MIAW

2017 | **Temp**
On (almost) traceless strategies and idetities

Ex-scalo Farini: urban/architectural/
landscape strategies for a resilient Milano

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Ippolito Pestellini Laparelli joined OMA in 2007 and is based in Rotterdam. A partner since 2014, Ippolito's work at OMA/AMO has a focus on preservation, scenography, and curation. Projects led by Ippolito include the renovation of Kaufhaus des Westens (KaDeWe) in Berlin (ongoing); Panda, an exhibit for the 2016 Oslo Triennale; the transformation design of the 16th century Fondaco dei Tedeschi in Venice (2016); the design of Repossi's flagship store on Place Vendôme in Paris (2016); Monditalia, a multi-disciplinary exhibition focused on Italy, at the 2014 Venice Architecture Biennale; scenography for the Greek theater of Syracuse in Sicily (2012); and the co-curation of Cronocaos, OMA's exhibition on preservation at the 2010 Venice Architectural Biennale. Through collaborations with different brands including Repossi, Galleries Lafayette, Knoll, and Prada his activity extends to research, product design, temporary installations, and publications. Since 2010, Ippolito is responsible for a range of AMO projects with Prada, including the stage design for the brand's fashion shows and special events, and the art direction of videos. He contributes to exhibition design for Fondazione Prada, with projects such as When Attitudes Become Form: 1969/2013 and Serial Classics (2015). Ippolito holds a Master of Architecture from the Politecnico di Milano.

It was heartbreaking, if not obscene …

[TEMP]

… to have to imagine here, a solid city

"Milano, il paradosso del cemento: invenduti la metà di case e negozi, ma si costruisce"

La Repubblica, 25 June 2014
(Milan, the concrete paradox: half of the shops
and apartments are unsold, but they continue to be built)

IMMOBILI: ECCESSO OFFERTA UFFICI, 80% INVENDUTO DA OLTRE UN ANNO

Nomisma, 25 March 2015
Real Estate: eccess in the offer of offices around 80%,
unsold since more than one year ago)

I costruttori adottano nuove strategie per combattere il male oscuro del mattone milanese: 52% di nuove abitazioni ancora in cerca di compratore nelle zone centrali, il 70% in periferia.

Milano Finanza, 01 January 2014
(Developers are adopting new strategies to fight the real estate milanese crisis:
52% of apartments in the center are still waiting for a buyer, 70% in the suburb)

Invenduta a Milano una casa su tre […] su un totale di 4184 appartamenti (il 34% tra City Life, Porta Nuova e Porta Vittoria), 1.400 sono quelli invenduti.

Corriere della Sera, 13 October 2016
(Unsold in Milan one house out of three […] out of 4184 apartments
(of which 34% is from City Life, Porta Nuova and Porta Vittoria), 1400 are unsold.

Temp
On (almost) traceless strategies and idetities

PLOT

Panda, the ubiquitous controversial creative agency has been commissioned to strategize, plan, design, develop and brand a large temporary event at Scalo Farini in Milan.

Sponsored by the techno Italian giant Limitless the event is meant to celebrate urban and digital subcultures over a week of intense and unprecedented experiences.

Limitless – a leader in the sharing economy with headquarters in a former subway station in the outskirt of Milan - supports a new form of urban economy. It refused to launch a long term development plan for the area believing that the fluctuations of the current and future economy cannot be grasped by the fixed nature of architecture. The plans of Limitless will consist of an incremental system of short term, partially ephemeral interventions. They will not go on hold or be cancelled simply because there won't be time to go on hold or be cancelled.

Through their plans for Scalo Farini, Limitless and Panda will replace the notions of development, program, and city, with the ideas of colonization, event and geography.

Panda will assemble a team of top class creatives and urban dreamers to start drafting a script for the area. The team will be composed by an international group of city planners, urban anthropologist, designers, communications gurus, economists, scientists, scenographers, theater and film makers.

Panda will reorganize the eclectic bunch into four main domains of actions: youth culture research, strategic master-plan, ephemeral design and communication strategy.

The ambitious group is asked to come up with a plausible plan in just less than 10 days.

Rumors suggest that the team will meet for its first brainstorm in the bunker room of the Politecnico of Milan on February 23rd 2017.

ON FESTIVALS
from counterculture to mainstream

My discovery of Burning Man was through the San Francisco Cacophony Society, an organization of randomly gathered free spirits who surf the bleeding edge of culture, space, and time. [...]

[...] On the day of departure, there were about 80 – 100 attendees, most of whom had gathered at our launch point in Golden Gate Park.

[...] As people gathered round, there was this great electricity in the air. Here we were, all urbanites, children of the city used to running water, TV, buying groceries at our convenience, all preparing for a journey to a desolate and stark region of primitive expanse with wild weather and days of 100+ degrees of sun-baked landscape. The Black Rock was a playa, a dried lake bed encircled by a mountain range, sitting undisturbed for the last 30,000 years, a flat beachhead of dried mud for hundreds and hundreds of miles. And we were going there.

