

Volume 2

With texts by:

Giorgia Aquilar, Giuseppe Biasi, Hakim Cherkaoui,
Davide di Martino, Sabina Favaro, Urtzi Grau,
Francesco Krecic, Ilaria Mazzoleni, Oorvi Sharma,
Luka Skansi, Gianni Talamini, Giambattista Zaccariotto

Edited by LUDOVICO CENTIS, MATTEO D'AMBROS

**SPECULATIONS
ON THE IMAGE
OF BEAUTY
*PUBLIC SPACE
AND GLOBAL
COASTAL CITIES***

Volume 2

With texts by:

Giorgia Aquilar, Giuseppe Biasi, Hakim Cherkaoui,
Davide di Martino, Sabina Favaro, Urtzi Grau,
Francesco Krecic, Ilaria Mazzoleni, Oorvi Sharma,
Luka Skansi, Gianni Talamini, Giambattista Zaccariotto

Edited by LUDOVICO CENTIS, MATTEO D'AMBROS

**SPECULATIONS
ON THE IMAGE
OF BEAUTY
*PUBLIC SPACE
AND GLOBAL
COASTAL CITIES***

- 4 From the shore: New horizons for the project of the city
16 Nolli map relaoded
Ludovico Centis, Matteo D'Ambros
- 18 Abu Dhabi
30 Deeper than skin: accretive value, recognition,
conservation. Leveraging existing built heritage in Abu Dhabi
through transformative practice
Oorvi Sharma
- 38 Cape Town
50 Living (apart-)together in Cape Town:
shared spaces in transition
Sabina Favaro
- 62 Hong Kong
74 Hong Kong's public space in nine figures
Gianni Talamini
- 84 Los Angeles
96 Between waters: Treading the line of global urbanity
Ilaria Mazzoleni
- 104 Marseille
116 Marseille, *Total Khéops*
Giuseppe Biasi
- 124 Naples
136 Miraculous arsenal of broken things
Giorgia Aquilar
142 Internal open space
Davide di Martino
- 146 Oslo
158 Oslo, the project of the city
Giambattista Zaccariotto

Summary

- 170 Rijeka
182 From Fiume to Rijeka: a city of superimpositions
Luka Skansi
- 188 Rio de Janeiro
202 Rio de Janeiro, a tropical city in the Tijuca forest
Matteo D'Ambros
- 216 Sydney
228 Sydney does not exist
Urtzi Grau
- 238 Tangier
250 Public space in Tangier between invention and reconquest
Hakim Cherkaoui
- 256 Trieste
268 The maritime station of Trieste. Topicality of a story
Francesco Krecic
- 276 Bibliography
- 284 Biographies



