

Architecture Tourism and Marginal Areas

edited by
João Rocha
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ARCHITECTURE TOURISM AND MARGINAL AREAS

RESEARCH AND DESIGN PROPOSALS

edited by

João Rocha and Viola Bertini

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Ordinary and extraordinary landscapes along the Seine in the Grand Paris Project

Paesaggi ordinari e straordinari
lungo la Senna nel Grand Paris

Orfina Fatigato
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Tourism as a “common genre”

To help us understand what relevance tourism has taken on today, as a phenomenon capable of affecting current economic, territorial and cultural transformations, the mere cultural distinctions between *traveller* and *tourist*¹ will no longer suffice. We must instead recognize how Tourism has become a “vector of world construction”, as stated by the French Geographer Michel Lussault, who describes it as the result of planetary urbanisation and globalisation, also acting as their constituting principle. This recognition leads us to better understanding tourism, no longer solely as the cause of problems posed by mass-tourism, but as a phenomenon that can be made into an active tool in the construction and affirmation of contemporary urbanity, intended as the set of material and immaterial features that contribute to making a place specific and singular, and the ways in which that place is perceived and experienced, by those who live it, frequent it, or travel through it.

If, as Lussault states, Tourism is a “common genre”², it is also necessary to reflect on the meanings it takes on in the daily and ordinary dimension of living and inhabiting, wherein the roles of inhabitant and tourist no longer exist as they once used to, as clearly distinct or opposites: more and more frequently in fact, tourists now aim to experience places with the “authenticity” of local inhabitants, while “locals” look to rediscover the singularities of places in proximity to their daily lives as if they were tourists.

So if it is true that the idea of tourism is so closely connected to the concept of travel or movement throughout *places that are different from our everyday lives*³, it is

Turismo un “genere comune”

A farci comprendere quale rilevanza oggi abbia assunto il turismo, come fenomeno capace di incidere sulle trasformazioni economiche, territoriali e culturali in atto, non basta più la distinzione, tutta e solo culturale, tra *viaggiatore* e *turista*¹ quanto, invece, il dover riconoscere che proprio il turismo è divenuto, come afferma il geografo francese Michel Lussault, “vettore di costruzione del mondo” esito della urbanizzazione planetaria e della mondializzazione, ma anche loro principio costitutivo. Tale riconoscimento non può non portarci a doverlo considerare e assumere, non più e solo come causa delle problematiche poste dal turismo di massa, ma come fenomeno da rendere strumento attivo nella costruzione e nell’affermazione della urbanità contemporanea intesa come l’insieme dei caratteri materiali e immateriali che contribuiscono a rendere specifico e singolare un luogo e i modi in cui esso è percepito e vissuto, da chi lo abita, lo frequenta, o lo attraversa.

Se, come afferma Lussault, il turismo è oggi un “genere comune”², è necessario riflettere anche sul senso che esso può assumere nella dimensione quotidiana e ordinaria del vivere e dell’abitare nella quale ormai i ruoli di abitante e di turista non sono più, come in passato, nettamente distinti o contrapposti: sempre più frequentemente, infatti, il turista vuole esperire i luoghi con “l’autenticità” dell’abitante e l’abitante riscoprire, come fosse un turista, le singolarità dei luoghi prossimi a quelli del proprio quotidiano.

Se quindi è vero che l’idea di turismo è strettamente connessa al concetto di spostamento in *luoghi diversi da quelli del proprio quotidiano*³, e altresì vero che questo

also true that this kind of movement no longer holds the same significance it once held in the past. Contemporary conditions of life, their continuous acceleration, and the rate at which we move and get around every day, all in fact take away from the experience of travelling and its connotations of a specific and occasional condition, while reinforcing the aspects of the frequent repetitiveness and routine of ordinary living⁴.

If then the tourism of the past was foreign to both the condition of everyday life, as well as the great and exceptional formative adventure of the *journey*, today it becomes more a part of the “common experience” in an increasingly democratic manner.

In contrast to the current meaning of tourism as a “common genre”, characterized solely by the divergences of exponential increases of mass tourism (in the *central* places it affects), we must instead think of tourism as capable – inasmuch as it is a “common genre” – of also investing in and interpreting *peripheral* places which, due to their specific condition of marginality, can become a destination for more slow and sustainable forms of tourism. A tourism that looks at the *ordinary* and the *everyday* of these marginal places precisely as opportunities to explore and experience the more authentic values of spaces, places and ways of living.

These reflections hold more value if we refer more specifically to our metropolitan urban realities; those constrained between the overexposure of their central locations affected by mass tourism, and the “abandonment” of many others that are situated instead at the edges of the more highly accessed extra-urban routeways. The phenomenon of tourism has enormous potential for development that can effectively address the enhancement of such places, starting with an inversion of

spostamento non ha più il senso che aveva in passato; la condizione contemporanea del vivere, la sua continua accelerazione, la velocità con cui ci muoviamo e spostiamo quotidianamente, hanno di fatto sottratto sempre più all’esperienza del viaggiare i connotati di una saltuaria condizione specifica e rafforzato, al contrario, il carattere della frequente ripetitività nel vissuto ordinario⁴. Se, quindi, il turismo in passato era estraneo sia alla condizione della quotidianità che alla grande ed eccezionale avventura formativa del *viaggio*, oggi esso partecipa in maniera sempre più democraticamente diffusa al “vissuto comune”.

