



... EVOCATION GO! 2025 VILLAGE •

Can architecture
influence emotions?
Can emotions influence
architecture?

Thomas Bisiani, Alessio Bortot,
Luigi Di Dato, Sonia Prestamburgo,
Adriano Venudo.

**Exhibition
of didactic projects
of the masterplan
for the GO! 2025 Village**

index

- p. 3 **GO! 2025 Village •**
Authors' introduction
- p. 4 **Event •**
Thomas Bisiani
- p. 6 **Wonder •**
Alessio Bortot
- p. 10 **Evocation •**
Luigi Di Dato
- p. 11 **Border •**
Sonia Prestamburgo
- p. 12 **Masterplan •**
Adriano Venudo
- p. 14 Four masterplans
"competitive collaborative"
for *GO! 2025 Village*
developed by students
of the Integrated Design Lab
of Architecture and Built Environment,
A.Y. 2023-2024



pamphlet series on teaching architecture.
Words, ideas, methods and projects

pamphlet 01/2024

... Evocation GO! 2025 Village •

Can architecture influence emotions?
Can emotions influence architecture?

on the exhibition of didactic works
on **composition, design, environmental
assessment** and **representation**
of **architecture**, of the Master's Degree Course
in Architecture of the University of Trieste

This *pamphlet* benefits from

the ideal intellectual patronage of the A.A.
directed by Alvin Boyarsky;

the material inspiration and spiritual appeal to
Guy Debord, Constant Nieuwenhuys,
Archigram and Superstudio.

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The contents of the exhibition are one
of the outcomes of the teaching and research
activity carried out within the institutional
agreement RRR-LAB 2022-25 between
the DIA (UNITS), the Municipality of Gorizia,
the EGTC-EZTS, the ATER of Gorizia
and the CONSUNIGO.

The exhibition illustrates the results of the
mid-term workshop of the **Integrated
Design Laboratory – RRR Lab** for the
New District of the **European Capital of
Culture 2025**. The exhibition's setup project
and the design contents constitute a **unique
project corpus**. The space set up for the
exhibition reflects the common goal of all the
projects and underlines the contribution of
the individual areas to the systemic vision of
cross-border urban development.

GO! 2025 VILLAGE •

The overall vision was obtained by the **se-
lective sum** of four possible prefigurations
of what activities the **urban village** will
host for the 2025 Event.

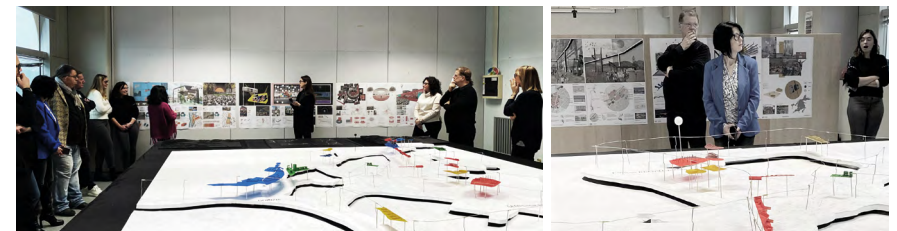
These four urban prefigurations, developed
in the form of a **masterplan** and located on
the big maquette of the two cities, propose ar-
chitectural **Redevelopments, Reuses, and
Regenerations (RRR Lab)** for 21 specific sites
divided into three themes: **hospitality, enter-
tainment, and performance**.

The 21 proposals develop, at this stage, the de-
sign in terms of spatial and functional pre-sizing,
location, and most importantly, the evocation of
architectural themes. The 21 projects not only
concern the preparation of the **event-city** but
also consider the **post-event** phase. The 21 pro-
jects study what will remain after the 2025 event
and its conditions.

What effects will this event have on the future of
Gorizia and Nova Gorica?

Therefore, this is also a broad reflection on the
design as a process. The design results on
the urban and architectural scale, as well as the
infrastructural and landscape implications for
the reuse and valorization of the heritage, were
discussed during the vernissage with the teach-
ers of the UNITS Laboratory, the teachers of the
Polytechnic University of Milan, the teachers of
the University of Naples Federico II, and repre-
sentatives from various **local and territorial
Public Authority** directly involved in the organ-
ization of the European Capital of Culture 2025
event (Gorizia Municipality, Gorizia Engineers
Association, Gorizia Architects Association, and
EZTS - GECT).