[...] In Cacophony, we called these adventures; a 'Zone Trip.' The Zone was some other dimensional place, it could be the past, the future, something weird, it didn't matter. We were going there, and we would challenge it and be better for it.

[The First Year in the Desert by Louis M. Brill]

The festival's tax documents were made public for the first time after the organization recently became a non-profit. They showed:

- **The 2014 festival made $32.4 million in revenue, but that $30 million was put back into the creation and running of the event**

- **Of the total revenue that was posted, $30.6 million was from ticket sales**

- **Tickets are $390 each, plus fees, however, due to the growing popularity of the festival and the inevitability it will sell-out, there are pre-sale tickets for $800, plus fees.**

- **Vehicle passes are then $50 each.**

- **An extra $200,000 was made through the sales of ice and coffee - the only things available for purchase at the event**

- **Burning Man CEO was paid a salary of $242,500 in 2014 and president Larry Harvey was paid $197,500**

[From Daily Mail.com: The-non-profit-Burning-Man-makes-32-4-million-revenue-year-CEO-earns-200-000]
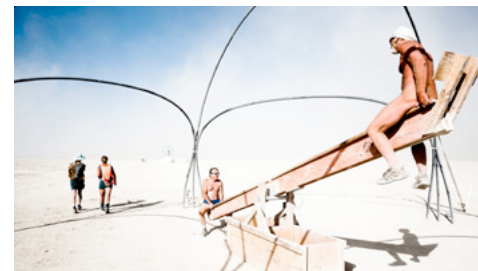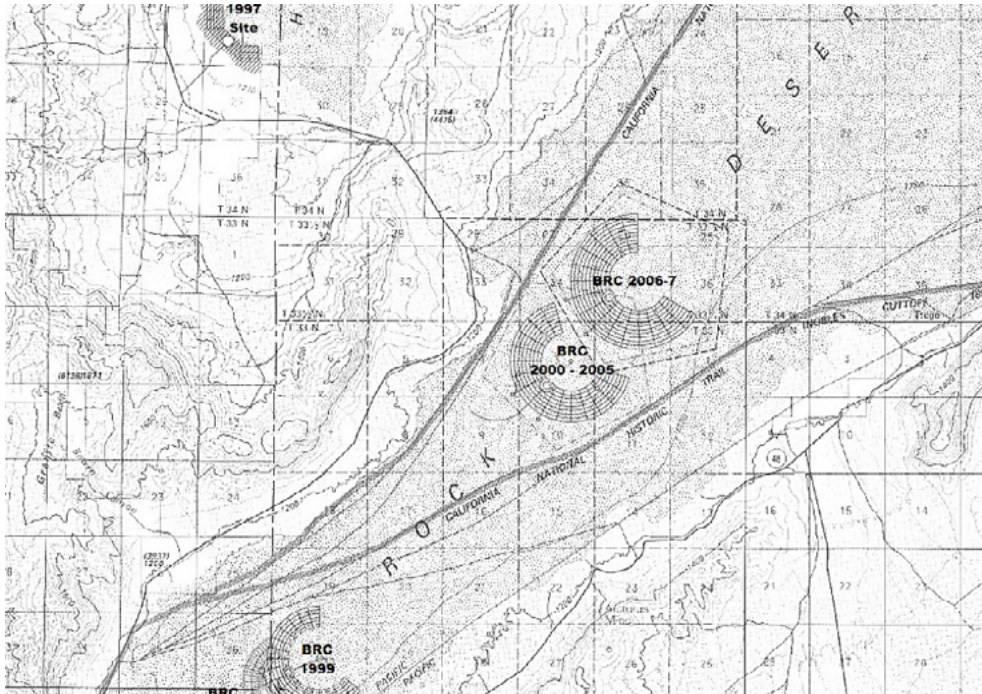
BURNING MAN

Location
Black Rock Desert
Nevada
USA

Scale
7 sq miles (as big as down-town S.Francisco)

Attendance
20 (1986)
8.000 (1996)
40.000 (2006)
70.000 (2016)

