

Abitare la Terra *Dwelling on Earth*

rivista di geoarchitettura a magazine of geoarchitecture

PER UNA ARCHITETTURA DELLA RESPONSABILITÀ FOR AN ARCHITECTURE OF RESPONSIBILITY

Quaderni



70
SUPPLEMENTO AL NUMERO 58
ANNO XXI 2022 TRIMESTRALE
GANGEMI EDITORE[®]
INTERNATIONAL

DIRETTA DA / CHIEF EDITOR
PAOLO PORTOGHESI



a cura di / edited by
Carmine GAMBARELLA

Massimiliano AGOVINO
Angela Alessandra BADAMI
Piero BARLOZZINI
Michela BENENTE
Federico BUCCI
Michele BULDO
Francesco CACCIATORE
Simona CALVAGNA
Fernanda CANTONE
Francesca CASTAGNETO
Tiziano CATTANEO
Massimiliano CERCIELLO
Gerardo CENNAMO
Giorgia CESARO
Stefano CHIARENZA
Alessandro CIAMBRONE
Francesca CIAMPA
Roberta COCCI GRIFONI
Gianluca D'AGOSTINO
Celeste D'ERCOLI
Alexandra DEL GADO JIMENEZ
Giacinto DONVITO
Elena FIGRETTO
Rossella FRANCHINO
Caterina FRETTOLOSO
Antonio GAROFALO
Maria Carmela GAROFALO
Emanuele GIORGI
Lamia HADDA
Serenio INNOCENTI
Nora LOMBARDINI
Massimo MALAGUGINI
Graziano Enzo MARCHESANI
Lia MARCHI
Carmela MARIANO
Cristina MARINO
Sabina MARTUSCIELLO
Barbara MESSINA
Valeria MINUCCIANI
Calogero MONTALBANO
Fernando MORAL ANDRÉS
Antonella MUSICCO
Francesca MUZZILLO
Maria Federica OTTONE
Maria Giovanna PACIFICO
Caterina PALESTINI
Rosaria PARENTE
Maria Rita PINTO
Nicola PISACANE
Efisio PITZALIS
Fabio Agatino REALE
Chiara Lorenza REMONDINO
Riccardo RENZI
Laura RICCI
Dajla RIERA
Andrea ROLANDO
Davide ROMANELLA
Marco RUSSO
Nilufer SAGLAR ONAY
Noemi SCAGLIARINI
Alessandro SCANDIFFIO
Paolo Marco TAMBORRINI
Riccardo TAVOLARE
Andrea TORNABENE
Rita VALENTI
Cesare VERDOSCIA

Con il numero 37 la rivista "Abitare la Terra", a quattordici anni dalla sua nascita, cambia il suo formato, ma non il suo obiettivo: la tutela dell'ambiente e la promozione di una architettura, che abbandonata la tendenza all'esaltazione individualistica delle grandi personalità creative, che ha condizionato la produzione architettonica degli ultimi decenni, torni ad essere una disciplina rigorosa, che ha per obiettivo il miglioramento della vita di tutti gli esseri viventi e per questo non rinuncia a utilizzare i frutti di una esperienza secolare che coinvolge le diverse civiltà umane. Il termine Geo-architettura, che si legge nella testata, è stato coniato da Le Corbusier, nel 1942 per la sua riflessione su *Les trois établissements humains* e allude a una architettura che abbracci tutto ciò che l'uomo ha costruito sulla superficie terrestre. Per noi oggi Geo-architettura vuol dire una architettura umile, che, sia arte senza per questo ammantarsi della superbia del nuovo fine a sé stesso, che si faccia carico della necessità di proteggere l'ambiente, di ridurre i processi di inquinamento, di combattere la disuguaglianza tra i popoli, di ridurre i processi che attraverso i cambiamenti climatici rischiano di distruggere gli equilibri del pianeta e il suo paesaggio. Per fondare la Geo-architettura è necessario a nostro parere: imparare dalla natura e dalla storia, rispettare l'identità dei luoghi, recuperare la "coralità" degli spazi urbani, abbattere gli sprechi di risorse non rinnovabili e di tempo umano, contrapporre a uno sviluppo senza limiti, che presuppone una impossibile "crescita infinita", una crescita spirituale di cui si avvertono i primi sintomi anche nella architettura.

Fourteen years after *Abitare la Terra* was published for the first time we have decided to change its format, but not its goal: to protect the environment and promote architecture. No longer an architecture that has abandoned its tendency to praise and exalt larger-than-life creative individuals and the architectural works that have influenced recent decades, but an architecture that is once again a meticulous discipline focusing on improving the lives of all living creatures; an architecture that exploits the 'fruits' of its centuries-old history and many different civilisations. The term Geo-architecture at the top of the front cover of this issue number was coined by Le Corbusier in 1942 when he wrote *Les trois établissements humains*; the term refers to an architecture that embraces everything man has built on the earth's surface. For us, Geo-architecture means humble architecture, an architecture that is art without necessarily the arrogance of being an end unto itself; an architecture that assumes the responsibility of protecting the environment, reducing pollution, fighting inequality between peoples, reducing the processes of climate change that may destroy the balance that exists here on earth and its landscapes. We believe that to create Geo-architecture we need to: learn from nature and history; respect the identity of places; reinstate the "choral nature" of urban spaces; drastically reduce the way we waste non-renewable resources and human time; and replace unlimited growth (involving impossible "endless growth") with spiritual growth, the seeds of which are now beginning to grow in architecture.

Abitare la Terra

Società editrice
Gangemi Editore S.p.A.
Via Giulia 142 - 00186 Roma
www.gangemieditore.it

Direttore responsabile
Paolo Portoghesi

Caporedattore
Mario Pisani

Redazione
Petra Bernitsa, Lucia Galli,
Francesca Gottardo, Rosaria
Parente, Leone Spita, Stefania Tuzi
Via Giulia 142 - 00186 Roma
abitarelaterra@gangemieditore.it

Comitato scientifico di
Abitare la Terra
Mario Botta, Augusto Romano
Burelli, Françoise Burkhardt, Orazio
Carpenzano, Maurice Culot, Richard
England, Carmine Gambardella,
Sabina Martusciello, James Wines,
Paolo Zermani

Grafica e impaginazione
Gangemi Editore S.p.A.

