

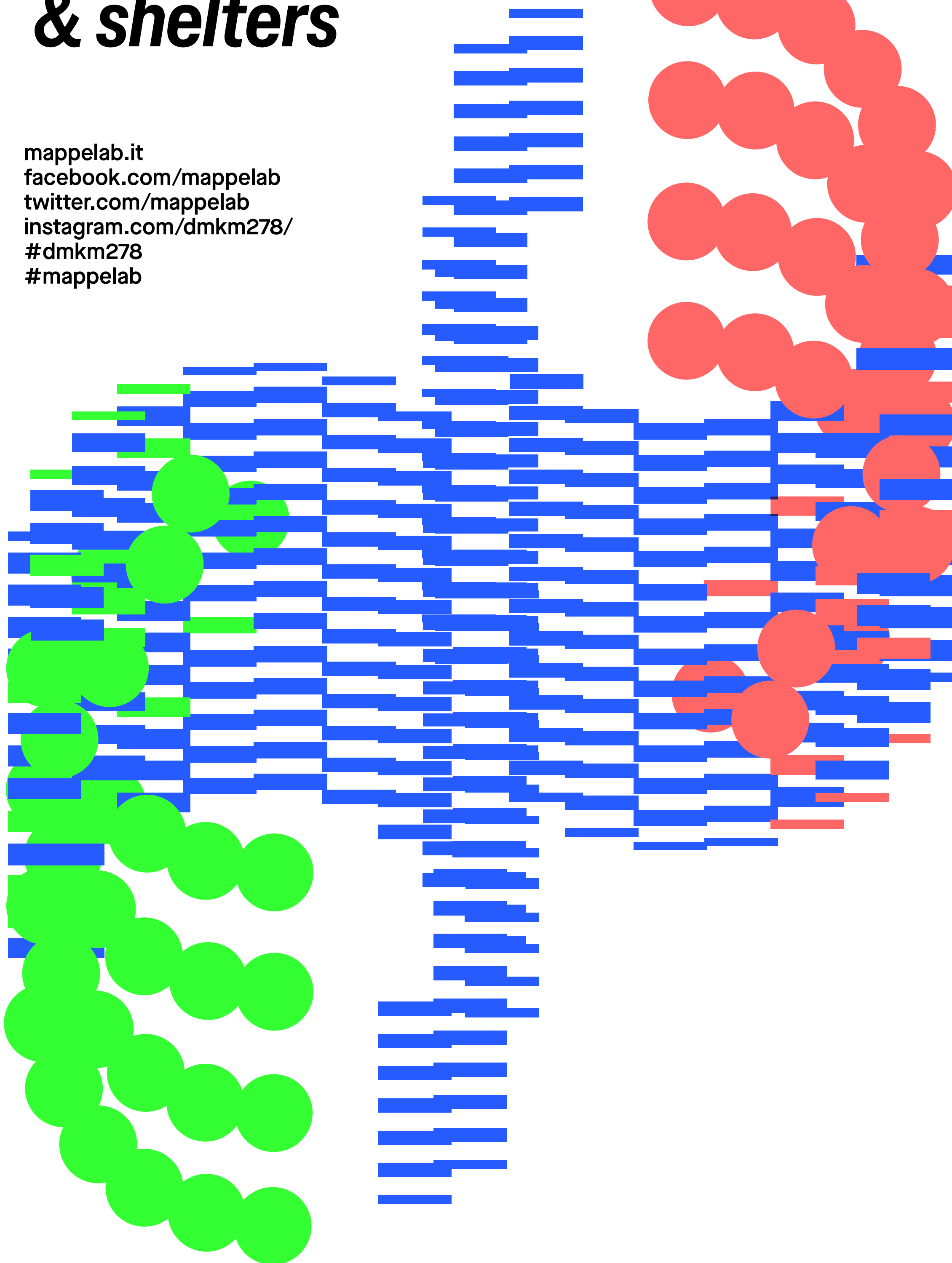
rovine & ripari ruins & shelters

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Il pane di Zhanna Kadyrova appoggiato su una tovaglia bianca davanti al mare mosso di Marzocca era un segno irriducibile, perentorio. Pane di pietra, un inerte senza lievito, con le sembianze di ciò che è familiare e fa casa ma senza il rito della tavola, del nutrimento e della cura. In quei sassi arrivati dai boschi e dai fiumi dell'Ucraina c'è la dimensione tragica della rovina, con l'elaborazione che l'arte offre a se stessa e al mondo. Come gli abiti di “Second hand” – un ciclo affascinante della stessa Kadyrova - costruiti con le piastrelle rotte di luoghi distrutti e in metamorfosi. Guerre di oggi che scuotono le coscienze, come le guerre di ieri che hanno segnato generazioni. Demanio prosegue nella ricerca fatta di assonanze e riverberi, dove ogni cosa è dentro l'altra, ogni tema ricorre, si precisa, si espande. Esiste nella relazione. Interrogarsi ora sul tema della rovina e del riparo, parole gemelle, entrambe sostantivo e verbo, definite ma aperte e in cammino, significa provare a cogliere nelle cose del mondo il sacro che abita l'*in between* di questa civiltà.

Stare tra le cose per stare nel tempo e nella storia. Così certi anniversari sono dispositivi, coincidenze che parlano a noi come tracce di futuro. Un secolo fa a Urbino nasceva Paolo Volponi, una figura centrale del '900 italiano, che ha anticipato la dimensione sfaccettata dell'intellettuale che si mette in mezzo tra le pratiche e gli immaginari del lavoro e dell'industria come ambiente cognitivo, e l'etica pubblica che ha nella politica l'orizzonte della cittadinanza. Oltre un secolo fa nasceva a Bologna Guglielmo Marconi, l'inventore che segna un punto di non ritorno nella storia umana. C'è qualcosa di magico, arcaico e tecnologico insieme nell'invisibilità del messaggio che trattiene la moltiplicazione potenzialmente infinita della relazione, oltre lo spazio il tempo e i confini.

Con lui accesso, simultaneità e interconnessione diventano necessità, cultura e conoscenza, stile di vita, progetto, nuove economie. Ascoltare la sua voce e comprenderne la preveggenza, è un'esperienza che si colloca tra l'archivio e l'oracolo. Oltre duemila anni fa l'eruzione più grande della storia fa di Pompei un luogo planetario, l'immaginario per eccellenza della categoria concettuale della rovina, della sua pratica di studio valorizzazione e preservazione, e dell'infinita tessitura che declina l'idea del riparo e della riparazione come ponte tra le arti e i linguaggi, le antropologie fino alla produzione contemporanea. *Pompei Commitment* è un dialogo tra memorie che si producono in modalità incessantein un tempo circolare e infinito. La rovina che affascina e seduce per la *gravitas*, la bellezza della radicalità decadente, l'estensione nel dibattito delle idee - attuale e necessario.

