



IL CORPO DELLA CITTÀ **TELO MESTA**

EUT

RRR
LAB
di ALDO

COL
GO!

Quelli che vediamo contenuti in questa pubblicazione sono gli esiti di un esperimento-esercizio doppio, che quest'anno accademico 2023-2024 abbiamo affrontato con l'obiettivo di studiare la città, ma anche di "farci studiare-informare" dalla città. Il primo aspetto dell'esperimento riguarda il fatto che il laboratorio si è cimentato in questo esercizio di indagine al contempo scientifica e poetica, che ha richiesto l'applicazione di strumenti e metodi oggettivi e soggettivi contemporaneamente per scoprire e dissezionare il corpo di queste due città, producendo l'anatomia di un'immagine, direbbe Zigaina, che però non è solo indagine architettonica, urbana e urbanistica didatticamente fine a se stessa, ma è invenzione, ricerca di ispirazione poetica, libertà di espressione e formulazione di un linguaggio, quello che possiamo vedere e "ascoltare" nelle pagine che seguono. Il secondo aspetto dell'esperimento riguarda la modalità con cui è stata affrontato l'esercizio dal Laboratorio. Gli studenti del Laboratorio di Progettazione Integrata dell'Architettura e del Costruito – RRR International Lab quest'anno si sono autocostruiti in un "collettivo" (COLGO!) ed hanno lavorato assieme, con uno spirito attivo e libero d'altri tempi, lavorando come un corpo unico. E questo, soprattutto oggi nell'ambiente universitario, per quella che quest'anno registriamo come la *Koinè* del Laboratorio, non è poco.

Adriano Venudo



IL CORPO DELLA CITTÀ **TELO MESTA**



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Il corpo della città. Telo mesta

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2023-2024 all'interno della "Convenzione Quadro Istituzionale RRR-LAB 2022-25 tra il Dipartimento di Ingegneria e Architettura, il Comune di Gorizia, il GECT, l'ATER di Gorizia e il CONSUNIGO.

Questa pubblicazione, **Il corpo della città. Telo mesta**, che è anche il catalogo della mostra che si è tenuta dal 31.10.2023 al 19.01.2024 presso il Conference Center del Polo Universitario di Gorizia, come primo esito didattico e scientifico di RRR-LAB, è stato realizzato dagli studenti costituiti nel **collettivo COLGO!** e coordinati dai docenti Thomas Bisiani, Alessio Bortot, Luigi Di Dato, Claudio Meninno, Sonia Prestamburgo, Adriano Venudo (coord. Laboratorio LPI_AC – RRR LAB).

Il **collettivo COLGO!** è costituito dai seguenti studenti del Laboratorio di Progettazione Integrata dell'Architettura e del Costruito – RRR International Lab a.a. 2023-2024:

Simone Biasiol, Victoria Boljesic, Sara Cantarutti, Giulia Ceciliot, Alessandro De Cesaris, Valentina Eposito, Alessia Giacomini, Marta Grimolizzi, Yana Kalynovych, Isabella Leiter, Martin Predan, Matilda Sain, Davide Stefani, Raffaella Terracciano, Ivan Vinciguerra, Sara Zuppin.

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**UNIVERSITÀ
DEGLI STUDI
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**COL
GO!**



**GO! 2025
NOVA GORIZIA
GORIZIA**



**CONSORZIO
PER LO SVILUPPO DEL
POLO UNIVERSITARIO
di GORIZIA**



«Una città ha un sistema nervoso e una testa, spalle e piedi. Una città è una cosa distinta da tutte le altre, così che non vi siano due città che siano eguali.»

John Steinbeck

«Mesto ima živčni sistem in glavo, ramena in noge. Vsako mesto je edinstveno, zato ni dveh mest, ki bi bili enaki.»

John Steinbeck

Presentazione

Partire da quello che esiste per immaginare il futuro che sarà. Senza per questo snaturare la storia e l'identità culturale di una città che l'assetto urbanistico e le architetture raccontano. Il ciclo di laboratori RRR Lab promosso dal corso di studi in Architettura dell'Università di Trieste con sede a Gorizia ha prodotto in questi anni spunti di riflessione che sono serviti a innescare un processo partecipativo sul destino di alcune aree-chiave della nostra città. Non solo esercizi di stile, magari al limite della provocazione: gli studenti che hanno partecipato ai laboratori hanno prodotto masterplan declinabili nel reale, proponendo idee che hanno ispirato la fase di progettazione di alcuni interventi di rigenerazione urbana. L'assessorato all'Università del Comune di Gorizia ha creduto fin dalla prima edizione nella forza di propulsione dei laboratori RRR, sostenendoli con convenzione e favorendo il consolidamento dei rapporti tra i futuri architetti e la comunità cittadina, a più livelli. E la risposta è stata per certi versi entusiasmante e inaspettata, tanto per l'interesse dell'opinione pubblica quanto per la partecipazione dei goriziani alle mostre organizzate per illustrare i risultati del lavoro dei ragazzi. Per rendere ancor più incisiva l'attività il Comune ha favorito la collaborazione tra i partecipanti ai laboratori e gli uffici comunali del settore Urbanistica: in questa maniera i corsisti hanno potuto confrontarsi con i professionisti dell'amministrazione e costruire i propri masterplan sulla base autentica degli strumenti di pianificazione urbanistica della città. L'ultima edizione di RRR Lab incrocia poi con decisione la storica sfida che Gorizia, con Nova Gorica, sta affrontando: l'imminenza dell'appuntamento con il 2025, anno in cui

Predstavitev

Preden si lahko zamislimo prihodnost, je pomembno, da izhajamo iz tega, kar že obstaja. Ob tem je ključno spoštovati kulturno identiteto in zgodovino mesta, ki ju pripovedujeta arhitektura in urbanizem. Vrsta delavnic RRR Lab, del študijskega programa arhitekture Univerze v Trstu s sedežem v Gorici, je v zadnjih letih spodbudila razmišljanja, ki so se izkazala vodilna pri razpravah o prihodnosti ključnih območij našega mesta. Projekti niso bili zgolj abstraktne vaje, morda celo na robu provokacije: študenti, ki so sodelovali na delavnicah, so oblikovali masterplan s predlogi, ki so navdihnilo fazo načrtovanja nekaterih obnovitvenih urbanskih posegov. Odborništvo za univerzo občine Gorica je od samega začetka verjelo v potencial delavnic RRR, jih podprla s konvencijo in na več ravneh še vedno spodbuja krepitev odnosov na več nivojih med bodočimi arhitekti in mestno skupnostjo. Odziv javnosti je bil v določenem smislu nepričakovan ter izredno pozitiven, številni so se udeležili razstav, ki so bile organizirane, da bi predstavile dela študentov. Da bi vse skupaj bilo še bolj učinkovito, je občina v teh letih spodbujala sodelovanje med udeleženci delavnic in občinskimi urbanističnimi uradi: na ta način so univerzitetni študenti imeli možnost sodelovati s strokovnjaki in poglobiti svoje študijske programe na osnovi konkretnih urbanističnih dokumentov mesta. Letošnji RRR Lab se posveča obravnavi zgodovinskega izziva, s katerim se Gorica, skupaj z Novo Gorico, sooča: bližajoči se dogodek leta 2025, ko bosta mesti Evropska prestolnica kulture, postavlja v ospredje temo urbanega povezovanja in valorizacije urbanističnih in arhitekturnih posebnosti območja, ki je več kot pol stoletja živelo pod konkretnimi vplivi meje, ki je

le due città saranno Capitale Europea della Cultura, rende quantomai attuale il tema della ricucitura urbana, della valorizzazione delle peculiarità urbanistiche e architettoniche di un territorio che ha dovuto per più di mezzo secolo convivere con gli effetti pratici di un confine che ha cadenzato ogni aspetto delle vite che attorno a quel limite hanno dovuto calibrare la propria quotidianità. L'intraprendenza propria dei giovani, la freschezza delle loro idee, unite all'esperienza dei tanti docenti tutor arrivati dalle università di tutta Europa, ci hanno regalato una visione appassionata e appassionante di quel che potrà essere il futuro del nostro territorio.

Chiara Ester Gatta

Vicesindaco e Assessore all'Edilizia ed Urbanistica, Politiche Universitarie, Politiche Giovanili, Istruzione, Benessere degli Animali, Verifica sull'attuazione del programma di mandato e il controllo sulla gestione

pogojevala vse vidike življenja obmejnih prebivalcev in njihovega vsakdana.

Podjetnost mladih in svežina, ki so jih s svojimi izkušnjami obogatili profesorji iz cele Evrope, sta nas obdarili z navdušujočo vizijo tega, v kar bi se v prihodnosti lahko razvil naš skupni teritorij.

Chiara Ester Gatta

Podžupanja in odbornica za gradbeništvo in urbanizem – za univerzo- za mladinska vprašanja- za izobraževanje- za dobrobit živali – za verifikacijo ureničevanja programskih ciljev in za nadzorovanje upravljanja

Die Stadluft macht frei

La città come luogo e come status - l'essere cittadino - ha sempre costituito, nella storia e per l'uomo, un'attrazione, un'ambizione e un desiderio: *Haec Omnia tibi Dabo*, «tutto ciò ti darò». Così recita il diavolo tentando Cristo mentre, dall'alto, entrambi osservano la città, l'oggetto del desiderio: un recinto limitato, contenibile e dominabile ... possibile e "possedibile" e pertanto concedibile. Anche dall'alto della Castagnevizza slovena, o dai belvedere del Castello di Gorizia, o dai sentieri sul Sabotino, si può ammirare un'immagine simile: quella di un'unica città, Gorizia e Nova-Gorica, compatta e un po' dispersa in "villaggi urbani", chiusa al centro, e su alcuni lati però molto aperta, apparentemente limitata, ritagliata sull'azzurro del cielo e sul verde-grigiastro delle colline quasi montagne attorno, il Panovec, il Monte Santo e Oslavia, costellate da ville e piccoli insediamenti, che di notte - con un po' di immaginazione - ricordano i versanti del Mulholland Drive di Los Angeles o del Collserola di Barcellona. Fascino e tentazione al contempo.

Nell'antica Grecia, ma anche durante il Medioevo, nei paesi germanici, e poi ancora a fine Ottocento in tutta Europa, si diceva *Die Stadluft macht frei*, «l'aria della città rende liberi». Quest'attrazione verso la città coincide con la nascita e la diffusione della *Polis*, ma poi anche con tutti i fenomeni ciclici dell'urbanesimo post-medievale, rinascimentale, settecentesco, ottocentesco, fino a quelli più recenti. Questo desiderio di città nasce in un mondo prevalentemente rurale, in cui i contadini che si trasferivano in città potevano liberarsi dai vincoli di subordinazione e di dipendenza ai quali dovevano sottostare nelle campagne, caratterizzate in larghissima parte dal sistema

Die Stadluft macht frei

Mesto kot kraj in kot status - biti meščan - je vedno predstavljalo privlačnost, ambicijo ter željo tako v zgodovini kot za človeka: *Haec Omnia tibi Dabo*, «vse to ti bom dal». Tako pravi hudič, ko skuša zapeljati Kristusa in, ko oba z višine opazujeta mesto, predmet želje: ograjeno območje, ki je omejeno in obvladljivo... možno in dosegljivo in torej dopustno. Podoben prizor se nam ponuja z vrha slovenske Kostanjevice, z razgledišča Goriškega gradu ali s poti na Sabotin: prizor enotnega mesta, Gorice in Nove Gorice, zgoščene, a hkrati razpršene v "mestne vasi". Gledamo mesto, ki je zaprto v središču, a obenem zelo odprto na nekaterih straneh, navidezno omejeno med modrino neba in zeleno-sivkastimi griči: Panovec, Sveta gora in Oslavje. Ta pokrajina je prežeta z majhnimi vasmimi in naselji, ki lahko ponoči z malo domišljije spominjajo na pobočja Mulholland Drive v Los Angelesu ali Collserola v Barceloni. To je očarljivo in hkrati vabljivo.

V antični Grčiji, tako kot tudi v srednjem veku v nemško govorečih deželah in kasneje ob koncu devetnajstega stoletja po vsej Evropi, je veljalo reklo «Die Stadluft macht frei», kar dobesedno pomeni «zrak mesta osvobaja». Ta privlačnost do mesta sovpada z rojstvom in širjenjem *Polisa*, ter se nadaljuje skozi vse ciklične pojave urbanizma tako v poznem srednjem veku, kot v renesansi, v osemnajstem in devetnajstem stoletju pa do današnjih dni. Želja po mestu se je rodila v pretežno ruralnemu okolju, v katerem so se kmetje z odhodom v mesto osvobodili okov podrejenosti in odvisnosti, ki je zaznamovala podeželje s fevdalističnim in hierarhičnim sistemom. Kmetje, ki so se takrat preselili v ur-

gerarchico di tipo feudale. Si andava in città per evadere da un mondo duro e ingiusto, dalla schiavitù della terra e da quella del Signore e Feudatario, per cercare fortuna, per sperare in un destino migliore in città, spesso però trovando in realtà altro disagio e solitudine. Ma così è stato, e così in parte avviene ancora oggi, se pensiamo alle moltitudini di uomini soli che nella pancia della città cercano di sbarcare il lunario, magari raccattando le briciole di una società urbana consumistica e distratta. È una storia, quella urbana, complessa e piena di contraddizioni. Però ricordiamo il detto: *Die Stadtluft macht frei*, «l'aria della città rende liberi». Questo è un desiderio di città che si manifesta forte nell'uomo, a tal punto da caratterizzare un modo di stare al mondo, un modo di essere e un modo di pensare: è la cultura urbana, che nasce non solo come colpa della ex mentalità contadina, bensì come spazio della libertà e mondo delle opportunità. La vita rurale soddisfa le necessità della comunità, la vita urbana soddisfa i desideri dell'uomo. Quando lo spazio della comunità non corrisponde più solo ed esclusivamente a quello strettamente necessario e funzionale al vivere assieme (cosa che succede ad esempio nel villaggio, nel borgo rurale o nel paese), ma assume una dimensione quantitativa e qualitativa al contempo, talmente rilevante da generare un plusvalore in termini di spazio e un plus-significato in termini di politica, economia e società, che nell'Ottocento venivano definiti *milieu urbano*, la città acquista una propria autonomia in termini di entità rispetto all'individuo. Ma non solo, genera un proprio linguaggio ed esprime una specifica eloquenza, sviluppa un'intelligenza, nascondendo un'anima tra "sapori" e peculiarità. Caratteristiche, che tutte assieme determinano

bano okolje, so lahko končno osvobodili tlačanstva in odvisnosti, ki sta ju morali prenašati na podeželju. V mestu so se ljudje zatekali, da bi pobegnili pred trdim in nepravilnim svetom, suženjstvom zemlje ter vladavino gospodarjev in fevdalcem. Iskali so srečo ter upali na boljše življenje, vendar so pogosto naleteli le na druge težave in občutek osamljenosti. Deloma se ta vzorec ponavlja še danes, ko pomislimo na množice osamljenih posameznikov, ki se v središču mesta trudijo preživeti. Pogosto pa le pobirajo drobtinice v potrošniški in raztreseni urbani družbi. Svet mest je prepleten z zapleti in nasprotji, a vendar ne pozabimo pregovora: *Die Stadtluft macht frei*, kar pomeni «zrak mesta osvobaja». Hrepenenje po mestu močno vpliva na način življenja, bivanja in razmišljanja posameznika, oblikuje pa tudi urbano kulturo. Ta ne izvira zgolj iz preteklega kmečkega načina razmišljanja, ampak ponuja tudi prostor svobode in obilja priložnosti. Čeprav kmečko življenje zadovoljuje potrebe skupnosti, urbano življenje izpolnjuje posameznikove želje. Ko se prostor skupnosti razširi prek osnovnih in nujnih vidikov skupnega življenja (na primer v vaseh, podeželskih naseljih ali manjših mestih) ter pridobi tako kvantitativno kot kvalitativno dimenzijo, ki ustvarja dodano vrednost prostoru in se odraža na političnem, ekonomskem in družbenem področju – kar so v 19. stoletju imenovali *milieu urbano* – mesto postane samostojni subjekt, ki se loči od posameznika. Obenem ustvarja svoj lasten jezik, specifične značilnosti, razvije svojo inteligenco in deli svojo dušo nad "okusi" in posebnostmi. Značilnosti, ki skupaj tvorijo tako imenovano urbano vitalnost, mestu dodelijo samostojnost. V teh primerih mesto ni zgolj produkt skupnosti, ki je funkcionalen za prebivalce, temveč postane edinstvena in samostojna entiteta, primerljiva s telesom, ki

la cosiddetta vitalità urbana e fanno diventare la città un organismo a sé, un'istituzione. La città, in questi casi, non è più solo il prodotto della comunità, funzionale ai cittadini, ma è un'entità altra e autonoma paragonabile a un corpo che interagisce con l'uomo e modella la società: è il corpo della città.

Die Stadtluft macht frei, «l'aria della città rende liberi», questo era il motto che diede la propulsione allo sviluppo delle polis elleniche, ma anche alla nascita dell'urbanesimo in età medievale e così è stato fino al grande esodo rurale dell'età moderna e nella contemporaneità. Oggi le città producono l'85% del PIL globale ma sono anche le responsabili del 75% del consumo di risorse naturali, generano il 50% dei rifiuti globali e il 60-80% delle emissioni di gas serra.

L'aria della città ci rende dunque ancora liberi? E quali sono gli spazi di questa libertà?

Il primo lavoro di studio e indagine della e sulla città che il Laboratorio di Progettazione Integrata dell'Architettura e del Costruito – RRR International Lab ha affrontato quest'anno è stato quello di riflettere su questa grande questione urbana che è anche culturale. Ed è stato fatto in maniera operativa – *thinking by doing* – cercando delle risposte a partire dal caso studio specifico di Gorizia e Nova-Gorica, studiando queste due città in un vecchio e nuovo modo, ovvero imparando a osservare la città con un linguaggio visivo e con modalità analogica: la fotografia, che è facile perché è un linguaggio diretto, ma è anche difficile perché è uno strumento che necessita di una specifica tecnica.