In contrapposizione all’attuale accezione del turismo come “genere comune” connotata soltanto dalle aberrazioni determinate dall’aumento esponenziale del turismo di massa (nei luoghi *centrali* che esso investe), dobbiamo invece pensare il turismo come capace, proprio in quanto “genere comune”, di investire e interpretare anche i luoghi *periferici* che, per questa loro specifica condizione di marginalità, possono diventare meta di un turismo lento e sostenibile. Un turismo che guardi all’*ordinario* e al *quotidiano* di questi luoghi marginali proprio come occasioni per esplorare e sperimentare i valori più autentici degli spazi e dei modi dell’abitare.

Queste riflessioni hanno particolare valore se pensiamo più specificatamente alle nostre realtà urbane metropolitane schiacciate tra la sovraesposizione dei luoghi centrali investiti dal turismo di massa e la “dimenticanza” di molti altri ubicati al margine dei percorsi e dei consueti attraversamenti extraurbani. Il fenomeno del turismo ha un enorme potenziale di sviluppo da indirizzare alla valorizzazione di questi luoghi, a partire da una inversione nel modo di guardare ad essi, ed attraverso azioni e progetti che

the way we look at them, and through actions and projects that can reinforce their role by generating new relationships of connection at different scales. This question is particularly significant if we consider the extra-urban dimension of many European capitals, for which tourism, as practiced by the city's very inhabitants (within, or in close range of, their own metropolitan areas) can strongly contribute to the construction of "urbanity and community", in the places at the edges of the overwhelming flow of mass tourism that instead invades the cities' centres.

Therefore, the advantageous role of tourism is not solely to promote the marginal places of metropolitan areas that are not affected by the usual flow of tourists, but rather to contribute to the construction process of a metropolitan dimension, precisely through the reassessment of those places, which can often lead to revelatory discovery.

Can tourism thus contribute to the building and/or enhancement of the multiple identities of the metropolis through practices, forms and project approaches that are different from the more obvious ones of mass tourism? Can the *mise en tourisme* of metropolitan landscapes, also of the lesser-known and more marginal urban areas, contribute to the "cultural" construction of the metropolis itself?

The question was partly addressed by the Atelier International du Grand Paris (AIGP) as a series of reflections on the prospects for the Metropole du Grand Paris, starting with the idea that descriptions of tourism can hold value in the *fabrique du territoire* (Grumbach 2016); and that tourism has major impacts on the different ways of "creating metropolis", on the construction of its landscape and its possible description.

ne rafforzino il ruolo attraverso la costruzione di nuove relazioni a differenti scale. Questa questione è particolarmente significativa se si pensa alla dimensione extraurbana di molte capitali europee, per le quali il turismo, anche quello praticato dagli abitanti nelle loro stessa area metropolitana (o comunque di prossimità), può contribuire fortemente alla costruzione di "urbanità e comunità" in luoghi al margine dei prepotenti flussi turistici di massa che invece investono il centro città.

Il ruolo interessante del turismo non sarebbe, quindi, unicamente quello di promuovere i luoghi marginali delle aree metropolitane non interessati dai flussi turistici abituali, quanto piuttosto quello di contribuire, proprio attraverso la loro valorizzazione – che a volte è una vera e propria scoperta – al processo di costruzione della dimensione metropolitana.

Può dunque il turismo, attraverso pratiche, forme e progettualità diverse da quelle più evidenti del turismo di massa, contribuire a costruire e/o valorizzare le identità multiple della metropoli? La *mise en tourisme* dei paesaggi metropolitani, anche di quelli meno noti e più marginali, può contribuire alla costruzione "culturale" della metropoli stessa?

Il tema è stato in parte affrontato dall'AIGP nell'ambito delle riflessioni sulle prospettive del Grand Paris a partire dall'idea che la narrazione turistica abbia un valore nella *fabrique du territoire* (Grumbach 2016); e che il turismo abbia un impatto notevole sui differenti modi di "fare metropoli", sulla costruzione del suo paesaggio e della sua narrazione possibile.

The “mise en tourisme” of Grand Paris

We know Paris to be one of the most visited capital cities of the world, and surely it is among the most sought after in Europe. This is where about fifteen million tourists visit every year compared to the nearly two million inhabitants of central Paris’ *intra muros* area (of the 20 arrondissements) and the 11 million people of the townships that make up the Grand Paris, beyond the physical, administrative and “psychological” barrier of the infrastructural ring of the *périphérique*, encircling the twenty arrondissements. To rethink a new metropolitan dimension of the capital city has been the prevailing mission of urban policies in recent years. Already in 1989 Roland Castro and Michel Cantal Dupart invited reflections and debates on possible strategies and project plans with their Banlieue’89 proposal to be implemented in order to set forth processes aimed at building new relations between Paris and its *banlieue* peripheries. However, it was only in 2008 that the theme of Grand Paris became a more central part of the debate with the *Consultation du Grand Pari(s)*; and on that occasion they founded the *Atelier international of the Grand Paris* (AIGP), which would be the main place for discussion and debate on the various crucial issues for the sustainable development of the capital city over the next 10 years. Ten international and multidisciplinary teams of the AIGP (which have since become fifteen) developed different research outcomes and project scenarios, each in reference to the proposed themes. Through the panorama of reflections that accompanied the work of the AIGP over the years, the last mission, launched in 2016, focused on the theme of tourism of *Grand Paris* to be explored innovatively as an important tool for the building of new physical and

La “mise en tourisme” del Grand Paris.

