

The Project of Real

Alessandro Gaiani¹

Abstract

The end of the utopias, the economic crisis and the advent of digital systems have completely subverted historically consolidated parameters, leading us to a new phase sanctioned by the decomposition of society and the power of financial systems and lead us to the search for a new dimension of the project . The conservation of memory and culture based on notions and models that were considered universally usable, today they are not applicable. Our interest is directed towards new forms of appropriation of places by people, gathered in the *Community*, spaces that the city has discarded, which need a new alphabet of intervention tools. A new strategy is defined based on *overlapping* and *overwriting*, that is on the inclusion of the various forms of identity. An architectural design method is proposed, closer to the circularity, to the recovery of the existing resources and spaces, which find in the *re-conditioning*, architectural and social, the intervention strategy.

Keywords: Heritage- Sustainable Society- Humanity - Architecture- Ri-conditioning- Melting skills

Background

In order to better understand the proposed and developed thesis it is necessary to contextualize the period of observation that originates, fundamentally, from the oil crisis of 1973, in which we begin to become aware that the resources needed to live on Earth are limited and that the unconditional trust towards the "new" and "progress" comes to be flawed. The end of modernity as a process of development based on absolute, rational certainties, and of its idealistic and ideological vision, led, from the end of the last century, to a change in architectural thinking and design.

In those years, following the events linked to the oil crisis and within the framework of the theories of architecture, the Postmodern was born. Condensing their thinking, it constitutes a reaction to modernism and architectural rationalism, and proposes a different use of the forms of the past, reinterpreting them with a new, less structural and functional approach, but more decorative. There are some authors who, with their books, have defined and outlined the terms of post-modern architecture, with a somewhat differentiated path: from *Complexity and Contradiction of the Architecture* (1966) by Robert Venturi to *Learning from Las Vegas* (1972), same author with the collaboration of the wife Denise Scott-Brown and Steven Izenour, to *Postmodernism* and *The Language of Post-Modern Architecture* (1977) by Charles Jencks and until the other fundamental book of the same Jencks *The New Classicism in Art and Architecture* (1987).

Post modern celebrates the loss of totality, and initiates theories on the manifold, on the fragment, on the polymorph, on the unstable, on local and diverse and incommensurable knowledge and rationality, emphasizing the distinction between scientific and narrative knowledge² denying the universal value and necessary of the modern.

With the fall of the Berlin Wall in 1989, the end of the utopian socialist ideologies was decreed and a period began, also at a socio-economic level, in which exchanges, relations and relationships at a global level intensified and that phenomenon was spreading, which we could define as "global connectivity" which produced an impressive acceleration of global exchanges and interdependencies. The most important phenomenon at the base of the transformations is the rise of the capitalist system and its declination in the financialization that has colonized, even with different registers, the entire globe, and which has as a consequence the continuous demand for "consumer goods" from part of the consumers, in fact generating an increase in the financial flows linked to purchases, which over time have acquired increasingly higher volumes.

¹ Department of Architecture, University of Ferrara

²Cfr. Jean François Lyotard, *La condizione postmoderna*, Feltrinelli, Milano, 1979, pp.37-52.

This system came into crisis in 2008 with the failure of the global economic and financial model and the consequent periods of economic crisis, which left profound social transformations and impoverished important sections of the population. The planetary dimension of the productive development model, the migratory phenomena, the loss of jobs and the increase in the social gap, however, have not stopped the acceleration of technological development and the diffusion of devices and their daily use. The end of modernity introduced us to the post-industrial, the advent of the economic and financial model has led us to a post-social phase³.

The financial and economic crisis has definitively sanctioned the decomposition of society by introducing the clear gap between those who on the one hand accumulate more and more wealth and those who, on the contrary, are expelled from social cycles.

This model, in which the productive activity, both economic and social, plays an ever smaller part, also has a social impact in which conflicts are managed differently than in the past, precisely because it is the paradigm that has changed. More and more today it is characterized:

not only by the planning and management of material production and the tasks of the subordinate worker, but also and above all by the ability to control and spread the general cultural orientations - from education to leisure, passing through the consumption - and from the emergence of movements and claims that overcame the trappings of a particular socio-economic condition, to embrace the cultural and creative determinants of existence itself and related freedoms⁴.