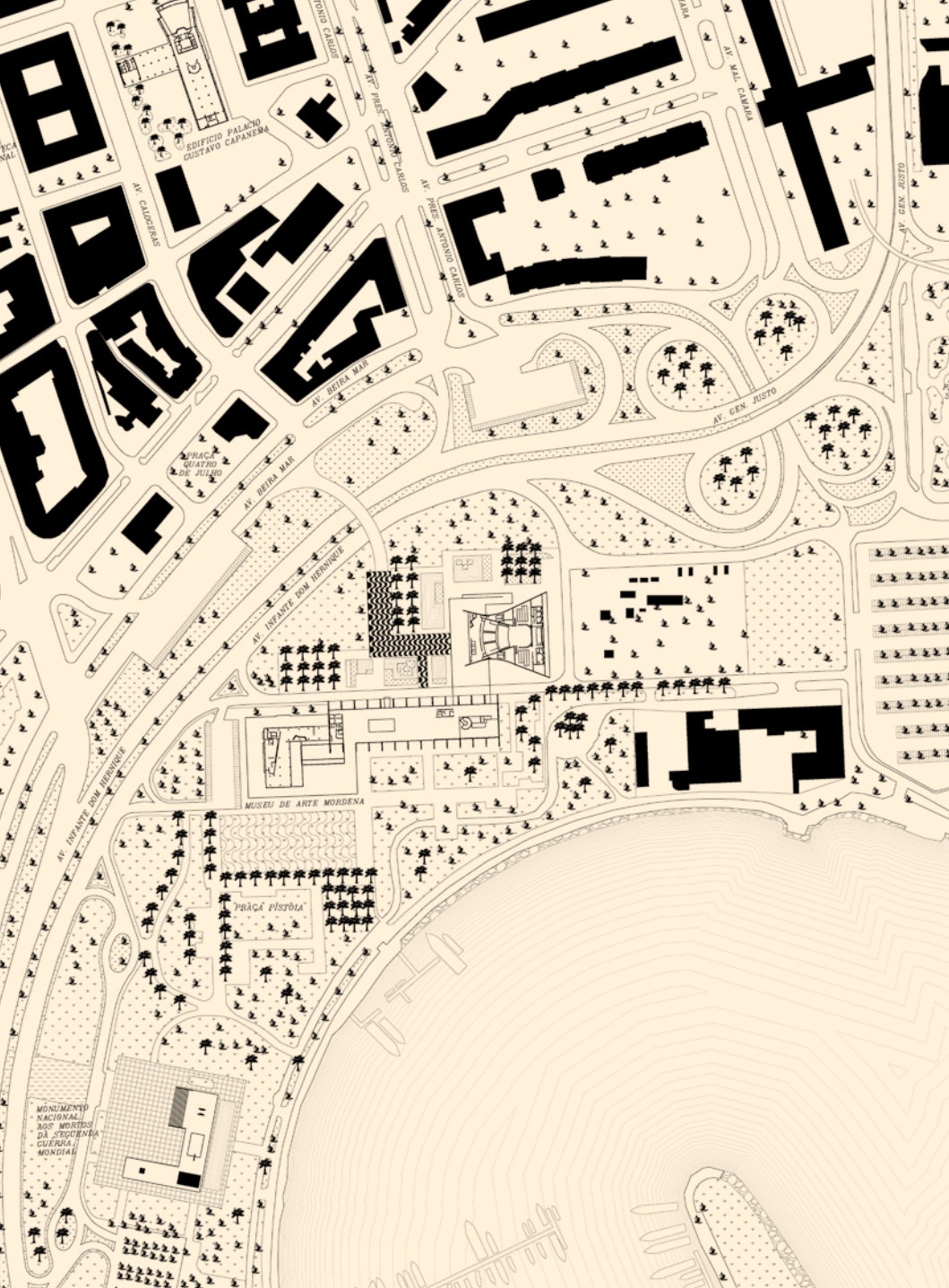












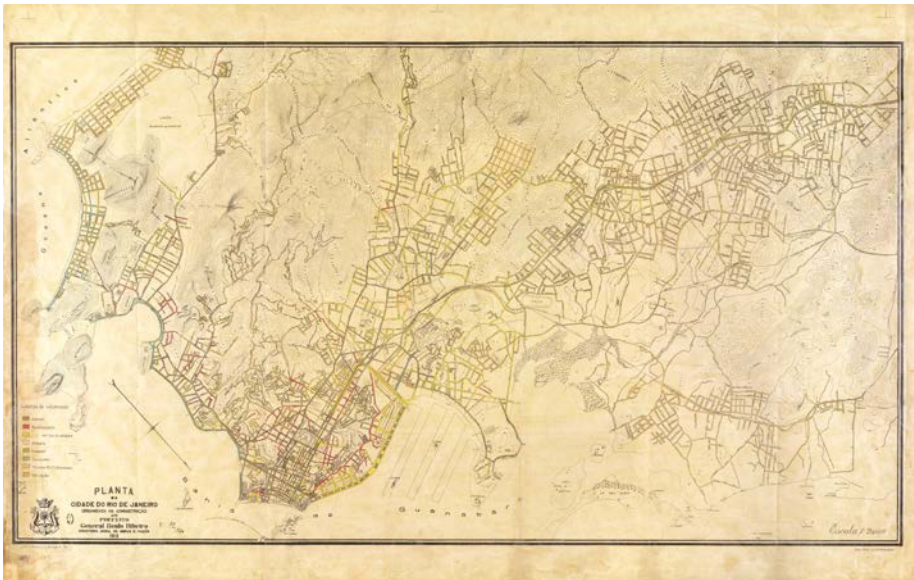
EDIFÍCIO PALAÇO
GUSTAVO CAPANEMA

PRACA
QUATRO DE JULHO

MUSEU DE ARTE MODERNA

PRACA PISTOLA

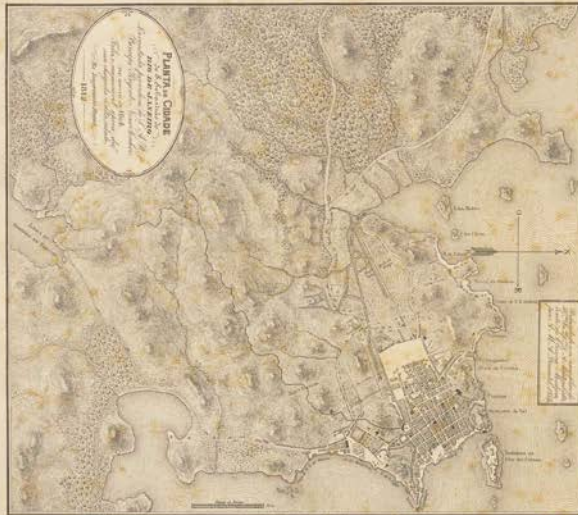
MONUMENTO
NACIONAL
NOS MORTOS
DA GUERRA
MUNDIAL



- 1 Rua Direita
- 2 Rua de Godofredo
- 3 Rua apra do Coruja
- 4 Rua do Quilanda
- 5 Rua nova do Ovelho
- 6 Rua dos Churrasco
- 7 Rua dos Lesteiros
- 8 Rua da Valia
- 9 Rua de casa de S. Francisco de Paula
- 10 Rua do Fogo
- 11 Rua de Fofolho
- 12 Travessa de Loupadora
- 13 Travessa de S. dos Passos
- 14 Travessa do Outeiro
- 15 Travessa dos Signaes
- 16 Rua de Valinguagem
- 17 Rua do Galandano
- 18 Rua da Aljola
- 19 Rua da Manduella
- 20 Rua dos Malheiros

- 21 Rua dos Ferrinhos
- 22 Rua de S. José
- 23 Rua de Fidalga
- 24 Rua do Caspelle
- 25 Rua da Boa Moria
- 26 Rua dos Churrasco
- 27 Rua de Botella
- 28 Ladeira do Ovelho
- 29 Ladeira do Candeio
- 30 Rua dos Barbones
- 31 Rua da Gloria
- 32 Rua do Induero
- 33 Rua das Mangueiras
- 34 Rua das Marroas
- 35 Rua dos Aroes
- 36 Rua de Moura e Silva
- 37 Rua do Lavradio
- 38 Rua dos Lavradio
- 39 Rua de Largo da Sentinella
- 40 Rua de Folia

- 41 Rua dos Signaes
- 42 Rua de Loupadora
- 43 Rua de S. José
- 44 Rua da Quilanda-Yella
- 45 Rua de Cadeis
- 46 Rua do Curo
- 47 Rua do Ovelho
- 48 Rua de Rarario
- 49 Rua de Liborio
- 50 Rua de S. dos Passos
- 51 Rua de Alfalanga
- 52 Rua de Achis
- 53 Rua de S. Pedro
- 54 Rua das Violas
- 55 Rua dos Passaduros
- 56 Rua de S. Joaquin
- 57 Rua de casa de Aljola
- 58 Rua de casa de S. Joaquin
- 59 Rua dos Quatro
- 60 Rua nova de S. Bento



- A. Tabarão Real
- B. Capella Real
- C. Capella dos Terceiros
- D. Igreja de Cruz
- E. Igreja de Largo dos Mameas
- F. Frequentia de Caballaria
- G. Igreja de N. S. Mãe dos Homens
- H. Hospital
- I. Frequentia de S. Pedro
- J. Frequentia de S. Rita
- M. Convento de S. Bento
- N. Convento de S. Antonio
- O. Capella de Terceiros de S. Antonio
- P. Igreja de S. Francisco de Paula
- Q. Frequentia de N. S. do Rosario
- R. Igreja de São João
- S. Frequentia de S. José
- T. Recolimento de N. S. do Parto
- U. Recolimento e Hospital da Misericordia
- V. Hospital Militar
- X. S. de Valia
- Z. Igreja de S. Lucia
- Y. S. de S. José

- A. Convento de N. S. da Aljola
- B. Convento de Carmelitas
- C. S. de S. Joaquin
- D. Convento de S. Theresa
- E. Igreja de N. S. de Loupadora
- F. Igreja de S. José
- G. Igreja de S. dos Passos
- H. Igreja de S. Helena
- I. Igreja de S. Domingos
- L. S. de S. Joaquin
- M. Igreja de S. Anna
- V. Palácio de Bispo
- O. Capella de S. Francisco
- P. Capella de N. S. do Livramento
- Q. Capella de N. S. da Saúde
- R. Capella de N. S. da Conceição
- X. Capella de S. Sebastião
- T. Forte de S. Joaquin
- U. Quartel de 1º Regimento
- V. Quartel de 2º Regimento
- X. Quartel de 3º Regimento
- Z. Quartel de Regimento de Artilheria
- F. Quartel de Regimento de Cavalheria

- a. P. de S. Pedro
- i. Manduella
- c. X. de S. Marroas
- d. X. de Largo de Moura
- e. X. de S. Outeiro
- f. X. de S. de S. Joaquin
- p. Caballaria
- A. Tabarão
- i. Cavallarias
- l. T. de S. da Cidade
- m. Alfalanga
- n. Arsenal de Marinha
- o. T. de Loupadora
- p. Largo de Capão
- q. Largo de S. Domingos
- r. Largo de S. Francisco de Paula
- s. Largo de Outeiro
- t. Largo de Lapa
- u. Largo de Aljola
- v. Largo de Moura
- x. T. de S. de S. Joaquin
- y. T. de S. de S. Joaquin

MAR 15 10 24
 1885
 08

J. F. Vogler, Panorama view of Rio de Janeiro, 1873.
Work donated by Emil Bauch to Emperor Dom Pedro II, 1873



Vienna: Leopold Sommer & Cia Art Institute, 1873. Collection of the Fundação Estudar, at the State Art Gallery of São Paulo



G. Ferrez, Entrance to Guanabara Bay with Sugarloaf Mountain in the background from Niterói, 1885.
Gilberto Ferrez Collection. Instituto Moreira Salles Archive