Revenue
$32.4M

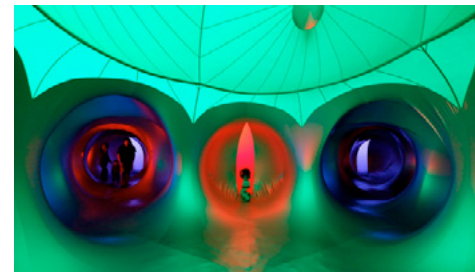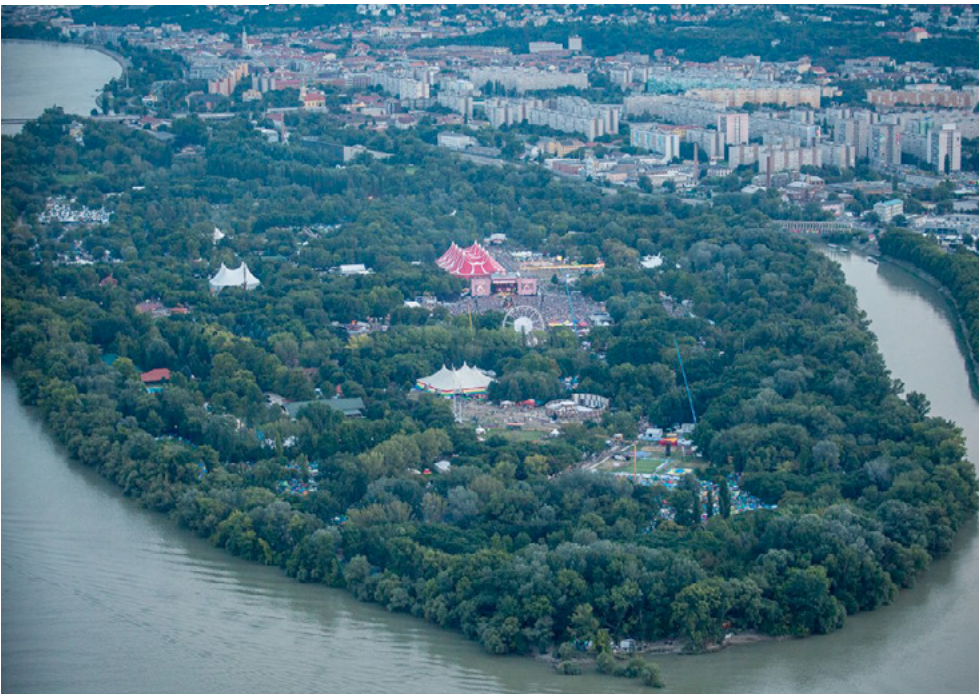**Construction and planning costs**
£30M

Business
Non-profit

Ticket price
$390
$80 vehicle pass

Architecture
City planning, villages and theme camps, installations

Amenities
Mutant vehicles
Bikes
The Temple
Kiss tent
Sex camps
Drugs
Orgies

Subcultures
steampunk and others

SZIGET

Location
Budapest
Hungary

Scale
108 hectares

Attendance
43.000 (1993)
206.000 (1996)
385.000(2006)
496.000 (2016)

Revenue
$19.0M (2016)

Construction and planning costs
N/A

Business
Lucrative

Ticket price
€299 7-day pass

Architecture
Villages and theme camps, installations, stages

Amenities
Circus
Luminarium
Electronic tent

Subcultures
not defined

❶ **BURNING MAN**
Black Rock Desert, Nevada, USA
70.000, $32M

❷ **COACHELLA**
Coachella Valley, California, USA
600.000, $84M

❸ **SZIGET**
Budapest, Hungary
496.000, $19M

❹ **SECRET GARDENT PARTY**
Huntingdon, England
30.000, $1M

❺ **RAINBOW SERPENT**
Victoria, Australia
20.000, $7M

❻ **LAS FALLAS**
Valencia, Spain
n/a, n/a

❼ **KAZANTIP**
Myrnyi, Georgia
150.000, $15M

❽ **Fusion**
Larz, Germany
70.000, $1M

❾ **AFRIKABURN**
Tankwa Caroo, South Africa
13.000, $0.1M

LEGENDA
FESTIVAL
Location
Attendance, Revenue

POLITICAL INTERACTION

Diagram from Partytopias in Berlin by Daniel Fernandez Pascual

individual

everyone is dj

swing

couple toilet

bumper car

drug lab

document shredder

couple

flirting telephones

hairdresser's + make-up

open piano

wedding parlour

vodka runcher

confessional-booth / shit-talking

wishlist typewriter

group urinal

toilet sofa

alice in wonderland doors

bar on wheels

silent arrival

photo-booth

venus vodka fountain

bowling course

crêperie + grill

horse carriage shuttle (pferdekutsche)

group

coloseum bleachers

bodynerox copy machines

bonfire

pingpong

goodi elevator quickly dance

mechanical bull

darkroom

boat building

reclaim the sparkasse / waschsalon

voksi dinner

pillow fight

inflatable jumping mattress

pop-up bleachers

masses

confetti

circus tent

winter clothes share

transplanted vegetation

hit & run

karaoke on wheels mowball fight

online forum live projection

swing cd exchange

arm & sexy sun blinds

guerno wrestling ring

proactive role (free situation)

active role (guided situation)

passive role (controlled situation)

