



POLITECNICO
DI TORINO

Honors thesis

COURSE OF ARCHITECTURE CONSTRUCTION CITY

Abstract

Lisbon.

The Seven Mirrors Project.

Tutor

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by

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The thesis asks question of method about the reading of the city.

The experiment consists in the production of new images of the city and the metaphor of the mirror became a cultural filter. Through a mirror is seen the landscape, and in the mirror the people reflect themselves into the context.

Different “reflexes and reflections” about the city and the cultural landscape, both interpreting object, mean that the landscape approach is used to define a new urban perspective: the “Cult-Heri-Scape” is the set of culture, heritage, landscape.

Since our gaze gives to the nature, the territory and the world the landscape’s value, it has a cultural presupposition and the transformation of a place can be in a direct and concrete way, or through an indirect aesthetic recognition.

The search for a dynamic vision, able to reflect in space and time the complexity of the urban image, has led to the search of a *Citytelling* method, in which are revealed of great importance the *Storytelling* and *Walking*, or reading and crossing the city.

The thesis is an invitation to walk with the look, to walk with a semiotic approach in a city made up of relationships, such as into a moving text written by many hands.

In fact, by walking in town are written stories and by writing stories are drawn walks.

Working in parallel between the real and the imaginary space, using an urban perspective, Lisbon is the city chosen for this journey into the cultural landscape and, like other cities, different looks compose its image.

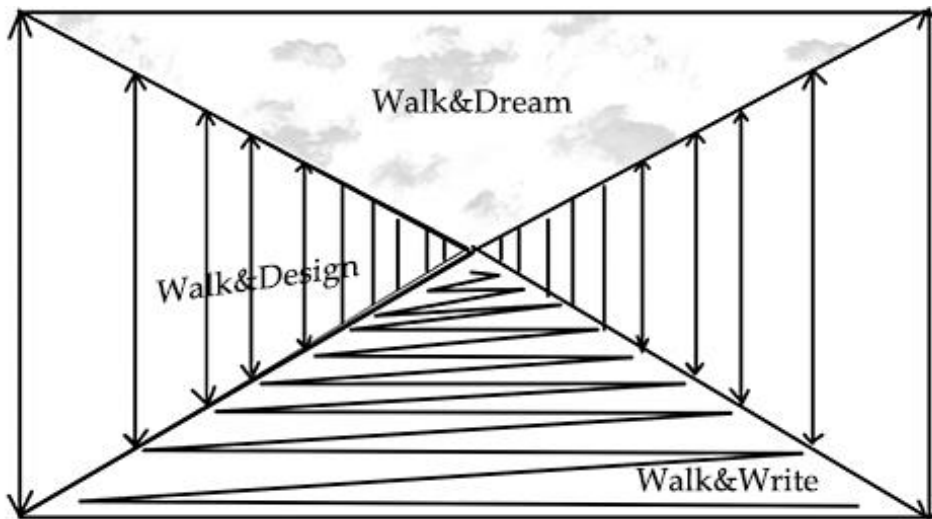
In this sense born “Seven Mirrors Project”, which reflects different visions through mirrors: some *temporal frames* reflect the evolution of the city's and landscape's image through the historical events and through the *storytelling*, while some *spatial frames* reflect the image of the city by walking inside it, having a point of view both insider, both outsider.

The evolution in time of the image of the city shows the events that have most determined its relationship with the territory: from the Phoenician foundation to the earthquake of 1755, from the exploitation of the riverfront to the Expo '98, up to the today's projects.

The part of *Storytelling* has instead developed by analyzing some views of Lisbon, made by characters very different between themselves, distant in time and space: the Portuguese writer and poet Fernando Pessoa, Portuguese Nobel prize José Saramago, the Italian writer Antonio Tabucchi, German director Wim Wenders, the historic tram 28, and the Portuguese architect Alvaro Siza.

For each one were created double maps: cards that represent what emerges from the different views of Lisbon; and cards that represent what the city influence in these views, with *collages* that refer to psycho-geography and urban *derivè*.

After the analysis of the city through different frames, the experiment evolved into a *Walkability Project*, which steps were: *Walk&Dream* (inspection), *Walk&Write* (mapping), *Walk&Design* (project). These concepts are shown in the diagram below, where the inspection corresponds to the gaze, linked to an almost dreamlike concept, with which we look at a city while we walk in it. Instead, the mapping corresponds to the tracing of the paths carried out in the city, and the project corresponds to the creative act by which wants to convey a meaning, which ties the first two components.



The final project is to create a seventh itinerary, a seventh mirror that encompasses the concepts previously learned and respects the *genius loci*. Where the involvement, the perception and the visual communication becomes a reflection of a dynamic view of the landscape (concept that has always evolved over time and that needs to continue to evolve).

In this way, the mirrors are not intended only as a spatialtemporal frames, but also as elements of creation, contemplation and participation, that create continuity in the itinerary. The production of new images of cities, as shown in the image below, in a self-reflective path, allowed to develop reflections on different urban issues and has made possible new reflexes.

The relationship between the city inhabitants and travelers, but also the cultural belvedere, or the instruments by which to see the cultural landscape, and even the visible and invisible links within a city, are just some of the issues that were deepened during the research.



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