CREATIVITY and REALITY

THE ART OF BUILDING *FUTURE* CITIES

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CREATIVITY and REALITY
The art of building *future* cities

edited by

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	JOSHUA BOLCHOVER *Rufwork Architects | China*
Discussant	***Alessandra Capanna*** *IConA Curator*
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DAY TWO | 19 december

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	Renato Masiani *Senior Deputy Rector, Sapienza University of Rome*
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	RAFFAELLA NERI *Full Professor Politecnico of Milan*
Final Round Table	*speakers* ***Alessandra Capanna*** *and* ***Dina Nencini*** *+ All Chairs of Parallel Tables*
Closing Speech	***Orazio Carpenzano*** *Director of DIAP, Sapienza University of Rome*

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121 *Contributions*
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AUTONOMY
HETERONOMY

Anphi-nomy: a creative relationship between cities and heterotopias

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cemetery | inner areas | abandoned | gentrification | depopulation

ABSTRACT

The contribution refers to a series of researches about cemetery space and inner areas, exploring possible expansions about the dichotomy "autonomy" (from Greek, autos – means "self", – nomos means "rule") and "heteronomy" (from Greek, hetero- means "other"). An intersection of these themes has found the opportunity to be investigated in the project developed for the ideas competition "Non Architecture Competition: Dying, alternative designs for cemeteries". Reflecting about forms, meanings and role of the cemetery space in the contemporary landscape, an opportunity was glimpsed also to find out answers to the long-standing problem of abandoned inner areas reasoning about the autonomy and heteronomy that govern the relationships between the city and some marginal landscapes identifiable in a transcalar perspective. In this contribution inner areas are considered heterotopias in the same way as cemeteries. Heterotopias – according to the foucaultian meaning – are autonomous by definition and structured on their own rules. When they cease their activity, heterotopias become heteronomous, since they are considered referring to the city rules (-nomos) and not anymore to their own rules. Nowadays, only a project based on a creative thought aimed to define an "anphinomy" (from Greek, anphi- means "on both side") can change the state in which this legacy is. Anphinomy will refer to a biunivocal and equal relationship among the parts without imposition of the rules of one of the two subjects. The Inner Park project focus on the anphinomy between the city and those heteronomous heterotopias. Urban and rural areas as well as "the city of the living" and "the city of the dead" are two pairs of landscapes that must be considered complementary and not alternative. Inner Park is a pretext, a futuristic proposal set in 2050. The project defines a park of "lost things" – people, places, histories – consisting of Italian inner areas dedicated to inner life that seems to find no more place in the hyper-dense urban. In this futuristic scenario, the gentrification of the city finds a complementary and necessary double in the inner areas. Inner Park is proposed as an "anphinomous" system recognizing its otherness, as an identity value statement, not comparable with the city identity but complementary to that, so necessary and worthy of being valued. The project proposal could be both a "double heteronomy" and a "conscious autonomy", therefore a "connected heterotopia".

The city 'nomos'[1] *(Giovangiuseppe Vannelli)*

This contribution is the result of the intersection between two researches, one about the funerary landscape and the other concerning the inner areas landscape. Those researches wonder about possible scenarios for two places that have as common feature the loss of their original value and, consequentially, the crisis of their material and immaterial consistency. This condition is the tangible outcome of an ever-changing context and it's related to the direction in which cities are developing exponentially. "The world urbanization [today does not define], as agriculture has done, a new form of permanence, but rather new forms of mobility. The urbanization leads at least to two different phenomena: on the one hand, the growing development of the already existing great urban centres, and, on the other, the recent extension, along communication routes, rivers and maritime coasts, of those 'urban filaments', as named by the French demographer Hervé Le Bras. In addition to urban filaments, it's often possible to talk about rurbanization"[2].

The dualism city-countryside, now obsolete, has been replaced by new relationships that are important matters to investigate. At the time of the gentrification, the urban stretches itself, starting from its centre, and structures the rurban area, polarizing the social, economic and cultural systems. In this condition, some places enter into crisis because they were defined according to previous and no longer stable networks of relationships. The resulting condition of marginality is relative to a city that figure always as the element of comparison: the dualism is always structured with respect to the urbanized part of reality that is densifying and extending. "I mainly want to establish at this point that the dynamic process of the city tends more to evolution than preservation, and that in evolution monuments are not only preserved but continuously presented as propelling elements of development"[3]. Rossi's statement is a starting point for a further useful reflection that no longer concerns only the city, the one made up of monuments, of 'primary elements', but a reflection that concerns those elements of the urban system that in different ways have woven a dependence relationship – an heteronomy – with respect to the city. Nowadays, those places, with greater difficulty, try to respond to the incessant and rapid evolution of the city. Rethinking this heritage, even the most fragile one – because of being less recognized as such –, appears useful and necessary because: " in the utilization of the bodies of the old cities, there is at once an economic and a psychological rationale. They become both a positive value and a point of reference"[4]. Thus, considering the consolidated urban dynamics, it could be possible to state that the '*nomos*' are always determined by the city.

