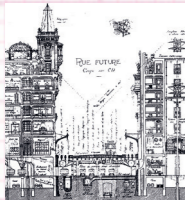
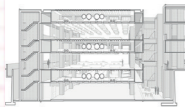


PHILOSOPHY



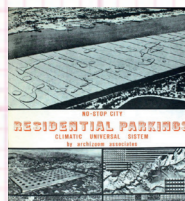
1. EUGÈNE HÉNARD,
Rue Future, London, 1911



2. LOUIS KAHN, *Salk Institute for Biological Studies*, La Jolla, California, USA, 1960



3. JANE JACOBS, *Greenwich Village Protest*, Greenwich Village, NYC, 1961



4. ARCHIZOOM ASSOCIATI,
ANDREA BRANZI,
No-Stop City, 1969

Architecture and the city will be no longer seen as a place, but as a condition (Archizoom Associati, 1969): a condition of advanced and shared co-transformative sustainability.

In the age of increasing global warming, in an era in which sustainable design practices are entering the mainstream of the profession, we must develop novel ways of design thinking that must address a variety of domains. Sustainability has to interact with new perspectives of urban regeneration, since it is not concerned with the design of individual buildings or merely with their technological components.

Sustainability architecture must really address the context of our ever-expanding cities, in which, although it has recently become fashionable to advocate the virtues of mixing uses such as living and working in one location, and even if the ecological dimension is always evoked as redemptive agent, such communities so devouring of energy, so insatiably demanding for ground consumption, are in direct contrast to most of today's sustainable planning guidelines.

Since the appropriate response to the ecological crisis can only be achieved on a global scale, to introduce sustainability issues in urban and architectural design brings about an authentic political, social, and cultural revolution, reshaping the objectives of the production of both material and immaterial assets. Thus, it is evident that space is not a product: it is a social realm, and, under this point of view, it is a social and political collective production (H. Lefebvre, 1974).

Our philosophy aims to articulate those statements with Gregory Bateson's and Felix Guattari's Ideas about a relational approach to our understanding of ecological issues, placing emphasis on the role that humans play reciprocally and in relation to all the actors involved in ecological practices.

Such a radical approach expresses a need for balancing between the widespread concern about environmental degradation, and the continuous exploitation of the iconic culture of congestion (Koolhaas, 1978) as a conceptual tool to keep on legitimating the status quo of ultra-neoliberalist city regeneration processes.

The opportunity of the SoHo-NoHo rezoning results for us into the political dimension of architecture. The neoliberalist investors that are encouraged to intervene turning the city historically constructed in an object of cultural consumption are part of a debased paradigm. The challenge today is to envision every urban regeneration project as the futurities of a multispecies, resilient, sustainable, restorative urban community.

The wider frame of our philosophy echoes with the ethic-aesthetic dimension recalled by Jane Jacobs about the need of maintain and reinforce the mixed-use and mixed-flows street while remaking the city, recognizing the productive values of social relationships.

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LEFEBVRE, Henri, *The production of space*, Blackwell, 1991 (or. ed. *La production de l'espace*, Anthropos, 1974).

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Re-commoning urban nature(s)

