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INTRODUCTION

Heritage Open Space Enhancements to Create Better Places

Dimitra Babalis

Historic cities face a number of critical issues such as impacts of poor open spaces and built quality. It is here discussed on how these complex problems must be tackled properly to make better places and through open space strategy approach.

For the historic city and its next future and in terms of urban transformation, design principles for heritage open space should include the following:

- Rethinking public open space more for walking, cycling and socialising activities whilst maintaining space for public transport
- Creating pedestrian footway zones of sustainable width with facilities of great functionality, making streets safer by furniture or other barriers, and with well-designed crossings for protection
- Designing infrastructures for safe cycling providing protection or separation on busy roads whilst promoting sharing on quieter roads, and connecting into a wider network.
- Facilitating historic open space for contemporary uses and social interaction, making streets, squares and small places more liveable to meet different user needs
- Greening streets, squares, and small open spaces using trees and planting for aesthetic, to combat urban heat and shade streets during hot weather
- Encouraging an open space activity for social activities with the creation of pocket parks, parklets, pop-up cafés, reducing the impacts of traffic noise, protecting from the sun and ensuring a variety of sitting facilities
- Designing historic open spaces for safety and security measures against crime, increasing sense of personal security
- Designing historic open spaces for good visibility with pedestrian-focused lighting
- Providing comfortable accessibility and mobility and well-designed open spaces for all.

However, rapid change is coming within the historic environment and significant implications in terms of open space design. The transition period, in fact, has created a lot of conflict and in terms of protection of cultural heritage, defining regulations and introducing innovation and technology. To this regard is essential to explore urban design implications in the historic environment. The impact on historic open spaces design has not to be limited to create only pedestrian areas but should be used for the preservation of cultural heritage whilst introducing facilities for more shared use of streets, squares and small spaces.

Specifically, is important to examine interventions for diverse historic open space typologies and potentiality of urban design. Certainly, it seems likely that removing emissions and noisy pollution through reducing city traffic can also help improve the built environment, preserving heritage and improving human health.

Finally, the shared usage of public open space requires major local authority's regulation and policy. Given that most historic cities have high levels of tourist congestion, it seems more likely that the existing open spaces should be better, more attractive with a higher level of facilities and green strips and more flexible public space use.

Structure of the book

PART 1 - Alternative Approach to Heritage Open Space Design. Part One gathers a selection of contributions that they contain forward-looking ideas and strategies for evaluation of heritage open spaces, discovering relationships between cultural value of spaces, spatial and social dynamics. To this end, specific tools for particular matters should be considered for historical urban landscape design and management.

Chapter 1 - Dialogue with Cultural Heritage. Urban Design for Innovation and the Pocket Parks in Florence's City Centre by Dimitra Babalis. The chapter discusses historic environment and relationships between open space and its social dynamics to be considered in urban design. It sees interesting opportunities to revitalise and re-appropriate urbanity and vitality; To restore and define urban form; To redistribute new uses and functions; To guarantee accessibility and interaction of heritage places; To integrate nature and culture with social relationships. In discussing, urban design attempts to encompass a new characterisation of urban spaces, their urbanity must offer solutions for regeneration that should be based on more specific criteria of ecological and sustainable management. Proposing inclusiveness of spaces and places with promotion of sociability and enjoyment, integrating cultural and economic values, health and well-being it does mean developing together the concept of urban resilience and urban quality. Specifically, this contribution considers historic contexts with a great potentiality for transformation, identifying project methods and design principles that have to be based on sustainability and innovation. The chapter puts forward the thesis that the value of historic cities can be preserved and revitalised under changing conditions in order to offer a different concept of 'urban landscape'. In conclusion, some concrete proposals of pocket parks are proposed for the Florence's City Centre that aim to interface cultural traditions with smart management of change.

Chapter 2 - The Open Public Space as a Tool to Understand the Character of the Historical Town and a Basis for Producing Planning Policy and Design Ideas. The Case of Hydra by Helen Maistrou. The chapter underlines how the open public space of each town has many meanings and many purposes. It consists of the urban tissue -streets system and squares- as well as of every kind of open space and green areas, which have been designed or developed in the course of time. Especially, the urban tissue of the historical town that is the most stable element during its historical evolution aid to better understand its di-