La rovina che riguarda l'ecosistema e il Vivente, le specie e ogni altro heritage, gli habitat naturali a rischio estinzione, il linguaggio, il sistema valoriale, i luoghi e le icone a cui le comunità affidano il senso di un'appartenenza comune. Se la civiltà dei consumi, con l'obsolescenza programmata e il lavoro sofisticato sui desideri anche quando orientati al senso intrinseco del limite, è concepita per produrre inesorabilmente rovine e ripari reali e simbolici, è la creazione di legacies consapevoli la sola postura possibile, l'antidoto per riconoscere la dimensione spirituale e simbolica che sta dentro e oltre ogni progetto, ogni edificazione, ogni narrazione. Che si tratti del masterplan di una capitale, di un'architettura o di un'immagine, di un museo, di un oggetto, di un'opera del talento o dell'ingegno. Comunque rovina, comunque riparo.

rovine&ripar(azion)i ruins&repair(ations)

Tra i molti titoli scelti per le 14 edizioni di Demanio, tutti piuttosto inclusivi, questo è certamente il più ambiguo, il più sfuggente, e allo stesso tempo quello che meglio si adatta al momento storico in cui la nostra maratona ha luogo. Rovina, come diceva Jean-Louis Cohen della modernità, come “promessa o minaccia”. O piuttosto, nel nostro caso, promessa e minaccia. Di questa complessa contraddizione, costruita in decenni di sovrapposizione tra realtà e interpretazione, di ordine e caos, si nutre il programma della nottata. Cinquant'anni fa le fotografie di Guido Guidi, protagonista di questa edizione e di una grande mostra in preparazione al MAXXI, sembravano dare una svolta narrativa illuminante all'idea di scarto e rovina, sia che si trattasse di angoli marginali del paesaggio, di costruzioni anonime, di vite minori, sia che il suo obiettivo si posasse sui resti drammatici di bunker del Vallo Atlantico o su angoli e ombre sfuggenti delle opere di Mies van der Rohe, Le Corbusier, Carlo Scarpa.

In architettura la rovina, archeologica o moderna che fosse, era infatti un concetto ancora più virtuoso e incoraggiante, un testo su cui studiare il passato o una preesistenza da cui muovere per costruire il futuro. Fiumi di inchiostro e decine di edifici sono stati dedicati al culto felice e aggiornato delle rovine moderne, dai testi di Virilio alle ricerche sul riciclo, dall'Emscher Park ai mille progetti sul riuso dei “capannoni senza padrone”. L'attenzione alla rovina sembrava non essere altro che un buon inizio per costruire una solida teoria contemporanea dell'architettura, consapevole che era finito il tempo della tabula rasa, entusiasta di incorporare in modo nuovo passato e presente. Oggi le cose sono brutalmente cambiate. Dopo Covid, guerre a noi molto vicine, catastrofi varie pronunciamo la parola rovina con più pudore, con un'attenzione che sembra dedicata a depurarla da quello strato sottile di cinismo che ci permettevadi interrogarci più su quello che di buono potevamo fare con una rovina (architettonica, artistica, urbana, disciplinare...) che non sulle ragioni per cui quei “resti” erano diventati tali.

Per questo vale forse la pena di prendere coscienza di quel tanto di problematico c'è oggi nella questione delle rovine e quindi nel titolo scelto. E di conseguenza forzare il riparo verso il significato che ci porta verso il verbo. Riparo come riparare, aggiustare, reagire alla perdita di qualcosa non solo filosofando sulle tracce rimaste sul campo ma mettendoci le mani dentro – hands on – e provando a dare un senso ancora più profondo a un vocabolo che ci è già molto caro, Riciclo.

Il Demanio non più che prendere atto del nuovo inquietante spessore della parola rovina ma allo stesso tempo non può ignorarla; e raccoglie allora intorno alla piazza temporanea che gli studenti della SAAD costruiscono sulla spiaggia di Marzocca una serie di esperienze che ci suggeriscono idee su come vivere in mezzo alle rovine, su come comprenderle, su come evitare che se ne producano altre, su come utilizzarle per un progetto di futuro virtuoso e riparatore. Si vedranno i lavori di architetti che cercano di usare gli scarti per arrivare allo spazio ideale, come per i container dei Lot-Ek, o che cercano nuove e interessanti strade per conciliare bei progetti e desiderio di ricostruire le relazioni sociali, come per i progetti premiati in Italia e nel Mies van der Rohe Architecture Award. Si vedranno performance e installazioni che fanno capire come il linguaggio artistico applicato allo spazio può essere un dispositivo utile per costruire sulle rovine senza cancellare tracce utili e profonde, una via d'uscita incerta e interessante da questo groviglio di rovine.

di/by
Cristiana Colli

Zhanna Kadyrova's bread on a white tablecloth in front of Marzocca's rough sea was an irreducible, peremptory sign. It is a stone bread, an inert without yeast, with a familiar appearance that creates a home, but without the table ritual of nourishment and care. The stones from Ukrainian forests and rivers contain the tragic dimension of ruins, with the elaboration offered by art to itself and to the world, just like the clothes in Kadyrova's fascinating cycle “Second hand”, which are created with broken tiles from places transformed by destruction. The wars of today shake consciences, like the wars of yesterday that marked generations. Demanio continues its investigation made of assonances and reverberations, where each thing is inside another thing, each theme recurs, is stated, expands and exists in a relationship. Questioning the theme of ruin and shelter - twin words, a noun and a verb, defined but open and moving - is an attempt to grasp the sacred that inhabits the *in between* of our civilization in the things of the world.

It means to be among things in order to be in time and history. So, some anniversaries are devices and coincidences that speak to us as traces of the future. A century ago, a central figure of the Italian 20th century was born in Urbino: Paolo Volponi anticipated the multifaceted dimension of the intellectual who stands between the practices and the imagines of work and industry as a cognitive environment, as well as the public ethic that finds the horizon of citizenship in politics. More than a century ago, Guglielmo Marconi - the inventor who marked a point of no return in human history - was born in Bologna. There is something magical, archaic and technological in the invisibility of the message that holds the potentially infinite multiplication of relationships, beyond space, time and borders.

With Marconi, access, simultaneity and interconnection become necessity, culture and knowledge, lifestyle, project, and new economies. Listening to his voice and understanding his foresight is an experience somewhere between the archive and the oracle. More than two thousand years ago, the greatest eruption in history converted Pompeii into a planetary site, the image *par excellence* of the conceptual category of ruins, of their practice of study, valorization and preservation, and of the infinite texture that declines the idea of shelter and repair as a bridge between arts and languages, anthropologies up to contemporary production. *Pompeii Commitment* is a dialogue between memories that are produced in an incessant mode in a circular infinite time. Ruins fascinate and seduce for their *gravitas*, the beauty of decadent radicality, the extension into the current and necessary debate of ideas.