RIO DE JANEIRO, A TROPICAL CITY IN THE TIJUCA FOREST

Matteo D'Ambros

The urban structure of Rio de Janeiro is the product of more than five centuries of layered and juxtaposed transformations, which started with the arrival of Portuguese colonisers led by the navigator André Gonçalves in 1502. A critical reading of Rio's urban morphology reveals a sequence of interventions, marked by the recurrent expansion and contraction of the city across an extensive coastal territory. The most substantial reconfigurations of the territorial structure were crystallised between the nineteenth and twentieth centuries and were defined by a progressive desacralisation of nature and the parallel erasure of historical memory, in pursuit of modernity (Segre, 2013). Today, within the administrative boundaries of an urbanised territory exceeding 1,200 square kilometres, Rio de Janeiro is home to approximately 6.2 million people. When considering the whole metropolis, which includes twenty-two municipalities, the population exceeds 12 million (IPEA, 2022). The geography of Rio de Janeiro is characterised by pronounced physical singularities, but three factors deserve particular attention, as they have decisively informed planning choices and the shaping of Rio de Janeiro's urban form and design. Foremost among these is the vast and multiform coastline, where the tension between land and sea produces a definitive urban edge and establishes an urban landscape that has and still inspires projects of different scales. The spatial sequence generated along this littoral edge reveals a distinctive system of public open spaces, carefully negotiated with continuous and high-density façades. This sequence stretches from Avenida Atlântica in Copacabana, through Botafogo Bay and Flamengo Park, to the expansive Guaratiba Bay, and ultimately to Niterói, where, as the toponym suggests, “the water conceals itself”, offering an example of an irreproducible urban continuum of emblematic sites (de Casal, 1817, p. 12). Two further elements, intrinsic to Rio de Janeiro's tropical natural environment, serve as counterpoints to the continuous urban façade along the ocean. The first is the dynamic topography punctuated by the *morros* (brown basaltic hills) that gives the landscape a highly distinctive character, to the extent that this topographical element has become both emblematic and generative of advanced urban planning and design experiments. A notable reference in this regard is Le Corbusier's evocative yet ultimately unrealised proposal for a *viaduct habité* (habitable viaduct). In conceiving a new image for Rio de Janeiro, Le Corbusier – who argued that every city possesses its own geography





(Le Corbusier and Jeanneret, 1958) – envisioned an immense suspended infrastructure, almost totally indifferent to its immediate context, that would cut across and inscribe itself within the territory’s complex orography as a modernist utopia.

Conversely, exuberant *natureza* of the city is a defining feature. The native vegetation of the Mata Atlântica dominates the city, appearing to envelop and, in places, almost subsume the built environment. Indeed, this disruptive natural agency is a vital reservoir of biodiversity for the city. Central to this system is the Tijuca Forest, the largest urban forest in the world, which plays a critical role in regulating the microclimate. Extending across approximately 32 square kilometres – nearly ten times the size of New York’s Central Park – the Tijuca comes into direct contact with the urban fabric, asserting itself as a key driver of ecological renewal. It thus offers up a model for urban sustainability while simultaneously positioning itself as a fundamental element in Rio de Janeiro’s ongoing transformation from metropolis to contemporary *cidade parque* (park-city) (Boifava, 2020).

Beyond the morphological dimension of inhabited space, these three powerful environmental determinants – the coastline, the topography, and

Copacabana. Courtesy L. Finotti, 2024



the *natureza* – possess a generative force that has historically inspired and conditioned planning. They may be understood not only as objects susceptible to transformation, but also as active subjects, indeed as possible origins, of the major planning choices that have historically concurred in shaping the modern development of Rio de Janeiro (Bernardes, 1987).

These factors engage directly with questions concerning the design of new urban spaces and the sustainable management of natural resources. Among the multiple issues embedded in the city's historical trajectory, water management is particularly pressing and warrants careful examination as it central to the provision of potable water in the future. Equally significant are interventions in wetland areas (*pantanal*), which were systematically drained to enable the occupation of newly reclaimed land, facilitating both agricultural exploitation and urban expansion. From this perspective, it is possible to delineate a series of salient episodes in Rio de Janeiro's urban history, while also acknowledging its identity as a tropical American city that was Brazil's capital until 1959. Such a reading suggests that the city's urban design has been marked over time by abrupt accelerations of diverse origins, which collectively contributed to shaping the distinctive features of an urbanity that was, in many respects, unprecedented (McNeill and Engelke, 2016).

These transformations are closely linked to historical conjunctures and to shifts in the infrastructural and socio-economic structures of an urbanised territory undergoing rapid expansion, particularly from the latter half of the nineteenth century onwards (Abreu, 1992).

The first instance of abrupt acceleration was seen in the large-scale destruction of tropical forest for the intensive extraction of brazilwood (*Paubrasilia echinata*). The Portuguese began deforestation began in the sixteenth century under Pedro Álvares Cabral. The natural environment surrounding the city continued to be degraded to provide land for the expansion of sugarcane and coffee plantations well into the nineteenth century. This process not only brought the valued tree species to the brink of extinction but also caused irreversible damage to the hydrological system upon which the urban settlement depended.

in the second instance of sudden acceleration can be traced to 1808, when Queen Maria I of Portugal and Prince Regent Dom João VI, fleeing Napoleon's advance, transferred the royal court from Lisbon to Rio de Janeiro. The sudden influx of approximately twenty thousand inhabitants,





into what was then a city of around seventy thousand, necessitated additional urban transformation. Elevated to the status of imperial capital, Rio de Janeiro rapidly acquired new spatial and symbolic configurations, most notably through the establishment of a new urban centre structured around the Quinta da Boa Vista project. In that same year, Prince Regent Dom João VI also founded the *Horto Real* – the Botanical Garden – conceived as a privileged site for the acclimatisation and propagation of tropical plant species.

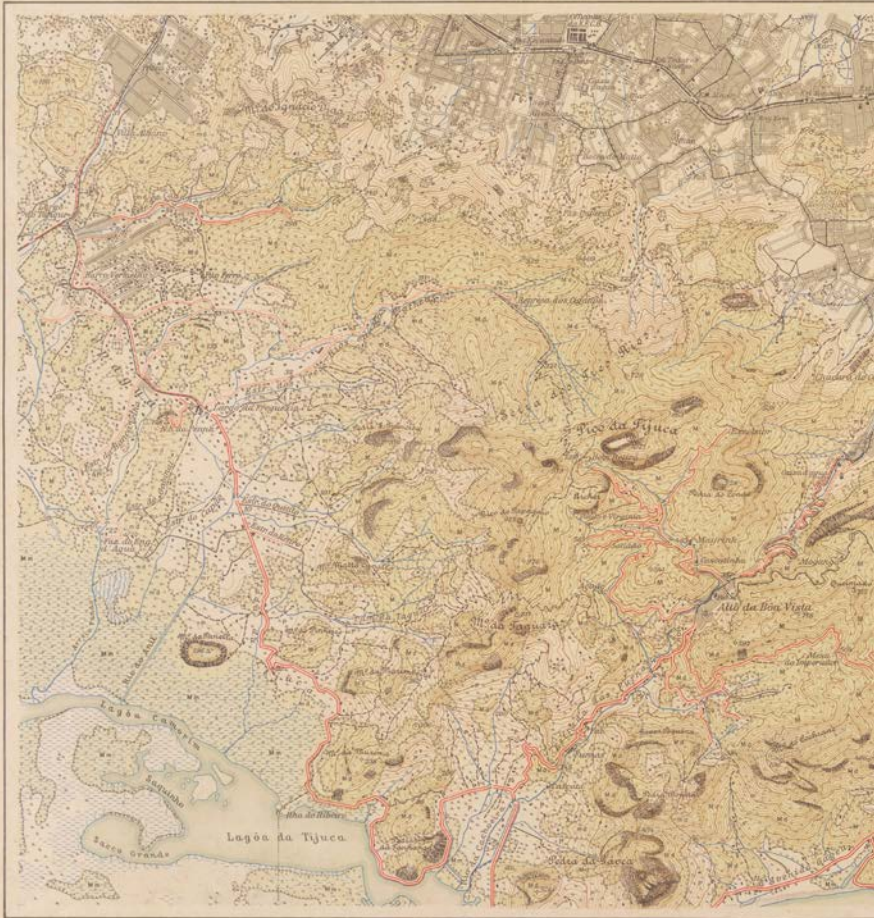
During the monarchical period (1822–1889), urban development in Rio de Janeiro was largely oriented towards beautification projects and infrastructural improvements aimed at addressing public health concerns. The *Missão Artística Francesa* (French Artistic Mission), established in 1816 under royal patronage, thrived during these decades, reinforcing the association between urban form, cultural representation, and modernisation. At the same time, reforestation initiatives were undertaken in the Tijuca Hills. Beginning in 1862, approximately 100,000 small native trees were planted over a fifteen-year period under the direction of Manuel Gomes Archer, who had been appointed superintendent of the Tijuca and Paineiras forestry reserves. This intervention remains a lasting legacy and can be regarded as a pioneering experiment in urban environmental management, specifically in linking afforestation with the safeguarding of the city's water supply through systematic tree planting and the regulation of public land. The multi-species approach adopted in this reforestation project signalled the emergence of an innovative paradigm for the protection of water resources, as well as for the integration of urban and forestry planning (Drummond, 1996).