Quelli che vediamo contenuti in questa pubblicazione sono gli esiti di un esperimento-esercizio doppio, che quest'anno accademico 2023-2024 abbiamo affrontato con l'obiettivo

vzpostavlja interakcije z ljudmi in oblikuje družbo: mesto postane telo.

Koncept *Die Stadtluft macht frei*, kar pomeni «zrak mesta osvobaja», je poganjal razvoj grških polisov ter spodbudil rojstvo urbanizma v srednjem veku. Ta ideja je ostala relevantna vse do obdobja velikega izseljevanja s podeželja v moderni dobi in še danes. Danes mesta prispevajo 85% k globalnemu BDP-ju, hkrati pa so odgovorna za 75% porabe naravnih virov, ustvarjajo polovico svetovnih odpadkov ter prispevajo 60-80% emisij toplogrednih plinov. Ali nas torej zrak mesta še vedno osvobaja? Kateri prostori omogočajo to svobodo?

Prvi predmet raziskovanja in preučevanja mesta, ki ga je letos obravnaval Laboratorij za Integrirano Načrtovanje Arhitekture in Grajenega Okolja – RRR International Lab, je bilo razmislek o tej pomembni urbani in kulturni problematiki. Ta pristop – *thinking by doing* – je bil ključen pri iskanju odgovorov v zvezi s študijskim primerom Gorice in Nove Gorice. Preučevanje teh dveh mestnih središč na inovativen način je vključevalo opazovanje mesta z vizualnim jezikom in na analogičen način, predvsem s pomočjo fotografije. Fotografija omogoča neposreden vpogled, a hkrati zahteva posebno tehnično spretnost.

Vsebina te publikacije odraža rezultate dvojnega eksperimenta, ki smo ga izvedli v študijskem letu 2023-2024. Naš namen je bil raziskati mesto ter hkrati pridobiti nove vpoglede iz samega urbanega okolja. Prvi del eksperimenta prinaša vpogled v dejstvo, da se je laboratorij

di studiare la città, ma anche di “farci studiare-informare” dalla città.

Il primo aspetto dell’esperienza riguarda il fatto che il laboratorio si è cimentato in questo esercizio di indagine al contempo scientifica e poetica, che ha richiesto l’applicazione di strumenti e metodi oggettivi e soggettivi contemporaneamente per scoprire e dissezionare il corpo di queste due città, producendo l’anatomia di un’immagine, direbbe Zigaina, che però non è solo indagine architettonica, urbana e urbanistica didatticamente fine a se stessa, ma è invenzione, ricerca di ispirazione poetica, libertà di espressione e formulazione di un linguaggio, quello che possiamo vedere e “ascoltare” nelle pagine che seguono.

Il secondo aspetto dell’esperienza riguarda la modalità con cui è stata affrontato l’esercizio dal Laboratorio. Gli studenti del Laboratorio di Progettazione Integrata dell’Architettura e del Costruito – RRR International Lab quest’anno si sono autocostruiti in un “collettivo” (COLGO!) ed hanno lavorato assieme, con uno spirito attivo e libero d’altri tempi, lavorando come un corpo unico. E questo, soprattutto oggi nell’ambiente universitario, per quella che quest’anno registriamo come la *Koinè* del Laboratorio, non è poco.

Adriano Venudo

Coordinatore del Laboratorio di Progettazione Integrata dell’Architettura e del Costruito – RRR International Lab, Corso di Studi a Ciclo Unico in Architettura, DIA, UNITS

lotil raziskovanja s prepletom znanstvenega in poetičnega pristopa.

Za to smo uporabili tako objektivna kot subjektivna orodja in metode, s katerimi smo razkrivali in preučevali bistvo obeh mest. Rezultat je bila podoba, ki jo je opisal Zigaina, a ta ni zgolj arhitekturna, urbana in urbanistična analiza sama po sebi. Gre tudi za izvorno iskanje poetskega navdiha, svobodo izražanja ter oblikovanje jezika. Vse to lahko dojamemo in občutimo na straneh, ki sledijo.

Drugi vidik eksperimenta zajema način, kako je Laboratorij pristopil k izvajanju vaje. Študentje Laboratorija za Integrirano Načrtovanje Arhitekture in Grajenega Okolja – RRR International Lab so se letos združili v “kolektiv” (COLGO!) In skupaj delovali sproščeno in aktivno kot eno samo telo. V današnjem univerzitetnem okolju in ob upoštevanju tega, kar letos označujemo pod pojmom *Koinè* laboratorija, to gotovo ni malo.

Adriano Venudo

Koordinator Laboratorija za Integrirano Načrtovanje Arhitekture in Grajenega Okolja – RRR International Lab, Doktorski študijski program Arhitektura, DIA, UNITS

Imparare a guardare

Gli studenti del corso di Progettazione Architettonica del quinto anno del Corso di Laurea in Architettura dell'Università degli studi di Trieste, con sede presso il Polo didattico di Gorizia, hanno intrapreso un'esperienza che le conoscenze e competenze descritte nei programmi ministeriali difficilmente riescono a delineare, quella di imparare a guardare.

Utilizzare la fotografia, come strumento di lettura e interpretazione del contesto di progetto, ha dato modo di approfondire un sapere essenziale per conoscere e comunicare l'architettura, che ha contribuito a costruirne la storia e la cultura visiva.

Per le nuove generazioni, questo strumento assume un valore ancora maggiore. La fotografia, infatti, rallenta i processi di lettura dell'immagine che i nuovi media propongono a ritmi accelerati sia tecnologicamente che percettivamente. Il tempo dell'immagine fissa, consentendo la contemplazione, è un piacere e oggi una necessità culturale. Guardare alla complessità del paesaggio e della città con attenzione è una forma di cura, utile a contrastare una disattenzione che coincide spesso con disaffezione verso l'ambiente, e che contribuisce infine ai disastri e disastri cui assistiamo.

La fotografia opera in modo opposto rispetto all'architettura: se questa passa dalla bidimensionalità del disegno/progetto alla tridimensionalità della costruzione, la fotografia riporta la tridimensionalità dello spa-

Naučiti se umetnosti opazovanja

Študenti petega letnika arhitekture goriškega sedeža tržaške univerze so se odpravili na pot, ki presega meje znanja in veščin, opisanih v ministrskih programih; posvetili so se z umetnostjo opazovanja. Uporaba fotografije za raziskovanje in razumevanje okolja, na katerem študenti oblikujejo svoje arhitekturne projekte, nam je omogočila, da se poglobimo v bistvo arhitekture, ki je prispevala k oblikovanju naše zgodovine in naše estetske kulture.

Za nove generacije ima to orodje še posebno dragocen pomen. Fotografija ustavi čas in upočasni proces dojemanja stvarnosti. Nove medijske tehnologije so nam namreč vsilile prehiteno tempo, tako tehnološko kot zaznavno. Čas, ki nam ga nudi statična slika za razmislek, ni le užitek, temveč postaja tudi nepogrešljiva kulturna potreba.

Kritično opazovanje kompleksnosti krajine in mesta nam pomaga, da presežemo tisto brezbržnost, ki pogosto privede do zanemarjanja okolja. Žal ta odnos do našega okolja velikokrat pripelje do naravnih nesreč in tragedij.

Fotografija deluje na povsem drugačen način kot arhitektura: medtem ko arhitektura prehaja iz dvodimenzionalnih načrtov v tridimenzionalne konstrukcije, fotografija obratno prinaša tridimenzionalnost prostora in struktur nazaj v

zio e delle strutture alla bidimensionalità dell'immagine, rivelatrice spesso, in questo percorso inverso, di visioni inedite e imprevedute.

Luigi Ghirri, tra tutti, ci ha insegnato con la sua opera un nuovo modo di vedere, dando un significato a quello che è apparentemente ovvio e facendoci così riconoscere un mondo abitabile. Per lui i dispositivi per ridurre e fissare la visione non potevano che sorgere in una civiltà urbana, che ha bisogno di vedere un mondo alla rovescia, come il doppio del mondo visto, cioè il riflesso ribaltato che vediamo nell'obiettivo fotografico. Della civiltà urbana, Ghirri amava fotografare i giardini pubblici, luoghi che evocano i sentimenti dell'infanzia, dove «rimane intatto il senso felice di un'appartenenza». Gianni Celati ha visto in questo tipo di proiezione affettiva l'idea fondamentale di Ghirri applicata alla fotografia: «Non esiste foto di Ghirri che si offra come pura documentazione: tutte mostrano questo orientamento verso un campo di prossimità, di simpatie, di attrazioni e riconoscimenti di un'intimità esterna»¹.

Il fatto che gli studenti abbiano scelto di leggere l'ambiente urbano in cui vivono, compresi i suoi abitanti, come un corpo umano, dimostra il loro desiderio di utilizzare la fotografia per riconoscersi in una connessione intima e affettiva con ciò che li circonda, prezioso viatico per il progetto.

Giuseppina Scavuzzo

Coordinatrice del Corso di Studi a Ciclo Unico in Architettura - DIA, UNITS

Note

¹ G. Celati, *Ricordo di Luigi, fotografia e amicizia*, in Giulio Bizzarri e Paolo Barbaro (a cura di) *Luigi Ghirri. Lezioni di fotografia*, Quodlibet, Macerata 2010, p.251.

dvodimenzionalni svet slike. V tem obratnem procesu pogosto odkriva nove in nepričakovane perspektive.

Luigi Ghirri je med vsemi izstopal kot učitelj novega načina opazovanja, saj je dal nov pomen tistemu, kar se nam zdi logično in nam je na ta način omogočil, da znamo videti svet, ki je prijazen bivanju. Zanj so bili fotografski pripomočki za zmanjševanje in usmerjanje pogleda neločljivo povezani z urbano kulturo, ki si želi gledati svet z druge strani - kot dvojno sliko, skoraj kot refleksi, ki ga ponuja objektiv fotografskega aparata. Ghirri je najraje fotografiral javne parke, ki so v urbanem okolju prebujali občutke otroštva in ohranjali «nedotaknjeno srečo pripadnosti». Gianni Celati je v tej čustveni projekciji prepoznal bistveno idejo Ghirrijeve uporabe fotografije: «Vsaka fotografija Ghirrija nosi v sebi več kot zgolj dokumentarno vrednost; vse izražajo usmerjenost k občutku bližine, naklonjenosti, privlačnosti in prepoznavanja zunanje intimnosti»¹.

Dejstvo, da so se študenti odločili, da raziskujejo urbano okolje, v katerem živijo, skupaj z njegovimi prebivalci, kot človeško telo, jasno kaže na njihovo hrepenenje po uporabi fotografije za vzpostavljanje intimne in čustvene povezave s svojim okoljem. Ta pristop predstavlja dragocen korak v njihovem ustvarjalnem procesu.

Giuseppina Scavuzzo

Koordinatorica Doktorskega študijskega programa Arhitekture - DIA, UNITS

Opombe

¹ G. Celati, *Ricordo di Luigi, fotografia e amicizia*, v Giulio Bizzarri in Paolo Barbaro (ur.) *Luigi Ghirri. Lezioni di fotografia*, Quodlibet, Macerata 2010, str. 251



Chi siamo?

«Non sapersi orientare in una città non vuol dire molto. Ma smarrirsi in essa come ci si smarrisce in una foresta, è una cosa tutta da imparare.»

Walter Benjamin

Noi, COLGO!, siamo un gruppo di studenti del V anno del Corso di Studi in Architettura dell'Università degli Studi di Trieste.

COLGO! è un nome che abbiamo scelto in quanto siamo un collettivo di giovani che studiano insieme a Gorizia. COLGO! non è solo un abbreviativo, ma la metodologia con la quale scegliamo di studiare le due città: il nostro intento è cogliere l'anima della città nella sua totalità, cercando di riflettere anche su aspetti più profondi e reconditi che si possono individuare passando e "perdendosi" nell'urbano.

Il progetto della mostra prende vita a partire dal Laboratorio annuale RRR International LAB GO/N.GO, per il quale l'obiettivo è quello di studiare le città "gemelle" di Gorizia e Nova-Gorica in vista dell'imminente evento GO!2025, dove le due città diventeranno Capitale Europea della Cultura.

Kdo smo?

«Orientacija po mestu morda ne zahteva veliko spretnosti. Vendar pa je izgubljanje v njem, kot da bi se izgubili v gozdu, prava umetnost, ki jo je vredno osvojiti.»

Walter Benjamin

COLGO!, smo skupina študentov petega letnika fakultete za arhitekturo Univerze v Trstu.

Izbrali smo ime COLGO!, ker smo kolektiv mladih, ki skupaj študira v Gorici. COLGO! ne označuje le okrajšave, temveč tudi pristop, ki smo ga izbrali za poglobljeno raziskavo obeh mest: Naša ambicija je namreč UJETI bistvo mesta v njegovi celoti, pri tem pa odkriti tudi njegove globlje in skrite plati, ko smo se med sprehajanjem "izgubili" med ulicami in okolji.

Projekt razstave izvira iz letnega laboratorijskega programa RRR International LAB GO/N.GO, katerega cilj je preučiti "dvojčici" - Gorica in Nova-Gorica, v pričakovanju prihajajočega dogodka GO!2025, ko bosta ti dve mesti postali Evropska prestolnica kulture.

Vetrine

Izložbe

Vetrina n.46 - Occhi

Izložba št.46 - Oči



COLGO!

Vetrina n.46 - Polmoni

Izložba št.46 - Pljuča



COLGO!

Vetrina n.36 - Cuore

Izložba št.36 - Srce



COLGO!

Vetrina n.36 - Arterie

Izložba št.36 - Arterije



COLGO!

Vetrina n.32 - Ossa

Izložba št.32 - Kosti



COLGO!

Vetrina n.32 - Cervello

Izložba št.32 - Možgani

A black and white halftone photograph of a man from the chest up. He is wearing a dark, textured jacket over a dark t-shirt. The background is a blurred city street scene, also rendered in a halftone dot pattern. A black rectangular box is superimposed over the man's face, containing the word 'COLGO!' in a bold, sans-serif font. The letters 'COL' are white, 'GO' is teal, and the exclamation point is white.

COLGO!

Manifesto

La mostra fotografica intitolata «Il Corpo della Città» sviluppa una riflessione sulle città “gemelle” di Gorizia e Nova Gorica, per anni separate dal confine ma che nel 2025 saranno unite in un’unica Capitale Europea della Cultura, GO!2025.

Il parallelismo fra città e corpo umano è sempre stato argomento di riflessione all’interno del dibattito urbanistico; spesso la città è stata vista come un essere vivente, con una propria vita pulsante che si riflette nella vita dei cittadini.

Noi, collettivo COLGO!, abbiamo dato un’immagine concreta a questo tema, identificando alcune parti della città come organi e apparati di un corpo umano. In questo modo la città prende vita e si esprime attraverso i propri elementi, strade, edifici, piazze e persone, manifestando la propria identità.

Camminando tra le due città abbiamo identificato un sistema intricato di sei elementi che le compongono, a ognuno dei quali è stata associata una parte fondamentale del corpo umano.

1) **Occhi**: gli occhi sono l’organo di percezione di ciò che avviene all’esterno, è l’elemento che cattura immagini e dettagli che ci circondano. Nel nostro pensiero la vista della città avviene attraverso i **riflessi**, che rivelano attimi di vita.

2) **Polmoni**: i polmoni sono l’organo dell’organismo che dona il respiro, come i **parchi** e le **aree naturali** sono spazi di pace e quiete all’interno del caos della città. Attraverso questi elementi la città respira e si ricarica di energia.

Manifest

Fotografiska razstava z naslovom «Telo mesta» si prizadeva, da bi pri gledalcu vzbudila trenutek razmisleka o mestnih ‘dvojčkih’ – Gorica in Nova Gorica, ki sta bili desetletja ločeni z mejo, a se bosta leta 2025 združili v eno samo Evropsko prestolnico kulture, GO!2025.

Razmerje med mestom in človeškim telesom je od vedno bil vir navdiha v okviru urbanih razprav. Mesto se pogosto pojmuje kot živo bitje, ki se s svojim edinstvenim utripajočim življenjem preliva z vsakdanom svojih prebivalcev.

Kot kolektiv COLGO! smo s to razstavo želeli dati konkretno podobo temu konceptu. Identificirali smo posamezne elemente mesta kot žive organe in aparate človeškega telesa. V tej novi perspektivi je mesto oživelo z vsakim od svojih elementov – ulic, stavb, trgov in ljudi. Vse to subtilno izpostavlja njegovo enkratno identiteto.

Med sprehodi smo razkrili zapleten sistem šestih osnovnih elementov in vsakemu dodelili ključen del človeškega telesa.

1) **Oči**: Oči predstavljajo organ, ki nam omogoča zaznavati to, kar se dogaja okoli nas, slike in podrobnosti, ki nas obdajajo. V našem dožemanju mesta se ta vizualna izkušnja odvija preko **odsevov**, ki razkrivajo dragocene trenutke življenja.

2) **Pljuča**: Pljuča so organ, ki omogoča dihanje. **Parki** in **naravni prostori**, obdani z mestnim kaosom, so mirna in tiha območja. Preko teh elementov mesto diha in se napolnjuje z energijo.

3) **Cuore**: il cuore è l'elemento che pulsa, rappresenta la vita, il centro del corpo; quelle delle città sono le **piazze**, il luogo di ritrovo delle persone, spazi che grondano di vita ed esprimono la sua vivacità.

4) **Arterie**: le arterie sono gli elementi attraverso i quali il sangue fluisce nel corpo, dove scorre la vita; anche **fiumi** e **strade** sono vie di scorrimento, lungo le quali si muove l'uomo per spostarsi da uno spazio all'altro della città, proprio come avviene all'interno di un organismo vivente.

5) **Ossa**: le ossa sono il sostegno del corpo, quella parte di esso che "regge" l'insieme. Come in un organismo vivente anche la città è composta di parti "dure, resistenti" che compongono la sua struttura; questi elementi sono gli **edifici**, più vissuti a Gorizia e più moderni e contemporanei a Nova Gorica.