Fucking booth
Film/photo studio
Fight ring
Education room
Drug booth
Co-working
Deaf room
Dance studio
Dance club
Gallery
Museum
Graffiti wall
Green screen room
Courtyard
Concert tribune
Communal area
Gymnasium
Cinema
Gym/Fitness
Cafeteria
Headphones room
Lab
Hotel
Bar
Lounge/bar
Auditorium
Mediateque
Artists private area
Meeting room
Anechoic room
Merchandising
Vinyl shop
Movable stage
VIP area
Office space
TV set
Executive offices of J. Palumbo
Pop-up store
S&M cage
Private members club
Spa
Swimming pool
Privé
Radio booth
Reception
Recording studio
Rehearsal
Restaurant
Rooftop
Secret room
Skate spot

FUCK	RELAX	WORK
PARTY	RELEASE	CREATE
ESCAPE	HIDE	EXPLORE
DISCOVER	SLEEP	CONNECT

ARCHITECTURE,
THE AFTERLIFE

BURNT - Burning Man   **ABANDONED** - Kazantip

RECYCLED - Coachella   **DISMANTLED** - Prada Transformer

ON SUBCULTURES
countercultures subcultures and urban tribes

COUNTERCULTURE
A way of life and set of attitudes opposed to or at variance with the prevailing social norm.
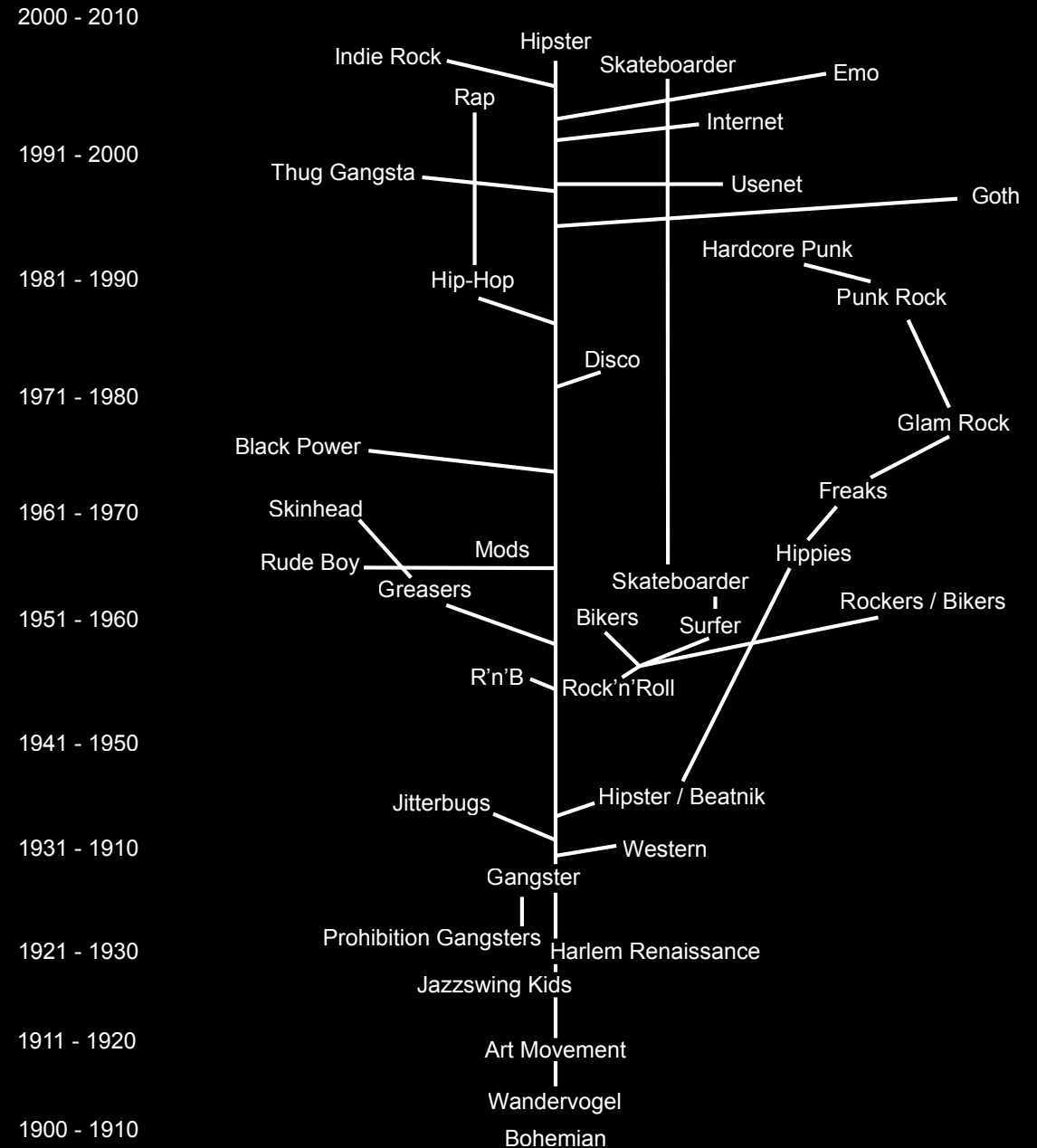
SUBCULTURE
A cultural group within a larger culture, often having beliefs or interests at variance with those of the larger culture.

