

EASAITALIA2009

supermarket

TUTORPACK

darfo boario terme - val camonica - brescia

25th july - 9th august



www.easa000.net



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Why?

We've chosen "supermarket" because we wanted to play with the words "architecture" and "market", in order to explain our vision of the contemporary debate around architecture, design and lifestyle.

1_SUPER-ARCHITECTURE

During these years we've seen the rising of a particular phenomenon in the field of architecture known as "the Bilbao effect". Spectacular designs, as the Bilbao Guggenheim Museum by F. Gehry or the MAXXI Museum by Z. Hadid in Rome, are now in great evidence; this phenomenon isn't born in the last few years but can be brought back to 1977, when, as the N.Y. Times wrote, the completion of the Centre Pompidou in Paris "turned the Architecture world upside down". The French example was followed by many majors and public administrations, in the struggle to introduce their cities in the international economic system: the cities' development is not trained anymore by industry, but by culture and arts, which are able to attract more visitors and investments.



For these reasons, "useful" architecture must now be astonishing, overstepping the borders that previously separated it from "pure" art.



2_THE MARKET ISSUE

2.1_Architecture as lifeblood for cities' economy

The capability of a certain kind of architecture to attract worldwide interest is the reason of the success of many architects: architecture isn't a mere matter of construction anymore, but it's now an important growth factor for the cities' influence on the worldwide economical system. Italy is moving in this direction, frequently in opposition with both public opinion and part of the academic world. Over the last years many competitions were awarded to "archistars" such as Isozaki at the Uffizi in Florence, Calatrava's bridge in Venice, skyscrapers in Milan by Libeskind, Hadid and Isozaki, Piano's tower in Turin or Meyer's new Ara Pacis in Rome. These projects were often challenged by public opinion and by the academic world as well, because they were considered as an offence to the integrity and the character of uniqueness every Italian city has. Should Italy keep up with the times, following international architecture tendencies, rather than looking for its own way of thinking architecture? Italian monumental beauty has to be considered a positive background or a



ballast?

2.2 Shopping Malls as new town squares

We're not talking how planning commercial spaces should be: we're concerned about the new centrality of shopping malls related to the urbanistic organization of the city.

This is a planning scheme imported from America, successfully spread all over Europe and Italy as well, conceived around the strategic centrality of new quarters built outside the city, quite far but well connected to it.

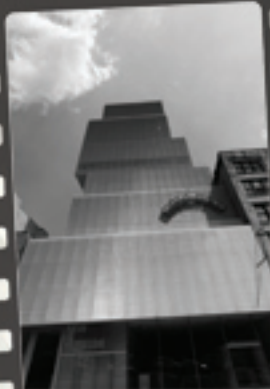
These new attractive settlements are large containers of goods and activities, comfortable settings where consumers lose the perception of seasons and night/day periodicity. Another phenomenon is connected to this: public squares within the city centre are becoming "open air shopping malls", invaded by multinational brand shops.

The issue is: can we still conceive a pure public space, in which people are citizens and not only consumers?

3 ARCHITECTURE AS ART

3.1 Architecture as sculpture

Italian academic education is not used to conceive buildings as objects: tradition highlights urban space as a whole, including buildings and piazzas, more



than insisting on isolated objects emerging from an indistinct background. Considering the urban sprawl of the last decades, the occasion to plan a single object is more frequent: this is the possible reason for the gap between academic theories and contemporary way of thinking architecture imported by foreign trends.

Dealing with the concept of architecture as an object leads often to consider architectural designs as sculptures made of clay.