6) **Cervello**: è l'elemento fondamentale del corpo, senza il quale esso non può vivere o muoversi; la stessa cosa vale per la città, senza le **persone** essa non ha vita, non esiste. Per tale motivo abbiamo identificato questo organo attraverso immagini di scene urbane, le quali rappresentano la vita delle persone che abitano la città.

Nell'individuazione di queste parti fondamentali abbiamo indentificato un ulteriore elemento, la **Pelle**. Si tratta di un tema trasversale, che identifica la materialità del territorio: proprio come la pelle è l'elemento di rivestimento del corpo, così le pietre, i mattoni, il cemento, i manti erbosi sono il rivestimento della città. Per rappresentare le superfici della città è stata utilizzata la tecnica del frottage, attraverso la quale si può percepire la materialità dei luoghi immortalati nelle foto.

L'ordine della mostra è stato dettato dal tema dell'invecchiamento, delle età del corpo. In

3) **Srce**: Srce je element, ki utripa, predstavlja življenje in središče telesa; tudi **trgi**, kot središče mesta in dogajanja, so odprti prostori, ki prekipevajo od življenja in živahnosti.

4) **Arterije**: To so žile, ki v živih organizmih odvajajo kri od srca do vsakega dela človeškega telesa. Enako velja za **reke** in **ceste**, saj po njih ljudje potujejo od enega dela mesta k drugemu.

5) **Kosti**: Kosti sestavljajo okostje človeka, so tisti del, ki "drži" celoto. Podobno kot v živem organizmu, tudi mesto je sestavljeno iz "trdnih, vzdržljivih" delov, ki oblikujejo njegovo strukturo; ti elementi so **zgradbe**, bolj tradicionalne v Gorici ter bolj sodobne v Novi Gorici.

6) **Možgani**: Možgani predstavljajo središče razumskega in zavestnega življenja, torej brez teh ni mogoče realno živeti ali se sploh premikati. Tako mesto brez **ljudi** ne more obstajati in niti živeti. Zaradi tega smo ta organ prepoznali in predstavili skozi slike mestnih prizorov.

Pri prepoznavanju teh ključnih delov smo odkrili še en vidik, in sicer **kožo**. Gre za prečno tematiko, ki označuje materialnost ozemlja: tako kot je koža zaščitni plašč človeškega telesa, tako so tudi mesta in njihova okolica prekrita s kamni, opeko, betonom in zelenimi nasadi. S tehniko frotiranja smo ustvarili posebne površine, preko katerih se lahko dotaknemo materialnosti krajev, ujetih v fotografijah.

Vrstni red razstave je bil oblikovan v skladu s konceptom staranja, zato smo vsakemu od

particolare a ogni **fase di vita** è stato associato uno dei sei organi; e proprio perchè la vita può essere letta a partire dal suo inizio oppure al contrario, partendo dalla fine, non si tratta di un ordine dettato e fisso, bensì di un percorso bifacciale, che può essere percorso nei due sensi.

šestih organov pripisali svojo **življenjsko dobo**. Življenje ni linearno in enosmerno, temveč bolj podobno dvosmerni poti. Trenutke, dogodke in izkušnje lahko doživimo tako v mladosti, ko se stvari šele začenjajo, kot tudi v starosti, ko se vse končuje. To nas spodbuja, da gledamo na življenje bolj prilagodljivo in odprto, brez strogega zaporedja, kar nam omogoča raziskovanje in razumevanje v obe smeri.

Occhi
Polmoni
Cuore
Arterie
Ossa
Cervello
Pelle

Oči
Pljuča
Srce
Arterije
Kosti
Možgani
Koža



Occhi

Oči

Gli occhi sono spesso definiti lo specchio dell'anima, il punto di incontro tra anima e corpo; però essi sono anche un mezzo con il quale non solo ci si mostra al mondo, ma dal quale ci si "affaccia" per osservare e studiare la realtà che ci circonda.

Gli occhi sono il mezzo con cui i **neonati**, appena venuti alla vita, osservano ciò che gli sta attorno per la prima volta e lo guardano con tanta curiosità e meraviglia che il mondo sembra traboccare di magia.

Come gli occhi di un neonato anche noi ci siamo "persi" camminando tra i palazzi e le vie della città, alla ricerca di **riflessi** che ne esprimano l'anima.

Veliko ljudi verjame, da so oči točka, kjer se srečata duša in telo. Zaradi tega pravimo, da so oči ogledalo duše. S svojimi očmi se izražamo svetu okoli sebe, hkrati pa so tudi okno, skozi katerega opazujemo in raziskujemo svet, ki nas obdaja.

Novorojenčki, ki so pravkar prijokali v svet, prvič z radovednostjo in občudovanjem opazujejo svojo okolico ter se soočijo s svetom, ki ga dojemajo kot nekaj čarobnega.

Tako kot oči novorojenčka iščejo in opazujejo **odseve** okoli sebe, smo se tudi mi želeli izgubiti med visokimi stavbami v labirintu mestnih ulic, s ciljem, da bi razkrili dušo mesta.



Erjavčeva ulica, Nova Gorica



Via Rastello, Gorizia



Via Rastello, Gorizia



Erjavčeva ulica, Nova Gorica



Via Rastello, Gorizia



Biblioteca Damir Feigel - Biblioteca nazionale slovena, Gorizia



Polmoni

Pljuča

I polmoni sono l'organo del corpo umano che attraverso l'ossigeno dona la vita, ed è proprio il respiro a donarci l'energia necessaria a muoverci, ballare, correre... L'aria si muove nello spazio e attraversa tutte le cose in un moto continuo, proprio come un **bambino** che, incapace di stare fermo, esplora il mondo che lo circonda percorrendolo in ogni suo dove, pieno di quella forza ed energia che solo i nostri polmoni sono in grado di offrire.

È risaputo che i polmoni della Terra sono le foreste e i boschi, luoghi naturali che traboccano di ossigeno e ci riempiono di purezza e freschezza; nelle due città di Gorizia e Nova Gorica sono i **parchi** e le grandi **aree naturali** ad arricchire il territorio di rinnovato vigore.

Človeško telo oddaja ogljikov dioksid in sprejema kisik skozi pljuča, parni organ, ki omogoča dihanje. Dihanje je gibanje zraka, ki prenaša življenjsko energijo, nam potrebna za gibanje, ples, tek... Zrak nenehno kroži skozi okolje in prehaja skozi vse stvari, podobno kot razigran **otrok**, ki radovedno raziskuje vsak kotiček sveta okoli sebe. To moč in energijo mu zagotavljajo izključno naša pljuča.

Vemo, da gozdovi in naravna okolja, vir čistega zraka in občutka svežine, predstavljajo pljuča Zemlje. V mestih Gorica in Nova Gorica so **parki** in obsežne **naravne površine** tiste, ki obogatijo območje s prenovljeno energijo.



Osnovna šola Frana Erjavca, Nova Gorica



Parco Piuma, Gorizia



Parco della Rimembranza, Gorizia



Parco Coronini Cronberg, Gorizia



Vigneti, Lucinico



Parco del Castello, Gorizia



Cuore

Srce

Il cuore non è solo un organo, bensì un concetto essenziale che pervade tutte le cose, in quanto tutte le cose hanno un centro, un'essenza propria, un'anima. Questo concetto va ben oltre la semplice definizione di "organo", il cuore è la sede dei sentimenti, e le passioni sono il tratto tipico dell'**adolescenza**, una fase della vita in cui ci si lascia travolgere completamente dalle emozioni, un'età nella quale è il cuore a dettare le nostre scelte e le nostre azioni.

Anche le città, in quanto elementi vivi e pulsanti di vita, hanno un proprio centro che trabocca di vitalità, rumori, odori e tanto altro; questo cuore è la **piazza**, il luogo dove si rispecchia l'anima della comunità, attraverso il quale passano, si fermano e ripartono le persone, proprio come in un cuore fluisce il sangue.

Srce ni zgolj organ, temveč osrednji koncept, ki prežema vse vidike življenja. Vsaka stvar ima svoje jedro, svojo edinstveno esenco in svojo dušo. Ker je srce tudi epicenter čustev, ta koncept presega omejen okvir definicije 'organ'. V **obdobju mladosti** se v celoti predamo čustvom, in ravno zaradi tega naše srce vodi naše odločitve.

Tudi mesta, polna življenja, imajo svoj energijski center. **Trgi**, polni hrupa, vonjev in številnih drugih elementov, predstavljajo srce mesta. Tu se odraža duša skupnosti. Ljudje prihajajo, se zadržujejo in odhajajo, podobno kot kri, ki teče in odteka od srca.



Piazza Vittoria, Gorizia



Piazzale della Transalpina, Gorizia

Trg Evrope, Nova Gorica



Piazza Sant'Antonio, Gorizia



Bevkov Trg, Nova Gorica



Piazza Nicolò Tommaseo (Piazzutta), Gorizia



Trg Jožeta Srebrnič, Solkan



Arterie

Arterije

Nelle arterie scorre il sangue, in sua mancanza la vita sarebbe un'utopia. Similmente, nelle città si diramano le **strade**, infiniti condotti equiparabili a un grande sistema circolatorio, dove la vita è rappresentata dalle persone.

Noi **universitari** siamo il punto di congiunzione tra il passato ed il futuro, siamo quella cima scalata che ne mostra una ancor più alta, siamo la convergenza tra cuore e ossa, ricercando la nostra strada tra infinite possibilità.

Kri po telesu teče po žilah. Gre za tekočino v človeškem organizmu, katere izguba pomeni izgubo življenja. Podobno se v mestih razvejajo **ceste** in kanali, ki jih lahko primerjamo z velikim cirkulacijskim sistemom.

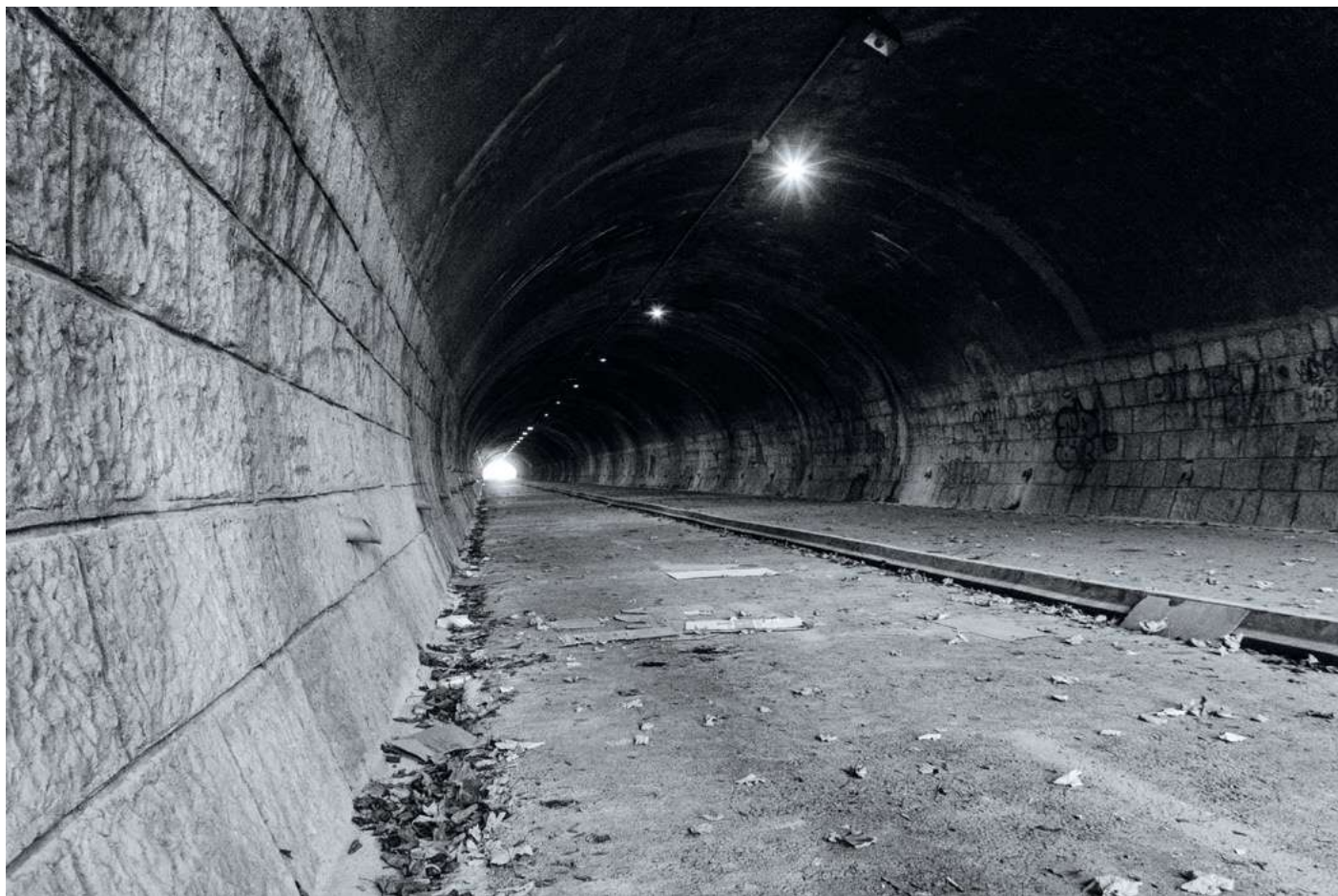
Življenje predstavljajo ljudje. **Študenti** predstavljamo most, ki povezuje preteklost in prihodnost. Kot presečišče med srcem, ki predstavlja strast in dušo, ter kostmi, ki simbolizirajo strukturo in trdnost, raziskujemo poti in možnosti, ki nam omogočajo oblikovanje lastne prihodnosti. Tako kot srce poganja kri po telesu, tudi mi prenašamo ideje in znanje skozi čas, ter s tem pišemo nova poglavja v zgodovini.



Erjavčeva ulica, Nova Gorica



Galleria Bombi, Gorizia



Ponte di Piuma, Gorizia



Solkanska mosta, Solkan



Solkanski cestni most, Solkan



Via Caprin, Gorizia



Ossa

Kosti

Quel che rende integro lo scheletro è un numero estremamente vasto di ossa che sorreggono muscoli e tessuti, proteggendo gli organi più sensibili. Allo stesso modo agiscono gli **edifici** nella città che, comportandosi come i cittadini maturi, gli **adulti** della città, come un genitore rispetto al figlio, accolgono e proteggono le persone.

Okostje, sestavljeno iz številnih kosti, igra ključno vlogo pri zagotavljanju osnovne strukture telesa in varovanju notranjih organov. Podobno delujejo tudi **stavbe** v mestih, saj predstavljajo osnovno strukturo urbanega okolja. Te nudijo prebivalcem streho nad glavo, varnost in zavetje. Podobno kot **odrasli** skrbijo za svoje otroke, tako stavbe opravljajo vlogo zaščitnikov in sprejemajo prebivalce.



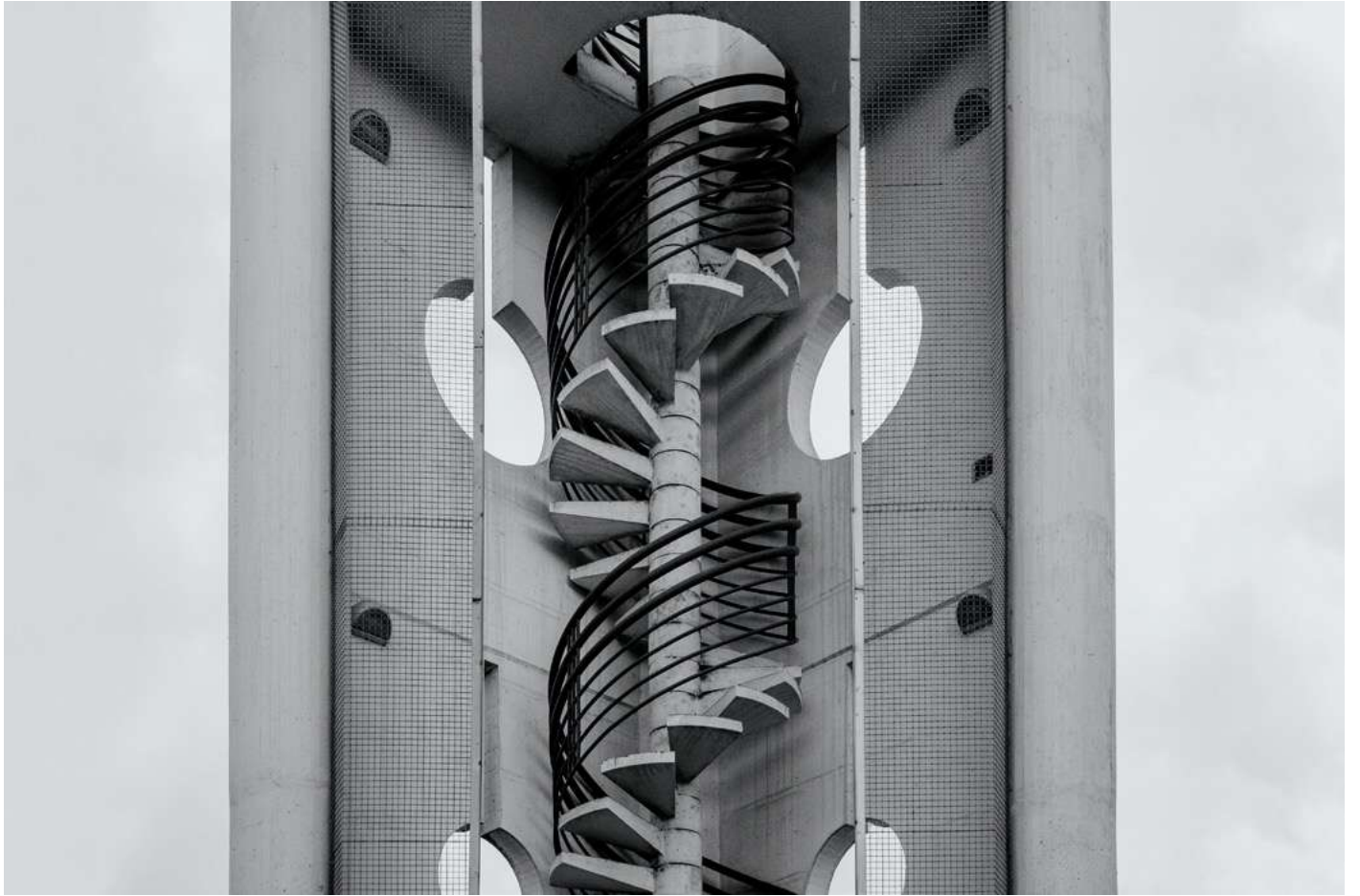
Kolodvorska pot, Nova Gorica



Igralnica Perla, Nova Gorica



Konkatedrala Kristusa Odrešenika, Nova Gorica



"The Great Wall of China", Nova Gorica



Chiesa di Sant'Ignazio, Gorizia



Cimitero di Piedimonte, Gorizia



Cervello

Možgani

Le persone sostengono che il cervello sia l'organo più complesso del corpo umano, quello che lo governa ma non è soltanto questo. È anche il luogo in cui risiede la saggezza, quella che ci possono offrire gli **anziani**, che la vita l'hanno già vissuta e da essa hanno imparato tutto ciò che potevano e lo tramandano alle generazioni seguenti.

