York, Rudolph Giuliani, asking him to consider installing two giant headlights at the site, projecting their lights in the sky.

In order to realize the memorial, after several considerations, the public administration decided to contact lighting experts specializing in intense visible lights at a distance: the Italian company Spacecannon SNe. Another challenging challenge, which involves the Spacecannon SNe, is the Imagine Peace Tower (Figures 8 and 9). At the beginning of 2006, Yoko Ono contacted the Italian company's president, Gianmaria Rivetti, entrusting him with the task of providing the machines to give light to the "Peace Tower" installed on the island of Videy in Iceland near Reykjavik for the sixty-sixth anniversary Of the birth of former Beatle John Lennon.

The company, the world leader in lighting engineering and in the design and implementation of ambitious scenic set-ups, has thus taken care of the whole project of illuminating the Peace Tower designed by Yoko Ono and inaugurated in October 2007 at 22 (Italian Time).

The monumental light beam, as described by the Washington Post, projects the words "Imagine Peace" in 24 languages and remained operational until December 8, 2007, when New York John Lennon was murdered.



Fig.8 image from <http://testitradotti.wikitesti.com/wp-content/uploads/2011/10/Imagine-Peace-Tower.jpg>

In an interview with The Republic in October 2007, Gianmaria Rivetti of Spacecannon SN says: «It was Yoko Ono's dream; Had started talking about it during the Olympic Games [2006], here in Turin, when he attended the Opening Ceremony, reciting the very words of "Imagine".

There he had the opportunity to know the company directly, because we were managing the complex of Olympic lights, but we had already heard about the *Tribute in Light* in Manhattan, in memory of the victims of September 11, where we recreated with Light bundles of the Twin Towers silhouette. The Xenon headlights produce a light that is very close to the solar one. Using them for a work so full of memories and hopes is a great new emotion for us».



Fig.9 image from <http://www.iceland.is/press-media/events/imagine-peace-tower-relit-on-spring-equinox-/191/>

Conclusions

Paul Klee affirmed in the literary work *Theory of form and figuration*:

«Art does not repeat the visible things, but it makes it visible because the artist contemplates the things that nature places under the eye already formed with a penetrating eye. And the more he penetrates, the easier he can move the point of view from today to yesterday; The more it enters into the mind, instead of a definite image, the only, essential image of creation as a genesis»⁴.

The project of Land Lighting *Vesuvius: 79A.D. - 2019A.D.* represents a new visual, artistic, emotional and landscape frontier; Paraphrasing Maziar Yaghmai, will be a megagalactic event⁵.

A company of this magnitude has never been realized in the Beautiful Country and in the world, what will be created is a unique international event able to project Italy, the Campania Region, the city of Naples and the neighboring municipalities all 'Vesuvius' area into a "visual channel" that will inevitably affect the collective imagery for a long time.

Through this great land-lighting gesture of one night, the geographic scope of the intervention would benefit from various benefits, including, socially, creating new economic opportunities for both the local population and tourism.

As in the case of Tribute in Light, New York's dramatic experience, it would be a "postcard" capable of renewing and revaluing the image of the territory, becoming a symbol of a memorable event and of the geographical context and social.

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Maziar Yaghmai, *Principe persiano*, collana Pesci rossi, goWare, 2016

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