Parigi sappiamo bene essere tra le Capitali al mondo maggiormente visitate, sicuramente tra le prime in Europa; ivi transitano circa quindici milioni di turisti all’anno a fronte dei due milioni di abitanti della Parigi *intra muros* (dei XX arrondissements) e degli undici milioni delle municipalità in cui si articola il Grand Paris oltre la barriera fisica, amministrativa e “psicologica” dell’anello infrastrutturale del *périphérique* che cinge i venti arrondissements.

Ripensare la nuova dimensione metropolitana della Capitale è la missione prevalente delle politiche urbane degli ultimi anni. Già nel ‘89 Roland Castro e Michel Cantal Dupart con la loro proposta Banlieue’89 invitavano ad una riflessione sulle possibili strategie e progetti da mettere in atto per avviare processi volti alla costruzione di nuove relazioni tra Parigi e le sue banlieues. E a partire dal 2008 tuttavia che il tema del Grand Paris è stato posto con forza al centro del dibattito con la *Consultation du Grand Pari(s)*, in quella occasione si è costituito l’*Atelier international del Grand Paris* (AIGP) che per i successivi dieci anni è stato il luogo del confronto e della discussione intorno a diversi temi cruciali per lo sviluppo sostenibile della capitale. Le dieci equipe internazionali e multidisciplinari dell’AIGP (nel tempo divenute quindici) hanno restituito di volta in volta, in riferimento ai temi proposti, differenti lavori di ricerca e scenari di progetto.

Nel panorama di riflessioni che hanno animato il lavoro dell’AIGP negli anni, l’ultima missione, lanciata nel 2016, ha riguardato proprio il tema del turismo nel Grand Paris da esplorare in maniera innovativa in quanto possibile importante strumento per la



George-Pierre Seurat, *Baigneurs*, 1883
George-Pierre Seurat, *Baigneurs*, 1883

costruzione di nuove relazioni fisiche e culturali tra i tanti differenti luoghi del Grand Paris. Diversi sono gli interrogativi che hanno animato le riflessioni delle équipe coinvolte sul tema: Come il turismo può essere interpretato per contribuire all' articolato processo di costruzione "culturale" della metropoli Grand Paris? Con quale forma di partecipazione delle comunità? Quali possibili strumenti normativi e amministrativi andrebbero messi in atto per costruire nuove forme di turismo sinergiche e strategiche tra le differenti municipalità del Grand Paris? Quali forme di cooperazione possibile?

Gli immaginari turistici attribuiscono solitamente alla città storica e alla periferia urbana delle metropoli europee ruoli ben distinti: un valore storico artistico al centro città e un valore prevalentemente paesaggistico ai luoghi metropolitani. Per superare questa riduttiva dicotomia le differenti équipe de l'AIGP, attraverso proposte e scenari differenti, hanno tutte in qualche modo ragionato intorno alla necessità di ampliare la nozione stessa di patrimonio in riferimento alla sua dimensione immateriale.

Ne è emersa la necessità di ragionare sulle specificità del valore patrimoniale dei luoghi del turismo extra urbano anche in relazione alle differenti pratiche di fruizione dello spazio, più sperimentali, innovative e integrate rispetto a quelle ricorrenti nel centro città, che in questi luoghi il turismo può contribuire a valorizzare.

Un campo di sperimentazione importante da questo punto di vista è stato identificato da l'AIGP nell' articolato paesaggio fluviale del Grand Paris.



In *Elisabethville. La plage de Paris sur Seine.*
Aubergenville, Paris, Somogy, 2014 © Coll part.,
Thierry Goulesque
In *Elisabethville. La plage de Paris sur Seine.*
Aubergenville, Paris, Somogy, 2014 © Coll part.,
Thierry Goulesque

cultural relationships among the many different areas and places of Grand Paris. There are several questions that have accompanied the reflections of the teams involved on the subject: How can tourism be interpreted to effectively contribute to the complex process of a “cultural” construction of the Grand Paris metropolis? What forms of community participation? What possible regulatory and administrative tools should be put in place to build new forms of a synergistic and strategic tourism among the different municipalities of the Grand Paris? And what forms of cooperation might be possible?

The image and understanding of tourism usually makes a sharp distinction between historic city centres and the urban peripheries of European metropolises: an artistic historical value is given to city centres, while a more regional landscape focused view is attributed to greater metropolitan areas. To overcome this reductive dichotomy, the different teams of the AIGP, through various proposals and scenarios, have all somehow reflected upon a necessary conceptual enlargement to encompass the immaterial aspects of the very notion of heritage.