Traduzioni
a cura degli autori

Stampa
Gangemi Editore S.p.A.

Registrazione Trib. Roma
n. 501 del 19/11/2001

The Author of a contribution guarantees that the article issued has not been published previously and that texts offered for publication are in no way an infringement of existing copyright. The Author accepts responsibility for obtaining permissions to reproduce in his/her article materials copyrighted by others. The Author agrees to hold the Journal Editor in Chief and the Publisher free from any claim, action or proceeding occasioned to them in consequence of any breach of the warranties mentioned above. The contributions are provided for free by Authors. The Author, in submitting his/her paper, automatically agrees with the above mentioned rules.

I WOULD LIKE SUBSCRIBE TO QUADERNI DWELLING ON EARTH - A MAGAZINE OF GEOARCHITECTURE
DESIDERO ABBONARMI AI QUADERNI DI ABITARE LA TERRA - RIVISTA DI GEOARCHITETTURA

4 ISSUES / 4 NUMERI ITALY / ITALIA € 60,00

4 ISSUES / 4 NUMERI OUTSIDE ITALY ORDINARY MAIL / ESTERO \$/€ 84,00

I HAVE PAID BY INTERNATIONAL MONEY ORDER ON YOUR ACCOUNT / HO PAGATO SUL VOSTRO CONTO
IBAN: IT 10 0 02008 05022 000400000805 BIC/SWIFT: UNCRITMIB92

PLEASE CHARGE MY CREDIT CARD THE DUE AMOUNT / PREGO ADDEBITARE SULLA CARTA DI CREDITO
 AMERICAN EXPRESS VISA DINERS MASTERCARD

NAME / NOME	SURNAME / COGNOME
STREET / VIA	TOWN POSTAL CODE / CAP
STATO, REGIONE, PROVINCIA	COUNTRY / CITTÀ
TELEPHONE-FAX / TELEFONO-FAX	EMAIL
CARD NUMBER / CARTA N.	ESPRES / SCADENZA
DATE / DATA	SIGNATURE / FIRMA



