City Space Architecture

Building as a Verb

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Abstract
This paper describes the approach of architecture/urbanism practice and research workshop "orizzontale", based in Rome, Italy.
The approach of the group is heuristic: it is to get involved, to put themselves on the line, to "play the game". As a machine that absorbs and transforms every kind of things, orizzontale has a clear attitude for mutation over production. The act of building things is a primary tool the group uses to build communities, link them together and create confidence in the idea of a better society.
Experimental does not mean "avant-garde" but rather "empirical, exploratory, in-progress". The scientific attitude toward fact-finding and result-testing is an integral part of orizzontale approach, together with the artistic aspects of the work. Among the strategies adopted by the collective a special attention should be given to the attempts to translate in a spatial language the ideas, very literally. The results of this process can be called "spatial metaphors", "discursive buildings" or "talking machines". What orizzontale leaves behind is not necessarily a construction, but the process which is able to build up knowledge, consciousness, and trust.

Keywords: public space, temporary architecture, building, open process, DIY

A Recipe for Public Space

During all times ideal cities have been imagined and designed, embodying the features that most counted for that particular epoch. If we shall define the features of the ideal cities of the XXI century the first one would certainly be the quality of the public space. In the last decades public urban space has been increasingly at the centre of attention. Awareness has grown. Yet, despite increasing commitment and efforts of administrators, decision makers, planners, architects and designers, despite big investments in urban renewal, renovation, redevelopment and regeneration, real-world public space does not show clear signs of a widespread improvement.

While some issues are being taken care of, several new ones seem to continuously emerge. The space that have been created do not match expectations. Some do not even resemble the mental picture that inspired them in the first place. Others look beautiful but are not used and remain empty and abandoned. Others fall too soon into ruin, leaving inhabitants wishing they still had what existed before. Often the good intentions and projections of ideal urban space give place to a dystopian reality: the tools used to enhance public space reveal themselves as powerful instruments of exclusion and segregation.[1]

So, while we converge more and more on the idea of an ideal public space, increasingly our cities and their outdoor spaces become fractured, crowded with traffic, desolated, empty, and inaccessible.

But why the efforts to improve outdoor collective places are so rarely effective? And what is the recipe to construct a better public space?

Orizzontale's recipe is an anti-recipe. The quest for a one-size-fits-all solution for the creation of a unified ideal public space never aroused any interest. The collective's approach is far away from this: it is to get involved, to put ourselves on the line, to "play the game". It's a mix of architecture, urbanism, public art, and DIY practice, with a strong inclination toward practical action. In this vision of architecture there is no division between designers and builders, and a porous edge between design and construction. The two activities are always interwoven, mixed in time, creating a recursive approach to design and something we could call a *speculative* way of building. Public space needs to be built and it cannot be built with words or discourses. It cannot be changed only with plans and maps. And it definitely cannot be envisioned or designed, let alone built, from a distance. Of course, as Cedric Price could have said, "the best solution to an architectural problem is not necessarily a building", yet building, *as a verb*, is the only possible answer to the problems of public space.[2]

Building / Unbuilding

Architecture in public space must stop being monumental and start being mutable. Public space needs to shift form and matter along with the shift of its content, namely the people, the activities, the conflicts, the events that take place in it. Public space physical shape should be designed to permanently adjust. But is it possible to be

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[1] Cf. Interboro, Armborst T., D'Oca D., Theodore G. (2017). *The Arsenal of Exclusion & Inclusion*, Actar, Barcelona.
[2] Cf. Till J. (2011). *Architecture Depends*, MIT University Press, Cambridge-London, p. 167 and Awan N., Schneider T., Till J. (2011). *Spatial Agency. Other ways of doing architecture*, Routledge, London, p. 31.

favourable to change without being consumeristic? Can an approach to urbanity open to continuous change be sustainable? The answer is yes, and it would be strange if that could be in any way different. Enormous resource-intensive projects age and become useless or wrong pretty quickly. Demolition of these dinosaurs is even more resource consuming and polluting. We need to learn how to design and construct public spaces that are able to adapt to change, to oscillate between different states. Opening and closing. Fragmenting and uniting.

Interventions by orizzontale are always reversible, and its conception of time is not linear. Moving towards, the future can in some cases mean to unbuild, to scrape off the top layers, with the aim to rediscover, both physically and culturally speaking, lost treasures.

Building with Whatever

Real-world is almost never made of what you expected. People often find this simple fact frustrating, orizzontale learned to consider it a great luck: we can only expect what we already know, while reality is much bigger than that, and much more diverse. Working with available resources, imagining new forms, uses, performance for materials and places has been for millennia the starting point of every building activity. Building became in this way a magical action that breaks down reality's stubbornness and makes things work in new, amazing, ways. This ability, that we are very quickly loosing, is at the centre of orizzontale's work.