URBAN TRIBE
Termed coined by french sociologist Michel Maffesoli. Its first widespread use came from his book, "Le Temps des Tribus" (1988). In it's original meaning, "urban tribes" were young city people that gathered in relatively small, fluid groups. These groups shared common interests that were, in general, different from the interests of mainstream culture.

"Subcultures always transform and gets new shapes, sometimes they loose their original principles, their political motivation or they simply become mainstream. Some main subcultures had the strenght to survive to time and to even become retroactive, others became reknowned and widly adopted styles."

2000 - 2010	Hipster, Indie Rock, Skateboarder, Emo, Rap, Internet
1991 - 2000	Thug Gangsta, Usenet, Goth
1981 - 1990	Hardcore Punk, Hip-Hop, Punk Rock
1971 - 1980	Disco, Glam Rock
1961 - 1970	Black Power, Freaks, Skinhead, Hippies, Rude Boy, Mods, Skateboarder, Rockers / Bikers
1951 - 1960	Greasers, Bikers, Surfer, R'n'B, Rock'n'Roll
1941 - 1950	Hipster / Beatnik
1931 - 1910	Jitterbugs, Western, Gangster
1921 - 1930	Prohibition Gangsters, Harlem Renaissance, Jazzswing Kids
1911 - 1920	Art Movement
1900 - 1910	Wandervogel, Bohemian

1.

2.

3.

1. gabbers 2. punks 3. metalheads

[...]

subcultures of the 90's

1.

2.

3.

4.

5.

6.

1. steampunks 2. seapunks 3. otaku
4. survivalist 5. health goth 6. hauls

[...]

