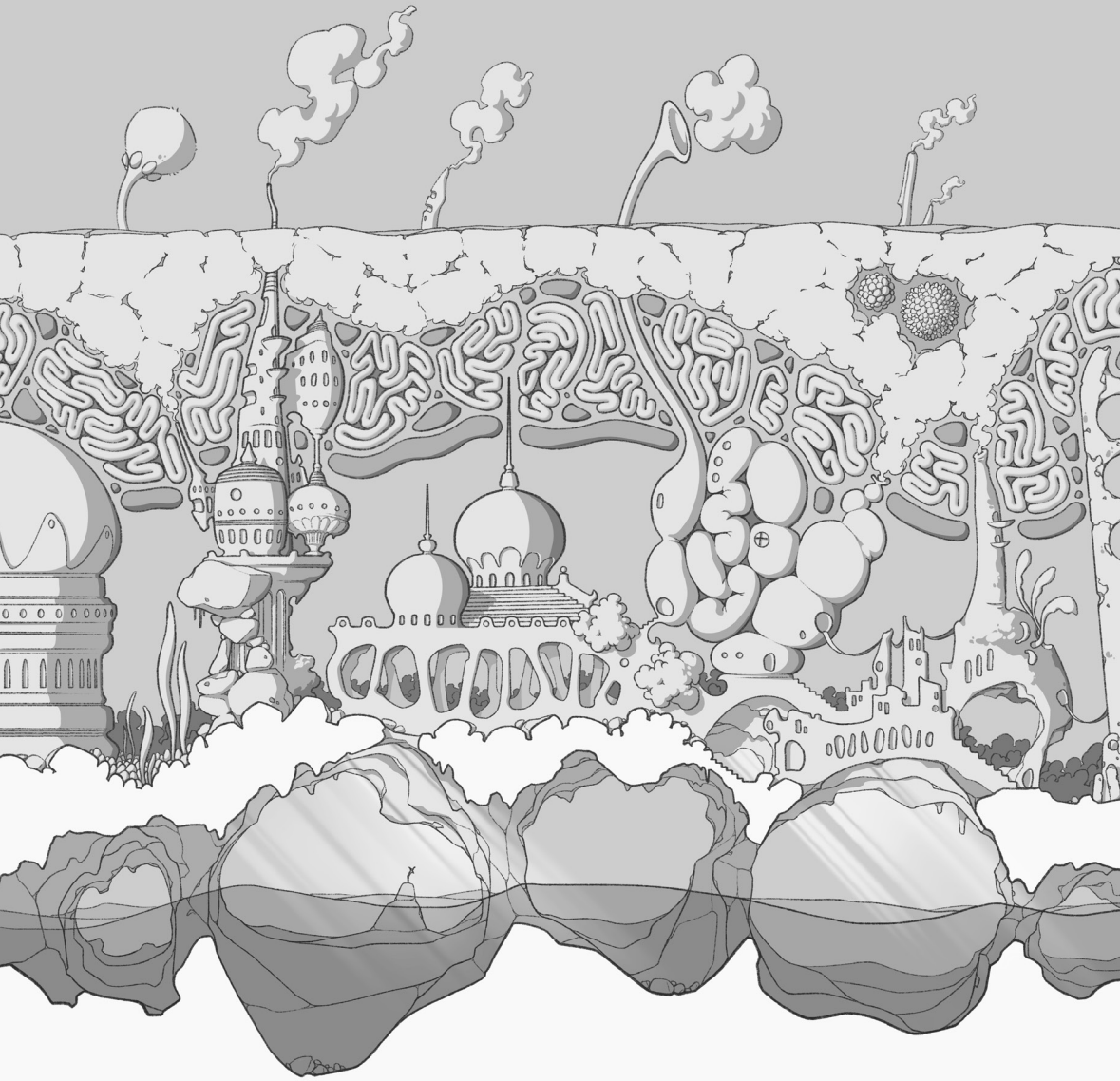
URBANCORPORIS

THE CITY AND THE SKIN



Edited by

MICKEAL MILOCCO BORLINI • LELIO DI LORETO • CARLALBERTO AMADORI

URBANCORPORIS

THE CITY AND THE SKIN

First Edition, January 2020

© 2020 M. Milocco Borlini, L. di Loreto, C. Amadori, I.U.V.A.S. FIRENZE, iuvas.org.