Therefore, some places, as those examined, have been – or they are waiting to be – subject to necessary changes in order to prevent the definition of a landscape made of wrecks, carcasses swallowed up by the hungry city. The city is here considered as 'mother' – underlining the heteronomous relationship – echoing what was said by Koolhaas: "conceptually orphaned, the condition of the periphery is made worse by the fact that its mother is still alive, stealing the show, emphasizing its offspring's inadequacies"[5]. Nowadays it is necessary to think about possible innovations and transformations both of architecture and of the city, but above all of what is excluded from the latter. With that aim, it seems necessary to raise new questions, to reword the old ones, definitely it's necessary to look for an image, an idea, because: "the political matter of the city [is] a choice issue, as a result the city realize itself toward its own idea of city"[6]. Therefore, to start from reality observation and interpretation is considered as necessary in order to prefigure, through creativity, possible scenarios that may define a future 'idea of city' or, expanding this anthropocentric vision of the city, a future idea of landscape or even a future idea of ecosystem. This is necessary in order to not persevere in the error of forecasting a 'mother' city but to aim at the definition of visions that with greater synergy make what is in the city and what is outside collaborate together, through a revision of the current relationships of autonomy and heteronomy.

Compared to the astonishing multiplicity of questions and the breadth of the fields of knowledge called into question by phenomena such as l'anthropocene and gentrification, in architecture the above described approach is more necessary than ever. The physical artefacts conceived and realized by architects, by their essence, usually appear to be reluctant or

Fig. 1

Heterotopias as externalities: cemeteries and city, inner areas and cities

Fig. 2

Link to the app demo "Inner Park"

impossible to change, to be adapted, while the boundary conditions seem to be exponentially faster in evolving: therefore, they become more and more complex to interpret and to put at the new prefigurations' basis. This determines one of the processes proper to the generic city: "the great originality of the Generic City is simply to abandon what does not work – what has outlived its use – to break up the blacktop of idealism with the jackhammers of realism and to accept whatever grows in its place"[7]. Taking into account this condition of strong realism, described almost with cynicism by Koolhaas, the dialectical relationship between reality and creativity appears to be fundamental because only a creative thought – which according to Martì Aris has hybridization, overlapping and crossing as typical procedures – can lead to that "important, vast and unavoidable (…) effort of forecast (*previsione*)"[8] considered necessary to the 'prediction' even if not sufficient for the "constitution of the architectural thing"[9]. Forecast becomes a fundamental act by practicing creative thinking because "we can have the impression that the image is what establish and promote real's reality"[10].
Therefore, an image appears to be the first step in a process that, following the 'jackhammers of realism', tries with a creative thought to foresee an 'idea of city' that guides – according to Rossi – its realization in response to the political problem. This complex and articulated relationship between reality and creativity, between forecast and prediction, between city, idea of city and built city should be approached with the aim of being contemporary – according to Agamben: "contemporaneity is a particular relationship with one's own time, which adheres to it and, at the same time, distances itself from it; more precisely, contemporaneity is that relationship with time which adheres to it through a phase shift and anachronism. Those who coincide too much with the epoch, who perfectly coincide with it in every point, are not contemporary because, precisely because of this, they cannot see it, they cannot keep their eyes fixed on it (...) being contemporary is, above all, a question of courage"[11]. Focusing again on the two places investigated within this contribution that – for different reasons – have not been formed with and within the city, in order to explore more specifically, among others, the dualism of autonomy and heteronomy, we dwelt on the relationships (real or possible) between these artefacts, the surrounding elements and the city itself. Reasoning about relationships becomes even more fundamental in dealing with inequalities and expulsions that may be inherent in the construction of the place itself – as in the cemeteries case – or a consequence of slow processes of marginalization, as in the inner areas case. In order to better understand this marginalization condition, what Augé writes about those terms he defines as belonging to a "spatial language" seems to be interesting: the concept of 'exclusion' "undoubtedly implies the existence of an inside and an outside: one is excluded from the inside and become an externality. This externality matter can be understood in a physical sense. (...) However, there is also exclusion in the sociological sense, social exclusion"[12]. At the same time, Augé explains that "the one who is defeated by the system, the one who does not adapt to the school system or the economic system, is marginalised. Again, this is a spatial term. The margin necessarily refers to the idea of a central place, a centre, a reference point from which only the marginalised would be excluded"[13]. So, the city is the centre while heterotopias are excluded and marginalised.