subcultures today

"Instead of being about itself, the 2000s have been about every other previous decade happening again all at once: a simultaneity of pop time that abolishes history while nibbling away at the present's own sense of itself as an era with a distinct identity and feel."
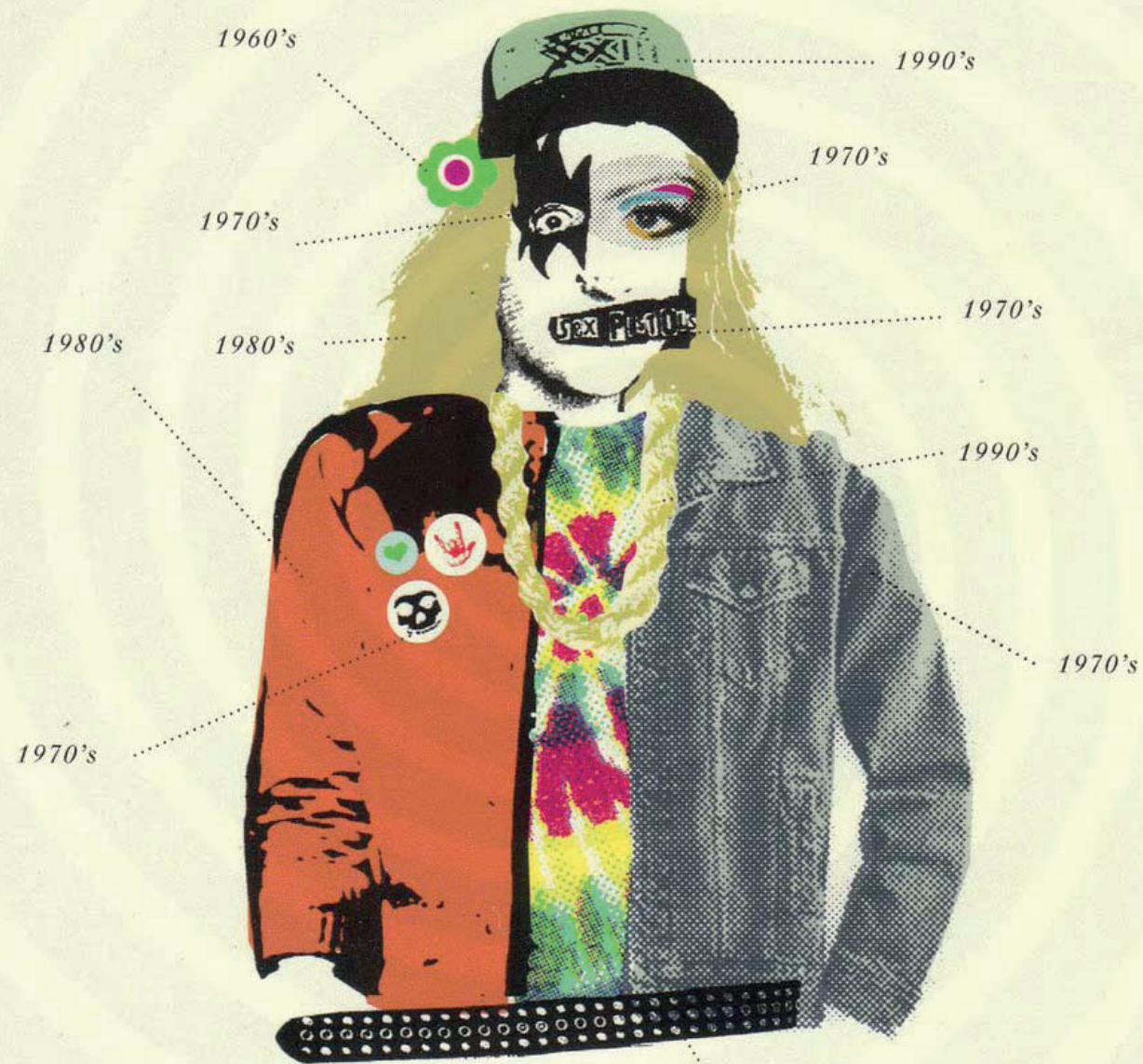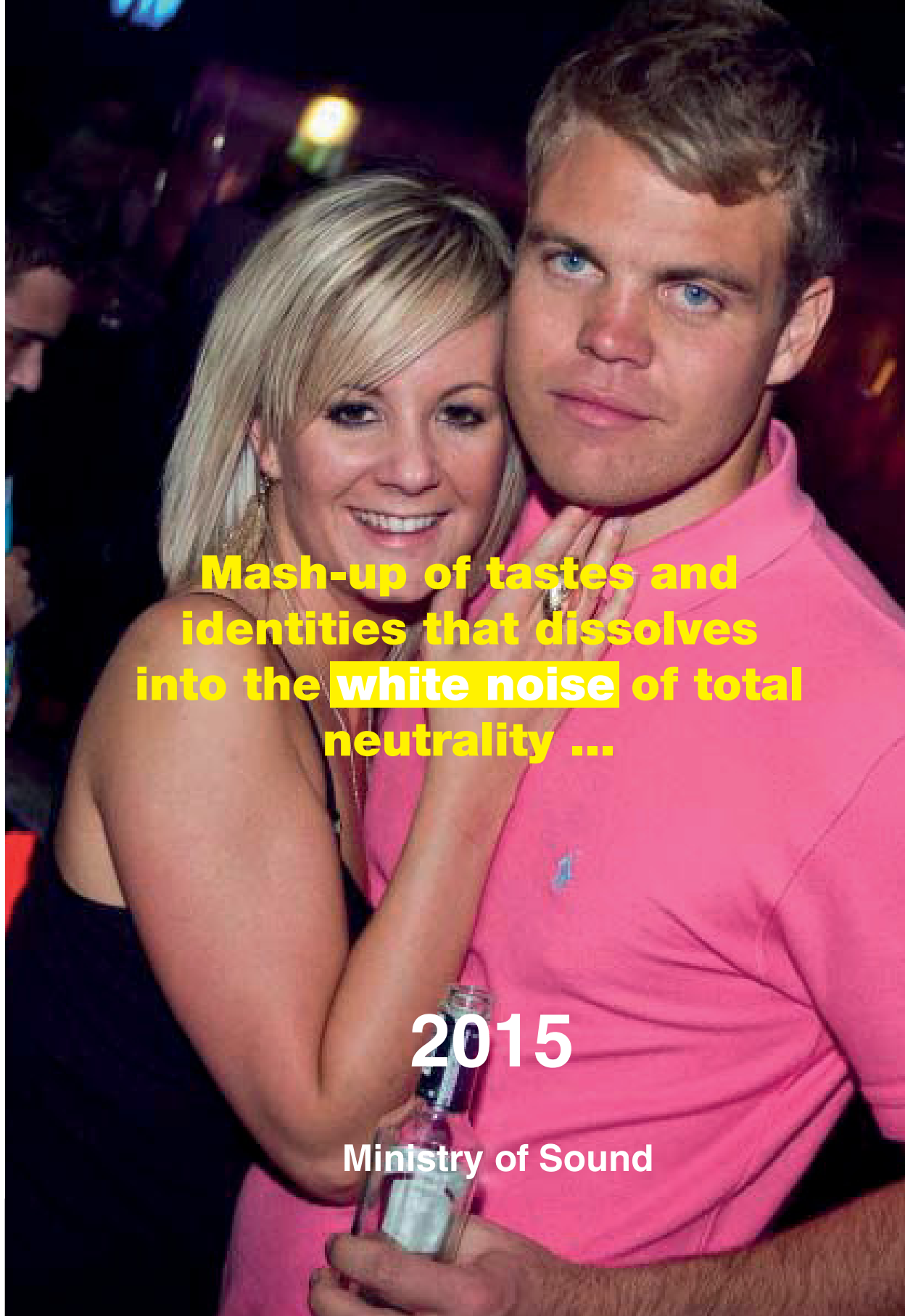
(S. Reynolds, *Retromania*)

1960's
1990's
1970's
1970's
1970's
1980's
1980's
1990's
1970's
1970's
1970's

Figure 1

1985

**Area
Fellini party**

Mash-up of tastes and identities that dissolves into the white noise of total neutrality ...