All Rights Reserved (Tutti i diritti riservati).

ISBN: 978-0-244-55259-6

Lulu.com

The authors have signed a release in which they take full responsibility for their text and the images included in this book. For any information please contact first urbancorporis@gmail.com or info@iuvas.org

Cover image by Fabrizio Ferraro® - @mhric.arts, 2019

Image Captions for each Section:

Urban Skin: Christian Supik, Manuela Pleier, *designundfotoart, retrieved from: https://pixabay.com/it/users/designundfotoart-10841250/, Pixabay License, Royalty free, 2019, [Image has been zoomed]*

Perception: Christian Supik, Manuela Pleier, *designundfotoart, retrieved from: https://pixabay.com/it/users/designundfotoart-10841250/, Pixabay License, Royalty free, 2019, [Image has been zoomed]*

Morphos: Christian Supik, Manuela Pleier, *designundfotoart, retrieved from: https://pixabay.com/it/users/designundfotoart-10841250/, Pixabay License, Royalty free, 2019, [Image has been zoomed]*

Surfaces: Tonechootero, *SENSITIVE SURFACE 0 (10)*, retrieved from: https://www.flickr.com/photos/sensitivesurface/5715866598/in/photostream/, (CC BY-SA 2.0), 2010, *[Image has been zoomed]*

Corium: Christian Supik, Manuela Pleier, *designundfotoart, retrieved from: https://pixabay.com/it/users/designundfotoart-10841250/, Pixabay License, Royalty free, 2019, [Image has been zoomed]*

Urban tattoos: *V. Zanobelli, 2018, licence granted by the Author, [Image has been zoomed]*

Architecture: Hobvias Sudoneighm, *Second Skin*, retrieved from: https://www.flickr.com/photos/striatic/7957815/, CC BY 2.0, 2005 *[Image has been zoomed]*

Arts & crafts: Retrieved from: https://pxhere.com/en/photo/1383238, *2017, Public domain [Image has been zoomed]*

EDITORIAL BOARD

Mickeal Milocco Borlini, Ph.D., Architecture

Lelio di Loreto, Ph.D., Architecture

Carlalberto Amadori, M.Sc., Architecture

SCIENTIFIC BOARD

Chiara Giorgetti, Professor, Fine Arts, Brera's Academy of Fine Arts, Milan

Alessandra De Cesaris, Professor of Architecture, Sapienza University of Rome

Emilia Corradi, Professor of Architecture, Politecnico di Milano

Sara Basso, Professor of Urban Studies, Università degli studi di Trieste

Fabrizia Berlingieri, Professor of Architecture, Politecnico di Milano

Nicola Vazzoler, Ph.D., Urban Studies

Sara Caramaschi, Ph.D, Urban Studies, Post-Doc Researcher, GSSI, L'Aquila

Alessia Guerrieri, Ph.D., Architecture, Sapienza University of Rome

Lorenzo Bagnoli, Ph.D., Architecture, President at I.U.V.A.S.

A BOOK BY IUVAS

www.iuvas.org

IUVAS Institute for Urban Variations and Architectural Systems

PARTNER

Generazione Urbana

www.generazioneurbana.it

gu generazione urbana

A BOOK OF ARCHITECTURE, ART, PHILOSOPHY AND URBAN STUDIES TO NOURISH THE URBAN BODY

INDEX

PAGE

URBAN SKIN

016 • ALL SKIN AND NOBONES: FAÇADISM AS TAXIDERMY
• Hannah Lewi, Andrew Murray

028 • THE SKIN WE LIVE IN
From matter to surface: phenomenological aspects of the new limits of contemporary architecture
• Laura Pavia

040 • CARCERAL CORPORIS. THE THICK SKIN OF THE PRISON
• Antonella Barbato

050 • IN-BETWEEN
Crossing the Thresholds of the Urban Skin
• Francesca Perugia, Francesco Maria Mancini

