



**Urbanistica n. 135**

January-April 2008

Distribution by [www.planum.net](http://www.planum.net)

*Federico Oliva*      The new plan

*ed. by Sauro Moglie, Claudio Centanni, Marcello Gidoni  
 Fabio Sturani, Enrico Turchetti  
 Claudio Centanni, Sauro Moglie  
 Sauro Moglie  
 Marcello Gidoni  
 Paolo Pasquini  
 Anna Teresa Giovannini, Patrizia Piattelletti  
 Maria Emilia Faraco  
 Sandro Simonetti, Carlo Galeazzi  
 Claudio Centanni, Sauro Moglie*

**Problems, policies, and research**

Ancona: the process of carrying out the plans  
 The city of Ancona on the eve of the new plan  
 The town planning context of Ancona  
 The model of the Ancona masterplan  
 The development of the city  
 The Baraccola commercial backbone  
 Major calamities: the earthquake and the reconstruction of the city, from the historic centre to the Cardeto park  
 Major calamities: the Posatora landslide  
 The reconstruction plan of the city and its infrastructures  
 Innovative instruments and the season of 'complex programmes'

*edited by Giovanni Ginocchini, Chiara Manaresi  
 Sergio Cofferati  
 Virginio Merola  
 Giacomo Capuzzimati  
 Patrizia Gabellini  
 Francesco Evangelisti  
 Giovanni Ginocchini  
 Pier Carlo Palermo  
 Nunos Portas*

**Projects and implementation**

Bologna, a new plan  
 Plan, building yards, participation  
 A city to look after, like a garden  
 The construction of the plan  
 A plan that rethinks Bologna and urban planning  
 Many projects for one plan  
 The plan's public process  
 Visions for urban planning action, despite legislation and apart from rethoric  
 The experience of the Municipal structural plan of Bologna  
 Enclosed: Cd-rom with the plan documents and the plan of Bologna process

*Michele Talia  
 Ivan Moresco  
 Anna Maria Uttaro  
 Alessandra Baladin  
 Antonella Valentini  
 Simona Petraccia  
 Barbara Pizzo*

**Profiles and practices**

Promoting innovations  
 Structural and strategical planning in the area of Marostica  
 The cities of vital rationalities. The experimental utopias of contemporary artistic action in urban spaces  
 Strategic environmental assessment (SEA) of the Territorial plan of Val d'Anapo and of the pilot project 'Paese-Albergo' of Buccheri (Sr)  
 Thoughts on city fringes  
 Mobility networks and coast riqualfication. The case of Pineto  
 Landscape as strategic construct. On the relation between landscape and planning

*Gaia Caramellino*

William Lescaze and the social housing in New York

*Agatino Rizzo*

Making New Helsinki. A small metro region in northern Europe

*Aldo Tarquini*

**Methods and tools**

Town planning in project financing. Corso del Popolo in Terni

## The cities of vital rationalities the experimental utopias of contemporary artistic action in urban spaces

Anna Maria Uttaro

Especially over the last decade urban planning has been turning its attention to involving citizens in the choice of their city's transformations. This practice has been forced to collide with a variety of urban practices due to these new 'actors' with a different language and knowledge of reality. The technical jargon, based on the validation of logical rationality as the best means of understanding and modifying urban reality, has collided with the need to communicate with a common language, made of a seemingly incomprehensible mix of logical and sensible rationality. Considering the city as a continuous result of the production of urban spaces, created by various and complex practices of people, we will have a look at the growing distance between urban and planning practices. This distance seems to characterise how we build a city today and how we are incapable of finding a common language for shared construction. Is it possible to start focusing on a language that draws the planner closer to his work's social addressee? How can we make technical jargon interact with a language linked to the urban experience? How can we enrich it? In pre-modern days, Western cities could have been considered as an expression of vital rationality, i.e., when techniques of construction interacted with the community's. This practice was not far from the symbolic values, nor from the appropriation rituals that gave meaning to the place. This interaction in the Western society was

interrupted in modern times, creating fractures, when the supremacy of scientific method caused the dispersion of knowledge and condensed it into single disciplines. The city was put into the hands of technicians; every-day life was closed into the privacy of one's home; and aesthetics and arts in museums and galleries. In the Western post-modern context there are new needs and attitudes, creating interactions that do not ignore the pre-modern vital rationality, but in completely different forms. These are clues capable of building fertile connective bridges between planning and urban practices, urban society and aesthetic needs, artists and local communities working together in a city's common space. They could be considered as possible 'indicators' of a renewed synergy between the above-mentioned elements, since it was believed to find multiple common points with recent planning practices involving the population. Multiple ramifications were followed by exploring the post-modern clues: some artistic practices provided interesting characteristics from an urban planning viewpoint, e.g. the expression of desires, the use of metaphors and imagination. Over the last decade, a much more articulated art field began making headway. Since the 70's, Public Art presented itself at the citizens' service with sculptures or installations in non-conventional outdoor spaces. Thanks to the new genre public art, in the 80's one began to experiment ways to introduce oneself not only in public, but also to interact with the public; relational art is an artistic procedure seen as a communicative potential to carry out a widespread creativity, sometimes causing the work of art to disappear completely.

Declined as a participated art, one stresses the importance of an open work of art, bonding the artist and public, emphasising the procedure instead of the final artistic object. The current practices replace art not only in its urban context, but also in the process of constructing social relations. The main significant thematic problems emerging from these clues, due to the heterogeneity of the different practices in the world, are the following: the contemporary context in which aesthetics is gaining way in different fields of every-day life, through various disciplines, e.g. anthropology, sociology, economic sciences, marketing; the nature of the relation between planning and urban practices on one hand, and the artistic/creative on the other, makes one hypothesize the integration between the two previous approaches; the topic of mixing aesthetics with cultural studies during the last century, and art criticism based on the approach of a relational aesthetics. Thus, what can we learn from these explorations? Is it possible to imagine renewed urban planning 'seeds'? Focusing on the risks of a relational action that puts the connections between life, art and urban planning back into circulation, it is important to distinguish synergic relations and others less virtuous, to avoid the risk of contamination from the rising custom of using urban art at all costs to revitalise cities. It is time to try to pursue an experimental utopia to produce urban space in which techniques, art, knowledge are at the service of every-day life to transform it. The signals show that it is necessary to begin putting back the pieces of different knowledge, to think about the possibility of building a city together. To shorten the distance between urban and

planning practices means getting closer to real life; the technical education of the urban planner must not ignore common language, it must be better understood by citizens who wish to participate and must consider not only logical but also aesthetic-sensible rationality. It is necessary to have a real dialog of different disciplines. The communication with every-day life means multiplying these keys. The artistic, cultural processes may have an important role as they work among the premises of technical solutions, they elaborate ideas, they make the imaginary work, they make one ask questions, they develop creative theories that do not necessarily want to find the solution to the problem at all costs, but are curious to explore it. Culture multiplies the range of experience of single individuals, helping them escape from an every-day life broken into pieces: work, transportation, private life, free time. It is necessary to work on building senses, starting from the imaginary that creates shared projects and policies. One should approach future jobs based on building multiple relations between different points of view; a job that, thanks to the creation of relational spaces and times, is able to favour the elaboration of a collective narrative, i.e., to produce urban cultures, according to methods still to be experimented.