Blob and Box and the Discovery of Virtual Space: The 21st century
(from the catalogue of the exhibition "ArchiSculpture 3 October 2004-30 January 2005, Foundation Beyeler, Basel)

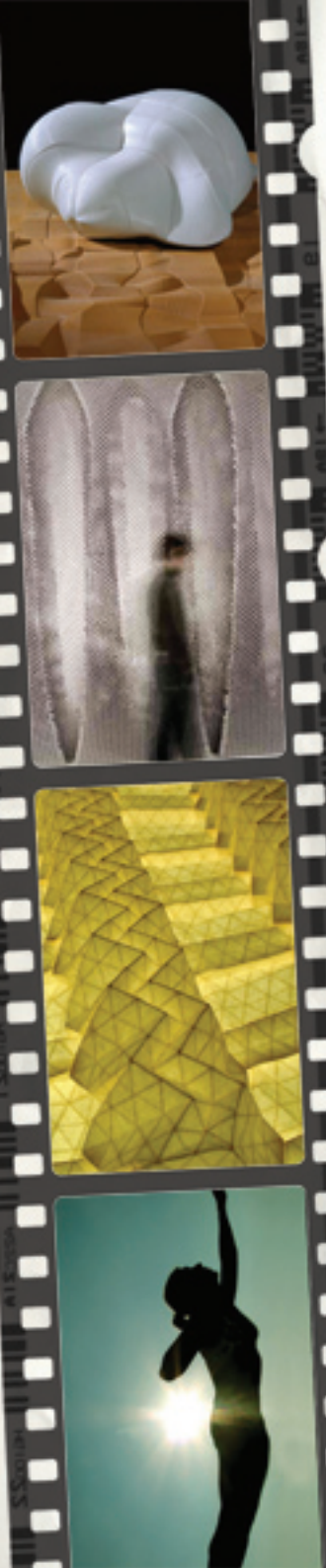
The history of architecture has been dominated by two opposite formal principles. The most practical way to use solid building materials is to follow the laws of geometry, which results in a space-enclosing, rectangular box. On the other hand, ever since primitive man lived in caves, organic spatial configurations have been a familiar alternative. Cube and womb, are the two ideal-typical metaphors that have impelled architectural history. Today, this dialectic relationship, due to the potentials of biomorphic computer architecture, has sparked a radical debate between advocates of Box and BLOB (Binary Large Objects). This debate is documented by a comparison between

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Greg Lynn's variations on a dynamic Embryological House and a cube-shaped configuration that brings the idea of the box at a radical, hieratic monumentality: a reinterpretation of Jean Nouvel's monolith for Expo.02. At the same time, "blobmeister" architecture has taken the relationship between sculpture and architecture to an entirely new level, that brings us to our second hypothesis. The question is: can contemporary architecture be seen as a continuation of the history of sculpture by other means, due to its creativity and use of advanced technologies?

3.2_Architecture as image

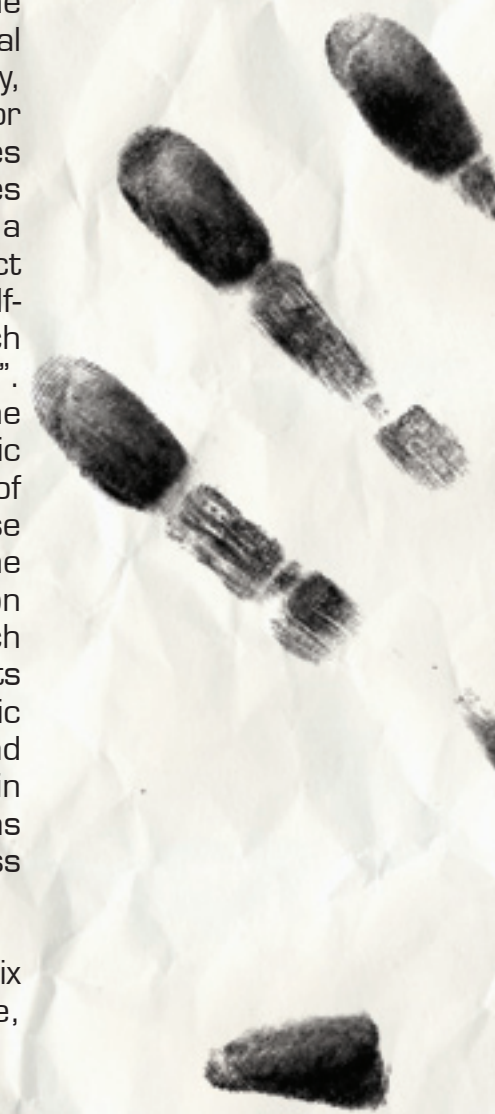
"...the tactile resilience of the place-form and the capacity of the body to read the environment in terms other than those of sight alone suggest a potential strategy for resisting the domination of universal technology. It is symptomatic of the priority given to sight that we find it necessary to remind ourselves that the tactile is an important dimension in the perception of built form. One has in mind a whole range of complementary sensory perceptions which are registered by the labile body: the intensity of light, darkness, heat and cold; the feeling of humidity; the aroma of material; the almost palpable presence of masonry as the body senses its own confinement; the momentum of an induced gait and the relative inertia