062 • LIVING IN THE EDGE
• Paola Leardini, Adrian Lo

072 • SKIN MEMORY OF NAPLES
Persistence and temporary between art, dereliction and informality
• Anna Terracciano, Francesco Sammarco

088 • THE REQUALIFICATION OF THE AUTHOR'S URBAN PERIPHERIES
The envelope as a balance between sustainability and existing quality
• Silvia Nigro

PERCEPTION

100 • POLITICS AND SOCIETY
The silent speech on the city skin
• Carlalberto Amadori

108 • PERCEPTIVE LANDMARKS
Superficial and visceral experiences
• Mickeal Milocco Borlini

PAGE

116 • SKIN FEELING. THE POWER OF NAIVE SENSATIONS
• Eleonora Alviti

126 • CITY AS PERCEPTION AND REPRESENTATION
Principles of interpretations and symbols
• Pettorruso Antonella, Brosio Alessandra

136 • THE SENSE OF LIMA FOR YELLOW
Urban atmospheres and rhetorical arts at the timeof the dictadura amarilla
• Andrea Valeriani

146 • DWELLING THE SKIN
The building curtain of the Sancio Cattolico Marina in Procida
• Francesco Casalbordino

158 • THE ATMOSPHERIC SKIN OF DIU TOWN
Examining Façades
• Anisha Meggi, Yuri Hadi

MORPHOS

172 • THE AFFECTIVE SURFACE
• Linda Matthews

184 • ABERRANT PATTERNS
Cataloguing the Visual Effects of Materialising the Hidden Patterns in Digital Imaging Systems
• Gavin Perin, Linda Matthews

196 • THE BIOLOGICAL METAPHOR
Skin-facade analogy and biomimetic architecture
• Anna Conzatti

208 • THE CREATION OF AN IMAGE
• Federico Taverna

PAGE

SURFACES

222 • Urban Breach
• Lelio di Loreto

234 • WHITE NOISE
• Giovanni Emilio Galanello, Francesca Gotti

244 • AUTONOMY AND SURFACE
Maggie's Center Barts, a photography experience
• Dario Borruto

256 • POROSITY IN ARCHITECTURE
The void as new relationship with the city
• Marco Russo

268 • FROM A FLIGHT OF LIGHT'S VIEW
Spojrzenie z lotu światła
• Agnieszka Dutka

278 • THE SKIN OF THE MEANTIME CITY
The semiotic dimension of the structures for securing in the areas affected by the earthquake
• Maria Masi

290 • MIGRATIO
Mdina-Valletta
• Ilaria Cuccagna

296 • MASKS OF MODERNITY. SKIN AS INTERFACE
• Deniz Balik Lokce

306 • SKIN AND PLANT
The mask of the city
• Thomas Pepino

316 • FIND ME AT THE BORDER
• Federica Pamio, Linda Pagani

PAGE

CORIUM

326 • PUFFY SPACES
Inhabitable Cavities, Climatic Aesthetics and Cutaneous Tectonics
• Andreas Körner

338 • PROTECTIVE SKINS
Modelling Symbiotic Protection
• Sebastian Gatz

350 • THE AUTONOMY OF SKIN IN ARCHITECTURE
• Daniele Zerbi

358 • CITIES: SKIN MAKERS
• Marco Vallario

URBAN TATTOOS

364 • CHICANO TATTOOING AND BARRIO CULTURE IN LOS ANGELES
• Alessandra Castellani

376 • STORYBOARD
City as a collective manifesto and manifestation
• Fabrizio Ferraro

384 • VERTICAL TALES
• Stefano Murello

394 • MANIFESTA
A speech on poster art between urban ethics and aesthetics
talking with Ex-voto fecit
• Anna Riciputo

404 • THE LITTLE THEATRE
• Paul Woodruffe

PAGE

ARCHITECTURE

416 • RE-THINKING BORDERS
Nicosia the divided city
• Alessandro Bruccoleri, Silvia Covarino

430 • URBAN NERVOUS SYSTEM
• Yang Di

446 • THE SKIN
Crucial element of today's architecture. Why?
• Flavio Borrelli

452 • CITY SKIN AS A MEDIATOR BETWEEN PEOPLE AND THEIR DREAMS
Mediating between Cairo's ancient recall and future dreams
• Rasha Sayed Mahmoud

