

# PICA CIAMARRA ASSOCIATI

[http //www.pcaint.eu](http://www.pcaint.eu)

Our firm signed scores of projects selected  
by the Italian Ministry for Culture  
in different regions  
as well as hundreds of competitions  
scattered everywhere

Bruxelles / Lattakya / Damasco / Yarmouk / Amman / Berlin / Erfurt / Paris / Melun Sénart / Issy-les-Molineaux / Sartrouville / Grenoble / Samarkand / San Francisco / Atlanta / Beirut / San Marino / Yokohama / Bocche di Cattaro - Montenegro / Beira / Beijing / Luxembourg / San Sebastião / Malaga / Tirana / Zeralda-Alger / Espoo Dubai / Kabul / Helsinki / Barniyan / Cabo Verde / Cipro / Lima / Seijong / Tamansourt- Marrakesh / Mosca / Gabon

Such projects cannot be recognized thanks to a common language,

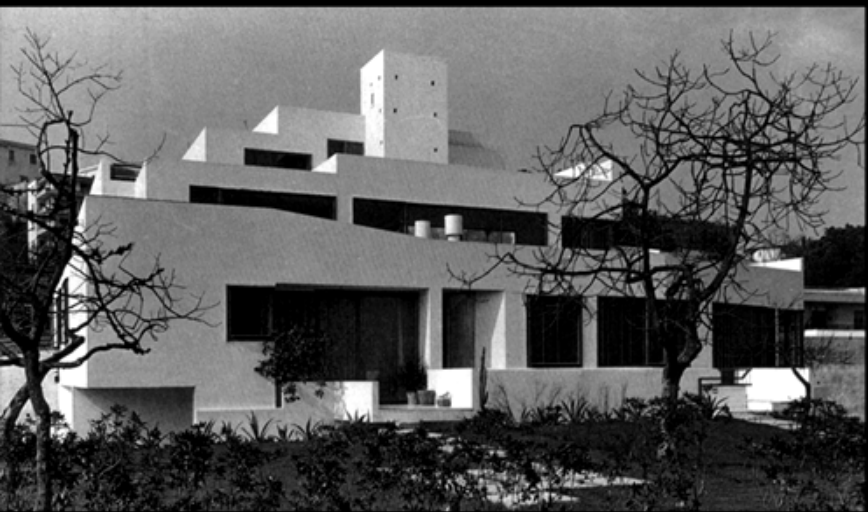
**but are united by a strong understanding of the specific places  
and by principles showing continuity and developments**

Some themes appear almost in every project : never box-shaped stereometry,

**but corrosion, attacks to the sky and the ground, “waiting meshes”,  
intersections in internal spaces,  
material intertwining and joint presence of signs at different scales ...**

We work **by including, by integrating**; avoiding any form of autonomy,  
catching from external realities -either sectoral or not-

what can better help solve specific problems



Università del Molise - Biblioteca



Biblioteca Sangiorgio - Pistoia



Università di Salerno - Biblioteca

Critics place us within the framework of organic rationalism and we ourselves believe that the cultural roots from which our experience derived are the lessons of Team X, the group who by constantly connecting theoretical reflection and operational research, in the years between the '50s and the '90s, gave substantial contributions to the evolution of architectural and urban research and supported the smallest architectural review which is still circulating in the world,

*Le Carré Bleu - "feuille internationale d'architecture"*

a spur to think above all of what is not visible (the frame of form),  
real support of every formal expression

# CIAM THE AIM OF TEAMWORK

"... not theorize, but build because only *"construction"* can achieve a utopia of the present ..."



In our experience, inclusion, integration, interaction, enhancement of relations,  
dialog between parts, flight from autonomies are affirmed.

At the building scale, these themes support the poetics of the "fragment"  
according to which every project has to be considered as a part

of the "Environment"

*planetary question*

and of "Landscape"

*what characterizes the living environment*

*of a community or of a civilization, without distinction between nature or artifacts*

and also as a part of "Memory"

*that is of the spatial and a-spatial stratifications*

*identifying an individual place*

In other words,

the logic of immersion of contexts has to predominate on the internal ones  
(*once reduced to Utilitas / Firmitas / Venustas*) according to which each  
"fragment" has to be specified by maximizing freedom, change, by reducing and even  
canceling constraints and limits.