of the body as it traverses the floor; the echoing resonance of our own footfall. [...]

In this way, Critical regionalism seeks to complement our normative visual experience by readdressing the tactile range of human perceptions. In so doing, it endeavours to balance the priority accorded to the image and to counter the Western tendency to interpret the environment in exclusively perspectival terms. According to its etymology, perspective means rationalized sight or clear seeing, and as such it presupposes a conscious suppression of the senses of the smell, hearing and taste, and a consequent distancing from a more direct experience of the environment. This self-imposed limitation relates to that which Heidegger has called a "loss of nearness". In attempting to counter this loss, the tactile opposes itself to the scenographic and the drawing of veils over the surface of reality. Its capacity to arouse the impulse to touch returns the architects to the poetics of construction and to the erection of works in which the tectonic value of each component depends upon the density of its object hood. The tactile and the tectonic jointly have the capacity to transcend the mere appearance of the technical in much the same way as the place-form has the potential to withstand the relentless onslaught of global modernization."

From Towards a Critical Regionalism: Six points for an architecture of resistance,



by Kenneth Frampton.

4 FROM ANONYMOUS TO BRANDED GRASSROOTS INSPIRATION

...architecture is the union of the change and modification of the earth surface for the human needs excepted only for the pure desert. William Morris

If we conceive architecture as a modification, this is not always produced by architects: many transformation processes are made by single anonymous persons or communities.

These phenomenons are sometimes considered as problems, in other occasions they are considered as resources, sometimes as both.

4.1_Cheapscape

Walking about contemporary cities we can easily find buildings made of makeshift materials, from hangars to body shops, from warehouses to squats; it's a spontaneous architecture considered to be the reason of urban decay. Indeed, some architects saw in this new aesthetical principles, based on cheapness and re-use.

Corrugated metal, chain link, plywood, and more are some of the materials rediscovered by "high" architecture, for example in Gehry's work. He celebrates these 20th-century materials in what he



calls "cheapscape architecture". Gehry used these materials in his "Santa Monica Place", a low-budget shopping mall and parking lot designed in 1979-1981, as well as in his own house, in Santa Monica as well, dated 1977-1979. A world forgotten in the backyards of American houses was brought to the forefront of a new experience.

4.2_Vernacular architecture

"...a building designed by an amateur without any training in design; the individual will have been guided by a series of conventions built up in his locality, paying little attention to what may be fashionable. The function of the building would be the dominant factor, aesthetic considerations, though present to some small degree, being quite minimal. Local materials would be used as a matter of course, other materials being chosen and imported quite exceptionally"

R.W. Brunskill, Illustrated Handbook of Vernacular Architecture

Is there an author behind the typical architecture of a site?

In most cases there isn't: vernacular architecture is the result of centuries of sedimentation, a collective know-how handed down from generation to generation, inspired mostly by functional and climatic reasons. Nowadays this kind of architecture is still a reference point

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for architects, in fact they can look at it to find answers and means for a more sustainable architecture.

4.3 Action in the city: reinterpreting the modified

New urban users, consciously or not, have made their own the principle of active adaptation. Imaginative, observant, and more often young and highly interconnected, they're able to stage newly conceived individual or group takeovers of city areas, turning upside down the value we place on their use.