Abitare la Terra Dwelling on Earth

78
QUADERNI
GANGEMI EDITORE
INTERNAZIONALE

rivista di geoarchitettura a magazine of geoarchitecture

PER UNA ARCHITETTURA DELLA RESPONSABILITÀ FOR AN ARCHITECTURE OF RESPONSIBILITY

Quaderni

sommario summary

- 3** EDITORIAL / EDITORIALE
'WORLD HERITAGE AND ECOLOGICAL
TRANSITION' SINCE 2003
CARMINE GAMBARDELLA
- 7** FROM PAST TO FUTURE. ANALYSIS
AND REINTERPRETATION OF ROME'S
1960 OLYMPICS GAMES IN THE AGE
OF SUSTAINABILITY
CATERINA PALESTINI, CELESTE D'ERCOLI
- 11** URBAN REGENERATION, CLIMATE
ADAPTATION AND TERRITORIAL
GOVERNANCE. INTEGRATING URBANISM
AND ECOLOGY IN THE PLAN
LAURA RICCI, CARMELA MARIANO
- 15** IS TRANSITION DESIGN AN ALTERNATIVE
WAY TO CREATE SUSTAINABLE FUTURES?
STARTING FROM THE DIFFERENCES
BETWEEN RECYCLING AND OVERCYCLING
**MASSIMILIANO AGOVINO, ANTONIO
GAROFALO, MARIA CARMELA GAROFALO**
- 18** URBAN GARDENS DESIGN AS DRIVERS OF
THE ECOLOGICAL TRANSITION IN ITALY
**MASSIMILIANO CERCIELLO,
MARIA CARMELA GAROFALO,
SABINA MARTUSCIELLO**
- 21** ECOSYSTEM SERVICES AS A DEVICE FOR
URBAN REGENERATION. THE REOPENING
OF THE ØSTERÅ RIVER IN AALBORG (DK)
ANGELA, ALESSANDRA BADAMI
- 24** AUTOMATIC MODEL-BASED SEGMENTATION
FOR THE SCAN-TO-BIM PROCESS APPLIED
TO CULTURAL HERITAGE. A STUDY
FOCUSED ON MASONRY VAULTS
**CESARE VERDOSCIA, MICHELE BULDO,
RICCARDO TAVOLARE, ANTONELLA MUSICCO**
- 28** RUINS REHABILITATION: A PATH TOWARD
THE ECOLOGICAL TRANSITION
**FERNANDA CANTONE, FRANCESCA
CASTAGNETO, RITA VALENTI**
- 31** NEW MOBILITY MODELS AND NEW
WORKSPACES
FRANCESCA MUZZILLO, NICOLA PISACANE
- 34** THE INNOVATIVE KELLER CENTER
RENOVATION
**ROSSELLA FRANCHINO, FRANCESCA
MUZZILLO**
- 36** EXPERIENCING SEASONAL LANDSCAPES
ACROSS THE GRAND TOUR UNESCO IN
PIEDMONT. A STRATEGY TO ACHIEVE
A MORE BALANCED USES OF THE
TERRITORIES BASED ON SUSTAINABLE
TOURISM
ANDREA ROLANDO, ALESSANDRO SCANDIFFIO
- 40** CULTURAL LANDSCAPES OF THE UNESCO
WHL. SOME CONSIDERATIONS FROM THE
CASES OF VAL D'ORCIA (ITALY) AND LAS
MEDULAS (SPAIN)
**ALEXANDRA DEL GADO JIMENEZ, GIACINTO
DONVITO, FERNANDO MORAL ANDRÉS**
- 43** THE DRAWING AND THE PROJECT OF A
LIBERTY STYLE SPACE IN GENOA
SERENO INNOCENTI
- 47** MAINTENANCE STRATEGY FOR THE
CULTURAL HERITAGE: PERFORMANCE
UPGRADING OF THE BUILT ENVIRONMENT
**MARIA RITA PINTO, MARIA GIOVANNA
PACIFICO, FRANCESCA CIAMPA**
- 50** ARCHITECTURAL SPACE AND EMOTIONS
EVALUATION OF RESPONSES TO DIFFERENT
SPATIAL CHARACTERISTICS
VALERIA MINUCCIANI, NILUFER SAGLAR ONAY
- 54** THE ROLE OF THE UNESCO CHAIR IN THE
STRATEGIES FOR THE ENHANCEMENT
OF CULTURAL HERITAGE. AN OVERVIEW
BETWEEN GARDA LAKE AND MINCIO RIVER
**FEDERICO BUCCI, ELENA FIORETTA, NORA
LOMBARDINI**
- 58** THE TALKING GARDEN. DISTANT DIALOGUE
WITH SAN LORENZO AD SEPTIMUM
**EFISIO PITZALIS, MARCO RUSSO,
NOEMI SCAGLIARINI**
- 61** FROM "VILLA" LANDSCAPE TO INDUSTRIAL
LANDSCAPE. AND NOW?
MASSIMO MALAGUGINI
- 64** INTEGRATED GREEN STRATEGIES TO MAKE
CITIES MORE LIVEABLE
**ROSSELLA FRANCHINO,
CATERINA FRETTOLOSO**
- 68** THRESHOLDS. REST AND WAITING SPACES
IN POST-COVID VENICE
FRANCESCO CACCIATORE, GIORGIA CESARO
- 72** TAKROUNA. AN ABANDONED BERBER
PATRIMONY IN NORTH-CENTRAL TUNISIA
LAMIA HADDA
- 76** GREEN INFRASTRUCTURE FOR
INTERMEDIATE CITIES - THE ASCOLI
PICENO CASE STUDY
**ROBERTA COCCI GRIFONI, MARIA FEDERICA
OTTONE, DAJLA RIERA, GRAZIANO ENZO
MARCHESANI, DAVIDE ROMANELLA**
- 80** THE PHENOMENON OF THE DEPOPULATION
OF TOURIST VILLAGES. A GRAPHIC
APPROACH FOR THE ENHANCEMENT OF
THE AMALFI COAST SMALL TOWNS
BARBARA MESSINA, STEFANO CHIARENZA
- 84** THE DISCOVERY OF AN ANCIENT
UNDERGROUND CITY OF CAPPADOCIA IN
THE HEART OF THE MEDITERRANEAN
CALOGERO MONTALBANO
- 88** IDENTITY AND PLURALISM: CULTURAL
HERITAGE FOR SOCIAL INCLUSION AND
COHESION
MICHELA BENENTE, GIANLUCA D'AGOSTINO
- 92** 2030 THERE WE ARE! A SYSTEMIC REVIEW
ON THE ROLE OF PACKAGING DESIGN TO
REACH THE SUSTAINABLE DEVELOPMENT
GOALS
**CRISTINA MARINO, CHIARA LORENZA
REMONDINO, PAOLO MARCO TAMBORRINI**
- 96** ON THE MARGINS OF THE ANTHROPOCENE.
LANDSCAPE, ARCHITECTURE AND
SUSTAINABILITY
**SIMONA CALVAGNA, FABIO AGATINO REALE,
ANDREA TORNABENE**
- 100** ARCHITECTURAL DESIGN FOR
REGENERATION OF SHARED-LIVING
HERITAGE INTERACTING WITH THE
SUSTAINABLE DEVELOPMENT GOALS
TIZIANO CATTANEO, EMANUELE GIORGI
- 104** THE UNITED NATIONS ORGANISATION 2030
AGENDA: NOTES ON A STUDY IN LINE WITH
THE PRINCIPLES OF ITS SUSTAINABLE
DEVELOPMENT OBJECTIVES
ARCH. PIERO BARLOZZINI
- 108** MOSUL UNESCO HERITAGE SITE.
REBUILDING THE AL NOURI COMPLEX AND
CULTURAL CENTER.
RICCARDO RENZI
- 112** INTERIOR LANDSCAPES VS. EXTERIOR
LANDSCAPES: THE DESIGN OF THE ROUTE
ALONG THE FRANCIGENA ROUTE
GERARDO CENNAMO
- 116** PLACES OF PRODUCTION FOSTERING
SUSTAINABLE DEVELOPMENT
LIA MARCHI
- 119** DESIGN AND RESILIENCE: THE
MONUMENTAL COMPLEX OF SANTA
PATRIZIA IN THE ANCIENT CENTRE OF
NAPLES
ROSARIA PARENTE
- 124** DESIGN OF CONTEMPORARY ART MUSEUMS
AND PUBLIC SPACES
ALESSANDRO CIAMBRONE