462 • ASPHALT AND PARKINGLOTS. THE IMPERVIOUS GREY SKIN OF THE CITY
• Marta Rabazo Martin

PAGE

CRAFTS *EDITORS SELECTION*

476 • THE CITY NECKLACE
The city on me
• Elisabetta Carozzi

484 • FROM GLASS SKINS TO GLASSY BODIES
• Rennie Tang, Olivia Booth

494 • EXISTENCES
Submerged horizons 2014 Floods Series
• Gloria Veronica Lavagnini

498 • OVERLAP
Case Study-Hanging Garden Performance - Office Project Room 04.19, Milan
• OverLap Quartet

510 • FREEDOM
• Masoumeh Khajehnouri Ranjbar

INCIPIT

Sanders Architects state that «*as humans and biological elements, building have a skin. [...] The skin has a responsibility to protect the contents, much like our skin protects us. It also makes a bulging unique, recognisable. [...] Given these complex duties, skin [...] show[s] the "body" of the volumes*». [1]

In this Urban Corporis volume, "The city and the skin", we asked the authors to read, define and interpret the role of the skin as a facade, as a protection, as a compositional image of urban revelation. Without formal restrictions, without ethical preconceptions: the skin as part of the building designed to mediate the relationship.

The architectural skin, understood as the technological system of delimitation between architectural space and unbuilt environment, can be analyzed as a boundary system between interior and exterior, the most evident expression of the identity of an artifact. In this dual role of border and interface, receptive as active, the skin of an architecture (seen also through art) is charged with a double value: an element of covering and protection and, at the same time, a tool of relationship and interface, in fact, towards the external world.

[1]Sander Architects, 2017, https://www.sander-architects.com/single-post/2017/09/12/Building-Skin-Whats-In-A-Face (02/2019).

PERCEPTION

PERCEPTIVE LANDMARKS

Superficial and visceral experiences

Mickeal Milocco Borlini

Ph.D. in Architecture - Theory and Design

PostDoc Researcher at University of Udine, Italy

Skin , noun

The thin layer of tissue; the thin layer of tissue; a container made from the skin of an animal such as a goat, used for holding liquids; the peel or outer layer of certain fruits or vegetables; the outermost layer of a structure such as a building or aircraft; any outer covering ; a thin, solid surface.[1]

If we consider the city as a set of objects, it is easy to understand how their presence becomes a perennially observable and/or perceptible scenario. The urban elements that are "building" our cities are part of what could be observed; more precisely their envelope, their volume and their skin: we can look at it, touch it, vandalistically engrave it, tag it and so on. The perception of the skin of our cities becomes a fundamental element for better understanding that layer that divides the exterior and interior of the buildings in which and between which - at different levels - all the possibilities of daily life are manifested.

1 Skin: https://dictionary.cambridge.org/dictionary/english/skin, 05/2019.

C
B
B
A
E
D
D
N
A
H
I
M
F
G
F
K
O
L
L
O

We live through the skin [...] we live through the skin too distant to speak of separation; we [...] live through the skin of glimpses.

(R. Krynicki, Magnetic Point: Selected Poems, New Directions Publishing, 2017)

From this extract by R. Krynicki we can deduce that we live the city through our naturally innate sensory tools, with an emphasis on sight and touch. The urban perceptual aspect becomes essential in the interaction between the user and the built environment; this can vary thanks to a different treatment of the internal or external cladding of buildings and also from the way in which the volumes (vertical and horizontal) are positioned and exposed on a street; those are glimpses, perspectives in which the user can have a different perception of space and will be able to orientate, knowing where to go and understanding what it can touch or avoid. The surfaces of our cities have "organic" and"living" connotations, exactly like our epidermis; [2] in fact "as human beings and biological elements, the building has a skin. [...] The skin has a responsibility to protect the content, just as our skin protects us. [...] Given these complex tasks, the skin shows [...] the "body" of the volumes ".[3]