<http://cca-actions.org>

Actions: What You Can Do With the City presents 99 actions that instigate positive change in contemporary cities around the world.

Canadian Centre for Architecture, 26 November 2008 - 19 April 20

RTS

"Reclaim the Streets" often performs direct nonviolent street reclaiming events such as the 'invasion' of a major road, highway or freeway to put up a party. While these actions may disturb the regular users of these spaces such as car drivers or public transportation users, the philosophy that drives RTS is that vehicular traffic, not pedestrian, is the cause of obstructions, and that by occupying roads they are in fact opening



up public spaces. The events are usually spectacular and colourful, with sand pits for kids to play in, free food and music. A Temporary Autonomous Zone sometimes is the result of the event. The style of these happenings has been influenced by the UK rave scene, with sound systems playing dance music.



Where?

The assembly will take place in Italy, in a small village located in Valle Camonica, called Darfo Boario Terme.

Brescia

Brescia is a city in the region of Lombardy in northern Italy. It is situated at the foot of the Alps, between the rivers Mella and Naviglio, with a population of around 190,000. It is the second largest city in Lombardy, after the capital, Milan.

The city is the administrative capital of the Provincia di Brescia, one of the largest in Italy, with about 1,200,000 inhabitants. The ancient city of Brixia, Brescia has been an important regional centre since pre-Roman times and a number of Roman and medieval monuments are preserved, among which is the prominent castle.

The city is at the centre of the third-largest Italian industrial area, concentrating on mechanical and automotive engineering and machine tools. Its companies are typically small or medium-sized enterprises, often with family managements. The financial sector is also a major employer, and the tourist trade benefits from the proximity of Lake Garda, Lake Iseo and the Alps.



Val Camonica

Val Camonica (also Valcamonica or Camonica Valley, in camunian dialect Al Camònega, poetic Camunia) is one of the largest valleys of the central Alps, in eastern Lombardy, about 90 km long. It starts from the Tonale Pass, at 1883 metres above sea level and ends at Corna Trentapassi in the comune of Pisogne, near Lake Iseo. It has an area of about 1335 km² and 118,323 inhabitants.

It is crossed in its full length from the river Oglio, which begins in Ponte di Legno and terminates in lake Sebino between Pisogne and Costa Volpino.

Valle Camonica derives its name from the Latin Vallis Camunnorum, or the Valley of the Camunni, the name by which the Romans called the inhabitants. Today the inhabitants of Val Camonica are the Camunians.

Almost all of the valley is included in the administrative territory of the province of Brescia, excluding Lovere, Rogno, Costa Volpino and the Val di Scalve, which are parts of the province of Bergamo.

Valle Camonica can be divided into three main areas:

1. Low Val Camonica: is a flat area full of meadows and fields, which starts from the shores of Lake Iseo and reaches up to the crest of cross Bienno, sometimes referred to as the threshold Breno;
2. Middle Val Camonica: from threshold Breno comes up to common of Sonico - Edolo. The lower middle valley extending from Breno to Sellero, then starts the upper middle valley from the narrow



gorge Cedegolo until Sonico - Edolo;
 3. High Val Camonica: This area of the valley below the Periadriatic Seam, and has an east-west orientation. Starts in the Val di Corteno and continues until the town of Ponte di Legno, tested in place. The climate is similar to the average Valtellina.

The characters of the landscape change profoundly from the highest part to the lower part of the valley. From the typical Alpine look, dominated by rocks, glaciers, snowfields and wooded slopes of the upper valley, the scenery changes thanks to the thermal climate of the lower Alpine environment of the middle and lower valley. The human presence increases as well with the decreasing level of altitude: in the upper valley we find a more enclosed environment allowing only small settlements, while the lower one, with wider plains, allows bigger settlements such as Breno, Boario Terme or Capo di Ponte.

The ancient history of Valle Camonica begins with the end of last ice age, around 15,000 years ago when the glacier, melting, creates the valley. The glacier that dug the valley was 90 km long and often a few hundred meters thick.