The planetary dimension of the effects of the crisis are added to the dynamics produced by the phenomena related to digitalization, migration and the consequences of the energy transition, determining particularly complex situations: in particular in places where such tensions are more evident.(FIGURE 1)

The multidimensional nature of society imposes a paradigm shift since the systems of today, mostly linked to linear methodologies, do not allow to satisfy the demands and orientations of the new forms of sociality that are emerging. These phenomena of profound change within society lead us to the search for a new dimension of the project of society and space, trying to involve beyond the proper aspects of the discipline, differently conjugated, also those of a social, economic and environmental nature.

In this new dimension that Alain Touraine defines as "post-social", it is necessary to redefine the methods and tools of the project through a new and hybrid approach in which both the global economic actors and the new subjects that are entering in the our society, informal, ethical and united communities in individual subjectivities⁵, which thanks to the new tools proper to technology, create streams of opinions able to change our lifestyles with a typically *glocal*⁶ approach.

In this scenario, architecture elaborates visions of possible worlds, in which there are no a priori ideas, made up of absolute certainties, but they try to build systems of existence within a reality that already exists. The architect, through the project, interfaces with the real and its circumstances, with the aim of changing the context through an overwriting of the existing: it is "a tenant of culture" following the quote by Michael de Certeau. This approach leads to a paradigm shift in which the "*sphere of human interactions interface with its own social context*"⁷.

This changed scenario, in which infinite fragments of stories are born and intertwined, lead us to operate on "*proximity interstices*"; on "*spaces of cultural connection*" through the construction of negotiation spaces⁸. Spaces that for contemporary architecture must incorporate adaptability as a paradigm to allow mutability over time, not simply to provide a program of defined uses, but to respond to the everyday and the contingencies it creates. This acceptance of contingency and the role of continuous contamination of use that a building can occupy within the city are the basis of the considerations that will follow in which the time factor breaks into the city and its buildings, always adapting to the time presently declined that today's digital world is condemning us.

³Alain Touraine, *In difesa della modernità*, Raffaello Cortina Editore, Milano, 2019

⁴Andrea Villa, *The sociology of the crisis in Alain Touraine*, Società Mutamento Politica, vol 1, Firenze University Press, 2010, p. 209

⁵Cfr. Alain Touraine, *We human subjects*, Translated by Massimiliano M. Matteri, Il Saggiatore, Milano, 2017

⁶Roland Robertson, in the essay *Globalization. Social Theory and Global Culture*, Sage, London, 1992. proposed to replace the concept of globalization with the concept of "*glocalization*". In using "*glocalization*" rather than globalization, Robertson wants to blur the boundaries between local and global. The previous views of sociology saw globalization as a contrast between the local and the global as theorized in terms of reaction-action models. Instead, Robertson offers to see the venue itself as one of the aspects of globalization. For example, the search for "*home*" and "*roots*" is a reaction contrary to globalization, but rather a need structured by it.

⁷Nicolas Bourriaud. *The rooting, for an aesthetic of globalization*. Editions Postmedia Books, Milan 2014, P. 26.

⁸Nicolas Bourriaud. *Op. Cit.*, Editions Postmedia Books, Milan 2014. Translation from the French by Marco Enrico Giacomelli. "*Ce que je appelle altermodernité désigner un modèle de construction qui encourage de nouveaux liens culturels, la construction d'un espace de négociation qui va au-delà du multiculturalisme postmoderne, qui tourne autour de l'origine de la parole et de ses formes plutôt que sa dynamique*".

Aims & Objectives

The crisis of political institutions, the power of economic processes and globalized finance that increasingly permeate and guide our lives have given birth to cultural movements in which it is possible to glimpse a new approach with possible integrations between all types of differences. The new concept of relationship, meeting and participation for the creation of new "community" realities generates new spaces linked to sociality and participation.

Our interest is therefore in those communities that in a formal or informal way have taken possession of spaces or buildings of the city and started to populate them, living them and permeating them with new relationships, synergies and mediations, creating a place with a specific identity in which to give birth to relationships. A place in which the progressive interest in temporal aspects defines the contingency of what happens. Given that the importance shifts from the object to the relationship established between people, it becomes fundamental, in fact, to deal with the contemporary, the now, in relation to the historical, social and physical context in which we operate by contaminating the protagonists.

The planetary scale of the human coexists and contrasts with the need for identity of men and social networks, which need relationships written in a space and time: they need "places" in which identity can be built.