Ruins affect the ecosystem and the Living, the species and every other heritage, the natural habitats at risk of extinction, languages, values, places and icons to which communities entrust a sense of common belonging. If consumer civilization, with its programmed obsolescence and sophisticated work on desires, even when they are oriented to the intrinsic sense of limitation, is conceived to inexorably produce real and symbolic ruins and shelters, the creation of conscious legacies is the only possible posture, the antidote to recognize the spiritual and symbolic dimension that lies within and beyond each single project, edification, and narration. Be it the master plan of a capital city, an architecture or an image, a museum, an object, a work of talent or intelligence. In any case, ruins. In any case shelters.

di/by
Pippo Ciorra

Among the many titles chosen for the 14 editions of Demanio, all of them quite inclusive, this is certainly the most ambiguous, the most elusive, and at the same time the one that best fits the historical moment in which our marathon takes place. Ruin, as Jean-Louis Cohen said of modernity, as “promise or threat.” Or more, in our case, promise and threat. This complex contradiction, built up over decades of overlapping reality and interpretation, of order and chaos, feeds the night's program. Fifty years ago, the photographs of Guido Guidi, the protagonist both of this edition and of a major exhibition in preparation at MAXXI, gave an illuminating twist to the idea of waste and ruin, whether it was a marginal spot in the landscape, anonymous buildings, unknown characters, or whether his lens rested on the dramatic remains of bunkers in the Atlantic Wall or on the elusive angles and shadows of the works of Mies van der Rohe, Le Corbusier, Carlo Scarpa.

In architecture, ruin, whether archaeological or modern, was in fact an even more virtuous and encouraging concept, an essential text for studying the past or a pre-existence from which the future can be built. Rivers of ink and dozens of buildings were devoted to the joyous and up-to-date worship of modern ruins, from Virilio's texts to the focus on recycling, from Emscher Park to a thousand projects on the reuse of “warehouses with no owner.” The focus on ruin seemed to be nothing more than a good start to building a solid contemporary theory of architecture, aware that the time for tabula rasa was over, enthusiastic about incorporating past and present in new ways. Today things have brutally changed. After Covid, wars in our vicinity, various catastrophes we pronounce the word ruin more modestly, with an attention that seems dedicated to purifying it of that thin layer of cynicism that allowed us to wonder more about what good we could do with a ruin (architectural, artistic, urban, disciplinary...) than about the reasons why those “remains” had become such.

That is why it is perhaps worthwhile to become aware of the problematic aspects of the question of ruins today and thus in the chosen title. And consequently to force the meaning of the expression “Shelter” toward the verb vs the noun. Shelter as repairing, fixing, reacting to the loss of something not only by philosophizing about the traces left in the field but by putting our hands in it - hands on approach- and trying to give an even deeper meaning to a word we already hold dear, Recycling.

Demanio can only take note of the new disturbing thickness of the word ruin but at the same time it cannot ignore it; and it then gathers around the temporary plaza that SAAD students are building on the beach in Marzocca a series of experiences that suggest ideas on how to live in the midst of ruins, how to understand them, how to prevent more of them from being produced, how to use them for a virtuous and restorative project of the future. The audience will have the chance to see the work of architects who seek to use waste to arrive at the ideal space, as with Lot-Ek's containers, or who seek new and interesting ways to reconcile design quality and the desire to rebuild social relations, as with the projects awarded in the Italian Architecture Prize and in the Mies van der Rohe Architecture Award. We will see performances and installations that make clear how artistic language applied to space can be a useful device for building on ruins without erasing useful and deep traces, developing an uncertain and interesting way out of this tangle of ruins.

community

Attra Abrashi

È fondatrice e direttrice didattica della Biennale Autostrada. Ha conseguito una laurea e un master in pedagogia presso l'Università di Pristina e una laurea in logopedia e terapia del linguaggio presso l'Heimerer College. Ha diretto progetti presso il Consiglio per la difesa dei diritti umani e delle libertà di Pristina e ha lavorato come pedagogista presso SOS Villaggi dei Bambini del Kosovo. Negli ultimi dieci anni si è concentrata sulla creazione e sullo sviluppo della prima biennale internazionale d'arte contemporanea del Kosovo, Autostrada Biennale e Autostrada Hangar, un nuovo spazio educativo, produttivo ed espositivo presso l'ex base militare KFOR, ora ITP Prizren. **Attra Abrashi** is the co-founder and education director of the Autostrada Biennale. She holds Bachelor's and Master's degrees in Pedagogy from the University of Prishtina and a degree in Speech and Language Therapy from Heimerer College. She led projects at the Council for Defense of Human Rights and Freedoms in Prishtina and worked as a pedagogue at SOS Children's Villages Kosovo. Over the last 10 years, her focus has been on establishing and developing Kosovo's first international contemporary art biennale, Autostrada Biennale and Autostrada Hangar, an international art production, and exhibition space at the former KFOR military base, now ITP Prizren.

Cosimo Accotto

Filosofo tech, research affiliate e fellow (MIT), adjunct professor (UNIMORE), è autore di un'originale trilogia filosofica sul mondo digitale: Il mondo in sintesi, Il mondo ex machina, Il mondo dopo la macchina. Si occupa di ricerca su Economia & Management (SDA Bocconi), Harvard Business Review, Aspenia, MIT SMR, Civiltà delle Macchine. Ospite frequente di programmi televisivi (Radio, Rai) e radiofonici (Smart City, Radio24), è speaker e contributor per Ambrosetti, Aspen Institute, Harvard Business Review, Harvard Business Review, Technical philosopher, Research Affiliate and Fellow (MIT), Associate Professor (UNIMORE), author of an original philosophical trilogy on the digital world: The World at a Glance, The World Ex Machina, The Given World. He publishes in Economics & Management (SDA Bocconi), Harvard Business Review, Aspenia, MIT SMR, Civilization of Machines. A frequent guest on television (radio, Rai) and radio (Smart City, Radio24), he is a speaker and contributor for Ambrosetti, Aspen Institute, Harvard Business Review.

Lisa Andreani

È curatrice e storica dell'arte. Attualmente è Curatrice e Assistente del Direttore Artistico al MAXXI. È stata co-curatrice di: *After. Festival diffuso di Architettura in Sicilia*. Dal 2020 al 2022 è stata coordinatrice curatoriale ed editoriale del MACRO. Nel 2019 è stata fellow del programma di ricerca Global Modernism Studies presso la Bauhaus Dessau Foundation in collaborazione con la Victoria & Albert Museum. Dal 2018 lavora come archivist a ricercare per l'Archivio Salvo. Lisa Andreani is a curator and art historian. She is currently Curator and Assistant to the Artistic Director at MAXXI. She was co-curator of: *After. Diffuse Festival of Architecture in Sicily*. From 2020 to 2022 she was curatorial and editorial coordinator of MACRO. In 2019 she was a fellow of the Global Modernism Studies research program at the Bauhaus Dessau Foundation in collaboration with the Victoria & Albert Museum. Since 2018 she has worked as an archivist and researcher for the Archivio Salvo.

