



Per Enzo Siviero

***Liber amicorum* 7**

**Turkey
and Around the World**

Copertina,
Disegno di Alessandro Stocco

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Je l'ai nommé Bridgeman

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Il est venu d'un autre pays pour les Ponts des cœurs. D'un pays méditerranéen, racine de culture et d'art. Les ponts étaient son existence, sa raison de vie et sa philosophie. Ses yeux ressemblaient à la lumière des ponts qui s'éteignent avec l'aube et rallument dès que le soir tombe. On voyait la fatigue mélangée avec le bonheur des missions achevées au cours des années, dans les lignes profondes de sa figure. Il est l'ingénieur perfectionniste du pont qui s'élance de La Corne d'Or vers Süleymaniye Le Magnifique avec allure! Le pont Haliç! Il a touché ce pont avec grâce, petits touches impeccables d'un peintre et à ravivé sa silhouette de valeur universelle de la génie humaine nommé par l'Unesco. Il savait combiner le talent didactique d'un académicien avec le facteur humain et environnemental en harmonie. Il nous a démontré le

manque humain des constructions ultra modernes, géniales, *mega, giants* mais sans âmes et vulgaires! Köprü, *pont* dans notre langue, a témoigné tant de misères, malheurs, victimes... des villages déprimés de l'Est, dispersés au long de la rivière sauvage Fırat! Les bébés morts avant de naître, les hivers durs sans passage... Köprü étant le seul moyen de survie. Juste à ce moment *Bridgeman* a achevé ce scénario avec son rôle de restaurateur. Nous avons bien adopté ce professeur venu d'Italie, modeste, chaleureux et passionné de son travail, envieux de transmettre tout aux jeunes élèves. Et pour en finir avec le fameux écrivain grec Nikos Kazantzakis: "Les meilleurs professeurs sont ceux qui savent se transformer en Ponts, et qui invitent leurs élèves à les franchir".

Ayla Serpil Bağriacik

Enzo Siviero

An architect's first major challenge is to transfer the ideas to the end of the pen that is leaving traces on the sketchpad. Following that challenge, the architect is challenged with explaining the path of the design development process, including the design marks and references, that are created by the relations of various mental metaphors. The adventure of these two challenges, that are formed of intense artistic, philosophical, scientific and intellectual intensity, is very valuable for creating the relation of the architect's work with its environment.

The presence of a *bridgeman* between the architect and his work, by making the architect's ideas meaningful and understandable; by guiding the designer in the adventure of the design work, or by being a bridge between the real and the desired design, is certainly a treasure.

Enzo Siviero, with his motto *bridging cultures and sharing hearts*, is a leader, and is a treasure that bridges through

the bridge structure, not only for architecture and engineering professions, but also for all disciplines that make sense of *being*.

I was a young architect when I had the opportunity to work with him in order to review not only the physical relations, but also the human and social relations of the Haliç Metro Crossing Bridge Project with its environment. In the process of our work together over the bridge, we had the opportunity to develop a common language and understanding between trained specialists influenced by different cultures. In order to ensure the continuity of the universality of this common language, we gave utmost importance to reinforcing the association of doctoral students and intellectual history, whose works are in progress under Seamed (Society of Engineers and Architects of Mediterranean) at Rmei. In this way, strong cultural and professional bridges are set up between experts, who are long distanc-

es from each other, but originate from the same cultural richness of the Mediterranean, the cradle of cultures. In addition Prof. Siviero is a big influencer of my PhD thesis as an invisible tutor and a visionary, following the path: *sharing cultures and bridging hearts*.
My dear Professor, I have realized that each bridge that

you have established between the hearts and cultures of people, as a *teacher* and as a *bridgeman*, is an instrument for opening new bridges. In the adventure of our life, where our *being* is positioned through the bridges to our environment and culture, your presence in our hearts and profession is a very valuable bridge for us.

Ali Ulvi Altan

The human bridge

“You see, it’s not that I am better than the others. It’s just that the others make themselves worse than me”. Words that, on account of their sagacity, might well be found in an old Charles Schulz comic strip.

This was the answer that Enzo Siviero gave us students, who were still amazed and thrilled by the lecture he had just concluded. He said this to us, who had been complaining about all that the University signified for us, apart from his lecture.

He was sitting on two adjacent tables which served as his teaching-desk, in front of all the students on the course, at the end of a lecture that had captivated everyone. A lecture in which the philosophical aspects took shape within a down-to-earth exposition, full of well-conceived and practical examples, furnishing direct proofs. Examples that ran through from plan to construction-site, with their various facets and complexities (not the least economic ones) that

had defined the appearances and perceptions related to them.

In that course, so many of us had found what we were looking for; that is, an understanding approach. Above all, we obtained real answers to the manifold questions that concerned our future profession.

This was the impact that Enzo Siviero had on me, towards the end of 2002. In that first lecture I attended, there was the kernel which shaped my professional and cultural development by his side.

Along the way, I was a proud witness of some of the great successes of the Professor, achieved through his use of a wide and increasingly applied technical know-how, combined with well-tempered tact and subtlety. This combination brought about a progressive deepening of both cultural and human aspects, which became authentic empathy on a solid technical base.

In this way, in Ankara, Basel, Berlin, Bled, Catanzaro, Eskişehir, Istanbul, Milan, Paris, Rome, Urumqi, Venice, Xi'An Xining and several other places, I have seen Enzo Siviero dealing with meetings, first listening and then suggesting bridges that could overcome deep misunderstandings, strong prejudices and a priori barriers. Such bridges were conceived as solidly anchored on the opposite bank and presented themselves as capable of solving problems in a single leap.

Such bridges were devised either with what seemed impossible spans, or even as extending towards unreachable targets, seemingly contravening every tenet of reasonableness. They have sometimes not been crossed completely, but only partly; nevertheless, they have 'endured and have left a lasting sign, a new point of view and a useful approach which had never been envisaged before.

The scope of the success of Enzo Siviero can be seen in the quotation at the beginning of this my short reminiscence. Those words, at that moment, opened my eyes to a dimension that I had not been aware of and which I still happily share. They reflect his straightforward, sometimes dangerous, and generously unconditional openness towards the other. Without any preconceptions.

Enzo Siviero: a consistent forerunner, a constructive go-between, a passage, a bridge without a toll. He's a bridge on which I have lingered, to observe what can be seen. A bridge used by very many people.

Like the *infinite bridge* ... that goes beyond materiality, that has its roots in the emotion of being... human.

The human bridge.

The view is always a thrilling one from here!

Thank you, Prof!

Alessandro Stocco

A chaotic magnet

For some time I have been telling him that he should write a book on bridges, not on structures and architecture, but the philosophy of bridges.

Then I realized that my suggestion could not be followed: the bridges, the philosophical ones, he builds with a handshake ... on a human level, and there are so many, so widespread among the people he has known in the world that it is impossible to collect them all.

When first meeting Siviero, you have the feeling of facing a serial externalizer, with himself in front of and inside things, but soon you discover that he powers stimuli and produces serendipity conditions. You think you are speaking with an engineer and then you find yourself with new interpretations of the landscape (but he also gives you the answer of the structural engineer!). You think you are speaking with a university professor who may sometimes inspire awe, and then you realise that he absorbs, with

the enthusiasm of an inquisitive student, even the slightest notion that his interlocutor transmits (but he is also able to “assess” the person’s level of preparation!), the notion that he then passes on to his colleagues and collaborators.

In an academic setting, and in Italy there are many, where the teacher still orders silence (or believes he does), bewitched by his own pathetic narcissistic pomposity and sometimes dangerously single sector, multifaceted figures emerge who are able to model and offer a cultural dimension with a *variable geometry* configuration, combining experience and theoretical knowledge. Among the latter stands out the articulate, or perhaps, I should say, the bold cultural attitude of Enzo Siviero. We must talk about attitude because his thinking is kinematic, it has to do with movement, it does not remain closed between the “walls” of the University, but is always delivered quickly, then taken up again, reworked and transmitted to colleagues and

in numerous national and international conferences, stimulating reflections, thematic and cultural cross-disciplinary connections. Bold because his ideas prove they overcome the short-sightedness of politicians and advocates of infrastructures gambling on “physical connections” on different scales, seemingly improbable. A kinematic thought therefore, that forms the matrix of a cultural versatility composed of highly different subjects. In fact, with Siviero we are facing a multi-layered attitude towards knowledge: a grounding in the physicality of the structural engineering foundations, to rise up to the generation of palpable forms of art, as far as the liquid philosophy of the bridge metaphor. In this vertical path from the bottom upwards, that essentially characterizes the teaching activities, both professional and literature, two vital triads intersect: that of the Vitruvian principles, *firmitas*, *utilitas*, *venustas* and the typically “Siviero” principles concerning research, education and profession.

In reference to the historical triad, in the School of Archi-

tecture Siviero has formed structural awareness, the ability to grasp the structure from the point of view of the trend of forces, an instrument of knowledge that gives construction value to architectural work. However, Vitruvius is an opportunity to rethink the *venustas* as a human need, closely linked to the welfare of the community, and to *utilitas* as a reflection on the meaning of many works that, in recent decades, have become an insult to our cities and our countryside. This way the idea develops of the bridge as an object to improve a territory and, departing from the invasive logic of type seriality, it gives shape to meaningful and relevant works on the perceptual level.

Research, teaching and profession, the second triad is, in fact, shaped in Enzo Siviero’s activity, and it is an axis around which the real cultural contamination rotates, a kind of chaotic magnet where, transversally, themes and disciplines converge that are stabilized in the bridge concept. The structural, formal, metaphorical and, recently, poetic research of bridges is injected into teaching through

dialogue with the students. Professional experience also converges in teaching though. This is how Siviero generates a virtuous cycle of knowledge that is needed not only to observe the structures but also the areas that change their morphology and, consequently, produce landscape and culture.

One of the most striking examples of his landscape approach to the project can be found in Istanbul, especially in the process of enhancing the Golden Horn Metro Crossing Bridge. In this work, where I was personally involved as part of the backup team for the technical and cultural aspects, after a careful analysis of the land values, we produced indications to change the shapes and colours of the already designed cable-stayed bridge, finding a balance between the technical solutions, the Unesco requirements, thanks to the OUV (Outstanding Universal Value),

the recognition of the identity of the work but without it outweighing the vertical elements of the context with the minarets and, finally, the colour consistency with the nuances in the Golden Horn. It was a complex process of assessment of the project and the work, where attention focused on the study of the landscape relationship between the work and the context.

In this work we can understand his cultural approach to the project, which should be considered as a methodological reference both in teaching and in the profession; an approach to be considered as a useful tool to encourage critical reading and the maturation of a growing awareness of bridges.

Awareness regarding the responsibility of the designer to know how to predict the consequences in space and time of a work of art such as a bridge.

Michele Culatti

The bridge in Istanbul, a concrete experience. Between history and modernity

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In recent decades, the transformations of the historic city have significantly altered the relationship between the old and the new: the often uncontrolled development of urban areas and the development of new infrastructures would appear to have caused a crisis for existing management tools, which are very often inadequate in terms of providing a coherent guide to the expansion into historical territories, preserving their *values*.

The historic peninsula of Istanbul in this respect comes across as an emblematic example, as outside the four Core Zones that are very carefully protected by Unesco, the situation greatly suffers the lack of comprehensive control over the territory.

In this situation, the approach to the urban historic landscape, or rather the considering of the city as a whole and not as separate parts, can constitute a valid tool by which to insert new architectures into the consolidated historic

fabric, without losing the comprehensive meaning of the place.

It is in these terms that identity, risk and requalification form an essential triad that leads to work to fight the critical issues, re-qualify the contexts and consider approaches by which to optimise the endogenous cultures and heritage, as well as the specific features that have now become political levers aimed at ensuring local development and the optimisation of resources. It is in these terms that we must consider the long cultural route of Enzo Siviero which, in aiming to investigate the meaning of the infrastructure as a place and its relationship with the urban settlements and the landscape, over time acquired ever more strength and effectiveness, becoming an integral, inescapable part of the design process, together with the development of an ever-richer, more detailed conceptual, formal and structural preparation of the work.

This matter, which goes beyond the traditional dichotomy of engineering and architectonic, humanistic and mathematical sciences, exalting the concept of connection as a broad-reaching cultural attitude, has constituted the cornerstones of the Istanbul experience with the bridge over the Golden Horn, where the lights, colours and sounds of a timeless city have accompanied us in the extraordinary experience of the Haliç Metro Crossing Bridge.

Here, Bridge and Location penetrate each other jointly, the memory of the genius of Leonardo becomes strong, history and modernity blend in a full totality of a combination of suggestions whose form and function coincide, and in which the space, its meaning, relations and man finally strike a synthesis in the bridge and location surrounding it. From a 10th floor terrace, the lights of the Golden Horn can be admired, the continuous, uninterrupted flow of cars and people all night long, the colours of dusk, the profile of the minarets that paint strange portraits on the background. Reality and dreams meet and cross and the bridge

becomes both a material element and thought. It becomes an object when it takes shape in the landscape, a thought when it unites.

It is a material in the study of the historic and visual impact of the work with reference to the city's values, in its partial formal redefinition through the lowering of aerials and the resizing of the architectonic space taken up by the metro station, in the study of chromatics and lighting. It is a symbolic thought when it weaves a web of underground relations that fall during different times of history or life, interlacing with the concrete to burst into a single final synthesis, which is that of conjoining.

Siviero's texts collected here also confound the material with the thought, the reality with the dream. The bridge object goes beyond its shape, becoming sublime and passionate; a triumph of lights and its geometry; the bridge that speaks, sees and lives; a shred of life, your life. It is a giant that lives in the abysses, a bridge over eternity. Istanbul in the snow watches you, the white flakes appearing to

mark out the time as it flows slowly. It is the emotion of the bridge, it is an immobile flight between history and chronicle in a magical place, where Man is ever at the centre. A continuous metaphor of the *bridging cultures and sharing hearts* and a strong experience, this is what I enjoyed under the guidance of Professor Siviero, together with my two colleagues, Alessandro Stocco and Michele Culatti, and one that proved not only to be truly extraordinary in professional terms, but equally unique for the friendship that grew and blossomed within. The enthusiasm for the

work, the understanding without needing to put words to thoughts, the synergy of our strengths together have created a strong bond that will remain over time and that, in addition to enriching us professionally, has certainly left us with a clear memory and deep mark. It is often said that landscape is like a book, in which everyone can leave a tangible trace of the passing of time: a building, a square, a sundial... the city's profile. The bridge over the Haliç will go down in history as a concrete print of our times... I am happy to have left my own little mark.

Oliviana Martini

A recent experience: the Haliç Metro Crossing Bridge in Istanbul

In late August 2010, I was phoned by my friend Michel Virlogeux, a famous bridge designer who was following the Haliç Metro Crossing Bridge in Istanbul as consultant for Astaldi. He asked if I wanted to be part of an international independent commission to draw up a report on the *visual assessment* of this highly challenged work at local level and which Unesco had turned the spotlight on threatening Istanbul with an exit procedure! The commission was formed, not only of me, considered an international expert on bridges/architecture and landscape, also of Rene Walther professor emeritus at the Technical University of Lausanne and Walter Biney a British archaeologist for the historical aspects. I immediately set to work some of my co-workers (two PhDs and two PhD students) on these issues to analyse them using scientific methodologies by applying (I think for the first time ever) Unesco's guidelines with regard to bridges. I then decided to involve my colleague Tatiana Kirova, professor of restoration at the Polytechnic of Turin,

for her scientific and professional experience in Unesco. Within a few months the team had produced a first report, with a partially successful outcome, suggesting lowering the antennas and containment of the architectural volume of the station between the two pillars right in the centre of the Golden Horn. Also some assumptions were advanced on the redefinition of the ground attachments, the colours to use to minimize the impact, and the need for special attention to the *light*.

At the same time a parallel study was commissioned from the University of Aachen, which had called on the advice of the famous bridge designer Jörg Schlaich and the archaeologist Jordanian Ibrahim Moawiyah.

Once the first hurdle was overcome, Unesco asked to join the two groups in order to continue verifying that the final draft would follow the guidelines that had already been formulated. The new team had Enzo Siviero as coordinator, and Tatiana Kirova, Ibrahim Moawiyah and Jörg Schlaich.

The work then developed by completing the design guidelines that had already been identified, with a very detailed study of the colour and, still under way, of the lighting. In fact, we are now on the home straight. The Bridge is completed and work now focuses on the finishes, the work will soon begin to lay the rails with a forecast opening in under a year. Meanwhile the studies continue on the Landscape of the two banks to give continuity to the urban regeneration determined by the new bridge. There can be no doubt as to its usefulness. A chaotic city like Istanbul *must* be fitted with a highly efficient public transport system and this Metro line connecting Yenikapı with Taksim is fundamental! Just think that the future of Istanbul is being determined in Yenikapı with a series of ongoing projects, Eurasia Tunnel first and foremost, while around Taksim Square a very extensive game of urban regeneration is being played. This context also includes the charming pedestrian bridge in the Gezi Park that I designed, that should be built within the year. Returning to the Haliç Bridge, an aspect that should

be stressed with great force is its pedestrian value. It is a real *aerial crossing* over the Golden Horn that will allow thousands of citizens and tourists to enjoy a *view* of both the Historical Peninsula and the area around the Galata Tower. A unique view of the world that will make Istanbul even more attractive!

