

ARCHITECTURE, CROWDS AND CITY

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Presentation. Masses, Bodies and Space. Fragments of Reading

Giovanni Longobardi

In July of 2018, in the height of phobic climate between landings, shipwrecks and newly overt racism, a post is instantly shared on Facebook over 9,000 times. The image portrays an oceanic mass of humans in a landscape with water, boats, a large structure in the middle. The text speaks of a Libyan port and overloaded ships with people ready to sail to Italy. As someone hastens to warn, rather it is the photo of a famous Pink Floyd concert held in Venice in 1989. Yet, the profile of the city is unmistakable, as are the unmistakable vaporetto stop and the usual hypertrophic paraphernalia deployed by Gilmour and company for their performances. All in all it was a minor summer episode, attributable both to the tensions of the moment as to the usual carelessness induced by social networks; but the misunderstanding could also be an indication of a phenomenon with uncertain contours. The doubt remains, that is, that the large gatherings actually have their own autonomous particularity, which sums up what is inebriating, animal and monstrous contained in human swarms, where the differences between desperate migrants, rockers, demonstrators, tourists, faithful or fans will blur.

“To each individual, his place; and in each site, an individual. Avoid group distributions; break down collective structures; analyze confusing, massive or elusive pluralities,” wrote Michel Foucault (*Surveiller et punir*, 1975) on how modernity has sought to regulate the masses, describing architecture almost as a zoning of bodies. But the masses, in fact, escape. They tend to resist forms of discipline and determine their own disposition of occupying space.

The relationship between masses and space is the subject of this monograph, which wishes to investigate both the multiform spatial configurations that give rise to the projects for regulating the masses (architecture for the masses), and the paradoxical effects—oppressing or liberating depending on the case—of the appearance of the swarm onto the urban scene and a massive use of space.

DEBATE

Mass Performances

Francesco Rispoli

Masses have their own attractive power: masses attract more masses, the chorus’ impetus attracts every voice—be it a concert, a football match, a political demonstration or a massive populist gathering. In many mass rituals, paradoxically, individuals are mistakenly led to think they are special insofar as every one of them does the same thing: the larger the mass (and the stronger the ritual’s attractive

force), the greater the illusion. A clear example, in this respect, is the ola, i.e. the “wave” that sometimes travels through the crowds in a stadium during a sports event.

This contribution will revisit some examples of these mass experiences, such as the ones which took place in a spectacular way the Nazi architecture, the ones which commemorate—often quite spectacularly—the genocide in the Balkans, or the ones related to tragedies brought about by forms of mass panic.

The Intelligence of Architecture

Maurizio Vitta

This story, which has as its sole protagonist the very vague concept of swarm intelligence, has its own recognizable profile. It extends first of all between two figures that condition its values: space and body. The first uncertain, multidirectional, more or less targeted, is called to circumscribe the extent of each event. The second, mobile, fluctuating, tendentially aggregated, imposes itself as a coherent entity, whose logic escapes the rules of rationality. The concept of swarm intelligence finds its wavering features on these two figures. Space, the body, the individual, the crowd, the mass, the swarm constitute the values on which the very concept of coexistence is based. It is only starting from these that it is possible to identify what architecture, and even more urban planning, are called to base their project.

What is lacking in the collective intelligence of animals, namely the motivations linked to history, is conversely present and active in the human one. The swarm intelligence of the formers, which is repeated like a rite without apparent meaning, forms for the latter a strategy of coordinated actions aiming at a precise end, however changing in the course of their life. In addition, it is architecture that marks the movements of history in it. To the immobility in time and space of any architectural artifact corresponds a mobility intended to lend it a figure and an increasingly different meaning. Designing it means giving it precise functions, knowing however that they are doomed to change every time history is willing to transform not their form, but their meaning.

The Death and Life of Global Icons. The Maracanã Case

Christopher T. Gaffney

This article traces the broad outlines of the famous Estádio Jornalista Mário Filho, better known as the Maracanã. Built to host football games for the 1950 FIFA World Cup, the stadium is a geographic reference point, an iconic architectural monument, and essential site of Brazilian architectural high modernism that produced, refracted, and projected ideas of “the public” in Rio de Janeiro and Brazil. These ideas have changed over time and so has the stadium—in effect, the article suggests

that the stadium is a mirror through which we can observe public discourse and culture in Rio de Janeiro and Brazil.