Rio de Janeiro's substantial modernisation began during the First Republic (1889–1930). Under the administrations of Francisco Pereira Passos (1902–1906) and Carlos Sampaio (1920–1922), a series of large-scale urban planning interventions were undertaken, predominantly monumental in character, which radically reconfigured the city's morphology. These initiatives can be situated within the broader context of 'Haussmannisation', reflecting the adaptation of European urban restructuring models to the Brazilian capital (Abreu, 1987). Foremost among these initiatives was the opening of Avenida Central (now Avenida Rio Branco), inaugurated in 1905. This project was the result of extensive expropriations and led to the demolition of much of the city's colonial fabric, imposing a new urban axis that not only altered the topography but

also reorganised the symbolic geography of republican power. Along this avenue the principal public buildings of the new regime were concentrated, including the Monroe Palace, the Municipal Theatre, the National Library, the School of Fine Arts, and the Supreme Court. In the subsequent decades, throughout the first half of the twentieth century, this momentum continued through a number of significant modernist interventions. This period constituted a “heroic phase,” characterised by intensive architectural and urban planning experimentation (Mindlin, 2000), which developed both as a response to and in opposition against the passéist principles embedded in the Agache Plan (Agache, 1930) – an unfinished yet influential precursor to Rio de Janeiro’s modern large-scale urban reorganisation. The desire to reimagine the architecture and urban dynamics of Rio de Janeiro mobilised an entire generation of architect, most notably Sérgio Bernardes, Roberto Burle Marx, Lúcio Costa, Carlos Leão, Jorge Machado Moreira, Marcelo Roberto, Milton Roberto, Maurício Roberto, Oscar Niemeyer, Affonso Eduardo Reidy, and Ernani Vasconcelos. Their engagement with the city advanced a repertoire of architectural and urban models that came to define a clear path for Brazil’s