Cemeteries: autonomous but no longer self-sufficient (Giovangiuseppe Vannelli)

'Churchyard' and 'cemetery' are commonly used as synonyms, yet the difference is remarkable, especially considering the autonomy or heteronomy of burial grounds. Until the beginning of the 19th century 'death', and consequently the burial sites, were not ousted from 'life', and therefore from the city. The meaning of the word 'churchyard' refers to the formal and positional value of burial grounds: burial took place in cloisters and it was considered, in fact, an urban practice. The place for eternal rest was within the city and established continuous and multiple relationships with it, kept alive by consolidated social practices. In 1804, with the Edict of Saint Cloud, the churchyard urban role and its relationship with the city were put into crises. At that point, one could speak about 'cemetery': still a place dedicated to burials but, getting detached by the religious entity, it had lost its positional value. After the Napoleonian Edict,

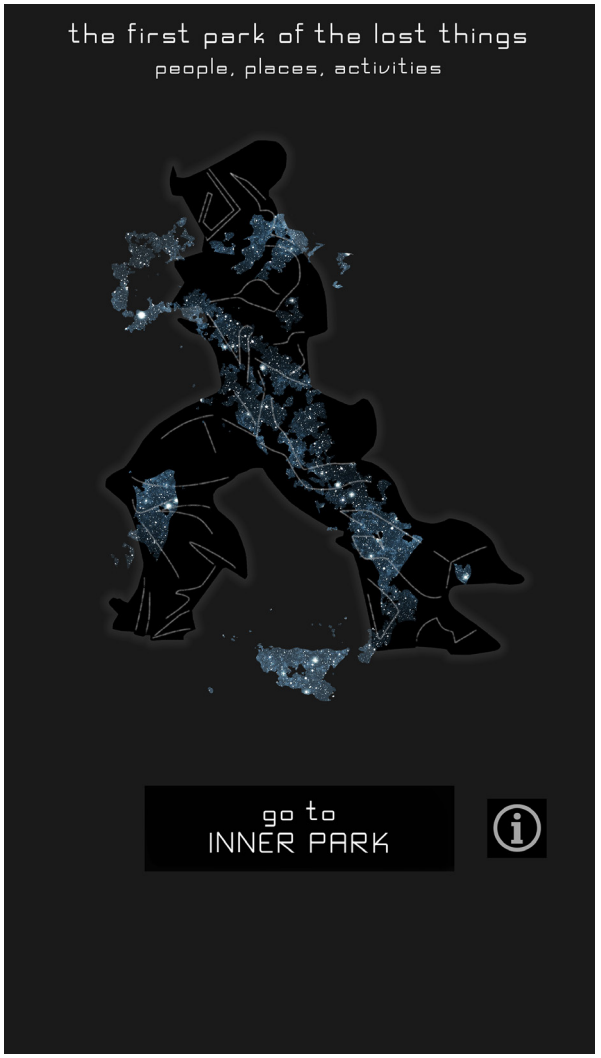

Fig. 3

From the app demo. The first park of the lost things

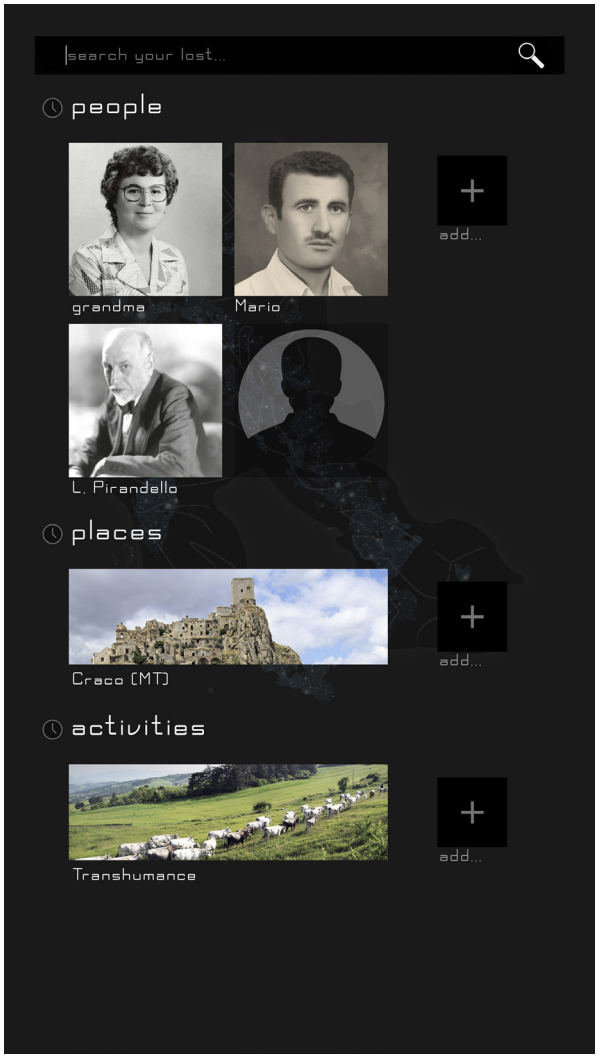

Fig. 4

From the app demo. Search your lost things: people, places and activities.

cemeteries were built as enclosed and excluded cities for dead ones, far from the cities of living ones. Over time, this shift from 'churchyard' to 'cemetery' has defined a marginalization of this sacred place and the loss of its urban value. The modern cemetery conception considers these places as totally autonomous compared to the city. Cemetery maximally express what Foucault meant by "heterotopias of deviation"[14]: another city built in order to alienate from the city of the living what is considered as 'deviant'. Over time this expulsion has happened through the construction of autonomous and self-sufficient citadels built on the city borders, far from the society – and then the city – of the healthy, the good, the living. When the urban sprawl reached those cities of the dead, cemeteries' autonomy went into crises. In a way, the request imposed to cemeteries by the city to become heteronomous although they were founded as heterotopias, and therefore as autonomies, is the reason for that crises. Moreover, nowadays, those cities of the dead seem to be no more self-sufficient because represent a kind of 'wormholes' within the cities, they are not even able to answer to the various and dynamics problems related to the current cemetery question (type of burial, different cultures, ecology, lack of burial space, etc.). Among the other reasons, this cemeteries' critical condition is due to the original autonomy that has no more as correspondence the self-sufficiency of those places and so it imposes an imminent rethinking about this material and immaterial heritage.