I Quaderni di *Abitare la Terra* sono a cura di Carmine Gambardella

Abitare la Terra SI TROVA IN TUTTE LE PRINCIPALI LIBRERIE. PER INFORMAZIONI E RICHIESTE POTETE RIVOLGERVI ALLE SEGUENTI LIBRERIE FIDUCIARIE:
ANCONA LIBRERIA FELTRINELLI | BARI LIBRERIA FELTRINELLI | BENEVENTO LIBRERIA SRL MASONI | BOLOGNA LIBRERIA FELTRINELLI |
BOLZANO MARDI GRAS | BRESCIA LIBRERIA FELTRINELLI | FERRARA ARCHITECTURA SNC DI BORSARI & C. | LIBRERIA FELTRINELLI | FIRENZE
ALFANI EDITRICE • CLU (COOP. LIBRARI UNIVERSITARIA) • CUSL (COOP UNIV. STUDIO LAVORO) • LIBRERIA FELTRINELLI • LIBRERIA L.E.E. | GENOVA
• LIBRERIA FELTRINELLI • LIBRERIA PUNTO DI VISTA | MILANO • LIBRERIA L'ARCHIVOLTO SAS • CUSL (COOP UNIV. STUDIO LAVORO) • EQUILIBRI DI
SCHERINI IVAN • LIBRERIA FELTRINELLI, MANZONI • LIBRERIA FELTRINELLI, BAIRES • LIBRERIA FELTRINELLI SARPI • LIBRERIA FELTRINELLI, DUOMO •
LIBRERIA HOEPLI • LIBRERIA TRIENNALE, PALAZZO DELLA TRIENNALE | MESTRE LIBRERIA FELTRINELLI | NAPOLI LIBRERIA FELTRINELLI • LIBRERIA
C.L.E.A.N. • LIBRERIA IL PUNTO, DI BAGNO VERDUCI | PADOVA LIBRERIA FELTRINELLI PALERMO LIBRERIA DANTE • LIBRERIA FELTRINELLI | PARMA
LIBRERIA FELTRINELLI • LIBRERIA FIACCADORI SRL | PESCARA LIBRERIA CAMPUS SNC • A. DI SANZA & C. • LIBRERIA FELTRINELLI • FILOGRASSO LIBRI
• LIBRERIA DELL'UNIVERSITÀ | PORDENONE LA RIVISTERIA, DI RUSCOLO GIUSEPPE | RAVENNA LIBRERIA FELTRINELLI | REGGIO CALABRIA
LIBRERIA ASCHENEZ • PE.PO. LIBRI | REGGIO EMILIA LIBRERIA VECCHIA REGGIO SRL | ROMA LIBRERIA DEDALO • LIBRERIA DEDALO SRL •
LIBRERIA FELTRINELLI, ORLANDO • LIBRERIA FELTRINELLI, BABUINO • LIBRERIA FELTRINELLI, ARGENTINA • LIBRERIA KAPPA DI CAPPABIANCA ANDREA
• LIBRERIA KAPPA DI CAPPABIANCA PAOLO • GANGEMI EDITORE | SALERNO LIBRERIA FELTRINELLI | SARONNO S.E. SERVIZI EDITORIALI SRL | SIENA
LIBRERIA FELTRINELLI | TORINO • LIBRERIA FELTRINELLI • LIBRERIA CELID | TRENTO LA RIVISTERIA SNC VERONA LA RIVISTERIA • LIBRERIA
RINASCITA | VENEZIA LIBRERIA CLUVA • LIBRERIA PATAGONIA | VIGEVANO FER.NET. SRL

IN COPERTINA / FRONT COVER

Campi Flegrei, Pozzuoli: georeferenced image taken from the monitoring carried out with the Beacon technological platform, twin-engine aircraft equipped with PhaseOne 150Mpix and TABI 1800 TSR Thermal Search & Rescue sensors.

From past to future. Analysis and reinterpretation of Rome's 1960 Olympics Games in the age of sustainability

CATERINA PALESTINI, CELESTE D'ERCOLI

Department of Architecture.
"G. D'Annunzio" University
Chieti, Pescara

caterina.palestini@unich.it;
celeste.dercoli@unich.it

Topics: Strategies and Policies
for Sustainable Development
(UNESCO 2030 Development
Goal)

Keywords: event, legacy,
sustainability

This article means to investigate the logistic process concerning a major event such as Rome's 1960 Summer Olympics, reinterpreting it in light of the current sustainability standards. The analysis will be the basis of a critical path aimed at spreading awareness of the essential requirements listed in the UN Agenda for 2030. These principles provided guidelines for organising sustainable events in the future.

1. Premises

The climate crisis and the recent pandemic compelled us to reconsider many aspects of our day-to-day life and to see all activities outside our household put on hold, including events. COVID-19 challenged the already struggling industry of event planning, forcing the introduction of essential security. The significant cost of resources calls for early planning and respect for the necessary care for the environment. From this moment on, event management needs to consider side effects and to take solution-oriented actions aiming at sustainable development. In the words of the United Nations Environment Programme,¹ a sustainable event

is "designed, organised and implemented in a way that minimises potential negative impacts and leaves a beneficial legacy for the host community and all involved".

The term 'sustainability' was first introduced in 1987 in what became known as the Brundtland Report.² Before this concept, it came down to the awareness of the architect or the customer. The organisation of Rome's 1960 Summer Olympics considered some interesting ideas regarding this topic, back when the term 'sustainability' was yet to come into both our dictionary and our mindset.

2. 1960 Olympic Games: Signs of Legacy

The event took place from August 25th to September 11th and to this day they are the last Summer Olympics held in Italy, and the first to be broadcasted globally. It was a worldwide renowned event which involved the whole capital and highlighted the beauty of its historical and artistic heritage. It was planned from the perspective of the urban as well as environmental dimension, with the individual in mind.

The project masterplan involved new architecture and existing facilities, some of which were readjusted. Some of the most capable and influential Italian architects and engineers of their time worked on this project, with names such as P.L. Nervi, L. Moretti, and A. Libera.³

The highlight of the urban achievements is the building of the Villaggio Olimpico, where athletes stayed for the duration of the games. More

and more facilities were added, including temporary stands scattered around the city centre, where people could watch the games while enjoying the beauty of Ancient Rome (Fig. 1).

The Olympics gave the city a huge chance to grow, especially through developing the north of town. Important infrastructures were built or finalised, such as the **Metro B**, the **Corso Francia Viaduct**, the **Via Olimpica** – symbolically connecting the **Foro Italico** with the EUR quarter in the south – and finally **Fi-umicino Airport**.

The Olympic Games triggered a virtuous cycle that led the way to the city's expansion in relation with the demographic growth anticipated by the 1962 masterplan (Fig. 2).

3. Sustainability. Analysis and prospects

Big events have a major local impact, whether it may be a positive one that will trigger virtuous cycles, or a negative one which will weaken its territory.

How can we call the 1960 Olympics a sustainable event? By analysing its strengths in relation to the goals set by the 2030 UN Agenda. We can consider these merits from a sustainability perspective, aiming at recognising the legacy for future opportunities (Fig. 3).

