

Re-Conditioning: From Strategy to Project: Gabicce's (Italy) Waterfront Case Study

*By Alessandro Gaiani**

The unlimited growth typical of the Modernism and Post-Modernism has left a disorderly and uncontrolled soil consumption along with an urban heritage mainly designed on functional organization, that the economic crisis, social changes and time have emptied of their primary sense and abandoned at a slow decline. The redefinition of meaning of this heritage takes place with a theoretical and methodological approach that includes memory, innovation and sustainability leading the mutation of spaces towards the assumption of new value by using tools of hybridization. The architectural theory underlying the proposal presented for the redefinition of the Gabicce waterfront, a city of the linear coastal system of Emilia-Romagna, is that of circular re-conditioning. The philosophy is based on the contamination between places and objects capable of reactivating the identity of "discarded" urban elements as seaside resorts, where the contemporary tourist fruition has led to physical and symbolic obsolescence. The main objectives are:

Redefining the limit by changing it in margin: the interface between the new and different social relations and spaces.

Involve the discarded urban elements, the traditional seaside resort, in a place that host events 365 days a year.

The methodological process uses the one proposed in 2003 by Haeckel, Adaptably loop, based on the multidisciplinary of knowledge. It is implemented whit one new point and declined in: sense, field of action in which it operates, the areas between the beach and the border of the built space; interpretation outlines the elements of the circular and adaptive process, with a re-elaboration of the concept of border in porous margin: band of overlapping of cultures and events linked to tourism; decision defines the intervention strategy: next clusters from the "discarded" built area and a different layout and form of the resorts in the new margin; action determines the operational implementation tool, the BEND, evolution of the traditional seaside resort with a concave form for winter use, or convex for the summer one; the outcome, a project that forms an urban archipelago between units heterogeneously arranged on the ground united by the denial of the "consumption" system.

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Introduction

The infinite growth, typical of the modern and post-modern linear system, has left as a legacy a chaotic and uncontrolled consumption of soil. It has led to a series of consequences to face today, like the environmental sustainability of the system or the social sustainability of uncontrolled dilatations. We are in a condition that presents at the same time a series of problems together with resources able to reverse the process from a linear structure to a circular one adaptable to the changing conditions of the context that would allow to activate a conscious "growth".

The most substantial legacy of the Modern Movement is having denied to architecture a linguistic ability based on the semantic value of its elements, favouring a research that focused on the syntactic structure of the project starting from its own function; a mechanics of composition, which represents the continuous search for a method of universal validity, in the paradigmatic logical vacuum of modernity.

The Modern modelled objects defined through their masses, the organization of solids and voids, the constructive system and the functional organization, founding on these design grammars the pride of permanence and the challenge to time. The Post Modern proposed single objects based on completely personal languages conceived nowadays as urban hybrids, social condensers in which the multiple stories and values are intertwined, both the ones of the place and of its pre-existences and the ones of the community that lives there. The need for minimum soil consumption leads to condense urban complexity into a maximum density within a place. Architecture abandons the dimension of immutability to evolve in a dynamic form. Expressions like temporality, transience, generic container, mutability in time, interchangeability of the parts are now identifying elements of many buildings, mostly abandoned or obsolete, in order to incorporate the rapid mutations of the fruitive modalities and of the social systems. Within these spaces the uses will be completely mixed, hybridized.

Within this historical-methodological framework, will be defined a new system of architecture of the project that has the characteristic of welcoming the memory of the collective history and the infinite set of individual multi-frames, in a never completed fluid progression; a scene for the polymorphic and metamorphic actors of today, the disused and obsolete spaces and their inhabitants, generative seed to re-propose and re-launch the architectural project.

The historical moment seems fertile to be able to transform the demands that emerge from this new sense of living, in a strategy of architecture that can no longer disregard the plurality of aspects of contemporaneity. It includes not only the aspects of the discipline, but also those of a social, economic and environmental nature.

Architecture must respond to the many forms of changing contemporary living, typical of a hybrid thought, through a renewed ability to integrate and contaminate its theories, methods and strategies in a new project method. It is an inclusive strategic approach of the mutated cultural, social and economic scenarios

in contrast to the thought of continuous growth, or perhaps "waste"¹ and closer to the circularity and the recovery of resources and existing spaces.

Unlike the linear system characterized by the continuous consumption of soil and resources, in architecture the circular system is a structure defined by the containment and arrest of such consumption, in which sustainability is not only a technical element but a *modus operandi*, immanent value, to collect and decline the multiple instances, regarding the environmental and social ones; a circular, adaptive process system that defines its operability through the architectural project.

Only the use of a methodology that allows a plurality of approaches can lead to the definition of an intervention strategy, i.e. the use of a system that allows to include the multiplicity of events of the contemporary and to collectively share a value space.

This approach establishes the temporary end of architecture as an autonomous thought. This has already happened in the past. Aldo Rossi believed architecture finds proofs in history. Robert Venturi conceived architecture as communication capable to recover the manifestation of latent cultural values within a specific social group and to translate them into an historical symbolism. According to Peter Eisenman architecture finds confirmation within a language endowed with a structure and syntax typical of semiological linguistic theory.

Because of this approach, architectural thinking in this continuous and amplified flow of "social types" and their multiple instances, cannot escape from the attempt to understand their needs, nor be limited to a realization of a single response to quantitative dynamics. It must be capable of activating qualitative processes, which can respond to the needs of a multiple and mutant contemporaneity. Through this only way will be possible to carry out interventions capable of satisfying the different and heterogeneous needs of society.