TB AB LDD SP



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DI TRIESTE



Dipartimento di
**Ingegneria
e Architettura**

4

The term **Event•**, used in the environment of architectural design, immediately evokes those researches that, since the 1960s, have been situated between the radical utopias of Constant and Superstudio, the Situationist drifts of Guy Debord and the pop avant-gardes of Archigram. A difficult field to approach in didactic terms because

EVENT•

we might consider it “genetically” anti-academic. The only school of architecture that, in these terms, can justifiably claim a direct relationship with the idea of **Event•** is probably the A.A. in London through its close association with Warren Chalk, Peter Cook, Ron Herron and Dennis Crompton. These will be followed - trying to reconstruct an entirely ideal genealogy - by Bernard Tschumi, who will also develop at A.A., but a decade or so after Archigram's *Plug-in-City* and *The Walking City*, his *Fireworks*. The idea of the **Event•** would later become a theoretical cornerstone for Tschumi, expressed in 1994 through his anthology of essays *Architecture and Disjunction* and then by *Event-Cities*, the publishing series of collections of his projects.

The master plan developed by the Integrated Design Laboratory for the *GO! 2025 Village* fits into what, to date, can now be thought of as a “tradition.” The developed program perfectly coincides with a nomadic, playful and creative scenario, where the notions of permanence and static nature of architecture are overcome by the idea of movement and transience of the **Event•**. With respect to this perimeter, the proposed work introduces a number of specificities worth noting. First and foremost, a principle of “search for the possible,” which has as its direct outcome, the construction of multiple scenarios. In order not to give up this wealth of possibilities, the master plan does not indicate a choice among different alternatives but overlays them in a vision where they all turn out to be true. The key to

overcoming this paradox, but also an operational strategy that returns the **Event•** to a pragmatic dimension, time is the privileged dimension of the project. In the *GO! 2025 Village* the **Event•** is multidimensional, moving in space, but especially in time, activating different places and programs on occasion.

This gives rise to two phenomenologies of the **Event•**, the first concerns the idea of border, not so much as a symbolic place, but rather as the privileged habitat of the **Event•** itself, as a line of friction between different parts and programs. Secondly, the other detectable manifestation of the **Event•** concerns the idea of overlapping, some locations, in fact being intended to host different activities at different times. The **Event•** becomes in this case punctual and is functional in connecting overlapping planes, that is, which although coinciding in space belong to different times.

One question remains to be addressed, the most interesting perhaps. It remains to be investigated, whether or not the notion of **Event•**, and the instability in terms of program and function that this presupposes, is a limitation to the morphological configuration of architecture. This will be the main question the Lab will have to deal with in the coming term.

Thomas Bisiani
Large-scale Construction
and Infrastructure
Architecture



Simone Biasiol, Matilda Sain, Davide Stefani
MYCELIUM



Valentina Esposito, Alessia Giacomini
THE VILLAGES ON THE ISONZO RIVER

5

From the Renaissance (especially in the Baroque period), it is noticeable, in the fields of art and architecture, the production of works designed to foster "a state of **Wonder**" - in some cases warped - in the viewer. The Greek root of the word "**Wonder**", *Thaûma*, does not only mean "marvellous thing", but also "horrendous thing".