3.1 Future Legacies. Analysing goals **8**, **11**, and **12** we should reflect on setting a well-thought path for the organisation of future events. What does the city have to show, for all the large investments and the lavish ceremo-

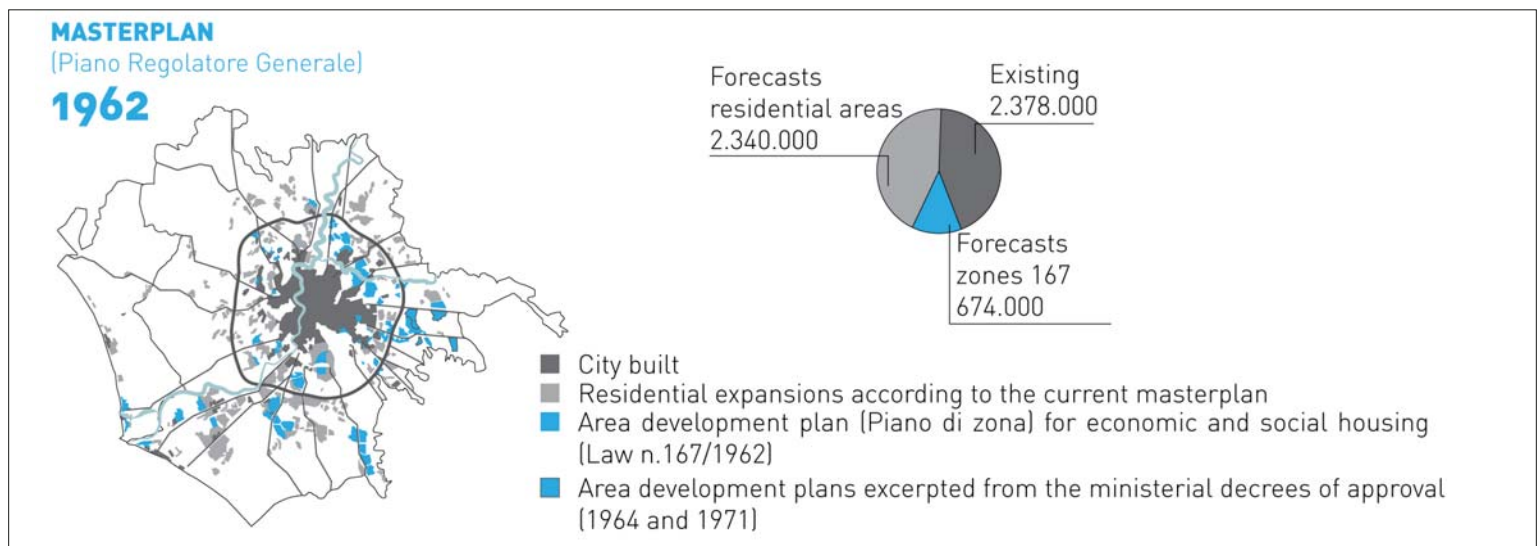
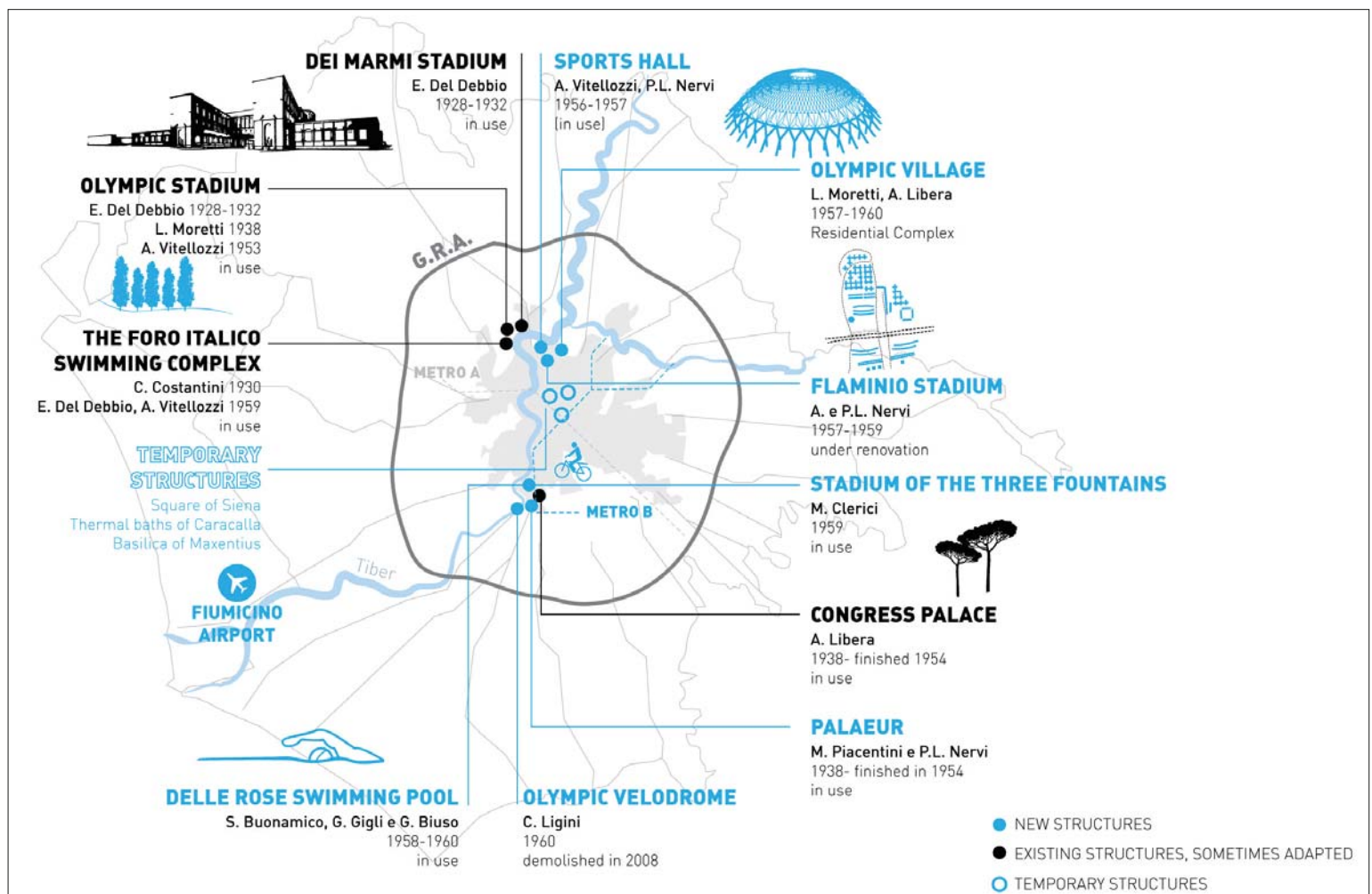
nies? This event left the capital with actual infrastructure and a programmatic design which is still relevant today.