The skin of the city should be designed to mediate the relationship between human beings and the environment; the direct correlation of the user with the architectural organism can be associated in the way in which our cells interact biologically between them, opening up to new design and urban conceptualizations in which two symbiotic systems must evolve for a "common good". Therefore the use, possession, interaction with a settlement system (set of objects) can generate different kinds of tactile, emotional and perceptual responses that have *visceral* and *behavioral* effects, referring to the functionality and the interaction that occurs using the urban space (Norman, 2004). The design approach that is manifested through the use of an interface (man's skin -the skin of the city) must bring the attention from the concept of "user" to the concept of "person" leading to participation and involvement, based on the principle that those involved in the use of a product - of the city in this case - must be directly involved in its design.[4]

Pursuing the study of the interactions between a person and a set of object (i.e. the city) and the resulting actions between them, can help understanding the architectural process towards a more inclusive urban environment; the user needs and experiences are fundamental to understand the city's taxonomies and to improve the critical issues that a person may encounter during the interaction with the "product-city" (Pizzoccaro, Figiani 2009).

2 Teknoring, Involucro edilizio come pelle e membrana, https://www.teknoring.com/guide/guide-edilizia-e-urbanistica/linvolucro-edilizio-come-pelle-e-membrana/ 05/2019

3 Sander Architects, 2017, https://www.sander-architects.com/single-post/2017/09/12/Building-Skin-Whats-In-A-Face (02/2019).

4 Summary of the Research project held at University of Udine: "Worksite City", Tubaro G., Milocco B. M., 2019

We can say that the stimulation of the urban epidermis can be summarized as the set of responses of our (human) senses in a given architectural context, both internal or external. The "presence" of the surfaces can help orientation in "disorienting and uniform"[5] urban spaces. Way-finding becomes a fundamental part of the surfaces of our cities: indicating, interrupting, warning, alerting and surprising.

Wiel Arets defines the human surface "skin, veins and bones"[6] as an essential element, which can bring the architectural system back to the organic one in a set of elements that decree the contact or separation between different areas; [7] consequently the surfaces can "vary, expose themselves , show, regenerate and degenerate "just like our cities. [8] Therefore, urban processes must take into consideration social and architectural stratifications because, as Malagugini (2007) recalls, citing G. Leibniz, "*space is relational*";[9] it is clear that in the context of a sensorial and inclusive design, it cannot be ignored the relationship between space, objects and user, who is the person that "touches" the city, even with his eyes.

Therefore if the urban space is subjective (Malagugini, 2007) so it is the interpretative perception of itself and cognitive strategies that redefine places according to elements of reference and recognition are really necessary, to improve - as much as possible the "dimension", the "depth" and perception of places. To do this it is necessary to take into account the different sensory aspects of people, to proceed with coherent, adaptable and constantly evolving interventions (Law, 2004; Howes, 2005). The adaptability of an urban system manifests itself in social and economic areas that are continuously evolving according to the needs of their users, so - in this case - in the interaction between objects and users of a given urban system (Celucci 2018) . Studying the different ways of relating between the city and a specific group of users, analyzing the dynamics that exist precisely in the "contact" between them and the services and routes (scattered over the territory to be examined), would lead to the outcome of a more easily perceptible and experienced city, through all the senses. The visual "contact" between the skin of the human being and the urban organism should be improved to facilitate the identification of identity elements, to easily grasp the size and spatial depth of the urban sections and also the city itineraries while contrasting - where possible - the disorienting schizophrenia of the "dresses" of today's cities. [10]

5 SuperAbile (2006), https://mysuperabile.inail.it/cs/superabile/percorsi-aromatici-mappe-tattili-luci-soffuse-e-la-progettaz.html, 10/2019

6 "La pelle, le vene e le ossa. Wiel Arets in conversazione con Giampiero Sanguigni". *Abitare*, 10/06/2011. http://www.abitare.it/it/architettura/2011/06/10/la-pelle-le-vene-e-le-ossa/ 5/2019.