WONDER •

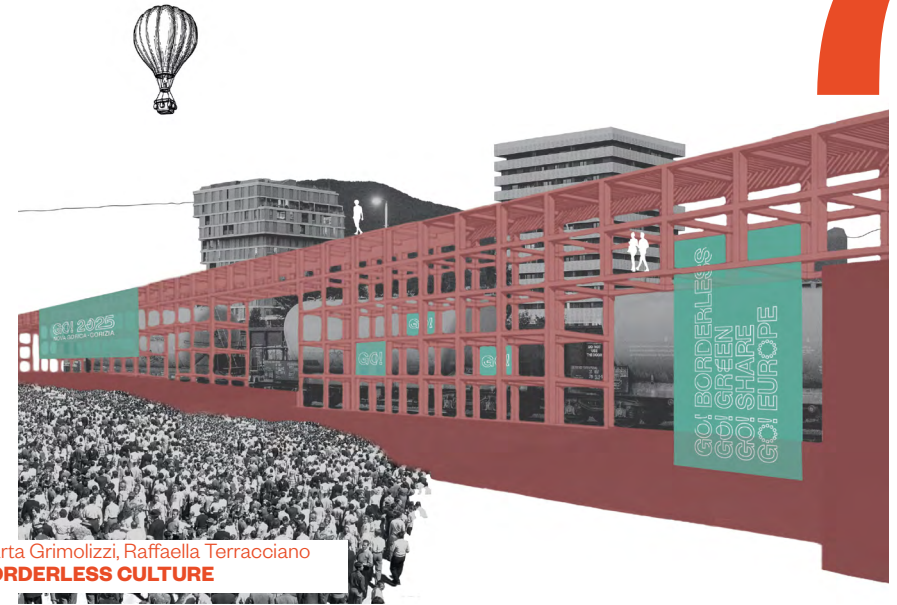
It refers to objects, rooms or entire buildings inspired by experiments carried out in scientific contexts on natural phenomena and perception of them through human senses. Perceptual, acoustic and sight limits were exploited to induce a state of estrangement in the viewer, a sort of "sensory short circuit" capable of astounding and not simply surprising. The process was not an end in itself: the art of **Wonder** - in the 17th century, based on the creation process of the famous *Wunderkammer* - was able to promote a fertile state of mind for learning. The marvelous effects produced by nature - once investigated with a scientific attitude - were gradually stripped of their mystery and magic component, to gain, through the experimental method, the rigour that will become scientific in the following centuries. Research topics such as the nature of light, the existence of the void, optics and acoustics - which were essential for the relationship between human being and enclosed space - will inspire the so-called "experiential architecture".

The quest for **Wonder** does not seem to have died out with the passing of the centuries, so much so that it can be considered one of those meta-historical passions of human soul which is protagonist of an evolution that goes hand in hand with knowledge. It is equally difficult to claim that the relationship between the art (or science) of **Wonder** and architecture has exhausted its wide range of possible declinations. New experiments in the field of *edutainment* (a word that alludes to the combination of "edu-

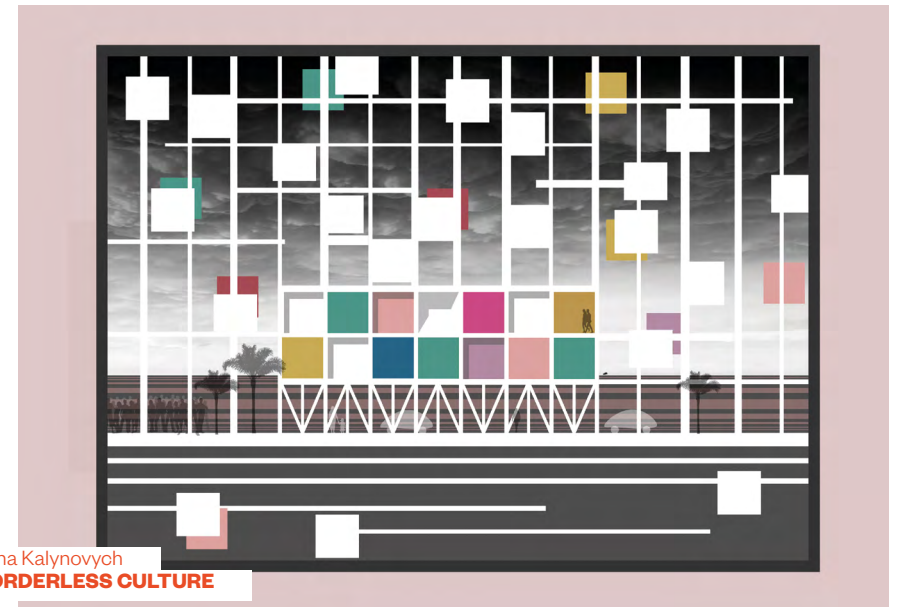
cation" and "entertainment") as well as many installations by contemporary artists seem to have been inspired by the very attitude and research carried out in the Baroque era. Modern technologies are partly devoted to replicating the same trend, so much so that they seem to be aimed at a neo-baroque aesthetic, in some cases ephemeral but, today as then, capable of operating at the limits of perception. Video mapping on building façades, installations made of impalpable materials such as light and sound, environments for sensory deprivation constitute, with multiple purposes, ideal fairs for generating contemporary marvels.