The inhabitants, who had begun to visit the valley already in Epipaleolithic, settled down from the Neolithic. They were the Camunni, people of uncertain origin, famous for stone carvings. Although little is known of them, this people has left more than 350,000 stone engravings, which make Val Camonica one Europe's largest rock art centres in Europe.



Towards the end of the first century B.C. Valle Camonica was attached to Roman Empire and founded the city of Civitate Camuno, with spas, theatre and amphitheatre and a sanctuary dedicated to Minerva, one the largest temples in the Alps.

During the Middle Ages in the area there are frequent and numerous clashes between the Guelphs and Ghibellines Camuno, the first ones supported the Bishop of Brescia and the papacy's power, the second group supported the Emperor of the Holy Roman Empire. In 1287 the Camonica Valley rebelled to the interference of Brescia and of the Visconti family of Milan, called by both sides as arbitrators, who extended till the fourteenth century their control over the area.

There was a long battle between the Republic of Venice and Milan during the first part of the fifteenth century to control the valley. Venice won and the area passed under the control of the Serenissima until 1797. In this long period, known as the Pax Veneta, the civilian population is devoted to trade, especially of iron, and ruled in almost autonomous with Valle Camonica community that was an expression of nearby premises.

The nineteenth century history was very complex: the area was firstly under French control, and was annexed to the Austro-Hungarian kingdom Lombardo-Veneto. Only at the end of '800 Val Camonica was annexed to the Kingdom of Italy.

In 1914 World War I burts: Val Camonica was an active battle field, on the borders placed on the Adamello complex. It is



known as White war in Adamello.
In 1955, Lombardy Archaeological Board created the National Museum of Naquane stone carvings in Capo di Ponte.

Darfo Boario Terme

Darfo Boario Terme (Dàrf in camunian dialect) is a municipality in the province of Brescia, in Lombardy, Italy. The name combines Darfo, the capoluogo, with Boario Terme, its largest hamlet.

Darfo is located at the confluence between the river Dezzo and the river Oglio, on a mound of red sandstone called Monticolo situated at the centre of Valle Camonica.

The territory is located at the end of the Valley of Scalve and it's densely urbanized.

The area was already inhabited in prehistoric times: as already said, there are stone carvings in Corni Freschi, a site situated at the foot of Monticolo, and in Luine's Municipal Park.

Also in Luine in 1969 pottery from the Bronze Age was found, while other rock engravings have been found at Lake Moro. On Monticolo was found a bronze ax in 1897.

We haven't got many finds from the Roman period, although we suppose that the valley was uninhabited at that time because of the frequent flooding of the Oglio river and the presence of wetlands.

Darfo became an important centre in medieval times because there was a port at Montecchio and because of



Montecchio Castle but in VIII century Charlemagne gave the whole valley to the French monks of Tours (774 AD).

In 1047 Henry III declared Darfo a royal territory: it was now the residence of an Imperial representative.

Darfo is included in the Val Camonica map drawn by Leonardo da Vinci in 1508.

On the 8th of May 1968 the city council changed the name to Darfo Boario Terme, and on the 28th January 1969, it was awarded by the title of "City" by the President of the Italian Republic.

Thermal baths @ Boario Terme

Boario is situated at the confluence between the Scalve Valley and Val Camonica, in a plain crossed by the river Oglio. Surrounded by mountains of medium height (1500 - 2000 m), Boario offers, by its geographical location, a temperate continental climate. Historically Boario became a spa centre around the end of XVIII century, with the construction of the Casino Boario.

The first mention to the benefic power of Boario's water was made in 1698 by Gregorio Brunelli; it was well during XIX century as well, and many important people went here to enjoy it.

The spa is situated in the middle of a big park plenty of plants native from temperate areas of Africa and America; the structure was renewed after World War II.

Val Camonica is a land of contrasts and contradictions, but also a land plenty of



potential ready to be used to revive its true meaning. It is not only the "Valley of the stone engravings", but it is also the land that housed the Roman Civitas Camunorum; it hosted castles, fortresses, towers, it gave birth to many artists and their schools. It is now time for this forgotten land to come back to its origins?