The replacement, in contemporary design, of the closed idea of the composition (the exact and precise establish of parts) with the one of "system" (an "open" mechanism or ideogram vector, capable to favour varied combinations and different formal manifestations), is one of the first examples of paradigm change.²

To the architectural thinking of a mechanistic function, or to the post-modern concept of exaltation of the concept/design originated from a personal approach, is opposed the systemic thinking of organization. The new architecture is defined and made understandable through non-Euclidean canons. A logic of the organization of relations with the different present elements, i.e. information, communication, temporality, spaces and their conditions, the topographical and morphological-type appearance, the historical one, the community values, the activities, the proximity and the reciprocity, elements belonging to the place (the pre-existences), to the cultural and social context, to the technological area of the digitization of information and those of the discipline itself.

1. Pippo Ciorra, presentation of Sara Marini, *Parasite Architecture. Recycling Strategies for the City* (Macerata: Quodlibet, 2008), 11.

2. N. John Habraken, *The Structure of the Ordinary: Form and Control in the Built Environment* (Cambridge and London: MIT Press, 1998).

The project will use the study of the relationships between the elements and their mutation in a process logic implemented with a circular method adaptable to the conditions of the context. It allows to create a new architectural philosophy sensitive to dynamism. While traditional reading was based on the static, the permanence of things and on architecture as a static element in space, contemporary design assumes a dynamic logic for everything that concerns the structure of interactions, of the open, of the complex and of our own time.

The new procedural method allows to enter a relational city characterized by a *“urban reality in which architecture is nothing but a weak connective system to a mass of human presences of relationships, interests, exchanges that completely fill the space.”*³

More and more frequently, the contemporary architecture becomes a *hybrid project*, open, a set of theories, laws and tools that define a structured set of actions with a common theoretical base. It is implemented through a multitude of different languages. It dialogues directly with the physical and social characteristics of the place. It is an interstitial project, of mediation and link between different contexts. It operates within an area already heavily anthropized by establishing close relations within disused structures, or spaces "discarded" by the city.

In this space of *circular and sustainable* consideration, it is necessary to update the *methods* and *tools* of the architectural project, thinking of a new design system that *inserts* and *supports* the elements of the discipline and those of the social, economic, cultural and physical context. The aim is to summarize up to metabolize in mechanisms of *"mutation of the existing"*, within a hybrid system suspended between a theoretical and physical context. It is not a re-starting; it is a work in progress on the existing one.

New disciplinary tools capable of implementing the *"game of rules and definitions, of techniques and tools"*⁴ are defined within the obsolete and neglected heritage of our cities. They constitute the theoretical and disciplinary core of architecture and they allow to regenerate what is abandoned or discarded today, on its way towards functional, structural and aesthetic obsolescence. It will act within the contemporary space considered as a complex and multifaceted scenario, open to the potential catalyst of new ideas, to strategic proposals and project actions. They are capable to move on micro local points, using "soft" systems to re-propose interventions that find their cultural reference in the circularity and the intervention strategy in *reconditioning*.

Finally, will be outlined the application tools capable to investigate and work on the Existing, with attention to those able to change and enhance as it was done by Italian architecture from the period between the two wars of the last millennium.

“[...] to look at architecture as an achievement on the world of our life that translates and specifies through the project. Architecture asserts itself according to its own expressive means, affirms itself in the culture of its own

3. Jeremy Rifkin, *The Civilization of Empathy* (Milan: Mondadori, 2009), 27.

4. Michel Foucault, *The Order of Things* (trans.) A. Fontana, M. Bertani, V. Zini (Torino: Einaudi, 2004), 24.

time: it is an expression of change, but jointly offers itself through the resistance of the place of its establishment and its necessity to relate to the context."⁵

Gabicce is the last village to the south of the coastal linear system of the "Riviera Romagnola" (east Adriatic coast, Italy) one of the most extensive tourist area in Italy that extends from the Lidi Ferraresi to Cattolica. The opportunity of the architectural competition for the redefinition of the Waterfront, offers the possibility to implement a circular methodological process of mutation of the existing, by redefining the relationship between the beach and the inhabited area through the transformation of the current boundary / border into a porous margin.

The urban structure is characterised by a grid of orthogonal streets starting from the channel-harbour placed orthogonally to the sea after the war. It includes hotels, houses, pensions, restaurants and pizzerias, amusement parks and discos part of a huge patchwork without empty spaces. The urbanization interventions have colonised the coast through fast and progressive "fills", transforming the original nucleus, ancient ports for fishing, in a complex hybrid and articulated landscape. An aggregative coagulum in which multiple layers of temporal velocities are superimposed endowed with peculiar characteristics. However, they only exist by their mutual and complex interrelation.

In the last fifty years, a density system has developed along the edge of the beach defined by the seaside resorts that wind linearly along the coast and define the boundary between the built environment and the beach.

The relationship between the beach and the sea shaped in the urban fabric a series of bands parallel to the coastline planned the space in a functional "zoning" articulated: sea, beach, bathing establishments, hotels, residences, entertainment. However, the character that distinguishes Gabicce from the other centers along the Adriatic coast is that a "waterfront" between the beach / beach establishments and hotels has not been formed, but only a small road that is functional for the access of the hotels, leaving the role of main road to the parallel street inside the hotel blocks. This has involved a reversal between the beach and the users and those that normally in the other centers are fronts here are backs (Figure 1).

This condition refers to a classic legacy of the modern where the linear growth is confronted with the functional obsolescence of the containers and of the sea tourism system which today is totally outdated. Nowadays tourists are looking for a set of more varied and different activities and experiences. Numerous destinations are gearing up to offer a wide range of resources, to diversify their offer, combining entertainment, sport, cultural and natural heritage, gastronomy and Welfare.

This leads to a certain decrease of tourist visits linked to the activity of the seaside resorts. The cities of the coast find in the new symbolic and communicative meaning of architecture the main tool to solicit a desirable economic rebirth.