In the current neo-Baroque trend, the dynamic relationship between public, work and performance space shows how it is no longer a matter of observing the image of reality through an Albertian window, offering only a glimpse into another world, but of being an observer introjected into the space of the work, and thus, con-substantial with it.

Alessio Bortot
Representation
Techniques
and Advanced
Modelling



Marta Grimolizzi, Raffaella Terracciano
BORDERLESS CULTURE



Yana Kalynovych
BORDERLESS CULTURE

8

9



Ivan Vinciguerra, Sara Zuppin
THE VILLAGES ON THE ISONZO RIVER

10

Gather yourself within, since you can, at any moment you wish, withdraw into yourself.

For nowhere is more tranquil and calm than one's own soul, especially if within oneself there are principles such that, merely contemplating them, one attains perfect serenity.

Marco Aurelio

EVOCATION •

With Feet on/in the Ground and Head Firmly in the Sky

Architecture goes beyond creating functional structures; it involves crafting spaces that resonate with our emotions, inspire our imagination, and enrich our lives. Understanding the emotional power of architecture allows us to design spaces that not only meet our physical needs but also uplift our spirits, connect us to our communities, and foster a deeper appreciation for the world around us.

Evocation • introduces the dimension of "calling forth," tapping into otherworldly realms through mediumistic or magical faculties, bringing us closer to oracles and seers. It highlights the act of summoning to the mind through the suggestion of memory, imagination, or feeling. **Evocation •** is the simultaneous communication between mind and body, past and future, imagination and reality, acting indirectly on the emotional correlations that guide the project in a suggestive and poetic practice.

Designing is the ability to "evoke a world." Architecture becomes the MEDIUM through which emotions, ideas, and stories are conveyed through forms, materials, and details. Buildings communicate with us on a profound level, shaping our experiences, influencing mood, and even contributing to our health and well-being. The buildings we inhabit and frequent not only shape

our emotional landscape but also play a significant role in shaping the values, beliefs, and technological advancements of society, contributing to the forging of civilizations and history.

In the practice of **Evocation •**, art rediscovers its primordial nature. An uncertain territory, with boundaries shrouded in mist, historically connected to the arts of magic. The Faustian imprint is fading today; the reason of totalizing technique cannot tolerate **Evocation •** solely as poetic license, as a suggestive but brief vacation from reason. If technology imposes objective detachment on the observer, **Evocation •** embraces empathy, urging towards warm involvement and a participatory relationship with the world.

Evocation • is, above all, underlying an impalpable fabric that envelops and unites things, binds them together, solidifies them. But it is also a "calling out," for example, from the logics of the market. This call invites stepping out of isolation, embracing an ethical position that restores to art the humanistic function of a social model and a laboratory for utopian transformation. In this sense, the role of the intellectual is not just to expose but to expose oneself, to advance by calling out other individuals, working on the possible rather than the probable.

Evocation • is to indicate what is missing, what is absent or has been lost. Instead of insisting on the existing, **Evocation •** arouses an active nostalgia that explores and broadens the territory of the possible. It is a memory of absence but, above all, a capacity to listen to the space imbued with time. **Evocation •** means making oneself available. **Evocation •** is not a technique; it is an art.

Luigi Di Dato
Architectural
Design

BORDER •

Between dream and reality, the **Border •** questions and provokes us into a relentless desire to define and search for a territorial, political, social and cultural connotation, which has its deepest roots in history, but at the same time chases an ever new challenge. This way, the **Border •**, poses itself as a key element of a

development and characterization plan for the city or the cities, that experience it in order to build up future scenarios for cross-**Border •** territories' enhancement.

These are places that clash, meet, reject each other, first, and, in the end, embrace one another and connect their apparent diversity, recognizing in their original features the traces of a common origin to be rediscovered. But what does the word **Border •** exactly mean?

The **Border •** is that line that follows the end of a territorial unit, both natural and established, that one of a valley or a country, but also that of a territory administration, of a single person's property, of the end use of an area etc.