It is an attitude towards mutation over production. Orizzontale is a machine that absorbs and transforms every kind of things: places, ideas, materials, containers, contents, joints, words, vehicles, boats, techniques, beliefs, forms, plans, views, geometries, games, images. Thrown away plastic balls become lampshades ("SOS — Spazio Open Source", "8 ½"). Forgotten types of terrestrial wind-powered vehicles become tools for connecting places and people ("Urbanauts' Units"). Landfill-rescued industrial plastic piping and blister pack aluminium foil become high-performance experimental claddings ("Space Cabins, Osthang Project"). Space-age styles and symbols become the tool for reflecting on the meaning of heritage ("Spin-off, Steirischer Herbst Festival 2015").

Building Communities

Reality is living with the others and building is a magic ritual. It's very hard, if not often impossible, to build something alone, so building is a collective practice, and a tool for building up communities.

While building *things*, at the same we time build relationships, we build links between communities and we build up confidence in the idea of a better society. In a kind of a paradoxical circuit, we could say that community is created as a side-effect of the building act, and that the *things* we produce are themselves side-effects of the process of creation of the community.

Multiple trends continuously affect public realm. The last and perhaps the worst being the idea that reality can be *augmented* by watching it through a digital screen. With its work orizzontale offers an opposite kind of "augmented reality": one that is enhanced

by the humans that are physically in it, touching each other, touching things, handling materials, moving stuff, getting dirty, assembling structures, experimenting, exploring, building observatories, changing their mind, getting hurt, jerry-building, learning the hard way, learning to make mistakes, undoing things, fighting, finding solutions, reaching agreements, doing it their way, moving over, coming through, re-cycling, up-cycling, dismantling, crossing boundaries, solving problems, breaking things, looking in the eyes, talking to each other…

Building Experiments

In the process of building and unbuilding orizzontale builds up the experience, the knowledge, the intuition that is needed to understand, explain, think, imagine and tell the space that wants to change. That's why orizzontale is a permanent research workshop. What does "research" mean? For orizzontale, something which is less like "thought around buildings" and more like "building around thoughts".
And what about "experimental"? For orizzontale, it means less "radical" or "avant-garde" and more "empirical, exploratory, in-progress".
"Experimental" has two separate moments. The first one is the chaotic exploration of unconventional, innovative solutions. It's similar to what is usually referred to "brainstorming", but in a practical empirical way, since in this phase orizzontale builds things, assembles furniture, and creates spatial configurations. The second moment is the "scientific" testing of hypothesis and ideas in the real world. This can be done in several ways. For example one kind of experiment can be the insertion of a small and self-contained object in an existing space. Some of the projects, beyond the eye-catching look, are very *scientific* in this specific sense, for example "Casa do Quarteirão" or "Up". The collective is very interested in the effects on reality of this kind of minimal interventions. Another kind of experiment can be represented by the enclosing of a space separating it from the surroundings, as was done in a part of "8 ½" or more clearly in "A.R.C.A.". The space is perceived in a completely different way. This dialectic between open and close can be also explored the other way round: what happens if we remove boundaries from public space?

Building Narratives

Orizzontale very often likes to take things quite literally. It's a way of playing with words, with ideas, but in a physical way. It's using building as a mean to translate in a spatial language the ideas we have and want to tell, in a sort of crystallization of discourses. We could call them "spatial metaphors", "discursive buildings" or even "talking machines".
Opening up the space is done by physically removing barriers, as in the first action made in Piazza Perestrello back at the beginning of orizzontale's story.
Shifting point of view has been done by building an upper sight spot, like a terrace-observatory ("Casa do Quarteirão", "Urbanauts", "Habitat") that can also represent a way to relate in a completely new way to the context, that being a small forest or an archistar-signed museum building ("Space Cabins", "8 ½").

Creating a flexible space is done by building a mobile structure like in "Gondwana", that can literally be moved around and "give place" to an infinite series of combinations and uses. This theme is explored again in "Mulino".

Empowering communities is done by realizing real-world tools of control and participation, as we did in "Workwatching", or by giving them a place to meet ("Costruire Largo Milano").

Putting a forgotten space in the centre of the stage can be achieved by creating an outdoor theater around it and light it up with a circle of spotlight-benches ("SOS – Spazio Open Source").

Creating an intimate space is done by literally enclosing space, by erecting a porous screen ("8 ½") or a kind of a nomadic pavilion (A.R.C.A.), or in a different context, a temporary interior structure with the aim of make an abandoned industrial building again usable ("Habitat").

Unveiling hidden potentials takes the literal form of the tip of a submerged iceberg ("Iceberg").

Connecting places is done by building boats, traveling pieces of spaces that at the same time are living communications devices. We did that in Kiev, re-using an old speedboat from Soviet Era ("Progress"), and again in Lecce ("Do It Together") and in Utrecht ("Urbanauts' Units").

Foundations to Build Upon

Orizzontale's works are platforms, primary infrastructures that wait for further construction to take place. Orizzontale never builds on empty space, always overbuilds the existing city, and expects its interventions to be overbuilt themselves as soon as the opportunity arises.

What orizzontale leaves behind is not necessarily a construction. Sometimes something physical is left behind. Some other times not. But the process always builds up knowledge and consciousness in the people involved, leaving traces that can easily become a fertile ground on which to build new collective visions.