5. Damiano Cantone and Luca Taddio, *The Affirmation of Architecture* (Milan: Mimesis, 2011), 16.



Figure 1. *Urban Structure and Linear System of Coast (Gabicce, Italy)*

Aims & Objectives

The characteristic of this portion of coastline, a 130-kilometer long beach, is the aggregation from north to south of small and medium urban centres without interruption in a limited width band. The linear density of the beach resorts hinged between the beach and the built environment is typical of this portion of coastline (Figure 2).

Arose in the post-war period and massively developed from the sixties onwards, these buildings do not have an architectural characterization. They originated by "functional" logics with respect to the tourism offer of those years. In 1964, at the Triennale di Milano (XIII Triennale) was held an exhibition on free time, an important topic for a civilization in which television was dominant and the automobile boom had produced the tourist boom. One of the most interesting aspects in that Triennale was the system to display ideas known nowadays as "multimedia". It allowed multiple choices, anticipating, in a real format, what is now called a hypertext, a virtual labyrinth. Besides that, another element was to unite all forms of art and wonder if the nascent society of the show could inspire a freer lifestyle, full of original experiences or create a new kind of conformism.



Figure 2. *Linear Density of the Beach Resorts (1958)*

Source: Photo Archive n. 174 arch. Galvani F.lli Marchi.

The new realism of those years can be found in today new realism. A similar condition is happening nowadays. At the time realism was the outcome of a physical war of borders. Today we are laboriously trying to get out of a war that is no longer physical, but economic and social. Ferraris⁶ defined new realism as a condition where “[...] *real needs cannot be reduced to interpretations, they have asserted their rights, confirming the idea that realism (as well as its opposite) has implications that are not simply cognitive, but ethical and political.*”⁷ It is necessary to work on architecture through a new "realism" introducing a new figure, a new space, a place that contains and welcomes an infinite set of individual images and shared values. A space/place with its own social structure, identified in the waste of the current consumer society, where a series of rules give to each individual a spot in the space/place, which leads to create a new standard "public/sharing" to judge the surrounding.

The aim is to identify holistic revitalization strategies for urban areas that today lead separate lives. To change the space between the urban fabric and the beach in a place that can host the evolution of the "tourism" system, extended into the more ambiguous and postmodern *leisure* form.

This evolution must start with the existing spaces that must quickly change their configuration based on the quality and the type of the event.

This entails a different approach where the spaces for new socialites, gathered in community have to change their state from static to dynamic. They must become social capacitors, able to host different events for disparate communities limited not only to one single day or the summer, but the whole winter.

6. Maurizio Ferraris, *Manifesto of the New Realism* (Bari: Laterza, 2012).

7. Ibid, 5-6.

The recent scenarios mark the definitive sunset of the tourism system both linked to the bathing activities and to the consumption in large supermarkets for the instantaneous and multi-level exchange of emotional episodes. "Sociality" replaces the static model of holiday and free time typical of the modern.

It has been used a project system that supports the elements present in the social, economic, cultural and physical context. It synthesizes and endorses them through a metabolic mechanism of mutation of the existing. It doesn't originate from of continuous "incipit" or a tabula rasa, within a hybrid system always suspended between a theoretical and physical context.

The idea of a *sustainable mutation* is seen as a set of bodies in evolution. Mutations are the basic elements through which evolutionary processes can take place. The metamorphoses determine the genetic variability, a condition for which organisms differ from one another for one or more characters. On this variability, the natural selection operates through genetic recombination, promoting favourable mutations to the detriment of unfavourable or even lethal ones.

The redefinition of the boundary between the beach and the urban fabric of Gabicce becomes an opportunity to respond to the competition notice and to create spaces able to accommodate the new forms of tourism, through the following objectives:

- Apply a circular strategy based on the re-conditioning of the existing by recognizing a *value* to the existing *waste*.
- Involve in the project the opportunities (waste) present in the urban fabric by recovering them in a logic system and making them accessible to the community. The new polarities will be able to define a new dynamic in the waterfront area and will regenerate the fabric from inside.
- Redefine the *limit* so that it assumes the role of an interface between the new and different socialites and spaces that tourism offers.
- Expand the public space of the promenade along the seaside through an evolution of the traditional bathing resorts able to host the "events" required by the new forms of tourism.

Methodology

The concept of a procedure that can be declined through the strategy is assumed as a paradigmatic element for the contemporary project of architecture. A mechanism as a plan of actions conceived and designed to achieve an objective, identifying aims and direction of the project that is accomplished through a series of actions and tools. A strategic approach gives answers over time to the different and changing programs, increasingly accelerated, that the space of change will suffer over time.

The design process, proposed in 2003 by Stephan H. Haeckel, *Adaptably loop*,⁸ is the methodological starting point of the procedure. It is based on the multidisciplinary of knowledge and content and on the synergistic interaction between all the components. Based on four points, the *Sense*, the *Interpretation*, the *Decision*, the *Act*, for Haeckel the process allows intersections and interactions between different knowledges.

The application of this design process evolves into a personal interpretation of the four points with a fifth one: The *Outcome* (Figure 3).

However, the Haeckel process applied to the various complexities of the phenomena typical of the contemporary leads to reconsider the original reading of the contaminations between the many and infinite stories of the social and architectural elements that define the design. They relate, intersect, hybridize, allowing a continuous "adaptation" to the fast and changing conditions of the project itself.

The *Sense* becomes a field of action to work and try "to break the vicious circle that links the growth of empathy with the increase of entropy."⁹ The *Interpretation* outlines the elements of the process. The *Decision* defines the intervention strategy through the elements of the circular and adaptive process. The *Act* determines the operational tools to implement the strategy. The fifth one, the *Outcome*, is the result of the application of the tools.