The need arose to reflect on the specificity of a patrimonial value of extra-urban sites of tourism, and particularly the more marginal ones of metropolitan areas, to be recognized (and identified) precisely through a set of different experimental, innovative and integrated practices, which tourism itself can help activate in such places, compared to the usual and recurring ones of city centres.

A new field of important experimentation from this viewpoint was activated by the AIGP in the intricate and varied fluvial river landscape of the Grand Paris project.

Voyage metropolitano lungo la Senna

La Senna, lunga circa ottocento chilometri, attraversa diversi comuni dei 130 facenti della Metropoli Grand Paris⁵. Il paesaggio fluviale della Senna chiaramente riconosciuto – come tanta iconografia ci racconta dalle *gravures* settecentesche, ai dipinti di Corot, degli impressionisti di Sisley, di E. Hopper, etc – sino agli inizi del XIX secolo come meta del *loisir* e della contemplazione romantica del paesaggio naturale, è stato successivamente, dagli inizi del XX secolo in poi, fortemente segnato dalla industrializzazione massiva che ha compromesso prima di tutto la continuità della riva nel suo sviluppo longitudinale e, in senso trasversale, le connessioni tra i diversi nuclei urbani e il fiume.

Seguendo lo scorrere del fiume, dal centro di Parigi verso l'esterno ed oltre il *périphérique*, si attraversano numerosi e differenti paesaggi, urbanizzati e non, industrializzati o meno, abitati o abbandonati; si intercettano diverse aree di margine che sono di fatto, anche se apparentemente prossime ai centri urbani, completamente estranee alle dinamiche di scambi e interferenze territoriali. Aree che risultano tagliate fuori dai principali percorsi o mete turistiche note (come i luoghi degli impressionisti quali Giverny o Vexin) che si susseguono lungo il fiume; aree che vivono il paradosso di una condizione periferica, nonostante la prossimità a Parigi, senza che la condizione marginale e di appartenenza al paesaggio fluviale della Senna riesca a configurarsi come una risorsa.

Nello *Schéma stratégique pour l'aménagement et le développement de la Vallée de Seine et Contrat de Plan Inter-régional Etat/Régions* (CPIER) si legge: *Les atouts de la Vallée de la Seine, reconnus tant sur le plan économique, industriel, que sur les plans*

Metropolitan voyage along the Seine River

The Seine River is about eight hundred kilometres long, and it runs along a number of different townships of the 130 making up the Grand Paris Metropole⁵; and it is the geographic element that travels through different places and varied terrains, strongly distinguishing also the landscape of the metropolitan area. The fluvial landscape of the Seine is clearly recognized – as attested by much in the arts and iconography, from the eighteenth-century gravures and Corot paintings to the Sisley era impressionists and even Edward Hopper, etc. – and it was seen in the early nineteenth century as a destination for leisure and romantic contemplation of the natural landscape. Later on, and from the beginning of the twentieth century, the Seine was strongly marked by processes of industrialization that first compromised the continuity of the river's shoreline length and, in a transversal sense, the connections between different urban centres and the river.

Following the flow of the river, from the centre of Paris towards the outside of the city and beyond the *peripherique*, a number of different landscapes are crossed, urbanized and rural, industrialized and less developed, inhabited and abandoned. These are often perceived as a series of marginal areas, which are in fact completely extraneous to the dynamics of exchange and regional junctions. Such areas become cut out of the major more well-known paths of tourism (such as the places depicted by the Impressionists like Giverny or Vexin) following one another along the Seine; they live the paradox of a peripheral condition, despite their proximity to Paris, so their traits of marginality and their belonging to a fluvial landscape of the Seine do not allow for them to be recognized as resources.



The port of Gennevilliers, postal card of mid twentieth-century

Il porto di Gennevilliers, carta postale della metà del XX secolo

In the *Schéma stratégique pour l'aménagement et le développement de la Vallée de Seine* et Contrat de Plan Inter-régional Etat/Régions (CPIER), one reads: *Les atouts de la Vallée de la Seine, reconnus tant sur le plan économique, industriel, que sur les plans culturels, touristiques, et environnementaux... sont autant de leviers pour développer l'attractivité du territoire. Les activités directement liées au fleuve, le transport, le fret et la logistique, le tourisme sont l'armature de ce développement au travers d'une stratégie renouvelée portée par tous les acteurs et à toutes les échelles*⁶.

Some of the proposals that were elaborated through a set of the AIGP team's deliberations on the Grand Paris Metropole adopted the Seine river, and the area's overall complex system of waterways, as a point of departure for the development of project proposals that were oriented towards the defining of new prospects in the relationship between Paris and its surrounding territories.