Orizzontale team: Jacopo Ammendola, Juan Lopez Cano, Giuseppe Grant, Margherita Manfra,
Nasrin Mohiti Asli, Roberto Pantaleoni, Stefano Ragazzo.
Picture by Musacchio Ianniello.

Orizzontale is an architects' collective, design office and permanent research workshop. It is based in Rome, Italy, and has been active since 2010, promoting projects of common relational spaces, giving form to both dismissed and unseen images of the city and experimenting on collaborative interactions between city dwellers and urban commons, as well as on architectural creation process itself.

Over the years, orizzontale gained recognition and has been invited to participate in significant international events, such as "Osthang Project" in Darmstad in 2014 and "Steirischer Herbst" in Graz in 2015. "8 ½", a project for a pop-up theatre, was awarded in 2014 the international prize of Young Architects Program by MAXXI Museum and MoMA PS1 and in 2018 earned orizzontale the "Young Talent of Italian Architecture 2018" prize.

In 2017 Orizzontale was awarded first prize in the competition for the regeneration of Piazza Europa in Aprilia, launched by Italian Ministry of Culture and Italian Board of Architects. The project is currently under construction.
http://www.orizzontale.org/

8 ½ - Yap MAXXI 2014

Typology: installation - workshop
Status: built
Date: June 2014 - November 2014
Location: MAXXI Museum, Rome, Italy
Client: MAXXI - Museo delle Arti del XXI secolo
Photo credit: Musacchio Ianniello - courtesy Fondazione MAXXI, Francesco Russomanno, Daniele Lanci, orizzontale, Alessandro Imbriaco

8½ is the winning design of YAP MAXXI 2014, program in support of the young architecture organized by MAXXI with MoMA/MoMA PS1 (NYC), Constructo (Santiago de Chile), Istanbul Modern (Turkey) and MMCA National Museum of Modern and Contemporary Art of Seul (Korea).
8 ½ is a mobile theatre, a machine to experience public space. It investigates the dual nature of public space, as the place of intimacy and elective relationships and in the meantime the preferential territory of event and spectacle. The installation intends to be a reflection about the transition that changes public space from being the background of private encounters and individual moments to being the scene of public events and collective representations.

8 1/2 consists of two complementary elements: the wall and the arena.
1. The wall: 8 and ½ meters high, is built with modular timber frames covered with upcycled beer kegs. It transforms the surrounding space laying down a principal direction and creates a threshold effect dividing the "front" from the "back". An opening in the structure can be used as access point to the interior space and as stage alternatively facing one side or the other. During the plays, the wall works as scaenae frons, backdrop or technical infrastructure for machines and equipment. A path climbing to an upper level can be used during the shows as a part of the stage or, in the everyday life, as a new point of view over the area. The LED lighting system works as a display that can show geometrical drawings, graphics, and typographic fonts.
2. The arena: it consists in four "relational objects" and a canopy that goes from the wall to a linear system composed by six blocks. The arena is both a theatre, a place addressed to public events and plays, and a square, an architectural device for the daily use of the common space. An accurate shadow study of the canopy allows both shaded and sunny areas during summertime. The wall and the arena work together creating an intimate relational space, an "urban room" where you can enjoy the space together, play, chill or simply stay.
8 ½ was built in 4 weeks, the construction site became for 2 weeks a workshop open to students from all over Italy. The participants worked on the wooden structures of the arena and on the upcycle process of plastic beer kegs into lampshades for the wall.
All the parts of 8 ½ have been recycled by orizzontale and became something else: wood beams and lampshades were re-assembled in different forms as smaller installations ("Replica") or interior design self-built objects ("Lampada 8 ½").
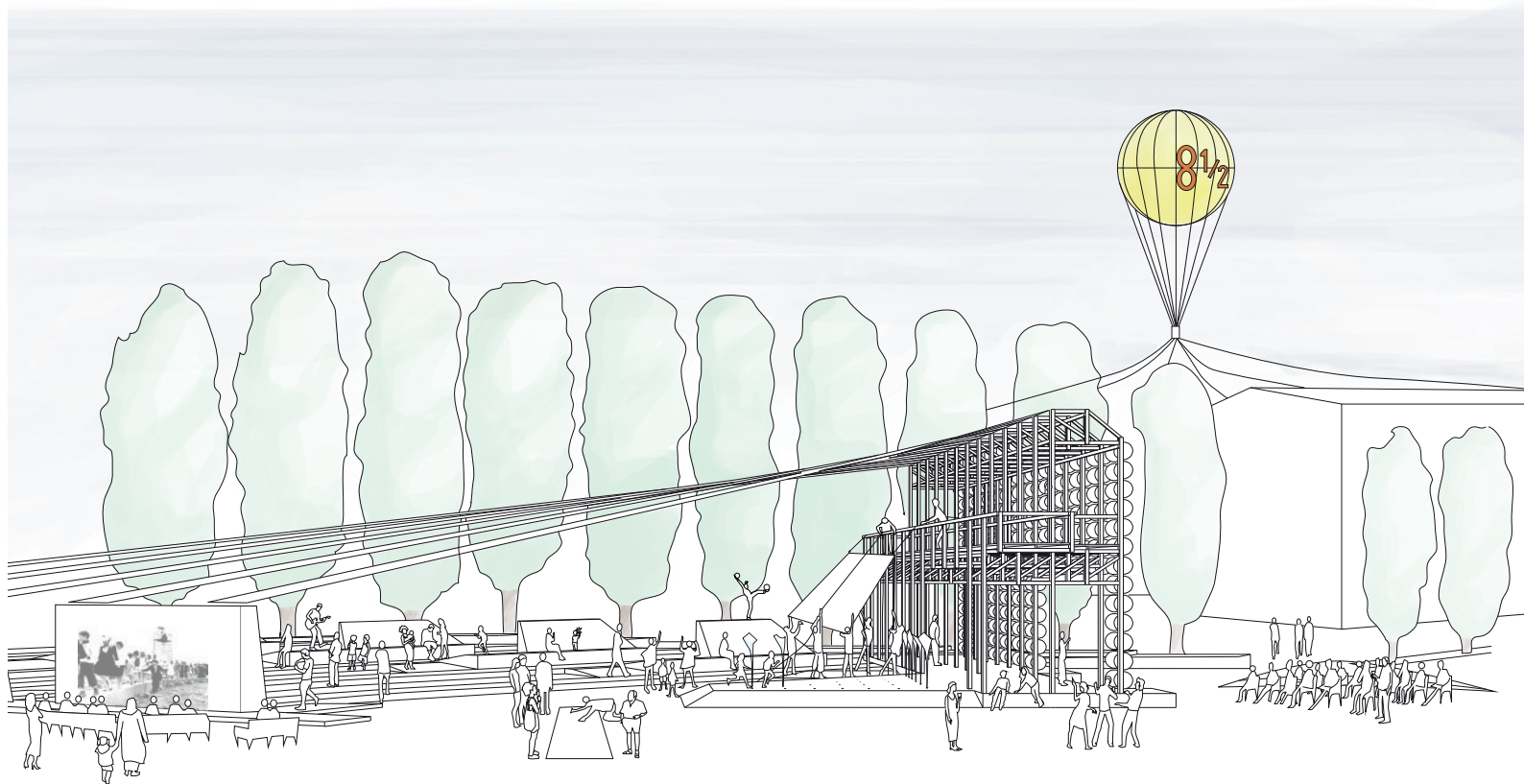
Casa do Quarteirão