This in my opinion is an added value of inestimable value that makes this modern design *cable-stayed bridge* even more extraordinary when placed in a historical and architectural context of such great significance. I repeat that, in spite of strong criticism, we have demonstrated with a comparative analysis that, with respect to other possible hypotheses, the type of bridge used here was and is the least invasive and thus more suited to the place! I am absolutely certain that, once opened and crossed, the approval of this work will be almost unanimous. In this sense I have suggested to the Mayor that he should soon promote a temporary opening to the public, prior to the laying of tracks, inviting them to walk across the entire bridge at the

deck level, so they can all *feel* that the bridge belongs to the *people*. As for the name, I do not know if it is going to be named, but I must say that Haliç is already very inspiring because it evokes millennium history and recalls the myth-

ical bridge by Leonardo da Vinci that is now undergoing a review by the architect Hakan Kiran and his team, which I myself have joined with my extraordinary colleagues Alessandro Stocco, Michele Culatti and Viviana Martini.

Un'esperienza recente: l'Haliç Metro Crossing Bridge a Istanbul

A fine agosto 2010 sono stato raggiunto da una telefonata del mio amico Michel Virlogeux famoso progettista di ponti che stava seguendo Haliç Metro Crossing Bridge a Istanbul come consulente dell'impresa Astaldi. Chiedeva la mia disponibilità a far parte di una commissione indipendente internazionale per redigere un report sul *visual assessment* di quest'opera molto contestata a livello locale e sulla quale l'Unesco aveva acceso i riflettori minacciando Istanbul di procedura di uscita! La commissione era composta oltre che da me, considerato un esperto internazionale di ponti/architettura e paesaggio, da René Walther professore emerito del politecnico di Losanna

e di Walter Biney archeologo britannico per gli aspetti storici. Io misi subito al lavoro alcuni miei collaboratori (due dottori di ricerca e due dottorandi) su questi temi per analizzare la tematica con metodologie scientifiche applicando (credo per la prima volta in assoluto) le linee guida dell'Unesco per quanto attiene ai ponti. Ho poi ritenuto opportuno coinvolgere anche la collega Tatiana Kirova professore di restauro al politecnico di Torino per la sua esperienza scientifica e professionale in ambito Unesco. Il gruppo di lavoro in pochi mesi ha prodotto un primo rapporto, con esito parzialmente positivo, suggerendo l'abbassamento delle antenne e il

contenimento degli ingombri architettonici della stazione posta tra i due piloni proprio in centro al Corno d'Oro. Inoltre furono avanzate alcune ipotesi sulla ridefinizione degli attacchi a terra, dei cromatismi da adottare per la minimizzazione degli impatti, nonché la necessità di una particolare attenzione alla *luce*.

Vi è da dire che contemporaneamente era stato commissionato uno studio parallelo all'Università di Aachen che si era avvalsa della consulenza del noto progettista di ponti Jörg Schlaich, nonché dell'archeologo giordano Ibrahim Moawiyah.

Superato il primo scoglio, l'Unesco ha richiesto di riunificare i due gruppi per proseguire nella verifica che il progetto definitivo seguisse le indicazioni già formulate. La nuova compagine vedeva Enzo Siviero come coordinatore, Tatiana Kirova, Ibrahim Moawiyah e Jörg Schlaich. L'attività si è poi sviluppata completando le linee guida progettuali già in precedenza individuate, con uno studio molto dettagliato del colore e, tuttora in

corso, anche dell'illuminazione. In effetti ormai siamo in dirittura d'arrivo.

Il Ponte è completato e si sta lavorando sulle finiture, a breve inizierà la posa dei binari con previsione di apertura in esercizio tra meno di un anno.

Nel frattempo proseguono gli studi sul *landscape* delle due rive per dare continuità alla riqualificazione urbana determinata dal nuovo ponte. Sull'utilità dello stesso non vi possono essere dubbi.

Una città caotica come Istanbul *deve* dotarsi di un sistema di trasporto pubblico di alta efficienza e questa linea di Metro che collega Yenikapı con Taksim è particolarmente necessaria! Basta pensare che il futuro di Istanbul si sta determinando proprio a Yenikapı con l'insieme dei progetti in corso, Eurasia Tunnel *in primis*. Mentre attorno a Taksim Square si sta giocando una partita di rigenerazione urbana di grandissima portata.

In questo ambito si colloca anche il suggestivo ponte pedonale nel parco Gezi da me progettato la cui realiz-

zazione è prevista entro l'anno. Tornando al Ponte Haliç, un aspetto che va ribadito con grande forza è la sua valenza pedonale. Si tratta di un vero e proprio *attraversamento aereo* sul Corno d'Oro che consentirà a migliaia di cittadini e turisti di godere di una *visione* sia della Penisola Storica, sia dell'area attorno alla Torre di Galata. Un panorama unico al mondo che renderà ancora più attraente Istanbul!

Questo a mio avviso è un valore aggiunto di inestimabile valore che rende ancor più straordinaria quest'opera di moderna concezione quale il *ponte strallato* inserita in un contesto storico-architettonico di assoluta rilevanza. Ribadisco che, non ostante le fortissime critiche, abbiamo dimostrato con una analisi comparativa rispetto ad altre possibili ipotesi, che la tipologia di ponte qui adottata era ed è la meno invasiva e quindi la più adatta al

luogo! Sono certissimo che, una volta aperto e *percorso*, il consenso su quest'opera sarà pressoché unanime. In tal senso ho suggerito al Sindaco di promuovere a breve, una momentanea apertura al pubblico, prima della posa dei binari, invitando i cittadini a percorrere l'intero ponte a livello dell'impalcato, per far *sentire* a tutti coloro che vi saliranno, che il ponte appartiene alla *gente*.

Quanto al nome, non so se vi sia l'intenzione di intitolarlo, ma debbo dire che Haliç già è molto suggestivo anche perché evoca un passato millenario e richiama il mitico ponte di Leonardo da Vinci ora in corso di rivisitazione da parte dell'architetto Hakan Kiran e del suo team al quale io stesso mi sono affiancato con i miei straordinari collaboratori Alessandro Stocco Michele Culatti e Viviana Martini.

Snow on the Golden Horn

Emotion of an immobile flight between history and chronicles in a magic place

A strip of sea creeps gently inland from Istanbul. The magic of a place that was once great between Pera and Constantinople. The myths of a glorious past linger in the waters.

The Eastern Roman Empire that evolves into the Ottoman Empire. From the ashes of a fall, modern Turkey resurfaces and is rediscovering the glories of the past as a Mediterranean power, true sentinel of the East. The Leonardo Bridge is felt in all its extraordinary boldness. It is echoed by the Michelangelo Bridge in its delicate harmony. The historical landmarks of past centuries precisely mark the places. Mosques and Palaces, Streets and Squares, Moorings and Piers. A swarm of people in the diverse world where cultures mingle, intersecting entire generations. All this and much more can be read by letting your imagination and heart flow, through a hushed atmosphere. The snowflakes permeate the air bringing Man back to his intimacy. The

suggestions soar like flocks of birds with their incredible geometries changed by the freedom of flight. The image of the past is now its unprecedented potential. The modern reinterpretation of Leonardo and Michelangelo leads us to reflect how and why this magical place has come to find itself as if emerging from its own cultural field. So the aerial crossing becomes a topical moment to reconnect the two sides. For Man to regain possession of their history. The two lonely islands that have always characterized the natural contours become an occasion to revive the ancient ford. Their connection is therefore the new way of interpreting the place. It is the unlikely pictorial representation of the dream come true.

Now the snow has cleared, the spirit of the place has been felt for a long time, quietly asking to be a part of the renewed Human actions. The new connection generated by the bridge is also the much anticipated opportunity for profound urban revival.

The Golden Horn is back to its ancient splendour. A very different place. New to the Man of today because he feels it is ancient, and from the need to revive their past comes the drive to let their own future take flight. Nature alternates sun and rain, fog and snow. The changing seasons

Neve sul Corno d'Oro. Emozione di un volo immobile tra storia e cronaca in un luogo magico

Una lingua di mare s'insinua con dolcezza nell'entroterra di Istanbul. La magia di un luogo che fu grande tra Pera e Costantinopoli. I miti di un glorioso passato aleggiano tra le acque. L'impero Romano d'Oriente che si evolve nell'Impero Ottomano. Dalle ceneri di una caduta riemerge la moderna Turchia che sta ritrovando i fasti del passato come potenza del Mediterraneo, vera e propria sentinella d'Oriente. Il Ponte di Leonardo si fa sentire in tutto il suo straordinario ardimento. Ad esso fa eco il Ponte di Michelangelo nella sua delicata armoniosità.

Le emergenze storiche dei secoli passati scandiscono puntualmente i luoghi. Moschee e palazzi, vie e piazze,

sculpt the emotions of living in symbiosis between nature and history. A cultural landscape still to live and, even more, to share... bridges and hearts... an eternal becoming between Man and his pagan gods. Perhaps Olympus is in us ... Being The Mediterranean is this too. January 2013

attracchi e moli. Un brulicare di genti nel variegato mondo ove le culture si mescolano, intersecando intere generazioni. Tutto questo ed altro ancora, si può leggere facendo galoppare la fantasia e il cuore, attraverso una atmosfera ovattata. I fiocchi di neve permeano l'aria riportando l'Uomo nella propria intimità.

Le suggestioni si librano come stormi di uccelli dalle incredibili geometrie mutevolmente scandite dalla libertà del volo. L'immagine del passato trova ora una sua inedita virtualità.

La reinterpretazione in chiave moderna di Leonardo e Michelangelo induce a riflettere come e perché questo

luogo magico deve ritrovare se stesso come emersione dal proprio giacimento culturale. Cosicché l'attraversamento aereo diviene momento topico per riconnettere le due sponde. Riappropriarsi della propria storia, da parte dell'Uomo.

Le due isolette solitarie che da sempre caratterizzano la naturalità dei contorni diventano l'occasione per rivivere l'antico guado. La loro connessione è quindi il nuovo modo di interpretare il luogo. È l'improbabile rappresentazione pittorica del sogno che diviene realtà.

Ora la neve si dirada, lo spirito del luogo si è fatto sentire a lungo, sommessamente chiedendo di essere partecipe delle rinnovate azioni dell'Uomo. La nuova connessione

Istanbul under the snow: an impossible dream and a bridge that is being born

It snows. A surreal atmosphere. The whitened roofs contrast with the colours of the city. A couple of lost seagulls fly around, searching the nest where they laid their eggs. Life changes its rhythms. The curious eye looks around

generata dal Ponte è anche l'occasione attesa per una profonda rigenerazione urbana.

Il Corno d'Oro torna all'antico splendore. Un Luogo assai diverso. Nuovo per l'Uomo d'oggi perché lo sente antico. E proprio dal bisogno di far rivivere il proprio passato nasce la spinta per far decollare il proprio futuro. La Natura alterna sole e pioggia, nebbia e neve. Dal mutare delle stagioni si scolpiscono le emozioni del vivere in simbiosi tra natura e storia. Un paesaggio culturale ancora tutto da vivere e, ancor più, condividere... ponti e cuori... un eterno divenire tra l'Uomo e i suoi dei pagani. Forse l'Olimpo è proprio in noi... La Mediterraneità è anche questo.

Gennaio 2013

searching the usual places, but they are no longer immediately perceptible.

The minarets reach the sky emerging from white domes. The snowflakes seem to mark the slow flow of the time.

The water reflections make you imagine the bridge that is going to be born. A large archway, emerging from the ancient "Golden Horn" waters, recalls the myth of Leonardo with his strong design idea of clear medieval-inspiration. It echoes the more sober multiple arches of Michelangelo style projects inspired by the Renaissance. The Galata Bridge allows you to participate to the collective experience of cultural intersections, main feature of the city. The Unkapani Atatürk Bridge with its intense traffic makes you feel the constant swarm of thousands people in the everyday comings and goings. But it is the new Haliç Bridge, still under construction, that intrigues you. Framed by the candid snow, two black holes, real blind eyes reminding us of Polyphemus, make you feel immersed in the bowels of the hills edging the waters, a historical magic established by the archaeological remains. The new subway line is still unfinished. With a loud voice it is asking to be completed along with the new modern design cable-stayed bridge.

For a long time now the foundation piles have been standing in the water, waiting to receive the pier bases. The first sections that will form the future support of the deck are already on the pontoons. It is possible to imagine the rising piers, softly chatting with the minarets of the great Mosque. Neither competition, nor hierarchy, but only quiet talk among different ways of interpreting Man's history. The light and colour will be a picturesque frame for the essential static geometry of the entire work. But today the dim light of the snowy day conveys the emotion of a dream that lives.

But today it is the dim light of the snowy day that conveys the excitement of a dream that comes true. The unexpected event that whitens the entire city creates confusion. The traffic goes crazy. People are wondering. Where should I go? How can I move? When will it be possible? Will I arrive or will I get stuck? All of this leads to a reflection on man's futility in coping with unlikely events. The streets blocked. The cars stopped. Public transport slowed down

beyond belief. The city is a shadow of itself. Isolated due to the airport being closed. Everything slows down. Everything stops. Complete paralysis for millions of people. Rome of the East is unbelievably on its knees. But within a few days also the Rome of the West will suffer the shame of the snow emergency.

An ideal parallel for similar realities. The truth emerges in its crudeness over everything and everyone. We are hopelessly inadequate to handle these events, only apparently exceptional. A paradox of modernity that reveals a true and real not being. January-February 2012

Istanbul sotto la neve: un sogno impossibile e un ponte che nasce

Nevica. Un'atmosfera surreale. I tetti imbiancati contrastano con i colori della città. Una coppia di gabbiani si aggira smarrita alla ricerca del nido ove hanno depositato le uova. La vita muta i propri ritmi. Lo sguardo curioso percorre i luoghi alla ricerca dell'usuale non più percepibile nell'immediato.

I minareti svettano verso il cielo emergendo da candide cupole. I fiocchi di neve sembrano scandire il tempo nel suo lento scorrere. Il riflesso dell'acqua ti fa immaginare il ponte che sta per nascere. Emergendo dalle acque mille-

narie del Golden Horn una grande arcata richiama il mito di Leonardo con la sua forte idea progettuale di chiara ispirazione medievale. Ad esso fanno eco le più sobrie arcate multiple del progetto Michelangiolesco che si rifà ai canoni del Rinascimento. Il Galata Bridge nel vissuto collettivo ti rende partecipe delle intersezioni culturali che connotano la città.

L'Atatürk Bridge con il suo intenso traffico veicolare ti fa percepire il continuo brulicare delle migliaia di persone nel quotidiano via vai. Ma è il nuovo Haliç Metro Crossing

Bridge, ora in costruzione, che ti incuriosisce. Incorniciati dal candore della neve, due neri fori, veri e propri occhi accecati, che richiamano Polifemo, ti fanno immergere nelle viscere delle colline che fanno da sponda alle acque in una magia storicamente consolidata per i reperti archeologici ivi rinvenuti. La nuova linea metropolitana è ancora incompiuta. E chiede a gran voce di essere completata con il nuovo ponte strallato di moderna concezione.

Da tempo affiorano dall'acqua i pali di fondazione in attesa di ricevere i basamenti delle pile. Sulle chiatte già sono presenti i primi tronconi che formeranno i futuri sostegni dell'impalcato. Già si immaginano i piloni che sveltano in un dialogo sommesso con i minareti della grande Moschea.

Né competizione, né gerarchie, ma solo il peccato discorrere tra modi diversi di interpretare la storia dell'Uomo. E ancora la luce e il colore faranno da suggestiva cornice alle essenziali geometrie statiche dell'intera opera. Ma oggi è la fioca luce del giorno nevoso a trasmettere

l'emozione di un sogno che vive. L'inatteso evento che imbianca l'intera città porta scompiglio. Il traffico impazzisce. La gente si interroga. Dove vado? Come potrò muovermi? Quando sarà possibile? Arriverò o resterò inchiodato? Tutto questo ti spinge alla riflessione sulla inanità dell'uomo a fronteggiare eventi improbabili. Le vie sbarrate. Le auto ferme. I mezzi pubblici rallentati all'inverosimile. La città è l'ombra di se stessa. Il suo isolamento per la chiusura dell'aeroporto. Tutto rallenta. Tutto si ferma. È paralisi totale per milioni di persone. La Roma d'Oriente è assurdamente in ginocchio.

Ma di lì a pochi giorni sarà la Roma d'Occidente a subire l'onta dell'emergenza *neve*. Un parallelo ideale di realtà non così dissimili.