Simona Antonacci

Stema in arte nata a Roma nel 1982. Ha collaborato con la galleria Wunderkammern di Roma dal 2008 al 2013, curato eventi e progetti dedicati all'arte contemporanea e alla fotografia e pubblicato articoli su riviste specializzate. Formata in museologia e didattica, ha lavorato nel Dipartimento educazione del MAXXI, Museo delle arti del XXI secolo, dal 2005 al 2012, per poi passare al Centro di Fotografia del MAXXI Architettura e Design contemporaneo dove è attualmente responsabile per la Fotografia. Ha coordinato e curato diverse mostre e progetti, tra le più recenti mostra *Mario Cresci. Un decennio del tempo* con Marco Scotini, *Mimmo Jodice. Mediterraneo* e la committenza fotografica Atlante Sapienza. Art historian, born in Rome in 1982. From 2008 to 2013 she collaborated with the Wunderkammern gallery in Rome. She curated events and projects dedicated to contemporary art and photography and published articles in specialized magazines. Trained in museology and didactics, she worked in the Education Department of MAXXI, Museum of XXI Century Arts, from 2005 to 2012, then moved to the Center of Photography of MAXXI Contemporary Architecture and Design, where she is currently responsible for photography. She has coordinated and curated several exhibitions and projects, most recently *Mario Cresci. An Exorcism of Time* with Marco Scotini, *Mimmo Jodice. Mediterraneo* and the photographic commission Atlante Sapienza

Bianca Baroccelli

È architetto, urbanista, teorico della rigenerazione urbana e curatrice italiana. Attualmente Direttore del Dipartimento Architettura presso il MAXXI, visiting professor al Politecnico di Vienna (TU Wien) e membro dell'Advisory Board del Dipartimento di Architettura, Ingegneria delle Costruzioni e Ambiente Costruito (DABC) d el Politecnico di Milano. Insegna inoltre al Master of Art della Luiss di Roma. È stata Direttore artistico della Triennale di Milano dal 2018 al 2022 sotto la presidenza Boeri. Dal 2015 al 2018 è stata Assessore alla rigenerazione urbana a Mantova. **Lorenza Baroccelli** is an Italian architect, urban planner, theorist and curator. She is currently Director of the Architecture Department at MAXXI, Visiting Professor at the Technical University of Vienna (TU Wien) and member of the Advisory Board of the Department of Architecture, Construction Engineering and Built Environment (DABC) at the Politecnico di Milano. She also teaches at the Luiss Master of Art in Rome. She was Artistic Director of the Milan Triennale from 2018 to 2022 under the Boeri presidency. From 2015 to 2018 she was Councillor for Urban Regeneration in Mantua.

Francesco Benelli Professore Associato, Alma Mater Studiorum Università di Bologna. Ha pubblicato su molti aspetti della storia, teoria e storiografia dell'architettura del Rinascimento e Medioevo, e ha recentemente pubblicato un libro sugli studi vitruviani di Antonio da Sangallo il Giovane. Dirige il "Serlio Digital Project" (Avery Library, Columbia University) ed ha coordinato il gruppo di studio di Palazzo Farnese a Caprarola. Ha insegnato stabilmente alla Columbia University ed è stato Visiting Professor presso la Bartlett School of Architecture, University of Higher School of Economics, Mosca. Associate Professor, University of Bologna. He published on several topics of Renaissance Architecture,

theory and historiography and he has just published a book on Antonio da Sangallo the Younger's studies on Vitruvius. He is the initiator of the Serlio Digital Project (Avery Library, Columbia University) and has been the coordinator of the study group on palazzo Farnese at Caprarola. He has taught permanently at Columbia University, and he has been Visiting Professor at the Bartlett School of Architecture, London and at the Higher School of Economics, Moscow.

Carlo Birrozzi

È Direttore dell'Istituto Centrale per il Catalogo e la Documentazione (ICCD) del Ministero della Cultura. È stato coordinatore dell'Istituto presso la soprintendenza per i beni architettonici ed il paesaggio di Milano. Ha lavorato presso la Direzione Generale per l'architettura e l'arte contemporane e l'Istituto Culturale di Roma. È stato Soprintendente per i beni architettonici del Molise, delle Marche e della Città di Bari. Ha ricoperto il ruolo di Direttore artistico dell'Istituto Centrale per i Beni Sonori e Audiovisivi (ICBSA). Carlo Birrozzi is director of the Istituto Centrale per il Catalogo e la Documentazione (ICCD) del Ministero della Cultura. He was an architect official at the Soprintendenza per i Beni Architettonici e del Paesaggio in Milan. He has worked at the General Directorate for Contemporary Architecture and Art of the Central Institute for Restoration. He has been Superintendent for the Architectural Heritage of Molise, Marche and the City of Bari. He served as acting director of the Istituto Centrale per i Beni Sonori e Audiovisivi (ICBSA).

Frédéric Blancart

È responsabile dei programmi di residenza all'Accademia di Francia a Roma – Villa Medici dal 2022. Laureato in scienze sociali e studi curatoriali (Université Paris 1), è stato dal 2017 al 2021 referente di programmi televisivi (radio, Rai) e radiofonici (Smart City, Radio24), è speaker e contributor per Ambrosetti, Aspen Institute, Harvard Business Review.

Andrea Borghino Giornalista, autore e conduttore radiofonico. Ha realizzato diversi programmi per Radio3 Rai dedicati al mondo della radio. Ha lavorato al Gr Rai, a Radio1 come autore del programma Golem . Nel 2009 è stato New Media Manager presso l'EBU di Ginevra. Ha pubblicato il libro Radio Pirata (Persiani Editore, 2010). Dal 2021 è responsabile editoriale di podcast Rai pubblicati sulla piattaforma Rai PlaySound. È uno dei membri del Comitato Rai per l'EBU. Ogni giovedì racconta su Radio3 le novità dell'etere nella rubrica Interferenze.

Andrea Borghino is a journalist, an author and a radio host. He has been a radio host for several years on Radio3 Rai dedicated to the world of radio. He has worked at Gr Rai, Radio1 as the author of the program Golem . In 2009 he was New Media Manager presso l'EBU di Ginevra. He published the book Radio Pirata (Persiani Editore, 2010). Since 2021 he has been editorial manager of Rai podcasts published on the Rai PlaySound platform. He is one of the members of the EBU Radio Committee. Every Thursday he reports on Radio3 on the news of the airwaves in the column Interferenze.