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Our
location



Key

- | | | |
|--|-------------------------------|-----------------------|
| 1 Participants' dorms_Laboratories_Meeting Rooms | 5 Workshops_Parking | 9 Indoor sports arena |
| 2 NC/Tutors' dorms_Kitchens/Administrative Offices | 6 Green area | 10 Residential area |
| 3 Gym_Showers_Lunch Room_Party_Lectures | 7 River | 11 Industrial area |
| 4 Playground_Workshops | 8 Potential extra places area | |

Panorama 1

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Panorama 2

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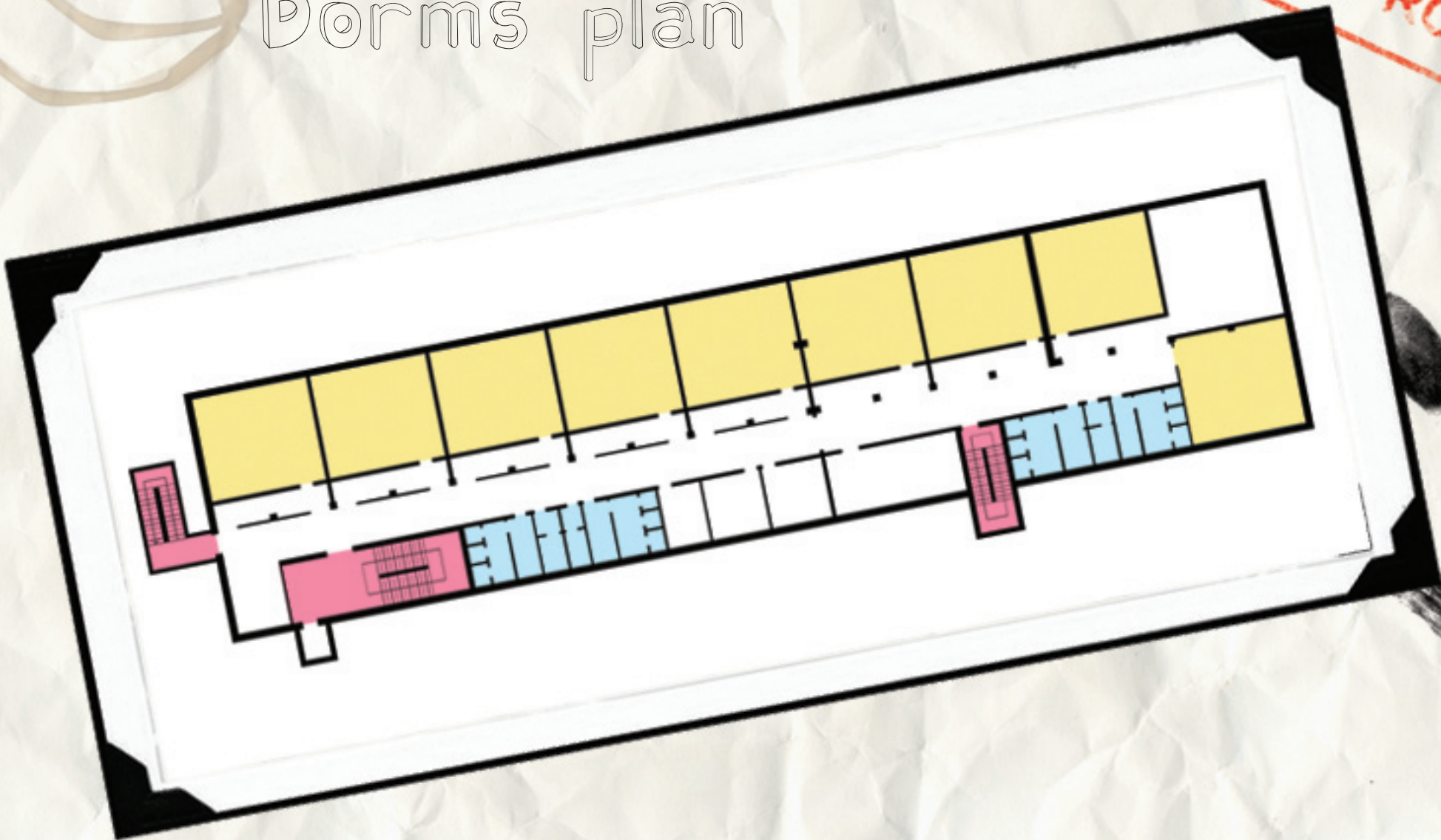
Panorama 3

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Dorms plan

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Key



Dorms



Stairs



Toilets

How?