From other standpoints these themes presuppose denying any sectoral view  
and considering only instrumental sectoral separations



utilitas / firmitas / venustas

**environnement**

*planetary question*

**lanscape**

*characterize a community of a civilisation*

**memory**

*the spatial and a-spatial stratifications that identify an individual place*

That also means getting rid of inadequate  
architecture/town planning  
and architecture/construction  
distinctions,  
considering each element contributing  
to the definition of a living environment

That means giving dignity  
to each individual fragment.

At the same time it also means  
opposing the old distinction  
between historic center and suburbs  
the one which -in common sense-  
makes the former  
unchangeable and the latter  
prone to become the prey of neglect





At the city scale, this approach leads to think of how to regenerate our environment enhancing the design

- of empty spaces, of public space
- of connecting the built and the not built
- of the constant reference to **"places of social condensation"**

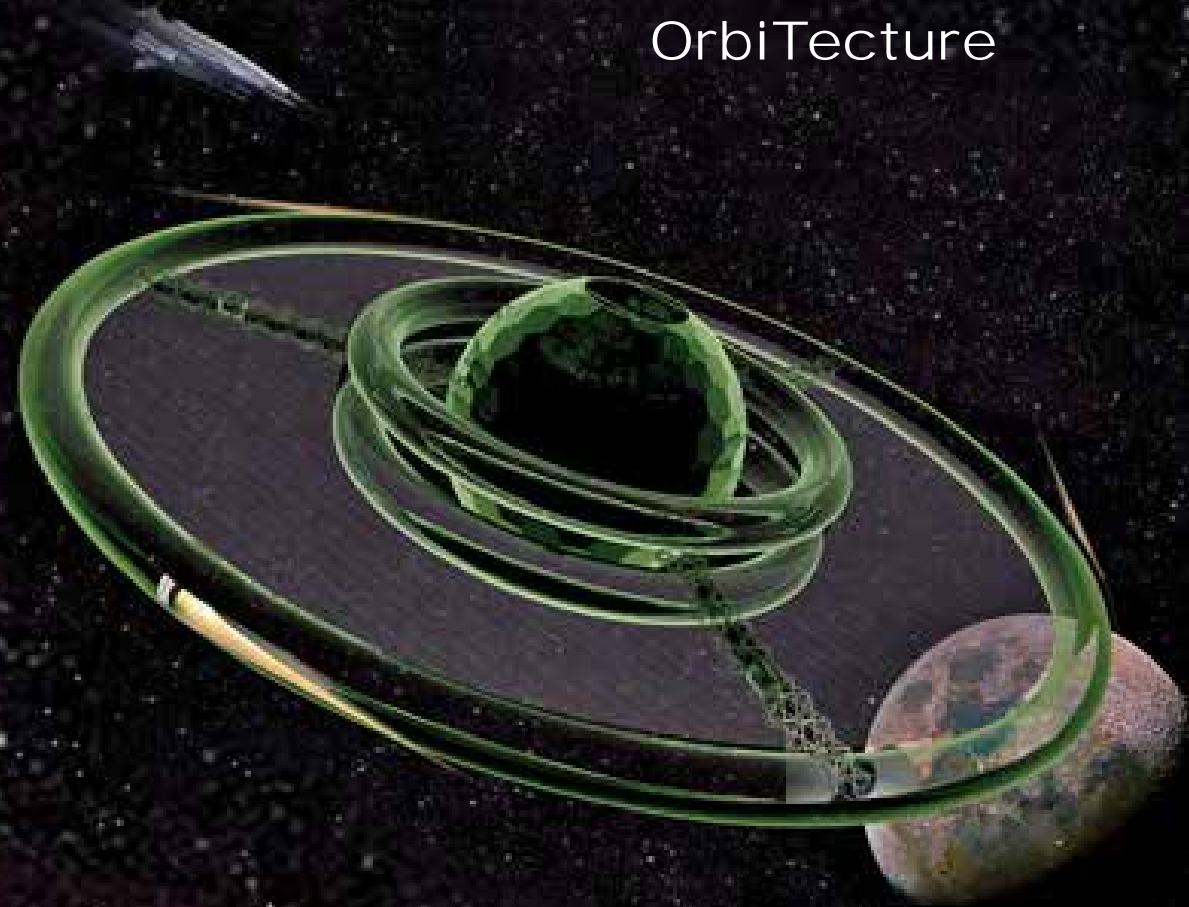
the ones which -unlike the "non-places"- assume that the task of every action is to aim at **"civilizing the urban"**