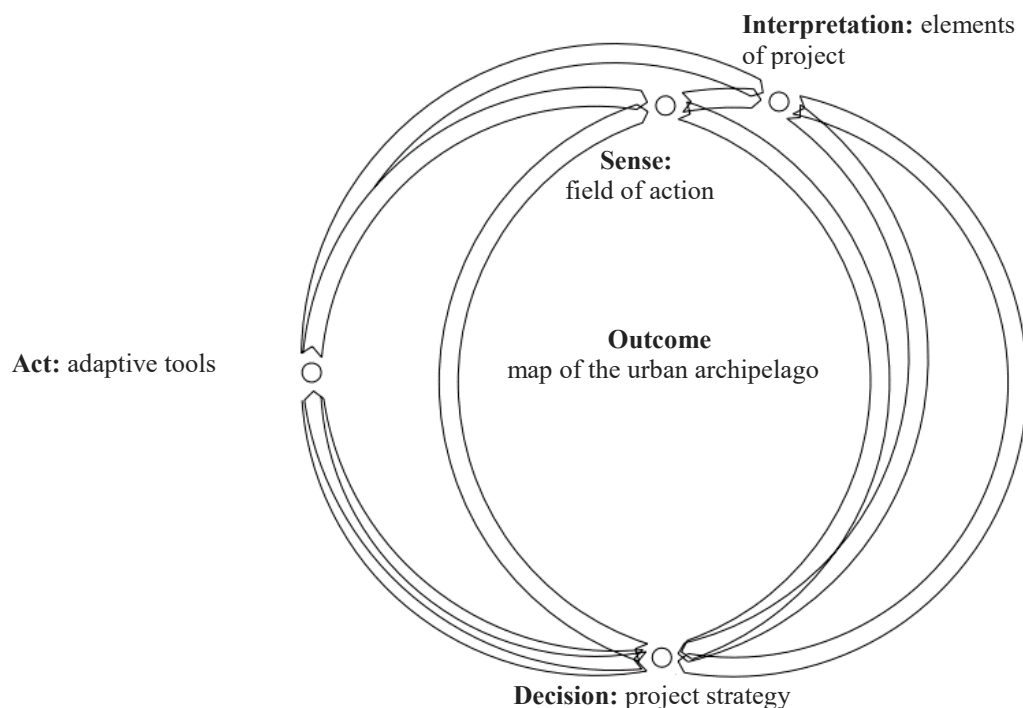


Figure 3. *Circular Design Process*

8. Hugh Dubberly, *How do you Design?* San Francisco (USA: Dubberly Design Office, 2004), 131.

9. Cfr. Rifkin, *The Civilization of Empathy*, 2011, 28.

Sense: Area of Intervention

The areas between the beach and the limit of the urban fabric, including the bathing resorts, are perfect to finding answers to the questions of today society (Figure 4).

On one side respect for the environment and on the other the ability to create new forms of sociality in meaningful places, with defined palimpsests and awaiting a change.



Figure 4. Areas of Project between the Beach and the Limit of the Urban Fabric, including the Bathing Resorts

This proposal arises from the need to practice a new vision of the operations of reconversion and mutation. A vision that arise awareness to the re-conditioning not as an outcome, but as a process, constant and continuous, in which the role of the architect changes from being a pure technical of the project to a strategist architect, skilled amanuensis of *urban overwriting*.

Re-condition part of the existing, starts with the mutation of the area between the beach and the first strip of the built fabric and its elements, the seaside resorts.

The application of the method refers to the concept of a *circular system*, a model that puts into circulation resources already used but not in total obsolescence.¹⁰ This generates not only primary material (re-cycle) but a new device able to produce a result of *waste = value*¹¹ (Figure 5).

A tool of the integration between what exists and new insertions, implemented with the logic of the minimum intervention. It enhances the circular system in the

10. Michael Braungart and William McDonough, *Cradle to Cradle Remaking the Way we Make Things* (New York: North Point Press, 2003).

11. Beatrice Lamonica, Jakob Rutqvist and Peter Lacy, *Circular Economy, from Waste to Value* (trans.) M. Vegetti. Milano: Egea, 2016.

whole design process not only as mere "technological sustainability" or re-assembly components used in other contexts or uses.