Alix Bollot

(1992) crea sculture, scenografie, performance e pubblicazioni. Ciò che le accomuna è la ricerca di un certo lato – romantico, mistico, magico – della nostra umanità, legato a ciò che non ha valore se non quello che gli attribuiamo noi. In altre parole, si tratta di raccogliere qui sulla terra tracce tangibili del nostro attaccamento al creato. Negli ultimi anni, ha iniziato un capitolo su l'acqua che trabocca dai limiti razionali dei contenitori (naturali o artificiali) che ne definiscono la forma: l'acqua santa, quella dei riti di tutte le religioni, l'acqua delle sorgenti che irriga numerosi miti; le anime umide e commoventi della malinconia. **Alix Bollot** (1992) creates sculptures, set designs, performances and publications. What they all have in common is the quest for a certain side – romantic, mystical, playful – of our humanity, which is attached to that which has no value other than that which we attribute to it. In other words, it's about gathering here on earth tangible traces of our attachment to the sacred. Lately, she has begun a chapter on water that overflows the rational limits of containers (natural or artificial) that define its form: holy water, the water of rituals in every religion; the water of springs that irrigates many myths; the wet and moving souls of melancholy.

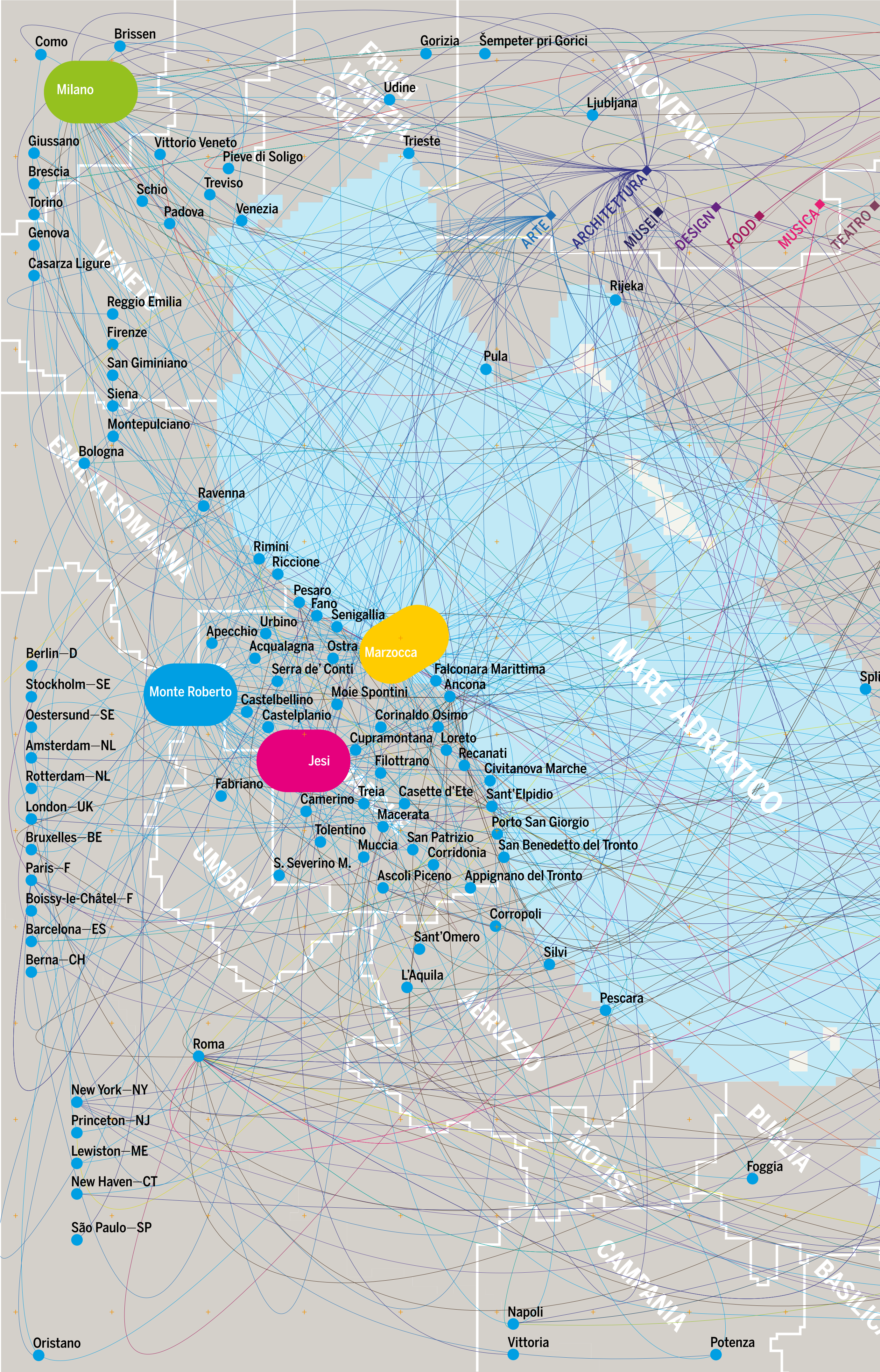
Aldo Bonomi

Fondatore del Consorzio Aaeter coordinatore dei progetti di ricerca riguardanti le dinamiche antroponomiche, sociali ed economiche dello sviluppo territoriale. Professore a contratto allo IULM con il corso "Globalizzazione e Società", scrive su lIsolae24Ore e pubblica su Microcosmi, autore di numerose pubblicazioni, tra cui i libri: "Capitalismo molecolare. La società al lavoro nel Nord Italia", "Il capitalismo infinito. Indagine sul territorio della crisi", "Il Rancore"; "Oltre le mura del Rancore. Vivere, abitare, lavorare nelle piattaforme territoriali"; "Sul confine del margine tra -Tracce di comunità in itinere". "Microcosmi. Founder of the Aaeter Consorzio, coordinator of research projects on the anthropological, social and economic dynamics of territorial development. Lecturer at the IULM for the "Globalization and Society" course, author of the book "Microcosmi" (DABC) d el Politecnico di Milano. Insegna inoltre al Master of Art della Luiss di Roma. È stata Direttore artistico della Triennale di Milano dal 2018 al 2022 sotto la presidenza Boeri. Dal 2015 al 2018 è stata Assessore alla rigenerazione urbana a Mantova. **Lorenza Baroccelli** is an Italian architect, urban planner, theorist and curator. She is currently Director of the Architecture Department at MAXXI, Visiting Professor at the Technical University of Vienna (TU Wien) and member of the Advisory Board of the Department of Architecture, Construction Engineering and Built Environment (DABC) at the Politecnico di Milano. She also teaches at the Luiss Master of Art in Rome. She was Artistic Director of the Milan Triennale from 2018 to 2022 under the Boeri presidency. From 2015 to 2018 she was Councillor for Urban Regeneration in Mantua.