**CIVILISING THE URBAN**

Since 2015 a sector of our firm has been working with the inter-disciplinary group of the "Center for Near Space" where proposals for future habitat in the Fourth Environment are submitted.

We are working with enthusiasm, both because they suggest a systemic view, and because of the frequent "transpositions from" and "impact on" what is designed here on Earth.



FONDAZIONE ITALIANA DI BIOARCHITETTURA

## LA CURA DELLA CASA COMUNE



### Contributi di

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con introduzione di mons. Stefano Russo, segretario generale CEI

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B. Even risking an exceeding schematic approach, we like to synthesize our designing philosophy in six key words

The first "key word" is **open form**: a quest for always finite forms which are at the same time always ready for development; a continuous growth, that is, different from the one of living organisms; a revolutionary widening of the idea of "flexibility" which does not denies, rather is based on, definite formal features.

It is basically a systemic view, not the view of a building. The functional demand has certainly to be fully met, but it is precarious in itself: it is therefore necessary to reflect on what is permanent in each project, on what keeps it together and makes it able to transform over time.

# le carré bleu 1961

LA FORME ARCHITECTURALE

C'est possible de la forme architecturale, car il existe un ciel ouvert de l'architecture qui lui donne une liberté d'expression que l'on ne trouve pas dans les autres arts. Elle est le produit de la collaboration entre l'homme et la machine, et elle est le résultat de la recherche constante de la forme architecturale qui se réalise dans le temps.

Pour cette raison, le lieu même du carré bleu n'est pas une œuvre d'art, mais un espace de vie, un lieu de vie, un lieu de développement. C'est pourquoi il faut se concentrer sur la forme architecturale et non sur la forme architecturale elle-même.

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### la forme ouverte en architecture ou l'art du grand nombre

Oscar Hansen



CASAVATORE OFFICINA ANGIO 1961/64



1962



## 1

## OPEN FORM



### CRITERIA FOR MASS HOUSING

THE HOUSE

- Can it allow itself to welcome ways of living that it borrows from the occupants themselves or that are brought from other cities?
- Can an individual live "separately" or be "tethered" to the "community" (acknowledging that...)?
- Will the long-term use of the building be guaranteed, or does it have to be "renewable"?
- Is the means of transport of the building or the way of living directly from the living area of the house? (It is true that in the case of a house a jury can be set up to judge.)
- Can the entrance of the building be made as simple as possible?
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- Is there a space where you can clean or wash things without making a mess in the house?
- Does it have a place where you can clean or wash things without making a mess in the house?
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- Is there a place where you can clean or wash things without making a mess in the house?
- Can the house be put together in such a way as to be able to be broken apart into small parts?

THE IMMEDIATE EXTENSIONS OF THE DWELLING

- Will the relationship between the existing and the new be a relationship of continuity or of contrast?
- Does the new building have to be "integrated" into the existing urban fabric?
- Can the new building be made as simple as possible?
- Are the extensions of the dwelling - garden, porch, balcony, street, access to the house, etc. - made in such a way as to be "integrated" into the existing urban fabric?
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THE APPROPRIATED UNIT

- Is the house to be used in the way of the "open form" or is it to be used in the way of the "closed form"?
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The second "key word" is **Web** introduced by Shadrach Woods (Le Carré Bleu n. 3/1962)

with "stem" and "cluster" it forms the trilogy of Team X's principles.