Typology: public space
Status: built
Date: July 2016 - ongoing
Location: O Quarteirão, Ponta Delgada, São Miguel Island, Azores, Portugal
Client: Walk&Talk
In collaboration with: Francesco Zorzi - No-Rocket
Photo credit: orizzontale, Sarah Pinheiro, Rui Soares

"Casa do Quarteirão" is a project developed within Walk&Talk 2016.
It was born out of the community that lives and works in the neighborhood called
Quarteirão of Ponta Delgada, the capital of the Azores archipelago in Portugal, reclaiming
a physical space for convivial and collaborative use.
Walk&Talk is an annual arts festival based on site specific cultural creation. Since
2011 it contributed to transform the islands into a laboratory for contemporary and
transdisciplinary artistic creation, producing experimental projects, in a permanent
dialogue with the territory, the culture and the local community, promoting a favourable
environment for sharing and co-creation.

Orizzontale was invited to realize an installation in the core of the neighborhood and to collaborate with NO-ROCKET (a project by Francesco Zorzi, Amsterdam based Italian visual designer and illustrator) that had his intervention on visualizing "O Quarteirão" identity. The neighbourhood is close to Ponta Delgada historical city center, but out of the touristic and commercial district, so that public space is completely invaded by parking lots and cars. After a first visit in Ponta Delgada, during a public talk at MIOLO Art Gallery, we choose together with the inhabitants to work in the small Travessa da Rua d'Acoa, to materialize a common square, a place for the community.

The project's feature is metaphorically a *Viveiro*, a collective greenhouse to make "O Quarteirão" flourish and develop spontaneously. At the same time the idea was to re-create the intimacy of a traditional Azorean house. Starting from these two inspirations orizzontale worked on two elements, creating new inviting entrances to the space: a pavilion to provide a place for people to gather and organize events (Rua Pedro Homem) and a small structure with a tiny terrace (Rua d' Acoa), to give a cozy and unusual view of the area. Between these structures a new square took shape.

"Casa do Quarteirão" program was decided by its own users and was conceived as an open project: the simple building system made out of modular frames, could be adapted and personalized according to several configurations and needs and the various activities that the community wanted to develop.

The structures were built in five days, together with a group of inhabitants, using wood from Cryptomeria japonica, an endemic conifer species that grows in the island.