versity, growth and transformation, as well as the dynamics of urban change. The concept of urban tissue provides a basis for understanding and describing the physically distinct areas of the town and therefore it contributes to describe its character. Equally, it provides a basis for producing planning policy and design ideas including conservation and rehabilitation work in historical towns, with the aim of preserving or maintaining the character. The urban tissue of a town is also a record of the lives of the people who built and lived in the town. During life, human activities and needs do not remain static but tend to change. It is this change that fuels the growth and change of towns, as new forms emerge to accommodate new activities and satisfy new needs. Change, when appropriately managed, can be an opportunity to improve the quality of historical towns and urban areas on the basis of their historical character, though in some cases, changes in the form and function of their open public space, lead to the loss of their character and their degradation. This contribution underlines that a central theme is the 'reading' of the urban tissue of the historical towns, comparing viewpoints from different disciplines; From architecture, history, geography and urban planning aiming to the understanding, preserving and highlighting their character. Elements to be studied and preserved are the urban patterns, the street system and open spaces, the relationships between buildings and open spaces, the historic pavements, the visual interest, and the aesthetic quality. It is important to understand the traces of the past that survive nowadays, as they clarify the urban form in order to proceed in rehabilitation projects and to new design ideas.

Chapter 3 - Implicit Changes in Urban Heritage Open Space: Galata Tower Square in Istanbul by Serengül Seçmen and Elif Süyük Makaklı. The chapter discusses on how built heritage areas are characterised by their unique urban artefacts such as historical structures, open spaces and squares and their activities. It is observed that the artefacts, considering them as 'existential structures', can be seen as tangible experiences in order to fully understand a place. On the other hand, open space provides the essential ground for expression and becomes another 'existential layer, but also the implicit insight in terms of behaviour and activities, linking buildings, activities and people.

In this contribution, the implicit changes of a place are going to be demonstrated through a study of the historical square of Galata Tower in Istanbul. Galata Tower is a unique built heritage in Istanbul, which is one of the most essential artefacts of the urban image since 14th Century. In terms of the monumental character of the tower, its relation to its surrounding open space is different than the street in terms of being a landmark. In an important observation, this contribution argues that understanding the form of the square and defining the character, today and in terms of transformation, cultural traditions should interface with modern development parameters.

PART 2 - Historic Space Enhancement from Social, Aesthetic and Well-being Perspective. Part Two defines that historic open spaces are more than places of social and economic activities of the past but also spaces of the present to be transformed with new uses, place-identity and vigour. Historic open spaces should be re-created as attractive places for health and well-being whilst keeping their cultural value. They can help to open the way for social integration, spatial quality and urban safeguarding.

Chapter 4 - *Rome Seen 'from the Ground' and 'from the Sky', Also Compared to the Ideal City. The Social Representations from the Perspective of Long-term Residents and of Airport Workers* by Annamaria Silvana de Rosa and Elena Bocci. The chapter reflects on some of the results of two empirical surveys conducted simultaneously in 2017 on two specific populations to identify 'social representations' of Rome seen from a twofold perspective: from the ground and from the sky, also in comparison to the Ideal City. The Methodology is inspired by the 'modelling approach' to Social Representations: de Rosa, 2013 a, b, 2014). For both studies on *Rome seen from the ground* and *Rome seen from the sky* were administered: The 'associative network' using Rome and the 'Ideal City' as stimulus words; The 'mental map' to detect the city map drawn up by the subjects; A 'questionnaire', including: a) the timeline of significant places along the various stages of life and other questions on the place-identity, b) a series of questions about the significant places of Rome of influence perceived as relevant in the construction of the image of the city of Rome.

It also includes free word-stimulus associations designed to contextualise the social representations of the city with respect to the historical-temporal dimension. The complementary objective of this study is in fact to analyse the Social Representations of Rome also with respect to the structural transformations of the metropolitan structure during the last years, in the perspective of subjects residing in Rome and of Roman origin. In both cases the data were processed by 'Correspondences Analysis' and some important suggestions emerged from the psycho-social research that should apply for urban space change to remain alive and sustainable.

Chapter 5 - *Defending the Preservation of Industrial Space Through Adaptive Reuse but Also of Fostering Aesthetic Value. The Work of Lina Bo Bardi* by Gabriela Campagnol. The chapter shows how the preservation of industrial buildings has been a central and unresolved question in regional and urban developments for many years, which focuses on the "how" and "why" of protecting buildings. Adaptive reuse is a common way for preserving these building types, and for many years 'historical value' had been considered a primary reason for conservation. However, many industrial buildings without apparent significant 'historical value' have been converted and maintained. Therefore, this contribution claims that the 'aesthetic value' of industrial buildings is another major concern for the preservation through adaptive reuse. The Roman-born Brazilian architect Lina Bo Bardi was a pioneer not only defending the preservation of industrial space through adaptive reuse but also of fostering aesthetic value of the industrial building type. To define her approach, Lina used the concept 'industrial archaeology' instead of recycling, which she deemed to be inaccurate. This chapter investigates Lina's adaptive reuse approach, in particular in two projects: (1) the Solar do Unhão into a museum of popular art in Salvador in the early 1960s, and (2) a leisure and sports complex for the Social Service for Commerce (SESC-Pompéia) at Vila Pompéia in the late 1970s, which became a reference in terms of adaptive reuse of industrial buildings. By tracing the two design proposals' development from initial concept through implantation the chapter examines the philosophical, theoretical, practical and formal elements of what she called 'industrial archaeology'.