One more, the **Border •** can be seen as a limit, a separation line, the defensive bulwark; the road or path that surrounds a neighbourhood, the bank that marks the riverbed, a check and crossing point, a boundary line, a threshold that must not be exceeded...

The presence of a **Border •** as a recognisable, physical and/or intangible sign of the eternal dichotomic relationship with space and its natural, semi-natural and anthropic morpho-functional elements. An ancient dichotomy, which nowadays imposes a belonging and sharing choice rather than a position of rejection and geographical, ideological and linguistic split.

Even more, if the **Border •** was understood as a point of discontinuity, a place of potential disconnection and reconnection of territorial systems, it would be a Middle Earth, a halfway

space between what it has been, what it is and most of all what it could be, waiting for aim and new identity.

The **Border •** turns into living memory, it remembers and reminds us facts and choices, fears and mistakes, but above all it is able and must teach us how to recover and interpret signs and features of a place as concrete design actions as resources put at man and his suggestions' service.

Gorizia and Nova Gorica represent the strongest example of this way of thinking: the open space of the Transalpina, once dramatically divided by the Iron Curtain, now becomes a friendly meeting theatre in which the **Border •** is recognisable only through the gentle trait of the stone art, perceived only by the careful observer eye.

In this light, the **Border •** comes out to be the architecture privileged and real place, recognised in its extreme lack of homogeneity of spaces, contexts, thicknesses, volumes, colours, materials, connections and relationships, research, ways and uses in a temporary and at the same time everlasting dimension.

Thus, the planning act supports unexpected situations and opportunities for contact, spaces reconfiguration and positive contamination and fusion of knowledge and ideas; recovery of historical and cultural values and traditions; social integration and inclusion; collaboration and common growth towards a possible future yet to be imagined.

Sonia Prestamburgo
Environmental
Assessment
and Landscape
Management

11

12

Working with the **Masterplan**, designing a **Masterplan**, teaching the **Masterplan** is a methodological matter. Learning to use the **Masterplan** means learning a process. It is a lesson on the use criteria and rules. It is a practice oriented to the logical plan construction.

As Leonardo Benevolo reminds us in the *History*

MASTERPLAN •

of the *Contemporary City*, the **Masterplan** was born in the Anglo-Saxon context as a strategic and preliminary document for the city-plan. The **Masterplan** is a preliminary exploration of the entire design process which aims to focus on: work places and topics, planning phases organization, persons involved in, implementation tools. Designing with the **Masterplan** comes out to be an application for a collective way of thinking as a construction vision.

The teaching-disciplinary evolution of this tool, especially in Italy, starting from the 1960s and with specific reference to the School of Venice and the didactic exercises Gianugo Polesello made his students do, has however transformed some components and methods, strengthening their purposes and trans-scalar developments. Polesello, even assuming it, erased the initial Anglo-Saxon methodological orthodoxy, expanding its application field to the proper scope of the plan, taking the **Masterplan** towards an area in which the plan/project game is played. This way, over time, the **Masterplan** has taken on new values and instrumental specificities.

What is the **Masterplan**? The **Masterplan** is a circular process between analysis and design, based on the strategy definition and/or constructing doable scenarios, always through a work on the "primary modeling" of space: morphology, morphemes. Proceeding in this way, the **Masterplan** can take on a design value, emancipating itself from purely normative dimensions to assume a continuous and decisive

material-spatial relevance. This happens because there is no strategy without spatial vision in architecture.