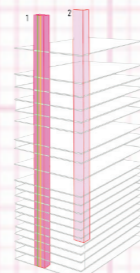
Re-generating SoHo and its energies



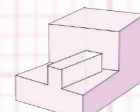
Rooftop energy Oasis



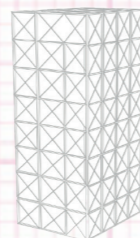
Circulationsystem



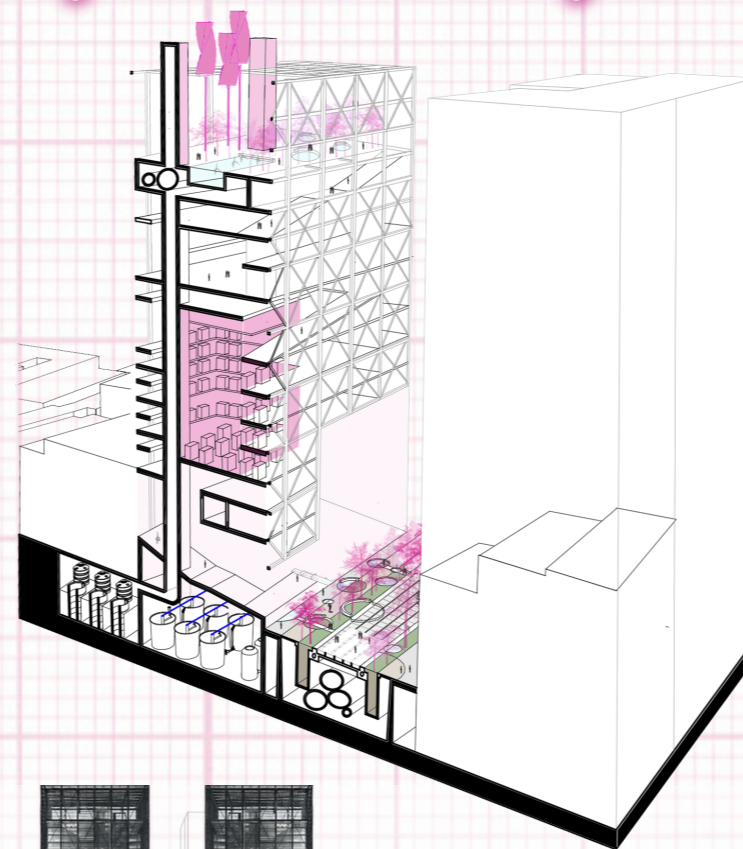
1 Elevator
2 Energy Structure



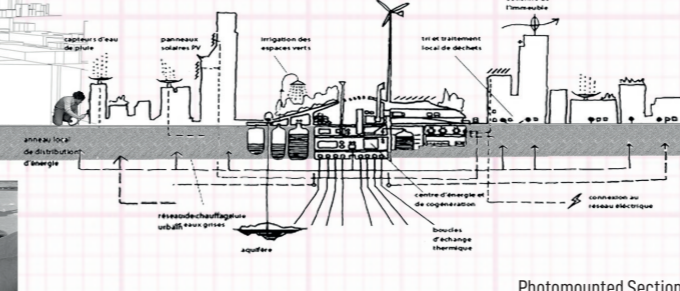
Existing building



New envelope



Perspective Section



Photomounted Section

The project Re-commoning urban nature(s), *Re-generating SoHo and its energies* investigates how can a neighborhood like SoHo-NoHo evolves in ways that maximize inclusive, and socio-environmentally sustainable outcomes. Following our philosophy, the project insights four key statements:

1. Transformation as co-transformation: people, energy, data, nature.

Today, the need to build social housing is more pressing than ever; the challenge is, therefore, to rethink it as a platform for writing new forms of domestic communing and collective ownership, in order to mitigate or avoid the negative effects of gentrification.

This requires reconceptualising large-scale design and its resolution as urban and architectural form. Further, the narrow compass of energy saving, and sustainability awareness can further prompt a renewed vision. In this frame, the project will use sustainable technologies and will target a variety of scale (the ground, the network of streets, the buildings) and a variety of actors (humans, non-humans, machines) deeply involving them in an intertwined co-transformation.

2. Architecture by sampling:

To reach the main goals of this project, architecture will not come from demolishing or scratching, but by mixing, combining, adapting, and layering.

We consider the environmental impact of demolition as aberrant, while transformation would permit one to respond to needs in a more economic, more effective, and more qualitative way.

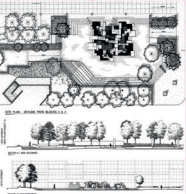
Whether the blocks and high-rise estates of the past present conditions that are unsatisfactory and inadequate, on the contrary geographic and spatial potential of these great buildings are a valuable point of departure for radically improving them by a hybridizing approach that will guide the design choices.

3. Mixed use as energy-based strategy:

Our project address innovation in affordable housing centring its mixed-use hypothesis on a blend between low incoming and high incoming activities. Providing live-work typologies for artists and families, needs in parallel some solutions to support the tenants in relation to the eventual unaffordability of the rents. To reach this goal, the added volumes will evolve by adding a growing complexity of functions, to progressively achieve economic autonomy. The production of renewable energy, the waste management and the production of data are the fundamental component of today's political, cultural, socio-economic landscapes. Thus, housing and arts ateliers will encompass with the inclusion of two automated landscape: a renewable energy oasis on the rooftop (aeolic; geothermic; rainwater harvesting) and a data centre at the intermediate level.

4. Claiming the ground:

In a wider strategy, the project area will dismiss all its asphalt, to re-allow water to filter, to minimize heat island, and to deeply renewing its ground design. At first, the target will be the transformation of the streetscape in the historical, corridor and opportunity areas of the project site. Updating the seminal lesson of Lawrence Halprin, the sidewalks will be rearranged in adjacent bands (walkable; street furniture; green slab). The palette of the streetscape design will be unified, providing a coordinate design from paving to urban furniture to provide an experience of enjoying public space that will identify the street network as iconic. In a further step, the major goal will be to crystallize the corridor's role and function within the City, to leverage and connect various investments on this key public space in the city. In a long-term transformation strategy, the neighbourhood will adapt its streets to newly emerging shared, electric, and autonomous transportation technology, enabling a new culture of street life and defining its future as a diverse



5. LAWRENCE HALPRIN,
Skyline Park, Denver, USA,
1970-1975



6. OMA, REM KOOLHAAS,
Parc de la Villette, Paris, France,
1982



7. OMA, REM KOOLHAAS,
Jussieu - Two Libraries, Parigi,
Francia, 1992



8. VITO ACCONCI, STEVEN
HOLL, *Storefront for Art and
Architecture*, SoHo, NYC, USA,
1993

ROOFTOP OASIS

Simona RAGOLIA Sabrina SAIITA Martina SCOZZARI

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