Chapter 6 - *Heritage, Open Space, Health and Well-being* by Tim G. Townshend. The chapter focuses on the strategy of transforming historic open spaces for health and well-being. Based on a comprehensive analysis of cultural, social

and cultural of a public space, responds to the various scenarios for future social development. Much emphasis has been placed in relation to well-being on the need for quality landscape resources, both green and blue spaces, in our cities, providing space for recreation, exercise, relaxation and restoration. But, little attention in this field has been paid to the *heritage* perspective of our towns and cities - the historic streets, monuments and squares and/or the historic elements contained within both hard and soft landscaped open spaces. The aim of this contribution is to present the potential of historic open urban spaces to overcome the concept of a simple public space for future activities and development and to provide provide well-being benefits for city dwellers, enhancing sense of place and place attachment and providing a focus for social activity. This chapter, therefore, aims to assess the potential of such spaces through their cultural heritage and can help local authorities to start processes aimed at improving the city's urban landscape, increasing its attractiveness.



Dialogue with Cultural Heritage. Urban Design for Innovation and the Pocket Parks in Florence's City Centre

Dimitra Babalis

Historic environment and relations between open space and its spatial and social dynamics must be considered in urban design to revitalise and re-appropriate urbanity and vitality: To restore and define urban form; To redistribute new uses and functions; To guarantee accessibility and interaction of heritage places; To integrate nature and culture with social relationships.

Urban design attempts to project a new characterisation of urban spaces and their quality and can offer solutions for a regeneration that is based on more specific criteria of ecological and sustainable management.

Proposing inclusiveness of spaces and places with promotion of sociability and enjoyment, integrating cultural and economic values, health and well-being it does mean developing together the concept of urban resilience and urban aesthetic. Specifically, historic contexts with a great potentiality for regeneration, have to identify project methods and design principles for management that should be based on ecological, sustainable and smart solutions.

Nature and role of public open space and its transformation

Transformation of public open spaces should follow specific strategies in

order to handle a variety of types of spaces such as streets, green strips, inner courtyards, mini parks, neighbourhood parks, urban waterfronts, focal points and so on.

According to some theorists and researchers, public open spaces assume different types based on their form, functionality, location, use.

GEHL (1980) gives a remarkable conception of different types of outdoor spaces according to social uses and in connection with physical planning. In detail, author stated that outdoor activities can be divided into three categories:

- a) *Necessary activities* including everyday tasks such as going to school or to work and so on, that required a greater degree of participation;
- b) *Optional activities* including recreational activities such as walking, sitting and so on, that can be influenced by exterior conditions;
- c) *Social activities* that take place in public spaces such as children at play, social interaction and so on, that express a clear social activity.

However, the close connection between quality of urban space and human activities can improve the use of public open space, especially this of the historic city.

Francis (1988) states that the values of the various types of open spaces can vary from their setting, spatial

configuration, historical importance, aesthetic character of the place, the variety of new uses.

CARR ET AL (1991) argue that is essential to understand the role of public place in people's life in order to proceed for a proper design and management. Accordingly, there are types of open spaces that can cover needs and activities such as: (a) *relaxation*, (b) *enjoyment of nature*, (c) *socialisation and interaction*.

Consequently, such spaces must be: (a) *meaningful*, allowing people to interact socially (b) *democratic and accessible to everyone* (c) *aware*, that is to cover the needs of people.

ROGERS (1999) considers an open space as part of the urban landscape and he identifies three factors of change: (a) *technical revolution* based on information technology, (b) *ecological attitude*, (c) importance of *sustainable development within social interaction*.

WARD THOMPSON (2002) investigates on the social and spatial implications of new urban spaces. The author underlines the new role of urban street as public space and contemporary understanding of ecology that can serve for both people needs and patterns of urban open space. In addition, urbanity of open space can be enhanced by the use of new communications technology for sociability and improvement of urban landscape.

The former "COMMISSION FOR ARCHITECTURE & THE BUILT ENVIRONMENT", CABE (2006) gave a reflection on conception of 'place value' in historic environment and 'cultural value' and in terms of understanding the cultural significance of a place that should be more in evidence¹.