*"Beyond a peaceful and sterile coexistence of reified cultures (the multiculturalism), we must move on to the cooperation between cultures that are equally critical of their own identity, that is, to enter the stage of translation"*⁹.

In other words, we can try to "rewrite" history to the benefit of plural stories, that is, we can work on history through an identity approach in which past histories are "overwritten" with those present, using instrumentation in "agreement"¹⁰ with expressive identity drives. Mostly they are spaces that the city has discarded, spaces waiting for transformation and new destinations, resulting spaces between different developments, however spaces that I allow to a group of people with a certain intent to stay together and make community.

The possibility of working on aspects of everyday life is used in creative processes as an effective opportunity for change in the field of concrete reality, to *"learn to live the world better"*¹¹. Within this framework, on the one hand the new communities as a social phenomenon, on the other the discarded spaces of the cities, an attempt is made to determine a new method of intervention of *sustainable circular contamination* of the city in which the waste becomes value.

The architectural project is therefore called upon to respond to the many forms of changing contemporary life, typical of a hybrid thought, through a renewed capacity to integrate and contaminate their own theories, methods and strategies in a new project method that is an inclusive strategic approach to changed cultural, social and architectural scenarios closer to the circularity, to the recovery of existing resources and spaces.

Circular system that in architecture declines, unlike the linear one characterized by the continuous consumption of soil and resources, in a vision determined by the containment and arrest of this consumption, in which sustainability is not only understood as a technical element but above all *modus operandi*, immanent value, to collect and decline the multiple instances, with particular regard to the environmental and social ones. It means operating within a system in which the energy that every transformation process belonging to the modern has produced is no longer dissipated, but reused.

It is necessary to include both social and architectural "waste" through the definition of a new strategy and new instruments of intervention on the city and its architecture since the future aspect of the city will depend on how we will be able to change the waste places within the cities, to order to carry out a process of overall regeneration of the degraded, but not unitary spaces that will contribute to sustainable social and architectural development. We must move from a consumption model to an activity, from the passive attitude to a form of resistance based on the reactivation of denied or marginalized potentials. These conditions will propose a set of interventions on the city and its architecture that is no longer unitary, but fragmentary, with the conviction of reinterpreting and creating a new link with the context, based on a new agreement between architecture and sociality.

We therefore suggest a path in which the architectural project pursues a renewed relationship with the "project of reality" in addition to the formal, interpretative content and historical context: a reconfiguration of the methods and tools of the project in accordance with the specific context .

⁹Nicolas Bourriaud, *Il Radicante*, trad. it. Marco Enrico Giacomelli, Postmedia books, Milano, 2014, p.27

¹⁰Jean-Hubert Martin (éd. Par.), *Partages d'exotisme*, Réunion des Musées Nationaux, Lione, 2000, p. 124

¹¹Emile Bourtroux, *Contingenza e leggi della natura*, a cura di Gaspare Pozzi, Mimesis, Milano, 2016, p. 13

It is necessary to recover, and, mind you, not to replace (it would in fact be an unforgivable historical error, as well as a form of obtuse regression, to demonize the spread and use of technologies), the real connections between people in places where they live, bringing back to the local dimension an already lost identity value. (FIGURE 2).

Operating through a procedural system, understood as a plan of actions designed and designed to achieve a particular objective, identifying the aims and direction of the project that is accomplished through a series of actions / tools, allows us to answer a series of questions on the history of the single building or specific part of the city occupied by the community. Verify if it has a historical testimonial value or belongs to a minor vocabulary, if the collocation in the context, both urban and landscape, suggests possible relationship scenarios, if the insertion of new needs is possible in relation to the existing structure / space, if the mutation operation is sustainable both socially and economically, they become the cornerstones of the process. (FIGURE 03)

Working on the already built, on the memory of the pre-existing, working with the figures of *re-conditioning* rather than with those of infinite growth seems the most convincing way for contemporary architectural thought. Re-conditioning as a new paradigm is rooted in contingencies, and is the occasion for the definition of tools and techniques belonging to one's own cultural system of mutation of the existing which, recognizing a dimension of history in which the relationship space time is not reduced only to the present, it moves between the recognition of necessity and the search for a new definition of expressive tools capable of giving a different answer to the relationship between "notum" (in the meaning of "finding what we have buried and forgotten or "discarded") and "novum" (in the sense of inventing "what is proposed and required")¹², and it is proposed as a new paradigm for the architectural project.