Understanding at every scale the nets, the nets of nets,

either visible or invisible

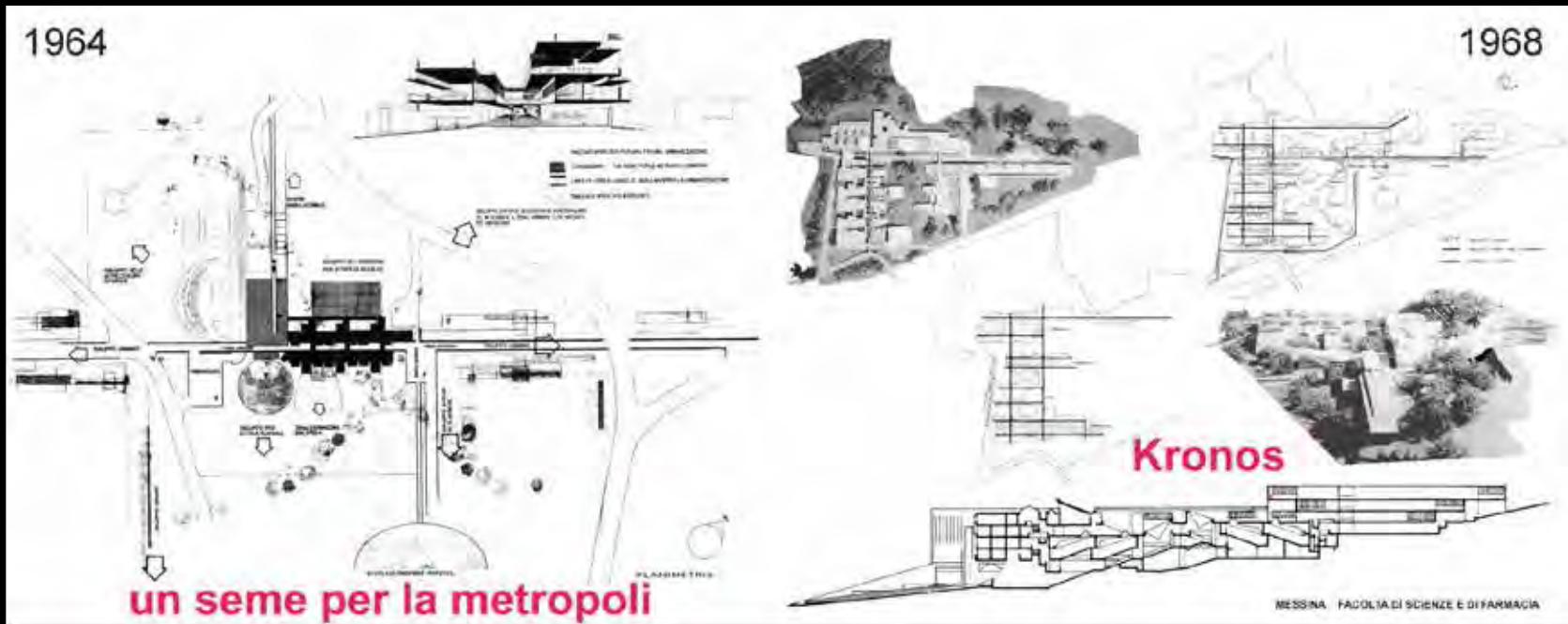
-the material and immaterial links-

i.e. what connects elements of the

context is necessary, also from the standpoint

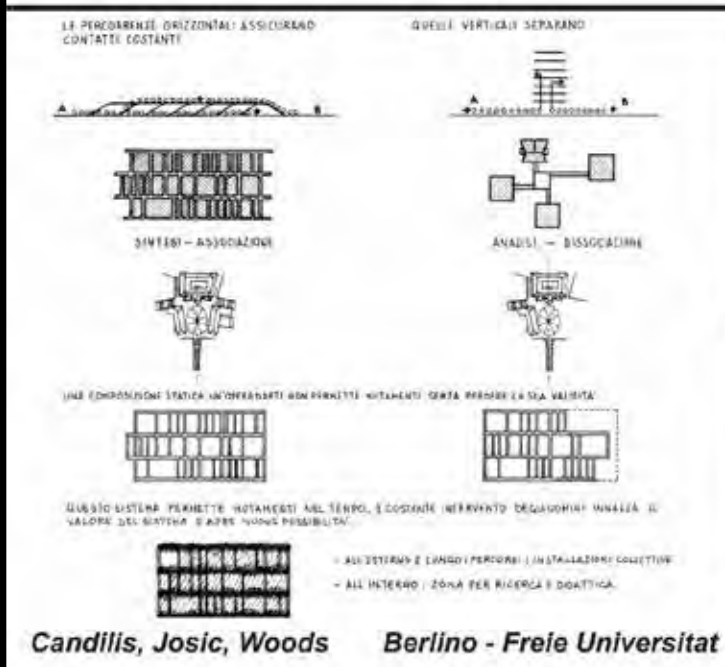
of a methodological profile,

to make adjustments possible over time.