the user gets rid of a good

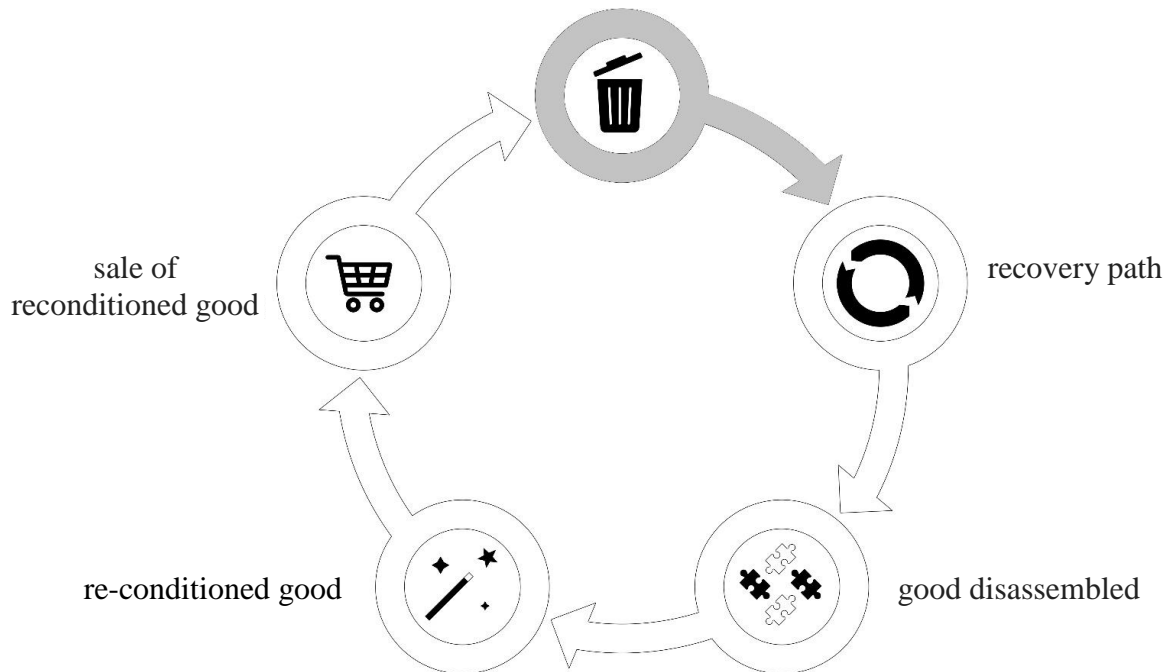


Figure 5. *Circular Design Process*

It is a project strategy based on precise urban insertions able to first revitalize the object and then the surrounding through an osmotic principle. This procedure can be implemented gradually, even temporally, step by step, area by area, through clusters. It can be created starting from a small space with simple interventions able to gradually transform and redesign the area.

Interpretation: Elements of the Process

The main element of the methodological process is the circular reinterpretation of the concept of *border* (Figure 6).

It is no longer a line of physical separation between the beach and the inhabited area, but the overlap of cultures, ethnic groups, events, different tourism systems, mobile margins always in continuous discussion and mutation.

The *margin* is an interface tool that is based on the concept of social and architectural proximity.¹²

12. Gian Luca Favetto, *If the Border is a Path of the Mind* (La Repubblica, 2016), 32-33.



Figure 6. *Current Linear Boundary between the Buildings and the Beach*

The social one is based on a new way of seeing the permanence of people within a group whose intentions are shared, and which include processes of integration. The architectural one is where the internal and external common spaces become an interesting complex of intents in the definition of a barrier. It is intended as a margin, threshold, which acquires thickness, and which is modulated to meet the different needs of use.

The *margin* is an element that refers to a variety of situations adjacent to something that is physically recognizable; areas of proximity, hybrid interfaces, in which the social and intergenerational encounter takes place. It is a tool that captures the elements of permanence and memory to be privileged and actualizes new ones through which the project will develop.

No more boundaries, i.e. lines that mark a separation between different entities, or limit, which reinforces the concept of separation; a porous space between the elements of the "relationship".

Working with this vision allows to design not simple objects but dynamic, temporary relational spaces that introduce a new concept of intervention tools.

Therefore, the recycling of the seaside resorts and the nearby discards of the area, the residual situations, "occasions" can enhance their value in an urban network, as they are widely spread within the fabric.

Building placed linearly along the margin can be considered *clusters*. For example, the Mississippi, an unorganized empty space, Piazza dei Martiri and Unità di Italia, the urban park located near the dock, the belvedere, the sports area and the private parking located at the high promenade adjacent to the San Bartolo park.

Other residual and unresolved spaces (urban voids, neglected buildings, etc.) are also available within the fabric. They can be recovered and made accessible to the community not only for commercial purposes linked to the bathing activities but as places of services and leisure to host the different activities.

Decision: Project Strategy

The change from border to margin happens through two steps:

- involving the *clusters* that the "discarded" building has left
- changing the current limit between the beach and built in the *margin*

As for the second action, the proposed structuring of the bathing system changes the system from linear to punctual, *grafting*¹³ new *cluster* "polarities" arranged at different distances along the beach. This creates a margin space, with different thickness defining new public space, where is possible to create multiple situations (Figure 7).



Figure 7. Transition from a Linear System to Bands to a More "Natural" Margin System of Inclusion and Threshold between Built and Natural

These *clusters* must be able to fulfil specific operational needs and grant a high degree of management freedom. This system must be widespread, so that it can radiate extensively in the urban fabric. A neural system approach is thus defined.

In addition to the inclusion of new clusters, this system redefines and underlines the routes of connection through new flooring and soil treatment. Moreover, it sets the points of grafting between the city and the sea.

Results

A fundamental step in this direction is to define a new nature of the activities on the waterfront.

13. Cino Zucchi, *Innesti-Grafting*. La Biennale Venezia, 14th International Exhibition of Architecture. Marsilio, Venezia, 2014.

The idea is to insert the Sand Park, bounded by an undulating longitudinal pedestrian cycle lane (to connect the park of Mount St. Bartolo to the promenade in a naturalistic way) a public portion of what remains of an eminently private experience. This is possible (especially in the lower part of the promenade) thanks to the depth of the beach that does not sacrifice the area for the resorts (Figure 8).