Among these proposals, certain mention should go to: the team led by Grumbach, which proposed strengthening the Paris – Le Havre axis through an amplification of the Seine river's navigability; the MVRDV ACS AAF team that elaborated different proposals, from the construction of a new port to the construction of a lake park, in the abandoned areas of industrial production along the *plains* of Achères, extending along the Seine a few kilometres from Paris; the Studio 09 team (Secchi and Viganò) that proposed the *Ville Poreuse* plan, focusing on the construction of continuous paths, in order to identify a series of spaces – starting with the internal channels of Paris, and moving to other more external, interstitial or under-utilized ones – to be restored to a system as part of a network of shared and collective places, leading to an arrangement of promenades, cycle paths and

*culturels, touristiques, et environnementaux... sont autant de leviers pour développer l'attractivité du territoire. Les activités directement liées au fleuve, le transport, le fret et la logistique, le tourisme sont l'armature de ce développement au travers d'une stratégie renouvelée portée par tous les acteurs et à toutes les échelles*⁶.

Alcune proposte elaborate nell'ambito delle riflessioni sul Grand Paris dalle équipe dell'AIGP hanno assunto più specificatamente la Senna, e in generale il sistema articolato delle acque, come punto di partenza per l'elaborazione di proposte progettuali orientate a definire nuove prospettive nella relazione tra Parigi e i territori che la circondano. Tra queste proposte ricordiamo in particolare: quella della équipe guidata da Grumbach, che propone il rafforzamento dell'asse Parigi – Le Havre attraverso l'intensificazione della navigabilità della Senna; quella dell'équipe MVRDV ACS AAF che ha elaborato differenti proposte, dalla costruzione di un nuovo porto alla realizzazione di un parco lacustre, nelle aree produttive dismesse della *plaine* di Achères che si sviluppa lungo la Senna a pochi chilometri da Paris; quella della *ville poreuse* dell'équipe Studio 09 (Secchi-Viganò) che, puntando sulla costruzione di percorsi continui, individua una serie di spazi – a partire da quelli lungo i canali interni a Parigi sino ad altri, più esterni, interstiziali o sottoutilizzati – da rimettere a sistema, in una rete di luoghi condivisi e collettivi, attraverso l'identificazione di *promenades*, piste ciclabili, nuovi attraversamenti; e ancora il lavoro della équipe Portzmparc che – in occasione della ultima missione del l'AIGP, *La mise en tourisme des territoires du Grand Paris: enjeux et perspectives* – si è concentrato sulle possibilità offerte dal paesaggio fluviale per valorizzare e promuovere nuove forme di turismo locale, più autentico e legato

new crossings; and even the work of the Portzmparc team, which – in occasion of the last AIGP mission, *La mise en tourisme des territoires du Grand Paris: enjeux et perspectives* – focused on the possibilities offered by the river landscape to enhance and promote new forms of more local and authentic tourism, linked to the seasonal temporality of water cycles and the slow transformation of lake landscapes⁷. Beyond the different approaches and places of experimentation, many of the proposals, are based on interpretations of the Seine River's potential with the prospect of building new relations among Paris' *intramuros* city centre, the territories of the Metropole Grand Paris, and even beyond, into the *region parisienne*, from the landscapes of the Ile de France up to Normandy.

In addition to the AIGP proposals, other initiatives of a different nature also contributed to the investigation of the potential value of the Seine in the construction of a metropolitan identity for the Grand Paris, and fuelled the debate on the possible prospects of the river landscape. In 2016, the *Reinventer la Seine* competition was announced. Approximately fifty project sites were identified along the full length of the river from Paris to Le Havre, twenty of which are located in the area of Grand Paris. Participation in the competition required the establishment of mixed groups – made up of architects, planners, property developers who were willing to partially finance the project, and other figures such as artists, landscape designers, and local associations active throughout the area, start-ups, developers, etc. – who were all asked to propose innovative projects that would be capable of prefiguring new uses, new ways of inhabiting, working, and living at the water's edge in a new relationship with the river. *L'innovation et le fleuve* – as read in the

alle temporalità stagionali al ciclo delle acque e alla trasformazione lenta dei paesaggi lacustri⁷. Molte delle proposte, al di là dei diversi approcci e luoghi di sperimentazione, fondano sulla interpretazione del potenziale della Senna nella prospettiva della costruzione di nuove relazioni tra la Parigi *intramuros* e i territori della *Metropole du Grand Paris*, e poi oltre la *region parisienne*, attraverso i paesaggi dell'Ile de France, sino alla Normandia.

Oltre le proposte dell'AIGP altre iniziative di diversa natura hanno contribuito ad alimentare il dibattito sulle prospettive del paesaggio fluviale.

Nel 2016 è stato bandito il concorso *Reinventer la Seine*; sono stati individuati all'incirca cinquanta siti di progetto lungo lo sviluppo del fiume da Parigi sino a Le Havre, di cui una ventina localizzati nel Grand Paris. La partecipazione al concorso presupponeva la costituzione di gruppi misti – composti da architetti, urbanisti, promotori disposti a finanziare in parte il progetto, e da altre figure quali artisti, paesaggisti, associazioni attive sui territori, start-up, sviluppatori, etc. – ai quali si richiedeva di proporre progetti innovativi, capaci di prefigurare nuovi usi, nuovi modi di vivere, di lavorare, di abitare al bordo dell'acqua in un nuovo rapporto con il fiume. *L'innovation et le fleuve* – si legge nel testo del bando – *deviennent ainsi les deux fils rouges pour inventer la métropole du XXIème siècle de Paris au Havre, en passant per Rouen*. Molte sono state le proposte interessanti⁸, che hanno prospettato l'attivazione di programmi misti, che potessero dunque con temporalità diverse intercettare i residenti locali, i viaggiatori, e i turisti della regione metropolitana, in una prospettiva di più ampia innovazione integrata. Al di là dunque delle soluzioni formali dei diversi progetti, una parte fondamentale



