

EAT (in) THE CITY. An Adaptive Process of Transformation Applying the Tool of the Food Metaphor

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Sulle strade *About Streets* e il tempo *and Time*



Sulle strade About Streetse il tempo and Time

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In copertina *Cover Image*

Beatriz Isabel de Freitas Gordinho, 2024,

A line between city times.

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KEYWORDS


time; streets; urban morphology; etymology; continuity and transformation

ABSTRACT

The editorial examines the relation between streets and time through five interrelated *Fragments*. *Fragment#1* focuses on the etymology of rua, highlighting its dual role as place and itinerary. *Fragment#2* describes streets as wrinkles of time, embodying continuity and change. *Fragment#3* explores both cyclical and linear time perspectives. *Fragment#4* looks at streets through the lens of urban morphology. *Fragment#5* reflects on editorial choices for this issue, emphasizing diverse perceptions of time and space.

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On the Time of Streets



Our memory is a collection of fragmented moments, not all of them aligned in a continuous timeline and with multiple interrelations that create a complex network of knowledge, both real and fictional. The opening text of this special issue is also a collection of fragments, interrelated and interchangeable reflections: four fragments on the Time of Streets, to which adds up one final fragment that reveals the order that was chosen to organize the articles, one of the possible combinations for the collection that composes this special issue of *in_bo*, "About Streets and Time."

Fragment #1: On the etymology of the word *rua*, for a definition of street

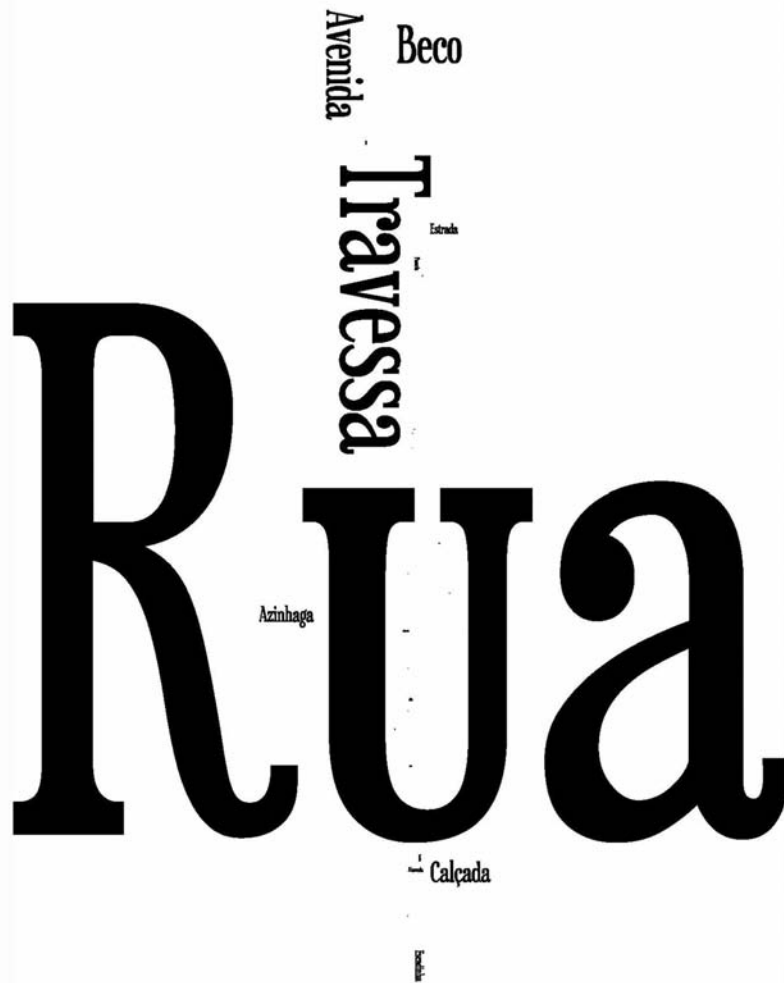
Oriol Bohigas has recalled the atemporal interest of Joseph Rykwert on the etymology of the words that refer to street spaces in the European city. In "La Strada/The Street,"¹ similarly to "The Street: The Use of its History,"² these words are classified in two main families, each one based in a different root, that consequently refer to two different deep meanings associated to the spatial understanding of street-like spaces.

On one hand, the English *street*, the German *Strasse*, the Dutch *straat*, or the Italian *strada* all share the same *str*-root common to the Latin *strata*, used for *via strata* with the meaning of paved road. *Sternere* means to lay down,

to spread out, to pave, thus conferring to these words a profound meaning related to the definition of an artificial surface to support public life, the physical, material qualities of the space, i.e the construction of a place.

In a complementary understanding, Rykwert finds the origin of the French *rue*, the English *road*, and the Portuguese *rua* in the Anglo-Saxon term *ride*, associated to the movement from one place to another, an itinerary. Therefore, this suggestive understanding and classification of the words that refer to street-like spaces establish two poles in the definition of a street as a place and/or as an itinerary.

Nevertheless, we can search deeper the origin of the Portuguese word for street, *rua*. Raphael Bluteau, in what is considered the first Portuguese language dictionary, wrote that *rua* has a direct origin in the French *rue*, derived from the Greek *ruo* with the same meaning of the Latin *fluo* or the Portuguese *corro*. Bluteau explains that this was due to the fact that the rainwater and also the water from fountains that is spilled on the streets run through the streets, like the people that run around on their errands on the streets. Furthermore, he writes that according to some etymologists, *rua* in Latin was named *ruga*, a word that also means wrinkle, because the streets in a city have the same effect of the wrinkles on a person's forehead, dividing the space between the houses.



1

Therefore, we might consider that the Portuguese word *rua* congregates the idea of movement and the idea of a physical linear spatial element which are usually attributed to distinct words. *Lato sensu*, etymologically, we could almost claim that any street like space is a *rua*, a wrinkle, a groove formed by the repeated motion of people in time. Public space is made up of several elements, nevertheless, in most cultures, the street is its predominant element, the one that is most recurrent in the composition of the city's urban layout, the one that defines most of the city's common urban tissue and which, however, also configures structuring elements of the city form and the city image recognition.³ Therefore, distinct spaces can be integrated into this category of space, the morphological richness being translated into the variety of toponymic designations that can be found. This diversity is, of course, dependent on the culture and context it is integrated in, as Phillipe Panerai and David Mangin remind us in the final chapter – "Lexique" – of *Project urbain*.⁴

Different languages and even different cities will have specific toponymical designations to refer to street-like spaces. If we focus on a single city, for example Lisbon, we will find twenty-seven different toponymical designations, such as *avenida*, *alameda*, *rua*, *travessa*, *calçada*, *beco*, *vila*, *caracol* or *escadinha*. **Fig. 1**

These refer to specific characteristics of these street-like spaces, whether regarding their form, their function or their position in the landscape.⁵

Nevertheless, all share common characteristics that help us to build a consequent definition of street. We can therefore define street as any element of the city's public space that constitutes a channel or corridor, linear and continuous – thus excluding spaces of an exceptional nature in the urban fabric that deviate from these characteristics, such as squares – and that cumulatively fulfills the functions of passage and building support. In other words, we can understand the street as a morphological element of the city's public space that is linear and continuous, at the same time route and address, itinerary and place.

Fragment #2: On Time and the formation of the Form of streets

In cities which have formed in a long-time duration, it is common to find streets that evoke the idea of a wrinkle which is subjacent to Raphael Bluteau's definition of *rua*. The idea of a line that is created by the repeated movement of people in time. Paradoxically, while the practical reason for the creation and maintenance of a street is to support that fluid human movement, it is its mineral physical form in any given moment in time that is the clearest and the most

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lasting expression of a street. In fact, the representation of a street is usually the representation of its form, and even alternative representations take its form as a base to express the idea of the street. **Fig. 2**

Any image that is taken of a street will fixate that moment in time. That single image is a relatively faithful representation of that moment, it can be a photograph, a plan, a section, or any other representation. Nevertheless, as a space that continuously changes in the course of time, it can be a relatively misleading representation of all other moments of its existence. To be more precise, we can say that it consists in an incomplete representation of the complex and lasting existence of the street.

Sequential images, or even movies, may capture the movement of the street in an extended period, with varied intervals between exposures, in a longer or shorter time frame. Yet, it will always exist a degree of uncertainty in this incomplete register. It is a fragmented perception of a continuous reality that is veiled in most of the time of existence of the space.

To unveil the life of the street in the gaps between the known moments of its evolutionary process confers a special value to these unknown realities. In an operative perspective, it is the decoding of these moments that allows us to explain the continuous life of the street as

an urban element with longevity, and to consolidate its historical evolution reading. Creativity plays an important role in decoding and recomposing the formal definition of the gaps of knowledge that exist in the evolution of a street. To be clear on the notion of creation, we must refer to the affirmation of Robert Bresson that "To create is not to deform or invent persons and things. It is to tie new relationships between persons and things which are, and *as they are*."⁶ These moments are therefore inferred based on the known form of the street, both precedent and sequent, and on the processes that generate and transform the form of the streets in time. Unveiling preexisting moments therefore resorts to instruments analogous to a design process, and for designers or architects the act of decoding the unknown moments is mostly captivating. It is when reading becomes project.

Fragment #3: On a polyhedric understanding of Time

Redrawing the form of a street in different moments in time becomes a kind of time travel in which we do not only observe but also propose alternative realities – hypothesis – and choose the most adequate to form a narrative of an understanding of reality – a thesis – that explains the present from a linear sequence of events and actions in time. The present becomes an evident consequence of past events,

even if some of them are somehow fabricated deductions inferred from the existent knowledge. As Benedetto Croce wrote, “all history worthy of its name is contemporary history ... preoccupation with present problems impels us to do research on past problems.”⁷

There are evident similarities with this understanding of looking at time from the present moment, and with the contemporary mindset, with the understanding of time proposed by St. Augustine of Hippo that in his *Confessions*, book XI, chapter XX wrote:

What now is clear and plain is, that neither things to come nor past are. Nor is it properly said, “there be three times, past, present, and to come”: yet perchance it might be properly said, “there be three times; a present of things past, a present of things present, and a present of things future.” For these three do exist in some sort, in the soul, but elsewhere do I not see them; present of things past, memory; present of things present, sight; present of things future, expectation.⁸

In the exhibition *os dias estão contados / the days are numbered*, Daniel Blaufuks reveals his concern regarding the passage of time in the continuous sequence of daily compositions in landscape A4 format pages. This “non-diary,” as he calls it, is better described by João Pinharada, curator of the exhibition:

By exposing his memory, his days and the days of the world intersect. (...) Individually or jointly, the diary's pages assert themselves more as successive states of mind vis-à-vis the manifestation of the eternal return of things, of seasons, of places, of facts...⁹

The daily polaroids glued on the A4 landscape pages reveal a cyclical nature of time while exceptional world events testify the passage of a linear, irreversible time.

Linear time is an invention of Man with the purpose of keeping the memory of exceptional events – the birth of a son, the end of a war, the eruption of a volcano, the passage of a comet. Regarding the city and city streets, it allows to register its evolution and transformation, the permanence and rupture in the form and in the life of the city, in the sequential and continuous passage of linear time. Therefore, it has the virtue of allowing the diachronic reading of the spaces we inhabit in the city.

“Let us enter deeper in the thickness” is a sentence attributed to São João da Cruz, repeated as a mantra by one of the characters of the book *Flores*,¹⁰ written by Afonso Cruz, which addresses how to overcome memory loss or how to live beyond it. To enter deeper in the thickness of linear time reveals an entangled cord of time, cyclical, in which the events are dependent of natural rhythms: the earth rotation movement that generates day and night; the earth translation movement that generates seasons; the moon rotation around the earth that generates tides, among others. This acknowledged repetition of events and actions, even in longer cycles, fosters a living memory

from the recurrence and allows to make it alive, real, and provides a sense of comfort from the expected, from the apparent control of temporal events.