Act: Adaptive Tools for an Urban Overwriting

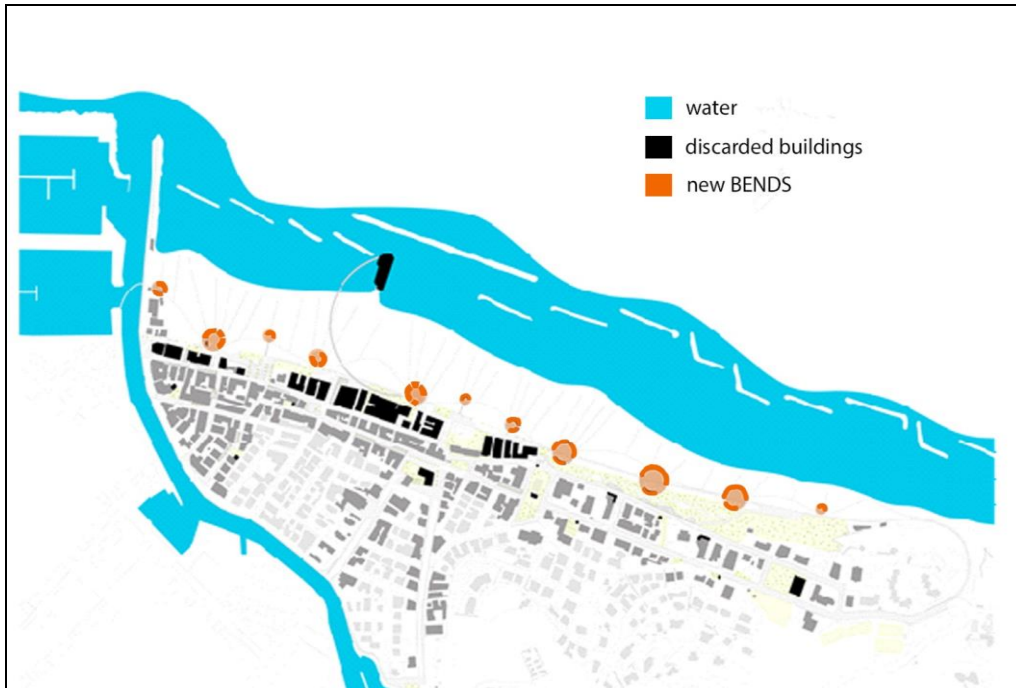


Figure 8. *Design of Proposal with All New Elements and Tools in a New System* (The main elements of the project strategy were highlighted: the new bathing establishments, the buildings rejected today for re-conditioning and the margin between buildings and the beach).

While from a naturalistic point of view the Sand Park allows the re-appropriation of the beach to a more public use, from the anthropic one the element that characterizes the proposal is the Bend system (Figure 9).

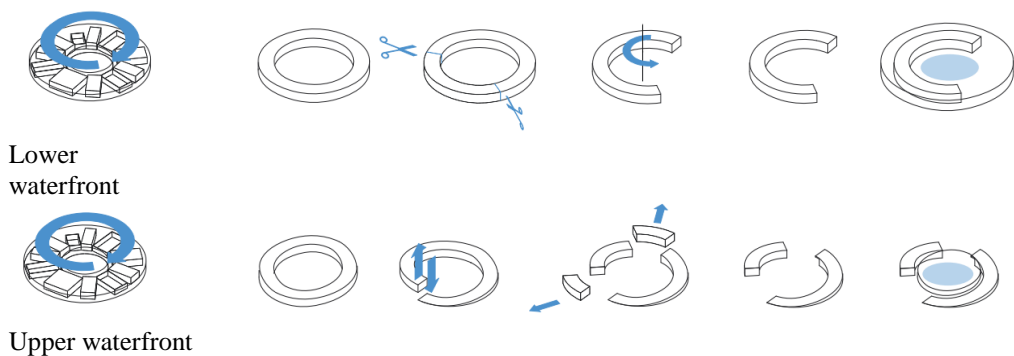


Figure 9. *Design of Bend with Concave and Convex Form*

The Bend is the evolution of the traditional bathing resort. Its name comes from the "bending" operation of the traditional linear construction (a barrier to the perception of the sea from the city) by collecting the necessary activities in curled shape.

The shape of the curvilinear Bend derives in part from the desire to formally explain the new strategic paradigm and, as Thomas Kuhn has masterfully taught us, a new paradigm can only be imposed through a break with the previous state of knowledge, on the other hand to make more. These buildings are "natural". Being included in the "natural" margin, the beach, it was thought that a language should be used that dialogues with the surrounding neighborhood. This form was used thinking that these constructions will be dedicated to leisure time and that neuroscience has defined that this formal system brings a sense of relief and freedom to the observer. The Bend is flexible by nature and can be configured to accommodate multiple seaside resorts without moving the basic facilities: services, deposits and restorations.

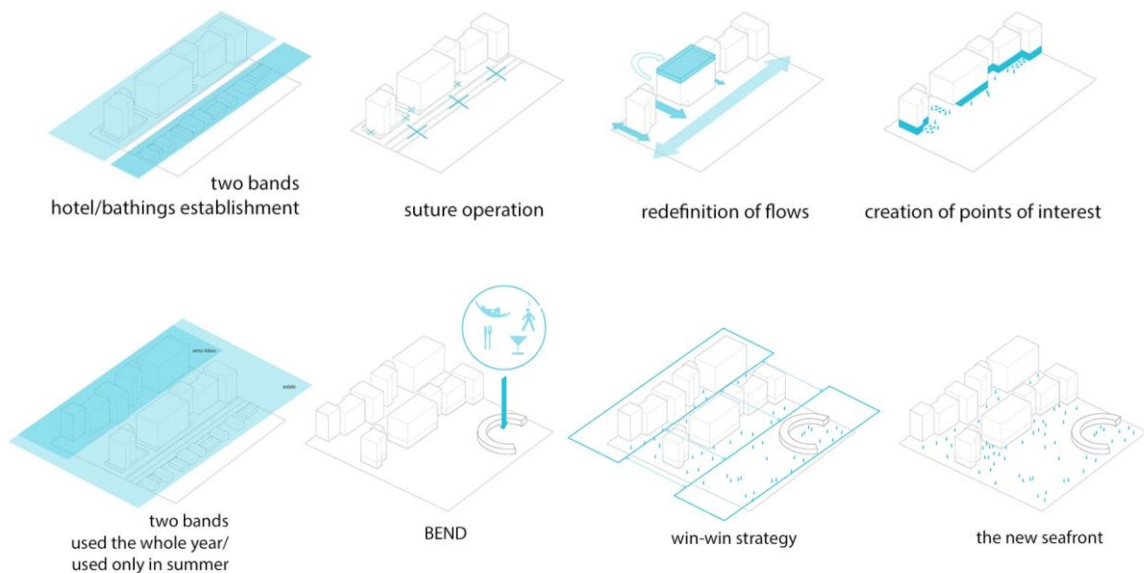


Figure 10. Design Strategy which Highlights the Desire to Change the Current Space between the Building and the Beach from a Linear System to a More Natural, Punctual System in which the Relationship Space is Differentiated.