Ljudje pogosto trdijo, da so možgani najbolj kompleksen organ v telesu, ki upravlja s telesnimi funkcijami in ima tudi ključno vlogo pri shranjevanju in prenašanju modrosti. **Starejše generacije**, ki so skozi svoje življenjske izkušnje pridobile dragocene nauke in modrost, so ključne pri prenosu tega znanja na mlajše generacije.



Via Rastello, Gorizia



Messaggero Veneto

RICEVITORIA
LOTTO n° 1387

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bollettini
postali
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Telefoniche
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Pagamento
pagopay

51

LOTTO

entro
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ciclato

Magneti
di Corchia
Gratta
e vinci
Superjackpot
Comjackpot
Vabari
ballati

Solo fumo
e senza
Sigarette
ELETTRONICHE
DEA

Mess
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Messaggero
TROPPE
TRUFFE:
CONSIGLI
PER NON
CADERSI
NEL TRAPPOLINO DOPO
LA PAGINA
MSSGGERO

Piazza Vittoria, Gorizia



Erjavčeva ulica, Nova Gorica



Mercato coperto, Gorizia



Pot na Breg, Solkan



Corso Verdi, Gorizia



Pelle

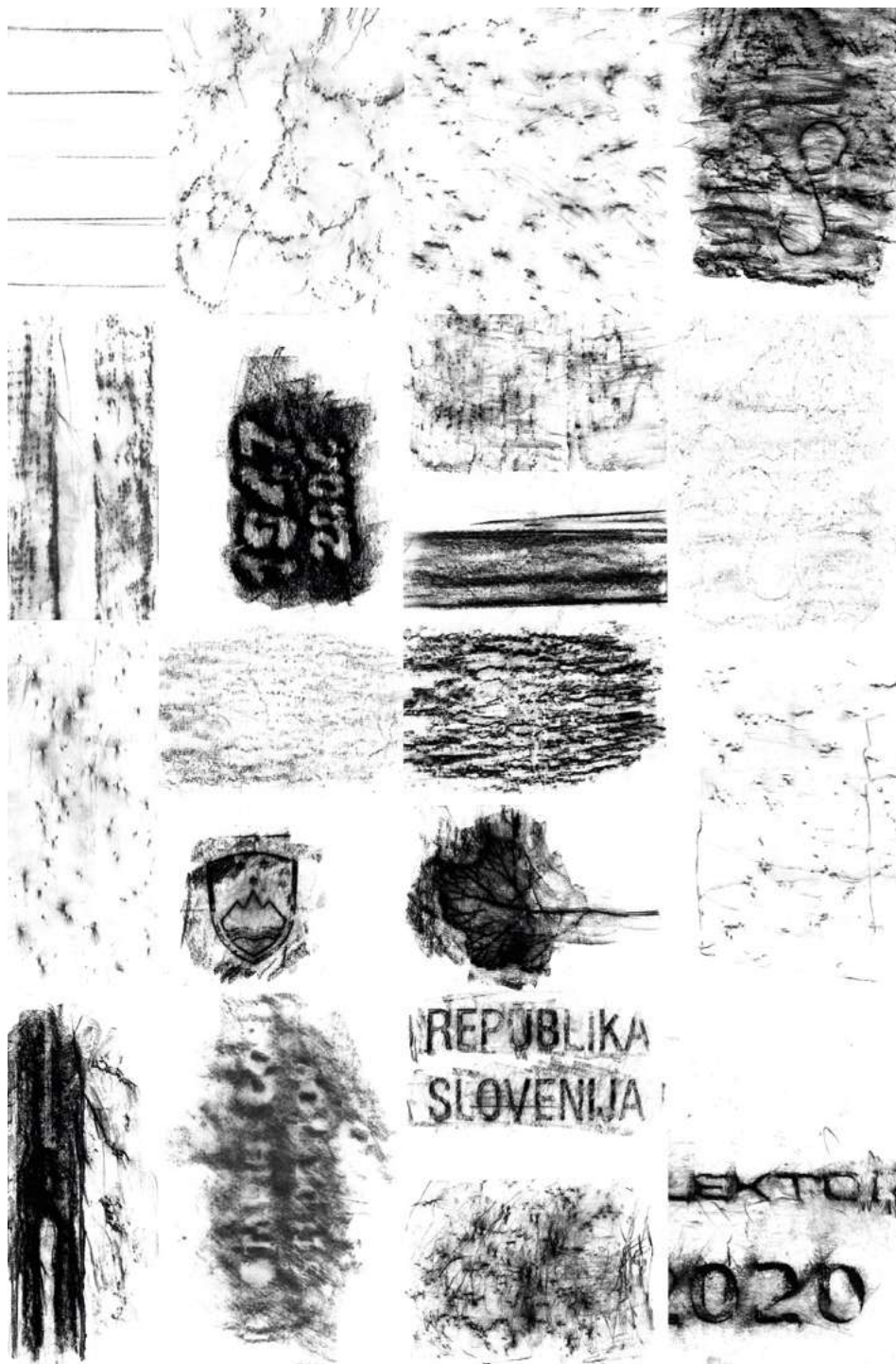
Koža

La **pelle** è ciò che riveste gli organi e le carni del corpo umano, è ciò che ci protegge e ci rende un tutt'uno; allo stesso tempo è anche la sostanza che dall'esterno si può percepire di noi stessi.

La **pelle** ha una consistenza, una morbidezza, un colore che varia da individuo a individuo e lo caratterizza nel suo insieme rendendolo unico; allo stesso modo anche la città, composta da più parti, presenta **superfici** e colori diversi che, nel loro insieme, creano un variegato miscuglio che dona carattere allo spazio urbano, in modo tale che non possa esistere una città come un'altra, perché ognuna ha una propria anima e può identificarsi solo in se stessa.

Koža je zaščitni plašč človeškega telesa, ki varuje organe in mišice, a ima obenem izjemno vlogo pri ustvarjanju našega zunanjega videza. Vsak izmed nas se razlikuje, prav ker ima različno gladkost in barvo kože.

Koža je osebna znamka, ki nas izpostavlja in ločuje od drugih, obenem pa poudarja našo izjemnost. Podobno kot koža za posameznika, ima tudi vsako mesto svoje značilnosti, ki jih sestavljajo različne **površine** in barve. Elemente v mestu lahko primerjamo z odtenki kože posameznika, ki skupaj ustvarjajo edinstveno značilnost mestnega okolja. To pomeni, da ni dveh mest, ki bi bili popolnoma enaki, saj ima vsako mesto svoj lasten značaj in dušo, ki ga ločuje od drugih.



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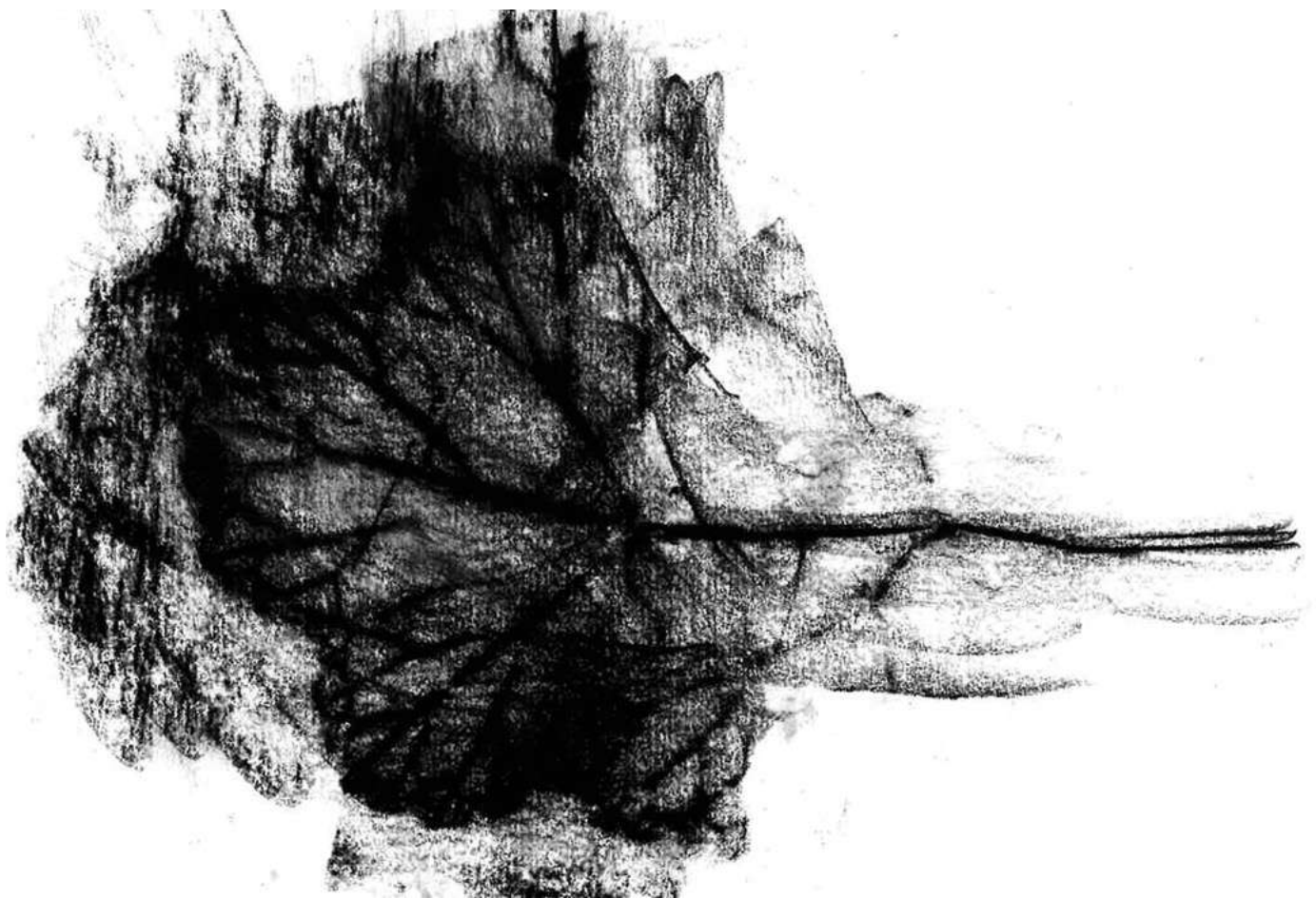
Vetro - Occhi

Steklo - Oči



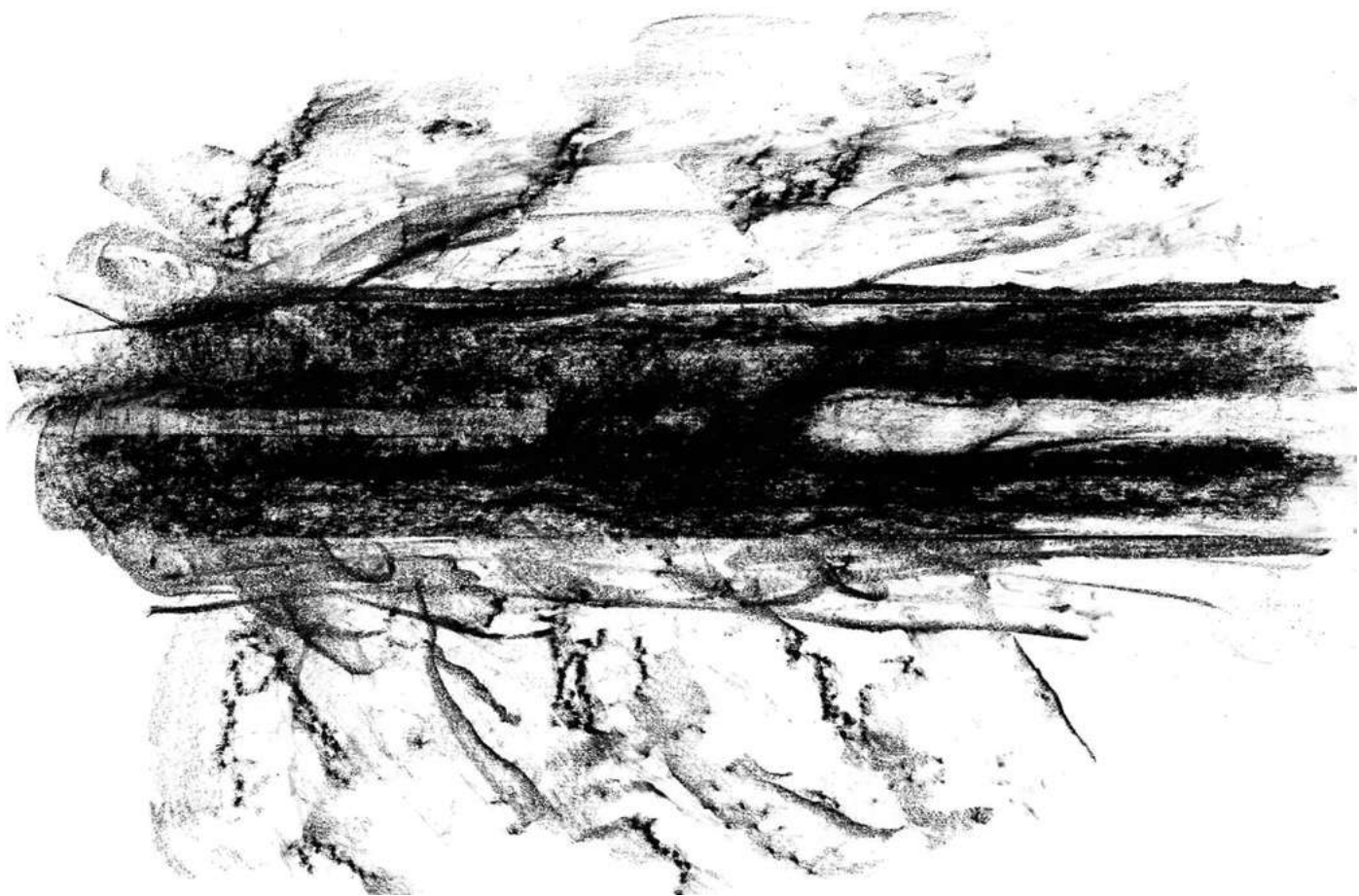
Foglia - Polmoni

List - Pljuča



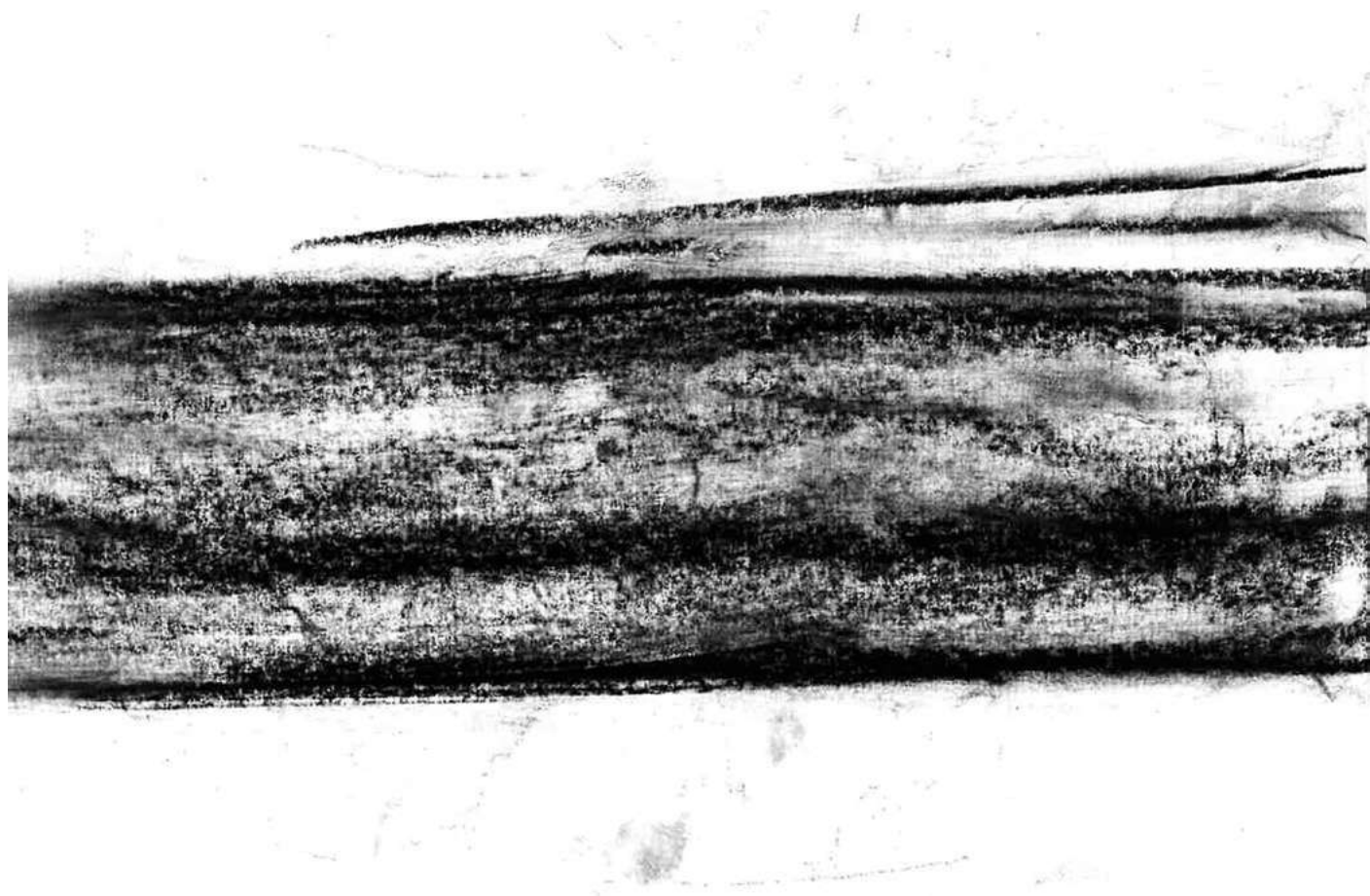
Confine, Piazzale della Transalpina - Cuore