All facilities are still operational and actively working, except for the currently undergoing renovation of Stadio Flaminio and the Velodromo Olimpico, which was demolished in 2008. After the Games, the Villaggio Olimpico was given to INCIS (National Institute of Housing for Civil Servants) and became a middle-class residential area. This new vision in the target of collective housing was different from previous urban projects of this kind, usually aimed at the less affluent classes.

Because of its forward-thinking and competent planning, this event set off a virtuous cycle that through the years resulted in urban expansion. The design system that introduced quality residential buildings in once suburban districts contributed to the creation of architectures and green areas on human scale and great public artworks to uphold them.

Those areas are home to important architectural works such as the MAXXI, the Parco della Musica, and Fuskas' 'The Cloud'. Because major events give the chance to create such important public works, they provide opportunities for economic growth. During planning, it is therefore necessary to keep in mind the cultural heritage and the prospects of the local area the event will be set in (Fig. 4).

3.2 Connection with the local area. Goals **3**, **11**, and **12**, listed in the present in-



vestigation, reveal a care for re-using and attention to the living dimension in relation to people and green areas. An example is the Stadio Olimpico, official home of the celebrations and landmark of the Rome Olympics. Del Debbio chose green terraced spaces instead of wall structures. He planned everything in respect of the local landscape setting, adjusting to the slope of the terrain. His work is structurally leaning on the hill as to blend it in the local topography (Fig. 5). This proved to be a ground-breaking and environmentally friendly approach.

Furthermore, this was an already existing structure, and it was readjusted as necessary for the occasion. **Re-using** existing structures succeeded in empowering the local heritage and reducing land use. The Villaggio Olimpico was created in respect of the physical and mental wellbeing of its inhabitants, with the intent of providing the best stay experience. The buildings are connected through a continuum of squares and green areas (Fig. 6).

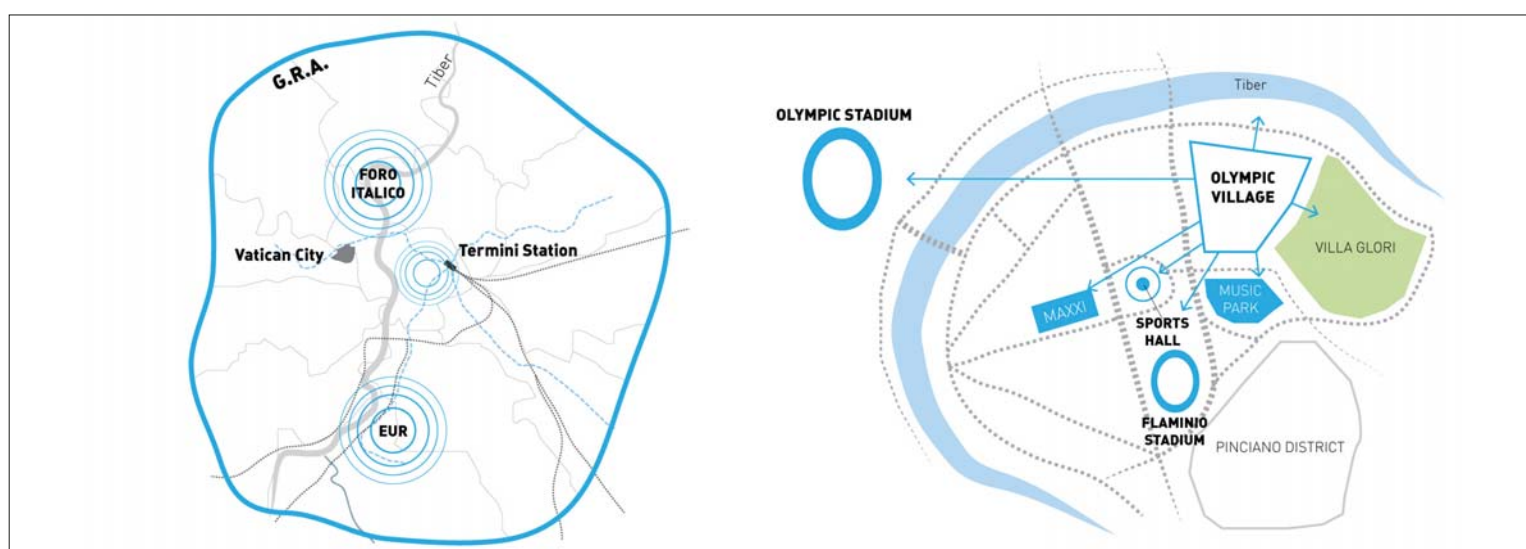
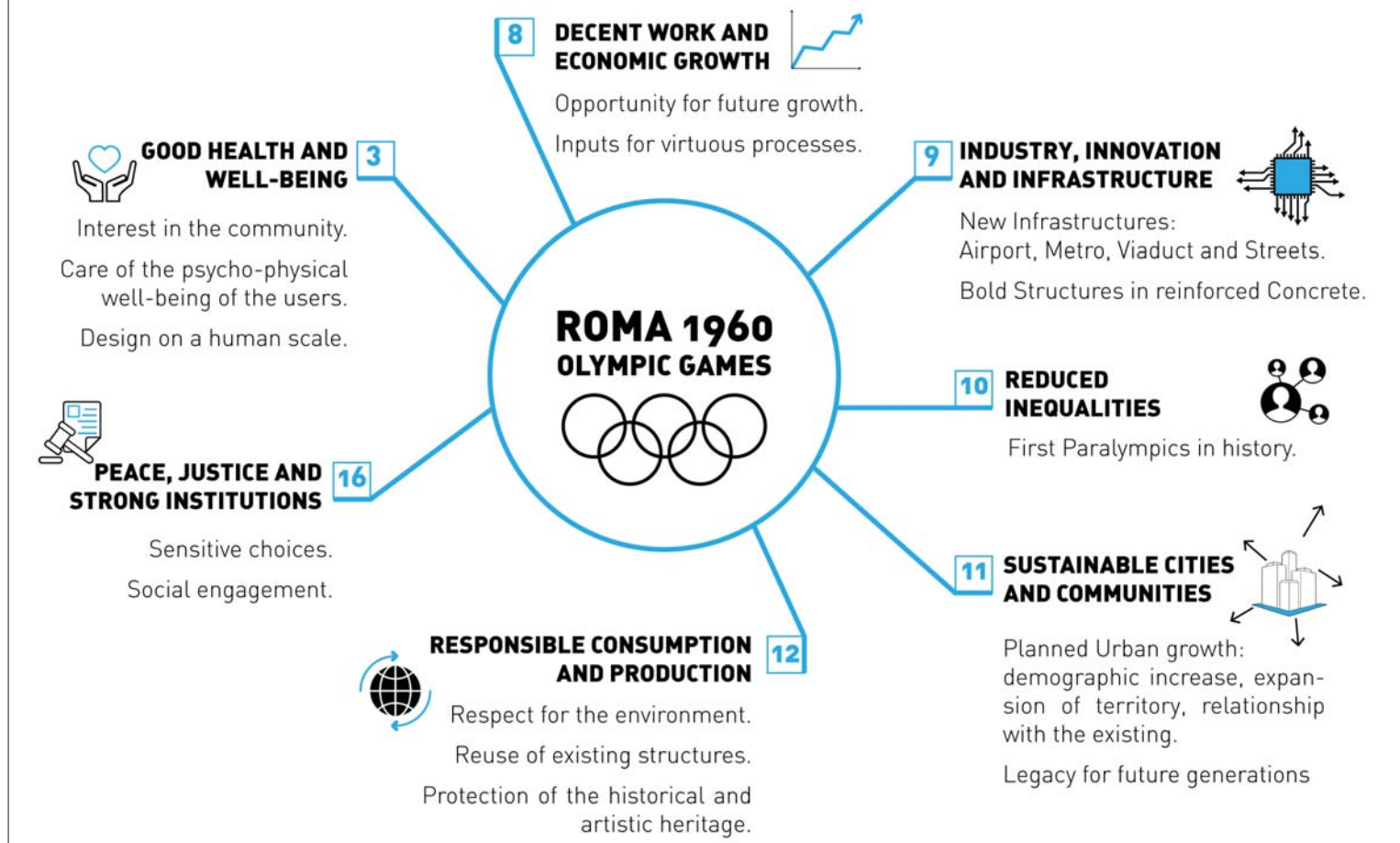
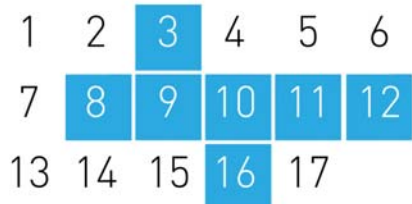
3.3. Innovation. Regarding goals 8 and 9, when considering innovation, it is im-