2

WEB



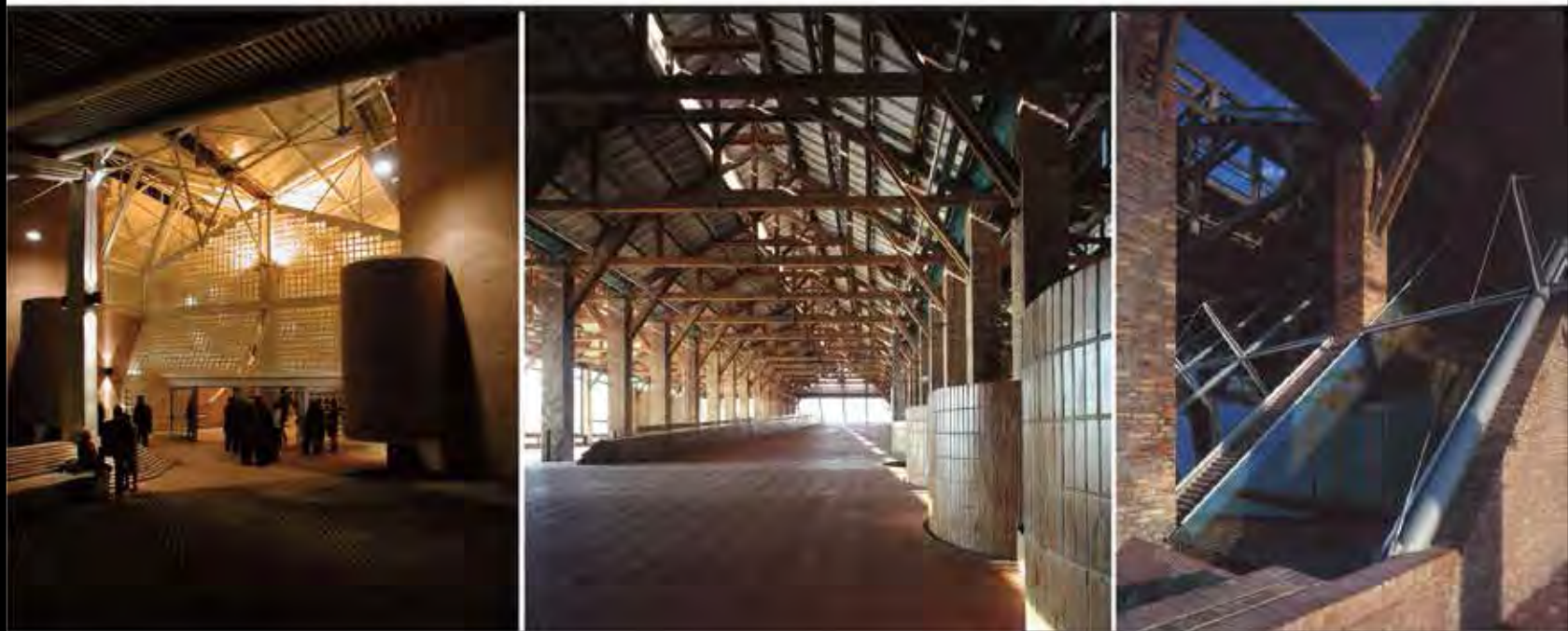
1971

Candilis, Josic, Woods Berlino - Freie Universität

The third "key word"  
**Sustainability Sustains Architecture**  
is in the wake  
of "Survival through Design",  
Neutra's unheeded appeal in the '50s.  
It is attention to energy aspects  
and to whatever aspect of sustainability  
does not suggest new constraints  
but opens  
up to new expression outlooks.



# 3 SUSTAINABILITY SUSTAINS ARCHITECTURE





The fourth "key word" **interactions** is also the title of the book which includes and rearranges them, with the ambitious subtitle of "principles and methods of architectural design".

The "in-discipline" wandering into fields seemingly far-removed from architecture, was to prove fascinating. "In-discipline" is almost a synonym of "interaction":

it expresses the need to move beyond the culture of separation, to assert the culture of integration, to practice the heteronomy

# IN-DISCIPLINA

dalla cultura della separazione a quella dell'integrazione

eteronomia dell'architettura privilegio a paesaggi e contesti non solo fisici, spaziali, materici

progettazione come azione collettiva

l'architettura non si risolve attraverso ottiche disciplinari  
la trasversalita delle riflessioni è fondamento metodologico essenziale