Meja, Trg Evrope - Srce



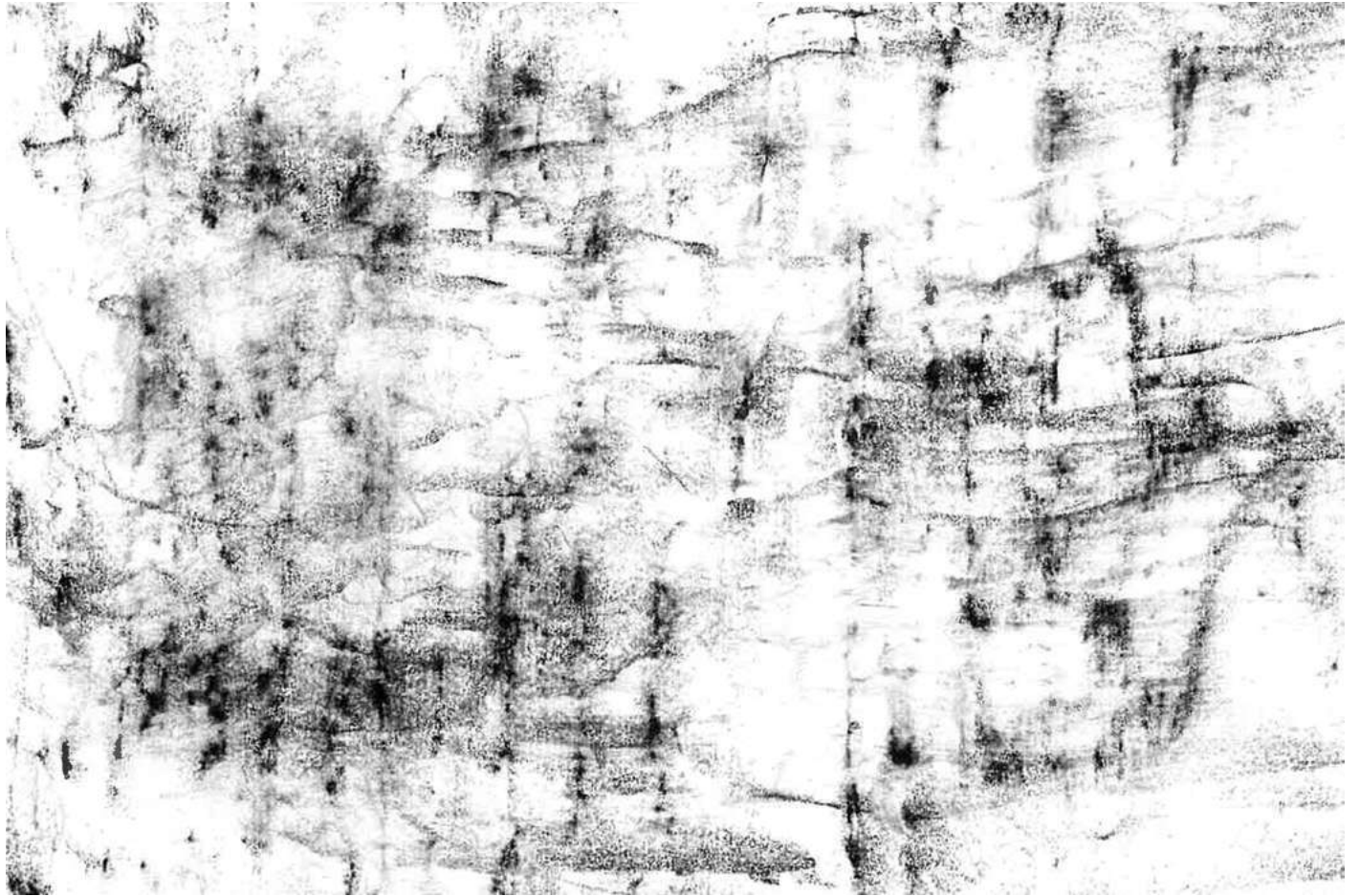
Rotaie - Arterie

Tračnice - Arterije



Pietra - Ossa

Kamen - Kosti



Piazzale della Transalpina - Cervello

Trg Evrope - Možgani



Note di sintesi

In conclusione a questo appassionante e coinvolgente lavoro vorremmo porre l'attenzione su un importante dettaglio della mostra: sicuramente, nel percorrere la nostra "storia", vi sarete accorti che non sono presenti alcuni dei più importanti "landmark" della città, ovvero i punti di riferimento, i luoghi più conosciuti e centrali della realtà urbana di Gorizia e Nova Gorica, come, ad esempio, il Castello o Corso Italia. Questa scelta risiede nella nostra convinzione che la vera **anima** della città non dimora solamente in quegli elementi tipicamente riconosciuti come simboli del centro, bensì in quei luoghi più nascosti e poco conosciuti, i quali traboccano di quella vita e di quello spirito che, secondo noi, danno una vera identità alla città.

Si tratta di una ricerca di quel vivere vero e reale, che rappresenta la **quotidianità** della città e di chi la vive, come l'andare al mercato, percorrere una strada o giocare in piazza. Ed è solo attraversando la città e osservandola in ogni suo spazio, anche quello più celato, che si riesce a cogliere la sua vera **essenza**.

In sintesi, dunque, nello svolgere questa ricerca ciò che noi abbiamo colto è che le due città di Gorizia e Nova Gorica sono sì due realtà distinte, lo si nota soprattutto nella forma degli edifici e dello spazio urbano, dopotutto si tratta di due città sedi di culture diverse e con storie ed età completamente differenti.

Zaključek

Ob zaključku razstave želimo izpostaviti izjemno pomemben detajl: nedvomno ste ob potovanju skozi naše slike, ki raziskujejo "zgodovino" dveh mest, opazili, da nismo vključili nekaterih najbolj prepoznanih znamenitosti, kot so grad ali Corso Italia. Naša izbira izhaja iz prepričanja, da prava duša mesta ne leži v elementih, ki so običajno prepoznani kot simboli centra, ampak v manj znanih in skritih krajih, ki so polni življenja in **duše**. Verjamemo, da ti dajejo pravo identiteto mestu.

Ključno je raziskovati pristno in resnično življenje mesta, ki ga doživljajo njegovi prebivalci, vključno z **vsakdanjimi izkušnjami**, kot so obisk tržnice, sprehod po ulici ali igranje na trgu. Resnično bistvo mesta lahko razumemo le tako, da ga prehodimo in opazujemo v vseh njegovih delih, tudi v najmanj **očitnih koticih**.

Ugotovili smo, da sta mesti Gorica in Nova Gorica dve različni realnosti, kar je opazno predvsem zaradi njune arhitekture, zgodovine, kulture in starosti. Kljub temu, ko bolj poglobljeno preučimo življenje teh mest, ugotovimo, da prebivalci obeh mest živijo na podoben način.

Tuttavia, se si guarda sotto quest'aspetto esterno, al di sotto di questo guscio, se si va alla ricerca della vita della città, la vera vita, essa è la stessa: le persone di entrambe le città si ritrovano in piazza, giocano nei parchi, lavorano e vivono lo spazio urbano allo stesso modo. Ed è proprio perchè, secondo noi, Gorizia e Nova Gorica sono come **due involucri** diversi che nascondono però un'**unica anima**.

Come in ogni mostra, che sia fotografica o meno, dietro l'esposizione delle immagini sta sempre un significato, un'interpretazione, una **storia** che l'artista vuole raccontare.

Nel nostro caso, però, l'obiettivo è stato quello di dare una **struttura**, un ordine alla lettura, lasciando lo spettatore libero di trarne le proprie considerazioni e conclusioni. La nostra è stata semplicemente una guida attraverso una riflessione sullo spazio urbano, per mezzo delle nostre immagini vi abbiamo condotto attraverso le città, mostrandovi ciò che noi abbiamo colto come aspetti importanti; tuttavia sta a voi, in quanto lettori e spettatori, trovare qual è il vero spirito di Gorizia e Nova Gorica, se esse possano essere considerate un'unica città o meno, in quanto l'interpretazione della realtà urbana è unica e varia da persona a persona. Pertanto vi lasciamo con una domanda, alla quale solo voi potete dare risposta: *«Quali sono il vero corpo e la vera anima di Gorizia e Nova Gorica?»*

Čeprav se zdi, da imata mesti različne "plašče" ali zunanje značilnosti, imata enako "dušo" ali bistvo. To pomeni, da se prebivalci obeh mest podobno vključujejo v urbano življenje, se srečujejo na trgu, otroci se igrajo v parkih ter odrasli delajo in vsi živijo v mestnem prostoru na enak način. Sklepamo, da Gorica in Nova Gorica predstavljata različna plašča, ki skrivata **enako dušo**.

Vsaka razstava umetniških del, ne glede na to, ali gre za fotografije ali kaj drugega, ima globlji **pomen**, ki ga želi umetnik izraziti.

V tem primeru naš cilj ni bil določiti enotnega pomena ali interpretacije, temveč smo želeli ponuditi določeno **strukturo** za razmislek in gledalcem omogočiti, da sami oblikujejo svoje razumevanje. Skozi slike smo gledalce vodili skozi mestno okolje in pri tem delili, kar smo mi opazili. Interpretacija mestnega življenja in prostora ni univerzalna, temveč se razlikuje od posameznika do posameznika. Zato želimo odločitev, ali sta Gorica in Nova Gorica eno mesto ali ne, prepustiti gledalcem, saj ima vsakdo pravico do lastnega dožemanja in interpretacije te resničnosti. Postavljamo vam zadnje vprašanje, na katerega lahko odgovorite le vi: *«Kakšno je pravo telo in kakšna je prava duša Gorice in Nove Gorice?»*

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PROGETTO DELLA MOSTRA

Collettivo **COLGO!**

ORGANIZZAZIONE

Collettivo **COLGO!**

TITOLO DELLA MOSTRA

Il corpo della città

SEDE ESPOSITIVA

Via Carducci, 32-36-46
Università degli Studi di Trieste, via d'Alviano 18
Gorizia

PERIODO DELLA MOSTRA

31 ottobre 2023 – 28 novembre 2023,
prorogata al 19 gennaio 2024

CURA DELLA MOSTRA

Collettivo **COLGO!**

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NASLOV RAZSTAVE

Telo mesta

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Gorizia

DATUMI RAZSTAVE

31. oktober 2023 – 28. november 2023,
podaljšana do 19. januarja 2024

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dipartimento
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e architettura



a cura di **COL
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Themes and tools: between teaching and research

Evocation, metaphor, document, derivative

Thomas Bisiani

The seminar of the Integrated Design Lab of Architecture and Built Environment titled *The Body of the City* can be considered from different points of view starting from its outcome, i.e. a photographic exhibition, conceived, developed and produced by the seminar students themselves. First of all, *The body of the city* immediately evokes narrative reminiscences, *Pasolini. Il corpo della città* is a book by Gianni Biondillo, a writer by profession, but an architect by training.

The book offers a critical analysis of Pasolini's view of the idea of the city, highlighting how urban spaces can be interpreted as places that first and foremost carry social, political and cultural meaning. Pasolini considers the city as a scenario, a backdrop, where human dynamics find space and take place. An ideal place to explore universal themes such as marginality and the search for identity.

This architectural and urban vision is deposited in his writings, films and cultural projects. An idea of the city that feeds his poetics, and that establishes a relationship of reciprocal influence, a dialogue with social reality, resulting in the questioning of the architectural and urban conventions of his time, by highlighting the contradictions of modernity and the relationship between the individual and the built environment.

The book not only offers an analysis of Pasolini's literary and cinematic works in relation to their representation of urban spaces, but also highlights the powerful metaphor of the body

that allows Pasolini to read urban space as living organisms.

Evocation

The first issue that emerges is the evocative dimension of the proposed project. A photographic reconnaissance, a strictly black and white project that, in many shots, seems to explicitly recall pasolinian atmospheres, with themes and protagonists "taken from the street". But beyond a merely formal and therefore insignificant similarity, the photographic approach seems to more effectively permit a dialogue, which at this point becomes exquisitely visual – i.e. not so much what the eye perceives, but rather what we are able to "read" from the image in front of us.

The body of the city explored in reality is double, a sort of "siamese twins", made up of the two realities of Gorizia and Nova Gorica, a continuous conurbation that straddles the border between Italy and Slovenia. The photographic image, therefore, lends itself well to a mute dialogue, "without language", where the expressive form takes on an evocative character thanks to minimal textual apparatuses, which makes it possible to disregard the written or spoken language.

Metaphor

The idea that the city is alive and organic like a biological organism allows us to touch on numerous themes, both material and immaterial. The city as a complex and interconnected entity, in which each element, each organ, is necessary for the functioning of the entire system. A city that is alive and above all constantly changing, growing, developing and evolving over time. An organism that can react and offer resistance to change but also demon-

strate adaptability. A city that, like a living being, we must take care of, and whose well-being we must ensure. A city that also has its own identity, a distinctive character, a unique soul. The use of metaphor is the first thematic core of this seminar. Metaphor is one of the main creative engines of the design process.

Firstly, it can be a source of inspiration, i.e. it can, as in this case, act as an interpretative vision, a filter of a complex theme. In this case, observing the urban phenomenon “as if” it were a living organism.

The objective was therefore to activate from the outset a point of view that was perhaps less disciplinary, less technical in the architectural sense, but which could stimulate a more critical and interpretative approach, leaving analytical readings and highly structured methodological approaches in the background.

The metaphor also has a strong communicative value, if chosen appropriately it becomes a common environment, an area of semantic transmission, between spheres and subjects that have different cultural references. In these terms, since the seminar was aimed at the realization of an exhibition open to the public, the idea of recounting the city as a body, a clear and tangible dimension of which we all have direct experience, has allowed greater cognitive accessibility, greater comprehension therefore, by a broad public, of “non-experts” we might say.

From this point of view, the metaphor is an effective vehicle for developing a narrative dimension of the project, conveying symbolic and emotional meanings.

Metaphor also has significant “internal” implications; it not only helps to communicate

and understand, but also helps to reason. An appropriate metaphor allows one to explore the implications of a problem more creatively, suggesting a different point of view and inviting one to explore the application of non-protocol solutions. Moreover, it can act as a compass; once identified, the metaphor produces a distinctive image of the design theme allowing, during the development process of the work, to make choices that are not only functional, but also appropriate because of the theme itself. The metaphor of the body was therefore a driver, an accelerator, functional in our case to begin activities immediately in order to “close” the seminar in just under a month. The anatomical dimension of the body thus makes it possible to interpret certain urban themes, such as the concept of “path” and “map”, but also allows us to reason by parts. These “parts” of the body also become compositional material, which can consequently be disassembled and reassembled to give consistency to the photographic project and the development of the exhibition.

Document

Although evocative and metaphorical, the work carried out nevertheless has a documentary value, a sort of relief. Certainly partial, done by “lunges”, where single parts try to account for the whole. Photography from this point of view is a tool, but also a language, akin to the architect’s sensitivity. In other words, photography is part of the architect’s toolbox. The photographic image is produced thanks to light, which, together with space, constitutes the raw material of architectural construction. The photographer’s eye is as compositional as the architect’s in this respect. The architect can therefore use this language with a cer-

tain effectiveness. Just think of *Minimum*, the photographic essay, which is also a lesson in architecture and a declaration of poetics, by John Pawson.

Today, more than ever before, it is extremely easy to take photographs, or perhaps we could say with a paraphrase “to produce images”, to distinguish between the authorial work of the photographer and the shooting we can do on a daily basis with a smartphone. The fact remains that ever-increasing quantities of images are deposited in architects’ digital memories. They can be of different natures, visual notes and memos, image surveys, visual documentation of the realization of a work, but also attempts to capture the atmosphere or spirit of a place, “impressions”. *The Body of the City* from this point of view also wants to have this character. Testimony – analytical as possible – of a place and a moment. Memory even, certainly obtained in a more expeditious manner than a systematic collection of data, perhaps punctual, but nevertheless effective. Photography thus seems to take on reassuring tones, because intuitively one tends to consider it an objective medium.

Derivative

Photography, however, is also a semantic derivative, and probably in this dimension lies the greatest value for the architect. Photography we actually know cannot be objective, the eye, the framing, is already a form of interposition. This basic action of composing – it could correspond to the act of “fencing” or “cropping” – has a selective character, it produces an image of a “specific reality”, because of what, more or less consciously, we decide to keep within the perimeter of the photographic shot. It is a copy of reality, not reality itself. It

is precisely in this aspect that its interest lies: the photographic shot can in fact assume an unexpected autonomy *ex post*, with respect to our gaze, with respect to the “impression” we had at the moment, allowing us to see – at least a little – beyond our gaze. Photography thus allows a form of “retro-duction”, it allows us to ideally return to places and see them again with a “different” gaze, which can allow us new observations, the emergence of unexpected data and consequently a broadening of knowledge.