A.R.C.A. – Zooart

Typology: pavilion
Status: built
Date: April 2017 - ongoing
Location: Cuneo, Saluzzo, Alba (Italy)
Client: Associazione Art.ur
In collaboration with: Art.ur, Politecnico di Torino
*Photo credit*: Marco Sasia

A.R.C.A. is the acronym for *Arte, Ricerca, Comunità, Abitare* (Art, Research, Community, Inhabit) and is a project born within the contemporary art platform ZOOART. The aim is to combine the experience of art with reflections on how to live and share creation in urban space. The program of this artistic framework extends to the territory of the province, specifically to the cities of Cuneo, Saluzzo and Alba (Piedmont, Italy).
The project started in Cuneo in 2017 with a construction workshop: together with the students from the Polytechnic University of Turin (followed by Prof. Daniele Regis and the architect Roberto Olivero) and Art.ur team we built up the pavilion.
Then, A.R.C.A. started travelling through the region, being re-assembled in different location to host the the works of the artist Grazia Amendola (in Saluzzo) and Ettore Favini (in Alba). The experiment was so successful in this area that in summer 2018 A.R.C.A. came back to "Tetti blu" district for the whole season. Lately, in summer 2019, A.R.C.A. has moved to Madonna dell'Olmo (CN), to provide shadow in a public garden where all the trees were suddenly cutted down because of a ravage of insect parasite.
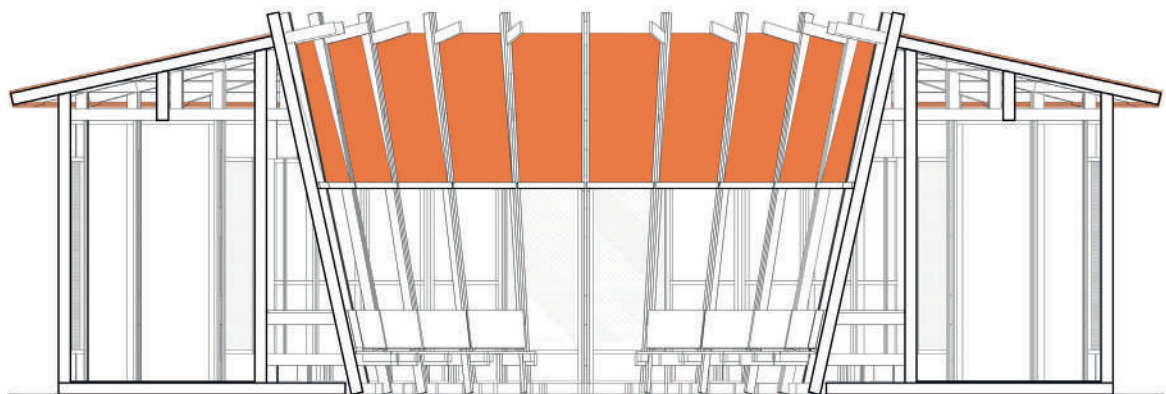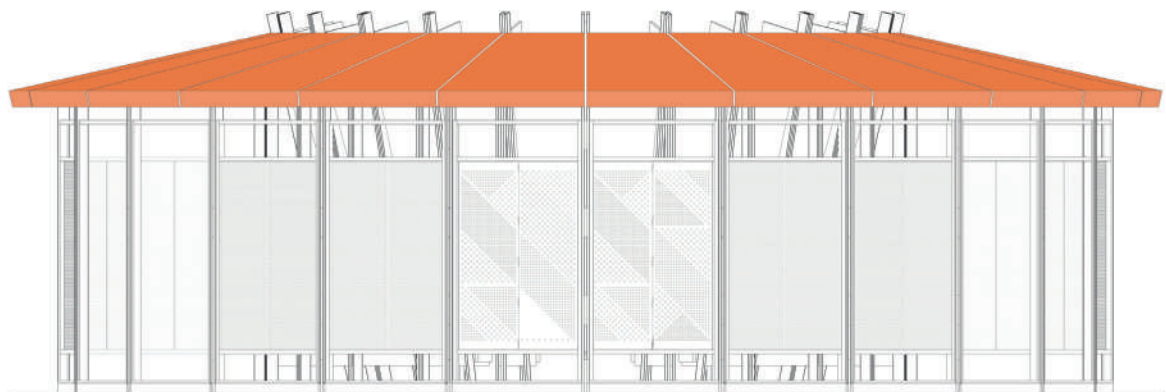
Ephemeral Living: the central space as an archetype of temporary inhabiting
A.R.C.A. refers to the models of the nomadic architecture, an architecture whose structures appear and disappear almost instantaneously in already consolidated urban areas, leaving at the same time evident traces, even if intangible, of their transit. The places are enriched with new memories and meanings, which are able to activate unconscious imaginaries and bring out untold potential.

A.R.C.A. is part of that large family of mobile, unstable, provisional architectures, and dynamics that populate the human imagination since ancient times and which, in the contemporary world, find a new raison d'être. A.R.C.A. is a pavilion that opens up as an instantaneous square, it holds temporary installations that are reorganized within the space according to the needs; it is an infrastructure that can be assembled and disassembled in a few hours using light materials coming from the same territory in which it is inserted. The central form, naturally full of symbolic and spiritual meanings because of its purity and geometric simplicity, is the most immediate gesture in defining a space and in its delimitation. Circular constructions have many advantages, such as, for example, the maximization of the volume and the internal space in the face of a reduced consumption of soil and resources, a good energetic behaviour, the possibility of using lighter and more easily transportable materials, remaining statically stable. Because of these characteristics, the circular structure represents the archetype of a wandering space.