Maria Cristina Didero

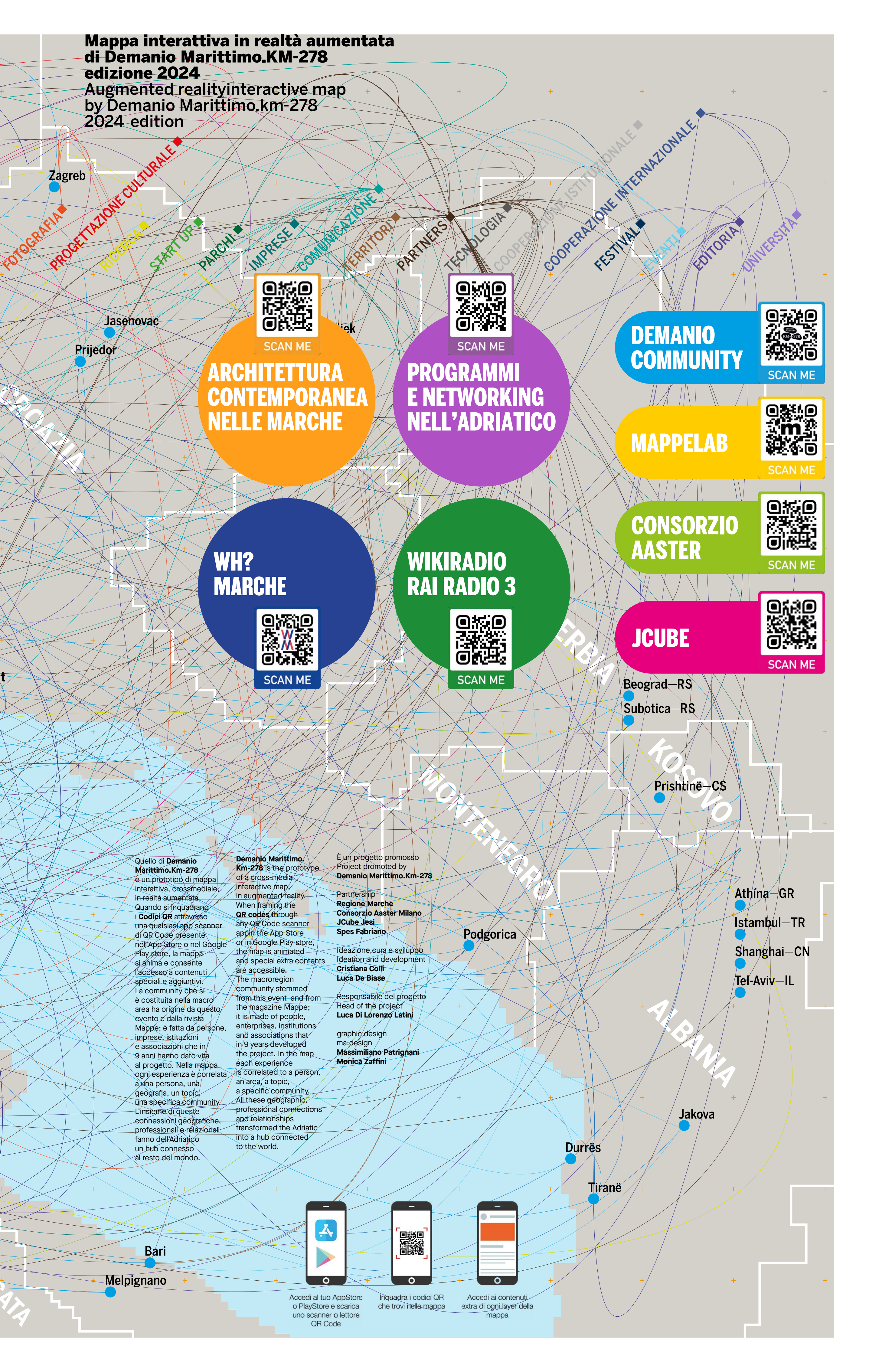
È un curatore indipendente, si occupa di design e progetti editoriali. Vive a Milano e da qui lavora a livello internazionale. Consulente a parte, ha scritto per diverse riviste tra cui Domus, Vogue Italia, AD e ha ricoperto il ruolo di editor-at-large di Icon Design ed Wallpaper Milan editor. Didero ha lavorato su grandi aziende del design e del lusso. Nel 2022 è stata nominata Direttore Curatoriale di Design Miami/. Fra i progetti più recenti: Ask Me (curatore con lode presso l'Università di Harvard, dove è stato studente associato del Davis Center for Russian and Eurasian Studies, where he was a graduate student associate of the Davis Center for Russian and Eurasian Studies. Since 2021, he has led and supported a range of Kosovan cultural projects in different roles, including for Manifesta, the Kosovo Pavilion at the 2024 Venice Biennale Arts, Petrit Hailaj), and Blerta Hashani.

Vogue Italia, Icon Design and she currently serves as Wallpaper's Milan Editor. Didero presented exhibitions in a number of international media outlets after she has worked for Vitra Design Museum for 14 years. Some of her projects include The System of Objects at Space Foundation, Athens; The System of Objects at the Holon Deed and ay Deum, Tel Aviv; FUN HOUSE by Snarkitecture at National Building Museum, Washington D.C.; Vegan Design by Erez Navi Penna. She was part of the Supersalone curatorial team in 2022. She was appointed Curatorial Director of Design Miami and presented at the MK&G in Hamburg Ask Me if I Believe in the Future. In 2023 she co-curated a series of exhibitions for the Triennale Milano and at the Het Nieuwe Instituut. 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Mappa interattiva in realtà aumentata
di Demanio Marittimo.KM-278
edizione 2024

Augmented realityinteractive map
by Demanio Marittimo.km-278
2024 edition



ARCHITETTURA
CONTEMPORANEA
NELLE MARCHE

PROGRAMMI
E NETWORKING
NELL'ADRIATICO

DEMANIO
COMMUNITY

MAPPELAB

CONSORZIO
AASTER

JCUBE

WH?
MARCHE

WIKIRADIO
RAI RADIO 3

Quello di **Demanio Marittimo.Km-278** è un prototipo di mappa interattiva, crossmediale, in realtà aumentata. Quando si inquadrano i **Codici QR** attraverso una qualsiasi app scanner di QR Code presente nell'App Store o nel Google Play store, la mappa si anima e consente l'accesso a contenuti speciali e aggiuntivi. La community che si è costituita nella macro area ha origine da questo evento e dalla rivista Mappe; è fatta da persone, imprese, istituzioni e associazioni che in 9 anni hanno dato vita al progetto. Nella mappa ogni esperienza è correlata a una persona, una geografia, un topic, una specifica community. L'insieme di queste connessioni geografiche, professionali e relazionali fanno dell'Adriatico un hub connesso al resto del mondo.