Copacabana. Courtesy L. Finotti, 2024

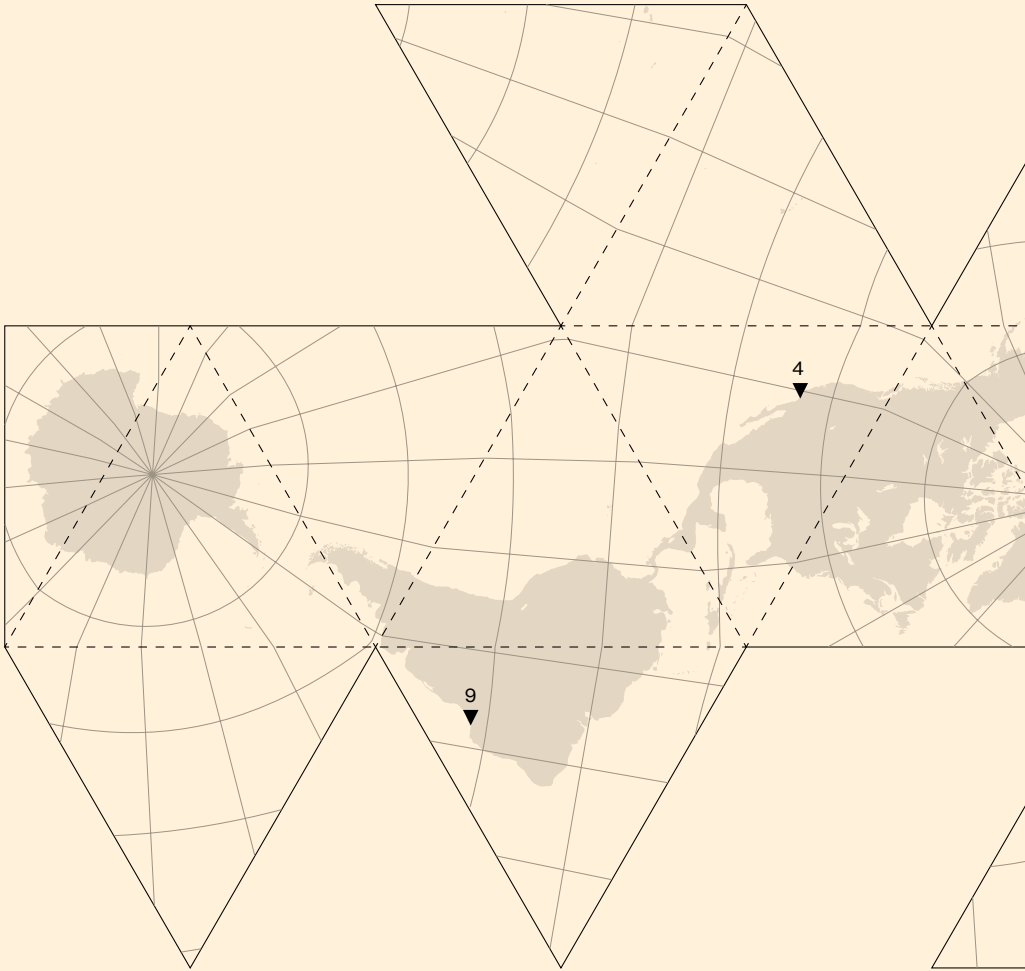




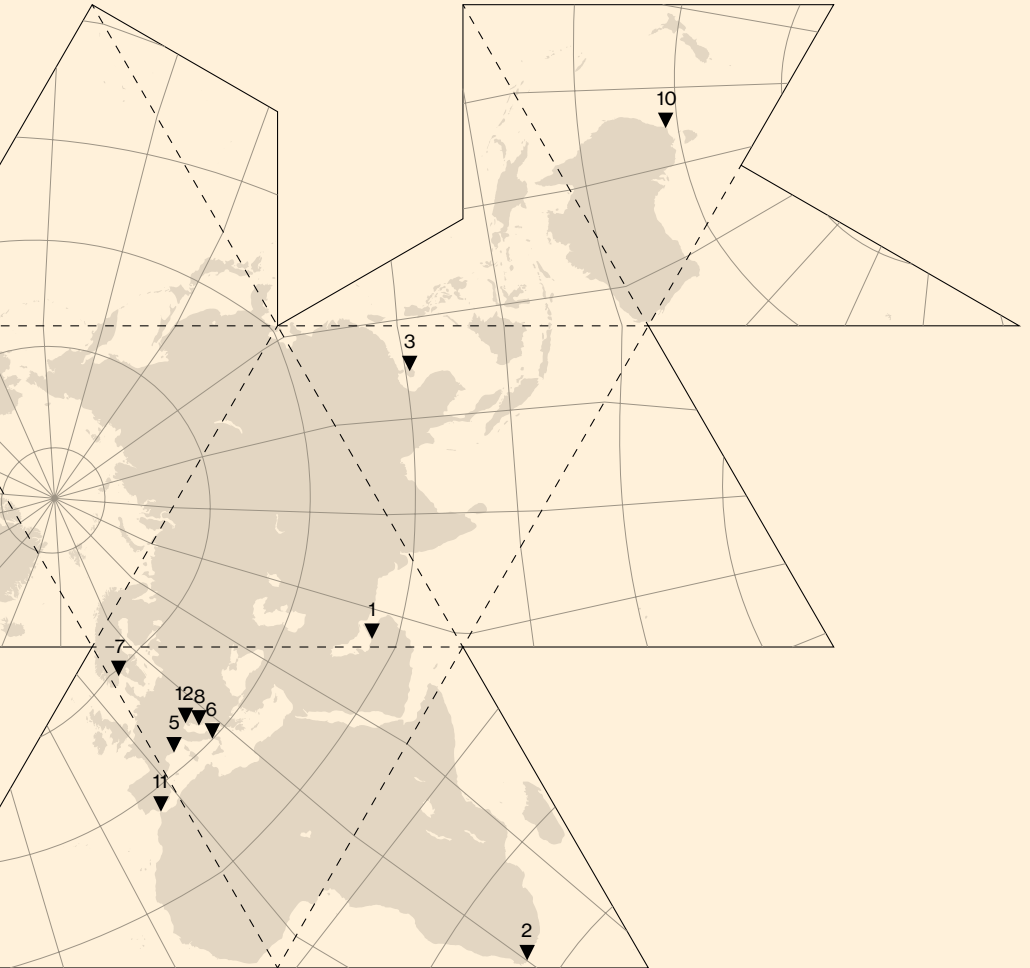
III
ANO 26
1 2

Ar. 2

twentieth-century modernism. Their work attained iconic status not only for their spatial innovations, but also for their development of an original and sophisticated formal vocabulary that resonated internationally (Goodwin, 1943). What is particularly significant is the manner in which these projects crystallised a paradigm *inédit* for urban modernity. They did not merely produce buildings or open spaces of exemplary design quality, rather they reconfigured the relationship between architecture, landscape, and urban infrastructure, establishing reference points that continue to inform Rio de Janeiro's sense of urbanity today. In this light, emblematic interventions such as the Ministry of Education and Health (MES, 1937–43), Salgado Filho Square (1943), the ABI Building (1938), Santos Dumont Airport (1944), the Nova Cintra Housing Complex (1948–54), the Pedregulho Housing Complex (1950–52), the Museum of Modern Art (MAM, 1954), the Flamengo Park System (1962–64), and the Copacabana Promenade (1970) can all be read as more than isolated achievements. They constitute a corpus through which modern architecture became a vehicle for constructing an urban identity that was national in its ambition and global in resonance. Each project, in different ways, merged functionalist canons with a distinctly spatial awareness, blending international modernist ideals with a specific attention to environment, climate, landscape, and social aspiration of achieving democratic ideals.



1. Abu Dhabi, 2. Cape Town, 3. Hong Kong, 4. Los Angeles, 5. Marseille, 6. Naples, 7. Oslo, 8. Rijeka, 9. Rio de Janeiro, 10. Sydney, 11. Tangier, 12. Trieste



Bibliography

Giorgia Aquilar
Internal open space
Davide di Martino

Busquets, J. (2005). *Barcelona: The Urban Evolution of a Compact City*. Trento: Nicolodi.

Cottino, P. (2016). *Competenze possibili: sperimentazioni di pianificazione collaborativa in Italia*. Milan: Franco Angeli.

De Seta, C. (1981). *Storia della città di Napoli: dalla fondazione ai giorni nostri*. Rome: Editori Riuniti.

De Seta, C. (1984). *Napoli: itinerari di architettura urbana*. Rome-Bari: Laterza.

De Seta, C. (2007). *Napoli: atlante della città storica*. Rome-Bari: Laterza.

Koolhaas, R. and Zenghelis, E. (1973). 'Exodus or the Voluntary Prisoners of Architecture', *Casabella*, 378, p. 42-45.

Lynch, K. (1972). *What Time is This Place?* Cambridge, MA: MIT Press.

Pacelli, V. (2004). *Caravaggio a Napoli*. Naples: Electa Napoli.

Rossi Doria, M. (1960). *Il Mezzogiorno e lo Stato italiano: un secolo di storia*. Bari: Laterza.

Russo Spena, G. (2007). *Napoli città ribelle: dalle Quattro Giornate ai movimenti degli anni '70*. Rome: Manifestolibri.

Samonà, G. (1959). 'Considerazioni sulla città di Napoli', *Casabella*, 231, pp. 35-36.

Sohn-Rethel, A. (1991). 'Ingorgo a via Chiaia', in Silvano C. (ed.) *Napoli: la filosofia del rotto*. Napoli-Milano: Alessandra Carola Editrice, pp. 13-15.

Sohn-Rethel, A. (1926, 2000). 'L'ideale del kaputt. Sulla tecnica napoletana', in Donaggio, E. (ed.) *Napoli*. Napoli, L'Ancora del Mediterraneo, pp. 45-48.

Superstudio (1972) 'Salvataggi di centri storici italiani', in *Argomenti e immagini di design*, 5, pp. 4-13.

146-169 OSLO

Oslo, the project of the city

Giambattista Zaccariotto

Florida, R. (2002). *The Rise of the Creative Class: and how it's transforming work, leisure, community and everyday life*. New York: Basic Books.

Grønning, M. (2011). 'What is the Fjord City?', *Territorio*, 56 (1), pp. 141-150.

Oslo kommune, (2017). *Fra havneby til Fjordbyen: Hvem bor der, hvem bruker den og hvordan oppleves den?* Oslo.

Tvilde, D. (2011). 'Oslo's waterfront and urban territory: dynamics of transformation', *Territorio*, 56 (1), pp. 151-157.

Tvilde, D. (2018). *Oslo, Images of a capital city*. Interview by Giambattista Zaccariotto, November.

170-187 RIJEKA

From Fiume to Rijeka: a city of superimpositions

Luka Skansi

Lozzi Barković, J. (2015). *Međuratna arhitektura Rijeke i Sušaka, usporedba i europsko okruženje*. Rijeka: Adamić.

Mimica, V., Mrduljaš, M., Turato, I. (eds.) (2021). *Fiume Fantastika*. Rijeka: University of Rijeka – Oaza Books.