Inner areas: self-sufficient but no longer autonomous (Piero Zizzania)

Inner areas are usually described as 'isolated', 'marginal', 'distant' depending on their relationship with main cities and infrastructural networks. In them mountain and rural villages fight against oblivion and abandonment due to the growing depopulation phenomena that began with the birth of the modern city, increasingly autonomous and self-sufficient, which sanctioned the obsolescence of these territories.
The same definition of 'inner areas' highlights how they result from consolidated policies that "have supported the (unfounded) belief that an inevitable concentration in large cities is beneficial for all"[15]: in fact, they are identified through the variables of distance and lack assessed according to the common 'pole'.
Just to counter this territorial disparity, the National Strategy of Inner Areas was born in 2012, a 'breaking device'[16] that tries to overcome the numerous subsistence actions -another form of heteronomy- which have always characterized the interventions for marginality. Therefore, a self-sufficient territorial model is proposed, based on the synergy between different municipalities which decide to collaborate in favor of a common good renouncing their local autonomy no longer sustainable. The complexity of the issue opens an attitude of mistrust about the possibility of seeing all the inner areas repopulated, due to an ever-increasing density of cities. Despite this, the increasingly explicit interest in alternative lifestyles to the city frenzy, attention to the origin and production process of food, the renewed interest in an experiential tourism alternative to the beach, could be interpreted as new symptoms of a more deep crisis of the model that finds in the city the answer to all human needs. Compared to this panorama, "precisely because they remained marginal to the development processes, and thanks to the extraordinary peculiarities that they contain, from discarded stones these territories could turn into corner stones from which to start to imagine a new idea of urbanity"[17].

Anphinomy (Piero Zizzania)

A preamble is necessary: the opportunity for this contribution was our proposal for *Non architecture competition – Dying*. The competition's brief invited participants to think about 'reality', as the actual condition of the cemetery heritage, and 'creativity', as the way we can prefigure new scenarios for funerary landscape. Participants were asked to create innovative and unconventional projects where scale of intervention, program dimensions, and location are not given.