Antoine Grumbach & Associés, Seine
Métropole, Consultation du Grand Paris 2008 /
Source IGN © AGA
Antoine Grumbach & Associés, Seine
Métropole, Consultation du Grand Paris 2008 /
Source IGN © AGA

text of the competition announcement – *deviennent ainsi les deux fils rouges pour inventer la métropole du XXIème siècle de Paris au Havre, en passant par Rouen*. There were many interesting proposals in response⁸ that set forth the activation of mixed programs, which could then engage local residents, travellers, and tourists of the metropolitan region in different time-frames, with the perspective of a broader more integrated plan for social innovation. Therefore, over and beyond the formal solutions of the various architectural and urban projects proposed, a fundamental part of the work, as part of the evaluation criteria in deciding the competition results, was focused precisely on the research of innovative programs that could activate new practices and newly pluralist and inclusive ways of inhabiting the river Seine and the territories along which it runs⁹.

Among other interesting initiatives that contributed to promoting the value of the Seine in the metropolitan identity of Grand Paris, there was the recent exhibition entitled *Les Isles de la Seine* at the Pavillon de l’Arsenal (June-October 2016) curated by the young architects Julie Beirut and Milena Charbit. Through a careful iconographic research, the exhibition succeeded in reconstructing the past and recent history of the Seine River’s one hundred and seventeen islands – from the most renowned ones to the small strips of land that are marginal and sometimes forgotten – were all presented at the exhibit for their unique features, thus evoking the value they could acquire if inserted as part of new possible routes along the Seine for the discovery of new river landscapes.

What binds these recent experiences is the recognition and interpretation of the Seine as a possible means to rediscover not only the city of Paris but also other

nei lavori, oggetto poi di valutazione per decretare gli esiti del concorso, ha riguardato la ricerca di programmi innovativi che potessero attivare nuove pratiche e nuovi modi plurali e inclusivi di abitare il fiume e i territori lungo il fiume⁹.

Tra le altre interessanti iniziative che in vario modo hanno contribuito a promuovere il valore delle Senna nel Grand Paris si annovera la recente esposizione *Les Isles de la Seine* al Pavillon de l’Arsenal (giugno-ottobre 2016) curata dai giovani architetti Julie Beirut e Milena Charbit. L’esposizione, attraverso una attenta ricerca iconografica ha ricostruito la storia passata e recente delle centodiciassette isole della Senna, di quelle più note ma anche delle piccole strisce di terra a volte dimenticate, marginali di cui la mostra ha avuto la capacità di rivelare le singolarità, evocando il valore che potrebbero acquisire se inserite in nuovi possibili percorsi di scoperta dei paesaggi lacustri. Ciò che lega queste recenti esperienze è il riconoscere e l’interpretare la Senna come un possibile tramite per riscoprire non solo Parigi ma anche altri territori e paesaggi della *Metropole du Grand Paris*; essa supera tutte le frontiere artificiali amministrative, disegnando e connettendo le geografie dei diversi paesaggi che attraversa. Il fiume, che è senza dubbio elemento fortemente identitario per la Parigi *intra muros*, può essere elemento riconoscibile e unificante per il Grand Paris, caratterizzandosi come un “legame” multiforme capace di connettere geograficamente e simbolicamente spazi tra loro diversi, ma riconoscibili nella comune appartenenza alla dimensione più grande propria del paesaggio fluviale, nelle diverse declinazioni che esso ha assunto e potrà assumere. Un nuovo viaggio esplorativo lungo la Senna di domani nel Grand Paris dovrebbe riuscire a rivelare la singolarità dei luoghi percorsi anche attraverso la possibilità di



Frames from *Étude sur Paris. «Paris-port»*, 1928
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Carlotta Films
Fotogrammi tratti da *Étude sur Paris. «Paris-
port»*, 1928 © Succession André Sauvage /
Édition DVD Carlotta Films

territories and landscapes of the Metropole Grand Paris. Furthermore it surpasses all artificial administrative borders, while drawing and connecting the geographies of the different landscapes that it crosses, both old and new. The river, which is undoubtedly already a strongly identifying element for Paris' *intra muros* city centre, can therefore become so for the entire territory of Grand Paris by featuring itself as a multiform "link"; one that is capable of connecting different spaces, both geographically and symbolically, that are however recognizable for their common belonging to the greater dimension and scale of the river landscape, with the different variations that it has taken on in the past and those it can take on in the future. A new exploratory journey along the Seine of tomorrow through Grand Paris should succeed in revealing the uniqueness of the places travelled, while even allowing for the possibility of seeing fragments of everyday, ordinary life along its embankments and in some of its extra-ordinary locations. Looking back, the old movie *Etude sur Paris n. 5*, filmed in 1927 by André Sauvage, shows the extraordinary power of the river as a narrative tool. Shot from a *peniche* river-boat in navigation along the Seine, it recounts the heterogeneity and singularity of many places along the river's edges, and the evocative capacity of the daily life that takes form therein¹⁰.

