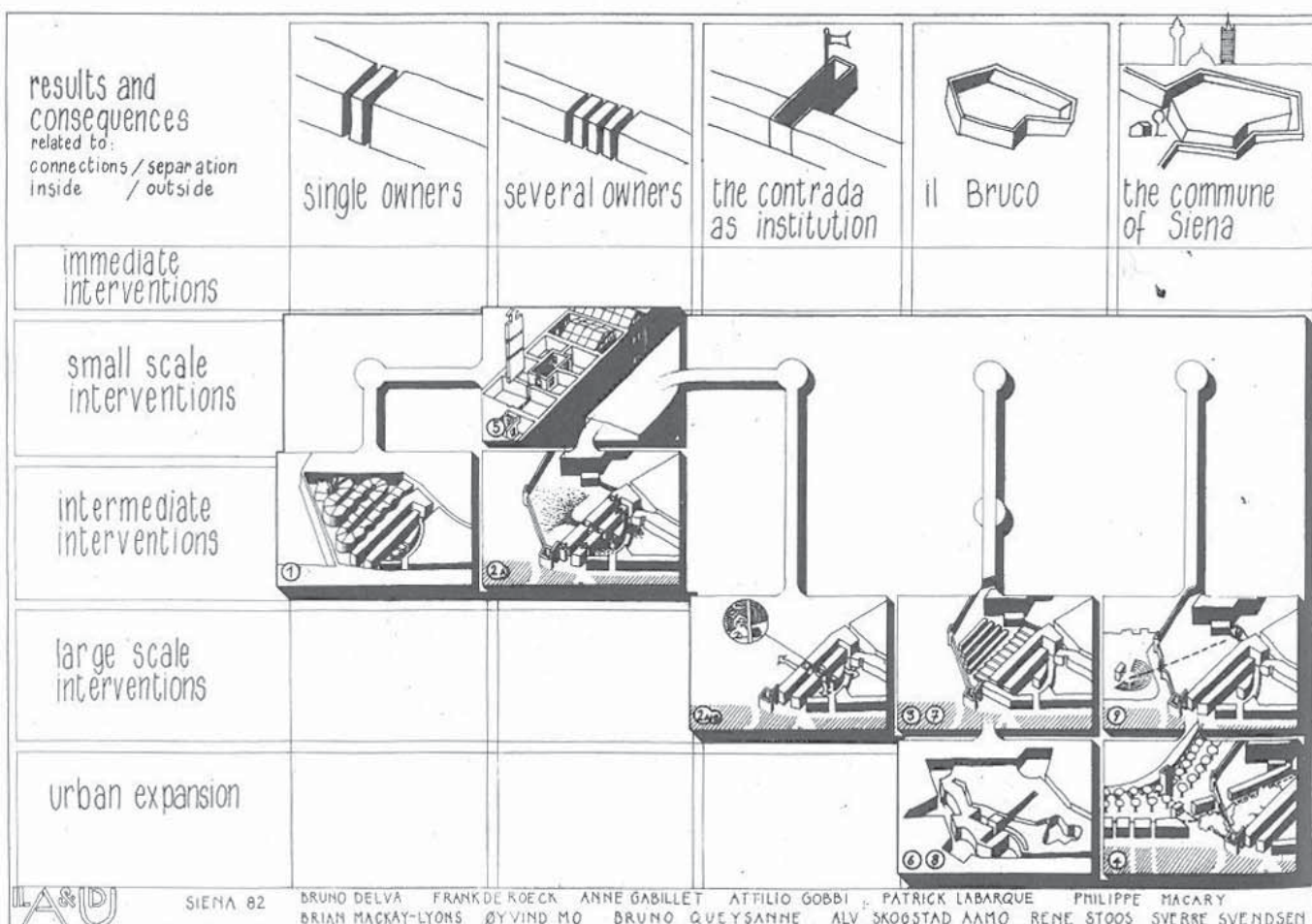
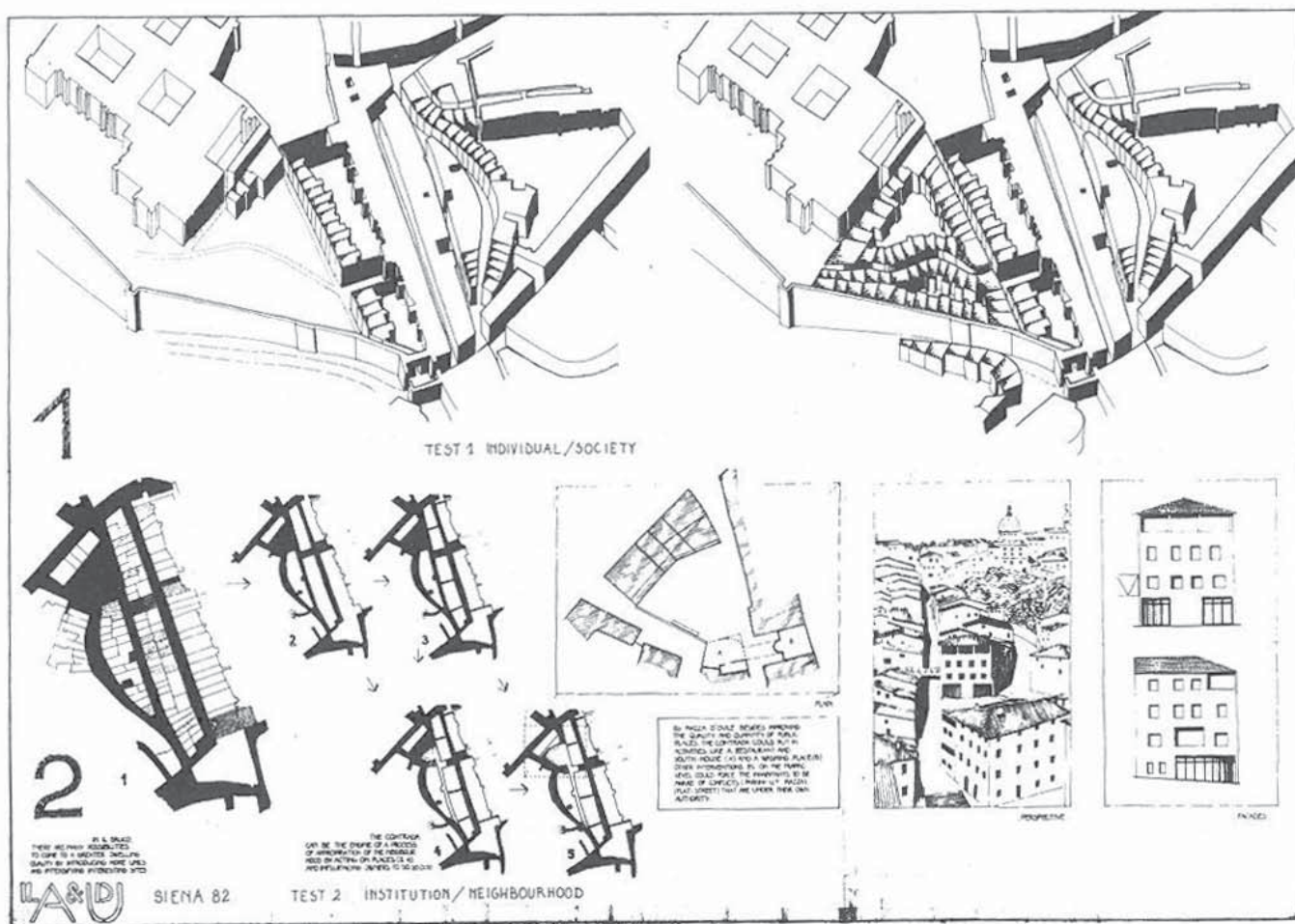