Su tutto e su tutti la verità emerge nella sua crudezza. Siamo irrimediabilmente inadeguati a gestire questi eventi, solo apparentemente eccezionali. Un paradosso della modernità che rivela un vero e proprio non essere.

Gennaio - Febbraio 2012

A bridge between light and colour

There it is! It is about to be born! It emerges from the waters of the Golden Horn like an extraordinary inhabitant of the deep. Its gigantic forms dominate the waters that hold so much history in their millennial heart. From myth to fairy tales from history to chronicle. A succession of events that never repeat themselves in their amazing becoming. Mosques and minarets, towers and palaces make it an incomparable setting. The incredible contradictions appear almost overcome by a dense series of suggestions. The flight of seagulls, remarkable for the elegance of the unfolding of their wings, in contrast with the unpleasant screech of their call as if to herald yet another contrast in the place. Now there is an expanse of concrete and steel that comes from a gaping mouth in the bowels of the mountain and ends the same way in an eternal coming and going of man's actions. The two masts that rise into the sky are almost severed in their vital vibrant, but softened by a slightly arched tip that seems to accompany man's

flight even higher. The bridge is therefore alive. Still rough in its uncertain workshop colours, waiting to be reviewed in order to see and be seen.

But how can we account for the waiting observer who is as curious as he is distrustful? Isn't colour the inescapable part of the perceived shape? Isn't the light itself the other side of the chromaticism between day and night? Well yes! The invasiveness of matter with its functional static geometries needed for safety tend to be tempered with neutral colours. The Istanbul colours are magically variable from moment to moment depending on the time of day, the weather, the seasons, rain, snow, clouds and even the more or less sparse fog. All this must be metabolised to make it a "perceptual integral" capable of responding to the necessary, albeit physically incomplete, perceptive mimesis. Again from the whole to the detail, with the antenna that is slimmed by means of chromatic intensity changes both horizontally and vertically. The overall result

is harmonious and coherent, allowing us to forgive the intrusion of modernity in the sacredness of ancient sites. That is not enough though! Sundown brings with it the city lights. An unlikely bright theory without any formal or substantial coherence. The need for a complete reorganization becomes more and more urgent. But the bridge is now anxiously waiting. How much and how will it be lit? On the one hand the minimal requirement of functionality, on the other the need to give adequate light to places of transit. However the emotional priorities push towards the controlled emphasis of the pedestrian routes that make the bridge a unique balcony overlooking the Golden Horn. Like a horizontal thread that accompanies the citizen along the emotional crossing “from Pera to Constantinople” to the historical peninsula, the cradle of the various empires that succeeded one another in past millennia. A tenuous thread ready to be intensified on public holidays. The antennas with lights concentrated at the base and gradually faded upwards as if to control their growth. Also

on public holidays, an increased light beam upwards gives virtual life to a new antenna of a completely different proportion. This is the memory of the original project forcibly scaled down for perspective needs to limit interference with the minarets. It is a bridge then, between light and colour, in full formal and perceptive coherence between night and day, between summer and winter.

The transition between the original empty place, and the new full place. The overall effect is therefore intended to be read as a whole, avoiding unlikely comparisons between a Unesco city that lives and is transformed in traditions, but which, with likewise vitality is ready to look to the future. Finally, it is now apparent that, in addition to the functional requirements of the new Metro line, the pedestrian paths on the deck will themselves be the place for a new and different perspective of the Golden Horn. The creation of new emotions for the unexpected way of understanding and reinterpreting the city, as in the past, relived on a human scale.

So it is an invitation to rethink this mythical blatantly lake-shaped strip of water as somewhere to be regenerated to make it a real open air home for the citizens of Istanbul. The myth of Leonardo reappears with his bridge that needs to materialize and evolve from the ancient images in order to make a new symbol of cultural connection between the lapped banks, and invite everyone to meditate on

Un ponte tra luce e colore

Eccolo! sta per nascere! Emerge dalle acque del Corno d'Oro come uno straordinario abitante degli abissi. Le sue forme gigantesche troneggiano sulle acque che tanta storia trattengono nel loro cuore millenario. Dai miti alle favole dalla storia alla cronaca. Un susseguirsi di eventi che mai si ripetono nel loro stupefacente divenire. Moschee e minareti, torri e palazzi ne fanno una cornice ineguagliabile. Le incredibili contraddizioni appaiono quasi superate da un insieme denso di suggestioni. Il volo dei gabbiani, am-

our past to draw encouragement and hope to look ahead with optimism always searching for ourselves: a bridge to eternity. Thus alternating the various day and night colours to transmit to man emotions and feelings that go straight to the heart, bowing reason to it and finally talking about brotherly peace and love. This is the true meaning of the *bridge*. July 2013

mirevole per l'eleganza del dispiegarsi delle ali, contrasta con lo sgradevole stridore dei loro suoni quasi a preannunciare un ennesimo contrasto nel luogo. Ora è lì una distesa di cemento e acciaio che nasce da una bocca spalancata tra le viscere della montagna e finisce allo stesso modo in un eterno andirivieni di azioni dell'uomo. I due pennoni che svettano verso il cielo quasi mozzati nel loro slancio vitale ma addolciti da un terminale leggermente arcuato che sembra accompagnare ancora più in alto il volo

dell'uomo. Il ponte è dunque vivo. Ancora grezzo nei suoi incerti cromatismi di officina in attesa di essere rivisto per guardare e farsi guardare.

Ma come rendere ragione della giusta attesa dell'osservatore curioso quanto diffidente? Non è il colore parte ineludibile della forma percepita? E non è la luce essa stessa l'altra faccia del cromatismo tra giorno e notte? Ebbene sì! L'invasività materica con le sue geometrie statiche funzionali alla sicurezza va mitigata con cromatismi tendenzialmente neutri. I colori di Istanbul magicamente variabili di momento in momento al variare del giorno, del tempo, delle stagioni, della pioggia, della neve, delle nuvole e financo della nebbia più o meno rada. Tutto ciò va metabolizzato per farne un *integrale percettivo* capace di rispondere alla necessaria, ancorché fisicamente incompleta, mimesi percettiva. E ancora dall'insieme al dettaglio con l'antenna che va snellita attraverso variazioni di intensità cromatica sia in orizzontale sia in verticale. Il risultato complessivo rende armonioso e coerente l'insie-

me facendosi perdonare l'intrusione della modernità nella sacralità dei luoghi antichi. Ma non basta! Il calar del sole porta con sé le luci della città. Un'improbabile teoria luminosa senza alcuna coerenza né formale né sostanziale. Il bisogno di un riordino complessivo si fa via via impellente. Ma il Ponte è ora in trepida attesa. Quanto e come sarà illuminato? Da un lato l'esigenza minimale della funzionalità, dall'altro la necessità di dar luce adeguata ai luoghi di transito. Ma la priorità emotiva spinge verso l'enfasi pur contenuta dei percorsi pedonali che fanno del ponte una straordinaria balconata sul Corno d'Oro. Quindi un filo orizzontale che accompagna il cittadino nell'attraversamento emotivo "da Pera a Costantinopoli" verso la penisola storica, culla dei vari imperi succedutisi nei millenni passati. Un tenue filo pronto ad intensificarsi nei giorni festivi. E le antenne con luci concentrate alla base e via via sfumate verso l'alto quasi a voler trattenerne la crescita. E ancora, nei giorni di festa nazionale, un aumento del fascio luminoso verso l'alto per dar vita in modo virtuale ad

una nuova antenna di ben altra proporzione. È questa la memoria del progetto originale forzatamente ridimensionato per le esigenze prospettiche di limitare l'interferenza con i minareti. Un ponte quindi, tra luce e colore, in piena coerenza formale e percettiva tra notte e giorno, tra estate e inverno.

La transizione tra il luogo originario di per sé vuoto, e il nuovo luogo di per se pieno. L'effetto complessivo è dunque volto alla lettura di insieme, evitando improbabili confronti tra una città Unesco che vive e si trasforma nel solco della tradizione, ma che, con altrettanta vitalità si predispone a guardare avanti.

Infine è ormai evidente che, accanto alle necessità funzionali della nuova linea Metro, i percorsi pedonali a bordo impalcato saranno essi stessi il luogo per una nuova e diversa prospettiva sul Corno d'Oro. Il prodursi di nuove emozioni per l'inatteso modo di intendere e reinterpretare

la città, come nel passato, rivissuta a misura d'uomo. Un invito dunque a ripensare questo mitico ramo d'acqua di forma palesemente lacustre come un luogo da rigenerare per farne una vera e propria casa all'aperto per i cittadini di Istanbul.

E il mito di Leonardo si riaffaccia con il suo ponte che richiede di essere materializzato evolvendosi dalle antiche immagini per farne un nuovo simbolo di connessione culturale tra i lembi bagnati e invitare tutti a meditare sul nostro passato per trarne stimolo e speranza di guardare avanti con maggiore ottimismo sempre alla ricerca di se stessi: un ponte sull'eternità.

Alternando in tal modo i vari cromatismi diurni e notturni si è dunque volti a trasmettere all'uomo emozioni e suggestioni che vanno direttamente al cuore piegando ad esso la ragione e finalmente parlare di fratellanza di pace e di amore. Questo è il vero significato del *ponte*. Luglio 2013

Taksim Square in Istanbul. The Gezi pedestrian bridge. A new place in the ancient location

Two garden-parks separated by a busy street dense with hasty and somewhat careless traffic. The historical landmarks of these outstanding buildings that overlook the street, sorely fit in with the recent buildings whose anonymity contrasts clearly with the cultural layers of this corner of the city that the whole world knows. The well-tended greenery attracts people as they cross the square, as if fleeing from traffic that is as annoying as it is absurd. The proximity of the School of Architecture of the prestigious Istanbul Technical University sees a continuous swarm of students, trained to read the city, and who seem to ask constantly if they really are in a place full of culture for its ancient history or in an anonymous area without, or almost, any identity. In fact the contrasts are obvious and clamouring to finally be overcome in order to reinterpret the clearly disjointed spaces. A precious stone turret, an ancient water tank, hint at a half-buried past, dormant but not extinct. In the varied hilly ups and downs that are typical of Is-

tanbul, the trenched road is marked on either side by two walls with a dignity of their own. This is accompanied by a staircase that is well-designed in its spatiality. On top of the walls, the continuity of the green trails is guaranteed by a not very attractive and not very recent concrete pedestrian bridge. Its obvious signs of material and structural deterioration certainly do not presage a long life.

Therefore the need is clear for a rapid replacement, also taking advantage of the opportunity to design a shred of a place, redefine its quality and make it a new meeting point. Thus the idea was born to release a Leonardesque flight between the two sides. Trace a real walk through the air. Define a vertical sinuous line that, with the pedestrian crossing, emotionally tends to push you towards heaven and then bring you gently back to the ground. A bridge that you feel is yours when you cross over touching the fluctuating wooden arches between the two banks that are now reconnected. The pavement is also wood. The slight ups

and downs are very intriguing. Between the two arches a green path shapes the spatial continuity of the park. Here, then, the place becomes itself again with full and complete naturalness. At the same time you feel you are both in the open air and also in the intimacy of your own home. The goal is reached. A full re-appropriation of the park for its non-transient users. The green maintains its continuity *in the air* to be an additional measure of attention paid to a landscape that has been rediscovered in its humanism. The route is no longer hasty but an opportunity to slow down the pace. See, stop, look, observe. From the detail to the whole. We are no longer alone. Stopping leads to thinking. In its ongoing dialogue with the history of this place, even the stone turret today relives. Vigilant sentinel watching over to ensure that bad does not prevail over beauty, and that the lack of culture of today is not the fog to cover the culture of yesterday, so that tomorrow is pursued for the centrality of *homo sapiens* and not for the violence of *homo homini lupus*. This is why, for a long time, I have loved

A new, unexpected encounter leads to talk, even among strangers. New friends. New brotherhoods. New shares. New loves. Life goes on better now than before because it is perceived and experienced. All this will be, perhaps already is. Not an improbable dream, but true reality. Already we can imagine how and when all this will live. Already we can glimpse who will make it live. The bridge is no longer a static object, but something dynamically vibrant to the suggestions that it will be able to convey to those who can and will get a real sense of being. So while you may live the *inside* in its full intimacy, no less will the *outside* speak directly to the heart.

to repeat, even to myself, that *bridging* must be considered a real privilege for Man in order to love, to love each other, to live and live with each other. So it seems right to say that Mimar Sinan, like Leonardo and Michelangelo have here as elsewhere, left their mark! The architecture of the bridge is a symbol of life in the history of Humanity.

June 2012

Taksim Square a Istanbul. Il ponte pedonale Gezi. Un nuovo luogo nell'antico luogo

Due parchi-giardino separati da una via densa di un traffico frettoloso quando disattento. Le emergenze storiche di palazzi di pregio che ivi si affacciano, mal si accompagnano alle recenti edificazioni il cui anonimato contrasta palesemente con le stratificazioni culturali di questo angolo di città che tutto il mondo conosce. Il verde ben curato attrae i cittadini che nell'attraversamento della piazza quasi fuggono da un traffico veicolare fastidioso quanto assurdo. La vicinanza della Scuola di Architettura della prestigiosa Istanbul Technical University vede uno sciame continuo di studenti che, addestrati alla lettura della città, sembrano interrogarsi di continuo se si trovano veramente in un luogo denso di cultura per la loro storia millenaria ovvero in un anonimo ambito privo o quasi di qualsiasi identità. In effetti i contrasti sono palesi e chiedono a gran voce di essere finalmente superati per reinterpretare gli spazi chiaramente disarticolati. Un pregevole torrino di pietra, antico serbatoio d'acqua, lascia intendere un passato semisepolto, sopito ma non spento. sua sostituzione a breve, cogliendo anche l'occasione per disegnare un brandello di luogo, reidentificarne la qualità e farne un nuovo punto di accumulazione. Nasce così l'idea di spiccare un volo leonardesco tra le due sponde. Tracciare un vero e proprio cammino sull'aria. Definire una sinuosità verticale che, nell'attraversamento pedonale, emotivamente tende a spingerti verso il cielo per riportarti dolcemente verso il suolo. Un ponte che senti tuo, nel percorrerlo lambendone le arcate lignee fluttuanti tra le due parti ora

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riconnesse. In legno è anche la pavimentazione. Un leggero saliscendi ti incuriosisce non poco. Tra i due archi un percorso verde da forma alla continuità spaziale del parco. Ecco dunque che il luogo ridiventa se stesso con piena e compiuta naturalezza. Ad un tempo ti senti all'aria aperta così come, altresì, nell'intimità di casa propria. Lo scopo è raggiunto. Una piena riappropriazione del parco verso i suoi non effimeri utenti. Il verde stesso che mantiene la sua continuità anche *sull'aria* ti dà un'ulteriore misura dell'attenzione ad un paesaggio riscoperto nel suo umanesimo. Il percorso non più frettoloso è l'occasione per rallentare il passo. Vedere, fermarsi, guardare, osservare. Dal dettaglio all'insieme. Non si è più soli. La sosta porta al pensare. Un nuovo, inatteso incontro induce al discorrere anche tra sconosciuti. Nuove amicizie. Nuove fratellanze. Nuove condivisioni. Nuovi amori. La vita continua ora migliore di prima perché percepita e vissuta. Tutto questo sarà, forse già è. Non improbabile sogno, ma vera e propria realtà. Già si può immaginare come e quando tutto questo vivrà. Già si

intravede anche chi lo farà vivere. Il ponte non più oggetto staticamente immobile, ma soggetto dinamicamente vibrante per le suggestioni che sarà capace di trasmettere a chi saprà e vorrà cogliere il vero senso dell'essere. E se il *dentro* lo vivi nella sua piena intimità, non da meno il *fuori* saprà parlare direttamente al cuore. Nel suo dialogo continuo con la storia di questo luogo, anche il torrino di pietra oggi rivive se stesso. Sentinella attenta nel vigilare che il brutto non prevarichi il bello e l'incultura dell'oggi non sia nebbia per coprire la cultura di ieri acciocché il domani sia perseguito per la centralità dell'*homo sapiens* e non per la violenza dell'*homo homini lupus*. Per questo da tempo io stesso amo ripetere, anche a me stesso, che il *pontificare* deve essere considerato un vero e proprio privilegio dell'Uomo volto ad amare, amarsi, vivere e viverci. Cosicché non sembra inutile affermare che Mimar Sinan così come Leonardo e lo stesso Michelangelo hanno qui, come altrove, lasciato il loro segno! L'architettura dei ponti è simbolo di Vita nella storia dell'Umanità. Giugno 2012

The Sirinevler pedestrian bridge

A multidimensional meeting point in the city of Istanbul. The buzz of the crowd that lives tumultuously crossing what, perhaps, is perceived as *no place*. The annoying noise of traffic below that does not give you any respite. The hasty bustling crowd tends to ignore the others as if mutually making them aliens from themselves. No longer wayfarers experiencing the way to an inner goal, but indifferent subjects almost unable to dialogue.

The anonymous pedestrian bridge is now only a tool whose obvious usefulness is measured by the improbable hurry to get to nowhere. The stalls, once a symbol of life, now just seem to show themselves, not very functional to encourage people to stop.