Pupo, R. (2018). *Fiume città di passione*. Roma-Bari: Laterza.
Tomasella, P. (ed.) (2021). *L'architettura contesa: esperienze del Moderno nella Venezia Giulia*. Osoppo: Olmis.

188–215 RIO DE JANEIRO

Rio de Janeiro, a tropical city in the Tijuca forest

Matteo D'Ambros

Agache A. (1930). *Cidade do Rio de Janeiro: Extensão – remodelação – embelezamento*. Paris: Foyer Brésilien.

Abreu M. (1987). *A evolução urbana do Rio de Janeiro*. Rio de Janeiro: IPLANRIO. Zahar.

Abreu M. (1992). *Natureza e Sociedade no Rio de Janeiro*. Rio de Janeiro: Secretaria Municipal de Cultura, Turismo e Esportes, Departamento Geral de Documentação e Informação Cultural, Divisão de Editoração.

Bernardes L. M. C., de Segadas Soares M. T. (1987). *Rio de Janeiro: Cidade e Região*. Rio de Janeiro: Secr. Municipal de Cultura, Dep. Geral de Doc. e Inf. Cultura. Prefeitura da cidade do Rio de Janeiro.

Boifava B. (2020). 'Roberto Burle Marx's Cidade Parque', *Journal of Landscape Architecture*, 15(3), pp. 74-89.

de Cazal M. A. (1817). *Corografia brasileira, ou relação historico-geografica do reino do Brazil*, tom. II, pp. 12. Rio de Janeiro: Na Impressão Regia.

Drummond J. A. (1997). *Devastação e preservação ambiental: os parques nacionais do Estado do Rio de Janeiro*. Niterói: EdUFF.

Goodwin Philip L. (1943). *Brazil builds: architecture new and old, 1652-1942*. New York: The Museum of Modern Art.

IPEA. Instituto de Pesquisa Econômica Aplicada (2022). *Risco Brasil*. www.ipeadata.gov.br/Default.aspx.

Le Corbusier, Jeanneret P. (1958). *Oeuvre complète 1934-1938*. Zurich: Girsberger.

McNeill J. R., Engelke P. (2016). *The great acceleration: an environmental history of the Anthropocene since 1945*. Cambridge: Harvard University Press.

Mindlin H., (2000). *Arquitetura moderna no Brasil*. Rio de Janeiro: Aeroplano, Iphan, Ministério da Cultura.

216–237 SYDNEY

Sydney does not exist

Urtzi Grau

Australian Bureau of Statistics (n.d.). 'Data by region'. <https://dbr.abs.gov.au>

Burgmann M., Burgmann, V. (1998). *Green Bans, Red Union: Environmental Activism and the New South Wales Builders Labourers' Federation*, NSW: University of New South Wales Press.

Cantrill P.J. and Thalís P. (2013). *Public Sydney: Drawing the City*. Sydney: University of New South Wales.

Committee for Sydney (n. d.). <https://sydney.org.au>

Local Government NSW (n. d.). <https://lgnsw.org.au>

Greater Cities Commission Act 2022 No 8 (2022). <https://dbr.abs.gov.au> <https://legislation.nsw.gov.au/view/pdf/asmade/act-2022-8>

Bibliography

- Greater Cities Commission Repeal Bill (2023). <https://www.parliament.nsw.gov.au/bill/files/18537/Passed%20by%20both%20Houses.pdf>
- New South Wales Office of Local Government (n. d.). <https://www.olg.nsw.gov.au/>
- NSW Government (n. d). 'What is Crown land?' <https://www.crownland.nsw.gov.au/about-crown-lands/what-is-crown-land>
- Parliament of New South Wales (n. d.). 'The Roles and Responsibilities of Federal, State and Local Governments'. <https://www.parliament.nsw.gov.au/about/Pages/The-Roles-and-Responsibilities-of-Federal-State-a.aspx>
- Parry Duncan, N. (2019). 'History of 35–85 Brougham Street, Woolloomooloo'. *Naomi Parry Duncan*. <https://naomiparry.net/wp-content/uploads/2021/03/History-of-35-85-Brougham-Street.pdf>
- Pham, K. (2017). *Examining the development of public space in foreshore Sydney: Barangaroo case study*. Master of Research thesis. University of Technology Sydney.
- Royal Commission for the Improvement of the City of Sydney and its Suburbs, 1908-1909 (1909). <https://archives.cityofsydney.nsw.gov.au/nodes/view/63157>
- Zimmerman, J. (2003). "The Greater London Authority: Devolution or Administrative Decentralization?". *American Political Science Association*: 6.
- 238–255 TANGIER
Public space in Tangier between invention and reconquest
Hakim Cherkaoui
- Choplin, M., Gatin V. (2010). 'L'espace public comme vitrine de la ville marocaine: conceptions et appropriations des places Jemaa El Fna à Marrakech, Boujloud à Fès et Al Mouahidine à Ouarzazate', *Norois*, 214, pp. 23-40.
- Corboz, A. (1983). 'The Land as Palimpsest', *Diogenes*, 31 (121), pp. 12-34.
- Stuart, G. H. (1931). *The International City of Tangier*. Stanford: Stanford University Press; London: Oxford University Press.
- 256–273 TRIESTE
The maritime station of Trieste. Topicality of a story
Francesco Krecic
- Archivio dell'Autorità di Sistema Portuale, Fascicoli APT 4636.39, 4660.29, 4660.06, FA170, FA172.
- Caroli, A. (2009). *Guida storica del Porto Vecchio di Trieste*. Trieste: Edizioni Italo Svevo.
- Nicoloso, P., Rovello, F. (eds)(2005). *Trieste 1918-1954. Guida all'architettura*. Trieste: MGS Press.
- Caroli A. (ed) (2002). *Il Porto di Trieste. Cronaca e storia delle costruzioni portuali*. Trieste: Edizioni Italo Svevo.
- Caroli, A. (1999). *Punto franco vecchio. Tecnologie, sistemi costruttivi, opere professionali e normativa nel porto di Trieste*. Trieste: La Mongolfiera Libri.
- Botteri, G. (1988). *Il porto franco di Trieste. Una storia europea di liberi commerci e traffici*. Trieste: Società Editoriale Libreria.
- Rogers, E.N. (1932). 'La stazione marittima a Trieste', in *Rassegna di architettura*, 10 (4) 15 aprile, p. 154.

Biographies

Giorgia Aquilar, lecturer at Berlin International University of Applied Sciences - is an architect and postdoctoral researcher at the Technical University of Munich. She currently holds a fellowship awarded by the Alexander von Humboldt Foundation. Her research stands at the intersection of architectural theory, urban design and historic preservation, with a special focus on evolutionary taxonomies and strategies for heritage futures. She has published a number of articles and essays on related themes. She has been the recipient of grants and fellowships for her scholarly work, including from the Harvard Research Center Dumbarton Oaks, the Stuckeman School of Architecture and Landscape Architecture at The Pennsylvania State University.

Ila Bêka e Louise Lemoine. Artists filmmakers working at the crossroads of visual arts and non fiction cinema. For the past twenty years, Bêka & Lemoine's work has been exploring a critical perspective on architecture as a subtle instrument of social control. Through an observational and often humorous perspective, their cinematic approach foregrounds the frictions between design and daily life, revealing how people experience, adapt to, resist, or reinterpret architectural intentions. Their work emphasize how architecture governs not only movement and behaviour, but also emotions and social dynamics. Together they have made over forty films, among which 'Koolhaas HouseLife' (2008), 'Barbicania' (2014), 'The Infinite Happiness' (2015), 'Moriyama San' (2017), 'Tokyo Ride' (2020) and the city-matographic odyssey in 14 films 'Homo Urbanus' (2017-ongoing). In 2023, they published the book *The Emotional Power of Space* (B&P ed.). Their films have been widely presented in international film festivals and leading art and architecture museums, including Fondation Beyeler (Basel), Fondation Cartier pour l'art contemporain (Paris), Fondation Prada (Milan), MAXXI (Rome), La Biennale di Venezia (Venice), and the Barbican Art Gallery (London), among others.