Regarding the city and city streets, the cyclical nature of time is revealed by recurrent human practices that give them a *raison d'être* and shape the spatial conditions of streets. After all, a street is a line made by the repeated movement of people, but a street is shaped by far more actions and events than going about from one point to another. In one of Louis Khan's drawings for *City/2 Exhibition, The Street is a Room*, he wrote that “a street is a room by agreement”¹¹ and this agreement is a dynamic balance in time generated by human interactions aiming at satisfying individual and collective wills and needs. Tensions that arise from distinct individual wills must find an agreement space in streets that resorts to implicit or explicit rules, with respect, generosity and compromise, to organize space and collective practices that extend beyond a common right of way.

The cyclical nature of the recurrent actions and events in the public space such as the placement of fruit stalls or terrace tables, hanging washed clothes to dry, a weekly or monthly street market, a seasonal festival or an annual celebration confer usefulness and social meaning to street space. Sometimes overlapping in space, given to the different periods each one occurs. It is the fact that these events repeat in time that creates the need for shaping the street in a specific way, confirming the street existence as such, and reciprocally in the form of each street society acknowledges a vocation and a common ground for social life to exist. In fact,

[streets] must be able to maintain their structure and, at the same time, have a sufficiently flexible spirit of space, capable of adapting normally to the changes that time and society ask of them, without ever losing their democratic character that constitutes its essence.¹²

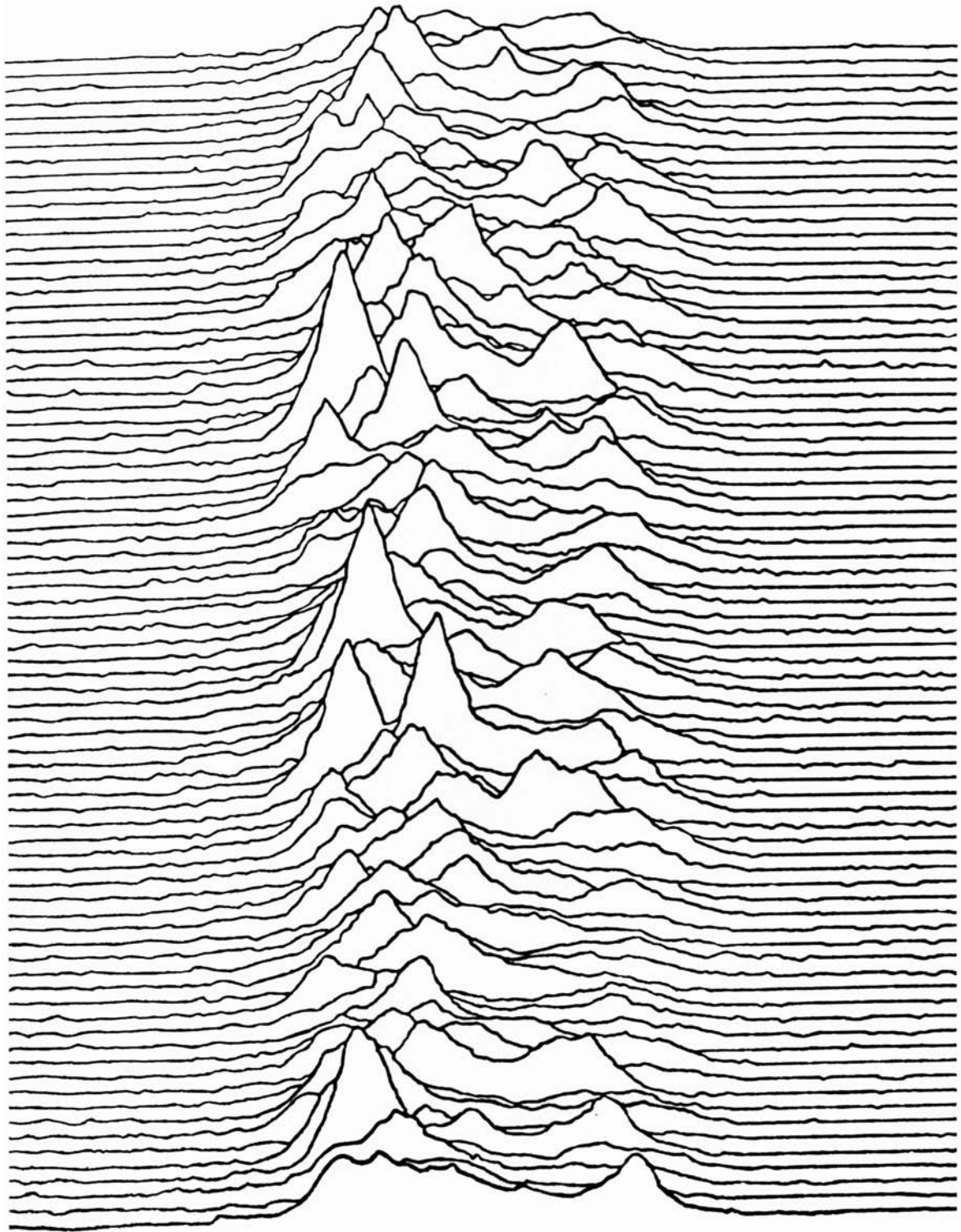
The computer-generated image that Joy Division used on the cover of the album *Unknown Pleasures* somehow echoes this idea that it is the recurrence of a fact that proves its existence. The image is a vertical overlay of the record of successive pulses, spaced 1.337 seconds apart, from the first pulsar ever discovered, CP 1919 – the Cambridge Pulsar at 19 hours 19 minutes right ascension – originally published in *Scientific American* in January 1971. **Fig. 3**

This pulsar radiation is due to the rapid rotation of a neutron star. In fact, the light radiation emitted by the star is relatively constant, but we only observe it when, during rotation, it heads towards the Earth, and this originates its period.

We can imagine that if the star was static and its light went in another direction, we might never recognize its existence.

George Kubler, in *The Shape of Time*, in the sequence of Henri Focillon's book *Vie des Formes*, addresses the question of “the shapes of time” and affirms that “the time of history is too coarse and brief to be an evenly granular duration such as the physicists suppose for natural time.”¹³

In the second chapter, Kubler focuses on how objects compose “formal sequences” and characterizes distinct



3

1
Lisbon streets' designations proportion word cloud (Sérgio Proença, 2022).

2
Callegrama de la rue de Varenne (Hannia Gómez, 1994).
[source: <http://hanniagomez.blogspot.com/2007/04/callegramas.html>]

3
Successive pulses from the first pulsar discovered, CP 1919,
superimposed vertically (Arecibo Observatory, Puerto Rico, USA, 1970–71).

relations among them: "linked solutions;" "open and closed sequences;" "fashions." Underlying these concepts and the very idea of formal sequences is the understanding that answers to problems generate a sequence of solutions, and these answers might exist in continuity or in a more sparse or fragmented existence in time. Ideas that might be important in a moment and vanish only to emerge after a long period, for example. Nevertheless, observing and uncovering the recurrence of problems that are addressed and answered by distinct solutions, allows tracing a genealogy of objects, even if they emerge in discontinuous fragments and not in a continuous line.

The notion of nonlinear time in creating a narrative is present in Christopher Nolan's movies and it is particularly revealing for the understanding of alternative conceptions of time. In *Memento* (2000) besides fragmenting time, the fragments are presented in an inverted timeline, which paradoxically allows revealing the whole plot in the end of the movie, which is the beginning of the action in time. *Dunkirk* (2017) continues to explore the idea of a nonlinear understanding of time and presents the same events experienced by different actors of the action, in fact these perspectives are perceived as distinct timelines that run parallel and intersect at specific moments.

Denis Villeneuve's *Arrival* (2016) extends the possibility of a nonlinear understanding time by proposing a sort of compressed time, a full comprehension of time in every moment of existence. As result, it seems that it renders even more important the focus in the present moment as a way of looking and acting coherently with a complete notion of time.

As Daniel Blaufuks writes on the page of the day 0490: "constellations, not sequences, carries the truth."¹⁴ Therefore, we might transfer Kubler's sequences to constellations, which are variable according to the lens we can use to observe and establish relations. This fact presupposes that regarding ideas, time in fact is not linear nor cyclical, rather more fragmented and variable, allowing a greater freedom in the composition of a consequent argument that may change according to the constellation that is delineated. In each drawn constellation we can condense time in one moment that overlaps all the fragments that are chosen to build time.

Fragment #4: On the Form of Streets

Assuming that it is possible to study the city from its form, both segmentation and decomposition are operations that allow to reduce its complexity for analytical and interpretative purposes. This assumption, while addressing the morphology of Lisbon streets already a decade ago, led to decompose the form of streets in three components: layout; cross-section; and partition.¹⁵

The street layout is defined as an abstract bidimensional projection of the space of the street in a horizontal plan. The street layout is often misinterpreted as the street vector, and when taken with the remaining streets and public spaces it is understood as the city urban layout. The simplified representation of the street form by the layout abstraction

is useful for its interpretation and comparative study, given the fact that nevertheless its complexity is reduced, a significant part of the morphological characteristics remains and can be acknowledged in the street layout.

The reading and interpretation of the layout of different streets allows to extract objective and relative dimensions, therefore quantitative, but also allows a comparative and qualitative morphological interpretation of the streets in question. This fact becomes particularly evident when the shape of the layout is addressed in confrontation and overlapped with urban and territorial layers which are relevant to its own formal definition. **Fig. 4**

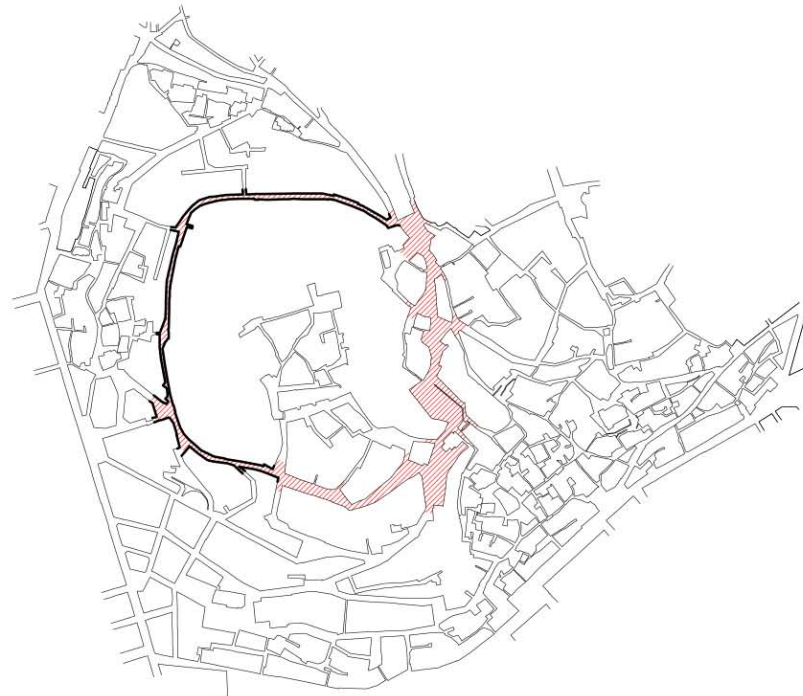
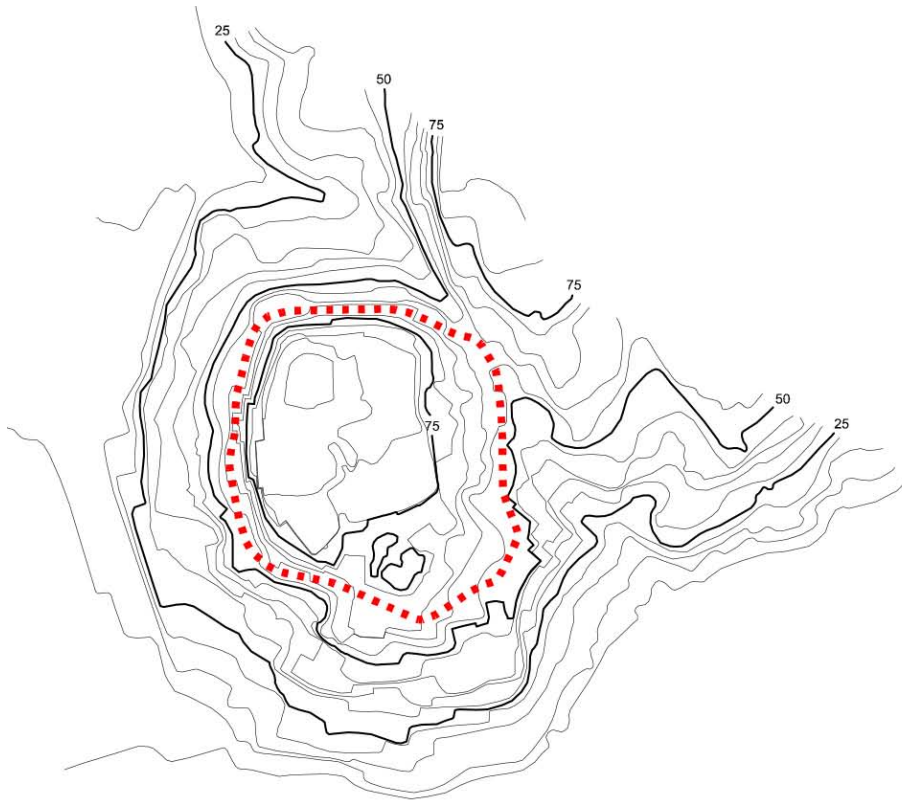
Although the most common orthogonal projection of the form of streets is the plan, the one that is closer to our perception when walking the street is the cross-section. In fact, the width and the height of the street, as well as the formal and material characteristics of its sides, are essential for the definition of the form of the street and the spatial contention of the public space corridor that constitutes the street.