An aerial crossroads where the height of the traffic jam concentrates as if to deny a possible encounter.

The ups and downs of the crowd reveals an endless swarm where the personal interaction is purely coincidental, how much, much, perhaps too much, often a sign of a relation-

ship unconsciously unwanted or even denied. An emotionally *neutral* place even if, as always, characterized by a small and pretty mosque, now, alas, suffocated between the edge of the road and the wide steps leading to the pedestrian bridge.

The insufficiency of the tangle of functions for the various needs of transport links, is echoed in a clearly perceived need to regenerate the urban area. Hence the need and urgency of a possible, and unedited response!

Reorganise the functions and involve the crowd in an unexpected intersection of emotional suggestions.

An *inside* and *outside* that are capable of regenerating the place, transforming the obvious inurbanity into a point of attraction for the newfound civility, now dense with life.

The continuous intertwining of looks and gestures makes those around you familiar, even if only for a brief moment. Suddenly it seems that everything has changed! A touch of magic? A dream of reviving oneself? A touch of huma-

nity in the inhumane living of today? Yes! All this, too! But much more ...

The stop is now almost a duty of civilization and you feel it deep into the heart. A new spirit hovers over the place. A rediscovering of oneself that many perceived the unexpressed desire for.

The culture of friendship and brotherhood now emerges strongly in walking over the new bridge, which now belongs to you as you belong to them. You are covered and protected! So much so, that the unpleasant noise of underlying traffic is now almost muted and in any case unable to dent the feeling finally of being alive and participating. A polarity reversal: it is now the Man-Pedestrian who dominates the Driver-Automaton of not living that is found in cars.

A newfound pleasure in pedestrian crossing, no longer suffered for the mere need to hastily reach one's destination, but enjoyed for the joy of being in a *place* that in its intimacy says a lot about itself and about others. Those others

that it is now also able to scrutinize very closely. A continuous interaction of living to be part of everything and that invites you to stop ... think and reconsider yourself and each other, the place and its surroundings: this place and regenerated urbanity! Now finally a rediscovered place and, perhaps, it even makes you feel as if you were in your own house, within the walls of *home*.

A project that marks the entire neighbourhood, not only physically but in its, I would dare say, anthropically psychosomatic perception, such is the positive energy that emanates from the *beauty* for itself and for what it means. For this, the choice of a horizontal arch plan punctuated by the structural spatiality of the overall design. Slightly extending the path in its real geometry, to virtually shorten the distances, unconsciously perceived as fractal geometry, due to the kaleidoscopic changes of people in a constant evolution. Here then, despite the daily haste that leads you away from the others and from yourself, now, surrounded by the new bridge, you do not feel alone anymore!

Because the others now interact with surroundings that are no longer neutral ... This new *spirit of place* the old *genius loci* now rediscovered, is also transmitted to the motorist: that evanescent, often distracted, traveller along the street below. He, though accustomed to the anonymity of falsely *modern* bridges and viaducts which dot our daily lives, now feels *different* like a return to the truth. The story of a past well-characterized by cultural solidity that now, with full awareness, is reinterpreted with the new and equally solid contemporary canons.

The Dantesque “do not worry about them, but look and move on” of the initial *no place*, is now being paraphrased in “stop ... listen, look, feel, think and live”. An object-subject: a bridge of living and between the living.

The emotional result is finally achieved. The bridge-event is a new access to the city and no longer a neutral transit point, but a highly attractive multi-dimensional place. A long-lasting perception of a structural architecture that is both strong and pure at the same time, as well as essen-

tial and refined. A Work of Man for Man. This is what it means to be participating citizens. The new Bridge as a real “meeting point” of suggestions, feelings and emotions, expectations and hopes, mixing and hybridization that is fully desired.

A new measure of “place” for the quality of life that it can inspire. Albeit immersed in apparent contrast with the unusual multiplicity of various functions which it is intended for, it finally IS! Even those who have hurriedly left the airport and want to get into the city quickly, will now inevitably be drawn to the new bridge. A real *entrance door* capable of giving an original, evocative and emotional welcome to Istanbul. This extraordinary city that welcomes you with marked modernity to make you better appreciate its history, its culture, its people, its art of living and making you live on a human scale. A bridge-symbol between reason and the heart: the essence of life ... for itself, for others, for all of us ... a bridge towards Man.

July-August 2012

Sirinevler pedestrian bridge. Un punto di accumulazione multidimensionale nella città di Istanbul

Il brusio della folla che vive tumultuosa il suo tempo nell'attraversare quel che forse, viene percepito come *non luogo*. Il fastidioso rumore di un traffico veicolare sottostante che non ti da tregua alcuna. Il frettoloso andirivieni tende ad ignorare gli altri da sé rendendo reciprocamente alieni da se stessi. Non più viandanti che vivono il percorso verso una meta interiore, ma soggetti indifferenziati quasi impossibilitati al dialogo. L'anonimo ponte pedonale è ormai solo uno strumento la cui evidente utilità è misurata dall'improbabile fretta nel raggiungere il nulla. Le stesse bancarelle, un tempo simbolo di vita, sembrano ora far mostra di sé, ben poco funzionali alla sosta vera. Un crocevia aereo dove si concentra il massimo dell'ingorgo come negazione dell'incontro. Il saliscendi continuo della folla palesa un brulicare senza fine ove l'interazione delle genti è puramente casuale, quanto, molto, forse troppo, spesso indice di un rapporto inconsapevolmente indesiderato se non addirittura negato.

Un luogo emotivamente *neutro* ancorché, da sempre, caratterizzato da una piccola e graziosa moschea, ora, ahimè, soffocata tra il bordo strada e l'ampia scalinata di accesso all'attraversamento pedonale.

All'insufficienza del groviglio di funzioni per le varie necessità di raggiungere i mezzi pubblici fa eco un bisogno palesemente percepito di rigenerare il luogo urbano. Ecco quindi la necessità e l'urgenza di una possibile, quanto inedita risposta! Riordinare le funzioni e far partecipare la folla di un inatteso intersecarsi di suggestioni emotive. Un *dentro* e un *fuori* capaci di rigenerare il luogo trasformandone l'evidente inurbanità in punto di attrazione per la ritrovata urbanità, ora densa di vita. L'intrecciarsi continuo di sguardi e di gesti rende familiare, anche se solo per un breve istante, chi ti sta vicino. All'improvviso sembra che tutto sia cambiato! Un tocco di magia? Un sogno del rivivere se stessi? Un tocco di umanità nel disumano vivere dell'oggi? Sì! Tutto questo, anche! Ma

molto ancora... La sosta è ora quasi un dovere di civiltà e lo si sente fin dentro il cuore. Un nuovo spirito aleggia nel luogo. Un ritrovare se stessi di cui molti percepivano il desiderio inespresso.

La cultura dell'amicizia e della fratellanza riemerge ora con forza nel percorrere il nuovo ponte che ora ti appartiene come tu appartieni a lui. Ne sei avvolto e protetto! Tanto che lo sgradevole rumore del traffico veicolare sottostante è ormai quasi sopito. Comunque incapace di scalfire il sentirsi finalmente vivi e partecipi. Un'inversione di polarità: ora è l'Uomo-Pedone che sovrasta il Guidatore-Automa nel non vissuto della propria auto.

Un ritrovato piacere nell'attraversamento pedonale, ora non più subito per la sola funzionalità verso il frettoloso raggiungimento della propria destinazione, ma goduto per la gioia di essere in un *luogo* che nella propria intimità dice molto di sé e moltissimo degli altri. Quegli altri che egli è ora capace di scrutare anche da molto vicino. Una continua interazione del vivere per essere parte del tutto

e che ti invita a fermarti... pensare e ripensare se stessi e gli altri, il luogo e il suo intorno: questo luogo e l'urbanità rigenerata! Un luogo ora finalmente ritrovato e, forse, pure percepito come fosse a casa propria, all'interno delle mura *domestiche*.

Un progetto che marca l'intero quartiere, non solo fisicamente ma nella sua percezione oserei dire antropicamente psicosomatica, tanta è l'energia positiva che promana dal *bello* per sé e per ciò che esso significa.

Per questo, la scelta planimetrica dell'arco orizzontale scandito dalla spazialità strutturale della concezione progettuale d'insieme. Allungare di poco il percorso nella sua geometria reale, per accorciarne virtualmente le distanze, inconsapevolmente percepite come geometrie frattali, per le variazioni caleidoscopiche della gente in un continuo divenire. Ecco dunque che, pur nella fretta quotidiana che ti allontana dagli altri e da te stesso, ora, avvolti dal nuovo ponte, non ci si sente più soli! Perché anche gli altri interagiscono con un intorno ora non più neutro... Questo nuo-

vo “spirito del luogo” l’antico *genius loci* ora riscoperto, si trasmette anche all’automobilista: viaggiatore evanescente, spesso distratto, che sta percorrendo la strada sottostante. Egli, pur aduso all’anonimato di ponti e viadotti falsamente *moderni*, di cui è costellata la nostra quotidianità, sente ora il *diverso* come ritorno alla verità. Il racconto di un passato ben caratterizzato dalla solidità culturale che ora viene, con piena consapevolezza, reinterpretato con i nuovi e altrettanto solidi canoni della contemporaneità. Il dantesco “non ti curar di lor ma guarda e passa” dell’iniziale “non luogo”, viene ora parafrasato in “fermati... ascolta, guarda, senti, pensa e vivi”. Un oggetto-soggetto: un ponte del vivere e tra il vivere. Il risultato emotivo è finalmente raggiunto. L’evento-ponte è un nuovo accesso alla città non più neutro luogo di transito, ma punto multidimensionale fortemente attrattivo. Percezione non effimera di una architettura strutturale ad un tempo forte e pura, così come essenziale e raffinata. Un’Opera dell’Uomo per l’Uomo. Questo è ciò che scandisce l’essere citta-

dini partecipi. Il nuovo Ponte come vero e proprio “punto di accumulazione” di suggestioni, sentimenti ed emozioni, di attese e di speranze, di meticciami e ibridizzazioni virtualmente desiderati appieno.

Una nuova misura del *luogo* per la qualità della vita che sa infondere. Ancorché immerso nell’apparente contrapposizione con l’inusuale molteplicità delle varie funzioni cui è destinato egli finalmente È! E anche chi, frettolosamente uscito dall’aeroporto vuol raggiungere velocemente la città, sarà ora, inevitabilmente, attratto dal nuovo ponte. Un vero e proprio “portale di accesso” capace di dare un inedito, suggestivo ed emozionante benvenuto a Istanbul. Questa straordinaria Città che qui ti accoglie con un forte segno di modernità per farti meglio apprezzare la sua storia, la sua cultura, le sue genti, il suo saper vivere e farti vivere a misura d’Uomo.

Un ponte-simbolo tra ragione e cuore: l’essenza del vivere... per sé, per gli altri, per tutti noi... un ponte verso l’Uomo. Luglio - Agosto 2012

Metu, Middle East Technical University in Ankara. Unexpected emotions alongside a bridge exhibition

Let's imagine a University Campus *postcard* where Man, Nature, Art and Science, in short, Knowledge or, perhaps, and even better, the two Snow *cultures*, so to speak, live together in the fullness of Being. Let's imagine an *enlightened* Dean of Architecture both able to build the future of a school bringing it to international summits, and rapidly carrying it under the wings of a new Dean, writer, poet, scholar, humanist... Try to imagine a young teacher able to motivate the students projecting them towards difficult designs, pushing towards the transformation of places and people that might go there to live. Try to imagine, around the same table, thirty third-year architecture students apparently intent on *uttering* their first cries, "doing architecture", studying (our well-known design laboratory/studio). Try to imagine how a professor from luav of Venice can be welcomed here, talking about Bridges and Places, Landscaping and Landscapes, History and Chronicles, Suggestions and Emotions, Philosophical Readings and Cultural Anthropology, Visual Perception and Cognitive

Psychology. From the story of an academic and professional *Bridgescaping* to a *Bridging* exhibition that seems to attract the visitor well beyond what it *shows*, pulling along a whirlwind of "is it possible?" How did this happen? When? Why? Teaching Bridges to architecture students? Yes, it's true! This happened in Venice, the city of bridges par excellence! The improbable became reality. The dream became life. The theme of the *bridge* that transforms the common feeling. *Bridging Cultures and Sharing Hearts*.

At Metu the miracle is repeated continuously, and if possible is even more true. Nearly two hours of silence punctuated the fascinating speech by the Venetian Professor.

Bridgeman, Engineer and Architect, but above all Farmer of Dreams and ... Builder!

A continual reference to man and his being, to peace as sharing, to friendship, brotherhood and love. To the joy of giving. To the emotion of listening to other voices and realizing that, yes, they are not so different from our own. God is one and

there are many ways to get closer to Him. The Architecture of Bridges is one of them! The interaction with students is full, total and shared. Even if they do not speak, partly because they often do not dare to ask, students transmit an enormous amount of positive energy. Theirs is not only thirst for knowledge, it is thirst to understand, to grasp the essence of the *place* object of their attention as designers. Finding that *genius loci* that triggers the idea, sets in motion the man-made fantasy that leads to seeing beyond the place of today. To weigh the potential. Transforming the seemingly “little” of now in the conceptual interpretation of the future of those who will live there tomorrow. A continuous back and forth of comments. Why not think about this? How can we make people and cultures interact? How to encourage first and then build the necessary crossbreeding for the entirety of our being citizens of the world today? Build bridges and cross them together. Meet the looks of strangers and grasp the unspoken desire to recognize each other. A nod, an unexpected and welcome word, a handshake, a friendship is born. The

richness of diversity able to grasp in the other perhaps much of oneself, that is still unknown and that others help you discover... and finally the greeting. Better! A bye for now. A “see you soon” that was not so obvious initially, but is now more than desirable, almost necessary, to better understand who we are and where we want to go. Why not walk a little way together? We build the bridges necessary for living and living there. So a real dream is concluded. Thus the most beautiful moments are born of transmitting and exchanging the culture of Being. Finally promise is torn from the students. A pressing invitation to jot down a page about these few hours spent together, about how so much wealth has been produced in our minds and in our hearts. I have gained a lot. To read the eyes that reflect the inner beauty of those who are about to engage in the most beautiful profession in the world. Make a mark in the history of man and the geography of the place, with the awareness of the enormous responsibility that we all have to leave to those who come after us a world better than we found it. A bridge to eternity. October 2012

Metu, Middle East Technical University di Ankara, emozioni inattese a margine di una mostra sui ponti

Proviamo a immaginare un Campus Universitario *da cartolina* ove l'Uomo, la Natura, l'Arte e la Scienza, in sintesi il *Sapere* o, forse e ancor meglio, le due *Culture* alla Snow, per intenderci, convivono nella pienezza dell'Essere. Proviamo a immaginare un preside di Architettura *illuminato* a un tempo capace di costruire il futuro di una Scuola portandola ai vertici internazionali, e di traghettarla in breve tempo sotto le ali di un nuovo preside, scrittore, poeta, letterato, umanista... Provate a immaginare un giovane docente capace di motivare i propri studenti lanciandoli verso una non facile progettazione, spinta alla trasformazione dei luoghi e delle genti che ivi potrebbero andare a vivere. Proviamo a immaginare, attorno allo stesso tavolo, una trentina di studenti del terzo anno apparentemente intenti a *balbettare* con i loro primi vagiti, il *fare architettura* nel loro *studio* (il nostro ben noto laboratorio/atelier di progettazione). Proviamo a immaginare come può essere qui accolto un docente dello luav di Venezia che racconta di Ponti e di Luoghi, di Paesaggio e di Paesaggi, di Storia e di

Cronaca, di Suggestioni e di Emozioni, di Letture Filosofiche e di Antropologia Culturale, di Percezione Visiva e di Psicologia Cognitiva. Dal racconto di un *Bridgescaping* accademico e professionale a una mostra *Bridging/Ponteggiando* che sembra attrarre il visitatore ben oltre quel che *mostra*, trascinandolo in un turbine di *è possibile?* Come è potuto succedere? E quando? E perché? Insegnare Ponti agli studenti di Architettura? Sì, è vero! Questo è avvenuto a Venezia città dei ponti per antonomasia! L'improbabile si è fatto realtà. Il sogno si è fatto vita. Il tema del Ponte che trasforma il comune sentire. *Bridging Cultures and Sharing Hearts*. E alla Metu il miracolo si ripete in continuità, se possibile ancor più vero. Quasi due ore di silenzio hanno scandito l'eloquio trascinatore del Docente Veneziano. Uomo-Ponte. Ingegnere e Architetto. Ma soprattutto Coltivatore di Sogni e... Costruttore! Un andirivieni di rimandi all'uomo e al suo essere, alla pace come condivisione, all'amicizia, alla fraternità e all'amore. Alla gioia del donare. All'emozione di ascoltare le altre voci e realizzare che

sì, non sono poi così diverse dalle nostre. Dio è uno e molti sono i modi per avvicinarsi a Lui. L'Architettura dei Ponti è uno di essi! L'interazione con gli studenti è piena, totale e condivisa. Anche se non parlano, anche perché spesso non osano chiedere, gli studenti trasmettono enormi quantità di energia positiva. La loro non è solo sete di sapere, è sete di capire, di cogliere l'essenza del *luogo* oggetto della loro attenzione di progettisti. Trovare quel *genius loci* che fa scattare l'idea, mette in moto la fantasia antropica che porta a vedere oltre il luogo di oggi. Pesarne le potenzialità. Trasformare l'apparentemente *poco* di adesso nell'interpretazione concettuale del futuro di chi vi abiterà domani. Un continuo rimbalzare e rimbalzarsi di commenti. Perché non pensare a questo? Come far interagire le genti e le culture? Come favorire prima e costruire poi il meticciamiento necessario alla globalità del nostro essere oggi cittadini del mondo? Realizzare ponti e percorrerli insieme. Incontrare gli sguardi sconosciuti e coglierne la volontà inespresa di riconoscersi. Un cenno di saluto, una parola inattesa quanto gradita, una stretta di mano, un'amicizia che nasce. La

ricchezza della diversità che sa cogliere nell'altro da sé forse molta parte di un sé ancora ignoto a se stessi e che proprio gli altri ti fanno scoprire... E infine il saluto. Meglio! Un arrivederci. Un *a presto* non così scontato a priori, ma ora più che auspicabile, quasi necessario, per capire meglio chi siamo e dove vogliamo andare. Proviamo a fare un pezzo di strada insieme? Costruiamo i ponti necessari per vivere e viverci? Così si conclude un sogno reale. Così nascono i momenti più belli del trasmettere e trasmettersi la cultura dell'Essere. E infine una promessa strappata agli studenti. Un pressante invito a scrivere di getto una paginetta su queste poche ore passate insieme e che tanta ricchezza hanno prodotto nel nostro spirito e nei nostri cuori. Io ne ho ricavato molto. Leggere questi occhi che specchiano la bellezza interiore per chi si accinge a esercitare il più bel mestiere del mondo. Lasciare un segno nella storia dell'uomo e nella geografia dei luoghi, con la consapevolezza della enorme responsabilità che tutti noi abbiamo di lasciare a chi verrà dopo di noi un mondo migliore di come l'abbiamo trovato. Un ponte verso l'eternità. Ottobre 2012

The Bosphorus Bridge. Suggestions of a dream

Dark night on the Bosphorus.