A.R.C.A. is a device with a central plan, which circumscribes from time to time the space in which it is placed, creating a gathered and protected space. It is a traveling object that carries a strong identity, which is overwritten by interactions with places and people.

A.R.C.A. is a volume whose base is a polygon consisting of twenty-four sides and whose structure, made of fir wood, is assembled by simple repeated modules, arranged in a radial shape. The succession of these modules can be changed to create different figures and areas, depending on the needs of use.

A.R.C.A. is a threshold that defines a transitory space in dialogue with its urban surroundings. Its identity is defined by crossing and inhabiting the city through memories and imageries that overlap and enrich it with new meanings.

A.R.C.A. is a community space, a mobile device and, at the same time, a permanent place through which art moves in cities, becoming accessible to everyone in a public and free way. The central room is protected by the ring that fences it, but at the same time it is open to the external environment, making it perceive differently from those who enter it.

Urbanauts' Units

Typology: installation, public space
Status: built
Date: October 2017 - ongoing
Location: Berlijnplein, Leidsche Rijn, Utrecht, Netherlands
Client: RAUM, State of flux
In collaboration with: Brommerbios, HUT, Goede Vrijdag
Photo credit: orizzontale, Juri Hiensch

Urbanauts' Units is a project developed within RAUM - Makers in residence programme 2017. RAUM is a workshop in Utrecht with a placemaking vision created by State of flux. State of flux has been commissioned in 2016 by Utrecht Municipality to create a cross-disciplinary space at Berlijnplein. This square is exactly on the border between existing and new city, in the new Leidsche Rijn Center: the largest vinex location in the Netherlands. The goal of this creative placemaking is to imagine the city of the future and make people feel this future.
Berlijnplein is today an interesting threshold space: it's an "in between" area, temporary suspended, able to create expectations of what will come and at the same time ready to receive innovative impulses. These features characterize Berlijnplein, and its big potential lies in the fact that this area is set between the central historical district and the development of the new neighbourhood Leidsche Rijn.

The strategy that we decided to follow was to find and bring out an imaginary story that could create together with the community a strong identity to this new part of the city. The project principle was to make people feel the area of Berlijnplein like an unknown land to discover. Pioneers, become "urbanauts", contemporary adventurers that sail in the large public space, re-defining urban circulation under a different perspective and meaning, so that urban mobility is intended as a recreational form of experience.

The boat has been for our civilization, from prehistoric time until the present, a great instrument for development, in a material and immaterial sense. It has been the central tool of our economy and simultaneously, as described by philosopher Michael Foucault, "the greatest reserve of the imagination" [M. Foucault, Of Outer Spaces, 1967]. In fact the ship has been the main vehicle for exploration of unknown and far lands, a useful mode of transportation and thanks also to many authors and painters, it represents in the mass culture the ideal space for adventure.

During the centuries we've recorded a large variety of boats, normally used for water mobility. The research brought us to an ancient vehicle, a traditional sailboat's spin-off, with an original and imaginative appearance: the land sail or sail wagon. The sight of this wind-powered device, created in China around 610 AD, stimulated people's surprise and wonder. Usually used as a mode of transportation, under Prince Maurice d'Orange it became a recreational device to entertain guests, making it more similar to a carnivalesque cart or a fantastic scenography.

During our residency in Utrecht in October 2017 we built two boats prototypes, that represent fragments of this dreamlike dimension and are "errand interaction devices" that inhabit Berlijnplein and stimulate unexpected conviviality, promoting collective amusement.

"Bora" is a wheeled boat made out of various materials like iron, timber, mesh, aluminium tubes, ropes and steel cables. It's a mobile device whose uses are to play with urban discovery and interact with public space. The boat final design is the result of the customization of a family bike provided by local collective HUT.

"Sciampagna" is a sailing boat table made of timber with a 2,40 m high aluminium mast, designed to promote meeting and conviviality. It's placed at the ground floor of the "urbanauts' headquarter" being at the same time an original furniture and a playful setting. The mast stands with steel cables and ropes that connect it to the tabletop.