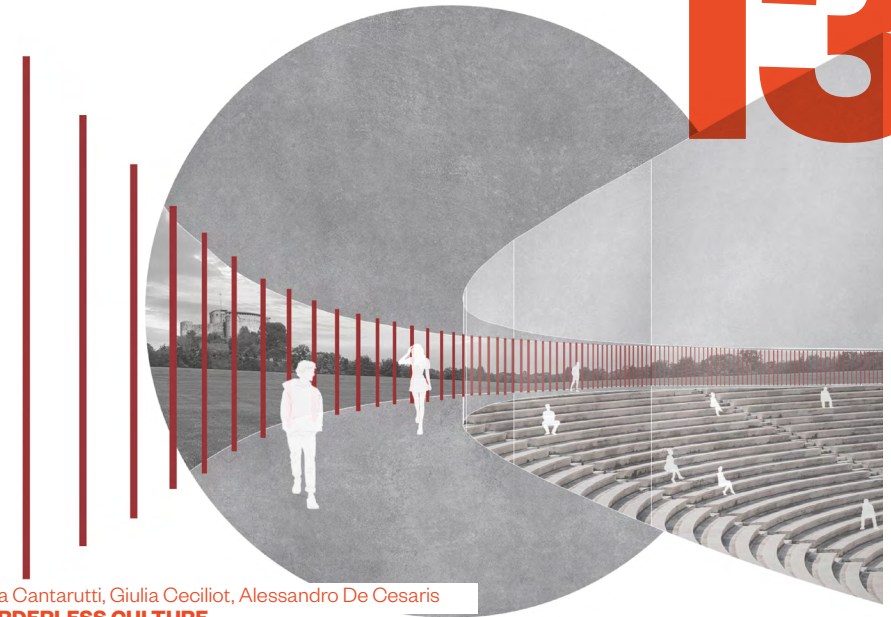
The **Masterplan** involves the investigation of the existing by critically assuming the analytical data in an interpretive framework which translates itself into summary figures, or into a typological cataloging system or even into a set of spatial matrices. This way **Masterplan** discovers or defines the relationships among the parts: relationships of structure and meaning.

With the **Masterplan**, the vision is made tangible in the construction of the urban or landscape scene. These scenes narrate and illustrate the space, its qualities, the sequences with which it is structured, the forms and materials with which it is concretized. The narrative, with the **Masterplan**, is often evocative and therefore also "open". The **Masterplan** refers to the themes, frames the areas and lists the actions, maintaining a large degree of freedom for the subsequent detailed treatment of the architectural theme. Therefore, the **Masterplan** is open to the unexpected, and for this reason it is not prescriptive, but adaptable. In other words, the **Masterplan** is halfway between a plan and a project.

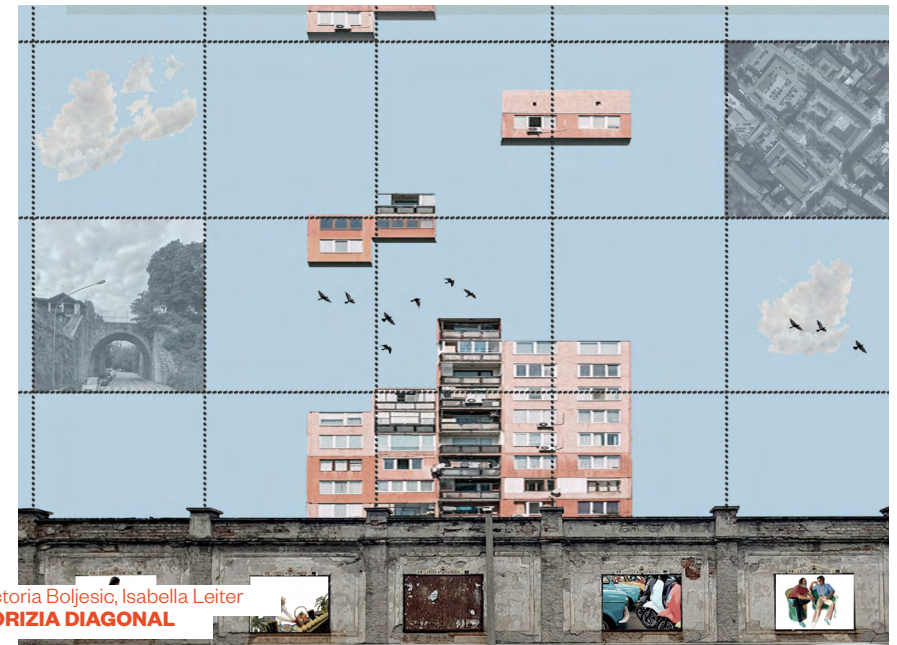
The **Masterplan**, before being a design exercise, is an exercise in constructing a ratio that holds together the different parts of the project. At the end, the **Masterplan** is a pedagogy of relationships.

