

Progetto urbano: il contesto come enigma

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Progetto-contesto
Progetto-storia
Progetto-spazio pubblico

Project-context
Project-history
Project-public space

The Urban Project: the context as an enigma

With ever increasing evidence, international architecture seems to have taken the path of researching a quality all focused in object isolation, increasingly turned towards itself, less and less interested in setting up the contexts and planning the system of things.

Yet nowadays the time for provocation is over: I think that it would be urgent to boost the discussion on the scale of urban planning or, more generally, that of the relationship between architecture and context. Indeed, I evaluate that the interest and the ability to read and interact with the context represent a significant part of the Italian cultural specificity, which always had and always wanted to come to terms with its presence.

The "context" is intended as the physical and ideal inheritance that irreversibly connotes the Italian territory: a density that inevitably opposes and always overlaps with today's reality of diffusion.

In these territories too, in short, the project must represent the occasion of a reorganization and a rethinking of texts, which have already been spelled out on the matter. The project has to therefore be the opportunity to give a possible meaning to the materials, often miserable, always disconnected and incoherent, deposited on the field.

In conclusion, we might think of the urban project as an archaeological site of signs, the exercise which could give meaning and solution to the enigma raised by the presence of those signs.

Con sempre maggiore evidenza l'architettura internazionale sembra avere imboccato la strada di una qualità tutta spesa nell'isolamento oggettuale, sempre più rivolta verso sé stessa, sempre meno interessata a mettere a sistema i contesti e a progettarne la messa a sistema delle cose. Potremmo quasi azzardare il termine di "architettura solipsista" (*solum se ipsum*): un appiattimento del ruolo e del senso della città e del contesto che si riduce in questa tendenza ad essere solo una permanente e gigantesca Fiera dell'Architettura, ovvero l'ordinata vetrina di un mercato globalizzato di prodotti eccellenti destinati alla glorificazione dei "corporate investors".