A window frames the Bridge.

A triumph of lights designs its geometry.

Two steel giants stand between Europe and Asia.

The strong pylons hold a pair of cables stretching smoothly towards the water.

The steel ties look at the sky.

The thin deck stands like a living blade for the swarm of crossing vehicles.

The inclined hangers connect heaven to earth.

Close your eyes and the image will be fixed in your mind.

Did you dream?

Whatever you dreamt, is it real?

Isn't it an imaginary journey into the future of man?

You have fallen asleep.

You moved unconsciously from awake to asleep.

But the image is still there!

It never sleeps.

It is rooted in you.

It will never abandon you.

The hours pass away wandering, like a reborn Ulysses, among the seas of life.

Feel the Bosphorus between the Black and Marmara Seas.

Between Europe and Asia feel the force of a new manmade sign.

The Bridge lives and gives life.

History. Joining places, people, cultures, beliefs.

The merging of faith.

The presence of God guides man in his

journey to the Unknown.

Thousand thoughts tumultuously overlap. How can it all happen?

Hundreds and hundreds meters miraculously skipped over in a moment!

Earth on water or walking on air?

All or nothing?

Man's truth comes closer to God.

An almost impossible dream.

An almost impossible idea.

An unlikely project.

A daring opera.

The great span fever inevitably pushed to dare.

Here's the magic!

Absolute truth, the bridge is talking to you.

It comes and hugs you.

It embraces you and you feel it's yours.

*You see and live it.
Now it belongs to you.
It's part of you.
It is you!
The passing night, the endless story of life.
Lights are dimming.
Almost off.
Silently the new day is rising.
The sun rises behind the bridge.
It seems to support it, with unlikely magic.
The ball of fire rolls slowly towards the sky.
Now between the two pylons the large
span commands.
You passed from night to day.*

*From dream to reality.
The sun almost blinds you.
Close your eyes and feel the intensity of
being.
The magic is charming you.
The story of Man and his evolution.
Thoughts, impressions, emotions, pas-
sions.
Morning has broken.
From fire red to deep yellow.
The sky is even more blue.
The bridge is there.
You touch it.
You caress it.*

*Stop the cars that break the magic.
You feel it as part of the place.
It itself is the place.
Between Earth and Water.
The Bridge is floating on air.
The Bridge is a miracle.
The Bridge is dream.
The Bridge is love.
The Bridge is life.
The Bridge is all of us!
The Bridge is!
This is the true message of Being!
Man's path to find himself!*

Il Ponte sul Bosforo, suggestioni di un sogno

Notte fonda sul Bosforo.

Una finestra incornicia il Ponte.

Un trionfo di luci ne disegna la geometria.

Due giganti di acciaio si ergono tra Europa e Asia.

I possenti piloni reggono una coppia di cavi che si distende morbidamente verso l'acqua.

La catenaria guarda il cielo.

Il sottile impalcato forma una lama vivente per il brulicare dei veicoli in transito.

I pendini triangolati sembrano connettere cielo e terra.

Chiudi gli occhi e l'immagine si fissa indelebile nella mente.

Hai sognato?

È reale quel che hai visto?

Non è un viaggio immaginario nel futuro

dell'uomo?

Ti sei addormentato così.

Impercettibilmente sei transitato dalla veglia al sonno.

Ma l'immagine no!

Quella non dorme mai.

Ormai è radicata in te.

Mai più ti abbandonerà.

Così passano le ore vagando, Novello

Ulisse, tra i mari della vita.

Rivivi il Bosforo tra mar Nero e mar di Marmara.

Tra Europa e Asia senti la forza di un nuovo segno creato dell'Uomo.

Il Ponte vive e fa vivere.

La storia. L'Unione di Luoghi, di Genti, di Popoli, di Culture, di Credi.

L'Unione nella Fede.

La presenza di Dio accompagna l'Uomo nel suo percorso verso l'Ignoto.

Mille pensieri si affacciano tumultuosi.

Come è possibile tutto ciò!

Centinaia e centinaia di metri miracolosamente superati d'un balzo!

Terra sull'acqua o Cammino sull'aria?

Tutto o Nulla?

La verità dell'Uomo si avvicina a Dio.

Un sogno quasi impossibile.

Un'Idea forse irrealizzabile.

Un Progetto improbabile.

Un Opera audace.

La febbre della grande luce ha spinto inevitabilmente ad osare.

Ed ecco la magia!

Incontrovertibile verità, è il Ponte stesso che ti parla.

*Ti viene incontro per abbracciarti.
Si stringe a te per farti sentire che è tuo.
Lo vedi e lo vivi.
Ormai ti appartiene.
È parte di te.
Ovvero è te!
Lo scorrere della notte e l'incessante cammino della vita.
Le luci affievoliscono.
Quasi si spengono.
Impercettibilmente il nuovo giorno sta per nascere.
Il sole sorge a tergo del Ponte.
Sembra quasi sorreggerlo in una improbabile magia.
La palla di fuoco rotola lentamente verso*

*il cielo.
Ora tra i due Piloni è la grande Luce che comanda.
Sei passato dalla notte al giorno.
Dal sogno alla realtà.
Il Sole quasi ti acceca.
Chiudi gli occhi e rivivi l'intensità dell'Essere.
Ti incanta la magia del Tutto.
La storia dell'Uomo e del suo evolversi.
Pensieri, suggestioni, emozioni, passioni.
Ora si è fatto giorno.
Dal rosso fuoco al giallo intenso.
Il cielo o sempre più azzurro.
Il Ponte è là.
Lo tocchi con mano.*

*Lo accarezzi.
Fermi le macchine che rompono la magia.
Lo vivi come parte del Luogo.
È esso stesso IL Luogo.
Tra Terra e Acqua.
Il Ponte si libra nell'Aria.
Il Ponte è un Miracolo.
Il Ponte è Sogno.
Il Ponte è Amore.
Il Ponte è Vita.
Il Ponte siamo Noi tutti!
Il Ponte è!
Questo è il vero messaggio dell'Essere!
Il cammino dell'Uomo per ritrovare se stesso!*

Bosphorus, a starry night

A dream ... is ... has been ... will be ... the bridge I see now ... I live in the night, sparkling like never before, full of iridescent lights of different colours, as exciting as ever you

Sul Bosforo una notte di stelle

Un sogno ... è ... è stato e ... sarà ... il ponte che vedo ora ... vivo nell notte, scintillante come non mai, pieno di luci cangianti con i vari colori, emozionante quanto mai si

The magic of Dream

The Bosphorus from a height makes you feel the bridge laying between two continents ... a world inside the world, crossed cultures, intertwined lives, deeply lived places ...

Magia del sogno

Il Bosforo dall'alto ti fa vivere il ponte tra due continenti ... un mondo dentro il mondo, le culture intersecate, le vite

can think of, a continuum, a kaleidoscopic change that is as new as it's old, able of endless charm like everything in ... us. September 29, 2012

possa immaginare, un continuo, caleidoscopico divenire sempre nuovo perché antico, capace di suggestioni infinite come il tutto che è in ... noi. 29 settembre 2012

this, and not only this, is bridging ... this is love.
September 2012

intrecciate, i luoghi vissuti fino in fondo ... questo e non solo questo è *bridging* ... questo è amore. Settembre 2012

I felt your sincerity

50

On Monday I was at your project design presentation at Metu. At the end of the discussion you ask for a feedback. I knew what I felt and thought during the conversation, but you said “I want to hear things different from OK!”. What could I say, as a student, to a professor who is known worldwide, whose success is accepted by everyone... I am sorry but for now I cannot find anything that I can say other than OK about you and your projects. I am just a 3rd year architecture student and we had very little in common. However, I also know that nothing/nobody can be perfect or *perfection is not reality* as you said in the presentation. So I assumed that you aren't perfect either, so maybe one day I will be able to realize or understand better and I will be able to say something different which you will be pleased to hear... But for now, as far as I can observe, you are the almost perfect instructor in terms of your communication skills, you inspire

students and understand their psychology. I felt relaxed during the discussion and I forgot your status while listening, I felt your sincerity (this is the reason I wrote you this in such an informal way, I felt your sincerity towards us and I wanted to be sincere too. If I was unwittingly disrespectful, please forgive me). The most fascinating thing about you that caught my attention is your respect for your students and their projects, you take them seriously and you believe in them so much... I think they are really lucky! I am also impressed about your projects, before the presentation bridges were just bridges for me, I did not need to think about them so much, but now I understand they have a huge context and each one has different concepts. So you really gave us new perceptions and inspirations Mr. Enzo Siviero, it was an honour and great fortune for us to know and listen you. Thank you for your attention to us and our ideas.

Gizem Karasu

Thoughts

Enzo Siviero is full of energy and active all the time. He adopts bridging with human relations that shows him as a real bridge with his connections from everywhere.

There are people

There are people hated, there are people disliked, there are people forgotten, there are people remembered, there are people loved. And there are people who excel in designing bridges. Not only between sides but also among the hearts. The physical bridges may easily be seen by an ordinary eye but the other ones need much more than that. As the Turkish Folk Singer Neşet Ertaş said: *Kalpten kalbe bir yol vardır görülmez*, "There is an unseen road between hearts". I still remember the conversation we shared as we were enjoying the view of the Golden Horn from the bal-

To young generations he offers help and transforms his knowledge, which is a treasure for us to reach through experiences. Lucky to know...

Đınar Özge Gezer

cony of a hotel. We touched upon many subjects but the only thing that I remember is establishing bridges among the hearts. I am a believer of the opinion that a person's deeds are a bouquet of whatever is in his heart. I realized that bridges that originated from his heart enabled Enzo Siviero to come up with such beautiful physical bridges. Bridges help to reach out to the other, to know the other, to learn from the other and finally to love the other. Enzo you have done all of that. It is a pleasure to know you and to have a friend like you. I wish you the very best.

Ömer Lütfi Ari

Perception

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The bridge reveals how the designer perceived and presented the landscape and the environment at the time it was designed. The difference in perception cannot be explained by simply ascribing it to the user's view. Actually, it is possible to capture an urban reality that has become lost or which was evident there but not progressively underlined. The bridge designer provides the element for this, as he is not only the one who has thoroughly investigated the geography of the landscape, but he has also solved the environment's world of symbolism that has been formed by culture, history and arts; and has thus is able to depict the *soul* of the area. Prof. Siviero, in this sense, is the designer that we learned from, him being a *bridgeman*, a man who builds bridges between souls, between banks, between cultures, between societies, between hearts. His motto *bridging cultures and sharing hearts* influenced us in our common engagement in

the Haliç Metro Crossing Bridge project. The World Heritage Community's criticisms on the impact of the bridge on the magnificent settings of Istanbul's historical skyline have been turned into, *bridged into* a very efficient tool to reorient the philosophy of the design. A design that is not purely functional but also emotional, calling and referring to the hearts of the citizens, and also calling to the hearts of strict heritage preservers. He urged us to re-think; to use the bridge structure as a tool for re-establishing relations that have disappeared in time, but as a total, all forming the essence of the space. This approach has opened the path to the heart of people and led everyone to communicate. This is *bridging cultures and sharing hearts by a bridgeman*: Enzo Siviero. We believe that our common works, originating from our strong common heritage and history, will lead us to share more hearts in the future.

Yalcin Syigun

A New Door. Bridge Man

I was born in a bridge country. My country has been the land for many people passing through while immigrating from East to West or West to East, it has been the passage for their journeys, it has been home for too many civilizations born there since 12000 BC.

My homeland, Anatolia, has been a bridge on their way to the silk route or to the holy lands. It has been named Euroasia where Europe reaches Asia. My own family also had to immigrate from east to west through Euroasia in 1300 BC and after 500 years from West to East to the bridge city Istanbul. My roots come from a civilization that used the bridges a lot during their journey home.

A few years ago I met a man. Not coming from an immigrant family, his grandfathers did not walk over the bridges as much as we did. But he was the real *Bridge Man*... He

was born in the land of Marco Polo. Our PhD candidate students have been the bridge to start our friendship with Enzo. He was building bridges for people who needed to cross the water as my grandfathers did. He was building bridges to engage the mainland, to reach the islands for people who cannot stop their need to learn, to travel, and to trade. He dedicated his life to his students and his ambition to build bridges.

Dear Enzo, You have been a teacher to me not only about the connecting function but also the aesthetics and beauty of the bridges too. You have opened a new door and vision for me in a different area of architecture. You have been the bridge not only between Italian and Turkish trading but also between two universities, their students and two different cultures. *Via Condios*

Sinan Mert Sener

A symbol

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Dear Prof. Dr. Enzo Siviero,
An engineer and architect, and more importantly a *bridgeman* correlating bridges between our cultures. Every challenging work needs self-effort as well as the guidance of wise people especially those who are close to our aims. Prof. Dr. Enzo Siviero has not only contributed to our journey of preserving and developing the historical settings of Istanbul, but also has become a symbol for the friendship of our cultures. In the preparation stage of the Management Plan for the Historical Sites of Istanbul, which is

listed in the World Heritage List, Prof. Siviero has shown a courteous spirited soul, who has diligently put efforts to open the paths to explain our aims and feelings to the international shareholders.

He is not only a *bridgeman* of engineering and architecture but also a *bridgeman* of common cultures that originate from the Mediterranean. In this regard, as the President of the Istanbul Sites Management Directorate I would like to thank him and express my best wishes. With my best regards,

Halil Onur

The wise man

Bridging Cultures and Sharing Hearts

This expression which Enzo Siviero stated in a meeting attended mostly by our young architects and engineers is one of the most influential, meaningful and valuable statements of my professional life.

These could only be the words of a wise man in love with his profession, having high moral standards and affection for humanity.

Engineers and architects undertake very important roles with regard to the planning, designing and building of cities.

The ways they realize these tasks can bring about cities which are immensely different from each other.

Portraying happiness, comfort, serenity, health and culture of people as their target, architects and engineers create brand cities, gaining everybody's admiration and desire to live or visit.

We as Istanbul Metropolitan Municipality progress with determination towards a worldwide known and appreciated, exemplary city under the leadership of our Architect Mayor Dr. Kadir Topbaş.

Thus, we realize projects adding value to our city, becoming a symbol and enriching the quality of life and happiness of our citizens. Golden Horn Metro Crossing Bridge is one of the most important examples of these.

Golden Horn Metro Crossing Bridge is at the people's service as a consequence of a quite long and weighty decision processes.

The Bridge created a tremendous impression and sparked grand debates in national and international arenas. It goes without saying that a major project could only be accomplished with challenging processes.

However when it arises and when you see people benefit from it and happy with it, all tiredness goes away.