7 La pelle, le vene e le ossa, Wiel Arets in conversazione con Giampiero Sanguigni, Op. cit.

8 Sander Architects, 2017

9 Leibniz G., IV lettera a Clarke, par. 10 e 16, 1716

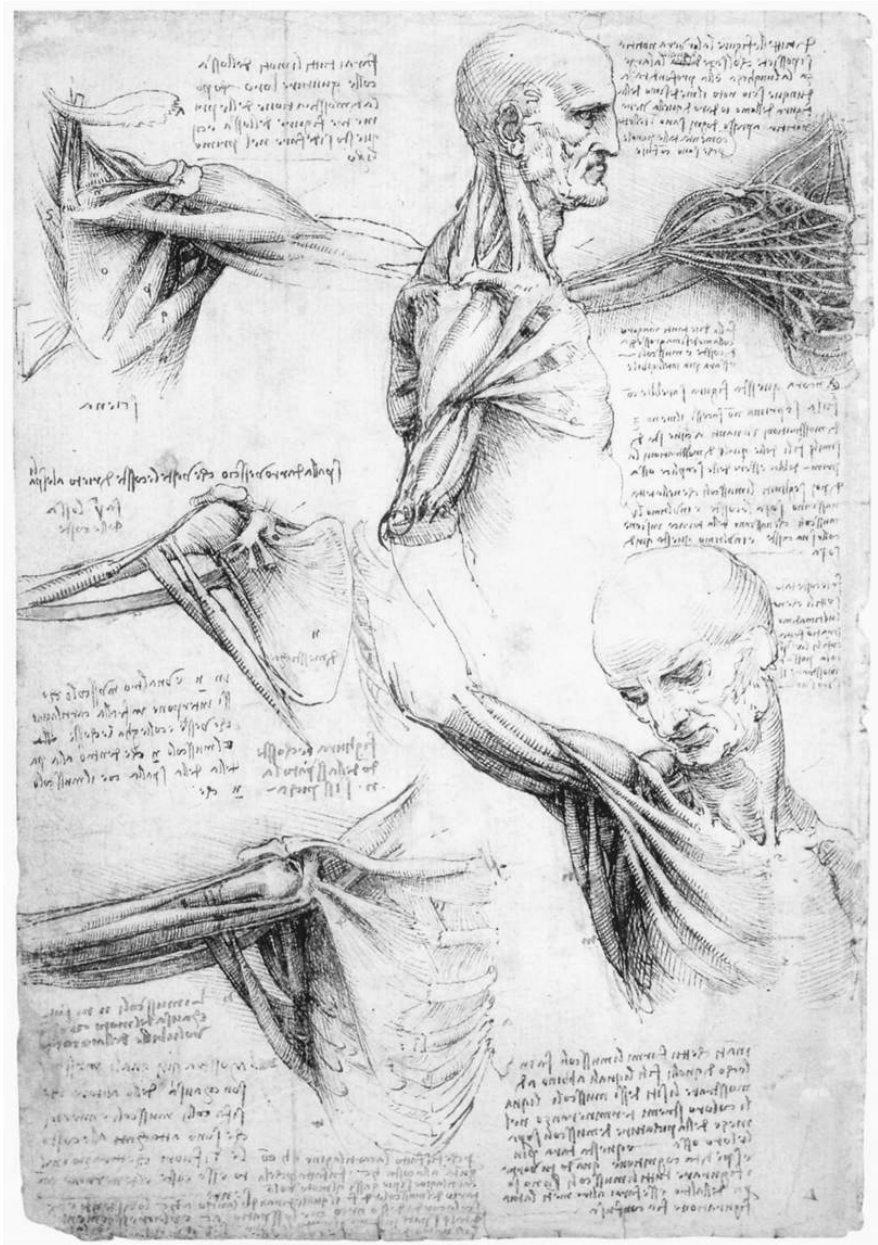
10 From a conversation with Ferraro F., 2019

The direct perceptive presence of the artifacts, synthesizing the words of W. Rybczynski by D. Howes (2005), is given by the emotional reactions that it manages to release - on site - together with the poly-sensory reactions given by the physical composition of the human beings and the environment around them. Identifying through the words "mediation" and "reconciliation" the space and its perception (Howes, 2005) leads to an interpretation of the architecture "of the senses" as part of a relationship process as an environmental and social interaction (Human Centered Design), where the user is at the center of the process (Pratt, Nunes, 2012). The intention is to increase the awareness of multi-sensory design processes, "Sensory Design" (Malnar, Vodvarka, 2003), which takes into account the user's cognitive aspects by using visual, tactile and auditory devices that facilitate the interaction between the human being and the space that surrounds him (Conti et. al., 2019). The user's cognitive and kinetic abilities must be studied to improve a specific urban area (set of objects) and to reconfigure its size and location in space (Mallgrave, 2015): "architecture has always been first of all something to experience with the body and with the senses ".