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The protagonism of the urban body. A Dialogue on and with the body of the city

Adriano Venudo

[...] And now, as far as the narrowness of space allows, we would like to extend this concept to the point of saying that the city is the only principle by which the thirty centuries of Italian histories can be reduced to a clear and continuous exposition. Without this ideal thread, the memory gets lost in the labyrinth of conquests, factions, civil wars and in the assiduous composition and decomposition of states; reason cannot see the light in a rapid alternative of power and weakness, virtue and corruption, wisdom and imbecility, elegance and barbarity, opulence and desolation; and the soul falls back, saddened and oppressed by the feeling of a gloomy fatality. From the very beginning, is the city different in Italy from what it is in the east or north? [...]

I begin with this text from Cattaneo's work *The city considered as the principle of Italian histories* because, prior to delving into the intricacies of the "body of the city" and its narrative, a subject that has perpetually resonated with humanity as a fundamental need and desire for describing and discussing cities, I wish to draw attention to the concept of the "Italian difference." This notion, recently acknowledged by Alberto Ferlenga², resides specifically within the realm of the city – in urban architecture as an anthropological underpinning, a universal principle, and notably as a cultural and distinctive facet of community formation, of shaping "space and society."

In this text and throughout the associated book, we approach the city as an organism, viewing it through the lens of a biological-functional, historical-evolutionary entity, and as a genetic-cultural legacy of humankind. Through the lens of this didactic-scientific case study, we propose a perspective that views the city as a matter of the "culture of corporeality." Reimagining the city as a corporeal entity, we interpret the urban phenomenon as a conglomerate of bodies, intertwining and interacting in a complex tapestry of urban life.

The uniqueness of the Italian context, as articulated by Alberto Ferlenga, revolves around the notion of "urban protagonism," an intrinsic and defining feature of Italy's historical trajectory. Italy has perennially been characterized as a "nation of cities," despite their relatively modest scale, often referred to as "small cities." These urban centers, identified by numerous researchers in the fields of architecture and urban studies, are seen as the foundational elements of settlement development, embodying a distinctive urban ethos that has shaped Italy's urban landscape.

Italian cities have wielded a profound and lasting cultural influence throughout history, contributing significantly to the construction and evolution of the nation's territorial fabric. Alberto Ferlenga further posits that this legacy has transformed Italy into a veritable "open-air urban archive" on a national scale, where the unique qualities and diverse characteristics of cities are vividly showcased, akin to living entities that narrate the rich tapestry of Italy's urban heritage.

Throughout the ages, Italy has held a unique position as a muse for artists from around the world, inspiring them to capture its natu-

ral, rural, and urban landscapes in countless ways. In his often-overlooked work *History and Culture of the Italian City*³, Piero Maria Lugli points out that from ancient Roman times to the rich medieval depictions, the representation of human events has been consistently intertwined with urban settings. This artistic tradition has highlighted the humanization of the urban environment and its formal values, always tailored to the human scale, reflecting a deep connection between people and the cityscape.

A quick reflection on the classical iconography from the Middle Ages to the Renaissance reveals the significance of architectural framing in Italian art. This architectural context not only serves as a visual backdrop but also symbolizes the organization of social life and the community's collective needs. The structured integration of city and countryside in Italian artistic expressions evokes a unique essence, blurring the boundaries between urban and rural spaces. This harmonious relationship echoes the ancient principles of blending the rural and urban, as articulated by Vitruvius in his concept of *Rus in urbe and Urbs in rure*.

In essence, Italian civilization exhibits a distinctive urban character, where the city and countryside are seamlessly intertwined to form a unified whole. This "agourban identity" embodies a holistic vision where the urban landscape is not merely a physical setting but a living canvas that reflects the symbiotic relationship between architecture, society, and the natural environment.

The peculiarity of Italian cities lies in the fact that they have not been uniformly homogeneous, but have developed in a wide range of variations, always maintaining their own vi-

talinity, which has manifested in the sedimentation of time. This diversity has contributed to shaping a diverse urban landscape, ranging from rare «small metropolises»⁴ to villages. Cities, both large and small, have been the cornerstone of building the identity of a certain part of Europe (Italy, Austria, Germany, Hungary, and the entire Central European area) over the centuries, serving as political, cultural, and economic centers⁵. Think of the analogies in the medieval formation of villages and towns between Germany and Italy as studied by Francesco Tentori, regarding the «Mediterranean settlement principle and the German settlement principle»⁶. Colonies and Siedlungen. As Emilio Sereni⁷ points out, this is also reflected in the intricate relationship with the Italian agricultural landscape because the adherence of rural communities to cities has generated an inseparable bond between city and countryside, with cities representing not only a geographic reference point but also fundamental political and social entities. This bond was particularly evident during the transition from rural life to citizenship, in the various cycles of urbanism, which occurred through a dual process: a general belonging to the city, to the urban world, and simultaneously a bodily identification with its specific characteristics, those derived from the era of the "thousand Municipalities."

The cyclical dynamics of "rurbanization" have generated forms that find specificity in typological aggregation and in the urban articulation of fullness and emptiness, resulting in an Italian tradition of "urban morphologies" that not only confers identity but precisely that materiality inherent to the city phenomenon, and which we propose to re-read now and here as a body, ..."the body of the city".

Within cities diversity is reflected in neighborhoods, districts, and quarters contributing to strengthening the bond between residents and their urban environment according to the analogy of the organs of the body and the modalities of symbiosis. This peculiarity of Italian cities lies in the process of progressive growth through different parts that have integrated according to processes of stratification, while always maintaining their own formal and cultural characteristics, generating what we technically define as “morphotypes,” and creating a sort of “city within the city,” or “city of cities.” Similarly to organic dynamics, evolution is simultaneously incremental and metamorphic: from unicellular, evolution progresses into multicellular organisms until becoming complex, conscious beings with character and souls.

This prominence of the urban body anticipated the modern concept of globalization by centuries, based on vastly different economic and political dimensions, as belonging to the world is closely linked to belonging to the city, which acts as a local representation of the world itself, a metaphor for the global. The role of city-bodies in interpreting, but especially in “assimilating and metabolizing” external agents and influences – geography, history, landscape, context – has manifested through architecture, particularly through “urban architecture,” which played a crucial role in empowering dominant classes, representing their prestige through eloquent language, and giving meaning to place. Architecture and *logos*. Architecture and power. Architecture and politics. *Polis*.

Hence, the language of urban architecture speaks about both the ordinary and the extraordinary. It speaks about the past and the

present, individual and communal spaces. It does this by always following a principle of part hierarchy and a logic of continuity. The city, although in different forms and models, expresses and develops connection and permeability as a principle of life and “instinct for survival.” Whatever may be said, a city cannot be a-gerarchical, discontinuous, and impermeable, but we can discuss the levels and intensities at which these phenomenologies manifest. Just as it happens with living beings. Permeability between internal and external parts, between city and surrounding environment. A system of relationships, body, and embodiment, which constructs the distinctive character of each city, and today we will say is crucial in qualifying urban life: the relationship between settlement and nature, transforming natural elements into an integral part of the urban fabric.

Cities – all of them – despite their variety and diversity, share a number of universalities related to faith, politics, languages and culture. These are spiritual dimensions, which constitute the soul of the city, and are manifested through the presence of churches, squares and other places. It is the *topos*, which history and geography have loaded with meanings through symbols: the *logos*.

The reinterpretation through the metaphor of the urban body is not only distinguished by its intrinsic peculiarities (the eye, the fingerprint, etc.), but represents the central aspect of urban protagonism (character and temperament) as a social and cultural dimension that then extends to the relationship with the territory and geography, reflecting the deep connection with history, which is the true identity of man, the community and therefore the city. According to this interpretation, the concept of

the urban body takes on an even broader and more complex dimension, because cities are not simply ensembles of buildings and streets where people stay or move, but true living organisms that dynamically narrate, evoke and interact with the surrounding territory, according to organic dynamics of profound reciprocity. Cities integrate harmoniously with the natural environment, adapting to the topographical and climatic characteristics of the place, but the surrounding territory also actively influences the form, matter and materials, and development of cities, contributing to shaping their identity, character, languages, atmosphere, or as it was defined at the end of the 19th century, the *urban milieu*⁸. The context influences the city and the city influences the context. According to this approach, the concept of the urban body extends beyond the physical boundaries of the cities themselves, embracing also the surrounding territory and the natural environment in which they are embedded. Cities are connecting nodes between man and the land, between man and the Earth, between man and nature. Cities are ganglia that embody symbiosis with the surrounding environment in what, even contradictorily, is called “protagonism of the urban body”, and, with unfortunately not always positive meanings, is today one of the symbols of the anthropocene.

But now, after all these considerations, if it is clearer to us where and how it all begins, and we have some more data on the “living together” between the body of the city and urban protagonism, we have to ask ourselves:

What is the body of the city?

And when we speak of the city as a body, who are we referring to?

We could try asking the city itself.

Below a short – imaginary – interview with the Body of the City (CdC):

AV: Adriano Venudo

CdC: the Body of the City

AV: Where does this parallelism between city and body originate and how does it develop?

RE: CdC: The city as an urban body is an ancient metaphor and a profound analogy with you humans. In the intricate fabric of my (urban) history and culture, I emerge as a living organism, an “urban body” to accommodate other human bodies. I breathe, I evolve and I interact with the environment in ways strikingly similar to you humans. This analogy between city and body is an ancient story that reveals deep aspects between you and me since the origins of life on Earth. My structure, my skeleton, my muscles, my growth and my identity are intrinsically linked and similar to your vital organs in their functioning.

AV: What kind of body are you?

RE: CdC: Geography and strategic location are my anatomical foundations. Like the body of you humans, I am shaped by geographical relationships and “more or less” strategic position in the larger context of nature. The physical features of nature – the mountains, the rivers, the sea – act as my skeleton and muscles, and define my body shape and structure. Similarly, my location, since I am no longer nomadic and have decided to put down roots, is always a choice of strategy in relation to your needs, defensive lines, trade routes, secular cultural communities, and in relation to what the environment is, i.e. the presence of rivers,

mountains, seas, prairies, etc., to favour or limit the constant flows of energy and vitality, which feed my development and growth over the time of history. My (urban) body lives on relations in time.

AV: What is the city body made of?

RE: CdC: Urban structures are my functional organs. The bodies of the city are all different, but the vital and functional organs are always the same. Within the city, the different urban structures – the buildings, the streets, the squares, the neighbourhoods – are the functional organs that work together and according to principles of hierarchy and connection, to support the life and activities of you people, you city dwellers. Like your cardiovascular system, for me the streets and urban transport act as arteries that carry you and your goods from one point to another, while the squares and public spaces and buildings are my beating heart (sometimes more than one) that nourish your social and cultural life.

AV: What is the metabolism and how does it feed the body of the city?

RE: CdC: Local communities are the living cells that feed the functioning of the organs of my body. Within the urban complexity, not the individual, but the local communities act as your cells, those of the metabolic and lymphatic system. Communities are alive, and live through shared values, which always arise from places, and then become logos, symbols, common feeling.

Communities for my body are systems of assimilation and then digestion that produce energy for the body of the city, nourishing me, and which then also expel residues.

Communities and their spaces, let us also say

“space and society”, are for my body lymphatic systems that keep all organs in communication and constantly transmit signals, building networks for me lymphatic, for you cultural and tissues for me epidermal, for you social, thus keeping my body, the body of the city, alive.

Like the cells of your organism, communities work together to support my growth and well-being, as a whole, contributing to my vitality, which is what characterizes my identity.

AV: How and with whom does the body of the city communicate?

RE: CdC: Architecture is the language of the city body. We bodies of the city communicate through you, the man-citizen. The architecture of the city is our language and with architecture we express ourselves and tell ours, which is also your history, culture, and above all memory. The combination of these three themes is our identity. Our skin consists of our facades, decorations and ornaments, monuments, gardens and squares. This architectural embodiment tells our stories of growth, change and adaptation over time (we reproduce ourselves in so many ways, by expansion or implosion, by subtraction or addition, by layering or by integration of parts, etc.) and bears witness to the cultural and historical influences that have shaped us over the centuries.

AV: What is the identity – and soul – of the city body? Who are you?

RE: CdC: I am the living manifestation of history. I am geography. I reveal myself as a living manifestation of human culture and history. I am a complex organism that breathes and evolves in response to the influences of your actions, your desires of your needs, but also those of nature. In short, I, the body of the

city, hold the environment and the community together. I have also been called the habitat of man, but that seems a bit reductive to me.

Because I mould myself to you and the environment, but I, the body of the city also mould you. I shape man and nature. I influence communities, their ways of living and their relationships.

This analogy between my body and yours helps us better understand the profound nature of intrinsic connection between you and me, both living.

I conclude by reminding you that my body is born in relation to nature and your needs (economic, commercial, communicative, political), and I can also die for the same reasons. For these same reasons I can be reborn through cures that you, Man, can put in place. I am committed to urban regeneration, architectural reuse, landscape and urban redevelopment, and spatial and functional reconversion.

We have evidence of numerous forms of hermitism and semi-solitary life, but man inevitably lives in community, he has an intrinsic need for relationship that drives him to “live together”. After that, we can discuss the intensities, magnitudes and forms of “living together”, which always depend on the extent on Earth and in relation to nature to exist. Intensities, magnitudes and forms that range from the village to the suburb, from the city to the metropolis, up to the megalopolis. But man is a social animal, as Socrates said, and we would also add political and poetic. The polis that hosts him and that he poetically constructs himself in order to “live together” is representation, metaphor, form and meaning of his own embodiment, it is ethical and aesthetic body. But it is also a

body that always exists with respect to what is around it, and which manifests itself in a “being present and in relation”, hence in a protagonism that can be good or bad, beautiful or ugly, but always with respect to the rest, to the context to the other, which is nature. It is a co-protagonism that is born from both a desire and a survival instinct. It is a body that always manifests itself with “necessary urban protagonism”.

Our conclusions on the city as a body outline a comprehensive view of the dynamic relationship between the urban environment and its population, emphasizing the relevance and utility of the concept of the city as a living organism. In brief, we want to place particular emphasis on the Italian urban landscape, recognized for its central role in defining the cultural and historical identity of our country. Cities, far from being static, reveal themselves as entities in continuous evolution, shaped by the complex socio-economic dynamics and environmental influences at play. In this context, architecture emerges as a crucial element in conveying the collective memory, culture, and identity of the communities that inhabit them. In light of these considerations, the importance of adopting a holistic perspective to promote urban regeneration and actively engage local communities is emphasized, aiming to ensure the vitality and sustainability of cities in the long term.

All this applies to Gorizia, to San Pietro, to Salcano. Nova-Gorica has another genealogy, it is a “foundation city”, whose history is limited in time, but whose body is nevertheless a protagonist in this “short history”. The bodies of Gorizia and Nova-Gorica live in symbiosis and together constitute a further body, a cross-border superbody. And with respect to

what we have discussed so far and perhaps because of the differences and affinities, they form a sort of hybrid, a special case of “new protagonism”, ... all to be experienced, studied, observed, photographed... .

Notes

¹ C. Cattaneo, *La città considerata come principio delle storie italiane*, Firenze, Vallecchi Editore, 1931, p. 89.

² A. Ferlenga, *Architettura. La differenza italiana*, Roma, Donzelli, 2023, p. 72.

³ P. M. Lugli, *Storia e cultura della città italiana*, Roma-Bari, Laterza, 1967, p. 5.

⁴ P. Barbieri, *Metropoli piccole*, Roma, Meltemi, 2003.

⁵ E. Ennen, *Storia della città medioevale*, Laterza, Bari, 1975, p. 48.

⁶ F. Tentori, “Il quadrato e l’esagono. Riflessioni sul principio insediativo mediterraneo e sul principio insediativo tedesco. Colonie e Siedlungen”, in F. Tentori, *Abitare nella pianura friulana: l’insediamento, il sedime, la casa*, Dipartimento di Architettura e Progettazione Urbana, Venezia, non datato, pp. 1-2.

⁷ E. Sereni, *Storia del paesaggio agrario italiano*, Roma-Bari, Laterza, 1961.

⁸ B. Gravagnuolo, *La progettazione urbana in Europa. 1750-1960, storia e teorie*, Roma-Bari, Laterza, 1991, cap. 3.

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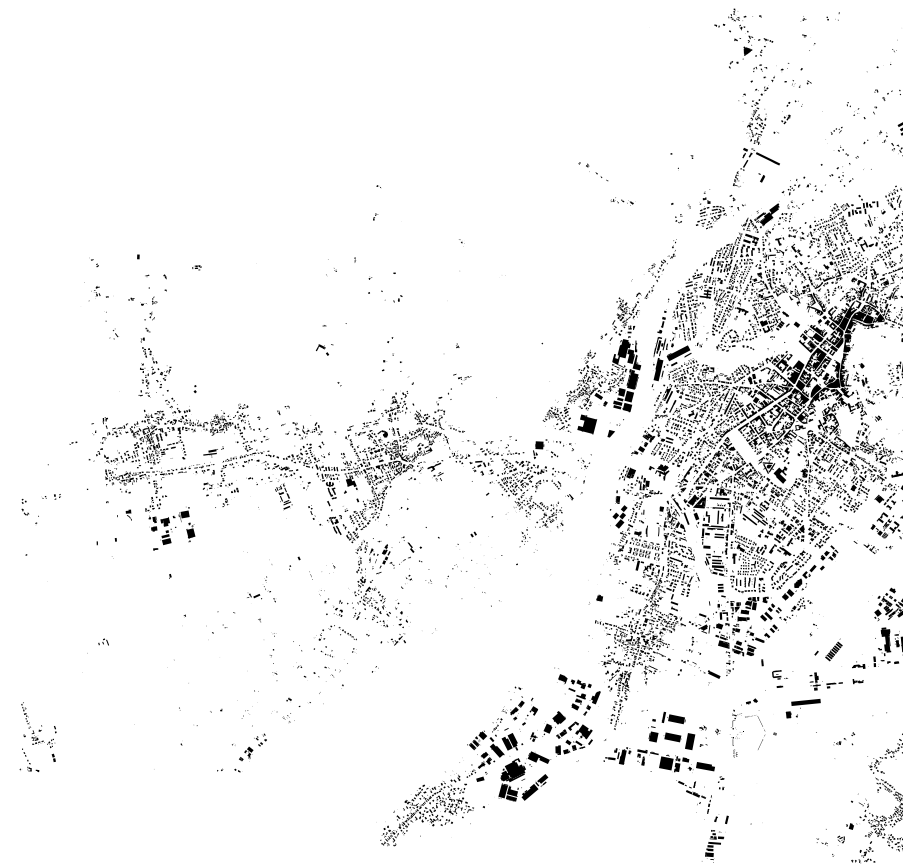
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A. Toynbee, *La città aggressiva*, Roma-Bari, Laterza, 1972.