Enzo Siviero, the wise man, has made great contributions to this world class monument in Istanbul. We enshrined him in our heart.

We desire his support in the coming major projects not only in Istanbul but also throughout Turkey.

His knowledge and experience, inspiring our young architects and engineers, will make us more hopeful about the

An essay for you

Dear colleagues and participants, I've met professor Enzo Siviero during some conferences held in Europe having as central theme bridge design and bridge aesthetic. He was present in the last 5 footbridge conferences held successively in Paris (2002), Venice (2005), Porto (2008), Poland (2011) and recently this year in London. Enzo Siviero is also contributing actively in many confer-

ences, seminars and workshops taking place around the world, beside his research work, academic and professional activities.

Bridges are important landmarks in our cities. With the increasing demand from communities for reliable infrastructure facilities and the shrinking expenditures, bridge aesthetic is commonly ignored.

future and he will provide significant contributions to our technical work force.
Dear Enzo Siviero, the *bridegman*, undoubtedly, you will take your rightful place among the society of engineers and architects.
Warmest greetings from Turkey to the wise man, bridging cultures and sharing hearts.

Atilla Alkan

Traditionally architects have little involvement in bridge design which almost and exclusively has been the engineer's domain.

Is the bridge an object of art? If the architect just chooses the colour of the paint and the engineer taps a few numbers on a calculator then who actually does the work?

Collaborative working between architects and engineers is needed.

The bridge structure can be significantly enhanced by providing unique architectural details which include observation platform, pilasters far lights, decorative piers and abutments, decorative lighting, pedestrian and traffic railings.

One should recognize that the lexicon used by some architects is sometime confusing and not easy to grasp by

the engineers, tell me how we can quantify: movement and grace, symbolism, iconic value, sculptural lines, innovation, spectacular and sense of space, lightness and mass, solid and voids and many others.

In the past decades in Egypt, aesthetic was not the primary concern of the owners, however, nowadays aesthetic becomes more and more important in bridge type selections.

Dr Enzo will probably give us some conclusive answers to our questions: what should be the reasonable fees for architects? Guidelines far aesthetic bridge design-tasks description of architect involvement in a bridge project-Who is the team leader of a bridge design team?

How much is the acceptable cast of bridge aesthetic? Please applause Prof. Enzo and give him a big hand.

Hussein Abbas

Bridging, designing and realising bridges

Designing is to draw or to outline something to be made. *Designing* is also to set a purpose, an intention or a mental plan.

Realising is to be fully conscious of something.

Realising is also to convert a hope or a plan into a fact.

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Accordingly, designing and realising bridges, that is, *bridging*, is to implement the purpose, intention or mental plan of drawing or outlining bridges with full conscious of what is will be made and introduced forcibly into the natural or built environment.

Bridges have sculptural presence in the landscape because they stand up in the environment, but bridges are not sculptures because they serve the useful objective of connecting two or more locations and because their dimensions imply structural engineering requirements, that is, laws of Nature,

together with structural materials properties, condition their design.

The correct interpretation and employ of laws of Nature and the optimised use of materials should result in bridges whose global and local dimensions conform with the aesthetic proportions and dimensional ratios informed by Nature.

If bridge spans are small, laws of Nature can be strained and bridging may consent to proportions and dimensional ratios resulting solely from the artistic objective dictating the creation of a sculpture. Resulting bridges may generate feelings of exquisite beauty and originality that allure fascination together with a sense of uneasiness and weirdness.

This can be made masterly, but these bridges will never set naturally into the environment.

Small bridges built with natural materials have

always a human scale. Bridges built with no natural materials, that is, with industrial materials, even if not very large, are too often aggressive to the landscape and inattentive to human beings. Positioning and integrating bridges into the urban or natural environment must be highly valued, somehow

humanising bridges to be touched and experienced, if possible with spiritual and sensual emotions. For that, structural engineering needs to incorporate values and concerns of architecture and feelings and sensibilities of graphical design. The plenitude of creating a *work-of-art* may then be achieved.

António Adão da Fonseca

Enzo mon ami, je voulais écrire un petit paragraphe mais je ne savais pas d'où commencer? J'ai rencontré le grand professeur Siviero pour la première fois en 2012 à Padoue et il mentionnait un projet concernant un pont et je me souviens qu'à cette époque, cabane ou pont, étaient pareil. Deux ans plus tard, j'ai écouté à ta présentation superbe au Caire parlant de ponts et j'ai été vraiment touché. Normalement un pont est une construction simplement réalisé pour franchir un obstacle mais ton amour pour ton

domaine était évident. Tu n'es pas seulement l'ingénieur qui construit des ponts aux quatre coins du monde mais qui trouve de la passion dans ce qu'il fait. Je me suis dit que c'est toi le PONT qui communique ta science, ton expérience et ton talent pour relier tes étudiants méditerranéens de différentes nationalités. Tu représentes pour eux le point de passage à la vie avec une conscience professionnelle irréprochable ainsi qu'une âme aussi chaleureuse que le soleil de la Méditerranée.

Fatma Ashour

Wonder

It is said that there are three types of people; *those who make things happen; those who watch things happen and those who wonder what happen?*

Knowing Professor Enzo Siviero for years in the context of Rmei and also being lucky to have him among us as a guest in Tunisia, enable us to say that he is one of “those who make things happen”.

In fact, we knew Enzo Siviero in the context of a dream project “TUN-it” (A project to link Europe with Africa) as one of the most famous bridge designers not only in Italy but also in the world. What is more specific about him is that he is one of the few engineers who give courses in the school of architecture. However, having the opportunity to

work with him for long hours and having long discussions together, made us discover that, bridges for him do not only link places, indeed, they link people, hearts, ideas, thoughts...

What is really remarkable about him is the humanitarian aspect of his personality, his pride of being Mediterranean, his respect for all people, his willingness to listen to others from different ages, his eagerness to know other cultures. We will end up by saying that the word *bridges* stand for: Building Relations Internationally Due to Gatherer Enzo Siviero. Historians will not forget to write about our dream project TUN-it: a bridge linking Europe with Africa; what a wonderful project !

Abdelmajid and Khadija Benamara

Master

Overall, I thought the professor's lecture presentation was very interesting and insightful on the world of architecture. His presentation was very informative not only on the history of bridges throughout the world, but also on contemporary structures. Seeing his student's work was also interesting as it proved how rigorous architectural

programs are in Italy. Thus, the presentation also illustrated aspects of the Italian culture by proving how architecture is a staple for the country.

I also thought that the professor's poetry was very thought-provoking and added a nice personal touch to his presentation.

Amelia Brizuela

Bridged are sincere creatures

I have known Enzo Siviero for about ten years. He always gave us true surprise presenting his excellent bridges. He created many impressive bridge forms, their structural systems are original, light, safe and with definite force transfer, and their detail structures are succinct and easy to construct.

All this demonstrates a perfect integration of efficiency, economy, elegance, ecology and social response, which reaches the supreme state of combination of architectural art combined with structural technologies. Enzo Siviero is not only a world-renowned bridge engineer, but also an outstanding teacher, in his long Academic career, he guided his students into a creative world of bridge design, having influenced, with his unique educational principle

of combining theory teaching with design practice, generations of students from Italy and from many other countries. He contributed to establish a strong belief that bridges are sincere creatures, which are unable to dissimulate their true behaviour and this is one of the several reasons that makes bridges so unique, wonderful and incredibly attractive.

I still remember the first time he came to Tongji University to exhibit his bridges, at the end of his lecture so many Chinese students in civil engineering crowded up around him asking about his work. At that moment, I realized why he indulged in the world of bridges so much: bridges create the world he imagined for all of us. *Bridging the dream, Linking the people* as Enzo says to students often.

Airong Chen

Outstanding work

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I met Enzo Siviero in 2005, at the 4th International Conference on New Dimensions in Bridges, Flyovers, Overpasses & Elevated Structures, organized by Fuzhou University. After the conference, he was invited to make a presentation for undergraduate students in my College of Civil Engineering, Fuzhou University. In the presentation, he showed us many bridges designed by himself or in teams. I was deeply impressed by his outstanding works not only for the innovations and the smart solutions, but also for the integration of bridges with landscape, architecture as well as culture. As a professor, his experiences on the conceptual design education stimulates students' interests, imagination and creativity on bridges, also opened a door for our teachers on bridge engineering education. In 2007, I had a chance to visit some bridges he designed in Venice, to have a further understanding on him as well as his ideas on bridge design. With more exchanges on

bridge engineering and education between us, we developed our friendship. His presentations are always popular with the audience, including students, professors and engineers. His personal charm, friendly and humorous, always makes his colleagues and friends like him. He is a master who goes beyond what a bridge engineer and an architect could be. I think his basic concept on bridge design can be represented by the new word *bridgescape* proposed by him. At the beginning of Nov. 2013, it was our honor to have the exhibition of Prof. Siviero's bridge works in our campus as one part of the series exhibition around the world, when the 3rd national conference of bridge engineering education was held in Fuzhou University. It was a high light of the conference. The exhibition itself was a landscape of the campus at that time. I am sure we will see more and more *bridgescapes* around the world in the near future.

Baochun Chen

A visionary

I met Enzo Siviero in Calgary, at the 2014 International Short and Medium Span Bridge Conference and I was certainly impressed! Apart from admiring his work and design of unique bridge structures, I saw Enzo as a visionary! For years he has advocated his appreciation that bridge design goes beyond structural behavior, but should at the outset encircle the interdependency of structure and form and the importance of aesthetics. Bridge conception and design has evolved tremendously

in the last 10-15 years, and as a result has nurtured a better collaborative relationship between Architects and Engineers.

Capacity, efficiency, aesthetics and sustainability are all codependent factors that warrant an integrated project approach, achieved only through the *bridging* of the expertise between Architects and Engineers.

Enzo has devoted his life to doing just this; his efforts and hard work are admired and appreciated.

Hellen Christodoulou

Dear Friend

Professor Enzo Siviero, carissimo Enzo.

Professor Siviero, my dear friend Enzo, has been a pleasant encounter in my life, in the almost ancient times of the 1980's at the Ceb.

Since then, he, more than anyone else, has been a great facilitator of encounters.

Encounters all over the world and in search of several goals, always linked to that insurmountable sense of friendship and to the promotion of ideas and activities linked to engineering. It is nice to be with people like him. I have always acknowledged his great capacity to create bonds, to create bridges.

Bridges between people, between friends, between architecture and engineering, between engineering and architecture, between two shores, between the young and the not so young, between south and north, between

east and west, many bridges, many bonds.

Enzo has gone through many and almost all possible fields in the path of an active, polyvalent, and creative engineer. I met him as a researcher, with notable contributions in many areas, but his work in the field of plastic rotations, in particular, is well known and acknowledged. I met him as an engineer, always brilliant. I followed, because he always encouraged it, his work at the university, the Architecture Faculty of Venice, where he launched over the years a whole new manner for architects to approach bridges, for engineers to approach architects and for people to approach one another.

Dear Enzo, it has been an honor to meet you and it has been fortunate that you included me among your bonds, your bridges, your ideas. Endless thanks.

Best regards,

Hugo Corres Feiretti

In Honour of Enzo Siviero

I have benefited from Enzo's experience, generosity and knowledge, as former student, as colleague and also as partner on authentic *educational missions* rather than simple initiatives. In more than few important occasions that have indelibly signed our relationship, we have consolidated our reciprocal trust, even when our perspectives were radically different.

However, it is not only professional expertise, knowledge or academic recognition that mark Enzo as a man but also his personal qualities that make him being regarded and lead to highest consideration among his students and peers.

As per our professional collaboration, the conservation and restoration project for the Molino Stucky in Venice (an impressive complex of industrial archaeology), gave me the opportunity to work with him on the bridge – bearing structures for the congress centre. Although *a lot of water has passed under the bridge*, it still represents the most remark-

able professional experience with Enzo and his team of engineers. Our project proposal for the bearing bridge structure for the historical roof aimed at expressing and stressing the two different components of the original roof, from the point of view of applied materials, techniques and building knowledge. Unfortunately, after numerous different proposals and versions of the structure, the client (together with a load of shadow consultants in blue suits) has opted for much more ordinary solution that was far from our expectations and ambitions. Obviously, the client was rather a tough *mon-arch* and Enzo probably intuited, quite soon, that the whole experience was under serious risk of not being particularly enlightening, reacting in his style: *well no big deal, the guy is simply not willing to pay for our values, or maybe we are also overprizing them, but this does not impede us to cultivate and share our values by continuing the discussion...*

As a matter of fact, numerous initiatives followed after,

expositions on bridges as bulwarks of structural art, open discussions among stakeholders and professionals and the culture of dialog among engineers, architects and decision makers became soon the *strong suit* of Enzo's institutional activity. Last but not least, joint publication on bridges intitled *De pontibus. Un manuale per la costruzione dei ponti*, with the contributions of Marc Augé, Donatella Calabi, Paolo Legrenzi, Antoine Picon, and many others still stands as indicator of our solid and fertile collaboration. As per myself, I have learned that the project, forgotten its purpose, can also perform as such, as a mean without end, as the most authentic tool of imagination, where different values finally come to the plan of coherency.

Few years after, just before the overwhelming discussion on the interdisciplinary approach and few years after Bologna process, a challenging educational opportunity raised from Slovenia (my home country): the incitement came from the University of Nova Gorica to build up a postgraduate course jointly with one of the neighboring universities that would

involve technical, socio-economic and humanistic knowledge in dialogue, having built heritage as working context. Moreover, the course would have delivered the first international joint degree diploma. At that time I was assistant and Enzo was the director of the Department of Architecture and Constructions at the University luav of Venice. We were also both involved at professional level in exhausting negotiating experiences with clients and relative experts in economy and management, so certain difficulties were returning tenaciously in various working contexts. Hence, this specific need to understand and overcome a purely economic logic in the context of built environment, the urgency to face the raising problems in heritage studies from an integrated approach and the desire to face these challenges from an educational perperspective encouraged us to pursue with the idea of establishing the distinctly interdisciplinary joint postgraduate study in heritage preservation, planning and management. With the precious contribution of academicians such as Jukka Jokilehto from Iccrom, Gianfranco Mossetto from

Ca' Foscari and founder of International Centre for Art and Constructions, Xavier Greffe from University Paris 1, Arjo Klamer from Rotterdam University Economics, Francesco Amendolagine and Donatella Calabi from University Iuav of Venice and other members of the Department of Architecture and other partner universities the postgraduate study *in Economics and Techniques for the Conservation of the Architectural and Environmental Heritage* was finally established and started its first edition in 2005. The course is reaching its 10th edition in the upcoming 2015. The accumulated knowledge, experience and capacity to efficiently interact with the local needs of different regions of provenance of students gained the course recognition also from a wider international community. How exactly have Enzo's wisdom and experience carried out the complicated academic and administrative process of institutional establishing of this joint initiative, is still not entirely clear, but thanks to his capacity, the efforts, courage and expectations

of those involved became institutionally recognized turning to be a substantial achievement for both institutions as well. I am still not sure if the contribution of this pioneering initiative has been fully recognized from its founder universities but its legacy can be found in dozens of international students who successfully submitted their dissertations, obtaining significant job positions in their home countries as well as in the wide range of distinguished academicians, researchers and professionals who engaged their knowledge and efforts to build a new educational and research experience. However much has changed in higher education and in the educational offer of faculties of architecture since we met and Enzo certainly played an active role in shaping these changes from academic, educational and institutional level. I am very sure that the retirement age will certainly not put this fortunate working formula to the end. It is also for these reasons that I add my voice in honouring the work of Enzo Siviero.

Saša Dobricic

Inspiration

I am Mohab Essam, one of the students who attended your presentation on bridges at Cairo University last week. You were a great inspiration to me, not just through your work but also through the way you spoke

of it and the passion you showed. One can tell that you do what you love not just love what you do, and that is exactly what I intend on doing for the rest of my life.

Mohab Essam

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Impressions

I had the pleasure of listening to Mr. Enzo Siviero speak at the 9th International Small and Medium Span Bridge Conference in Calgary, Canada. As a self-proclaimed engineer-turned-philosopher, his talks artfully combined philosophy, sociology, and architecture, while grounding it in the realism of engineering.

As an engineering student myself, entering my final year of studies, it was heartening to know that pursuing an *applied science* did not mean abandoning all regard for beauty

and the human experience and singularly focussing on important issues of safety and efficiency.

Mr. Siviero spoke of *bridges* not only in their physical context, but in their literal sense. A bridge serves to connect, to join, to bring together. A *bridge*, whether it be a relationship between two people, or a structure spanning a river, serves this purpose. These ideas translate directly to the human experience; they are his philosophy as experienced by society. When we build bridges we are not merely

allowing traffic flow across an otherwise impassable gap. We are creating a connection between people, between landscapes, between cultures where there is deeper meaning than is afforded by a hastily designed beam of concrete and steel. In a bridge, he mentioned, unlike a building, the structure is bare. Exposed to the human eye and open for appreciation or criticism. It is a serious responsibility, and once a bridge has been built, there is little that can be done to hide it.