Architecture therefore, as J. Pallasmaa (2007) argues, should "accommodate and integrate", perceptually and sensorially including all human beings in a continuous renegotiation of perceptual experiences that are established between the user and the built environment (Pallasmaa, 2007). Tactile experiences, interactive facades, roads and visually redefined paths - through the use of color or a different texture - can redefine and outline the identity characteristics of a place, not only from a "panoramic" point of view, but also thanks to the possibility of being touched, experienced, stimulating a set of emotional and cognitive reactions that can make an urban environment memorable: *a perceptive landmark*. The city, which is a set of objects to interact with, acquires a poetic that distances itself from the typical formal anonymity of the "*unflavored international style*". [11]

All Italian quotations have been traslated by the author.

11 From a conversation with De Cesaris A., 2017



Bibliography

Afacan Y., Afacan S. O. (2011), *Rethinking social inclusivity: design strategies for cities*, ice | proceedings, https://www.theguardian.com/cities/2018/feb/14/what-disability-accessible-city-look-like, 8/2019

Angelucci F. [a cura di] (2018), *Smartness e Healthiness per la transizione verso la resilienza. Orizzonti di ricerca interdisciplinare sulla città e il territorio*, Franco Angeli, Coll: Architettura e Innovazione, Serie: BETHA, 978-88-917-6087-6;

Arets W. (2011) , *La pelle, le vene e le ossa. in conversazione con Giampiero Sanguigni. Abitare*, 10/06/2011. http://www.abitare.it/it/architettura/2011/06/10/la-pelle-le-vene-e-le-ossa/ 5/2019.

Bandini Buti L.(2008), *Ergonomia olistica. Il progetto per la variabilità umana.* Franco Angeli, Milano.

Belknap Press of Harvard University Press, Cambridge, p. 117 in Inger M. et. al. (Dis) ability and the experience of accessibility in the urban environment, Alter, Volume 10, Issue 2, April–June 2016, Pages 181-194, https://www.sciencedirect.com/science/article/pii/S1875067215000863, 8/2019

Bucknell A. (2018), *Touch It, Smell It, Feel It: Architecture for the Senses,* https://www.archdaily.com/903925/touch-it-smell-it-feel-it-architecture-for-the-senses (consultato ottobre 2019).

Calabi D. (2003), *Storia dell'urbanistica europea: questioni, strumenti, casi esemplari*, Mondadori

Carattin E., Tatano V. (2016), *La progettazione antincendio inclusiva. Significato, ruolo e limiti dello spazio calmo*, Milano ,Franco Angeli.

Cellucci C., Di Sivo M. (2018), *FAAD City Città friendly, active, adaptive*, Pisa university press, pp. 7-53, 103 -144;

Christina Conti, Ilaria Garofolo, *AA_ ArcheologiaAccessibile. La valorizzazione del patrimonio culturale attraverso l'accessibilità ambientale*, in Techne 07, 2014

Conti C., Tatano V. (2018), *Accessibilità, tra tecnologia e dimensione sociale*, pp. 41-48, in Lucarelli M. T. Mussinelli E., Daglio L., *Progettare resiliente*, Maggioli, pp. 41- 48;

Gruber P. , Gosztonyi S. (2010) *Skin in architecture: towards bio inspired facades.* "Design and Nature", 138, 503, Wit: Ashurst, 2010 https://www.witpress.com/Secure/elibrary/papers/DN10/DN10045FU1.pdf, 05/2019.

Howes D. (2005), *Architecture of the senses*, https://www.david-howes.com/DH-research-sampler-arch-senses.htm (Consultato settembre 2019).

https://www.sander-architects.com/single-post/2017/09/12/Building-Skin-Whats-In-A-Face, 05/2019.