possible not to mention the works of architecture and engineering. The Palazzetto dello Sport in particular has been able to combine a structural appearance with the formal and aesthetic look of its architecture. Nervi goes beyond structural calculations and experiments boldly with reinforced concrete, giving it spaciousness and levity. Nowadays this material is not considered properly sustainable, but we must work cleverly for its maintenance (Fig. 7).

3.4. Identity and community engagement. It is customary for important events to be held

in the outskirts of a city, where construction is easier due to lack of pre-existing structures. In the case of Rome, urban acupuncture interventions were put in place, enriching the area and allowing the Games to be held across the city centre. This way, the event was planned to be accessible by all instead of staying separate from the urban fabric, consistent with goals 3, 10, 11, and 16. Everybody could enjoy the Games, from the athletes who could feel the welcoming spirit of the locals to the community itself taking part in the events. From north to south and through the mar-

AGENDA ONU 2030

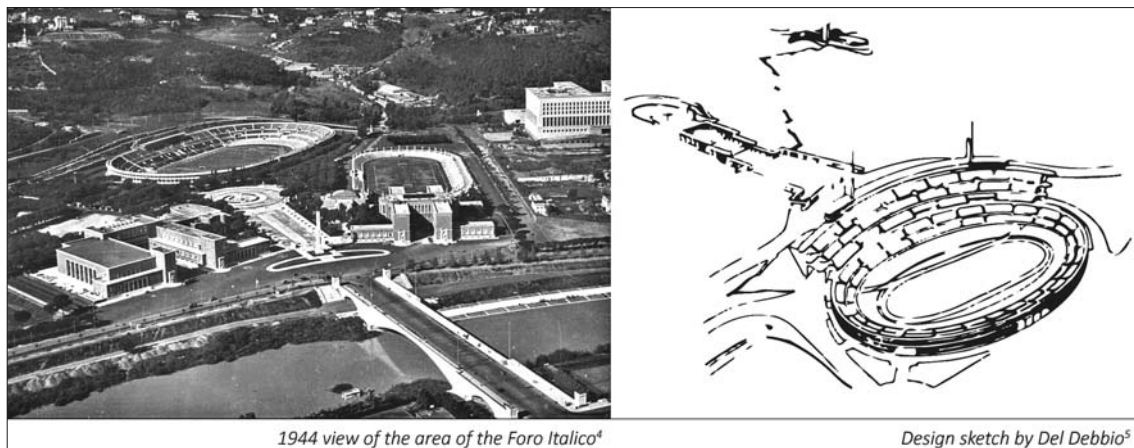


vels of the city centre, Rome fully welcomed the Games in a homely and accessible way. This aspect made the 1960 Games a successful and memorable event for the public. In addition to this, the community identified with the architecture put in place for

the event and to this day still recognises its significance, which goes way beyond sport. It is also worth mentioning that Rome 1960 held the first Paralympic Games, which was a huge symbolic gesture of social sustainability against inequality.