E. Sereni, *Storia del paesaggio agrario italiano*, Roma-Bari, Laterza, 1961.



1: Gorizia Nova-Gorica cross-border urban system.

2: The Temptation of the Devil, engraving by Gustave Doré, not dated.

The mechanical eye in the history of urban investigation and its representation

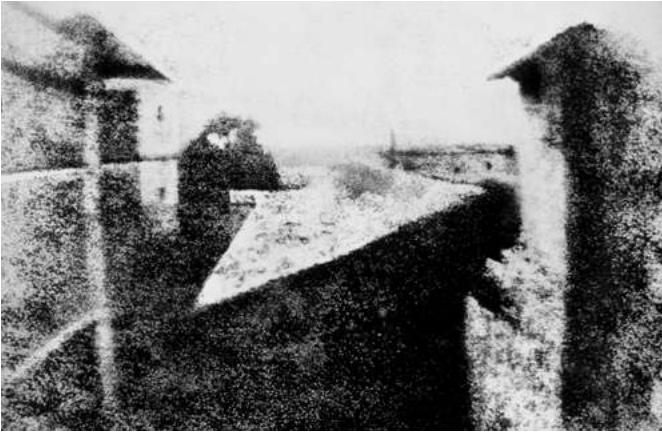
Alessio Bortot

Photography has always been a tool used for the documentation of cities, as a matter of fact the urban settlement was among the first subjects preserved over time thanks to this apparatus starting from the 19th century. The historians of photography attribute the primacy of the first heliographic image to a city view (fig. 1), the *Point de vue du Gras* (1826) by Nicéphore Niépce (1765-1833). The image was obtained using a camera obscura able of impressing a sheet of pewter sprinkled with Judean bitumen. The photosensitive emulsion used by the French researcher was evidently not able of recording what was framed in a short time, so that the exposure might have lasted for eight hours or perhaps more. This process produced an image with a strongly dreamlike appearance, the roofs and facades of the buildings in fact present surreal luminosity and shadowy effects because they are produced by sunlight throughout all day. As we know, about a decade later, the evolution of the technique led Louis-Jacques-Mandé Daguerre (1787-1851) to use copper plates covered with thin silver sheets, certainly more sensitive to the action of light. As is known, with the new technique the plate was made photosensitive through iodine vapours and, subsequently, mercury vapours had the task of revealing the image; the photograph was finally fixed – even if not a perfect way – through immersion in a solution of sodium iodide.

Daguerreotypes represented a significant evolution, although they were not yet entirely

suitable for guaranteeing the instantaneousness of the image, as can be seen in the view of the *Boulevard du Temple* (1838) in Paris: the ten minutes of exposure only show the presence of a man stopped to have his shoes shined (fig. 2). In those years the photographic representations of cities are therefore able to immortalize only what is still, the city reveals itself as an ecstatic place, free of the anthropic component, surrounded by an atmosphere suspended in an ethereal light. If in the beginning this representation of cities was determined by a technical limit, in the following decades it became a style, a taste for abstraction, according to a sort of unwritten rule, as highlighted for example by the photographs of the Alinari brothers «‘designed’ according to the schemes of Renaissance perspective, inspired by the iconography of engravers and painters, above all by isolating the building from the context, in shots from about three meters high to guarantee the orthogonality of the vertical lines. The scenes are illuminated with generic and widespread light and freed of every distracting element, even road traffic, also when the technique, optimised, would have allowed it to be involved in the image»!

Another element that immediately proves to be significant is the photographer's gaze, the observer's point of view, a gaze educated for centuries, thanks again to the studies and views of painters. Experiments on optics and vision had supported the birth of perspective and the camera obscura, before becoming the photographer's instrument, had been the painter's *oculus artificialis*. Canaletto's views of Venice or the representations of Northern European cities are an example of the use of this tool to show reality objectively or, better said, as it is perceived by man through the

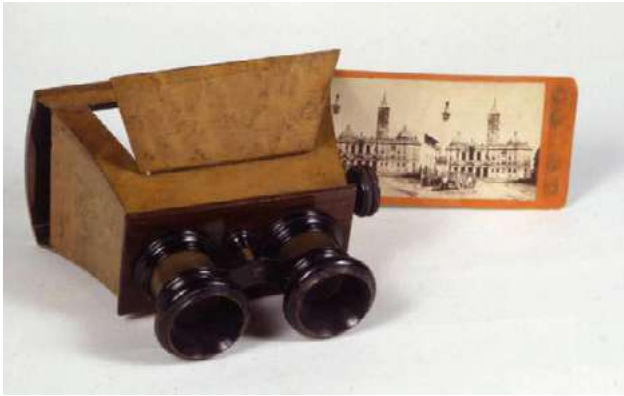


1: N. Niépce, *Point de vue du Gras* (1826).

2: L.-J. M. Daguerre, *Boulevard du Temple* (1838).

3: Nadar, *Aerial view of Paris* (1859).

4: J. W. Black, *View of Boston* (1860).



5: an example of a stereoscopic view of the Colosseum, (second half of the 19th century).

6: a viewer for stereoscopic images from around 1870 (National Museum of Science and Technology "Leonardo da Vinci", Milan, inv. no. 6055).

sense of sight. In addition to the usual shots of squares, streets or individual buildings with related details, were experimented points of view able of capturing the urban organism in its completeness and complexity. In this context we can quote the experiments of Gaspar Felix Tournachon (1820-1910), better known as Nadar, the first to understand the great potential of aerial photography. In 1859 he employed a hot air balloon suspended at 80 meters in height to obtain an aerial view of Paris (fig. 03). Experimentation with this pioneering shooting method had begun many years earlier, but the results were often unsatisfactory: the images were rather blurred due to the chemical effect produced, on the collodion photosensitive plates, by the hydrogen escaping from the balloon valve. The hot air balloon basket, converted into a flying darkroom, would have the merit of resolving with great precision «the huge work of the land register»,² as Nadar himself would say. Another famous image of this kind is due to James Wallace Black (1825-1896) who in 1860 photographed the city of Boston using a hot air balloon fixed at the dizzying height of 360 meters (fig. 4). It is therefore clear, a few decades after its birth, how this new representation technique is conceived as a documentation tool and not just for entertainment; this is also demonstrated by the task given to Nadar by the municipality of Paris, to carry out a photographic exploration of the city's catacombs, moving from the sky to the underground. For the first time, the photographer will leave a memory of the hidden city using artificial lights designed to guarantee short exposures (ten minutes) and mannequins on a human scale to account for the dimensions of the tunnels.

The method for obtaining these representa-

tions of the city, was certainly unprecedented, but the same cannot be said about the chosen point of view. Bird's-eye representations of buildings have appeared since medieval times (or perhaps before?) in graphic and pictorial form in pseudo axonometries and perspectives, among the most famous we could mention *Venetie MD* (1500), or the *View of Venice*, created by Jacopo De Barbari (circa 1460/70-1516) during the government of the Serenissima.

Other forms of experimentation were aimed in the 19th century at giving to the observer an 'immersive' experience, to use a word that is too abused today. The realism of the photographic image in perspective, however effective, still required a monocular observer, as indeed predicted by the geometric constructions of perspective images of the 15th century. Binocular stereoscopic vision, typical of human vision, was a phenomenon known from a theoretical point of view since the time of Euclid (4th-3rd century BC).³ This theory of vision was simulated in the first half of the 19th century by Charles Wheatstone (1802-1875) through 'twin' images placed side by side, drawn from a point of view slightly shifted on the horizon, to simulate what each of the two single eyes sees separately and which the brain will then recompose into a single image. The transition to photography was almost immediate: in 1849 David Brewster (1781-1868) had the idea of mounting two stereoscopic daguerreotypes inside a viewer equipped with lenses; the first subjects of the new support have been once again the main European cities with their most iconic monuments, following a widespread and still felt passion: the eighteenth-century fashion of the grand tour (fig. 5 and 6).

Another peculiar photographic practice, also

inspired by the attempt of and making perspective painted images less static, deserves to be mentioned in this context: large format panoramic images. The first to produce them and coin the term was the painter Robert Barker who created a view of Edinburgh composed of a series of perspective images that could be aligned to form a single stripe along a semicircle or an entire circumference (whose diameter could measure even many metres). In this way the visitor found himself inside the image, at the centre of a platform, surrounded by the urban context. The rigid point of view characterizing Renaissance painting is now overcome, the gaze gains a certain dynamism, able to 'embrace' the reality, becoming substantial with it. An Austrian photographer, Joseph Puchberger, in 1843 filed a patent of a photographic device for the creation of 150° panoramas using curved daguerreotypes, but the great revolution of this technique occurred at the end of the 19th century with the use of flexible films, evidently more suitable for image projection on cylindrical surfaces. F. J. Bandholtz's *View of Davenport* (1906) is highly distorted, but able of bringing together multiple points of view (and as many vanishing points) in a single mounted image (fig. 7). In the 20th century appeared, among other photographs, those showing the skyline of cities, so that the panorama became a photographic format (no longer necessarily conceived in cylindrical projection). These photographs highlighted the profile of buildings, their silhouette, they were obtained from a point of view as distant as possible and they wished, once again, to grasp the complexity of the *body of the city* (fig. 8).

Notes

¹ I. Zanier, *L'occhio della fotografia. Protagonisti, tecniche e stili dell'“invenzione maravigliosa”*, La Nuova Italia Scientifica, Rome 1988, p. 142.

² M. Rago, a cura di, Nadar, *Quando ero fotografo / Nadar*, Rome, Editori Riuniti, 1982, p. 59.

³ Three-dimensional visual perception was dealt with by Leonardo Da Vinci, Giovanni Battista Della Porta (1535–1615) in his *De Refractione Optices* (1593) and François D'Aguillon in his treatise *Opticorum libri sex* (1613), just to quote the main scholars who worked on this subject, see: M. Kemp, *The Science of Art. Prospettiva a percezione visiva da Brunelleschi a Seurat*, Milan, Giunti, 2009, pp. 185–245.

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7: F. J. Bandholtz, *View of Davenport, IA, 2nd & Harrison Sts.* del 1907.

8: I. Underhill, *New York Skyline*, (1960).

GÖRZÆ

Frontier City for a Frontier Territory

Luigi Di Dato

The city of Gorizia and Nova Gorica is much more than just a conurbation divided by a border: it is a dynamic and vibrant social laboratory where communities both challenge and meet each other, creating a unique fabric of stories, cultures, and multiple identities.

For too many years, Gorizia and Nova Gorica have been repeatedly labeled as a “laboratory city” from various sources. Since the 1980s, there has been discussion and theorizing about sharing development plans beyond and on both sides of the border. Some projects have been successful, but always too few; much has been discussed, but still too little has been done. There have been numerous events that have brought the communities closer together, communities that live and recognize themselves in this tormented and contested territory. This is the crux of the matter, a dispute which has always been contested and not shared, fueled and never quenched. Today we work on a project that must see us as accomplices, rivals in wanting to give our best, not to “win something,” but to demonstrate once and for all that we overcame a myopic view of the history and vision of this city.

Paraphrasing Massimo D’Azeglio: “Gorizians have been made, now we must make GÖRZÆ.” The “GO!2025 NOVA GORICA GORIZIA – European Capital of Culture” website says: “Two cities, one goal: to become a European capital of cross-border culture.” But perhaps a much more ambitious goal awaits us, that of recognizing ourselves as a unique community

that embraces all the nuances of the border, a trans-border frontier. In this, we architects have a crucial and burdensome role, which cannot be resolved by coordinating regulatory plans and/or managing flows: we must recognize the new and ancient places where the community can identify, stripped of rhetoric but full of spontaneity and daily life.

The central challenge is the transition from a situation of contention to one of effective sharing. The historical and cultural tensions that characterize this region have often hindered attempts to cooperate and build a common identity. However, there is a glimmer of hope in the desire to transform this dichotomy into an opportunity for growth and renewal.

The opportunity to be recognized as a European Capital of cross-border culture is a significant step towards this ambitious goal. But more than just international recognition, it represents an opportunity to rewrite the future of the region, overcoming the divisions of the past and embracing a shared vision of development and prosperity.

GÖRZÆ is not just a word: it’s a symbol of a collective dream too large to be confined by geographic or mental boundaries. It represents a bold and visionary vision that invites communities on both sides of the border to overcome differences and work together towards an unexplored future.

We architects can play a crucial role in this process. It’s not just about designing buildings or public spaces: it’s about imagining and building a new urban and social fabric that unites rather than separates. This requires creativity, sensitivity, and a deep respect for all the stories and identities of this borderland, but without this respect clipping the wings of

the dream. How many times have we said, unheard, that in the GECT-GO/EZTS-GO area live 70,000 people who are not only the arithmetic sum of the 33,500 inhabitants of Gorizia, 32,000 inhabitants of Nova Gorica, and the 6,300 inhabitants of Šempeter pri Gorici and Vrtojba, but are the very fruit of the border and of the cultural blend that makes this territory unique. These 70,000 people are the BODY OF THE CITY, they are its flesh and blood, its lungs, its eyes, its viscera but above all they are its HEART and SOUL.

It's a restless and sometimes confused soul, but when it looks in the mirror it recognizes itself. It recognizes itself in the eyes of others, in their diversity that it has embraced enriching its own corpus and becoming dual. Let us evoke, therefore, not the past and the many dead people, but the future generations. This is what is at stake: not defending rents of position, not finding balances, not seeking compromises, but rather having the courage, audacity and recklessness to chase dreams. The people who inhabit this territory are the true protagonists of this story, the custodians of a unique cultural and historical heritage. It is essential to recognize their central role in the process of building a supportive and inclusive cross-border community.

The future of GÖRZÆ depends on the choices and actions of future generations. It is an invitation to look forward, to overcome the divisions of the past, and to embrace a common vision, the only possible one. Only through dialogue, collaboration, and mutual respect we can hope to turn this dream into reality.

The RRR LAB GO/N.GO Laboratory is a tangible example of this desire for change. Through innovative projects and social experiments, it

aims to create bridges between communities, to promote diversity and inclusion and to evoke the future.

To fully realize the dream of a unique city, technicians are not enough: we need artists and poets. It is essential to adopt a series of concrete strategies aimed at promoting integration and sharing among the communities of Gorizia and Nova Gorica. These strategies should go beyond simple coordination of urban plans and infrastructures, to focus on creating new shared places and spaces that reflect the richness and diversity of this border region.

1. Promotion of public participation: Actively involving residents and local communities in the decision-making process is essential to ensure that urban projects truly respond to the needs and aspirations of the population. Through public meetings, workshops, and on-line platforms, ideas and suggestions can be gathered from the community, thus building a sense of belonging and involvement.

2. Creation of multicultural spaces: The realization of public and cultural spaces that reflect the diversity of the communities present in the region is essential to foster meeting and exchange between people of different origins and backgrounds. These spaces must include parks, squares, cultural centers, and theaters hosting events and activities open to all.

3. Development of educational and training programs: Investing in education and training is essential to promote intercultural understanding and fight prejudices and stereotypes, through educational and training programs aimed at both young people and adults.

4. Promotion of social entrepreneurship: Supporting the emergence of social entrepreneurial initiatives is an effective way to promote economic and social development in the region. Projects that promote youth employment, migrant integration, and valorization of local resources can contribute to create a more inclusive and supportive economic fabric.

5. Urban regeneration and redevelopment of marginal areas: Investing in the urban regeneration of marginal and degraded areas of the city can contribute to reducing socio-economic inequalities and promoting social integration. Through urban redevelopment interventions, it is possible to transform old industrial or peripheral neighborhoods into new vibrant and attractive spaces for the community.

6. Promotion of sustainable mobility and pedestrian and bicycle travel: Reducing dependence on cars and promoting alternative forms of mobility is essential to reduce air pollution and promote socialization and meeting between people. Investing in safe and accessible cycling and pedestrian infrastructure can contribute to make the city more livable and inclusive for all.

7. Valorization of cultural and natural heritage: Preserving and enhancing the cultural and natural heritage of the region is essential to promote sustainable tourism and social cohesion. Through enhancement projects and recovery of historical sites, cultural traditions, and natural areas, it is possible to promote a sense of belonging and shared identity among local communities.

By implementing these strategies in a coordinated and participatory manner, it is possible to create a unique and inclusive city that re-

flects the richness and diversity of its population. The creation of new shared places in everyday life, enriched by symbolic and cultural elements, can contribute to build a sense of belonging and community among the residents of Gorizia and Nova Gorica, overcoming the divisions of the past and embracing a future, creating short circuits, provoking reactions, IMPOSING CHANGE.



The body of the city. The gaze

Sonia Prestamburgo

The gaze is connected with attention. The gaze involves the eye and not only...

The observer himself takes part in what he looks at. He is immersed in the context of the urban scene, in the varied space that contains him, holds him and fascinates him. *The body of the city* is a living organism, sentient and active, capable and aware; the stage of being and becoming, a treasure chest of reality and dreams, a memory set and awesomeness of news.

The city shows itself to those who look at and focus on it. It is important to perceive its parts, actions and its variable doing. The city shows itself to those who see it and perceive its shapes and colours, areas and functions, similarities and gaps.

The monotonous and flat habit of the resident citizen changes into the one-day visitor wonder, who is curious to discover new places and things and events. Slow and reassuring daily living crosses the restless wait for that it is possible, which time longs for and protects.