Answering to the competition request we have reasoned about the 'externality" matter and the possible relationships between the autonomy and heteronomy through a transcalar approach. Historically cemeteries were at the periphery of the city, meanwhile inner areas are defined as the ultra-peripherical landscape compared to the city.
In this contribution inner areas are considered heterotopias – referring to the six features pointed out by Foucault[18] – in the same way as cemeteries. Heterotopias are autonomous by definition and structured on their own rules. When they cease their activity, heterotopias become heteronomous, since they are considered referring to the city rules (-*nomos*) and not anymore to their own rules. The divestment and abandonment of these heterotopias derive from a non-autonomous vision of these places but heteronomous, all referring to the city. On the other hand, an autonomous vision would cause the total collapse of these places and a complete expulsion from the urban area. So it seems necessary to know, recognize and interpret these places for what they are, giving value to their otherness but not eradicating them from the city and, therefore, from society. Nowadays, only a project based on a creative thought aimed to define an 'anphinomy' (from Greek, anphi- means "on both side") can change the state in which this legacy is. Anphinomy will refer to a biunivocal and equal relationship among the parts without imposition of the rules of one of the two subjects.
In our proposal for *Dying Competition*, the *Inner Park* focus on the anphinomy between the city and those heterotopias. Urban and rural areas as well as 'the city of the living' and 'the city of the dead' are two pairs of landscapes that must be considered complementary and not alternative. *Inner Park* is a pretext, a futuristic proposal set in 2050. The cemeteries are moved from the expanding hyper-dense cities and re-define the landscape of the internal areas: through the city of the dead which finds space in the internal areas, those lifeless territories are re-inhabited.
The project defines a park of "lost things" – people, places, histories – consisting of Italian inner areas dedicated to inner life that seems to find no more place in the hyper-dense urban. In this futuristic scenario, the gentrification of the city finds a complementary and necessary double in the inner areas. Compared to metropolitan areas, *Inner Park* is proposed as an "anphinomous" system recognizing its otherness, as an identity value statement, not comparable with the city identity but complementary to that, so necessary and worthy of being valued. The project proposal could be both a "double heteronomy" and a "conscious autonomy", therefore a "connected heterotopia".

ENDNOTES

[1] From Greek -*nomia* law; related to *nemein* to distribute, control. Address https://www.collinsdictionary.com/dictionary/english/nomy
[2] Augé M. (2007), *Tra i confini. Città, luoghi, integrazioni*, Bruno Mondadori Editori, Milano, p. 5.
[3] Rossi A. (2011), *L'architettura della città*, Quodlibet, Macerata, p. 54.
[4] Ivi, p. 99.
[5] Koolhaas R. (2006), *Junkspace*, Quodlibet, Macerata, p. 29.
[6] Rossi, *Op. Cit.*, p. 15.
[7] Koolhaas, *Op. Cit.*, p. 37.
[8] Gregotti V. (1991), *Dentro l'architettura*, Bollati Boringhieri Editore, Torino, p. 35.
[9] *Ibid*.
[10] Augé, *Op. Cit.*, p. 14.
[11] Agamben G. (2008), *Che cos'è il contemporaneo?*, Nottetempo, Roma, p. 9-10.
[12] Augé, *Op. Cit.*, p. 16.
[13] Ivi, p. 19.
[14] Cfr. Foucault M. (2001), *Spazi altri*, In Vaccaro S. ed., *Spazi altri. I luoghi delle eterotopie*, Mimesis Edizioni, Udine.

[15] Barca F. (2018), *Messaggio dei sindaci delle aree interne alla classe dirigente nazionale*, in Lucatelli S. and Monaco F., eds., *La voce dei sindaci delle aree interne. Problemi e prospettive della Strategia nazionale*, Rubbettino, Soveria Mannelli, p. 83.

[16] Cfr. Agamben G. (2018), C*he cos'è un dispositivo*, I sassi nottetempo, Milano.

[17] Decandia L. (2017), *Riconoscere bagliori nel buio del presente: le aree interne come risorse preziose per dar vita a nuove costellazioni urbane*, in Balducci A., Fedeli V. and Curci F., eds., *Ripensare la questione urbana. Regionalizzazione dell'urbano in Italia e scenari di innovazione*, Guerini e Associati, Milano, p. 121.

[18] Cfr. Foucault, *Op. Cit.*

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