Re-conditioning therefore becomes both a theoretical assumption and the operational purpose of the discussion, but also that "relational" system of connection of the differences is that symbolic element able to highlight and emphasize the sustainable change of linear to circular system. Theoretical assumption as it defines a new explanation of the relationship between the existing and the new, from the scale of architecture that of the anthropized landscape, passing through the city, through "an attitude proper to architecture to adaptation, to subversion, to the reinvention, to dialogue with one's own time, and the call to measure on new conditions the search for new attitudes"¹³.

Operational purpose since it is based on the response to the opportunities of mutation of existing architectures and spaces, in which adaptive intervention tools are defined that are able to change, adapt and rename the existing and change the gap in value.

The intervention on the "discarded" architectures of the city, becomes a *pretext*, in its sense of non-substantial ornamentation (the Latin *pretextum*), an occasion for the launch of social sharing platforms, premise, *pre-text* of a new social and urban story, able to favor the transfer of interest (transference) from the technological object of the *virtual community* to the place of life of the real community. Using re-conditioning as an overwriting operation and known practice means starting from the analysis of the typical elements of the new forms, even virtual, of community and sociality and of the physical element, building or space and defining a design system of the discarded spaces of the city. In our opinion it is the re-appropriation of the pre-existing heritage, the collective memory that the places are able to represent, the key to shift the search for a community's sense of belonging from the virtual to the real level, meaning the real "free from ideology and from every idealistic drive".¹⁴

"Beyond a peaceful and sterile coexistence of reified cultures (multiculturalism), we must move on to the cooperation between cultures that are equally critical of their own identity, that is, to enter the stage of translation".¹⁵

In other words, we can try to "rewrite" history to the benefit of plural stories, that is, we can work on history through an identity approach in which past histories are "overwritten" with those present, using instrumentation in "agreement"¹⁶ with expressive identity drives.

"If the fundamental artistic question is no longer" what to do again "but" what to do with what we have available "... we must activate processes in which alternative protocols are developed for representations and narrative structures already existing:" learning to use forms it means first of all knowing how to make them their own and inhabiting them "passing from a culture of consumption to a culture of activity, from a passive attitude to a form of resistance based on the reactivation of denied or marginalized potentials"¹⁷.

¹²Ivano Dionigi, *Osa Sapere. Contro la paura e l'ignoranza*, Solferino, Milano, 2019, p.13

¹³Fabrizia Ippolito, *Re-cycle. Op-position II*, a cura di Sara Marini, Sissi Cesira Roselli, Aracne editrice, Roma, 2014, p.36

¹⁴Nicolas Bourriaud, *Il Radicante*, trad. it. Marco Enrico Giacomelli, Postmedia books, Milano, 2014,p.82

¹⁵Nicolas Bourriaud, *Op. Cit.*, p.27

¹⁶Jean-Hubert Martin (éd. Par.), *Partages d'exotisme*, Réunion des Musées Nationaux, Lione, 2000, p. 124

¹⁷Jean-Hubert Martin (éd. Par.), *Op. cit.*, p. 125

For this reason, architecture, which has always been a science attentive to social change (there is no sign and form that is not an interpretation of a social thought), through a strategic processual design approach, can collaborate to redesign the places of urban living through the -conditioning of the existing to which communities recognize a value and in which they recognize themselves with identity, changing existing buildings from waste to value. The main objective then becomes the definition of a strategic method for the re-attribution of value to the abandoned urban heritage starting from the communities and from the sense that they themselves attribute to it. This allows to operate within a scenario in which the mutation not only generates profit, or the main objective is not only to generate profit, but also ethical, sustainable, spatial and social value.

The pre-existing areas occupied by the communities become the project's field of action, their relationships, the selection that will be made on the existing elements, will trace new hierarchies and allow the introduction of new mutation tools. The tools will be designed as discreet, minimal interventions, and will give a new **meaning** to the places and will reveal the new architecture.

Thus the new formal figures will have to be placed within a space that is always suspended between a new equilibrium and a new dynamic disposition, in search of new recompositions of the elements in space, in a paratactic logic in which each element is arranged within the pre-existence in dependence of their own linguistic characters, forming together a new configuration based on differences rather than congruences. Working with this vision allows us to design not only mutated objects but dynamic, temporary relational spaces that quickly change their state and their consistency.