Allan B. Jacobs acknowledges the importance of the vertical dimension in the definition of streets.

Streets are defined in two ways: vertically, which has to do with height of buildings or walls or trees along a street; and horizontally, which has most to do with the length of and spacing between whatever is doing the defining.¹⁶

Furthermore, the importance of the street cross-section is also recognised in the fact that the street evolution exists in parallel with the street cross-section progressive complexity. In the video projection *Biografía de la Calle*,¹⁷ the contribution of Llop, Jornet and Pastor to the itinerant exhibition *La rue est à nous... tous!*, illustrates the evolution of the street based on the transformation of its cross-section over time, overlapping cross-sections that become progressively wider and more complex, gaining elements, subdivisions and levels while the marginal buildings are also rendered of greater expression and height.

The third component for the definition of the form of the street, in addition to the layout and the cross-section, corresponds to the spatial configuration of partitions and their formal and functional nature. The diversity of uses that occupy the street space has sometimes led to the configuration of its space with partitions dedicated to a function and the permanent or ephemeral appropriation of these partitions for specific uses. Formally, these distinct parts were designed using different composition elements, the most common being the difference in levels and the use of different materials or textures in the paving. Afforestation, arcades and permanent or ephemeral elements of urban furniture are part of a lexicon of elements that were progressively introduced in the street composition and contribute to the definition of distinct partitions of the space. Nevertheless the increased complexity of elements that compose and define the street partition, the most common partition continues to be a tripartite division



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4
Street layout mimetic adaptation to the topography.
Costa do Castelo, Lisbon (Sérgio Proença, 2014).

5
Costa do Castelo, Lisboa (Sérgio Proença, 2014).



5

between a central roadway for faster movement and pedestrian sidewalks, where access to plots and buildings is provided. Thus, the most common and apparently most ancestral partition of a street space corresponds to the main functions essential to the very definition of what a street is: support of address and movement, a place and a route.¹⁸ **Fig. 5**

The decomposition of the form of the street in layout, cross-section, and partition, allows to acknowledge predominant affinities between the layout and the place that supports it; between the cross-section and the cultural period that frames the creation or reconfiguration of the street; and between the partition and the uses or the role determined for the street by the society in each period. The latter is the most volatile of the three components, but paradoxically the most efficient when the aim is to change the appearance or the functional role of the street investing fewer resources. Perhaps we can assess the quality of a street, or of any urban building as a matter of fact, by the way in which the form responds with precision to a program determined within the urban organism and relates to the place in which it is established, when it is both rational and relational, typological and topological.¹⁹ Nevertheless, it is in the test

of time, in how the form acknowledges and incorporates the action of time, throughout the street formation and transformation process, that a street is infused with cultural depth and contributes for the identity of the city.

Fragment #5: On the organization of the special issue

Organizing a set of elements, in the case the set of these ten reflections, is an exercise of establishing and choosing a criterion to establish a narrative. Having as common ground the street and the time, the different reflections may be read as autonomous articles, each one addressing a specific theme in this broad universe that was established as a common ground for this special issue *about Streets and Time*.

In this case, the distinct reflections are organized according to the duration of the phenomena it is addressed in the street space, from the most ephemeral to the most lasting. The first three articles – “Beirut Street Museum;” “‘Regeneration’ and Black Atlantic Music in the London Borough of Lewisham;” “Street Imagery in the Work of Team 10: Detecting the Everyday” – framed in distinct historical and geographical contexts, all address the question of temporality and the ephemeral use and

intermittent appropriation of the street space, nevertheless not considering the description of precise rhythms of that transient use of the street.

The second set of articles – “Re-reading, Revaluing Residential Streets: Exploring Neighbourhoods in Beirut’s Suburbs;” “Streetscapes as Collective Spaces in Dar es Salaam’s Informal Settlements;” “EAT (in) THE CITY. An Adaptive Process of Transformation Applying the Tool of the Food Metaphor;” “Street Rhythms in Dharavi: The Cyclical Flood Adaptation in Coastal Urban Slums” – dealing with case studies in Africa, Asia and Europe, all consist in descriptive approaches of the street space from temporary street appropriations. The varied themes that are addressed, such as food or water, all generate streets’ adaptation and shaping made from elements that are established in a perennial or transient way to allow the domestication of the street in cycles with daily or seasonal rhythms.

The final set of articles – “Linking the In-Between: A Strategy for the Integration of Urban Interstices in Lisbon;” “Recombining Lisbon’s Streets and Private Spaces in a Three-dimensional Network;” “Streets Love Aqueduct: Águas Livres Aqueduct in Lisbon” – although addressing different themes, share the fact that the backdrop is the city of Lisbon, and in what concerns our criterion all fall into a category that address streets or street systems which have formed in a long-time span.

Acknowledgements

Books do not have spontaneous origin and at the origin of this volume stands the City Street⁵ Conference titled “The time of streets: incisions, overlaps and rhythms” hosted at the Calouste Gulbenkian Foundation in Lisbon in the faraway month of October 2022. The quality of the keynotes by Paola Viganò and João Luís Carrilho da Graça, and the roundtable mediated by Nuno Mateus which gathered Ana Aragão, João Nunes, João Seixas and Lucinda Correia, with the atmosphere that was generated both by the setting and the organizing and supporting team that made it happen was exceptional and framed a series of contributions from the participants that set the grounding for a future publication reflecting on the conference theme.

The making of a book is hardly a single-handed task and this *in_bo*’s volume “About Streets and Time” is not an exception. In the team that made it real, I would especially like to acknowledge: Francesca Dal Cin, for the dedication to the edition and for more than sharing the load, the constant attention and hands on all tasks; Alessia Allegri and Luís Ginja, for the role in the selection and revision of articles, and believing from the first moment in this book existence; Beatriz Gordinho, for the suggestive cover image that reflects the idea behind the book; Luigi Bartolomei, for receiving and embracing this edition project in *in_bo*’s line of publishing; all *in_bo* Editorial Board, and especially the editorial coordination of Federica Fuligni, for the rigor and professionalism placed in the work, but also the patience to cope with the clashes of chronological time with my idiorhythmic eternally present notion of Time.

¹ Oriol Bohigas, “La Strada/The Street,” *Domus* 802 (1998): 4–7.

² Joseph Rykwert, “The Street: The Use of its History,” in *On Streets*, ed. Stanford Anderson (Cambridge, Mass.: The MIT Press, 1978), 15–27.

³ Raphael Bluteau, *Vocabulário Português & Latino, Aulico, Anatomico, Architectonico, ...*, Tomo VII (Coimbra: Real Collegio das Artes da Companhia de Jesus; Lisbon: Oficina de Pascoal da Sylva, 1712–28), 390–91.

⁴ Philippe Panerai, and David Mangin, *Projet urbain* (Marseille: Éditions Parenthèses, 1999).

⁵ Sérgio Proença, “A Diversidade da Rua na Cidade de Lisboa. Morfologia e Morfogenese” (PhD Diss., Universidade de Lisboa, Lisbon School of Architecture, 2014).

⁶ Robert Bresson, *Notes sur le cinéma* (Paris: Gallimard, 1975).

⁷ Benedetto Croce, *History as the Story of Liberty* (London: Allen and Unwin, 1941), 19.

⁸ St. Augustine of Hippo, *The Confessions of Saint Augustine*, trans. Edward B. Pusey, D.D. (London: J.M. Dent & Sons Ltd., and New York: E.P. Dutton & Co. Inc., 1907), 266–67.

⁹ João Pinharanda, “The Betrayal of Time,” in *Daniel Blaufuks: os dias estão contados / the days are numbered*, visit guide (Lisbon: MAAT Museum of Art, Architecture and Technology, 2024).

¹⁰ Afonso Cruz, *Flores* (Companhia das Letras, 2015).

¹¹ Louis I. Kahn, *Drawing for City/2 Exhibition: The Street is a Room* (1971). Charcoal, 34 x 34” (86.4 x 86.4 cm). Philadelphia Museum of Art. Gift of Louis Kahn.

¹² AA.VV., “Las Calles,” in *La U Urbana. El Libro Blanco de las calles de Barcelona* (Barcelona: FAD – Fomento de las Artes y del Diseño, 2009), 308.

¹³ George Kubler, *The Shape of Time. Remarks on the History of Things* (New Haven, Conn.: Yale University Press, 1962), 32.

¹⁴ Daniel Blaufuks, *os dias estão contados / the days are numbered*, exhibition (Lisbon, MAAT Museum of Art, Architecture and Technology, 17 July – 7 October 2024).

¹⁵ Proença, “A Diversidade da Rua na Cidade de Lisboa.”

¹⁶ Allan B. Jacobs, *Great Streets* (Cambridge, Mass.: The MIT Press, 1993), 277.

¹⁷ Sebastià Jorner i Forner, Carles Llop i Torné, and Joan Enric Pastor Fernández, *Biografía de la Calle*, videoprojection, Paris, April 2006.

¹⁸ Panerai and Mangin, *Projet urbain*.

¹⁹ When addressing the qualities of João Luís Carrilho da Graça’s architecture, Emilio Tuñón hints on a possibility of assessing the value of architecture in an essential way: “... what is truly relevant in the architect’s work are the links and transformations that his architectures establish in the city and the territory where they are located. These links and transformations build a new workspace based on the permanent oscillation between the objectual and the relational, between a typological architecture, typical of a process of rational optimization, and a topological architecture, whose meaning is no longer the shape of the objects themselves, but the broad field of relationships that exist between them and the world that surrounds them.” Emilio Tuñón, “Por uma Arquitectura Relacional,” in *Carrilho da Graça: Lisboa*, by João Luís Carrilho da Graça (Porto: Dafne Editora, 2015), 83.