Lens Drawn to Crowds of Human Beings: The Crowd in Photographs

Angelo Maggi

In this essay the author traces the crowd as a subject in the history of photography from its beginning to the present. From the pioneers of the camera obscura to the versatile professionals of our day towards the artistic imagination of a first reconnaissance of the photographed crowd techniques and languages. In seeking to understand the role of photographers that had their lens drawn to crowds of human beings, this paper explores the strategies and effects of a number of this subgenre's most notable exponents. Most recently images made during the collapse of the Soviet Union in the fall of 1991 or those that recorded the massive crowd of people which attended the widely celebrated Pink Floyd Concert at the Venetian Feast of the Redeemer in 1989, are only few of the instances here discussed.

The Absence of Architecture. The Case of Matera2019, the European Capital of Culture

Ina Macaione

What formal relationship is created between the swarms of visitors and the dignity that characterizes the entirety of a welcoming population when all are associated by what they find to be extraordinary in a city like Matera? Is it a common soul? Is it a project to discover in a specific architectural object or is it a phenomenon that is worth retracing in order to live and relive it together?

Matera, once a "national disgrace" and now "European pride," is a welcoming and "attractive" city due to its forms, its architectures, its concretions, and its relationship with nature that is still uninterrupted. This ineffable and perturbing charm, tied to a series of fortuitous events, has enabled this city to become a great laboratory for urban experimentation over the past eighty years.

In its role of ECOC city, it will test "open source," consistent with the Open Future of the winning dossier in 2014. It is, however, an offering that is still entirely to be verified and tested—even if the premises are discouraging—precisely by the swarms that already traverse the historic city, which are also attracted by the great tourism promotion campaign made possible by the significant economic resources available, and that will have to confront the concrete substantial infrastructure that characterizes the network of roads in the Sassi and some modern quarters such as Serra Venerdi or Spine Bianche.

Social Imaginary and Misconception in Public Conflictual Space

Veronica Salomone

In contemporary society devoid of descriptions and without "explicit imagery" (Carlo Olmo) the informal

growingly assumes more decisive contours and not for this reason, any less certain. Space is no longer described, if not through a discontinuous narrative and as such finds in this metaphor a unique line. Networks of "neo-spaces" peopled by masses of disparate individuals and polis-phobia oft incapable of converting occupied public space into community loci. Mediterranean cities suffer from accumulated fragmentation and calls into question history as the sole tool competent enough to restore to "complex order" solutions to the conflict. "Spaces are increasingly occupied by crowds and not by citizens" (Carlo Olmo) that exercise their right to the city through informal reorganization of collective places: an abstract and mootable public space. Where the theatre of democracy takes centrestage, a "landscape to be experienced, not just to feast the eyes and one which embodies joint values" (Salvatore Settis), able to transform the morphology of same. The recent public protests throughout much of North Africa have reinstated a shared symbolic value to the square.

RESEARCHES

Around the Colosseum, the Capital

Giovanni Caudo

The Colosseum area is one of the symbolic places of Rome, of Italy, of Western World. Yet, visiting it, the sensation is of a completely different nature: the contrast between meanings and practices, between the monumental dimension and the chaotic and opportunistic everyday life of bystanders and users prevails; every morning a varied humanity goes to the Colosseum to make ends meet, not really to work but something like that. The built environment, the temporal sedimentations and the transformations that overlapped over time are no less confused: at first glance everything seems coherent, but it is not so.

The space around the Colosseum is the result of a radical transformation process, in which different and, even more, imaginary divergent interests have acted, including those of the State and the Municipality, sometimes sedimenting interrupted projects.

The essay traces the events that led to the current urban configuration and describes the interventions envisaged by the Plan for the Monumental Archaeological Area of the Colosseum drawn up in the Architecture Department of the Roma Tre University in 2017 on behalf of MIBACT and Electa.