Therefore we are called to write a partial history, more than a total one, which tries to "*put together transversal paths, micro-stories, unexplored sections, in search of different meanings*"¹⁸ of "*incomplete territories*", and we are designed to reconstruct these fragments within of a space that is no longer that of the agora or that of individual interpretations, but is the relational space of a socially constituted group.

Methods & Tools

The structure of the project in the past was composed of objective and consolidated operations such as spatial and physical connections, between soil and building, between internal and external spaces, between public uses and private uses, between open and covered, between nature and artifice: these operations primarily meant the project. Introducing *complex hybrid thought* requires a different design, not a proceeding by dyads, but operating within the multiplicity, in a circular, constantly changing, adaptable thought, in which a repetitive order is opposed to an "order dynamic".

Just as the social figures that also populate the buildings will become hybrid social capacitors precisely because they are the consequence of a systemic process approach capable of redefining the multiple and complex relationships between social, architectural, cultural and local values.

There are some sensitive points of intensity, strategic areas, places of sharing, occupied spaces, relationships in continuous negotiation, the foundation of that genetic heritage that will be able to produce new social forms, the Communities, and new opportunities for the architectural project on which begin to act, attributable to involuntary training principles, which, if properly addressed, can trigger unprecedented mutations.

We mean by concept of *community space* that enunciated by Foucault in *Other Spaces*, namely that the notion of space:

*cannot be traced back to an original a priori, but it teems with things and processes, emergencies of singularities and collapses in unforeseen events black holes; it is saturated with dispersions, with refractions, it is a field continually subjected from inside to bends, which bend it, and in such curvatures time, more than abolishing itself, becomes indiscernible from the conformations which it assumes of topological-evential order.*¹⁹

They are discarded spaces but with a high relational value, which allows the Community to recognize itself, in a transit between pre-existing and its mutation: they are those spaces that favor a relationship of proximity between individuals and the communities themselves, offered in the form of relations of *dislocation*²⁰.

For this reason we will work on buildings / spaces that up until now have not been codified by a historical architectural reading but by a social, anthropological and economic interpretation: they are those buildings / spaces that the *Community* of reference has decided to recognize as a value and symbol. It is precisely the re-appropriation of the pre-existing heritage, the collective memory that places are able to represent, the key to shifting the search for a community's sense of belonging from the virtual to the real level.

¹⁸Ignasi de Solà-Morales, *Decifrare l'architettura*, Allemandi, Torino 2001, p. 153.

¹⁹Michel Foucault, *Spazi altri, I luoghi delle eterotopie*, in Salvo Vaccaro (a cura di), Mimesis Edizioni, Milano, 2011, p.12.

²⁰Foucault, *Des espaces autres*, cit., pp. 46-49.

And here is that based on the type of community we have a multiplicity of different spaces, not necessarily structurally coded, in which the conjunction between the social, the culture and the individual takes place. They are spaces in which the identity nature is recognized and where the relationship can be realized. It is that place where space and time, even if compressed, are able to activate deep-rooted and oriented relationships.

*We need utopia, not to dream of realizing it but to tend to it and thus give us the means to reinvent the everyday. Education must first of all teach us to make time move, to get out of the eternal present fixed by series images, and to make space move, that is to move in space, to go and see what happens more and more closely and not be content with images and messages. We must learn to come out of ourselves, from our circle, to understand that it is the need for the universal that relativizes cultures and not the opposite. We must learn to get out of our narrow cultural universe and promote a trans-cultural individual, able to take an interest in all the cultures of the world and not to consider any stranger to them.*²¹

It is a suspended space between the local and the global, between specificity and the general, between identity and estrangement, between standardization and totalization, it is a space that resists spatial and temporal compression. It is an adherence to a contaminated vision of reality that requires a non-dogmatic treatment of the relationships between fatalism and determinism, necessity and contingency, learning and nature.

This new sense of living society in community, has strong repercussions on our living and dwelling on the earth therefore on the architectural project, which is already making possible glimpses of possible declinations able to understand and encompass these instances that translate into a new approach to the project of a circular nature. The issues related to hyperconsumption are replaced by those related to sustainability, the fight against waste and the attenuation of inequalities.