The "in-discipline", wandering into fields seemingly far-removed from architecture, was to prove fascinating. "In-discipline" is almost a synonym of "interaction": it expresses the need to move beyond the culture of separation, to assert the culture of integration, to practice the heteronomy of architecture, the privilege of landscape and contexts



## 4 INTERACTIONS

il progetto come sistema di "errori sapienti"

George Candilis  
*"una costruzione isolata,  
per quanto buona possa essere,  
non ha interesse se non comporta  
una possibilità di integrazione in un tessuto urbano,  
o se non provoca la creazione di un nuovo tessuto"*

progettare: "saper sbagliare"

The fifth "key word" **apophaenia** is an active twist of the perspective introduced in 2003 by William Gibson

in *"Pattern Recognition"*:

grasping or introducing connections and meanings between unrelated things, making connections where there only seems to be coincidence and chaos.

The logic of the "fragment" presupposes the deepest attention to relations between distinct elements.



**APOLOGIA DEL (NON) COSTRUITO**



0/2006

**ouverture au débat**

The fifth key word - apophenia – is an active twist of the perspective introduced in 2003 by William Gibson in *"Pattern Recognition"* (Italian title "L'accademia dei sogni"): grasping or introducing connections and meanings between unrelated things, making connections where there only seems to be coincidence and chaos.

cogliere o introdurre collegamenti e significati fra cose non correlate.