The Crowds / The Barcelona Case: *Els carrers serán sempre nostres*

Octavio Mestre

An article about the crowds should refer to demography, to the different models of growth in the cities, to gentrification, to mass society and consumption, to tourism, and to mobility: to migratory movements (the white-collar of the executives who move from one place to another, the students who seek new horizons out of

curiosity or need in the United Europe and, above all, the displaced from wars and conflicts seeking asylum in our home (the poverty and the lack of expectations kills more than wars).

As a Barcelona architect, the city in which I live and work, the base of my many trips around the world, I am asked to analyze what happens in my city. It is imposed, then, to analyze the case, give quantities (others know more than me and I quote them) and, above all, to see reality beyond numbers. It is necessary to talk about the future... Project and foresee, they have the same root. It is about anticipating what will happen, to find the solution, before the problem appears.

The article ends with a worrying reflection of what is happening today in Barcelona, the political issue (also mass movement). Because there is a lot of international disinformation, that the Spanish state silences and because architecture is also sociology and politics. An appendix that, like Bateby the scribe, preferred not having to write.

Swarms on Vacation. From Colonies to House-Sharing

Mariella Anese, Milena Farina

In the 20th century the holiday becomes a mass phenomenon, which finds different architectural expressions in relation to changes in the cultural, social and economic context: the summer colonies from the 1920s to the 1960s; hotels and tourist settlements during the postwar economic boom; the holiday villages and second homes spread throughout the territory in the 1980s and 1990s. In the new century the fragmentation of the holiday over time and the recent spread of the practice of house-sharing create the conditions for a pervasive mixture between tourism and everyday landscapes and frees the holiday experience from a characteristic and recognizable architectural form. So the holiday turns into an almost invisible phenomenon, leaving only the processes of redevelopment of small or medium-sized buildings as a trace. However, following the new collective rituals fed by social networks, the masses are concentrated in some localities and invade public spaces during big events. Therefore, new project themes require a reflection on the permanence character of the tourist infrastructures and lead to confront the topic of the ephemeral, with the reversibility of transformations, with the ability to assimilate the unstable nature of new social practices.

The Space of Carnival: Oscar Niemeyer and the Sambadrome of Rio de Janeiro (1983-1984)

Valeria Lollobattista

This paper refers to the sambadrome of Rio de Janeiro conceived by the politicians Leonel Brizola and Darcy Ribeiro and designed by the architect Oscar Niemeyer in 1983. It focuses on the relation between the structure's architectural features and the crowds participating in the carnival.

The structure was originally presented by its authors as an absolutely "popular" architecture that aimed to cel-

brate carnival and create a permanent house for the people's favourite festivity. However, there has been a mismatch between the authors' original arguments and the actual outcomes, especially regarding the possibility to participate freely and closely to the parade. In addition to the organization of the event, the architectural and urban form of the venue has contributed to the development of the spectacle as it is today. In a certain way, architecture has helped to settle what was traditionally ephemeral and let to interiorize and privatize what was traditionally urban and collective, also establishing a distance between performers and spectators.

The paper also contemplates the sambadrome's urban situation as a key aspect of the relation between the structure and the people.

City on Demand. The Impact of Logistics on Urban Space in the Amazon Era

Saverio Massaro

This contribution critically investigates logistics in its urban phenomenology, the one defined as "the last mile," and its impact on the way in which urban spaces are rethought and used.

Starting from this field of analysis, the way in which logistics becomes a system that imposes transformations and changes in the most different sectors in depth is analyzed in depth.

From here it shows how such action will implement thanks to the conjunction of three basic components: carriers—space—algorithms. This defines the emergence of a new, hybrid, complex actor: the cyborg swarm.

The writing is divided into three parts: the first describes the "logisticisation" process and the changes in the notions of "space" and "time" in the era of hyperconnectivity.

The second part presents and describes the cyborg swarm and the spatial field in which it operates.

The third part shows the physical articulation of the logistics network and the transformations of some types of urban spaces.

Finally, the text proposes a critical reflection on the relationship between individuals and technology, highlighting the pitfalls and suggesting some opportunities.