HEALY (2010) highlights that is needed to define rules to protect values and to reduce tensions that arise in shared spaces. In thinking about place qualities, politicians and governance capacity have to successfully associate people's needs and participation. For instance, concerns about pollution, rights to define which place qualities to promote, quality of streets and public spaces and so on, they have to be arranged in physically, socially and in economic terms.

STANLEY ET AL (2012) argue that a comparative perspective on urban history confirms diversity of forms and functions of open spaces, institutionally

planned but also realised through local initiatives. However, authors after a detailed analysis of forms and functions of historic open space they proposed seven major typologies of open spaces: (1) *food production areas*, (2) *parks and gardens*, (3) *recreational space*, (4) *plazas*, (5) *streets*, (6) *transport facilities*, (7) *incidental space*. The authors, reflecting on the research process, underlining that findings may help contextualise current debates on socio-economic, political and urban ecological function of public open spaces.

CARMONA (2018:4) explores relationships between 'place value' and 'place quality' underling that "a high quality place is one which returns the greatest value to its users with regard to meeting and sustaining them in healthy, socially rich and economically productive lifestyles that touch lightly on the environment."

He also reflects on what 'place quality' might be strongly related with 'quality of design' and in terms of place-shaping processes. (CARMONA 2014)

Historic open space and its dynamics

In the historic city, the dialogue between centrally located public spaces and cultural heritage is most in evidence and this conception should play an important role alongside urban transformation. However, in exchange this opinion to the larger society is essential to develop new forms of living urban spaces and a multiplicity of shared places.

MADANIPOUR (2003) defines the historic public space as an institutional common and inclusive space in which the society is assembled to share experiences but also to develop common political debate and cultural exchange. He argues that in the historic city, public spaces had clearly played a central political, cultural and economic role that throughout centuries became more complex. He confirms that, after a static historic condition of public space, utility and display also changed. Modernist introduced a new conception of public space changing the relationship between human beings and buildings. Urbanisation and globalisation have trans-

¹ The six different types of value that can be delivered by the built environment identified by the former "COMMISSION FOR ARCHITECTURE & THE BUILT ENVIRONMENT" (CABE) are: *Exchange value*: parts of the built environment can be traded; *Use value*: the built environment impacts on the activities that go on there; *Image value*: the identity and meaning of built environment projects, good or bad; *Social value*: the built environment supports or undermines social relations; *Environmental value*: the built environment supports or undermines environmental resources; *Cultural value*: the built environment has cultural significance, in CABE, (2006) *The Value Handbook, Getting the Most from Your Buildings and Spaces*.

formed public spaces forms, activities and character between public and private spaces that have been more explored to accommodate change.

To this context, historic open spaces also shifted in transition resulting 'spaces of uncertainty' but of great 'challenge for change'.

Current times seem to be particularly positive for the regeneration of core open spaces to turn back them to livability and urban quality such as:

- Streets and nodes
- Piazzas and minor piazzas
- Small spaces in between
- Open spaces around historic buildings.

A 'sensitive transformation' should be considered as a strong point for city planning strategies and policies in historic environment for:

- Protection, preservation and recovery of open spaces of significant historical value
- Urban quality, accessibility, social interaction and integration of open spaces
- More greening performance and well-being of open spaces that reduces pollution and energy consumption
- Better use of open spaces for innovation and technology / smart utility.

At this point, it is essential to give a definition of 'heritage open space' formulated by the author as follows: *historic open space, this is of great challenge and strictly connected with innovative urban change*².

However, the heritage open space can be formed to establish sustainable urban form in the historic city and according to its constantly changing conditions.

In a sense, creating potentiality of heritage open spaces can bring to the following points:

- Intensify urban activities and sociability
- Improve pedestrian movement
- Introduce sustainable mobility
- Create a green-blue network
- Introduce innovative/smart focal points³.

In addition, transformed spaces and specific spaces can express not only their physical spatial quality but also its social character within a change process but also different attributes, that specific project proposal can be linked.

City centre and 'heritage open space'

City centre, very distinctive in its urban form has always attracted more attention for physical improvements due to the significant cultural heritage, 'character of place' and economic activities as well.

In heritage open spaces, placemaking is a social and political concept and types of activities should be constantly in direct interaction with human living. Therefore, a major challenge for the variety of types of intervention has to consider activities and interaction of people, policy with such particular socio-spatial relations of places. In any case, transformation of heritage open space should develop ideas and actions to make places socially attractive, safer, accessible and more flexible to technological issues.

HEALY (2010) debates that place-governance work is a complex task to underpin and in terms of identifying people's needs. Implementation process has to follow coordinated strategies, urban frameworks, development projects, regulatory norms. Only through these processes, design ideas can be translated into a physical form of quality.