This changed vision due to the introduction of a plurality of elements within theoretical methods and possible interpretations leads to a different relationship between the individual and the socio-spatial devices and leads to new sharing processes that arise spontaneously within passages of "incomplete territory". These pieces of "incomplete territory" belong to the dimension of the city, they have often been left out because they are conditioned by the presence of different forms of occupation from those of residential matrix or, simply, because more decentralized with respect to the primary axes of development, or with the crisis, abandoned and unsold as anticipated by the vision of Coppola in *Apocalypse Town*²².

Today they have become pockets of marginality, urban decay and security, places of "new colonization".

All these hypotheses refer to the circular system and are based on the principle that the products can be *re-conditioned*, rather than discarded, replaced or recycled, and the components evaluated to be reused. *Re-conditioning* allows to shorten the *product-use-reuse* cycle, and to have a higher final economic value with lower costs.

Architecture is therefore called upon to no longer construct self-referential "objects", but to work on the gap between things, between people, between physical entities, quickly changing its state and its consistency, thus modifying its entity through configurations in perpetual mutation with the activation of a path that is expressed in the production of differences, or in giving the existing, recognized and made its own, the sign of a new identity, in which life is made of absences as well as of presences, boundaries as well as territories, contingencies as well as permanencies, traces as well as strong meanings, margins and interlinear spaces as well as texts. This new path leads to a circular comparison with a time and a space without any preferential direction, where the before and after alternate and exchange without rule, and where the near and far are increasingly overlapping. (FIGURE 04)

This can be an approach aimed at curing and modifying those that currently constitute the major obstacles to a strategic alliance between *city users* and spaces within the city, leading to the emergence of relationships that allow a new vision to be lived with a sense of belonging of socializing and sharing new places and spaces of the meeting.

Concluding Remarks

In this space of *circular and sustainable* reflection, in which the "waste" becomes "value", the *methods* and *tools* of the architectural project have been updated, reformulating a new alphabet of intervention tools on the built, thinking of a new system of project that *inserts* and *supports* the elements of the discipline and those of the social, economic, cultural and local context, synthesizing them up to metabolize them into mechanisms of "*mutation of the existing*", within a hybrid system always suspended between a theoretical context and physical. It is not a re-starting, it is a work in progress on the existing.

²¹Marc Augè, "*The human being is mobile. Globalization has swept away the sedentary illusions of the 50s*", an excerpt from the article published in the newspaper La stampa on 11/20/2008 at the Ivrea Anthropology Festival, 20 November 2008.

²²Alessandro Coppola, *Apocalypse Town*, Chronicles from the end of urban civilization, Laterza, Bari, 2012.

The interventions on the existing will be selected as a set of minimum operations on the buildings implemented through compatible, sustainable and adaptive instruments and will be: *parasites, grafts, edges*, redefinition of *level 0* and of the *in-between* between the various buildings .(FIGURE 05)

The tools adopted, despite their incompleteness due to the multiplicity of instances that the place and buildings will pose, are nothing more than a hybrid in which the relationship between the pre-existing and the contemporary produces spaces in continuous mutation, without a precise spatial and functional definition , which develop, in their becoming, open conformations. Methods that privilege the dynamic to the static, the evolutionary to the instantaneous, the ability of immediate revelation to the cryptic metabolism of the spaces, which almost assumes the appearance of a platform where arise the relationships of the community or between the communities, in an hybrid social capacitor. They are adaptive tools that act on unstable contexts, border areas, real or social, spaces of waste, where an informal process has already begun, a community appropriation, be it official or unofficial, operating exclusively on the existing already anthropized, be it built or open space.(FIGURE 06)

This new methodological approach aims to achieve the following results:

- *define a strategic process action plan capable of keeping together the protection of the existing, the new needs expressed by people and social networks, sustainable development;*
- *broaden the concept of re-conditioning, moving it from the traditional one of intervention on the material object to the second and renewal of both places and communities;*
- *to identify adaptive design tools, useful "to the strategist architect", to translate the value of communities and the changing differences inherent in the contemporary world into technical and social intervention.*

The social capital, made up of relationships, trust, institutions and territory is today the main protagonist of innovation through sustainable development: it is therefore essential that architecture also rethink cities and places by defining new methods and tools to enhance these instances, in a reference system whose purpose is no longer and only exclusively the creation of profit, but a system of values.