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KEYWORDS

food as a tool; adaptive transformation; evolutionary uses; social activities; placemaking

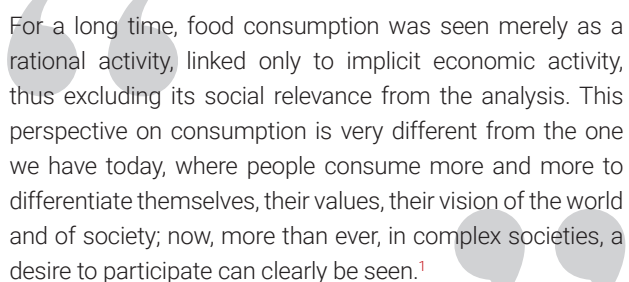
ABSTRACT

A successful urban project cannot be achieved without taking into account the sedimentary character of the places and the actions that take place there every day. We tried to read the mechanisms that trigger changes in order to plan the use of space through the spatial design of social activities related to food. In modern cities, moments of aggregation can be used as a design tool to create a "recipe" to re-analyse a place.

The research conducted applies the metaphor of food and its rituals as a tool to redefine street spaces and evolutionary relations between uses and the built environment in the city. Different devices are designed to bring participants to carry out the activities of their daily life in different spaces: the house is opening more and more to the city and vice-versa. It is a process that starts "from below," with simple and replicable technologies. It is not just a matter of building new spaces, but of highlighting and spatialising processes related to food. So, the project is not only a driver of change but also a key to understanding the complex relationships between the already existing urban devices and the processes that have always had a great influence on the city. The design devices go to work on the program of cities, introducing new spaces to eat together, in the street, they go to break those rigid boundaries that distinguish and separate uses based on ownership, introducing the hybrid form of sharing.

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EAT (in) THE CITY. An Adaptive Process of Transformation Applying the Tool of the Food Metaphor



For a long time, food consumption was seen merely as a rational activity, linked only to implicit economic activity, thus excluding its social relevance from the analysis. This perspective on consumption is very different from the one we have today, where people consume more and more to differentiate themselves, their values, their vision of the world and of society; now, more than ever, in complex societies, a desire to participate can clearly be seen.¹

THEMES

The topic of this research is food and the relationships that it generates in the street; to show, to bring out the potential of this theme, we will proceed to break down the individual elements of rituals linked to food and reveal a complexity richer and more fascinating than the sum of their parts. Whether or not we care about food, the consequences of the way in which we eat have important external repercussions on life in cities and in particular on the streets. Whatever the size and shape of the city in which we live, we can use food as a tool of physical and social design, using it to exert a direct influence on our way of urban living. We can choose which type of food to buy, where and when to eat, with whom to eat and how. All these choices influence the locations in which we live, from their physical aspect, to the social fabric that regulates them and animates their daily life;² these will be the variables of the experiment that help us define rules to the process.

The research carried out by the *Politecnico di Torino* aims to read, interpret and therefore design the urban living space

using the metaphor of food. Food is seen as a design tool which can be defined as urban food. A city should have strong links with its surrounding area, through a structured food network, with active markets, shops selling local products and a strong sense of food identity. The kitchen is the place of aggregation par excellence in the house, and its space has expanded over time from a place of service to a place of sharing. Urban gardens – even on roofs and terraces – are an integral part of the urban planning of cities, and spaces dedicated to the shared consumption of meals animate our streets, in an even clearer and more impactful way in the wake of the pandemic. By recognising food as a socialisation tool, the city can use it to bring people together and to trigger transformation processes, capable of bringing physical and social benefits to its various living spaces, where the street is the star.³

The space is defined by elements with their own characteristics which generate a certain use, which can be hypothesised by the designer of those spaces, but determined only by those who live there, based upon the variety of requirements that evolve, increasingly rapidly, over time.

Working on a small scale guarantees a greater possibility of interaction with users, flexibility and sustainability, allowing them to identify themselves in the design and to make it their own.

The innovative mix of functions revitalises the space and stratifies the volumes through platforms, covers and equipment. Therefore, the elements identified to “equip” the space determine new dynamics, new places clinging to the buildings, grafted into residual areas or underused open spaces. The implementation in phases facilitates the monitoring of use of the device in such a way as to adjust the design depending on the reactions of the community: flexibility in progress and after the transformation prevent abandonment.

METHODOLOGY

The proposed experiment aims to focus on abandoned or underused locations of the city streets, whose main users are the neighbourhood's inhabitants: it is therefore essential to stimulate the process of identification and appropriation of the places to ensure the intervention is effective and not ephemeral, participated and shared. A square thus becomes the dining room of the house, while the passers-by become diners, friends or even relatives. If these actions are able to stimulate the active use of a space, new habits and modifications will be created, while the new activities taking root will trigger community re-appropriation processes of the space. In order to generate a process of this nature, we began with the individual elements that constitute the narration of an urban design formulated through rituals of food. The elements were organised through a matrix. The combination of the elements of the matrix is the supporting methodology of the research; these combinations lead to the creation of rituals that materialise in designs of shared spaces for food consumption.

How are the elements identified and catalogued? How is the matrix created and combined? Which logics and principles

are followed?

To explain the elements that are used in the construction of the different scenarios of the experiment we will use words as a metaphor between food and the spatial elements of the architecture of the city. The elements can be divided into three classes: base, modules and atmosphere, to which the category of the type of food is added.

The base represents the urban components on which the device is built; it is the support that allows for the ritual to be constructed. This is the spatial component that generates the ritual.

The modules are elements that can be assembled and which are inserted in the base to define the specific space of the ritual; the components are modular and can be combined in different configurations to allow for their autonomous use, adaptable to different specific requirements. This is the tactile component of the ritual.

The atmosphere is the lightest and more ephemeral physical component; it includes lights and images that complete the device, immersing the participants in the urban experience. This is the visual component of the ritual.

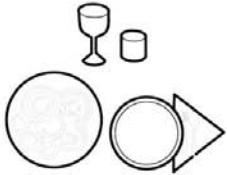
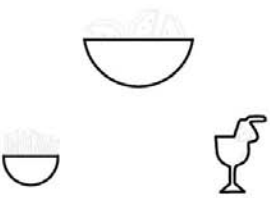
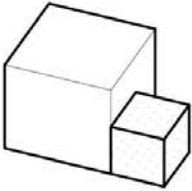
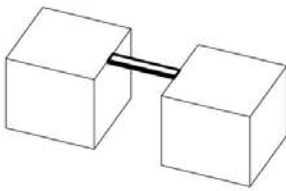
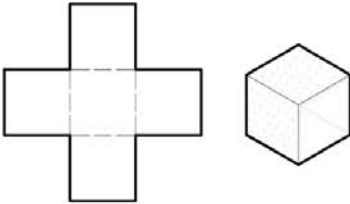
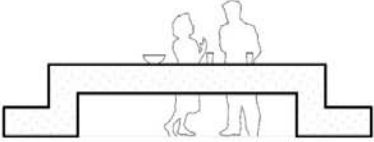

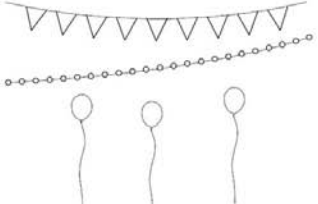
The composition is completed by the category of food: it does not relate to the foods consumed, but the manner in which they are served, namely the form in which they are consumed, whether in individual single-serve portions or in takeaway boxes, whether in the form of finger food or plated-up meals.

The combination of these elements has led to the reconstruction of the image of a domestic ritual of food in the urban dimension. The street is the location where the process takes place, where the new rituals are implemented; it is the space of experimentation, of expansion of meaning and of evolutionary uses capable of giving life to an innovative dimension. The hypothesised design experimentations are flexible and reproducible, so that they can be adapted to different areas, being characterised by way of the different combination of the individual elements. The possibility of increasing or differentiating the combinations facilitates transformations over time, in accordance with changing requirements. **Fig. 1 | 2**

EXPERIMENT

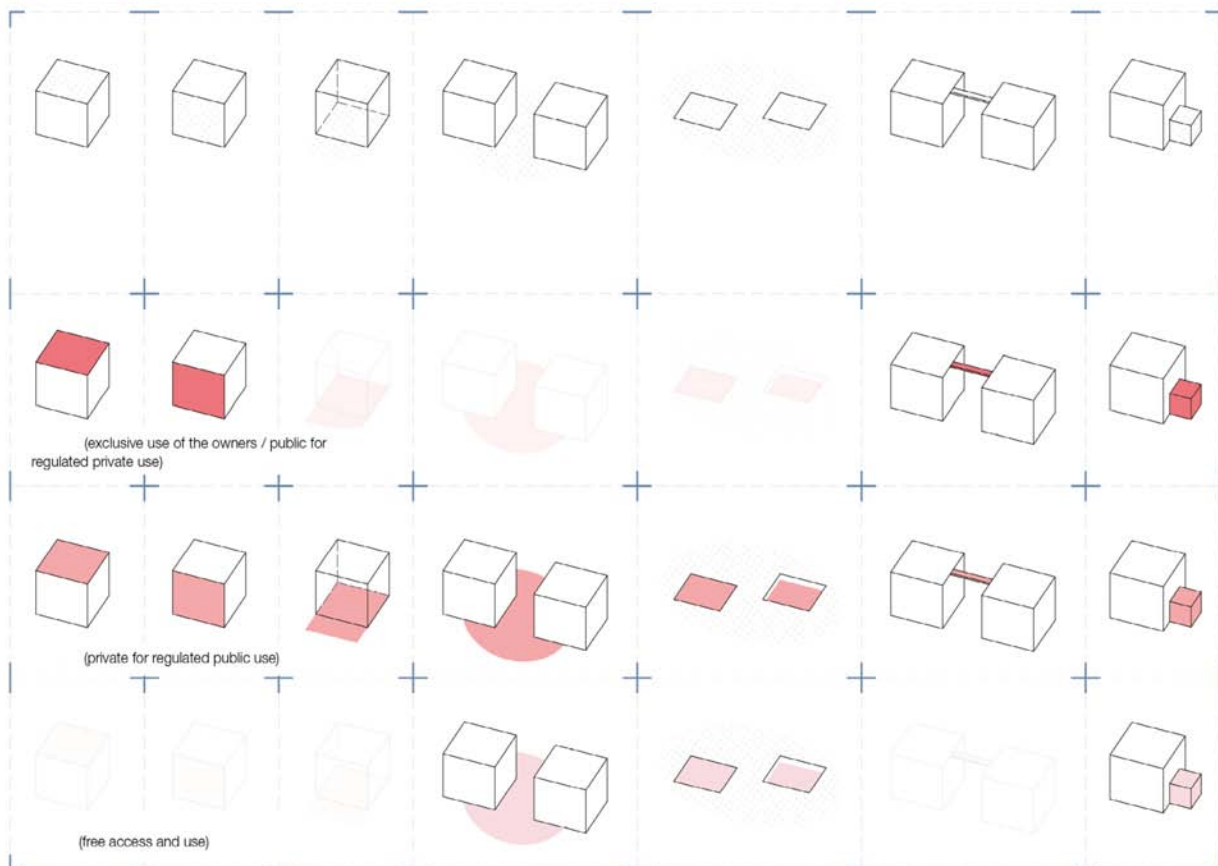
To emphasise the link between food and the street, we have used the metaphor of setting the table. The table and the room that surrounds it are two indivisible elements; the table represents an architectural device constructed on the slow sedimentation of habits, customs and popular beliefs, and thus also in their social structure and the rituals that form the foundation of daily life. The table represents the sharing of food and accordingly also the initial forms of socialisation and politics.⁴ The domestic dining room is attributable to forms of public and collective space, when considering its organisational and functional role, not exclusively as a single element. The table is the domestic model through which the home is projected onto the city: A table and the room that surrounds it form one space inside another.⁵