Hybrid Architecture. The Stations between Metropolitan Infrastructure and Everyday Places

Janet Hetman

The process of urbanisation is leading major European cities to define structured growth. Developed on the transport network, the scale is one of the large flows moving in metropolitan areas. This article aims to identify how the architecture would shape spaces for these flows.

Railway and metro stations, as well as airports, are the potential future places of everyday life. But how will we inhabit these spaces of mobility? And for what activities? To explore this topic, the case of the Metropole du Grand Paris will be examined. The Grand Paris Express transport network project enables us to look at real estate development strategy and programmes, and to

understand the key role of stations. As elements of union between the urban and metropolitan scale up, such spaces for infrastructure require an articulated design approach, holding together the technical requirements and security norms of mobility infrastructures, alongside freedoms in designing large collective spaces.

Through the analysis of the 68 projects for the metro stations, principles of modalities of morphological hybridization between architecture and public space will be discovered and described.

Beijing Daxing International Airport. A Project by Zaha Hadid Architects for the World's Largest Airport Hub

Francesco Alberti, Gianluigi Mondaini

Beijing's Daxing International Airport, operational since September 2019 in time for celebrating 70 years since the founding of the People's Republic of China, is just the latest in a long series and, for the moment, the world's largest air terminal (and it will certainly be surpassed in the near future by many other stopovers).

Perhaps not even Spielberg—who with the film *The Terminal* had staged the sense of the term *non-place* and the eXtra Large spatialities—would have imagined the human swarm and the related numbers that the increasingly pervasive globalization would have imposed on today's infrastructures, forcing us to review the concept of complexity and its declination in the relationship with the physical space of architecture.

The construction of this work, great in size, iconicity and relative symbolic value for contemporary China, is part of the need for an ambitious country to tell the world about its technical skills and its ability to program and manage infrastructures.

Masses and Arenas

Iotti + Pavarani Architetti

The future Arena will be built on the Reggio Emilia Campovolo (airfield) area, in the Italian region of Emilia Romagna. It will be the only structure in Europe specifically designed for live open-air musical events capable of playing host to 100,000 people while guaranteeing the best possible conditions of use, safety, acoustics and visibility for the audience.

The design for the Arena Park is intended to make up an organic, unitary and easily recognizable system. It makes available a number of different uses for the open space, offering different opportunities, each with its own positive effect on the social, cultural and economic life of the city and wider territory.

The design concept—by Iotti + Pavarani Architetti, Tassoni & Partners and Lauro Sacchetti Associati—involves the transformation of the whole area through an intervention of landscape design, which consists in the remodelling of the terrain, the creation of an organic network of pathways and the conduct of landscaping operations and environmental engineering in order to unify access spaces, the spacious boulevard forming the reception area, the great bowl of the event Arena, the service areas and back-stage, under a single and clearly recognisable symbol, representing a landmark which is discreet but with a strong presence nonetheless.

CIRCO. A Diffused System of Ruins Where to Experience Hospitality

Francesco Careri, Serena Olcuire, Maria Rocco by CIRCO Laboratory

The so-called “refugee crisis” has made extraordinary reception facilities a structural feature of the Italian system and has triggered an autonomous infrastructure of solidarity experiences to resist security policies. From the observation of these experiences, CIRCO (acronym for Indispensable House for Civic Recreation and Hospitality) proposes an urban strategy to rethink migrants' reception through the mutual concept of hospitality and to generate new forms of reciprocity and cohabitation. In order to implement this proposal, it is necessary to re-discuss the categories in which migrants are organized, associating people and spaces by common needs and requirements rather than dividing them according to “categories of users” and through compartmentalized spaces for each of them.

The project is elaborated in the framework of a didactic experience in the Architecture Department of Roma Tre University; starting from the reuse of abandoned buildings, the so-called *ruins*, and opening them to mobile populations and all the urban inhabitants, CIRCO reinterprets the temporariness and coexistence of diversity, which are typical of the circus world, to trigger a process of collaborative construction of spaces for democracy, exchange, work and sociability.