As he went on to show through examples of his own projects, the importance of creating a connection often has to do with the experience of the user and an appreciation for the environment in which the bridge stands. A bridge connecting two parks brings organic elements into the

structure itself. Another bridge crossing a quiet waterway uses the glassy surface and a minimalist structure to create art within the reflection. Yet another bridge spanning a congested highway offers respite to the pedestrians by providing a sound and visual barrier while maintaining a pleasing interior and exterior aesthetic. The user and the environment both benefit.

Bridges, as one can tell from his talks and his works are Mr. Siviero's passion. I consider it a privilege that he was able to share it with me. When beginning a project, if we respect the people, respect the surroundings and do justice to both with our designs, in addition to the noble objectives of safety and efficiency, perhaps we will find that there is a philosopher in all of us.

Malithi Fernando

Cher Enzo

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Les événements au Liban et la guerre en Irak m'ont obligé de revoir mon rêve. Ils nous tuent sans raison et sans remords. Tout simplement parce que nous pensons autrement! Ils brûlent les manuscrits historiques. Ils ont brûlé plus de 1500 manuscrits qui appartiennent à l'humanité. Et je crois qu'il faudrait les aimer pour pouvoir construire des ponts. Et nous devons construire des ponts. Mais je t'avoue que mon rêve est devenu comme un iceberg dans l'eau. Il faut les aimer et chercher quelque chose qui reste dans leur humanisme pour pouvoir accepter l'autre, vivre avec l'autre et vibrer avec l'autre. Je me pose trop de ques-

Smile bridge

Mr. Enzo Siviero after meeting you as a *bridgeman*, I think you are great, so my friends and I will apply a smile bridge

tions... Je réfléchis à nouveau... Je vais t'écrire parce que je t'ai promis de t'écrire. Mais tu comprends très bien, je cherche mais je n'ai pas encore trouvé autre chose que la prière qui pourrait être le pont avec eux. La diversité et le développement durable deviennent utopiques... et surtout le pont de rêve que tu penses construire entre la Tunisie et l'Europe doit tenir compte de cette affreuse réalité... Car s'ils arrivent en Tunisie et ils traversent un jour ton pont de rêve, que fera l'Europe? Il faudrait prévoir un pont amovible sinon l'Europe risque de détruire le rêve pour se protéger de leurs épées!!

Pierre Gedeon

between all of us to remember you.

Shereen Omra

A visionary

Greetings to you, dinner companion at the SMSB2014 Conference in Calgary, Alberta, Canada.

What a conversation we had! I agree with you on the importance of Bridges and Heart.

Bridges can be beautiful because they are elegant, flowing, and artistic, but they are also beautiful because they connect people, cultures and ideas.

In this case, a conference on bridges brought together people from twenty-seven countries to share ideas about building bridges, but something else happened.

Connections were made, understanding increased, and friendships developed. In our case, a friendship between two Canadians and an Italian began. I hope you will visit Canada sometime when you have the time to take Canada into your heart. And maybe we will have the opportunity to take Italy into our hearts when we see some of your beautiful bridges. (If you have the opportunity to visit here again, please let us know and we will take you to see the beautiful Rocky Mountains near Banff).

I am sorry, this is not poetry.

Carrol Jaques and Bob Loov

Outstanding career

It is a great pleasure for me to present and avow for Professor Enzo Siviero.

Professor Siviero, whom I have known for many years, has led a outstanding career both as a university researcher and as a practicing engineering. Enzo devoted his large and excellent scientific activity to the conceptual design of large bridges. He has focused his scientific interest on the integration of structures, bridges and environment, pursuing a really sustainable and less invasive development of infrastructures. In his design philosophy, he believes not only the bridge is infrastructure, but also it can bridge cultures, which is a way of life where men can understand each other and are able to shear their hearts.

From his point of view, designing bridges means to make a typological research of work- environment relationship recognizing the first form of respect for the place: the knowledge of its code.

While the architecture function becomes an experience more meaningful as intelligible is its intrinsic value, it is also true that as this value increases at the same time decreases the need of the user to be instructed on the work: architecture speaks for itself with its own language while being integrated with the surrounding environment.

With more than 40 years of experience, he has designed a lot of impressive and wonderful bridges integrated with his idea. He is also the author of about 300 scientific publications and his exhibition with two different editions *The Theme of the Bridge* and *Ponteggiando - Bridging* were hosted in more than 40 places with huge success!

Every achievements above fully embodies his idea. Not only do men benefit from the convenience of bridges, but also they can enjoy the beauty. It does change the lifestyle of people!

For decades, he has taught structural mechanics and de-

sign to generations of engineers and architects. Meanwhile he is often invited as key note speaker in many congresses all over the world. And he is also the Consultant Professor in many Chinese universities.

He expresses his opinion every moment, encouraging a new point of view to bridge design, based on the link between structure and form, mechanical behaviour and

aesthetics features. For his unique and outstanding approach to bridge design, Enzo is probably the only bridge designer in the world, capable of integrating conceptual form design, structural design and environment integration, in favour of a real sustainable design.

In my opinion, not only he is a designer in bridge engineering, he is also a philosopher.

Liu Yong Jian

Dreams of social harmony

Enzo Siviero has achieved a considerable acclaim as a *bridge man* in all meanings of this word.

Enzo is a strong proponent of bridging engineering with architecture, an artistic expression with community outreach, connecting (bridging) geometric formulas with functionality of the design. He further suggests that bridge building discipline may be extended to philosophical considerations for bridging various intellectual and social disciplines, building links between science and humanities and integrating the results of this inter-disciplinary dialog to realize new achievements and to reach new frontiers of universal advancement and perhaps even fulfilment of dreams of social harmony.

Enzo Siviero is not just an expert structural engineer, professional designer and university professor specializing

in bridge engineering. He is a passionate and innovative proponent of integrated design solutions that produce visually stunning, functionally smart and structurally sound design solutions.

Enzo's designs are faithful to a beauty of true lines of structural form of bridge structures. Those creations are inspiring examples of the *art of bridging* and meaningful interpretation of bridge aesthetics. Achievement of this caliber of (bridge) art is beyond prescription of codes, proven practices and guidelines. It is a result of skill that came together with passion and perseverance and produces excellence.

The passionate dedication to *bridging* technical, artistic, scientific and social disciplines extends Enzo's realm to the great thinkers and leaders of our time.

Jadwiga Kroman

Harmonie

Pour la plupart des personnes un pont ou une passerelle est une construction qui permet de franchir une dépression en passant par-dessus cette séparation, mais pour Prof. Enzo Siviero le pont est une histoire d'amour et qui te fait oublier le monde en pensant à cette création artistique. C'était ça la conférence *Construire l'harmonie avec les Ponts* que j'avais le grand plaisir d'assister et discuter avec lui à l'Ensmr de Rabat le 31 Mai 2016. On a pu voyager avec lui à Coimbra, Portugal via la passerelle *Pedro and Ines*, qui est devenu un mode de vie à vivre, un carré plein de joie, un lieu d'amour. Après on est allé à Venise, Italie via la rénovation du pont *della Costituzione* il nous a laissé imaginer des histoires ...

Et ce qui m'a marqué de plus c'est comment à partir d'un pont ou une passerelle rendre une ville plus attractive c'est via pont *del Mare* et *Camuzzi* à Pescara, Italie. Toutes ces villes on les a visités via sa conférence exceptionnelle, marquante. Avec son sourire qui ne s'absente pas durant la conférence il nous a transmis un autre message, c'est *lorsqu'on aime ce qu'on fait, surement on va le faire avec amour, et on trouve toujours le plaisir et la joie à partager notre savoir-faire.* Merci Prof. Enzo Siviero pour cette conférence bien réussite, j'étais très reconnaissante.

Ibtissam Medarhzi

Enzo ou « un Pont sans faille »

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J'arrive tard à l'aéroport du Caire. L'avion a eu du mal à atterrir. Une tempête de sable et des pluies exceptionnelles ont perturbé la ville. Je ne pouvais espérer un meilleur accueil dans un pays où la pluie est si rare. Au hall de hôtel, je croise les collègues qui participent à la conférence: français, grecs, égyptiens, tunisiens et italiens. A côté de Massimo que j'ai eu le plaisir de rencontrer à la réunions de Rabat au Maroc, se tenait Enzo, un homme souriant, charmant, la soixantaine à mon humble avis et qui parlait un français parfait, un anglais aussi parfait, en chantant on dirait.

La fatigue du voyage m'empêchait de me mêler à la discussion. J'avais l'impression d'assister à une pièce de théâtre dont le premier rôle était joué par Enzo, nommé monsieur Pont. Cet ingénieur architecte est un orateur hors pair. Son regard moqueur ne masquait pas du tout sa force de conviction ni l'expression sincère de son point de vue.

Son théorème qu'il n'a cessé de démontrer de plusieurs manières stipulait que la Méditerranée ne peut retrouver la paix, le vivre ensemble que si elle est maillée de passerelles entre ses rives et ses îles. J'ai passé toute la soirée et une partie de la nuit à vérifier les hypothèses, à étudier la démarche de sa démonstration. Le lendemain, j'étais surpris de noter que je suis devenu l'un de ses partisans. Pendant toute la rencontre, nous nous sommes parlés comme des amis de longue date. Aussi, j'ai décidé de répondre rapidement à son invitation au colloque de Rome. Les événements ne se sont malheureusement pas déroulés comme nous le souhaitions. Il y a eu mort d'homme, à la fleur de l'âge. L'ambiance n'était plus à la fête. La mort dans l'âme, j'ai dû me résoudre à annuler mon voyage. Mon cours fini à 18 heures, j'ai rallumé mon téléphone qui a sonné aussitôt. Au bout du fil, Enzo me faisait part de son souhait de me voir assister à la réunion de Rome

malgré les contraintes. Je raccroche et appelle l'agence de voyage qui n'a pas pu encore annuler mon vol. Je confirme mon départ et saute dans l'avion du matin à la surprise générale. Enzo m'attendait de pied ferme à la gare du train qui m'a ramené de l'aéroport.

Le voyage de 3 heures s'est transformé en un voyage de deux millénaires. Le taxi nous a emmené de la gare au palais où s'est joué le sort de César et où se jouait sa pièce par une troupe de professionnels scientifiques. C'était trop beau pour un premier voyage à Rome. J'ai eu droit à tous les égards de la part de Enzo. Nous étions déjà de grands amis.

Malgré ses pointes d'humour, Enzo savait être grave. Sa conviction de Pontiste se doublait d'une fermeté face aux attitudes légères, d'une grande capacité de travail, et d'un

grand esprit de synthèse. Il avait une grande habileté à déjouer les faux pièges et à estimer à leur juste valeur les vrais problèmes. Il débordait de générosité et était très exigeant vis à vis de lui même.

Son hospitalité nous a tous touché au point qu'il fut invité partout. Le comble est qu'il n'exige rien de ses hôtes. Son bonheur était dans le partage d'expérience. Enzo se sentait chez ses amis comme chez lui. Il se donnait à fond dans tout ce qu'on lui demandait de faire : réunions de travaux, conférences face à des publics divers (élèves ingénieurs, large public, artistes, enseignants chercheurs).

A la fin de son séjour à Rabat, je n'ai éprouvé aucune peine car j'ai compris qu'un pont définitif était établi avec l'Italie.

Khalid Najib

The Bridgeman

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1. The *bridgeman* envisages, conceives, creates, designs and produces an object, a thing - a bridge - to be built in order to connect two separate points in space enabling communication and the establishment and the continuity of social and economic activities. Both architect and engineer, the *bridgeman* reveals himself and appears to us as an artisan “for his work comes from the workshop of long experience and incessant practice” (Heidegger). In his ability to improve the way bridges can be built, using daring and innovative concepts, materials and methods, the *bridgeman* embodies the perfect collaboration between the efforts of human mind, human heart and human hands. Achieving a most profound desire and a very old dream, the *bridgeman* allows for “the extension of human will into space” (Simmel), and fulfils the “symbolic materialization of walking over the water, dominating the earth” (Andrié), in such a way that the history of *bridging* is a nar-

rative of adventure and courage, of hope and disappointment. Overcoming obstacles - inhospitable lands, rapid waters, deep gorges – the *bridgeman* dramatically unfolds the history of human conquest of natural barriers. In his contingency and ambiguity, the *bridgeman*, spanning the gap, reaches the distant, discovers the unknown, provides the inaccessible, complements the shores, strengthens the ties, but inevitably he also reveals contrasts, concretizes menaces, hosts unpredictability, increases risk, makes danger closer, introduces the enemy. Unforeseen events and factors, overpowering and overwhelming forces of nature, the *bridgeman* would not have allowed for, tragically may reveal the frailty and precariousness of human *poiesis*, as much as the *bridgeman* possibility of error and failure. Looked upon as a sacred agent, not seldom was he identified with magic or diabolic powers.

2. The way humans exist consists in “dwelling on the earth, under the sky” (Heidegger) and, because men are dwellers, they build in order to remain, in order to stay, in order to be at peace - sparing, safeguarding, preserving.

By the joining of spaces, a new space comes into being, and the bridge intended to be no more than a passage provided for men, than a path to the other side, rather presents itself as a new location, a place of destination and permanence, of encounter and interaction, of reference and contemplation, of dwelling. The *bridgeman's* activity comes forward, now, as a praxis, as a distinctive “letting-dwell”.

The bridge – “dwelling place”, product of a spirit able of aesthetics quality – acquires then, in itself, as a structural object, an aesthetic value *per se*. Worker of Art, the *bridgeman* flourishes, now, as the promoter of beauty and happiness, appealing to its contemplation and stimulating the desire for its preservation.

The bridgeman gathers and leads in many ways, but always “granting mortals their way to other banks, lingering or hastening but always, in the end, to the other side - to the last bridge” (Heidegger). As such, the bridgeman becomes a symbol, enshrining powerful, rich and inspiring metaphors. In and for our western culture and civilization, the bridgeman is Christ. He is not only the highest Pontifex (pons + facere), the only one able to build bridges between man and God but He is, in himself, *The Bridge* for such an occurrence. As the human creator of the “miracle path sustained in the air” (Troyano), unification of separate elements and places otherwise apart, possibility of access made permanent and able to promote the encounter and the union of the distant, the different and the inaccessible, the *bridgeman* fulfils now an integrative reunion and, thus, symbolizes the ultimate possibility for absolute unity between Earth, Man and God. To Enzo Siviero, a life friend

Dedicated to Enzo Siviero

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As against buildings, for which the architect is predominantly responsible and which are multifunctional, bridges are unifunctional and under the engineers' responsibility. They simply connect two points on either side of an obstacle with a street, tracks or a path. Nevertheless there are always several different solutions for one and the same situation because for their final choice each engineer introduces his own priorities. This is why there is no universal approach to an optimal design of a certain bridge – fortunately! Each bridge design is an individual, based on scientific and technical knowledge, combined with the individual joy of creating, diligence and love for the detail. A designing engineer is closer to an inventor than to a researcher, because each creative bridge is an invention whereas research *only* means to discover something already existing. Therefore, nothing confines creative bridge design more than rules and recipes. In spite

of this unfortunately many engineers permanently ask for more and more rules and codes, an impenetrable jungle of paragraphs, which we understand less and less and therefore have to follow it blindly to avoid mistakes, for which we lose too much time instead of making the right choice directly. The conceptual design is the birth of a structure. Fantasy, diligence, effort and love invested here determine its quality. A good concept is characterized by a minimum of problems in later phases of design, whereas a negligent design provokes problems in the final analysis and during construction. It is hard to understand why conceptual design is usually not taught at our engineering schools, thus missing the real joy and culture of engineering. The bridge designer starts by tracing and investigating the individuality of the site, its topography, surroundings, soil conditions, availability of local labor and materials *etc.* in order to derive rationally where to provide supports, abutments

for arches or anchorages for cables and to develop on this basis first ideas for an appropriate bridge concept. If at the beginning he groans under bad soil conditions or any other local obstacle, he will usually soon be surprised that just this becomes a chance for an innovative or even unique idea and solution. Vice versa, it is a challenge not to respond to a standard boundary condition with a trivial déjà vu design. The engaged and experienced engineer therefore welcomes such local difficulties as a challenge. These local obstacles may also have a functional origin such as noise-protection, difficult access to the construction site, or in remote places the limited availability of high-tech materials and skilled labor. Besides all this, there is truthfulness of shape playing a decisive role. Because a bridge first of all is to serve its purpose to overcome an obstacle, a hindrance, any engineer will agree that its shape must develop from a smooth flow of forces, thus reflecting its load-bearing behavior. If its flow of forces is not visible, it is not truthful. Flow of forces, form and load-bearing

behavior are interrelated as dance and rhythm or a vessel and its filling. Since the process of designing a bridge is not linear but cyclic and there are always several equivalent solutions, it is impossible to define the process of design for a bridge. But let us at least mention two typical parameters, which govern the design that is the scale and the place or site. Generally but especially for long bridges, low above ground scale governs the design. For that we need to remember that the volume or weight of a solid body increases with the 3rd power whereas its strength or resistance only with the 2nd. The depth of a solid beam or of a slab, carrying its own weight, therefore not only increases proportional to the span – as we are used to assume – but with its square. Girder bridges, therefore, tend to become thick and clumsy with increasing span, or the other way around, we must accept short spans to get light and elegant bridges. Compared with other buildings or structures, bridges are larger and long-living. This becomes most aware, if they are built in untouched natural

places or sites. But also in an urban environment, they can dominate and survive their surroundings for centuries. Therefore a bridge designer must try to reflect its place as a whole and in detail. So in an urban environment, if it is historical and beautiful, he will try to modestly respect and adapt his design, whereas if it is in confusion or even ugly, he will try to dominate it with a spectacular signal. From that it follows that any bridge, small or large deserves our care and affection and so especially the small underpasses and the foot-bridges, because they are close to their users, bridges to touch. The larger a bridge, the easier it will develop its right appearance from size and scale, think of the majestic suspension bridges. Of course from point of view of safety, durability and robustness with an increasingly mechanized construction process and less and less direct labour on site, it is unavoidable to accept some repetition in conceptual design of bridges and to re-use what has

proven to last. The bridge authorities call for repetition, the designers prefer variety and change. If this *conflict* is discussed open and fair, it becomes productive and results in satisfactory solutions. Bridge competitions amongst architects with engineers as slaves are unacceptable, as well as architects who decorate clumsy girder bridges. An architect cannot design an innovative structure without copying what has been done before. On the other side, why should the self-critical engineer not search the advice of an architect or product designer interested in and open for structures, especially in an overloaded urban environment. At the end of the day only quality counts and not who contributed what. In densely populated and naturally beautiful countries, bridges deserve our full attention, care and love. With that they become an integral part of our culture and life. With thanks for many fruitful discussions and for his friendship.