Giuseppe Biasi graduated under Professor Franco Purini from the Venice Institute of Architecture in 2002. He combined teaching with professional architecture, investigating spatial and relational systems. Founding partner of BBV Architetti, a planning and design studio founded in 2002 in Padova, he works in the public and private construction sector, developing residential, tourism, office and commercial projects, as well as public spaces, sports facilities and rural planning. He holds a PhD in Urban Planning from the IUAV University of Venice with Bernardo Secchi. As a contract professor of architectural design he taught at the IUAV University of Venice, Faculty of Architecture, and the Polytechnic of Milan, Faculty of Architecture. He has edited and participated in publications, exploring themes of architecture, urban planning, and contemporary art and received mentions in international design competitions. He lives and works in Marseille and Padova.

Ludovico Centis is an architect, founder of office The Empire and co-founder and editor of San Rocco magazine. He has been a partner at the architectural office Salottobuono from 2007 to 2012. Centis holds a PhD in urbanism (Università Iuav di Venezia) and is currently assistant professor in urbanism at the University of Trieste. His research focuses on the ways in which individuals and institutions, as well as desires and power, shape cities and landscapes. Centis has published numerous essays and scientific articles in Italian and international journals, including Domus, Town Planning Review, Landscape Journal, Log, OASE, San Rocco, Topos, Arch+, AA Files, Harvard Design

Magazine. Recent monographs and edited volumes include *Reyner Banham: A set of actual tracks* (2024), *The Lake of Venice. A scenario for Venice and its lagoon* (2022, with Lorenzo Fabian) and *A parallel of ruins and landscapes* (2019).

Hakim Cherkaoui is an architect and responsible for the DESA *Le logement marocain chez l'architecte, rôle et place de l'architecte*. He has held positions of responsibility within the Ministry of Urban Planning, Construction and Planning of the Kingdom of Morocco. Between 2009 and 2015 he was coordinator of the National Architecture Institute of Tetouan, and between 2015 and 2020 director of the same institution. He teaches at the Ecole Nationale d'Architecture of Rabat since 1999 courses related to architectural design, history and theory, and architectural workshops. In 2020 he was coordinator of the research *Civil society and territorial urban transitions in the Mediterranean*, while between 2021-2023 he was responsible for the Moroccan chapter of the MeLiMed project. In the years 2020-2021 Cherkaoui was part of the board of the PhD *La fabrique de la ville, cas des neighborhoods informels* at Laboratoire LIEU, Institut of urbanism and regional development in Aix-en-Provence.

Matteo D'Ambros is an architect with a PhD in urbanism (Università Iuav di Venezia) and is currently an Assistant Professor at the University of Trieste. He has previously taught at the Iuav University of Venice and the Polytechnic University of Turin. His academic and professional trajectory unfolds within the field of urban and landscape design, where his research and practice focus on the maintenance, transformation, and adaptive reuse of open spaces. Since 2008, he has been investigating the work of Roberto Burle Marx, editing with Barbara Boifava the books *Roberto Burle Marx. Verso un moderno paesaggio tropicale* (2014) and *Roberto Burle Marx. Un progetto per il paesaggio* (2009, 2010). He co-curated the exhibition *Up! Marghera on Stage* at the Venice Architecture Biennale in 2016 and is founder of the environmental action group Ground Action.

Davide di Martino is an architect and Director of Unagru Architecture Urbanism, a London-based practice. He studied architecture in Naples, Barcelona and Venice, and earned a PhD in Urbanism from the University of Naples Federico II, with a thesis on ecologies and pollution in Campania. He was a visiting PhD student at The New School in New York and at KU Copenhagen. From 2020 to 2023, he co-directed a unit of the Master's in Architectural Design at Cardiff University. In 2018, he founded Unagru Architecture Urbanism, a practice that balances private work, research and activism. Its projects range from small-scale interventions to mixed-use developments, with a focus on heritage, water and sustainability.

Sabina Favaro is an architect, urbanist, and researcher at the Responsible Mining Lab (University of the Witwatersrand), critically engaging with socio-ecological regeneration in extractive landscapes. Sabina also co-teaches Landscape Architecture Design Studio with Tarna Klitzner at the University of Cape Town. She holds advanced degrees in Architecture and a PhD in Urbanism. Her research focuses on socio-spatial justice, ecological design, and inclusive urbanism in the Global South. Employing thick mapping, counter-mapping, and co-design methodologies, she investigates cities, landscapes, and territories to reimagine collective futures. Her work emphasizes practical outcomes for communities impacted by mining and urban inequality. She led the Co-Design for Spatial Justice team in the Violence Prevention through Urban Upgrading project, focusing on co-design, crime prevention, and integrated governance.

Urtzi Grau is an architect and academic at the School of Architecture at the University of

Technology Sydney and has recently been appointed Editor-in-Chief of *Quaderns*. He is the founder of Urtzi Grau / Fake Industries, an architectural office that explores replicas – both as literal reproductions of existing works and as responses to prior statements, in the sense conveyed by Romance languages – to produce architectural. His recent projects include the Biblioteca de Lorenteggio in Milan, the Murrin Bridge Preschool and the Bass Hill Community Centre in New South Wales, and the OE House in Tarragona. Grau's work has been exhibited at the Venice Biennale, the Lisbon Triennale, the Istanbul Design Biennial, and the Seoul Biennale. His projects are part of the permanent collections of the Centre Pompidou and the Art Institute of Chicago. He is the author of several books, including *Analogue Images* (Perimeter, 2024), *Folk Costumes Indo Pacific Air* (APE, 2022), *Better Together: Stories of Contemporary Documents* (URO, 2022), and *Learning to Live Together: Humans, Cars, and Kerbs in Solidarity* (Bartlebooth, 2021). Grau holds a Distinguished Visiting Professorship at Portland State University's School of Architecture and a Cullinan Visiting Professorship at Rice University School of Architecture.

Francesco Krecic is an architect and graduated from the Post-Graduate Specialisation School in Architectural and Landscape Heritage at Politecnico di Milano. Following several collaborations with architectural offices in Trieste, since 2010 he has been enrolled in the public administration, initially as an assistant at the Superintendence of Fine Arts and Landscape of Friuli Venezia Giulia region and later as an officer of the Ministry of Culture at the Historical Museum and Park of the Miramare Castle, where he has curated various restoration projects. Currently he is an officer of the Superintendence of Archaeology, Fine Arts and Landscape of Friuli Venezia Giulia. Krecic has lectured widely in national and international conferences and is the author of various publications on topics related to the history of architecture and heritage restoration.