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Figure

FIGURE 1 Self-managed social space XM 24 inside the abandoned halls of the former Fruit and Vegetable Market, Bologna



FIGURE 2 Factory Grisù, former Vigili del Fuoco barracks abandoned in 2004, agricultural campaign "*friend campaign*", Ferrara



FIGURE 3 Disused industrial space temporarily employed by the *Chi-na Cultural Association* as a venue for exhibitions, events and co-working, Prato



FIGURE 4 Circular design process of re-conditioning the rejected good

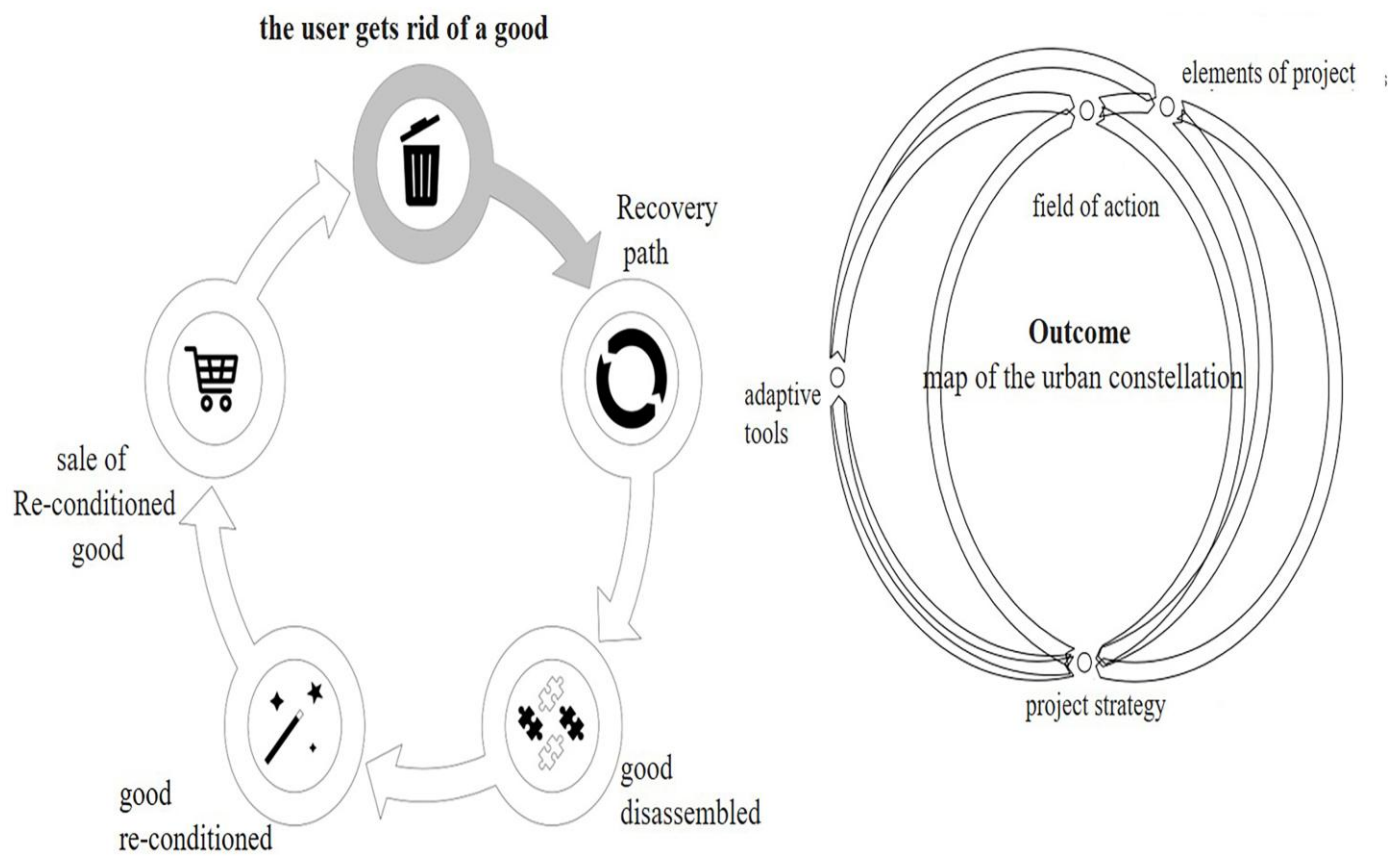


FIGURE 5 New urban alphabet of minimal interventions