Our way of working

Group member 4. The group has put the emphasis differently: we did not just study possibilities at random. First through our reading of Siena, we could agree upon a common concept; our conclusion was that:

- we see Siena as a city about walls
- these walls are visible and invisible
- each wall stands for a contradiction.





The two contradiction connection/separation and inside/outside seem to include very many problems of Il Bruco.

Contrada official. I do not really understand what all this has to do with Il Bruco; could you not explain us your work and maybe also show us what those so-called contradictions have to do with Il Bruco.

Group member 1. Maybe it is best I explain in this matrix...

Brucaiolo. What does matrix mean?

An architecture student. Is it hot jazz or free jazz

Group member 1. I will explain it on this plan or grid that shows the intentions behind each test and that there can be intentions on different levels: starting from intentions which single owners, several owners, the contrada, Il Bruco or the commune of Siena could have. What we tried to explore are the limits: till where can for instance a single owner go and influence the surroundings without involving larger-scale decision making. On this grid we indicate where the intentions start and there the limits are. The second grid shows more clearly the possible field of interventions for renewal and the limits.

Group member 2. I will illustrate it on the first example. For instance, if you look at test 1 and test 4 you can see that the intention "connection and separation" are the same, but the scale of intervention and the actors that would be implied are very different.

Group member 3. On the other hand, when one compares tests 7 and 9 where both fill the garden with housing, in fact one can see that the emphasis on "connection and separation" are different. While one emphasizes the connection of Il Bruco to its context, the other emphasizes the distinction between Il Bruco and its context.