The Bend is constituted by a light metal structure working as a support for diaphanous draperies. They grant different opacity levels during summer and winter. They define the internal curled space and a clear architectural recognisability (Figure 10).

Within the Bend it is possible to identify indeterminate spaces as well. Areas characterized by free occupation and function, following specific logics of use and programming of the public administration or other associations in charge of the management.

In its dual concave/convex configuration, the Bend defines two space-use strategies. The convex shape is suitable for summer use, aiming for the largest possible opening to the exterior, linked with the management activities of the bathing resort. The internal side allows more intimate experiences like refreshment, relaxation and leisure. On the other hand, the concave shape is suitable for a winter use, since it is possible to hermetically close the external side, ensuring a more protected space (Figure 10).

The Bend, as a flexible, detachable, recyclable and recoverable organism, can be used 365 days a year.

The project envisages 4 different types of Bends designed to host beach support services.

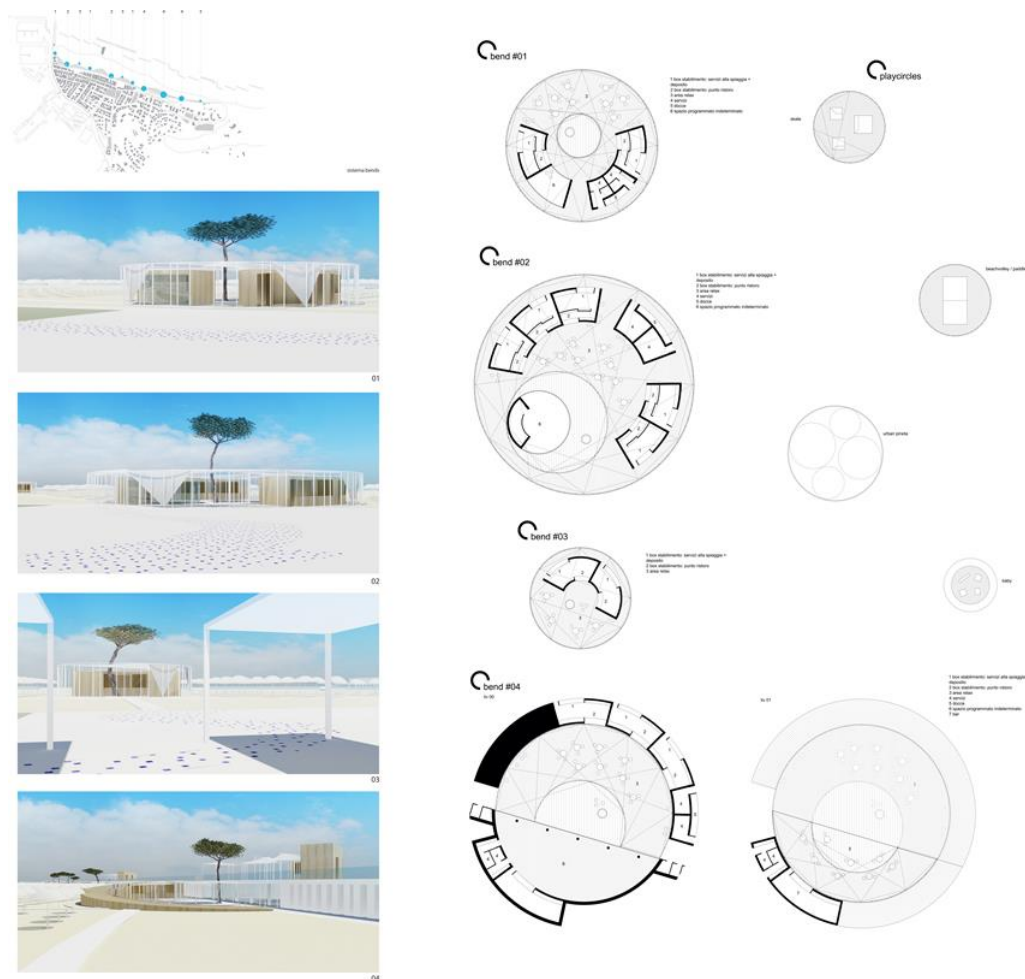


Figure 11. Design of Bend and Organization for Different Functions

Providing undefined programmed spaces within the containers *cluster* is an essential element to support the waterfront re-conditioning strategies. This data aims to underline the dual nature of these spaces, the need for their prediction as "triggers" of events and the completely free and flexible nature of their function and use.

Each cluster has its own autonomy and the *archipelago* created is connected through an open public space of paths and services that acts as a unitary background and community gathering of the whole complex. This approach allows to structure projects through different design grammars with interventions at different scales and on different spaces; a new urban metabolism.

The project progression through harmonic steps between spaces and people allows to keep the temporal progress of the construction of the containers adaptive, up-to-date and responsive to the new relations born in these reconditioned places.

The adaptive tools used to operate on existing clusters are conformed at the different scales and concern both the urban and architectural project and the communities related. They are the triggering of the mutation systems of spaces currently without identity, suspended between their physicality and obsolescence. These tools will define the urban re-conditioning by making a real social exchange platform possible again. It changes the attractive elements of social communities making them real, current and experientable in a physical relationship between people that permeate places of interaction.

The pre-existing heritage, the field of identity, becomes the field of action of the social and architectural project. Their relations and the selection on the existing elements trace new hierarchies and allow the introduction of new tools for a sustainable mutation. The tools are designed as lightly, minimal interventions giving new meaning to places and relationships.

The tools related to the urban *clusters* are "adaptive" to the project, i.e. able to satisfy possible reconfigurations over time. That is because they derive from a strategy and not a language. Therefore, the work proceeds through a series of juxtaposed and hybridized figures, that interpret the previous layers, while introducing new ones.