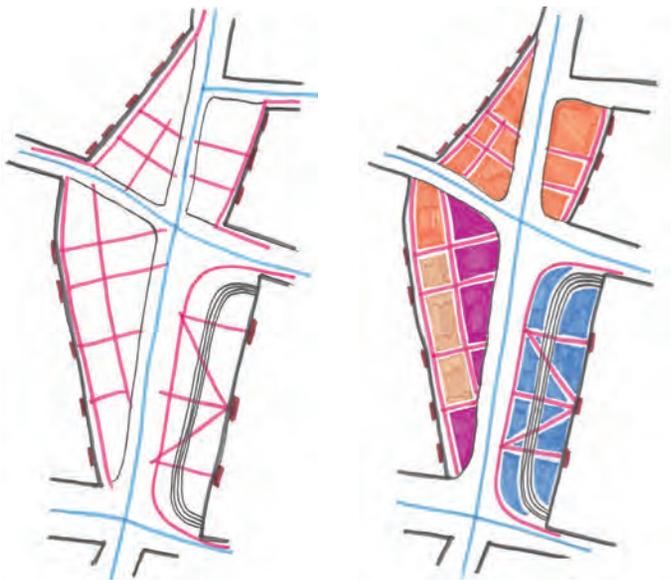
CARMONA (2014) claims that the analysis of transformed public spaces in London demonstrated that a series of place-shaping processes constitute urban design. The author identifies four key place-shaping processes in determining how urban places are shaped: (1) *design*, (2) *development*, (3) *space in use*, (4) *management*.

Urban design, in all its complexity and variety, is discussed in terms of social value but also increasing economic value, use value, giving space a purpose for delivering sustainable and liveable places.

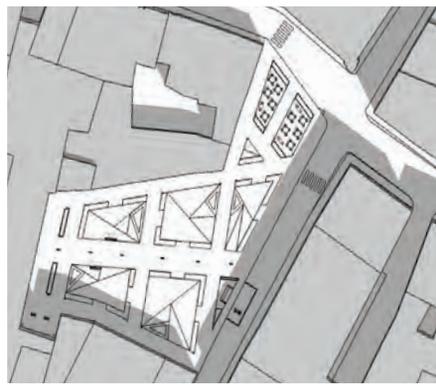
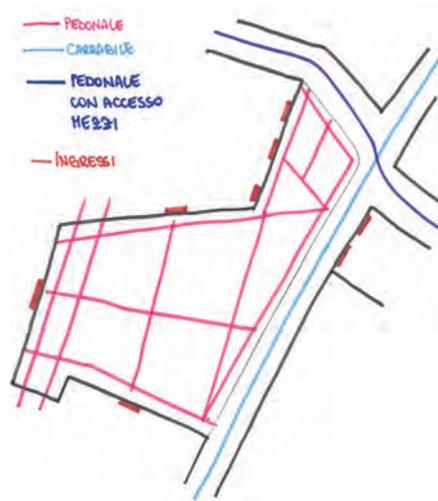
Therefore, a successful transformation should be dynamic and comfortable through space configuration, movement, connectivity management, introduction of new uses that can meet needs of local community. Finally, an integrative understanding of historically and politically defined place can lead to an appropriate strategy for heritage open space change.

² This first notion of *heritage open space* definition has been introduced and formulated by DIMITRA BABALIS in the framework of the IV INTEGRO UAD Annual Meeting, held in Florence in March 2018. Particularly thanks to the colleagues of the INTEGRO UAD Partnership for their continued dialogue and exchanged ideas on the topic.

³ These points have been further analysed and defined by DIMITRA BABALIS within the "Design Laboratory" of the Master Courses of "Urban Design and Eco-sustainable Urban Design" held at the University of Florence. In this context, some key core areas of Florence City Centre have been taking into consideration for innovative urban design proposals.



Florence City Centre: 'Piazza del Grano' (THIS PAGE) and 'Piazza San Firenze' (OPPOSITE PAGE), the proposed re-design with the creation of a network of pocket parks for full pedestrianisation and major urban safety.



Implicit Changes in Urban Heritage Open Space: Galata Tower Square in Istanbul

Serengül Seçmen
Elif Syk Makaklı *

Open spaces are formed by boundaries of the built works; affected by functional use of these buildings and adopt outdoor public activities where people meet, see and interact with each other. The architectural elements are always in relation with its functional, physical and visual environment, that some may embrace the surrounding open spaces while some may dominate its context. The space does not simply exist as emptiness. It contains and structures social relations that social relations help constitute and structure space (SOJA, 1982).