Jörg Schlaich

Bridgeman

“Bridges are perhaps the most invisible form of public architect”, like that we can say the Prof. Enzo is just brightening our visions to see that architect in a crucial form. It’s been a while when I met Prof. Enzo Siviero in an International Conference at Jalandhar, a city in India.

From the very first day I was keen in talking to him and understanding his views about the rationalization of the society towards building new bridges and conserving bridges of past that represent our root and mixture of the culture. His is all about saving heritage and building some conceptual and remarkable bridges. His keen observation is truly reflected in the design and architect of these infrastructure which are meant to connect and link the people together. While talking to him after his presentation on titled,

Bridging Harmony with Concrete Brides, I can surely say he opened some of the new windows of my mind through which I can easily see the Bridges with some difference. It changed my perspective of thinking of not just to design the Bridge, but to see the aspects with which you can achieve a top notch equilibrium between the nature and human thinking.

He is surely to be called a *Bridgeman*. *Bridgeman*, as the name suggest is gaining its significance by this eminent personality who aims to bridge the society and keep the past and present culture intact.

If we explore this *Bridgeman’s* area of research which can be a sure was to connect the conceptual and architectural behaviour of Civil Engineers and Researchers.

Amardeep Singh

Thoughts on Professor Enzo Siviero

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Dr. Enzo Siviero graduated in Civil Engineering at the University of Padua is at present full professor of Structural Mechanics at the University Iuav of Venice, Consultant Professor at the College of Civil Engineering of Tongji University, Shanghai-China, and Vice-Head of CUN, National University Council at the Ministry of Education in Rome since 2007. Awarded the honorary degree in Architecture by Politecnico di Bari, December 10th, 2009. After his Graduation in Structural Engineering at the University of Padua, over the years he has carried out in-depth research into the theme of Bridges, devoting a large part of his Academic activity to teaching structures to architects in order to reach the highest point of connection between structure and form, mechanical behaviour and aesthetics features. This objective has been carried out devoting great attention to the conceptual design of bridges, paying particular attention to their integration in the landscape in order to

obtain a more sustainable and less invasive development of infrastructures. As an expert on structural mechanics and concrete structures, he has performed extensive research on both these topics at National and International level within the Iuav. With reference to the professional field, Enzo Siviero has designed several outstanding structures alone or in team with several engineers and architects. His main fields of activity are those of conceptual and detailed design, structural diagnostics and monitoring, refurbishment and strengthening of bridges, flyovers and footbridges. He is author and editor of numerous books and articles on reinforced and prestressed concrete, management of structural works, conservation, rebuilding and strengthening of roads, bridge design and large structures. He is also author or co-author of many technical-scientific papers. More recently, Pr. Siviero with collaboration of many eminent researchers from Europe and Tunisia has published a futur-

istic paper on a philosophical idea that could change the whole of the world and particularly mobility between the north and the south: TUNelT-towards a global world. The original idea belonging to Pr. Siviero consists of creating a

Our Enzo Siviero

Bridge- Bringing- connecting –networking-decreasing
barriers-approaching
The greatest bridge builders of antiquity were the ancient
Romans

bridge that links Tunisia to Sicilia. This innovative idea goes beyond the fact of creating a physical connection to participate in a historical and cultural mixing between north and south of Europe.

Khalifa Slimi

Networking and sharing information and services among
individuals and groups having a common interest
Culture-Knowledge-friendship-Mediterranean-Italy
All in one: Our Enzo Siviero

Anastasia Zabaniotou

Bridging

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Lorsque l'on s'apprête à accueillir un des grands spécialistes mondiaux des ponts à Lyon, on se précipite sur les documents qui vont permettre de préciser qu'il y a 33 ponts enjambant le Rhône et la Saône. On recherche également un peu d'histoire sur les ponts existants pour une période qui s'étend de 1827 jusqu'en 2014, car Lyon continue à jeter de nouveaux ponts et passerelles pour faciliter la communication entre ses divers quartiers. Nous sommes au début du mois de janvier, Enzo Siviero vient à l'École Centrale de Lyon donner une conférence et présenter son exposition *Bridging*.

Lyon n'est plus Mirlingue la brumeuse mais il ne fait pas chaud en ce début du mois de janvier. On peut aller voir tous ces ponts mais ne serait-on pas mieux dans un "bouchon lyonnais" dans le Vieux Lyon, devant un pot de Beaujolais? Enzo veut voir les ponts: il n'a pas la même estime pour tous mais il les traverse, les sent, les vit. Nous

n'en avons pas vu 33 mais les quelques visites nous en ont fait découvrir l'originalité, la beauté, la richesse. Enzo est un ingénieur et un architecte: on le sent vibrer devant une silhouette, apprécier une intégration dans un quartier, pointer une audace, imaginer les prouesses techniques. Mais on est frappé immédiatement par son approche d'un pont sous deux points de vue majeurs: la beauté d'une œuvre d'art et l'utilité sociale.

C'est bien là qu'il faut réfléchir à la signification de l'"homme-pont": un pont doit être beau, intégré dans son environnement et il doit être également une œuvre utile, utile à la communication entre les hommes. Cette visite lyonnaise ne fut pas en réalité une surprise car Enzo, l'homme-pont, m'avait déjà convaincu de son amour de la mise en relation entre les individus. Au sein du Rmei (réseau d'une centaine d'universités de 16 pays méditerranéens), il avait tenu à regrouper ingénieurs-managers et architectes pour mettre en avant des innovations pour

la Méditerranée. Son activité a également rejailli sur la jeunesse méditerranéenne.

Il s'est investi pour le réseau GAME (Giovani Ambasciatori Mediterranei) afin que la jeunesse méditerranéenne puisse se rencontrer, dialoguer, agir ensemble pour relever les grands défis qu'elle va devoir affronter dans le bassin méditerranéen. Il a voulu aller encore plus loin en jetant un pont entre toutes les rives de la Méditerranée en créant la structure SeaMed: SeaMed utilise le thème du pont, un objet culturel d'ingénieur et d'architecte, comme un symbole de la chute des barrières culturelles et comme un symbole d'union.

Ainsi grâce à des séminaires, des expositions ou encore des ateliers mettant en avant les innovations pour la conception de ponts, des jeunes de la Méditerranée, parfois des jeunes de pays en guerre, se rencontrent et discutent en présence de professeurs et de représentants d'autorités locales et régionales.

Sous le pont Mirabeau, coule la Seine... De tous temps

les ponts ont fasciné les hommes et la littérature française regorge d'expressions liées au mot pont. Comment s'adaptent-elles à Enzo? Il passera beaucoup d'eau sous les ponts avant qu'Enzo ne renonce à mettre des êtres différents en contact et il saura mettre tout le monde sur le pont pour partager les cultures de la Méditerranée.

Avec le Rmei, cette tête de pont est prête à faire un pont d'or à la jeunesse méditerranéenne avec qui il suffit de passer le pont pour que ce soit tout de suite l'aventure, comme le chantait Georges Brassens. Pont entre les rives, pont entre deux manifestations, pont entre les individus, pont de mesure, nous sommes certains qu'Enzo ne coupera pas les ponts avec tous ses amis.

Grâce au professeur Enzo Siviero, dialogue, communication, communion, compréhension et découverte de l'autre, partage de cultures et ...partage de cœurs existent. Faut-il être un peu fou pour être un homme-pont et pour avoir cette ambition de relier les personnes, de partager les cultures? Je ne le crois pas: il faut être assurément un

visionnaire, aimer les hommes, croire en l'humanité et rêver. Enzo a encore plein de rêves en tête! Le voilà maintenant porteur d'un projet pour relier la Tunisie et la Sicile: il a montré que cela est techniquement possible, que cela ne détruira pas l'écosystème méditerranéen mais il lui faut maintenant convaincre les politiques pour que se réalise un projet qui pourra changer la face de la Méditerranée en favorisant la communication entre les deux rives de notre chère Méditerranée.

Quel exemple pour les ingénieurs et les architectes, la construction d'un pont n'est pas qu'un défi technologique ou architectural: c'est une œuvre d'art. On doit avoir le sentiment que ce pont a toujours existé et qu'il s'est construit en même temps que la nature qui l'entoure.

Le pont n'est pas qu'un bloc de béton ou un ensemble d'aciers et de câbles, il est un cadeau fait à l'humanité mais pour ce faire, il faut qu'il ait été conçu pour son bien être par des équipes interdisciplinaires et transculturelles. C'est le message que j'ai ressenti lors de discussions privées et amicales, lors de séminaires ou lors de présentations de ponts où l'on peut ressentir que les images n'ont pas été prises au hasard mais bien dans le but de montrer la beauté et la richesse du pont.

De sa ville natale Padoue jusqu'en Libye, Egypte, Turquie... l'homme-pont Enzo Siviero a œuvré pour la paix, modestement mais avec l'enthousiasme de celui qui croit que l'on peut réunir toutes les cultures et tous les points de vue pour bâtir un monde meilleur.

Leo Vincent

Sourire

Enzo Siviero... En y réfléchissant, je me demande comment un ingénieur si talentueux, si créateur, si énergétique, si exceptionnel peut-il être décrit?

C'est une personne que tout le monde adorait dès qu'il le connaît. Si vous ne le connaissez pas, demandez à ses collègues, amis, et à ses proches de vous en parler, ils ne vous diront que tout simplement Il est *extraordinaire*. Tout le monde le connaissait par son bon esprit, son

A wonderful person

It was pleasure to meet you and to be in a position to honour you personally for the immense contributions that you have made to the profession over the years.

I was most impressed with your achievements and with the

dynamisme et sa volonté de bien faire les choses. Sa joie de vivre vous redonne le sourire. Un sourire que je trouve irrésistible et que tout le monde apprécie énormément. Un créateur des ponts qui a une préoccupation qui domine son esprit, c'est l'idée que les vraies voies de la vie sont les ponts entre les cœurs. Vous pouvez facilement l'appeler: *L'homme Pont*. Un pont qu'ont ne peut pas oublier... un pont de vie... un pont d'amour...

Nevine Younes

warmth that you carry for your work and the people with you meet – indeed, you are a very wonderful person. Take good care and God bless.

Ravindra Dhir

A chance meeting in Jalandhar

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In India, a spark, even a bridge and Enzo and I are connected, friends. Soon after I am asked for a suggestion for a keynote for the 5th Joe O'Donovan's Memorial lecture, Joe being Ireland's late and most renowned bridge designer.

In one thousandth of a second, his name is there, bridging neurons and he accepted the invite to visit Ireland for the first time.

Next stop, he is dining in my house in Dublin, charming, talking, on his own admission, endlessly, linking with two other Irish bridge engineers effortlessly, strangers but seemingly of one since always. He spies a stone arch bridge over Dublin's river Liffey, on a place mat at the table, captured to add to his compulsion. And then we immerse ourselves in an elusive cappuccino, another compulsion,

in the 1754 Senior Common Room in Trinity, or wander the Long Room Library amongst hundreds of thousands of ancient manuscripts, bridging time, before footbridge sightseeing, Beckett, O'Casey, Halfpenny, Millennium, bridging north and south, the lapping Liffey water. Talking of which, the tide comes in on the Guinness in Roundstone, Galway, hake bridging the mash, sunset in the West. The next morning in Queen's College Galway of old, almost 200 are transfixed, not just with photographic and verbal images, but the mind's eye gems, those unforgettable throw-away, Xerox bridges, marrying your lover, the lingering words like the taste of an exquisite wine on the palate, bridging language and thought. Enzo, come back soon, promise.

Roger D. West

My thought about Prof. Enzo Siviero

“Bridging the culture and sharing heart”, prof. Enzo Siviero, or as I call him the *bridge man*.

My very first encounter with Prof. Siviero was on 25th of April, 2016 at the River State Entrepreneurs Forum, held in Nigeria where he presented a paper titled “The Link between two continents, the Mediterranean is our land”. Before then I saw bridges only as a physical link between two points. But in his presentation he made the audience appreciate the in-depth of bridges. The link between two important entities with unique abilities capable of bringing forth unity, knowledge circulation, technology exchange, foreign exchange, enhanced agriculture etc. In fact the economic gains are enormous and cannot be easily quantified. Bridge he said is a relationship.

Professor Siviero is a seasoned architect and an eminent engineer of distinction who has supervised many post graduate programs at the university and has designed and



supervised many world class bridges. His concept of bridging the Mediterranean with modern technology is to me a possibility giving his wealth of experience in bridge design and vast knowledge in the mathematics of engineering bridges.

I remember talking to my audience, on gender parity and girl child perspective, using two slides from Prof. Siviero’s paper on bridges. I used those slides to provoke the young girls’ inner mind on the possible heights they can attain in engineering.

The most interesting and charming side of Prof. Siviero is his social life. At a dinner organized by the Nigerian Society of Engineers, Port Harcourt branch (Nigeria), there

was no dull moment with Prof. Siviero. He made all of us enjoyed the evening in a unique way. Writing a thought about a man I got to know just few months ago will normally be difficult but a moment with the *bridge man* is enough to write pages about this genius

of our time, but for the constraint of space and time. Once again, I would like to reiterate that Engineer Siviero is a bridge professor that is out to solve the world's problem of bridge engineering design with distinction and excellence to make movement by road to all continents possible.

Yohanna Edith Ishidi

Dear Prof. Enzo Siviero

We had a wonderful time at Jalandhar (India) during UKIE-RI Conference. Your paper on Concrete and Bridges was an excellent

paper which gave us an insight of the planning design and construction of long span bridges with harmony.

S K Dhawan

A sound negotiator

I am not an engineer but I understand that Rector Enzo is the best engineer I have ever met. He is a person bridging science, technology and humanity!

I was with him when he presented his case to the delegation from Marmara University. Everyone was really impressed by his lecture and I visited with him the bridge in Istanbul, a great bridge which links history to the present. Professor Enzo has left a big mark everywhere on developing and executing projects. He has also played a part in private construction jobs and was instrumental in the

development of several successful architectural designs. He has proven consistently to be a team player, an exceptional solo operator and a sound negotiator, finding innovative solutions to complex problems. To my experience he had never showed signs of stress under the most pressured circumstances. He is real Challenger who face the obstacles with a smile :) and determination Finally, I think anyone that chooses to work with Enzo Siviero is making a smart move.

Ali Khashani

A few words about my friend Enzo

I met Enzo less than a year ago, in Cairo. From the beginning I realized that he was a person full of energy and *addicted* to bridges. I will never forget his phrase “if bridge were a woman, I would have married her”.

Talking to Enzo, after a couple of minutes one realizes that he is a well-educated person with broad knowledge on a variety of subjects.

He is an international personality, with deep knowledge of many cultures and able to form human bridges between people from different countries and with different religions and ethics.

Professionally and academically Enzo has been involved with a very challenging subject, the combination of the structural system and the architectural shape of bridges. His mission is to walk on a stretch rope where at one side is the safety of the bridges and at the other is the aesthetics of their structural form. The result is the harmony of the bridge structures that one realizes by looking at his work. After working and communicating with Enzo, I could say that he is also a good manager even in difficult and complex projects like “TunIt”, which for many people could be only a dream but for Enzo it is another challenge in his life.

Nick Zygoris

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