The table embodies the encounter between matter and space; when this is not present, the same function is fulfilled

	dinner	aperitif
type of food	 <p>sophisticated plating</p>	 <p>finger food</p>
base	 <p>addition of new volumes</p>	 <p>physical and visual links</p>
modules\	 <p>new urban room</p>	 <p>sociale table</p>
atmosphere	 <p>home furniture</p>	 <p>specific decorations</p>

1

STRATEGIES AND UNDER USED SPACES



2

by a tablecloth, as occurs during a picnic. The lawn that previously had no boundaries and specific attributes, through the simple gesture of laying a tablecloth on it, assumes the meaning of a place. The table is the fulcrum of the kitchen and the kitchen is the fulcrum of the house; the table is the place where the meal is consumed and around which the main social activities are carried out. Just like the table, the square is the fulcrum of the city; it is a place rich in diversity. Together with the street, it is the place where the main urban activities take place. Laying the table means organising the elements that enter into relationship and define the nature of the space and the activities that are performed there. Laying the table is an action able to stimulate different sensorial aspects; similarly, the construction of the image of a street will trigger relationships that lead to the definition of a specific use of the urban space.⁶ **Fig. 3**

TOOLS/RITUALS

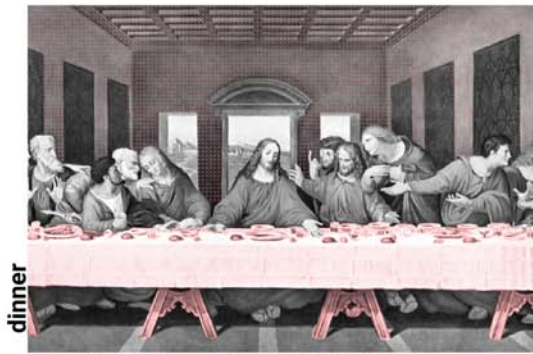
By placing within the city devices that evoke a domestic ritual, alluding to the rupture between private and public space, this identifies the city as a space to be furnished and to be lived in. Constructing the design of the space according to the changing habits of food consumption rituals, perhaps the oldest form of socialisation, leads to a change in perception

of the space itself.

The rituals that best define our way of eating in the city have been identified; they correspond to four macro-categories into which we can subdivide the various activities linked to food. They are distinguished by their physical components and the types of food they involve. The selected rituals – aperitif, dinner, picnic, breakfast – can be broken down even further into infinite hybrid forms that animate our houses and the city streets.

This does not merely concern the repetition of gestures, but a specific combination of visual, spatial and tactile elements that recall in the mind of the individual a profound meaning, culturally linked to the society to which they belong. **Fig. 4** Dinner, seen in its most classic form, has represented since antiquity the mirror of society. It is a moment of collective gathering that is not only aimed at satisfying the natural need to feed oneself but is the place for sharing experiences and thoughts. During dinner, a process of convergence and intimacy takes place, activating feelings of involvement; how and what we eat has a precise meaning in terms of identification, based upon a set of products and conventions. When the table is located outside of the house, it becomes a powerful instrument for translating the image of the kitchen into places that previously had distant and completely

((4 Rituals))



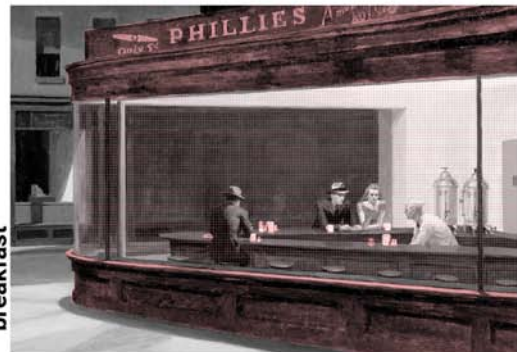
dinner
Leonardo da Vinci, "Ultima cena", 1494-1498, Santa Maria delle Grazie, Milano.



pic nic
Edouard Manet, "Colazione sull'erba", 1862-1863, Musée d'Orsay, Paris.



aperitif
"Nozze di Cana", Paolo Veronese, Museo del Louvre, Paris, 1562-1563.



breakfast
"I nottambull", Edward Hopper, Art Institute, Chicago, 1942.

((+ Street Food))

3

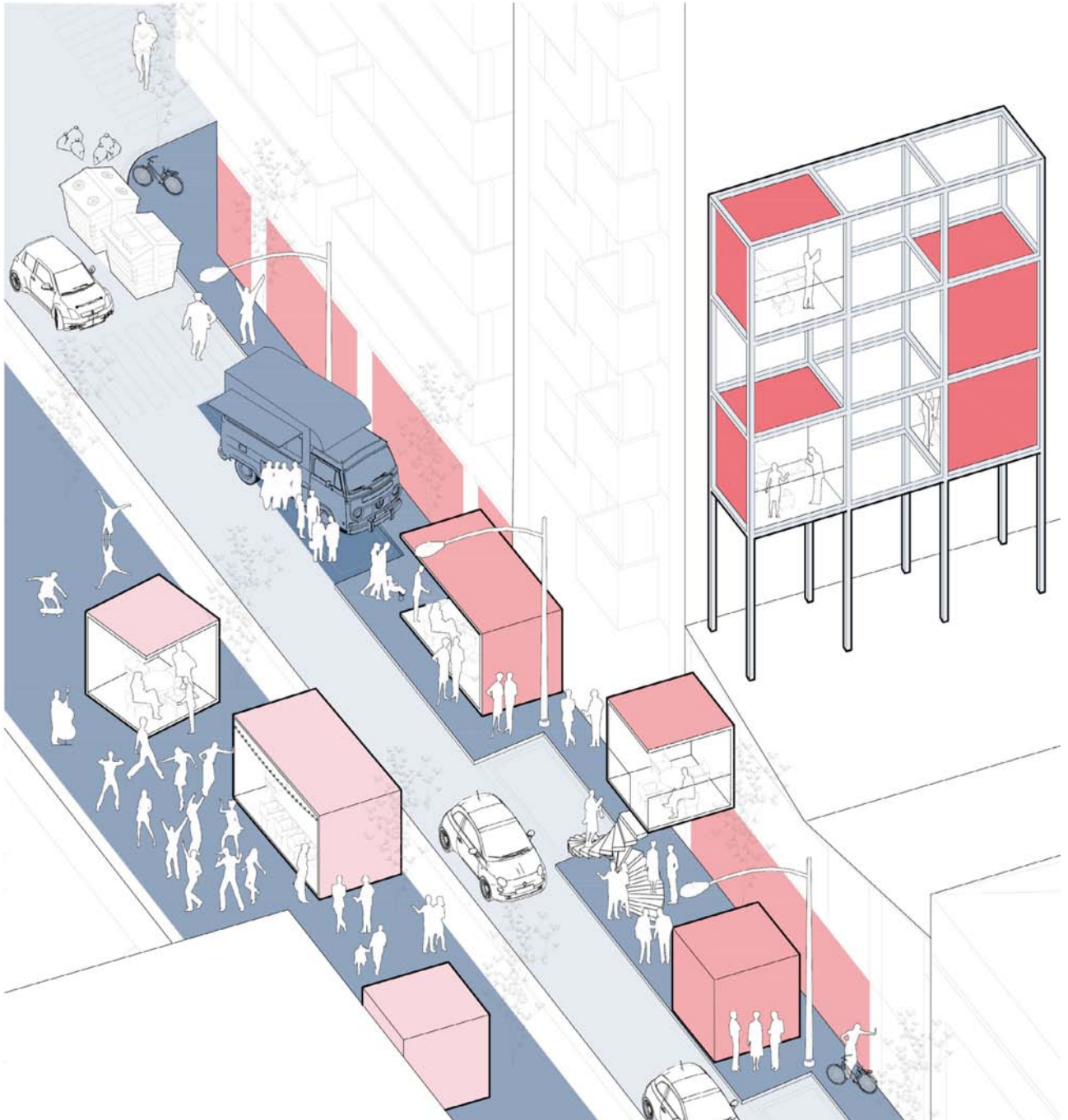
different meanings. The spatial sensation is given by the walls of a domestic room. Taste is a social product, as it can be shared and communicated.⁷ In this sense, food sharing is at the origin of rituals of the table; it is the repetitiveness of the gestures that sediments the behaviours over time, transforming them into habits. The temporal cadence that regulates human actions, the order in which things happen – being repeated over time – is always determined inevitably by food.⁸ **Fig. 5**

The aperitif is the main ritual of the big cities; it is that period of relaxation after work or university, that time to hang out informally to conclude the day. The aperitif was established in the city and is closely linked to it; it could not exist without the drinks served by pubs in the centre or without snacks from the neighbourhood bars. Generically, this ritual takes place between 6pm and 8pm; during those hours, the streets take on a different configuration, amidst the busy throng of people returning home, there are corners where people stop, a space in which the image of the city is animated with colourful glasses and background music. **Fig. 6**

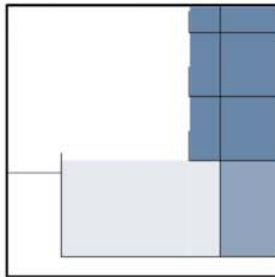
But what happens if we decide to have a picnic on a city street? The tablecloth becomes a permeable floor, akin to a tatami mat; the shade of the tree is provided by a curtain tied to the poles of a lightweight structure. Friends make a

date to consume a meal organised at the last minute, with food brought from home or with a sandwich bought from the bar next door. The ritual of the picnic is a moment of shared gathering to consume a meal in contact with nature; the predominant element is the tablecloth, a filter between people and the ground, lightweight and permeable. The picnic location is the shade of a tree, the bank of a river, a glimpse over the panorama. **Fig. 7**

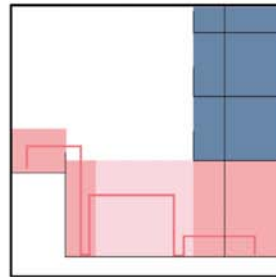
Breakfast is the meal with which the day begins; it is the initial interface with the city. We stop to enjoy a coffee before starting work, before studying, before meeting others... It is an activity that is often performed in solitude but it is also a good opportunity to socialise. Breakfast is that meal that can be consumed in any corner of the city, based upon routine and the specific events of the day. You can drink a coffee while standing, enjoy pancakes while seated at the kitchen table, or eat a croissant on the sofa while reading the newspaper or in bed on a weekend morning. The device represents an extension of the house externally, a passage to a greater degree of sharing.⁹ The choice of location of this device embodies the moment that precedes the start of the activities in the city and constitutes the initial interface of the day between persons, the city and food.