So, the structure is visualized by means of architecture and the built boundaries of the 'existential structures' become formal expressions where relation of these boundaries with its context becomes an urban image (SCHULZ, 1980). ZEVI (1957) explores urban space where streets, squares, parks, playgrounds and gardens are all voids that have been limited to or defined to create an enclosed space. In the creation of urban space other objects involved are such as bridges, fountains, triumphal arches, groups of trees, and the facades of buildings (ZEVI, 1957).

One of the basic elements of urban environment, which is open space provides ground for expression and

becomes an 'existential layer' of 'man's being in the world'. Cities of every period have seen to make provision for open spaces that would serve to public affairs and urban life (KOSTOF, 1992). According to KRIER (1979), the square was the first way man discovered using urban space that it is produced by a group of houses around an open space. Open space is not only reveals itself explicitly in terms of form, but also the implicit-hidden-development and changes may be happening in terms of public activities.

In this study, historical Galata Square in Istanbul, which is surrounding the Galata Tower is analyzed in terms of open space in urban context. The Galata Tower in Istanbul was built for observation, which became one of the most distinctive and visible artifacts of the city. Since 14th century the image of Tower, square and its urban context have changed. The aim of the study is to demonstrate these changes through explicitly by form and implicitly by activities. By the following research questions, the factors, which have transformed the square are identified; How did the square changed in terms of form? What type of relation exists between urban elements and open space activities? What are the activities that make the square become a part of urban life?

* Equal Authorship

Methodology

This study is based on demonstration of transformation through spatial criteria of form and activities. These criteria are commonly defined as one of the most essential elements of open space concept (GEHL, 2011; CARMONA, 2007; Project for Public Space, 2000; MADANIPOUR, 2003; CARR ET AL, 1992). The built-up work defines the space by its formal boundaries and the existence of variety of activities. Along with these, it is going to be discussed that the space consists of explicit (visible) and implicit (hidden) changes.

Main criterias of this study are the form (spatial and visual variables) and outdoor activities, which are going to be analyzed through:

- The historical urban plans (1783-1970)
- The base maps of 2000s (2005-2014)
- The quality of activities categories defined by JAN GEHL (2011); necessary activities, optional activities, social activities.

The main techniques for the demonstration of transformation depends on the analysis of historical urban plans, visual documents, and observations. The most detailed study is done through the historical urban plans, which are given consequently: 1783 Lopez Plan, 1785 Archaeological Plan, 1786 Kauffer Plan, 1836 Moltke Plan, 1845 6th Section Municipal Plan, 1858-60 D'ostoyo Plan, 1861-63 6th Section Municipal Plan, 1863 Stolpe Plan, 1865 Demolition of Walls and Formation of Open Space around Tower, 1872-74 Cavant Plan, 1875 6th Section Municipal Plan, 1905 Goad Plan, 1926 Pervititch Plan, 1944 Schneider and Nomidis Plan, 1970 Parcelation plan, 2005 Local Municipal Plans, 2014 Local Municipal Plans (LUC-ARNAUD, 1991).

Being in Urban Open Space

Urban environment has variety of spatial forms and they can be grouped into two broad categories, open and closed structures (THOMPSON, 2009) that open structures register low levels of isolation and boundedness. They promote interaction between individuals and groups, emphasize equal as opposed to hierarchical relational forms, and seek to have more fluid social networks.

Closed structures are the opposite in that they register higher levels of the opposite characteristics. They segregate individuals and groups; frustrate interpersonal contact, and involute social networks and relations (THOMPSON, 2014). Urban open spaces are also defined as publicly accessible open places designed and built for human activity and enjoyment (FRANCIS, 1987).

MOUGHTIN (2003) places two distinct architectural concepts for the city that in this study it may be named as urban environment. In the first concept urban environment is visualized as an open landscape into which buildings have been introduced as three-dimensional objects and the second concept is of an urban context where public space, that is, the streets and squares appear to be carved from an original block of material. In the second way of looking, the city space itself is the positive element with three-dimensional properties and the buildings are two-dimensional façade framing the space (MOUGHTIN, 2003).

Urban spaces transformed by urban growth, which can be broadly divided into two processes of the 'organic' and the 'planned'. The transition from freely evolved to planned cities was happened during the Renaissance. As CARMONA ET AL (2003) identifies the examples of consciously designed developments including squares and public spaces; street systems; extensions to existing cities; and the redevelopment of fortifications.

Classifications of form

In historical towns or ancient cities, the open spaces are seen to have been shaped in time with the influence of different urban periods. However, if the square is central to the design of a new urban area, it will be shaped in relation to the urban plan as a whole (KOSTOF, 1992).