2015

Ministry of Sound

RISE AND FALL OF SUBCULTURES

The seapunk look was variously appropriated by rapper Azealia Banks, Lady Gaga, Rihanna and Taylor Swift. In any case, I'm too late. One of seapunk's supposed core members, Zombelle, apparently declared the movement dead when pop stars started cottoning on to it, which perhaps tells you something about subcultures in 2014. **They catch people's imagination, get appropriated by mainstream culture then die away: it was ever thus, but now it happens at warp-speed.** Punk's journey from the first sightings of the Ramones and Richard Hell in New York to the front pages of the British tabloids took a couple of years, over which time it changed and developed and mutated. Seapunk's journey from internet gag to Rihanna using its imagery on Saturday Night Live took a matter of months.

Youth subcultures: what are they now? Alexis Petridis, The Guardian,
Thursday 20March2014

HIPPIES

Woodstock
Summer '69

PUNKS

First 80's
Division in post
punk cultures

GABBERS

First hardcore
electronic music in
the Netherlands

MAINSTREAM

HIPSTERS

Original subculture
from the 40s lost
for years

Hipsters revival
Schoreditch and
Williamsburg

SEAPUNKS

MAINSTREAM

Tumblr
2011

HAUL

MAINSTREAM

First YouTube videos
2010

1960   1970   1980   1990   2000   2010
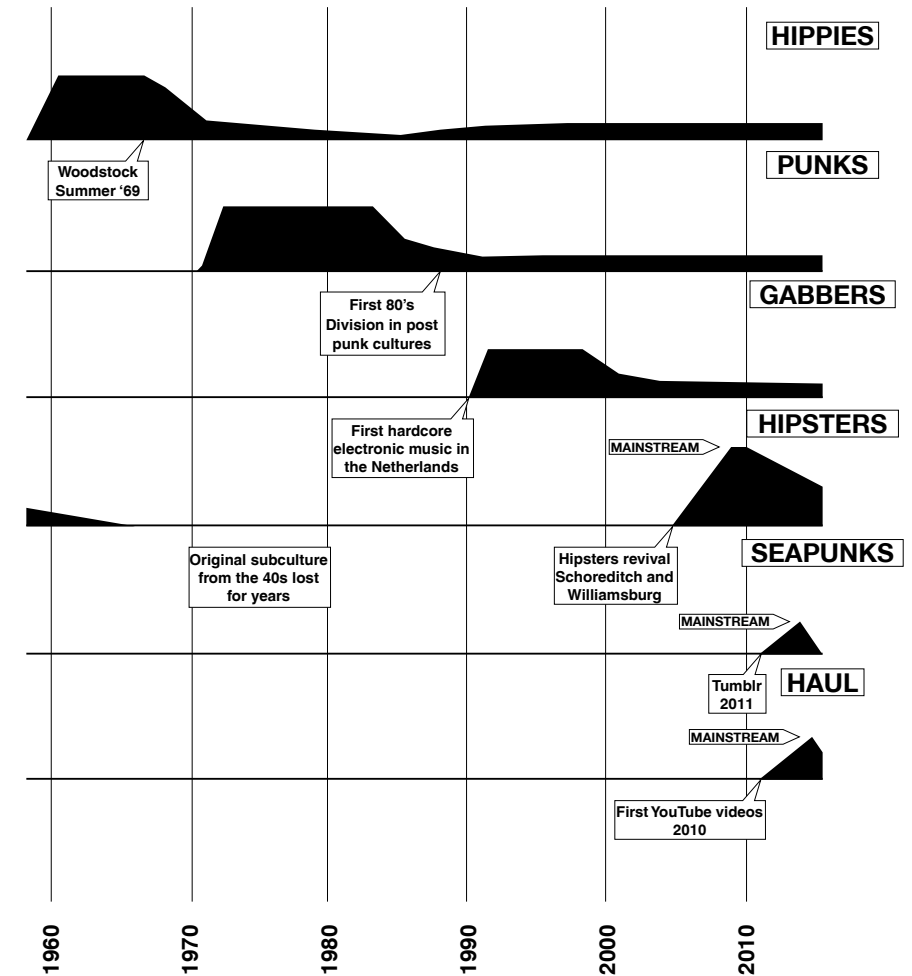
DIGITAL SUBCULTURES