As a complement to the boats we built the "urbanauts' headquarter", a modular wooden fixed structure, a urban façade which suggest the existence of a parallel space, a playground dedicated to leisure and encounter. The ground floor is shaped to host the boats and it could work as a laboratory to build or repair it. On the elevated platforms and the small tower, it's possible to observe the surrounding area from an unusual point of view. The tower works also as a landmark, thanks to the iron cage on top, which holds a red LED sign. The "urbanauts' headquarter" works in units, urban parcels that can be expanded and personalized.
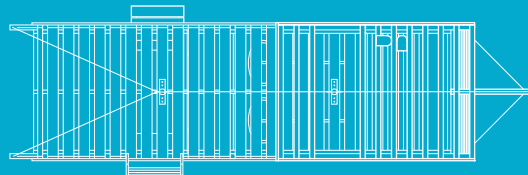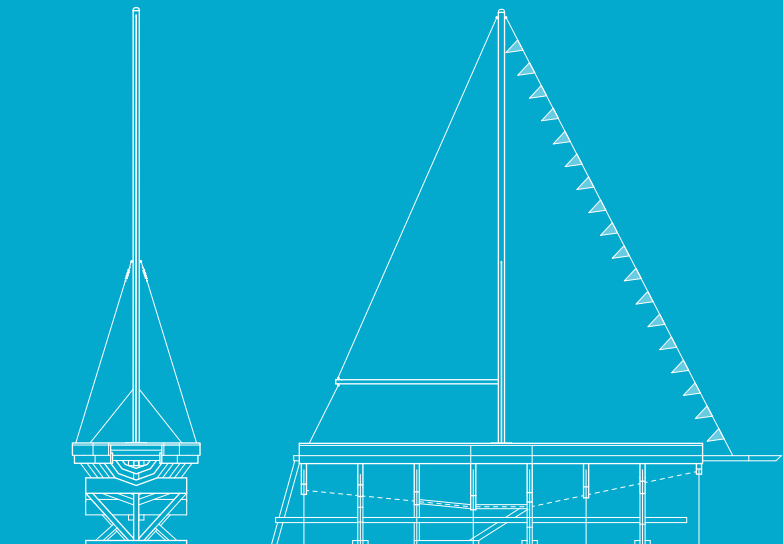
URBANAUTS' UNITS by orizzontale ------------------------------ "BORA" the cycling boat
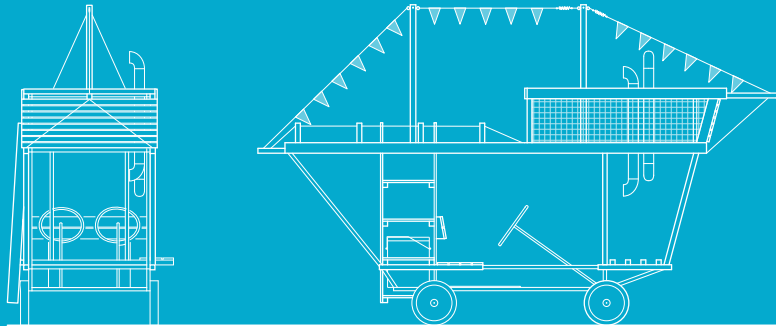
PROFILE

GENERAL DIMENSIONS

lenght overall	470 cm	185,04'
height	290 cm	114,17'
mast lenght	125 cm	49,21'
cargo box	75x45x45 cm	
equipment	flashlight, bbq	

PLAN

URBANAUTS' UNITS by orizzontale ------------------------ "SCIAMPAGNA" the sailing table

PROFILE

GENERAL DIMENSIONS

lenght overall	500 cm	196,85'
lenght of hull	435 cm	171,26'
height	700 cm	275,60'
beam lenght	120 cm	47,24'
mast lenght	475 cm	187,00'
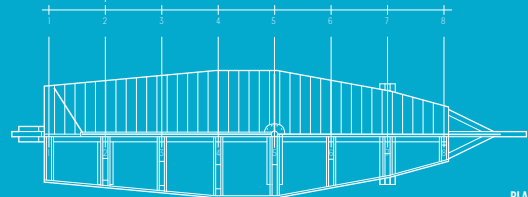
PLAN
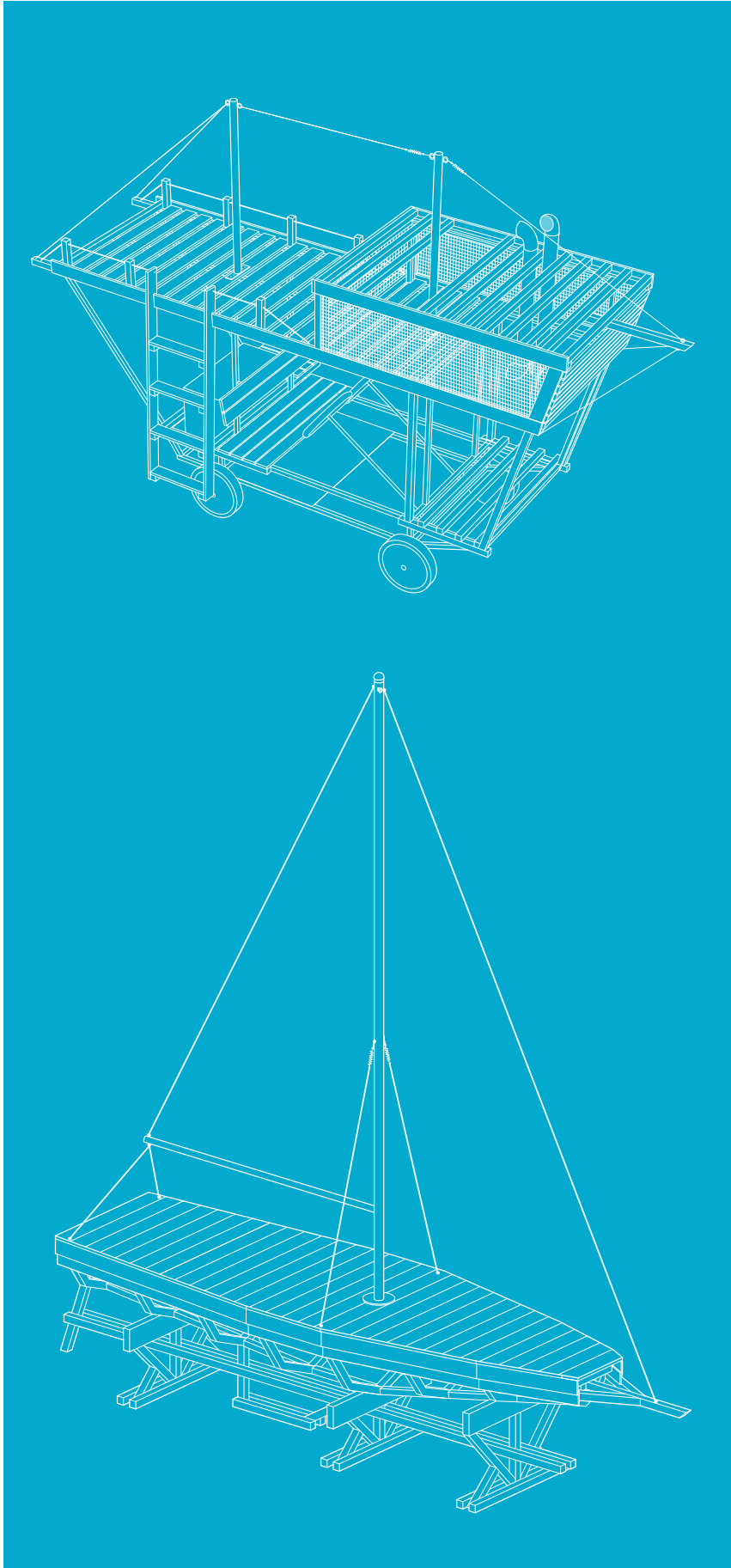
Perestrello 1.0 - Work-watching (2010-2011)
Perestrello 2.0 - (2011)
Perestrello 3.0 - Iceberg (2017-2018)
Perestrello 4.0 - L'Argo (2019-ongoing)