In comparison with historical squares, modern squares are amorphous to define a positive volume of public space; and according to KOSTOF (1992) this is so because the primary consideration in the design of the modern city is to ease the flow of movement. ZUCKER (1959) states that modern squares are no more than plain voids, empty areas within the web of streets. In this case, the most important spatial quality of such spaces is expected to be enclosure.

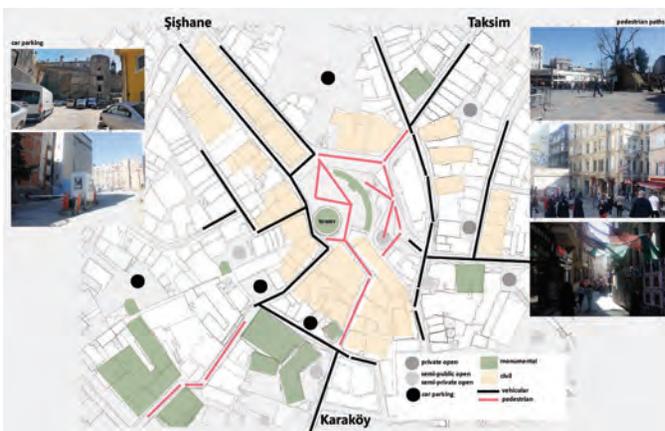
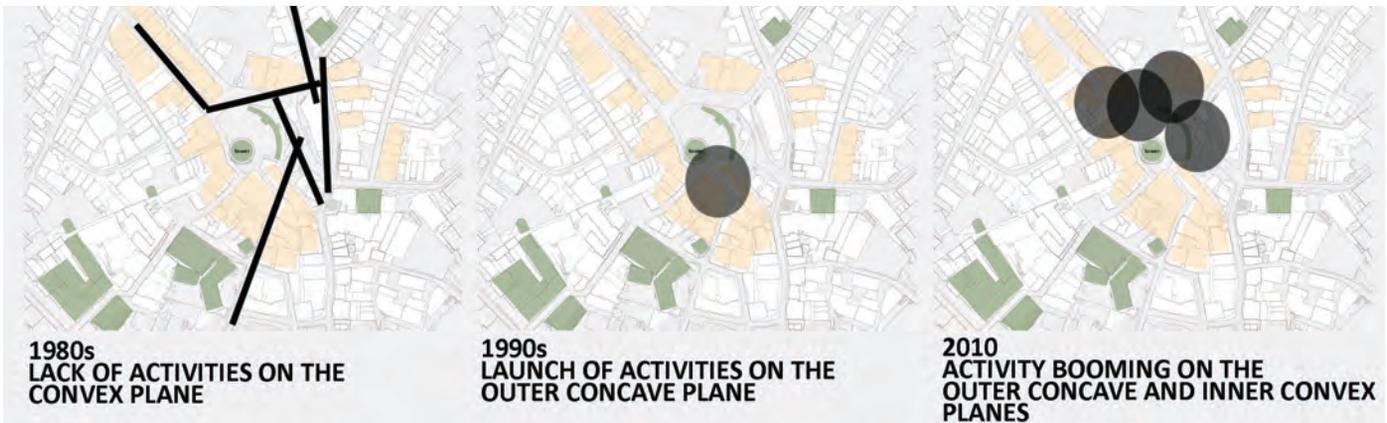


The image of Tower, Wall and Square (Authors: S.Seçmen, E.Makaklı).

Development of activities between 80s-10s (Authors: S.Seçmen, E.Makaklı).

Public space hierarchy and connections (Authors: S.Seçmen, E.Makaklı).

Public outdoor activities in Galata Tower Square (Authors: S.Seçmen, E.Makaklı).



Defending the Preservation of Industrial Space Through Adaptive Reuse but Also of Fostering Aesthetic Value. The Work of Lina Bo Bardi

Gabriela Campagnol

Lina Bo Bardi's Industrial Archaeology and the Adaptive Reuse of Industrial Buildings

The Roman-born Brazilian citizen LINA BO BARDI¹, perhaps one of the most influential architects in Brazil's modern architecture, has achieved a slice of history in the preservation of former industrial sites through adaptive reuse. However, Bo Bardi's contribution to the history of architecture worldwide is still overlooked. Even more, her pioneering attitude in considering industrial heritage as a key in the design process. To what is often called today, particularly in the US, "adaptive reuse", Bo Bardi referred a "restoration work"². When applied to industrial buildings, to define her design approach, the forerunner architect preferred the term "industrial archaeology" instead of "recycling", which she deemed to be inaccurate³.