We want to explain you in the best way we can the spirit of this EASA European Architecture Students Assembly, that will take place from 25th July to 9th August 2009, at the campus of the Commercial and Technic Institute Olivelli in Darfo Boario Terme (Brescia). Workshops, along with Lectures, are the real hard core of EASA, the practical tool for going through the theme that this year is supermARCHet.

Workshop especially will provide the opportunity of a real social and professional contact between tutors and participants. Anyone who's got an unique knowledge to share can be a tutor and spread his idea in a deep detailed development with a group of architecture students. Each group will have the possibility to explore the surroundings of the campus and find out what could be developed into the campus and then become part of the final exhibition.

For 2009, 20-25 workshops will be selected and will be divided into three main categories.

>Construction scale 1:1



>Media and living art

>Research

The tutors will be selected considering the quality and the relevance of their workshop proposal, of their appropriateness with the topic and its technical and economic feasibility. EASA2009 relies on professional architects and confirmed artists in order to respond to the expected standard for the production and experimentation which will be held in Darfo.

To become a tutor, you must submit a brief curriculum, as well as a detailed proposal before 4th of may 2009. Selected tutors and workshops will be announced on 18th of may on our web site www.easa.it and participants will be able to look at them and start to think about which one to choose.

The description of context and theme contained in this Tutor pack should allow you to submit your proposal. Nevertheless, you will find, in the following weeks, on the web site some additional information complements, under a range of technical cards:

>Locations of potential interventions sites (photo, map and text)

>descriptive note of remarkable Valley aspects (popular culture, urban, labour, cooking, construction, etc.).

>Detail and description of construction materials, or tools available from partners firm.



Workshop Typologies

Workshop could be:

- constructive: they are based on the physical construction in scale 1:1 of a project. Exploring the theme before the event, proposals will show up with an hypothetical design of the objects. Social spaces, installations or even objects that can be related with the city and the inhabitants. Most of the time on hand will be taken from the practical activities. Tutors and participants will discuss about the final product before starting with the real hand work. We need a very specific description of all the dimensions, materials and numbers of people will be involved in the workshop.
- theoretical: they are finalized to the deepening of or more aspects introduced in the topic, and concern on discussing, surveying, exploring. They can interact with the local population, in order to analyse to public spaces and to experience new aggregation forms, by means of performance, audio-visual installations and digital works.
- compounds: they start with a first approach at the project as discussion, study and research before the concrete realization: generally the practical part is constituted of small interventions that don't demand great employment of time and resources.



Workshop Proposals

Tutors willing to apply for EASA 2009 has to explain their proposal, respecting this general scheme:

- tutors' generalities, including a brief Curriculum Vitae.
- the workshop's theoretical premises, connections with the theme and aims.
- the workshop's space needs, including a suggestion for the artefact location (within the school spaces, out in public places, etc.).
- a general timetable defining work organisation.
- tutors have to clarify how they intend to work, underlining the materials they are going to need as well. Materials have to be specified in a list including:
 - MATERIAL
 - DIMENSIONS
 - DESIRED QUANTITY
 - TECHNICAL FEATURES (such as shape, colour, texture, etc.).



It's all about EASA

The European Architecture Students Assembly (EASA) is a platform for exchange of ideas and knowledge for European students of architecture. EASA is not an established organisation but a non-political and non-profit network aimed at bringing people together.

This student event has leading position today as a real lab for research and a unique educational experience in Europe.



Credits

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