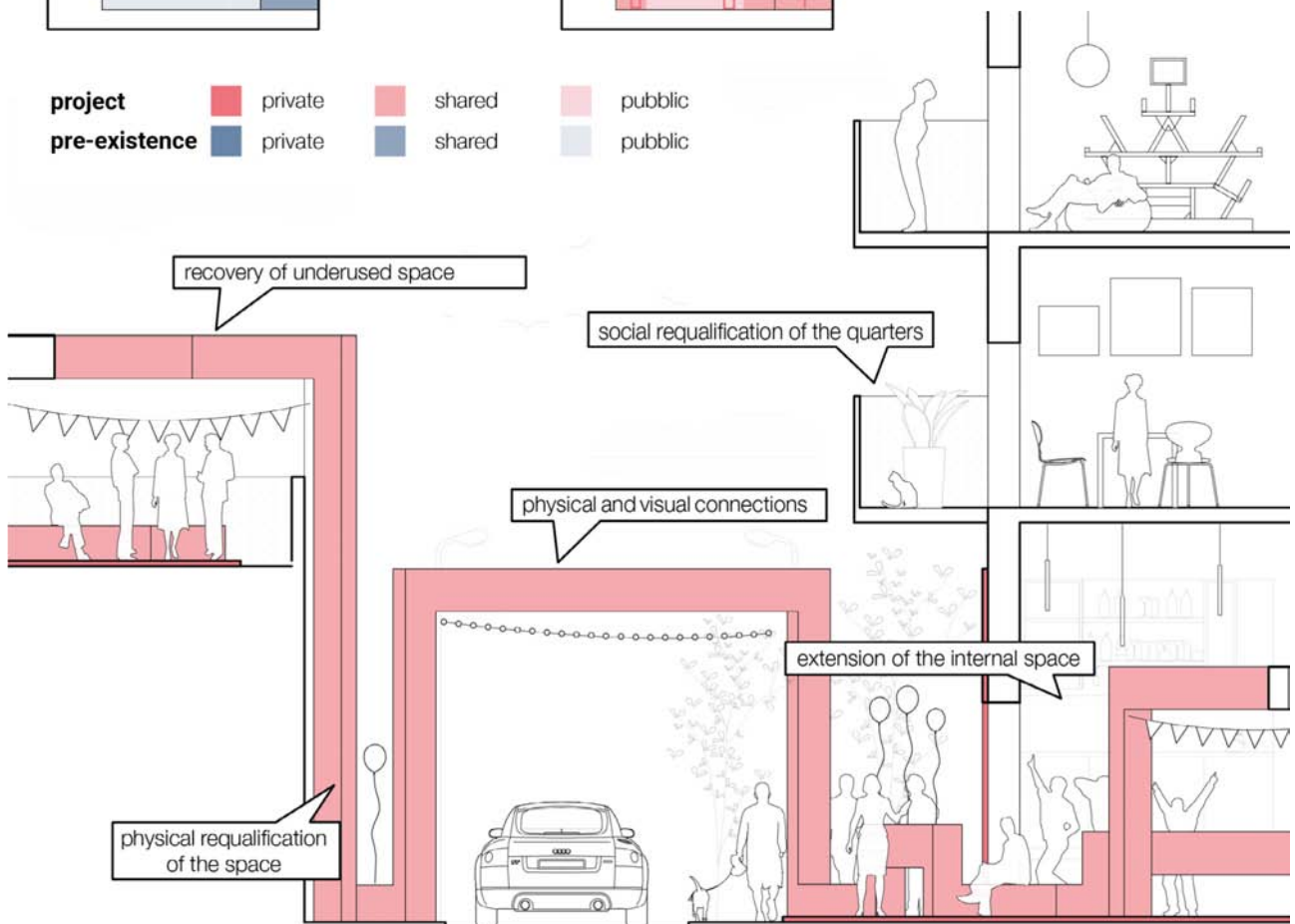
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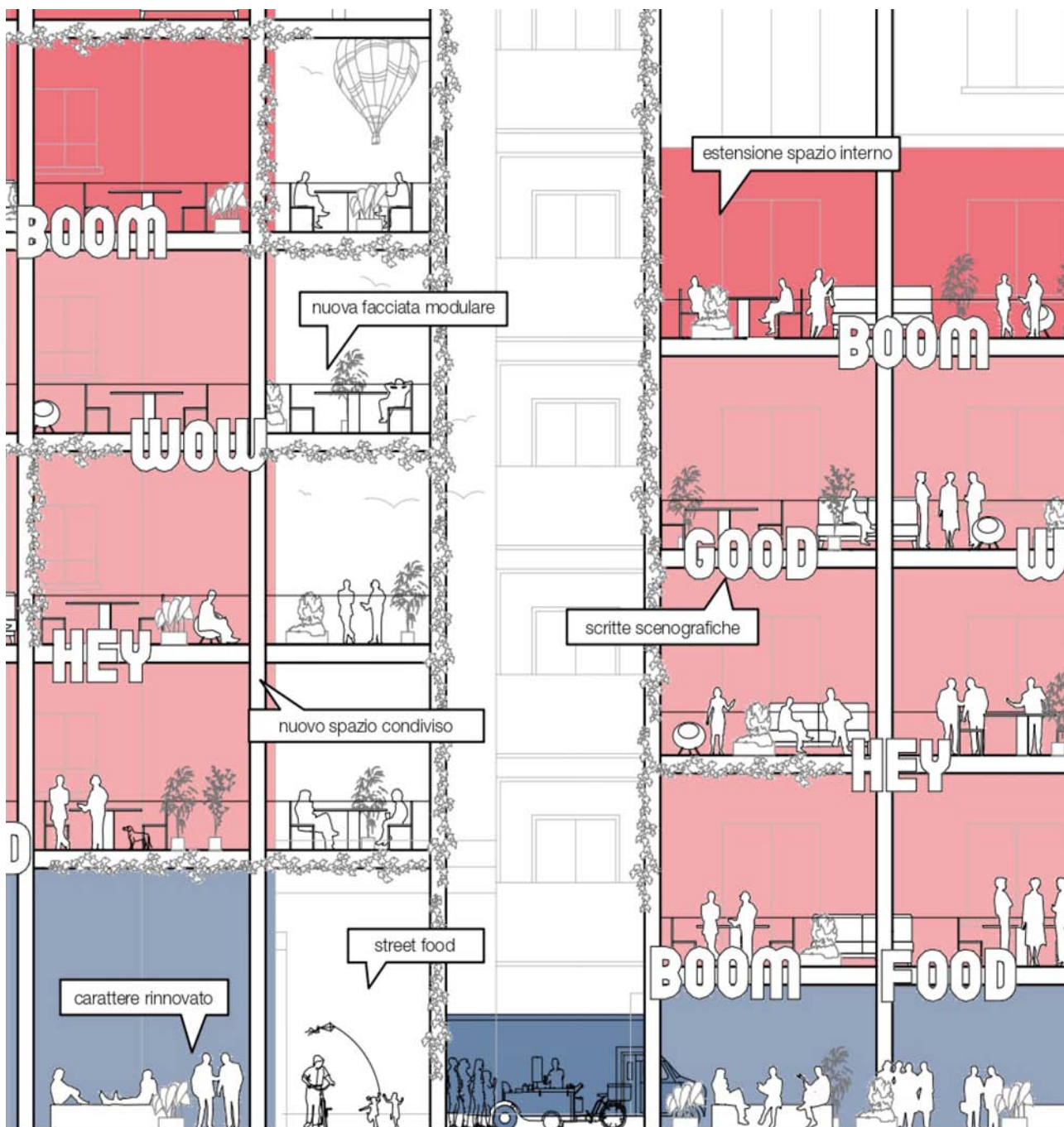


PROJECT



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Private



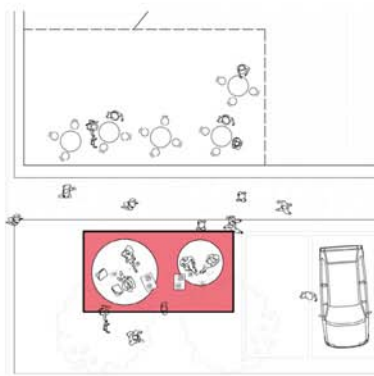
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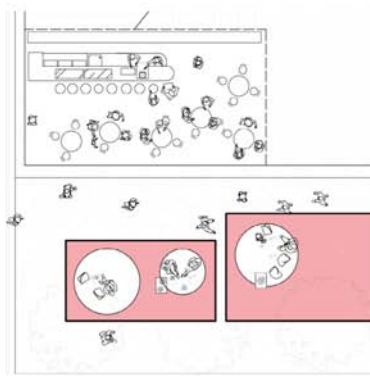
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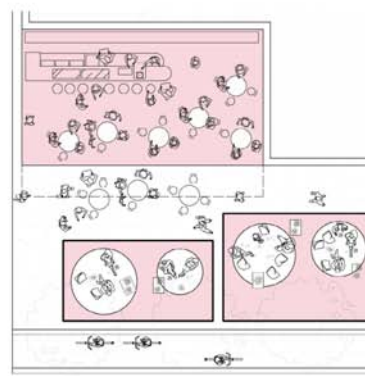
Phase 2: Monitor the use



Phase 3: Stratification and densification



Phase 4: Spatial modification, approval and participation



7

2
The elements to define the project (authors' edition, 2021).

3
The 4 rituals (authors' edition, 2021).

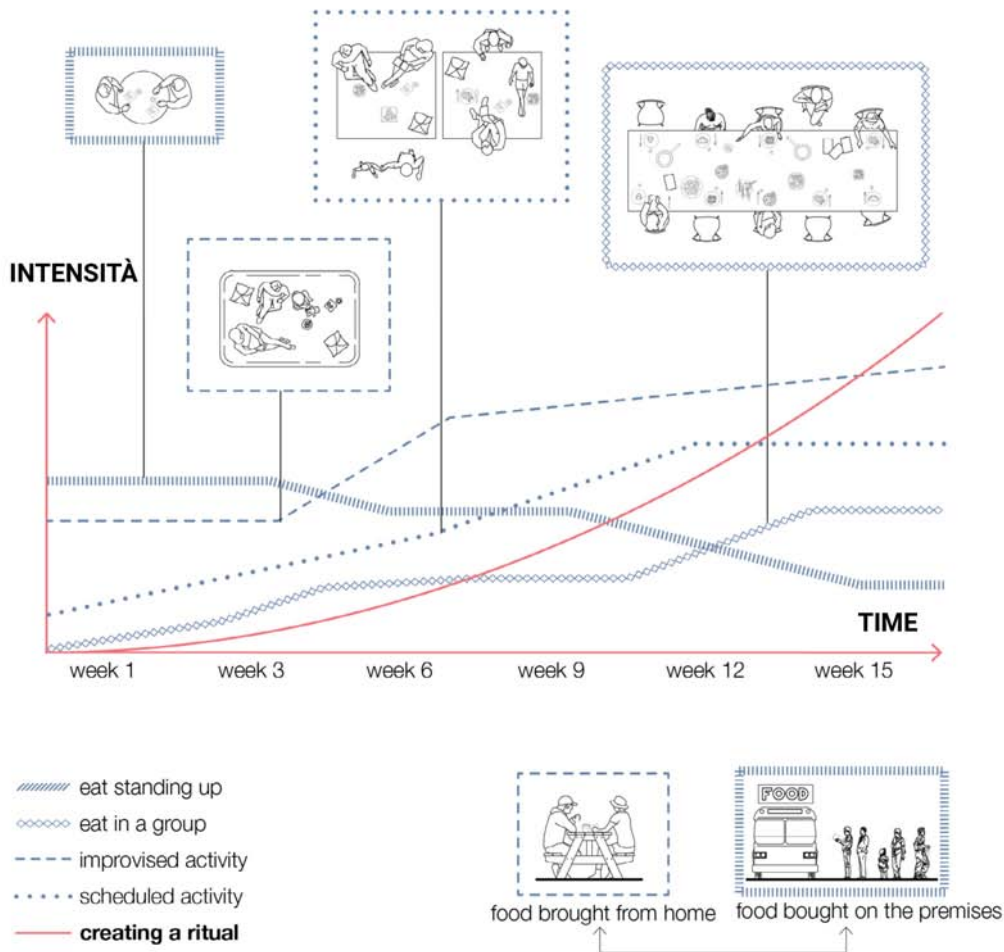
4
Rituals: "dinner" (authors' edition, 2021).

5
Rituals: "aperitif" (authors' edition, 2021).

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Rituals: "pic-nic" (authors' edition, 2021).