The term "industrial archaeology" has been used interchangeably in different contexts but always closely related, and often treated a synonym, to industrial patrimony (or industrial heritage). According the *Blackwell Encyclopedia of Industrial Archaeology*, industrial archaeology "encompasses the adaptive reuse of industrial buildings, the preservation of manufactured artifacts in museums, the operation of

preserved railways, administrative procedures for the conservation of ancient buildings, and aspects of the study of economic history and the history of technology"⁴. This chapter examines Bo Bardi's interpretation of industrial archeology as part of her "restoration projects," which is treated here as a precursor theory for the preservation of industrial buildings through adaptive reuse.

The preservation of industrial buildings remains central and as-yet-unresolved issue within urban rehabilitation initiatives. Adaptive reuse has emerged as one of the common ways to ensure the preservation of industrial buildings, and for the last two decades "historical significance" has predominated among the justifications within heritage conservation efforts⁵. Adaptive reuse of industrial buildings and landscapes has become a mainstream architectural practice and has played an important role in defining the new aesthetic of sustainability⁶. Bo Bardi, on the other hand, established herself as a pioneer through her then-unconventional approach, making important contribution to both aesthetic and historical significance of industrial buildings. To investigate her approach to the concept of 'industrial archaeology,' this paper focuses on two experiences in particular: (1) the Solar do Unhão in Salvador, Bahia, a

¹ About the work of Lina Bo Bardi see Marcelo C. FERAZ, ed., *Lina Bo Bardi*, Milano: Charta/Instituto Lina Bo e P.M.Bardi, 1994; Olívia de OLIVEIRA, *Lina Bo Bardi: Built Work*, 2G 23/24, special edition, Barcelona: Gustavo Gili, [2001] 2010; Olívia de OLIVEIRA, *Subtle Substances: The Architecture of Lina Bo Bardi*, Barcelona: Gustavo Gili, 2006; Zeuler LIMA, *Lina Bo Bardi*, New Haven: Yale University Press, 2013; and about her work in Bahia, see Juliana Aparecido PEREIRA, *Lina Bo Bardi: Bahia, 1958-1964, Uberlândia, MG, Brazil*: EDUFU, 2008. For a concise overview of Bo Bardi's architecture see Renato ANELLI, *Lina Bo Bardi in the Frame of Brazilian Architecture*, text presented for the exhibition "Lina Bo Bardi: Together," Noemi Blager, curator, 11 Sep - 30 November, 2012. British Council Gallery, London. Retrieved January 15, 2013, from <http://linabobarditogether.com/2012/09/18/lina-bo-bardi-in-the-frame-of-brazilian-architecture-by-renato-anelli/>. Unless otherwise noted, all translations are my own.

² Among the terminology associated with the conversion of former industrial and manufacturing sites into new functions - such as recycling, redevelopment, rehabilitation, restoration, [adaptive] reuse, and revitalization -, adaptive reuse is the most common expression for this phenomenon, which has increased since early attempts in the 1960s and 1970s. See Gabriela CAMPAGNOL, "Post-industrial Sites as Canvas", A+U 521 (February), 2014.

³ "Receita para transformar uma fábrica em um centro de lazer," *Jornal da Tarde*, February 03, 1981, São Paulo edition.

⁴ Barrie TRINDER (ed.), *The Blackwell Encyclopedia of Industrial Archaeology*, Cambridge, Massachusetts; Oxford, UK: Blackwell, 1992. See also William JONES, *Dictionary of Industrial Archaeology*, Stroud, Gloucestershire, UK: Sutton, 1996, p. 196.

⁵ Tamara ROGIC, *Converted Industrial Buildings*, Delft: TUDelft, 2009.

⁶ Campagnol, "Post-industrial Sites as Canvas", op. cit.

Site plan, SESC Pompéia, São Paulo.

Preserved open space (internal street) at SESC Pompéia according Lina Bo Bardi's proposal. (Image by Gabriela Campagnol)

Preserved open space (sun deck) at SESC Pompéia. (Image by Gabriela Campagnol)

- 1 Sports block with swimming pool, gymnasium and sports courts
- 2 Bar, changing rooms, rooms for gymnastics, wrestling and dancing
- 3 Water tower
- 4 Solarium
- 5 Waterfall
- 6 Manual Activities workshops
- 7 Photo lab
- 8 Theatre for 1,200 spectators
- 9 Covered theatre foyer
- 10 Self-service restaurant and bar
- 11 Kitchen
- 12 Worker's changing rooms and dining area
- 13 Multi-use space
- 14 Library/ videotheque
- 15 Temporary exhibitions area
- 16 Administration
- 17 Storeroom and maintenance