In this possible scenario, the marginal places along the Seine – whether they are fragments of natural landscapes that have escaped densification, deserted enclosures that bear witness to an industrial past, or even just spaces that have been abandoned because they are not really practicable – show themselves as an important legacy, and not to be diminished through the trivialization of transformations that are governed

scorgere frammenti di vita quotidiana, ordinaria lungo i suoi bordi e nei suoi straordinari luoghi.

In retrospettiva ce lo suggerisce il filmato *Etude sur Paris n. 5* girato nel 1927 da André Sauvage in cui da una *peniche* in navigazione lungo la Senna si mostra la straordinaria potenza del fiume come strumento narrativo della eterogeneità e singolarità dei tanti luoghi lungo i suoi bordi, e della capacità evocativa della vita quotidiana che in essi prende forma¹⁰.

In questo scenario possibile i luoghi marginali lungo la Senna – siano essi frammenti di paesaggio naturale sfuggiti alla densificazione, recinti dismessi che testimoniano un passato industriale, o anche solo spazi abbandonati perché difficilmente praticabili – si mostrano quale eredità importante da non aggredire attraverso la banalizzazione di una trasformazione soggetta unicamente all'economia del mercato globale. Si tratta di luoghi da interpretare come elementi di un sistema longitudinale a spessore variabile, in grado di connettere gli spazi lungo il fiume, e di penetrare verso l'interno per stabilire nuove connessioni, e da ripensare come opportunità per sperimentare attraverso il progetto nuove forme di valorizzazione patrimoniale, anche turistica, fondate su una idea di innovazione integrata, spaziale, ambientale, economica e sociale.

solely by the global market economy. These are places to be interpreted as elements of a longitudinal system of variable thickness, capable of connecting spaces along the river and penetrating inwards to establish new connections; places to be reconsidered as opportunities to experiment new forms through project designs dealing with the evaluation of patrimony, including tourism, based on an idea of innovation that is at once integrated, spatial, environmental, economic and social.



Paris en ballon. Vue prise au-dessus de l'Île Saint Louis,
 lithographie de Jules Arnaut, vers 1850 © Wikimedia Commons
Paris en ballon. Vue prise au-dessus de l'Île Saint Louis,
 lithographie de Jules Arnaut, vers 1850 © Wikimedia Commons



The artificial beach of Melun © Archives municipales de Melun
 La spiaggia artificiale di Melun © Archives municipales de Melun

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- Thierry Paquot, *L'autre comme ailleurs*, in Pierre Gras (ed.), *Actes de la rencontre Villes, voyages, voyageurs*, L'Harmattan 2007.

Notes

1. See Marc Augé, *L'impossible Voyage. Le tourisme et ses images*, Éditions Payot & Rivages, 1997; Thierry Paquot, *Le Voyage contre le Tourisme*, Eterotopia 2014; Thierry Paquot, *L'autre comme ailleurs*, in Pierre Gras (ed.), *Actes de la rencontre Villes, voyages, voyageurs*, L'Harmattan, 2007.
2. See Michel Lussault, *Le Tourisme, un genre commun* in Philippe Duhamel and Rémy Knafou (eds.), *Mondes urbains du tourisme*, Belin 2007.

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Note

1. Cfr. Marc Augé, *L'impossible Voyage. Le tourisme et ses images*, Éditions Payot & Rivages, 1997; Thierry Paquot, *Le Voyage contre le Tourisme*, Eterotopia 2014; Thierry Paquot, *L'autre comme ailleurs*, in Pierre Gras (a cura di), *Actes de la rencontre Villes, voyages, voyageurs*, L'Harmattan, 2007.
2. Cfr. Michel Lussault, *Le Tourisme, un genre commun* in Philippe Duhamel e Rémy Knafou (a cura di), *Mondes urbains du tourisme*, Belin 2007.