7
Rituals: "breakfast" (authors' edition, 2021).

DYNAMIC PATTERN



8

ANALYSIS

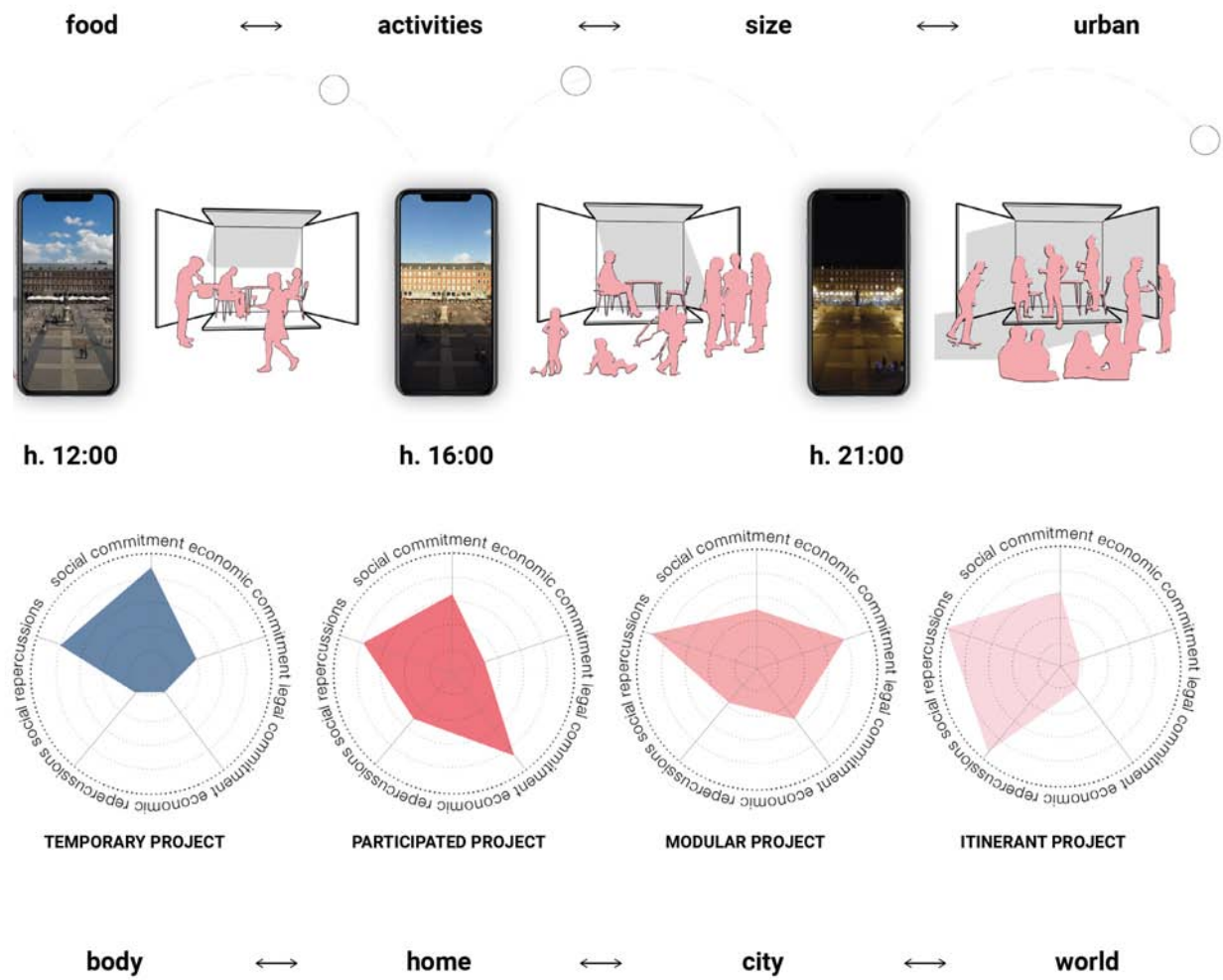
Despite the increasing lack of synchronisation of mealtimes in urban life and the global metastasis of some types of food model, such as the American one essentially based on high-calorie fast food, meal times continue to mark – particularly in southern Europe – the different speeds of life over the course of the day. Eating is an activity that is increasingly present in the city, and to a large extent also in the street which, at certain times, can be completely defined by this use. The rhythm in the succession of different breaks and their duration – and thus also their meaning – has undergone various fluctuations over history, according to different cultural models.

Aside from daytime hours, which are at the same time affected by work schedules, it is still possible to identify quite a few differences between the different days of the week and of the year in relation to the wide range of possibilities linked to the food phenomenon. The city, obviously, is not the same in spring, summer, autumn or winter. Besides, the year is also full of different specific holidays which, in one way or another, almost always revolve around a certain type of food, which often disappears during the rest of the year.

With the emergence of new lifestyles, consumers assume

more critical attitudes and also become interested in production processes as well as the choice of end product. Due to the abundance of food and a cultural pluralism, new food habits have spread; we eat more outside the house, alone or in the most disparate locations. The normal rituals of the past appear to have disappeared, although in actual fact they have simply multiplied. The standardisation of mealtimes occurs for different reasons, but paradoxically the least influential of all is the physiological need to feed ourselves at marked frequencies.¹⁰ Obviously, we all need to eat, but there are different opinions on how many times a day and in what quantities. Without the influence of established times, the normal thing would be for significant imbalances to appear between the times when people become hungry. The majority of the studies that have been carried out in this regard reach the conclusion that “food synchronisation”¹¹ has more to do with practical, organisational, collaborative or cultural issues than physiological ones.¹² **Fig. 8**

The same device can be used for different purposes over the space of the day. If we stop for 24 hours in a square and observe what happens, we note that its image drastically changes based upon the different times of the day and the activities that take place there. In general, the early hours



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of the morning are dedicated to restocking; we witness the comings and goings of vans and boxes supplying the stores with what is needed for the day. Towards lunchtime, the space fills with pavement cafes and tables for lunch and consequently the first groups arrive to animate the square. In the afternoon, the flows of people are variable; towards aperitif time, more people begin to stop in the area until the sun begins to set and the city lights come on. The image changes towards the colours of the night. **Fig. 9**

CONCLUSIONS

This experimentation has highlighted the complex system of relationships that exist between the living space of the house and the entire city; the intimate and private spatial dimension used as a key for reading and interpreting the space of sharing, whether public or private, can re-establish relational balances capable of constructing multiple and multifaceted identities.¹³ Urban design is enriched with a vocabulary capable of re-interpreting and constructing dynamic, innovative and provocative uses, where the social dimension expands, offering new prospects of aggregation which were often subtended in manifestations of hybrid, informal and temporary uses. The kitchen is the starting point and the

final destination of the urban design, referring to this space at the same time as the main place of aggregation of the house and of connection with the city. The study of the urban phenomenon of food, however, invites us to see the house as an incomplete entity if not viewed from multidisciplinary perspectives.¹⁴

Taste is a social product,¹⁵ as it can be shared and communicated. In this sense, the sharing of food is at the origin of table rituals; it is the repetitiveness of the gestures that sediments behaviours over time, transforming them into habits. The temporal cadence that regulates human actions, the order in which things happen – being repeated over time – is always determined inevitably by food. The passage of urban space-time can also be interpreted through the fragments of the day that we dedicate to the consumption of food which have inevitably ended up moulding the locations of urban life. Free time, work, and rest are activities in which food is the determining factor. The attention paid to setting the table, arranging food and dishes, forms part of the daily ritual. The ritual is a set of actions, whose repetition over time creates the cultural models of a society.

The city is the place of plurality and experimentation, which must be capable of offering non-standardised life



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8
Dynamic pattern (authors' edition, 2021).

9
Devices' mutations during the daytime (authors' edition, 2021).

10
The rituals applied to the neighbourhood Aurora in Turin – Urban
regeneration (authors' edition, 2021).

opportunities. The street, following this interpretation, can increasingly be seen as part of the house,¹⁶ with little importance given to the condition of public or private, where the proprietary dimension does not determine a formal dimension.¹⁷ The design is inserted as a tool of regeneration that questions the boundary between private and public, generating new relationships between the existing spaces. Several examples of non-institutionalised spaces have led to significant outcomes, such as in the case of “Esto no es un solar,”¹⁸ a project carried out in Zaragoza in 2006, following an experimentation established as part of a city festival of urban art “En la frontera.” The temporary collective use of public and private spaces within the city triggered virtuous re-appropriation processes of abandoned places, with few financial resources, yet with a strong social impact.

The project devices introduce into the city transformation programme new spaces where food becomes the opportunity and the excuse for aggregation, creating a mix of rituals that break down those rigid boundaries which distinguish the uses of the street based upon ownership, introducing the hybrid form of sharing.¹⁹

The project aims to activate a process of renewal, through a critical action on the built environment and on urban lifestyles. The fragments of the city in which to implement the project are all those underused urban spaces, where the street is just infrastructure and does not establish relationships, but merely performs an instrumental function. By hybridising different disciplines and themes, the architect is the coordinator of projects in which the space “in-between” is the main author and site of the transformation, ecological transition and social inclusion. **Fig. 10**

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¹ Xavier Monteys, ed., *Quaderns 271. About Buildings and Food* (Barcelona: COAC, 2018).

² Lim CJ, *Food City* (New York: Routledge, 2014).

³ Domitilla Dardi, “Zoom. L’alimento come materia prima del progetto,” *L’architetto* (April 2015).

⁴ Juan Cruz, *El tenedor: un cortesano en la mesa*, 2011.

⁵ François Ascher, *Le Mangeur Hypermoderne* (Paris: Odile Jacob, 2005).

⁶ Jamie Horwitz, and Paulette Singley, eds., *Eating Architecture* (Cambridge-London: The MIT Press, 2004).

⁷ Claude Fischler, *El (h)omnívoro. El gusto, la cocina y el cuerpo* (Barcelona: Anagrama, 1995).

⁸ K. Kumar, and E. Makarova, “Portable Home: The Domestication of Public Space,” *Sociological Theory* 26, no. 4 (December 2008): 324–43.

⁹ Ugo La Pietra, *Interno / Esterno* (Mantua: Corraini Edizioni, 2014).

¹⁰ Carolyn Steel, *Hungry City. How Food Shapes Our Lives* (London: 2008).

¹¹ A. Elshater, “Food Consumption in the Everyday Life of Liveable Cities: Design Implications for Conviviality,” *Journal of Urbanism: International Research on Placemaking and Urban Sustainability* (2019).

¹² Ascher, *Le Mangeur Hypermoderne*.

¹³ Ugo La Pietra, *Abitare la città. Ricerche, interventi, progetti nello spazio urbano dal 1960 al 2000* (Turin: Allemandi & C., 2011).

¹⁴ Susan Parham, *Food and Urbanism: The Convivial City and a Sustainable Future* (London: Bloomsbury Publishing, 2015).

¹⁵ Massimo Montanari, *La comida como cultura* (Gijón: Ediciones Trea, 2006).

¹⁶ A. Heller, “Dove ci sentiamo a casa?,” *Il Mulino*, n. 353 (May-June 1994): 381–99.

¹⁷ E. Greco “Definizione dello spazio urbano: architettura e spazio pubblico,” in *I Greci. Storia cultura arte società*, vol. II, t. 2: *Una storia greca. Definizione (VI-IV secolo a. C.)*, eds. Salvatore Settis, and others (Turin: 1997), 634.

¹⁸ Patrizia Di Monte, and Ignacio Grávalos, “Estonoesunsolar Zaragoza España,” *Paisea* 16 (March 2011): 95–9.

¹⁹ Marianne Dagevos, and E.J. Veen, “Sharing a meal: a diversity of performances engendered by a social innovation,” *Journal of Urbanism* 13, no. 1 (2020).

traduzioni
— *translations*

Il tempo delle strade

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tempo; strade; morfologia urbana; etimologia; continuità e trasformazione

ABSTRACT

L'editoriale esamina la relazione tra le strade e il tempo attraverso cinque fragments interrelati.

Fragment#1 si concentra sull'etimologia del termine rua, evidenziandone il duplice ruolo di luogo e itinerario. Fragment#2 descrive le strade come rughe del tempo, incarnando continuità e cambiamento. Fragment#3 esplora prospettive temporali cicliche e lineari. Fragment#4 analizza le strade attraverso la lente della morfologia urbana. Fragment#5 riflette sulle scelte editoriali di questo numero, sottolineando le diverse percezioni del tempo e dello spazio.