Inger M. et. al. (2016), *(Dis)ability and the experience of accessibility in the urban environment*, Alter, Volume 10, Issue 2, Pages 181-194, https://www.sciencedirect.com/science/article/pii/S1875067215000863, 8/2019

Krynicki R. (2017) *Magnetic Point: Selected Poem*s, New Directions Publishing.

Lauria A. (2002), *La comunicatività ambientale*, https://moodle2.units.it/pluginfile.php/18678/mod_resource/content/1/Comunicatività%20ambientale%20Laurìa.pdf (Consultato ottobre 2019).

Lauria A. (2017), *Progettazione ambientale e accessibilità: note sul rapporto persona - ambiente e sulle strategie di design*, in TECHNE, vol. 13, pp. 55-62;

Malagugini M. (2008), *Spazio e percezione. Appunti di progetto*, Alinea Editrice.

Mallgrave H. F. (2015), *L'empatia degli spazi. Architettura e neuroscienze*, Milano, Cortina Raffaello.

Malnar M. J., Vodvarka F. (2003), *Sensory Design*, Univ of Minnesota.

Norman D. (2004), *Emotional Design*, Apogeo, Milano

Nussbaum M.c. (2006),*Frontiers of Justice: Disability, Nationality, Species Membership,*

Pallasmaa J. (2007), *Gli occhi della pelle. L'architettura e i sensi*, Editoriale Jaca Book.

Pizzocaro S. , Figiani M. [a cura di] (2009), *Argomenti di Ergonomia. Un glossario (vol. 1)*, Milano, Franco Angeli, p. 111

Pratt A., Nunes J. (2012), *Interactive Design: An Introduction to the Theory and Application of User-centered Design*, rockport Publishers.

Tatano V. (2018), Atlante dell'accessibilità urbana a Venezia, Anteferma, pp. 5-51, 95-127;

Tubaro G., Milocco Borlini M. (2019) Cantiere Città: un sistema inclusivo per l'abitare, in Baratta A.F.L., Conti C., Tatano V. (a cura di), Abitare inclusivo, Anteferma.

Images Captions.

In order of appearance.

Fig. 1. L. Bidloo, Govard (1649-1713): Ontleding des menschelyken lichaams Amsterdam, 1690. Source: National Library of Medicine, Public Domain

Fig. 2. L. Da Vinci, Anatomical studies of the shoulder (1510-1511), source: Royal Librarian (UK), Public Domain

- HANNAH LEWI, ANDREW MURRAY
- LAURA PAVIA
- ANTONELLA BARBATO
- FRANCESCA PERUGIA, FRANCESCO MARIA MANCINI
- PAOLA LEARDINI, ADRIAN LO
- ANNA TERRACCIANO, FRANCESCO SAMMARCO
- SILVIA NIGRO
- ELEONORA ALVITI
- PETTORRUSO ANTONELLA, BROSIO ALESSANDRA
- ANDREA VALERIANI
- FRANCESCO CASALBORDINO
- ANISHA MEGGI, YURI HADI
- LINDA MATTHEWS
- GAVIN PERIN, LINDA MATTHEWS
- ANNA CONZATTI
- FEDERICO TAVERNA
- GIOVANNI EMILIO GALANELLO, FRANCESCA GOTTI
- DARIO BORRUTO
- MARCO RUSSO
- AGNIESZKA DUTKA
- MARIA MASI
- ILARIA CUCCAGNA
- DENIZ BALIK LOKCE
- THOMAS PEPINO
- FEDERICA PAMIO, LINDA PAGANI
- ANDREAS KÖRNER
- SEBASTIAN GATZ
- DANIELE ZERBI
- MARCO VALLARIO
- ALESSANDRA CASTELLANI
- FABRIZIO FERRARO
- STEFANO MURELLO
- ANNA RICIPUTO
- PAUL WOODRUFFE
- ALESSANDRO BRUCCOLERI, SILVIA COVARINO
- YANG DI
- FLAVIO BORRELLI
- RASHA SAYED MAHMOUD
- MARTA RABAZO MARTIN
- ELISABETTA CAROZZI
- RENNIE TANG, OLIVIA BOOTH
- GLORIA VERONICA LAVAGNINI
- OVERLAP QUARTET
- MASOUMEH KHAJEHNOURI RANJBAR