Demanio Marittimo. Km-278 is the prototype of a cross-media interactive map, in augmented reality. When framing the **QR codes** through any QR Code scanner app in the App Store or in Google Play store, the map is animated and special extra contents are accessible. The macroregion community stemmed from this event - and from the magazine Mappe; it is made of people, enterprises, institutions and associations that in 9 years developed the project. In the map each experience is correlated to a person, an area, a topic, a specific community. All these geographic, professional connections and relationships transformed the Adriatic into a hub connected to the world.

È un progetto promosso
Project promoted by
Demanio Marittimo.Km-278

Partnership
Regione Marche
Consorzio Aaster Milano
JCube Jesi
Spes Fabriano

Ideazione, cura e sviluppo
Ideation and development
Cristiana Colli
Luca De Biase

Responsabile del progetto
Head of the project
Luca Di Lorenzo Latini

graphic design
ma:design
Massimiliano Patrignani
Monica Zaffini

Podgorica

Athina—GR

Istanbul—TR

Shanghai—CN

Tel-Aviv—IL

Jakova

Durrës

Tiranë

Bari

Melpignano

Accedi al tuo AppStore
o PlayStore e scarica
uno scanner o lettore
QR Code

Inquadra i codici QR
che trovi nella mappa

Accedi ai contenuti
extra di ogni layer della
mappa

palco/stage

rovine

18.00

Apertura mostre

Progetti finalisti/Finalist projects 14° Ed
Scuola SAAD – Eduardo Vittoria –
Facoltà di Architettura di Ascoli Piceno

Progetto vincitore/Winning project

OLTRE

Fatijon Ademaj
Michele Forti
Qendron Mema
Gloria Seri
Elisa Valori

19.00

Inaugurazione/Opening

Saluti/Welcoming remarks by

Vittorio Gagliardini
Editore di Mappe/Mappe Publisher
Massimo Olivetti
Sindaco/Mayor Senigallia
Graziano Leoni
Rettore/Chancelor Università di Camerino
Massimo Sargolini
Direttore/Director SAAD
Scuola di Architettura e Design UNICAM
Viviana Caravaggi Vivian
Presidente/President
Federazione Architetti Marche
Daniele Vimini
Pesaro Capitale della Cultura Italiana 2024
Giovanni Gaggia
Progetto IY6GM.
Cos'è una distanza? What is a distance?

Presentazione/
Presentation XIV Ed
Rovine&Ripari

Cristiana Colli
Pippo Giorra

20.00

Paolo Volponi 100. La sua Urbino

Aldo Bonomi
Consorzio Aaster
Massimo Raffaelli
Critico letterario/Literary critic
Giovanni Russo
Galleria Nazionale delle Marche

Conduce/Chair

Manuel Orazi
Quodlibet

21.00

We the others

Quarant'anni di collaborazione
nel design: vita e opere
dei fratelli Campana

Un film di Maria Cristina Didero
e Francesca Molteni

Maria Cristina Didero
Curatore indipendente e autore/
Independent curator and author

Francesca Molteni
MUSE Factory Projects

Marva Griffin
I Saloni

Conduce/Chair

Cristiana Colli

22.00

Storie dal sottosuolo. Pompei commitment non solo.

Andrea Viliani
Direttore /Director Museo delle Civiltà, Roma
Davide Quadrio
Direttore/Director MAO, Torino

Conducono/Chairs

Cristiana Colli
Massimiliano Tonelli
Artribune Direttore editoriale/
Editor in Chief

23.00

Rovina Riparo Riparazione

Marco Dotti
Filosofo/Philosopher
Francesco Benelli
Storico dell'architettura/Architectural historian
David Monacchi
Compositore/ Composer

Conduce/Chair

Cristiana Colli

24.00

Marconi 150. Una legacy infinita

Cosimo Accoto
Filosofo/Philosopher MIT
Andrea Borgnino
Rai Play Sound

Conduce/Chair

Cristiana Colli

01.00

Orizzonte Kosovo

Lendita Haxhitasim
Ambasciatrice della Repubblica
del Kosovo in Italia / Ambassador
of the Republic of Kosovo in Italy

Përparim Rama
Sindaco di Pristina/Major of Pristina

Sislej Xhafa
Artista/Artist

Blerta Hashani
Artista/Artist

Artan Hajrullahu
Artista/Artist

Alex Fisher
Critico e curatore/Critic and curator

Leutrim Fishekqiu
e Vatra Abrashi
Autostrada Biennale/Hangar

Conducono/Chairs

Cristiana Colli
Sislej Xhafa

palco/stage

ripari

20.00

Libri, rovine e dimenticanze

Lisa Andreani
Curatrice e ricercatrice/Curator and researcher

Francesco Benelli
Storico dell’architettura/Architectural historian

Bianca Felicori
Curatore/curator *Forgotten Architecture. An Archive of Overshadowed Projects*

Giulia Menzietti
SAAD_UNICAM, Ascoli Piceno.
Autore di “Amabili resti d’architettura. Frammenti e rovine della tarda modernità italiana”

Conduce/Chair

Pippo Ciorra

20.15

Maestro del Territorio. Tribute to the Master. Guido Guidi

con/with

Simona Antonacci
Museo MAXXI

Carlo Birrozzi
Direttore/Director ICCD

Margherita Guccione
Direttore Scientifico Grande MAXXI

Conduce/Chair

Pippo Ciorra

22.00

Gli Architetti italiani del 2024. Una cantina e un padiglione.

Pietro Martino Federico Pizzi
studiopizzi - Premio Italiano di Architettura MAXXI_Triennale

Grazzini, Tonazzini, Colombo
Programma MAXXI_NXT1 con “Quintessenza”

Conduce/Chair

Lorenza Baroncelli
Direttrice MAXXI Architettura e Design / Director of MAXXI Architecture and Design

23.00

We start with the things we find

The LOT-EK movie by Thomas Piper

Una conversazione tra/
Conversation between

Ada Tolla
Architetto/Architect LOT-EK

Thomas Piper
Regista/Filmmaker

Conduce/Chair

Pippo Ciorra

00.00

Premi al progetto.