The strategy uses adaptive tools that include interventions at different scales and on different real and digital spaces:

- **Grafting** with the tactics of *Landmark*, *Density*, *Urban Markers* and *Box in the Box*.
- **Parasite** with the tactics of *Adaptive Protheseses*.
- **Edge** in its meaning of *Limit / Border / Inhabited Margin*.
- **Level 0** *Open spaces* as a connection system, a *platform ground* in the form of a vacuum or a fabric, and a *social capacitor*.
- **In-between** with *Infill* and *Pocket Park*.

The design tools derive partly from an interpretation of the typological classification system as an evolutionary and dynamic principle applied to spaces and situations not yet codified.¹⁴ Partly from adaptive logics used by a circular structure that changes and configures according to the conditions of the context.

The 365 effect is extended through the activation of these tools to the hotels buildings on the waterfront as well.

14. Cfr Franco Purini, "From Post Modernism to the New Realism. Notes on Italian Architecture in the Last 30 Years," *Magazine of Estetic*, no. 61 (2016): 152-170.

There are therefore different types of intervention that could lead to urban subtractions. The recovery of a structural span of some hotels for public use, through the *level 0* tool or the *In-between* improve specific accesses to the beach through the grafts. The recovery of the subtracted volume will be granted with a new volume on the roof, a *parasite*¹⁵ (Figure 11).

The possibility of reconfiguration with *grafts* or *parasites* of the ground floor of the hotels facing the sea according to a balanced logic between the public acquisition of private appurtenances and the possibility of change of use of the ground floor.

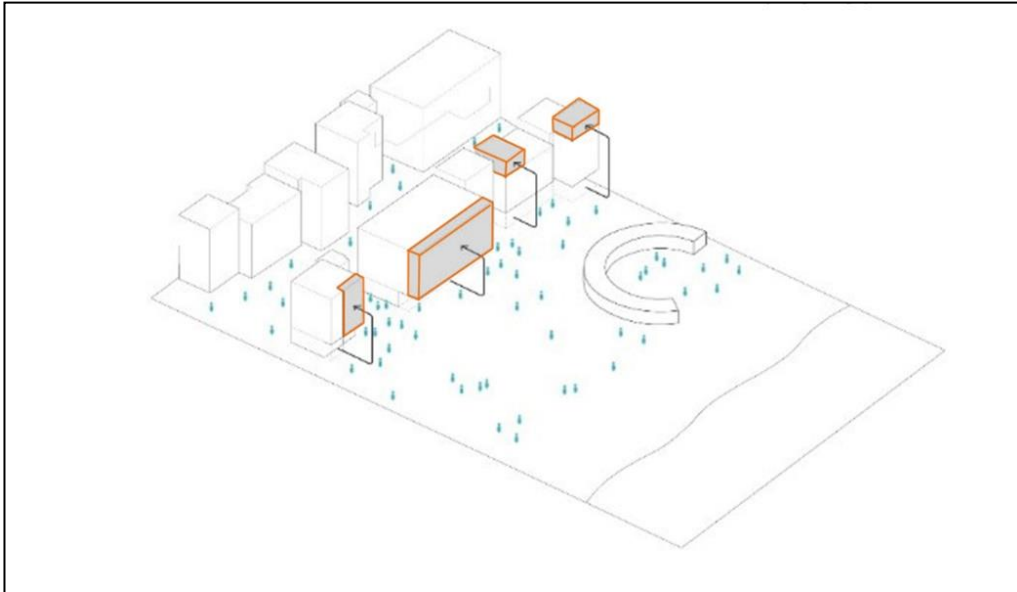


Figure 12. *News Tools for Re-Conditioning Spaces and Buildings*

In this representation the tool of the parasitization of buildings was used to create even on the buildings themselves a new margin intended as a threshold space between the building itself and the beach. This operation allows the inversion of the spaces of the buildings that from the back become fronts (Figure 12).

Conclusions

Outcome: Map of the Urban Archipelago

The result of this design method is to propose a regenerative intervention project, able to promote a solution of re-conditioning of the existing; an ever-changing configuration as fast as possible, attentive to the times of the city to make the project adaptive to the flow of time, in harmony with the changes in the real, cultural and immaterial context, working in and with time.

15. Cfr. Marini, *Parasite Architecture. Recycling Strategies for the City*, 2008.

An operation managed with this methodological design approach, would immediately lead to first, partial, results. It would make the *starting point* immediately visible to focus in the short-term outcomes with operations *in and around* the area. Above all it would reactivate in *real time* the connection between the area and its interior. It would allow over time the continuous overwriting of space and relationships between people that would fix the existing gap between the urban development speed of the city and the community.

Within the design process is envisaged a continuous system of monitoring and interdisciplinary management of the results able to guide future choices.

In this way, the actualization of the time factor would be inserted into a design system, allowing for a continuous updating of the project *tools*. Time is an element of the digital system, such as of contemporaneity,

The right balance between a forward-looking approach to the symptom and one of specific care, form an *urban archipelago*, aimed at healing and modifying those that currently constitute the greatest obstacles to a strategic alliance between city users and spaces.

The urban archipelago expresses a plurality of different discontinuous relationships between the elements. They are heterogeneously arranged on the ground but united by the denial to the "consumption" system (from small shops, shopping centres, hypermarkets, cinema multiplexes, outlets, etc.) and by the value approach expressed through a juxtaposed contamination.

Within the city the re-conditioning strategy determines a map of the urban archipelago, organized with minimal interventions and adaptive tools, random cluster in the urban scene.

It is no longer the outcome of transformations planned by urban design. It is a fragmentary and solitary insertions generated by the relation between the strategic project and the continuous verification/mutation of the needs expressed by the local community and the multiple and different requests of that large community linked to tourism (Figure 13).



Figure 13. *New Configurations of Space between the Beach and the Urban Fabric, Including the Bathing Resorts*

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