stabilire connessioni laddove sembra che non vi sia che caso e caos

**apofenia**

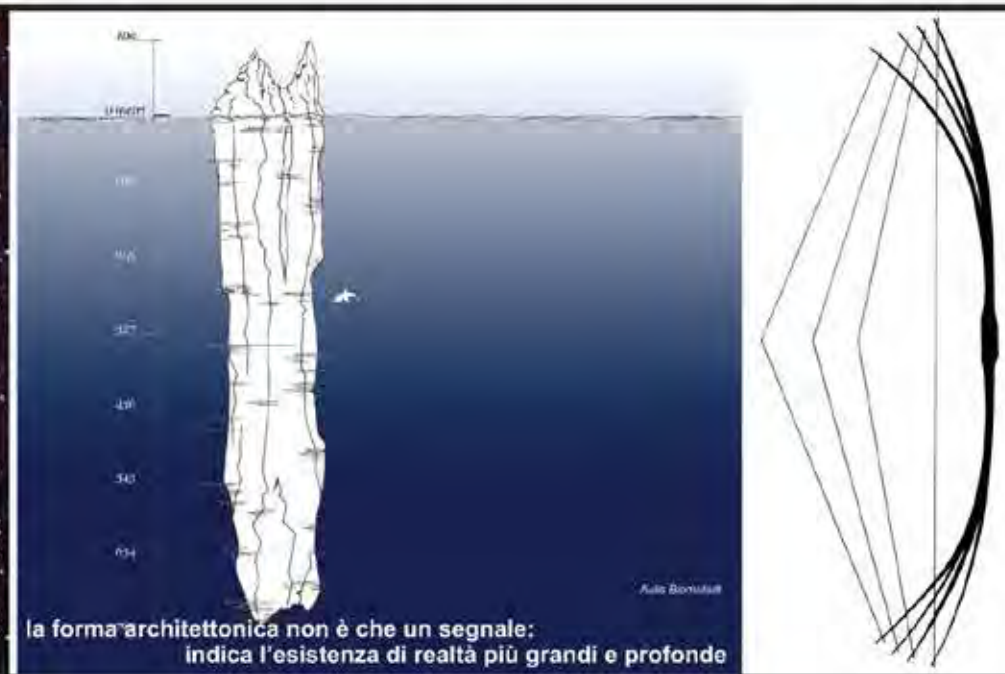
**ΑΠΟΦΑΙΝΕΙΟ**

**5 APOPHAENIE**

for the etymological meaning of "apophenie", see "Memoires en mouvement" p.113 [www.lecarrébleu.eu](http://www.lecarrébleu.eu)



3/4 2007



la forma architettonica non è che un segnale: indica l'esistenza di realtà più grandi e profonde

The sixth "key word" **Civilizing the Urban** is also the name of a small Foundation which for some years has managed the archives of our firm

It affirms the distinction between "city" - a synonym of civilization- and "urban", meant as the summation of autonomous elements, unable to produce places for meeting and relations.

They have completely different priorities in an extreme synthesis, whilst the "city" is founded on the design of public space, empty spaces and on the relations among the different parts, in the "urban" the non-built is the outcome of the design of individual buildings

## the 20th century strengthened the "culture of separation"

- which has remote roots, reached its top in 1900: the cities developed according to functional areas, lots and blocks
- "the form follows the function" was the war-cry against the 19th century eclecticism
- sectoral rules invaded every aspect of building
- thanks to (once) cheap energy, plants rectified projects errors
- the advent of the "terrible simplifiers", prophesied by Jacob Burckardt, came true
- Robert Venturi distinguished between "works of engineering" and "works of architecture"
- everything aimed to isolation and monologues : "intelligent" buildings in "idiot" cities (in the etymological sense of the word "idiot")
- "faire l'architecte", was an old vernacular insult
- at the turn of the century, Marc Augé introduced a neologism: the "not-places"
- the discontent for contemporary cities generates always new slogans: the panacea is now "the smart city"

## future is integration, contemporary presence, systemic vision

- the city will emphasize intercultural features
- isolation contrasts participation
- "not-places" contrast the "places of social condensation"
- the "5 minutes city" contrasts the urban metastasis
- dialogues contrast monologues
- any transformation is a fragment of "Environment/ Landscape/ Memory"
- immersion logic prevails over internal logic: the not-built over the built
- "urban projects, at first imagined as physical, will be mostly immaterial"
- at the end of 2016 COP21 Agreements take off: they concern only one aspect of sustainability
- "city" and "civilization" have a common etymological root which picture cities of reception and dialogue
- in pursuit of "happiness-producing relations" (Mephite, 2014)

## 6 CIVILISING THE URBAN



*“ Utopia? ”*

*Yes, the quest of Pica Ciamarra Associati to transform even a single building into a community space, a sort of microenvironment shaped and fashioned to have an impact, even on the spiritual dimension of those who will use or visit it, is a necessary Utopia”*