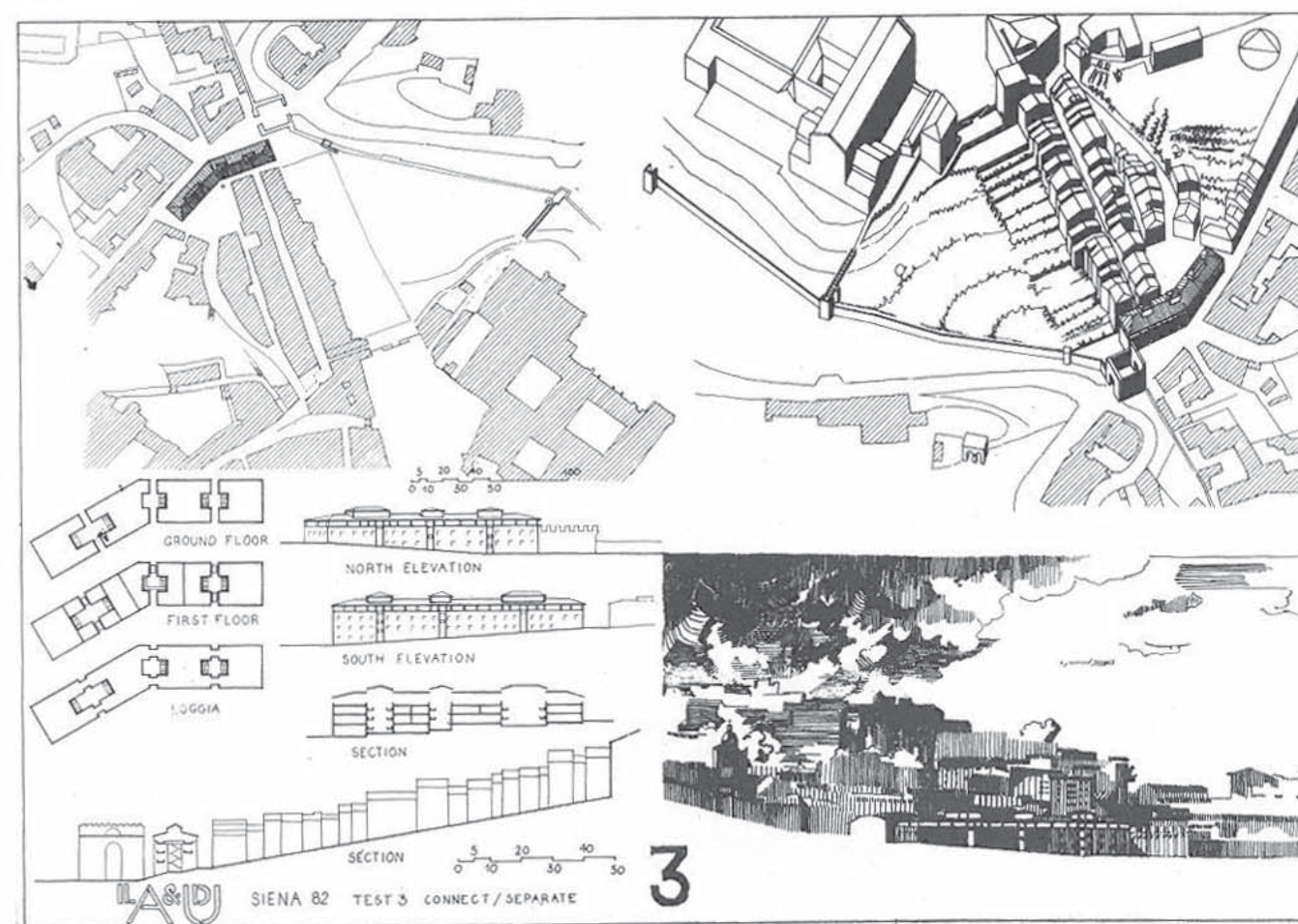
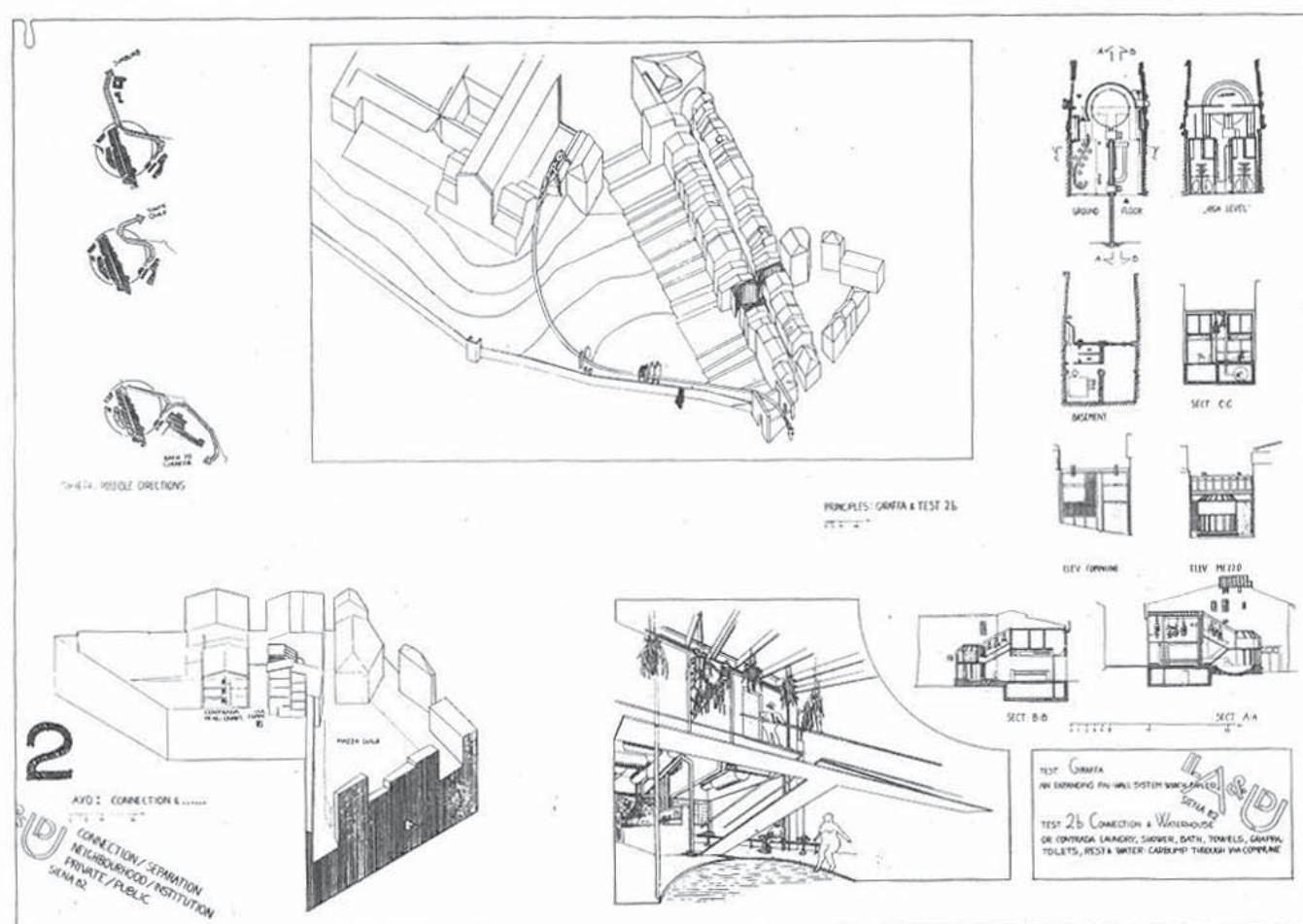
Group member 4. [Illustrates example 3]