3. Definitions of «Tourism» (as found in Jacques Levy and Michel Lussault, *Dictionnaire de la géographie et de l'espace des sociétés*, Belin, Paris 2003) as a system of actors, practices and spaces that participate in the recreation of individuals through the actions of moving and living temporarily outside of the places of everyday life.
4. See Team MIT research work (Mobilité, Itinéraires, Tourisme) among which: *Tourisme 2, Moments de lieux*, Belin, Paris 2005.
5. Grand Paris Metropole was instituted on January 1st, 2016
6. The resources of the Seine Valley, recognized both on the economic, industrial, and cultural, tourist and environmental levels [...] are all important levers for the development of the territorial attractiveness. The activities directly related to the river, transport, logistics, tourism are the backbone for this development through a renewed strategy supported by all actors and at all scales.
7. «La réexploration des rives de Seine au travers d'un projet de remise en tourisme par l'aménagement concerté et de qualité continue constitue une opportunité pour valoriser une autre idée du tourisme, un "tourisme de la lenteur", de la flânerie et de la ballade, de la découverte au rythme de l'eau des horizons changeants de chaque île, en dehors des tumultes et du tempo rapide d'autres formes de tourisme basées sur la collection d'instantaneos de plus en plus courts et de plus en plus génériques». In Equipe Agence2 Portzamparc, Contribution de l'Atelier International à la mise en tourisme des territoires du Grand Paris, July 2016, p.14.
8. For a more in-depth review of the winning projects of the *Reinventer la Seine* competition, refer to the website: www.reinventerlaseine.it
9. The innovative conception at the base of the project can be found in the guidelines and draft that was sent to the project groups for «Réinventer la Seine: In order to contribute to the dynamics of the area, drawing inspiration from the "Reinvent Paris" experience, the City of Paris, Rouen Normandy Metropolitan Area, and Urban Community of Le Havre have decided to organise a call for innovative proposals for the Seine-Axis area. The "Reinvent the Seine" call for proposals consists in proposing sites along the Seine Axis to occupy, use, rent or buy for the implementation of innovative projects. This multi-site approach is designed to contribute to revealing and structuring the Seine Axis: the local authorities and ports of the Seine Axis are therefore challenging architects, entrepreneurs and artists, among others, to invent new ways of living, working and travelling on and beside the water, making use of the various sites. The river and innovation will thus play their part in inventing the great city of the 21st century, stretching from Paris to Le Havre, by way of Rouen».
10. See Sylvain Angiboust, Xavier Dousson, Steven Melemis, Nicolas Tixier, *Retour vers le futur, Etude sur Paris Un film d'André Sauvage (1928)*, in «Les Cahiers de la recherche architecturale et urbaine», n. 30-31. See Valery. "Etudes sur Paris 1927" video on line. YouTube, 8 January 2019, Web.

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3. Definizione di "Tourisme" (rintracciabile in Jacques Levy e Michel Lussault, *Dictionnaire de la géographie et de l'espace des sociétés*, Belin, Paris 2003) come sistema di attori, di pratiche e di spazi che partecipano della ricreazione degli individui attraverso l'azione dello spostarsi e dell'abitare in via temporanea fuori dai luoghi del quotidiano.
 4. See Lavori dell'équipe di ricerca MIT (Mobilité, Itinéraires, Tourisme) tra cui: *Tourisme 2, Moments de lieux*, Belin, Paris 2005.
 5. La Metropole Grand Paris é stata istituita in data 1 gennaio 2016
 6. Le risorse della Valle della Senna, riconosciute tanto sul piano economico, industriale, che su quello culturale, turistico e ambientale [...] sono tutte delle leve importanti per lo sviluppo dell'attrattività del territorio. Le attività direttamente legate al fiume, trasporto, logistica, turismo sono l'armatura portante per tale sviluppo attraverso una strategia rinnovata sostenuta da tutti gli attori e a tutte le scale.
 7. «La réexploration des rives de Seine au travers d'un projet de remise en tourisme par l'aménagement concerté et de qualité continue constitue une opportunité pour valoriser une autre idée du tourisme, un "tourisme de la lenteur", de la flânerie et de la ballade, de la découverte au rythme de l'eau des horizons changeants de chaque île, en dehors des tumultes et du tempo rapide d'autres formes de tourisme basées sur la collection d'instantaneos de plus en plus courts et de plus en plus génériques». In Equipe Agence2 Portzamparc, Contribution de l'Atelier International à la mise en tourisme des territoires du Grand Paris, Luglio 2016, p.14.
 8. Per una conoscenza più approfondita dei progetti vincitori del concorso *Reinventer la Seine* si rinvia al sito www.reinventerlaseine.it
 9. La concezione innovativa alla base del progetto è tutta nell'appello lanciato ai gruppi di progetto per «Réinventer la Seine: Afin de contribuer à la dynamique du territoire, et en s'appuyant sur l'expérience de "Réinventer Paris", la Ville de Paris, la Métropole Rouen Normandie et la Communauté d'Agglomération du Havre ont décidé de la mise en œuvre d'un appel à projets innovants à l'échelle de l'Axe Seine. L'appel à projets "Réinventer la Seine" consiste à proposer des sites tout le long de l'Axe Seine, à occuper, animer, louer ou acheter à travers la mise en œuvre de projets innovants. Cette approche multi-sites doit contribuer à révéler et concrétiser l'Axe Seine: les collectivités et les ports de l'Axe Seine lancent le défi à des architectes, entrepreneurs, artistes, etc., d'inventer de nouvelles façons de vivre, de travailler, de se déplacer sur et au bord de l'eau, en s'appuyant sur ces différents sites. L'innovation et le fleuve deviennent ainsi les deux fils rouges pour inventer la métropole du XXIe siècle, de Paris au Havre, en passant par Rouen».
 10. Cfr. Sylvain Angiboust, Xavier Dousson, Steven Melemis, Nicolas Tixier, *Retour vers le futur, Etude sur Paris Un film d'André Sauvage (1928)*, in «Les Cahiers de la recherche architecturale et urbaine», n. 30-31. Cfr. Valery. "Etudes sur Paris 1927" video on line. YouTube, 8 gennaio 2019, Web.

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