Il Beirut Street Museum

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Beirut; museo alternativo; vernacolo; psicogeografia

ABSTRACT

Tutto è iniziato con la sedia di plastica, che si trova spesso negli ambienti urbani di Beirut senza mai essere messa in discussione. All'interno della casa, è un oggetto su cui ci si siede. In strada, vieta il parcheggio. Come una lingua non parlata e non insegnata, tutti sanno che, se c'è una sedia, non si può parcheggiare. Pensando a questo specifico fenomeno urbano, si trattava di cercare i casi in cui la città crea soluzioni per sé stessa. Questo insieme di informalità ha formato un linguaggio visivo popolare su cui vale la pena riflettere, sfidando i modi convenzionali in cui pensiamo alla nostra città. La sedia di plastica, la ruota, il blocco di cemento, il cesto di frutta: sono alcuni ingredienti di una ricetta creativa fatta di materiali disponibili, a basso costo e di recupero, conditi da un senso di utilità. Prendendo in considerazione questi eventi sociali, cerchiamo di riconsiderare il nostro paesaggio culturale e, osservandoli, ci rendiamo conto che essi sono il riflesso dei nostri tempi, delle nostre lotte e dei nostri ostacoli quotidiani. Come artefatti urbani, il loro insieme è maggiore della somma delle loro parti. Il Beirut Street Museum è un museo concettuale che resiste alle forme d'arte convenzionali e smantella l'esclusività della museologia. Esso opera sul campo, dove ogni passeggiata in città diventa una passeggiata nel museo. Radicato nei concetti di *dérive*, situazionismo e museologia decostruttiva, il BSM parla il linguaggio della strada. Diventa un archivio crescente di testimonianze collettive: i segni delle persone sullo spazio che le circonda.

"Rigenerazione" e Black Atlantic Music nel distretto londinese di Lewisham

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rigenerazione; gentrificazione; Black Atlantic Music; analisi discorsiva musicologica

ABSTRACT

Dal 2001, il distretto londinese di Lewisham è stato teatro di numerosi e aggressivi progetti di "rigenerazione," che il Lewisham Council giustifica con narrazioni che problematizzano l'area e le persone che vi abitano. Tre video musicali, tuttavia, offrono prospettive alternative su come l'inquinamento atmosferico, la vigilanza e la "rigenerazione" incidano sull'attuale vita pubblica dei residenti.

La ricerca condotta nell'estate del 2021 ha cercato di capire come e perché gli operatori nel campo della Black Atlantic Music utilizzano determinati spazi e come questi usi sono influenzati dalla rigenerazione attuata dal Council. Sono stati adottati i metodi dell'analisi discorsiva musicologica (MDA) di Charles (2018), che non sono ancora stati applicati nel campo della pianificazione urbana. Le interviste approfondite e l'analisi della musica degli intervistati sono state contestualizzate dall'analisi del discorso di un catalogo ventennale di testi di pianificazione e rigenerazione del Lewisham Council e della Greater London Authority. I risultati hanno indicato che, contrariamente alle narrazioni del Council che giustificano la "rigenerazione," gli attuali residenti di Lewisham hanno una comunità coesa che nasce dall'uso comune degli spazi e dalle esperienze condivise.

Le immagini di strada nel lavoro del Team 10: rilevare il quotidiano

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immaginario collettivo; quotidianità; quartiere; strumenti di pensiero; in-between

ABSTRACT

Il saggio presenta una prima indagine sui diversi ruoli giocati dalle immagini di esseri umani che abitano la strada nell'opera iconografica di Alison e Peter Smithson, Aldo van Eyck e Herman Hertzberger.

In un primo momento, esso analizza questi documenti sulla base di uno spostamento dell'attenzione dagli oggetti costruiti alle relazioni di questi ultimi con i loro utenti. La strada viene così riconosciuta non solo come uno spazio relegato alla circolazione, ma come un vero e proprio luogo di vita plasmato dai processi di associazione e reidentificazione delle comunità.

Successivamente, questo immaginario di strada viene analizzato nei suoi molteplici ruoli. Le immagini sono quindi considerate strumenti innovativi per rilevare la vita quotidiana delle comunità di quartiere, artefatti capaci di trasmettere ritratti senza tempo di modi spontanei di abitare lo spazio urbano, e potenti dispositivi retorici in un contesto più ampio, in particolare nella ricostruzione postbellica.

All'interno del discorso e della pratica architettonica contemporanea, la strada svolge ancora un ruolo centrale nel rispondere ai bisogni psicologici ed emotivi dell'uomo in termini di associazione e identità e come palcoscenico di lotte politiche e culturali. Pertanto, il saggio si propone di problematizzare i diversi significati che le sue molteplici rappresentazioni hanno assunto nel dopoguerra, a loro volta, per rafforzare la memoria collettiva, trasmettere una particolare immagine rassicurante della comunità, documentare gli usi effettivi dello spazio pubblico o giustificare gli interventi di progettazione urbana.

Rileggere e rivalutare le strade residenziali: esplorare i quartieri della periferia di Beirut

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crisi; Grande Beirut; marginale; strada residenziale; pratiche sociali

ABSTRACT

Le strade sono spazi pubblici duraturi, che incarnano la cultura e l'identità di una città. Mentre le strade più vive sono spesso situate nelle aree urbane centrali, questa loro vivace qualità potrebbe svanire nei quartieri residenziali emarginati. Inoltre, le crisi possono avere un impatto sulle attività economiche e sulla vita quotidiana dei residenti. Il concetto di vivibilità serve a studiare le strade in una prospettiva relazionale, analizzando il rapporto tra loro morfologia, funzioni e diverse attività sociali. Il presente saggio si propone di indagare le strade residenziali dei quartieri marginali e il loro ruolo nel fornire spazi pubblici favorevoli alle pratiche sociali, soprattutto in situazioni di crisi, prendendo il caso del Libano. La ricerca si basa su letteratura urbanistica, visite sul posto, osservazioni e interviste informali con i residenti, per mappare l'interfaccia stradale e le corrispondenti attività. L'area di studio è stata selezionata in un quartiere a nord della capitale Beirut, nell'area amministrativa di Sarba, caratterizzata da una popolazione di origine mista e dall'accessibilità ad altre città attraverso l'autostrada. I risultati di questa ricerca suggeriscono che esiste una relazione tra l'interfaccia stradale che si estende dal piano terra fino al tetto dell'edificio residenziale e l'opportunità di mettere in scena attività sociali al di là di questa interfaccia, confondendo i confini tra pubblico e privato. Sono necessari ulteriori studi su altre strade per convalidare la metodologia applicata.

I paesaggi stradali come spazi collettivi negli insediamenti informali di Dar es Salaam

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insediamenti informali; sviluppo sostenibile; urbanizzazione; caratteristiche territoriali; Tanzania

ABSTRACT

A causa della massiccia carenza di alternative abitative, la creazione e l'espansione di insediamenti informali nel Sud del mondo sono diventate una risposta immediata per gli individui in cerca di un posto dove vivere. Ricercatori e organizzazioni sottolineano l'importanza degli spazi pubblici negli insediamenti informali. Il presente saggio utilizza il metodo dello studio di caso per comprendere e valutare le caratteristiche tipologiche di specifici paesaggi stradali, identificandone le caratteristiche spaziali, gli attributi e le configurazioni socio-spaziali. Il processo di rivendicazione e appropriazione permanente degli spazi aperti nelle strade viene esaminato attraverso l'insediamento informale del quartiere di Mlalakuwa a Dar es Salaam. I metodi utilizzati in questa ricerca sono stati l'osservazione e la raccolta di dati qualitativi. I risultati mostrano che la tipologia dello spazio è il prodotto delle attività umane locali e delle reti di connessione che sono state create per supportare gli usi e le routine quotidiani, insieme alla vivacità con cui il paesaggio stradale funziona come spazio collettivo. Il contributo di questo saggio è quello di creare conoscenza sulle diverse forme tipologiche degli spazi collettivi nella comunità di Mlalakuwa e su come queste siano legate alle loro esigenze locali. Inoltre, esso aumenterà la chiara consapevolezza della comunità e dei politici. La comprensione di queste forme sarà un passo avanti nel trattamento dei paesaggi stradali allo scopo di migliorare la vita futura delle persone.

Mangiare (ne) la città. Un processo adattativo di trasformazione che applica lo strumento del cibo come metafora

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cibo come strumento; trasformazioni adattive; usi innovativi; attività sociali; creazione di luoghi

ABSTRACT

Un progetto urbano di successo non può essere realizzato senza tenere conto del carattere sedimentato dei luoghi e delle azioni che vi si svolgono quotidianamente. Abbiamo cercato di leggere i meccanismi che innescano i cambiamenti, per pianificare l'uso dello spazio attraverso la progettazione spaziale delle attività sociali legate al cibo. Nelle città moderne, i momenti di aggregazione possono essere utilizzati come strumento di progettazione per creare una "ricetta" per rianalizzare un luogo.

La ricerca condotta applica la metafora del cibo e dei suoi rituali come strumento per ridefinire gli spazi stradali e le relazioni evolutive tra gli usi e l'ambiente costruito nella città. Diversi dispositivi sono progettati per portare i partecipanti a svolgere le attività della loro vita quotidiana in spazi diversi: la casa si apre sempre più alla città e viceversa. È un processo che parte "dal basso," con tecnologie semplici e replicabili. Non si tratta solo di costruire nuovi spazi, ma di evidenziare e spazializzare i processi legati al cibo. Il progetto, quindi, non è solo un motore di cambiamento, ma anche una chiave per comprendere le complesse relazioni tra i dispositivi urbani già esistenti e i processi che hanno sempre avuto una grande influenza sulla città. I dispositivi di progettazione vanno a lavorare sul programma delle città, introducendo nuovi spazi per mangiare insieme, in strada, vanno a rompere quei confini rigidi che distinguono e separano gli usi in base alla proprietà, introducendo la forma ibrida della condivisione.

Sulle strade
About Streets
e il tempo
and Time

in_bo vol. 15 n. 7s, (2024)

A cura di Sérgio Barreiros Proença (Lisbon School of Architecture, Universidade de Lisboa, Portugal), Francesca Dal Cin (Lisbon School of Architecture, Universidade de Lisboa, Portugal), Alessia Allegri (Lisbon School of Architecture, Universidade de Lisboa, Portugal), Luís Miguel Ginja (Lisbon School of Architecture, Universidade de Lisboa, Portugal)

In "About Streets and Time" si delinea un ricco mosaico di riflessioni critiche e interdisciplinari con, come obiettivo, la decodificazione del significato contemporaneo dello spazio pubblico e delle sue declinazioni fisiche, politiche e sociali. La strada, in tutte le sue diverse forme, nomi e significati, racchiude le caratteristiche distintive della comunità che la abita, offrendo spunti di riflessione sulle narrazioni storiche, sociali e culturali che ne plasmano l'identità.

Questo numero di *in_bo* presenta le ricerche più recenti sul concetto di Tempo delle Strade, trattando molteplici interpretazioni, dalla semantica alla morfologia urbana, dalla storia alla memoria collettiva, evidenziando come la comprensione dei cicli e dei ritmi che creano le rughe della città sia fondamentale per immaginare e progettare il futuro dello spazio pubblico.

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In "About Streets and Time," a rich tapestry of critical and interdisciplinary reflections is delineated with the aim of decoding the contemporary significance of public space and its physical, political and social declinations. The street, in all its different forms, names and meanings, encloses the distinctive characteristics of the community it inhabits, offering insights into the historical, social and cultural narratives that shape its identity. This issue of in_bo presents the most recent researches on the concept of the Time of Streets, addressing multiple interpretations, from semantics to urban morphology, from history to collective memory, highlighting that understanding the cycles and rhythms that create the wrinkles of the city is fundamental to imagining and designing the future of streets.