Ilaria Mazzoleni is an architect, biomimicist, educator and the founder of IM Studio Milano/ Los Angeles (www.imstudio.us) and of Nature, Art & Habitat (www.nahr.it). She lives and works between Italy and California. Her research focuses on sustainability and biomimicry, where innovation in planning, architecture and design is inspired by the processes and functions of nature. Her built and conceptual work in the fields of sustainable architecture and biomimicry has been published internationally. Mazzoleni has been a faculty member at the Southern California Institute of Architecture (SCI-Arc), CalPoly Pomona, and CalArts in Los Angeles. Mazzoleni has authored and published the book *Architecture Follows Nature - Biomimetic Principles for Innovative Design* (CRC Press, 2013). She is the main editor and Introduction author of the book *Transect of Coexistence: Inquiry into Nature, Art & Habitat* (ListLab, 2024). Ilaria holds a Laurea in Architecture (Milan Polytechnic,) and a Master of Building Science (USC, Los Angeles).

Oorvi Sharma is a Canadian architect, curator, expert advisor, and academic. Oorvi presently holds the position of Assistant Professor of Architecture at Zayed University in Abu Dhabi, while concurrently serving as Curatorial-Project Management Lead and Acquisitions Lead for the Qasr Al Hosn in Abu Dhabi with the Department of Culture and Tourism, Abu Dhabi. She is an alumna of the Harvard University Graduate School of Design, where she studied as an Irving Fellow. Her work on material culture in built environments, climate change, global shifts, and modern conservation movements has been profiled by the Guggenheim Abu Dhabi, ICON Magazine, SVSA Magazine, and other international media. Oorvi has curated and produced a range of important

exhibitions, notably the Parisian presentation of LVMH Métiers d'Art's 9th Résidence Artistique in 2025. She also realized the Miqnaş Pavilion for ADIHEX 2025, a modular installation uniting local craft with contemporary construction, which was presented to His Highness Sheikh Mohammed Bin Zayed Al Nahyan and widely featured in national newspapers. Oorvi has lectured internationally, sharing her knowledge of the UAE, the Western Canadian region, and the Indian Himalayan region. She is often invited to speak on the advancement of culture-based climate action and the future of public space at events including the Public Art Abu Dhabi Biennale, talks at the Fiker Institute, and the Abu Dhabi Sustainability Week. Her writing has been widely published and translated into Spanish, Catalan, French, Hindi, Italian, and Arabic. She has over ten years of global professional experience across Tokyo, San Francisco, Boston, Abu Dhabi, and Mumbai.

Luka Skansi is an architectural historian, associate professor at Politecnico di Milano (DASTU – Dipartimento di Architettura e Studi Urbani). His research ranges across different geographical and temporal contexts of the 20th century, and focuses on the themes of spatiality in architecture, construction or its relationship with geopolitics. Awarded with the Plečnik medal in 2018 (for the exhibition-catalogue *Streets and Neighbourhoods*, MAO Ljubljana, 2016) and Neven Šegvić prize (for *Dobrolet*, a book series in architectural history and theory, 2025). He was a member of the curatorial committee of the exhibitions *Toward a Concrete Utopia. Architecture in Socialist Yugoslavia 1948-1980* (MoMA – NY, 2018), *Fiume Fantastika. Phenomena of the City* (Rijeka – ECC 2020), and *Affinità confinanti/Bordering Affinities/Sosedske afinitete* (with Paolo Nicoloso, Trieste, Magazzino delle Idee, 2025).

Gianni Talamini, PhD, is an associate professor in the Department of Architecture and Civil Engineering at the City University of Hong Kong. He earned his PhD in Urbanism from IUAV University of Venice under Professor Bernardo Secchi. Previously, he was a postdoctoral fellow at Harbin Institute of Technology in Shenzhen. Gianni's research focuses on the synergy between the built environment and landscape, aiming for an environmentally innocuous, culturally leavened, and spatially just society.

Giambattista Zaccariotto is associate professor at the Institute of Urbanism and Landscape of the Oslo School of Architecture and Design (AHO). He holds a European Doctorate in Urbanism from the IUAV University of Venice, undertaken in collaboration with Delft University of Technology (TU Delft). His scholarly and practice work explore the interrelations among landscape architecture, urban design, and territorial planning, focusing on contemporary transformations of the built environment and design methodologies in European contexts. He has contributed to international academic programmes such as the *European Masters in Urbanism* (IUAV) and the *International Master in Landscape Architecture* (AHO).

Dr. Zaccariotto has collaborated on numerous urban and landscape design projects throughout Europe with leading design practices, including West 8 (Rotterdam), H+N+S (Amsterdam), Studio Secchi-Viganò (Milan), and Studio Bua (London). His academic and professional work has also engaged with European research frameworks such as *Interreg Europe* and *Horizon Europe*.

He is co-author of *Landscape of Water* (Risma, 2009), *Scarcity in Excess: The Built Environment and the Economic Crisis in Iceland* (Actar, 2014), and *Urbanistic Projects. Next Generational Paths: A European Perspective* (Quodlibet, 2024).

Colophon

Speculations on the image of beauty
Public space and global coastal cities

Volume 2

Edited by Ludovico Centis, Matteo D'Ambros

Texts:

Giorgia Aquilar, Giuseppe Biasi, Hakim Cherkaoui,
Matteo D'Ambros, Davide di Martino, Sabina Favaro, Urtzi Grau,
Francesco Krecic, Ilaria Mazzoleni, Oorvi Sharma, Luka Skansi,
Gianni Talamini, Giambattista Zaccariotto

Design:

Federico Vascotto

The authors thank for the kind permission to use the images:

Leonardo Finotti

ISBN 979-12-5953-242-8 (digital)

Publisher:

Anteferma Edizioni Srl

via Asolo 12, Conegliano, TV

edizioni@anteferma.it

Copyright

The authors have made every possible effort to trace the
copyright holders and obtain permission to reproduce
the images present in this publication.

Made with the generous support of FRA 2025 funds from:



UNIVERSITÀ
DEGLI STUDI
DI TRIESTE

This volume proposes a reasoned and critical reading of open space in its various aspects, investigating some notable urban experiences chosen among global twelve coastal cities – Abu Dhabi, Cape Town, Rijeka, Hong Kong, Los Angeles, Marseille, Naples, Oslo, Rio de Janeiro, Sydney, Tangier and Trieste –, and illustrated through original drawings and historical maps, iconographic images and a thematic critical text, specifically developed by a guest contributor invited for the occasion. In such cities, the challenges caused by climate change and by the search for an increasingly fragile balance between economic development, justice and social inclusion manifest themselves in a more explicit and paradigmatic way. The starting point for observing ongoing phenomena and defining new research trajectories is not only physical or geographical but also concerns the complex socio-ecological and systemic dimension of coastal territories, where nature, infrastructure, and settlements interact in an interdependent way.

Current configurations of the twelve cities are studied revealing the relationship between solids and voids along the coastal edge. Within the iconographic section of the volume, a Nolli-style mapping is used as a tool to explore significant portions of the cities. The *New Map of Rome* completed in 1748 by Giovan Battista Nolli – one of the most famous and most lastingly influential cartographic representations – seemed to be the most suitable conceptual and operational reference for bringing to light the value of open spaces in the contemporary city and to uncover some of its inherent contradictions. By investigating the forms, meanings and spatial devices that shape the open space, and by identifying the semantic values of inclusion and exclusion embedded in its use and occupation, we develop diverse perspectives and a critical understanding of its potential as a project.

All these elements are the starting point for advancing a reasoned interpretation and critical reading of open space in its various aspects, assuming that global coastal cities are the places most affected by the challenges caused by climate change, and that it is precisely here that reflection on the quality and meaning of contemporary urban planning and design can be encouraged.