Mies van der Rohe European Architecture Award 2024

Una conversazione tra/Conversation between

Gustav Düsing
Mies van der Rohe European Award for Architecture 2024

Anna Sala
Fondazione/Foundation Mies van der Rohe

01.00

Spazio come performance e immagine in movimento

Performing spaces / moving images

Lorenzo Perri *presenta*
Talamo di Lemonot

Silvano Straccini
architetto/architect e

Michele Giorgi
Curatore/Curator, *presentano*
TTT di HPO

Frédéric Blancart
Responsabile Borsisti/Fellows Coordinator Villa Medici, *presenta*
Grace di Alix Boillot

Conduce/Chair

Pippo Ciorra

01.40

Water Screen

Grace di Alix Boillot

02.00

MAXXI Architecture Film Lab

A cura di/Curated by **Alessandra Spagnoli**

When One Door Opens
di/by **Ewa Effiom**

Transplant
di/by **Laura Hurley**

03.00

Discutere di rovine e cercare riparo / discussing ruins and looking for shelters

Discussione conclusiva con tutti gli invitati / final comments with all guests

04.00

Maratona Video

We the others

Quarant’anni di collaborazione nel design: vita e opere dei fratelli Campana

Un film di/A film by
Maria Cristina Didero e **Francesca Molteni**
Produzione/Production Muse Factory of Projects
durata/runtime 55 min

Energie in movimento. Gagliano Aterno, paese futuro

Produzione di/A production of **3D Produzioni**
Con il contributo di/With the contribution of Associazione Chiamale Storie e Fondazione Cariplo
durata/runtime 26:53 min

We start with the things we find

Un film su Lot-EK / A Lot-EK film
a cura di/ by **Thomas Piper**
durata/runtime 83 min

When one door opens

Un cortometraggio di **Ewa Effiom**
durata/runtime 10:44 min

Transplant

Un cortometraggio di **Laura Hurley**
durata/runtime 4:06 min

Deconstructing Tblisi

Un cortometraggio di/A short film by **George Guledani**
Durata/ Runtime: 8:29 min

Grace

Video/A video by **Alix Boillot**
durata/runtime 8:00 min

IY6GM

Cos'è
una distanza
What
is a
distance
?

it Cos'è una distanza? È la domanda che Giovanni Gaggia pone al network dei radioamatori a partire dall'esperimento di Guglielmo Marconi dal Colle dei Cappuccini di Ancona che ha reso la città e la postazione nel Parco del Cardeto un punto planetario. Che **tecnicamente** abbatte la frontiera dello spazio, **simbolicamente** quella del tempo, e **spiritualmente** edifica e celebra la relazione che in oltre 150 anni assumerà forme e modalità estese. La performance - della durata di 12 ore, quelle di Demanio Marittimo.Km-278 - attende parole inaspettate dove di norma non esistono. Le comunicazioni infatti sono prettamente tecniche: tipologia di collegamento, efficacia, chiarezza, rapporto di ricezione, posizione, antenna. Con il codice concesso dal MIMIT (Ministero delle imprese e del made in Italy), evocativo della ricorrenza marconiana e che termina con le iniziali di Guglielmo Marconi, l'artista da **DMKM-278 chiama il mondo** e attende risposte inimmaginate e, per la natura del gesto dei radioamatori, inusuali. Lo scopo è quello di aggiungere la relazione ad un atto fine a se stesso, così facendo porre l'accento sull'imprevedibilità. Ciò che non si può prevedere è prezioso, i codici mutano in voci consapevoli. Sulla spiaggia di Marzocca, per 12 ore, una comunicazione invisibile sarà l'hub di connessione, ascolto e relazione. **Partner di progetto www.mappelab.it**

L'iniziativa è promossa
The project is promoted by
**Associazione
Demanio Marittimo.
km-278**

in collaborazione
in partnership with
**A.R.I Associazione
Radioamatori Italiani
sede di Ancona**



di
by
**Giovanni
Gaggia**

en What is a distance? This is the question asked by Giovanni Gaggia to the network of radio amateurs. It all started with Guglielmo Marconi's experiment at Colle dei Cappuccini, in Ancona, that converted the city and the station in Parco del Cardeto into a planetary point. The performance **technically** breaks down the frontier of space, and **symbolically** the frontier of time. It **spiritually** builds and celebrates a relationship that has acquired new forms and modes over more than 150 years. The performance, which will last 12 hours, just like Demanio Marittimo.Km-278, awaits unexpected words where they do not normally exist. In fact, communications are merely technical: connection, effectiveness, clarity, reception report, location, antenna. Using the code granted by the Ministry of Enterprises and Made in Italy (MIMIT), which evokes Marconi's anniversary and ends with his initials, the artist from **DMKM-278 calls out to the world** and expects unimagined and unusual answers due to the intrinsic nature of radio communication. The purpose is to add a relationship to an action that is an end in itself, placing emphasis on unpredictability. Everything that cannot be predicted is valuable. Codes will be converted into conscious voices. On Marzocca beach, for 12 hours, an invisible communication will be a hub for connections, listening and relationships. **Project partner www.mappelab.it**



XIV edizione/edition

Demanio Marittimo.Km-278 XIV Edizione
È un progetto promosso MAPPE
Gagliardini srl
Associazione Demanio Marittimo. Km-278
in collaborazione con/ in collaboration with
Comune di Senigallia comune.senigallia.an.it
Regione Marche regionemarche.it
Fondazione MAXXI maxxiart.it
Camera di Commercio di Ancona an.camcom.gov.it
Università di Camerino, SAAD - Scuola di Ateneo Architettura e Design Eduardo Vittoria unicam.it saad.unicam.it
Università Politecnica delle Marche univpm.it
Symbola - Fondazione per le Qualità Italiane symbola.net

e con/with
ADI MAM adi-mam.it/adimad
BASE MILANO basemilano.it
BASE
Casa Sponge casasponge.it
Consorzio AAster aster.it
Il Paesaggio dell'Eccellenza paesaggioeccellenza.it
Inarch Marche inarchmarche.it
Quodlibet quodlibet.it
Libreria UB!K Sapere Senigallia senigallia.ubiklibri.it
3D Produzioni video 3dvideo.it

patrocini/sponsorship
Ordine Architetti della provincia di Ancona architettiancona.org
Ordine Ingegneri della provincia di Ancona ordineingegneri.ancona.it
Ambasciata della Repubblica del Kosovo in Italia

ideazione e cura del progetto e del programma/ concept, project and programme directors
Cristiana Colli Pippo Ciorra
segreteria organizzativa/ organizing secretariat
Myra Geraldine Meterangelo
mappa in AR/ map development in AR
Luca Di Lorenzo Latini
ufficio stampa/press office
Alessandra Santerini alessandrasanterini@gmail.
traduzioni/ traslation
Elisabetta Paolozzi

media partner
Artribune artribune.com
Untitled Association untitled-association.org
untitled association
larivistaculturale.com
Linkiesta ETC linkiesta.it
RAI Play Sound raiplaysound.it

partners tecnici/ technical services
Elettrocupra elettrocupra.it
Gagliardini gagliardini.it
Pigini Group piginigroup.com
Noctis noctis.it

progetto vincitore del concorso per l'allestimento /winning project of the competition for the exhibition design
OLTRE Fatjon Ademaj Michele Forti Gendron Mema Gloria Serì Elisa Valori
supervisione e coordinamento tecnico per l'allestimento/ supervisor and staging technical coordinator
PLA Studio Emanuele Marcotullio plastudio.ue
visual
ma:d Massimiliano Patrignani Monica Zaffini madesign.it
social media tonidigrigio.it
TONIDIGRIGIO PROFESSIONISTI IN COMUNICAZIONE
Service audio-video ventilazione.net

drink&food partner
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