Status: built
Date: 2010 - ongoing
Location: Largo Bartolomeo Perestrello, Rome, Italy
Photo credit: orizzontale, NOEO, Luca Chiaudano, Nicola Barbuto

The site of the intervention is "Largo Bartolomeo Perestrello" (41°53'09.0"N 12°32'30.9"E), a free space of 1400 m²in the district Marranella, in the Roman suburb in Italy. This place has been neglected to the inhabitants for ten years, closed by mesh fences. In 2010 "Perestrello 1.0" started, with a large participation of the neighborhood, the fences opened and disposed to shape a big question mark. The objective of this phase was to stimulate a reaction, drawing attention to the theme of the lack of public spaces in the city. Right after this action, the area was again closed to start a construction site for a new open-air market. Thus in December 2010 during a neighborhood demonstration we realized a temporary installation called Work-watching, a device that worked as a meeting place and watching point for people to control the transformation of Perestrello site.

In 2011 the building site closed and the square was opened to the public. Together with the neighborhood committee we organized a celebration day: Perestrello 2.0.

At that time, Largo Bartolomeo Perestrello was in a state of decay, and defined as a "roof of a below grade parking garage, not a real square". In fact the large empty area was awaiting for urban transformations, like the open-air market plan, that has never been completed. Furthermore, the place didn't have an official toponymy and the maintenance agreement between the Municipality and the developer of the below parking garage was unclear, leading it to a situation of degradation and abandonment in terms of basic infrastructures and social refurbishments.

In 2017, within the fourth edition of "New Generations - Architects vs. the Rest of the World", we decided with Itinerant Office and NOEO to continue the urban reactivation process, launching "Iceberg – Perestrello 3.0". "Iceberg" is a metaphor and a reflection about the neighborhood's invisible resources and the existing potential of the area. We explored the "abyss" of the local culture bringing together associations, citizens, students and professionals from architecture, design, art and psychology, to debate about the situation of the district. Two workshops were held, construction and urban exploration, aimed at creating a basic public infrastructure and conducting an investigation into the local culture of the Marranella neighborhood and the inhabitants' perceptions of Perestrello square. The project brought to the creation of a local associations' board to coordinate existing activities and to start a reflection on the management of the area, in synergy with the public administration.

The dialogue undertaken with the administration of the Municipality V conducted before, during and after the realization of ICEBERG, unfortunately didn't reach the desired outcome.

In 2018 the ICEBERG "melted", clashing with the limits of a regulatory and bureaucratic procedure, unable to work in the territory with an updated methodology and to respond to contemporary society's needs. This lead to an impasse.

Nevertheless, the analysis on the district underlined the great potential of this place. In fact this historical neighborhood is nowadays known for the wide range of ethnicities and cultures. Communities, citizens and local associations every day enrich Largo B. Perestrello with traces and stratified meanings, inhabiting it through various spontaneous uses.

In 2019 "Perestrello 4.0" intended to be the key to unlock the regulatory impasse, widening the research group and sharing reflections on urban tactics and new methodologies for public space revival: how can design, graphic art and psycho-sociology create a new urban storytelling and give a shared sense of ownership, despite cultural and social differences to encourage collaboration and reactivation of common spaces?