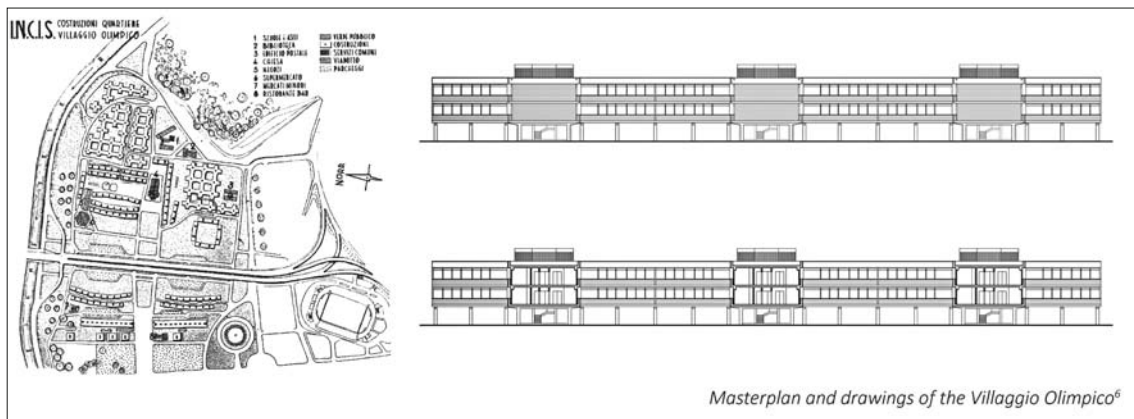
4. Regulations
Rome 1960 lacked the subject of sustainability in its planning, which was first introduced with the London 2012 Olympic Games. The question of what happens at the end of the event was finally translated into regulations.

The Standard ISO 20121, known as “Event Sustainability management systems – Requirements with guidance for use”, is based on established principles for management systems and embodies some elements of the ISO 26000 Guidance on

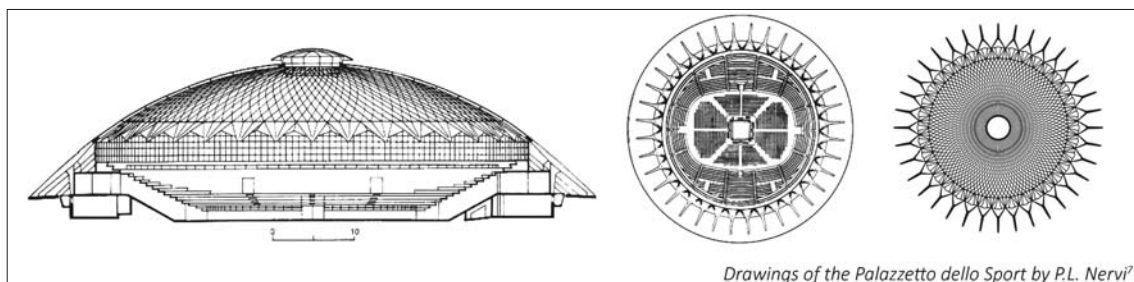


1944 view of the area of the Foro Italico⁴

Design sketch by Del Debbio⁵



Masterplan and drawings of the Villaggio Olimpico⁶



Drawings of the Palazzetto dello Sport by P.L. Nervi⁷

AGENDA ONU 2030

1	2	3	4	5	6
7	8	9	10	11	12
13	14	15	16	17	

- 3 GOOD HEALTH AND WELL-BEING**
COMMUNITY HUMAN SCALE
- 5 GENDER EQUALITY**
SOCIAL RESPONSIBILITY
- 6 CLEAN WATER AND SANITATION**
ENSURE HYGIENE
- 7 AFFORDABLE AND CLEAN ENERGY**
INVESTING IN RENEWABLE ENERGY
- 8 DECENT WORK AND ECONOMIC GROWTH**
FUTURE GROWTH
- 9 INDUSTRY, INNOVATION AND INFRASTRUCTURE**
FUTURE GROWTH OPPORTUNITY
- 10 REDUCED INEQUALITIES**
INCLUSION
- 11 SUSTAINABLE CITIES AND COMMUNITIES**
URBAN PLANNING
- 12 RESPONSIBLE CONSUMPTION AND PRODUCTION**
REUSE REDUCE RECYCLE
- 13 CLIMATE ACTION**
RESPECT FOR THE ENVIRONMENT
- 16 PEACE, JUSTICE AND STRONG INSTITUTIONS**
SOCIAL ENGAGEMENT.

SUSTAINABLE EVENT

STANDARD UNI EN ISO 20121

+ FUTURE

social responsibility. This act lays down the requirements for the organisation of sustainable events to reduce their impact on society and the environment to a minimum. This also allows to strengthen relations among stakeholders, local authorities, suppliers, customers, workers and all participants.

5. Conclusions

Even though Rome's 1960 Olympic Games organisation was far from today's awareness towards the environment, it showed several sensible choices and is a role model with much to teach. Today, however, there are new additional objectives to keep in mind for an event (goals 5, 6, 7 and 13). A great event must reflect its country providing a great opportunity for growth (Fig. 8).

The next Summer Olympics will be held in Paris in 2024, where the guiding principles will be sustainability and hosting the Games in the centre of the city. With less construction work and more temporary structures, the plan is to promote the existing heritage and to improve the infrastructures. This is an ambitious project, and we hope it won't disappoint expectations, after the results of the old yet forward-thinking Roman legacy. ■

Notes

- ¹ United Nations Environment Programme (February 2010) UNEP 2009 annual report. ISBN 978-92-807-3071-5
- ² Brundtland, G.H. (1987) Our Common Future: Report of the World Commission on Environment and Development. Geneva, UN-Dokument A/42/427.
- ³ Marcosano dell'Erba, C., Vittorini, R. (2010) Roma 1960 Guida alle architetture della XVII Olimpiade. Edizione Roma: Do.Co.Mo.Mo. Italia.
- ⁴ <http://www.asromaultras.org>
- ⁵ <http://www.pabaac.beniculturali.it/opencms/approfondimenti/Debbio/materiali.htm>
- ⁶ <https://archidiap.com/opera/villaggio-olimpico/>
- ⁷ [https://www.urbipedia.org/index.php?title=Palacete_de_deportes_\(Roma\)](https://www.urbipedia.org/index.php?title=Palacete_de_deportes_(Roma)).

1. P. 8. Villaggio Olimpico.
2. P. 8. 1962 masterplan.
3. P. 9. Roma 1960 Olympic Games and Agenda ONU 2030.
4. P. 9. Area of the olympic village in.
5. P. 10. 1944 view of the area of the Foro Italico.
6. P. 11. Masterplan and drawings of the Villaggio Olimpico.
7. P. 12. Drawings of the Palazzetto dello Sport by P.L. Nervi⁷.
8. P. 13. Roma 1960 Olympic Games + Future (Agenda ONU 2030).