Adriano Venudo
Architectural
and Landscape
Design

13



Sara Cantarutti, Giulia Ceciliot, Alessandro De Cesaris
BORDERLESS CULTURE



Victoria Bojjesic, Isabella Leiter
GORIZIA DIAGONAL

14

Four masterplans
 “competitive collaborative”
 for *GO! 2025 Village*
 developed by students
 of the Integrated Design Lab
 of Architecture and Built
 Environment,
 A.Y. 2023-2024

masterplan 01

GORIZIA DIAGONAL

G1: Victoria Boljesic,
 Isabella Leiter.

masterplan 02

BORDERLESS CULTURE

G2: Yana Kalynovych;
 G3: Marta Grimolizzi,
 Raffaella Terracciano;
 G4: Sara Cantarutti,
 Giulia Ceciliot,
 Alessandro De Cesaris.

masterplan 03

THE VILLAGES ON THE ISONZO RIVER

G5: Valentina Esposito,
 Alessia Giacomini;
 G6: Ivan Vinciguerra,
 Sara Zuppin.

masterplan 04

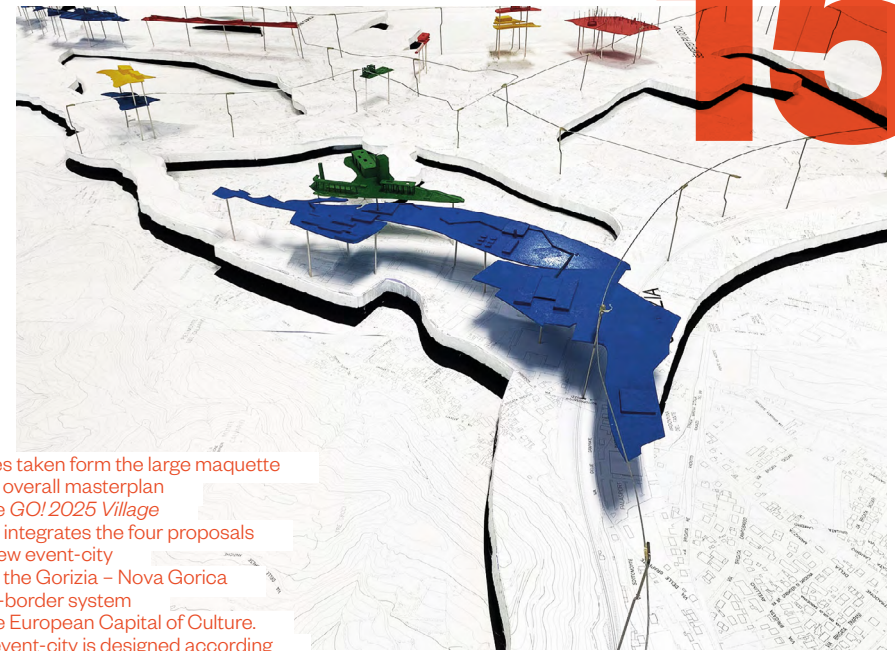
MYCELIUM

G7: Simone Biasiol,
 Matilda Sain,
 Davide Stefani.



Architectural Association
 director Alvin Boyarsky
 riding an elephant.
 Bedford Square, London,
 c. 1978

15



Images taken from the large maquette
 of the overall masterplan
 for the *GO! 2025 Village*
 which integrates the four proposals
 of a new event-city
 within the Gorizia – Nova Gorica
 cross-border system
 for the European Capital of Culture.
 This event-city is designed according
 to the principles of the RRR-LAB research
 (RE-Think, RE-use, RE-cycle)



16

... EVOCATION GO! 2025 VILLAGE •

Can architecture
influence emotions?
Can emotions
influence architecture?

Exhibition of didactic masterplans

from 19th of January, 2024
to 16th of February, 2024
room 401, Gorizia University Branch,
4th floor, 18 Alviano Street, Gorizia.

Integrated Design Lab of Architecture and Built Environment A.Y. 2023-2024

Coordination, overall curatorship
of the exhibition and scientific
responsibility for individual disciplines:

Thomas Bisiani
Large-Scale Construction
and Infrastructure Architecture

Alessio Bortot
Representation Techniques
and Advanced Modelling

Luigi Di Dato
Architectural Design

Sonia Prestamburgo
Environmental Assessment
and Landscape Management

Adriano Venudo
Architectural and Landscape Design



pamphlet 01