Group member 3. We certainly have not explored all possibilities; but already now on this plan where almost all the tests are shown together, it is interesting to see that some boxes stay empty and that it seems that the diagonal is not coincidental. We think that in this diagonal may lie some clues for possible renewal strategies in Il Bruco.

We will try to draw some conclusions.

Discussion of our work

A Siena official. You may well draw conclusions, but actually 75% of the real problems of Il Bruco have not been mentioned; you don't say anything about damp rooms, wet walls, crumbling ceilings,



unventilated rooms, half a dozen families sharing a toilet.

Group member 1. Yes, you are so right.

Group member 4. With the approach we have tried here, it could maybe be possible to explore renewal and improvement strategies which achieve most with least means.

Group member 2. Or one could say that an urban renewal in Il Bruco or in similar situations can only take place and work if all levels of actors and interventions are part of the strategy; that seems to be what the diagonal says.

Brucaiolo. I have been living in via del Comune now for 37 years; and if something should happen here, I want to have my say in it.

Contrada official. Give the money directly to the people and not to the projects; subsidize people and not houses.

Brucaiolo. Architects and urban designers should deliver us lots of good small ideas instead of big ideas which risk not to be realized.

Group member 3. Well, it seems that lots of small decisions may cause both variety and chaos; masterplan decisions may both cause unity and monotony. Does the truth lie somewhere between or does it include both?

An architectural student. What about this presentation: is it unity or variety or is it chaos or monotony?