Look and see the signs of time, which come out to be clear in the framework of the settlement texture; a city, two cities in everlasting contact and comparison; meeting point and clash of languages, communities, cultures, roles, customs and now open borders.

Taking the pictures only partly gives back the kaleidoscopic variety of this precious reality, to the extent that it is able to learn from its past and change tomorrow for the better.

The research moves through the space of the city understanding and interpretation.

The main purpose is to combine the definition of physical, measurable and finite space with that one of opening space, understood as an "exchange area", a contact and experience place of interactions and dynamic relationships; it is an idea of an open, flexible and resilient set of elements, with a nature of intertemporal adaptability.

And all of this by trying to avoid the possible conflict emerging with the operative assumption of space, environment and urban landscape design and structure, in its plan dimension, as anthropic interference with enduring change effects.

Pasquale Culotta recognizes three different ways, three defined sequential steps to understand and therefore interpret, the city space and not only, in a conscious way, using the project: *conceiving, perceiving, practicing*.

Conceiving means accepting space, realizing it and confronting with it in a new dimension of critical analysis; realize the idea of space and relate to it; overcome the ordinariness of space and urban landscape, which becomes such due to the loss of contact and connection with its significant elements that make up and distinguish it; these are natural, semi-natural, and anthropic elements as an exercise in rational gaze re-education related to the vision of the constantly evolving urban structure. A new way of looking and seeing space comes out: listening, understanding, discovering new analysis and acting dimensions on it.

In this way, the transition occurs from a consideration of space as an indefinite, absolute and unlimited place (not representable and/or measurable) to an identifiable and measurable dimension of space; the space of the city, and/or the cities; a rich and varied, multicul-

tural, dichotomous and cross-border texture, an original and unique context of actions, relationships and anthropic activities, in a continuous tension between recognition and overcoming the identity limit of action imposed by history experiences and facts; an open diary of time in balance between distant memories of painful divisions and renewed enthusiasms for shared future paths construction.

Environments, places and relationships also become vehicles of "memory", understood as the maintenance, recovery and valorisation of the living experience identity connected with the territory itself (uses, customs, traditions, language, access, different built space uses, of a territory and its inhabitants).

In this vision, the never-resolved comparison between organization and mess is proposed again, an issue understood as the study and order of the constitutive elements of the urban texture, a special set of the shapes and functions of the man-made space that looks and lets itself be looked at, a true expression of the guided irrationality of the body of the city complex system. It is a real intertwining of harmony, cohesion and evolution without limits and/or borders. This implies imagining and conforming urban space in the defined temporal instant of the coherent and shared project action; the hypothesis and/or the plan decision contains and at the same time is included in the space idea. Therefore, the modulation of space and its different shapes presents itself as a first possibility and/or opportunity to solve the design exercise construction problem, as a space vision and management considered in an intertemporal dynamics dimension (Girard Luigi F., Nijkamp P. 2003).

Perceiving implies relating to a sequence of structures, an arrangement of shapes and

planes, a plurality of moving settlement models, on which to base the city project. The space then expands and becomes a place of osmosis between the design solution(s) and its (their) structure, understood as an genuine morph-geographical restriction, which does not exceed its physical limit, but rather turns it into a transformation and change opportunity.

The ways to perceive and interact visually with the environment, space and landscape are connected with the genetic heritage of the different species that enliven it and the external conditions in which the life of individual persons takes place, demonstrating that a great part of human behavior, like that of other animals too, comes from learning.

Unlike animals, learning in humans has a particular importance, taking on a cultural dimension, which goes beyond the parental relationships of the first part of growth and gradually involves the sphere of experience and cognitive enrichment over time.

As a result, the attitude towards space will take on both elements common to all subjects and specifically personal elements, due to the individual's educational paths as a peculiar human being.

The persistence of these different levels in the way of relating to the spatial context means that there may be more factors that influence its experience and satisfaction, some of these clearly attributable to the innate biological heritage, others much more variable, related to the social and cultural context of belonging¹ (Franceschini A. 2003).

Practicing refers to the importance of the line, of the material trait to identify the shape of space and its elements; inhomogeneity of

matter and contacts: sky and earth, land and sea; steel, concrete, asphalt, vegetation, soil, wood, glass, stone... Here it is realized the dualism between the abstraction of metaphysical space, without measure, and its inclusive function which is present in the different types and contents of anthropic living (accesses, roads and mobility, infrastructures, buildings...) and the action of natural, semi-natural and environmental effects on landscape.

As a consequence, it emerges a strong need to recover the initiative in imagining, thinking and building up, creating and/or changing the city; a rational, reasonable planning, as a priority element, a synthesis and evaluation exercise of all the elements that make up the operative space - space, environment, resources, landscape/s, territories - in a new design construction logic and sustainable and resilient urban development.

In this case, there are four elements which allow us to summarize what has been said, that is the always open discussion on the nature and dimension of the complex and often contradictory relationship between architecture and space from the design act point of view:

- *sense*, the perspective, the hope for the future, the potential durability of the works over time; verifying the integration of the project in the space; the success of the operation, its positive evaluation in terms of economic profitability;
- *analysis*, consideration of the shape and its formation and/or change over time; the relationship of dynamic evolution of built shapes with space, environment and context;
- *gaze* oriented towards the continuous plan data involved in new kind of spaces and land-

scapes - without limits in size and/or space-time reference points;

- *flexibility*, adaptability of the project/s over time as "turning point attributes" to "modern planning", as an efficiency and effectiveness operative check and project devices potential improvement and permanent control of their effects in time.

In the end, the gaze on the city and/or on the two cities, Gorizia and Nova Gorica is pending in an eternal limbo, which winds in search of an orientation map between traces, signs, empty spaces, restrictions and paths, communities, art and memory, present and past, in order to create an urgent, fertile and welcoming future.

«The starting point is the tension towards beauty, towards art, so that surprise, amazement, the unexpected can also be part of the architectural work...» (Oscar Niemeyer, 1907-2012).

Notes

¹ Concerning this point, a distinction is made between:
1) ***Instinctive perception***: individual exercise of learning from the external environment, as an interaction between collection, analysis and evaluation of information aimed to adopt suitable social behaviour strategies. Relating to the environment, man pursues two main targets at a cognitive level: a) being able to attribute a meaning to it (***making sense***), in order to be able, in some way, to predict what could happen; b) feeling attracted and involved in (***involvement***) and therefore feeling a sense of challenge. In reality, man has two ways of relating to space and landscape: he can observe the entire field of vision (***visual array***), as if it was an organized drawing, or if he could deeply enter space, carrying out a three-dimensional analysis (***dimensional space***) (Kaplan S. 1995, 2001). By crossing the targets with the possible ways of relating to space (and landscape), four assessment elements appear for the purposes to make up a serious opinion on the spatial context: complexity, coherence, mystery and legibility. However, this judgment is not the result of a conscious process, but essentially occurs

automatically in the human mind. All the constituent elements of space and landscape and their distribution in the anthropic action pattern can influence the four mentioned features in various ways and, therefore, in the end, they can influence the “pleasantness” of the context, as a positive expression of the quality of life at urban scale. 2) **Affective perception**: the affective component depends on the early stages of the individual’s development and therefore it depends on the place where a person spent his childhood and the education received in the first years of life. The landscape of childhood creates a sense of safety and security and is associated with positive feelings connected with that stage of life. Therefore, affective perception contributes to determining the sense of belonging to a specific environment or territory. Generally, feedbacks to urban landscape are mainly influenced by the individual’s cultural heritage and the maintenance of one’s identity, such as memory, recognizability and well-being in relation to the place of habitual and/or occasional use. 3) **Intellectual perception**: educational processes extend, especially in the contemporary age, well beyond the first phases of an individual’s growth and contribute to forming the cognitive-experiential knowledge of each single person. This heterogeneous set of elements can accumulate throughout the individual’s life and can “have an impact” on the relationships that a person establishes with the territory and the environment and therefore his own perceptive-cognitive function, determining corresponding “actions and/or management exercises” related to space, in the environment, in the territorial context, in landscape parts and/or in the areas of interest (Tempesta T., Thiene M. 2006).

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The city, body and narration

Claudio Meninno

Marco had always had a sense of unease that manifested itself viscerally whenever someone thought of comparing the city to a body. While he grasped the parallels, he found it idealizing and simplistic. The educational intent was clear: it was necessary to explain in a direct and easily transmissible manner a series of concepts about one of the things that more than any other expressed the variety, assonances and dissonances created by the human mind. It was evident that to explain things made by men to men, it was far easier to use a metaphor that was clearly perceptible to the greatest number of people, so what better example than the metaphor of the human body? Probably none. Considering the complexity of urban creations, everyone could understand the parallel between urban elements and body parts, and cause and effect relationships flowed easily in people's minds.

However, this collided with his own experience. He had travelled a lot, not as much as he would have liked, but he had seen many cities and observed them with sharp eyes, the eyes of a traveler, the eyes of someone who had studied the history and disciplinary issues governing the functioning of a city. And for that reason, he would have eliminated the possibility of using the word city in the singular. It would have been interesting to define each individual case as part of a heterogeneous and mutable whole. In this it comforted him that his native language was distinguished by the fact that the same word could express both uniqueness and multiplicity at the same time. One city, many cities. It had to be add-

ed an element to determine whether one was talking about a single, specific city or a broader set of cities. He then found it deeply amusing that the term that for him quintessentially expressed the diversity that mankind could create was categorized in the category of invariable names. It was ironic that an invariable name should be used to express a situation of extreme variability inherent in the notion of the city itself. He was convinced, in the end, that the invariability of the name was, all things considered, perfect to define something so changeable. It was part of the practicality that human kind occasionally manages to define. It was somehow an example of pragmatism, otherwise time after time there would have been a need to invent new words to describe the myriad situations involved in building cities.

He could not appreciate the fact that the word was always declined in the feminine, as if to emphasize the perpetuation of the concept of the creation of life, without which everything would simply become a ruin to be handed down to posterity or gradually destined to dissolve.

The study of biology had explained to him the scalar principle underlying the functioning of the bodies of animals and people, making him clearly see the parallel with the way in which cities function. In nature, as the size of the body increases, fewer resources are needed for the living being's sustainment, and the same dynamic is recorded in the case of cities, where as urban size increases per resident, there is less need for roads, plant infrastructure, and energy requirements. In fact, being a citizen of a larger system reduces people's impact on the environment to a greater extent than is commonly perceived. The human soul works this way, sometimes grasping things only

for their most immediate, albeit inaccurate, side. Everyone should investigate, research, go deeper. But not everyone has the will, the strength or even the possibility to do so.

In the same way, he agreed that although there were various similarities between biological bodies and the city, as the issues deepened, explanations that referred to a principle based on finite elements and precise relationships between them faltered and in many cases ceased to be effective. Biological bodies also evolve and change, but the speed at which cities change can be surprisingly fast. So fast that it cannot be governed. Marco found this fascinating, even though he was pervaded by mixed feelings whenever beloved parts of certain cities changed under the pressure of events, of time and of people's will to act. Sometimes such change led to the loss of precious elements, sometimes it gave him a glimpse of the future in unexpected and fascinating ways.

Over time, he had noticed how his creativity and breadth of vision expanded and contracted in proportion to the journeys he could make and the visits to distant cities. Being close to the diversity expressed by human souls in different conditions was an inexhaustible source of inspirations. There were positive elements that he deserved to take with him in a virtual and valuable baggage, just as there were negative or otherwise unpleasant experiences that equally constituted the cue for reflections on the state of things. In both cases, the comparison between the familiar and domestic aspect and the exotic and distant one gave inner richness, stimulated curiosity about the things that were happening and revived the desire to experience new situations, new declinations of the work of men, new cities.

Remembering the cities, he had lived in or simply visited was an exercise that filled the periods when, for various reasons, he could not travel and allowed him to reflect on the invariants and nuances that memories gave to different cities. He had noticed, over the time, the presence of real recurring collective themes that allowed him to orient himself even in places seen for the first time. A sort of reading key that led him through squares, streets, more or less symbolic buildings with a nonchalance proper to the local citizen. He often found himself using metaphors that referred to the theory of the body of the city: finding himself in the heart of the historic centre, walking along the city arteries, getting lost in the belly of the city, and others. He could not deny its effectiveness, but while this was true for the individual parts, the definition of the body continued to highlight the aspect of the finiteness of the principle. There were indeed profound differences and peculiarities that confused him and called into question the relationships between things as they were familiar to him. Recognition and estrangement, sensations that if received in an unprejudiced manner allowed him to read places with the purity of a child.

What was important was to observe carefully, eliminate distractions and focus on the changing contexts he could observe.

There were many places he had lived in or visited, but he did not claim to have understood them intimately, however, for each of them he retained memories of the peculiar aspects and each of them emphasized his discomfort with the definition of the body. He had often identified in the narrative the metaphor of the city that was most congenial to him. The narrative act, while recognizing its own internal rules, made it possible to better embrace diversities,

evolutions, profound differences without having to include them in a theory capable of explaining relations, cause-effect relationships in a deterministic manner. Of course, there were recurring elements and they were very evident, especially among cities that had developed in homogeneous historical and social contexts. The sharing of common elements in the origins led to very evident recurring aspects such as to facilitate the understanding of urban fabrics and the relationships between the elements, despite which there were differences that could be eliminated to the benefit of unifying theories, but on the condition of losing the ability to fully understand the soul of cities.

Among all cities, the ones most dear to him had always been water cities. In his personal ranking, those located on the sea occupied a primary role over river cities. The incessant flowing in one direction had always brought to his mind a sense of melancholy, as well as the one-way motion a sense of constraint that he did not find in sea cities. The port by its very nature was the place from which to depart towards distant destinations along different routes, with the possibility of charting new ones. A sense of possibility and hope that could also include the concept of return. He had to recognize that the port could be considered, once again, as the heart of the city. He could not deny it. But it was always the variety of evolutions that attracted his attention the most.

Domina was his birthplace, a reality defined in its form by the water that surrounded it, permeated by liquid arteries, with more or less generous widenings that retained the ancient name of open fields wedged between the thickened buildings, joined in such a way as to hold each other up and share a precari-

ous situation. A city with a finite form, perpetually in balance between destruction and the will to resist that had always been for him an emblem of human endurance, of the positive faith in a future that sooner or later might have failed, but that was never able to make its inhabitants give up the will to believe and to ingenuity in order to achieve the realization of the dream. An emblem of the slowness and inexorable work of people. The decision to make it a city out of time pained him, even though he understood the need to protect such a vast and important repertoire of cultural beauty. Somehow, the city had given itself free territories in which to experiment the future so that they became places for the representation of the future for the benefit of the rest of the world. Lab-places in which to welcome, experiment and criticize. Avant-garde places within an open-air museum for the use and consumption of tourists. Was it still a real city? Would that have been its designated future? Teaching-related enclaves stood in the middle of events as beacons destined to define future courses. There was still hope for further evolution, and recent technological innovations, though hard-fought, represented a chance not to succumb in the face of a destiny that for many was doomed to disappear.

Helsa, an exotic and extreme destination because of its climate, had been one of the places of learning. Its harbour, fundamental to the economy of the entire nation, had helped to define a large part of the relationship with the sea, at the same time the variety of situations determined by the islands and peninsulas that made up the territory occupied by the capital had characterised the city, giving it a truly unique relationship with the natural elements. Nordic pragmatism had done the rest, allowing

a rationalist matrix to be used to define parts of the city that might have been conflicting in other places. What had struck him was how the struggle against a hostile climatic reality had stimulated the search for a widespread quality, where nothing was by chance and everything was a synthesis of beauty and functionality. In other places, this difficulty would have made people turn towards a sense of practicality devoid of aesthetic quests. Not here. On the contrary, refined design skills were often combined with a desire to be projected into the future, seeking innovative solutions and trying to be at the centre of the world despite the geographical location. Geography as destiny was, in this case, perhaps more related to how people's souls were forged. The result was a narrative devoted to experimentation, where people felt part of an international future and the rootedness of traditions, even constructive ones, did not detract from this propensity.

In the end, **Trigesta** represented a return to the places of his roots, to the territory where he had grown up. A place of enquiry and at the same time an unexpected destination given his desire to leave again for faraway places. Likewise, the continuation of training in such a place had been unexpected. Here, the parts of the city were expressed in a manner as evident as were the physical signs of the evolutionary phases and the importance of an infrastructural legacy that had allowed the port and the city to become what it is today.

In this case, geography contributed little to the understanding of urban evolution, but it did further explain the evolution of the political history of a territory that represented the maritime outlet on the Adriatic and therefore on the Mediterranean of a now dissolved empire. A city that for a long time was immersed

in the torpor of those who think they are powerless in the face of their own destiny, only to rediscover themselves at the centre of a larger territory when compared to their own urban and national borders. A city that has had to rediscover itself as international and not just cross-border. Compressed in its geography in a visceral relationship between Karst land and sea. A tale extended in time, just as its shape and projection was equally stretched.

This had always been his favourite point of view: cities as open narratives, stories to be told by trying to grasp the interweavings and nuances according to multiple, even contradictory paths, as are the situations one can come across on a journey within the most complex and fascinating human creation: the city.

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Noi, COLGO!, siamo un gruppo di studenti del V anno del Corso di Studi in Architettura dell'Università degli Studi di Trieste. COLGO! è un nome che abbiamo scelto in quanto siamo un collettivo di giovani che studiano insieme a Gorizia. COLGO! non è solo un abbreviativo, ma la metodologia con la quale scegliamo di studiare le due città: il nostro intento è cogliere l'anima della città nella sua totalità, cercando di riflettere anche su aspetti più profondi e reconditi che si possono individuare passando e "perdendosi" nell'urbano. Il progetto della mostra prende vita a partire dal Laboratorio annuale RRR International LAB GO/N.GO, per il quale l'obiettivo è quello di studiare le città "gemelle" di Gorizia e Nova-Gorica in vista dell'imminente evento GO!2025, dove le due città diventeranno Capitale Europea della Cultura.

“Una città ha un sistema nervoso e una testa, spalle e piedi.
Una città è una cosa distinta da tutte le altre,
così che non vi siano due città che siano eguali.”

John Steinbeck



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