Some subcultures today are also only digital, for example the case of Vaporwave.
The subculture affects the esthetics of the graphics of the digital contents or digital arts, the sound of the digital music, but not for example the clothing style or the habits of its participants, in terms of piercings, or hairstyles or other not-digital habits.
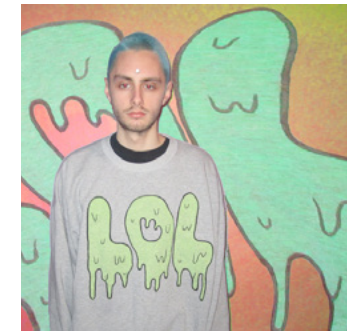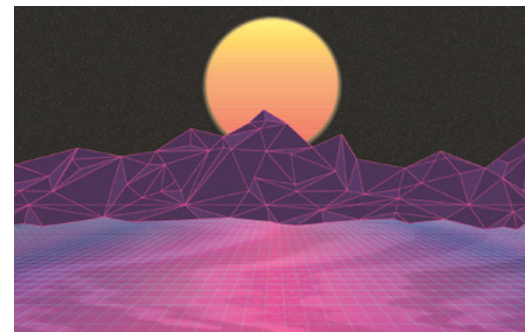
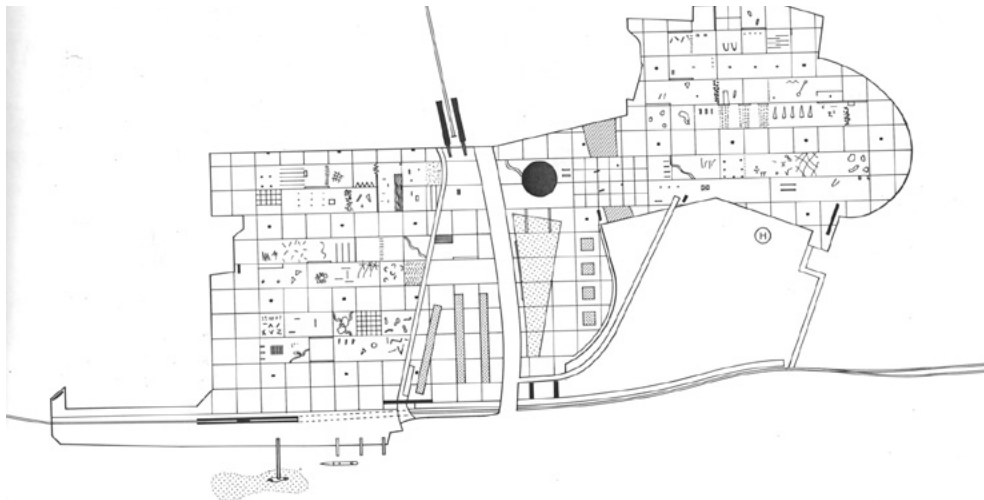**SEAPUNKS**

ICEPUNKS
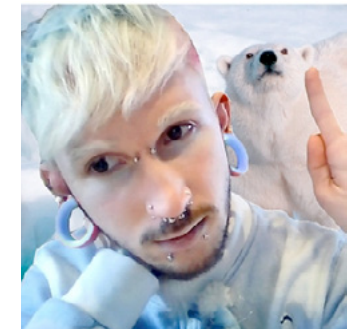
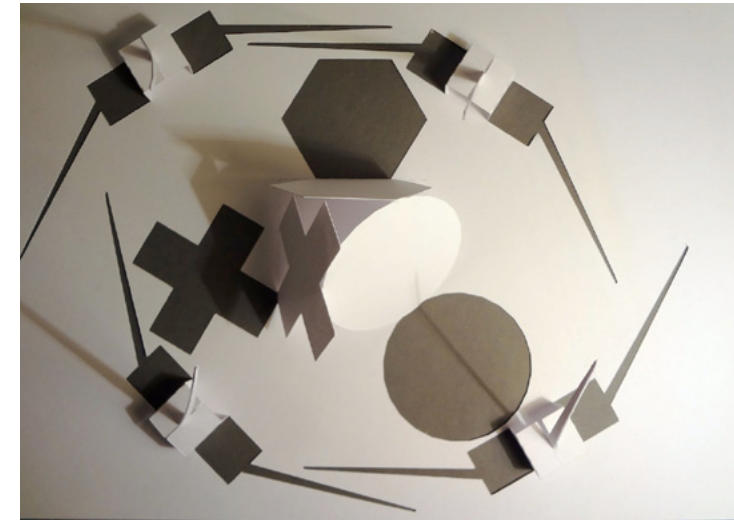**SLIMEPUNKS**

VAPORWAVE

?

FORMATS
Research as Videos / Masterplan as Diagram
Design as Models / Communication as Branding

Research as Video - Fiorucci Made Me Hardcore, Mark Leckey, 1999

Design as Models - OMA, model for the Prada Transformer, 2009

Masterplan as Diagram - OMA, Exposition Universelle, 1983

Communication as Branding - OMA, MiuMiu Club, 2015