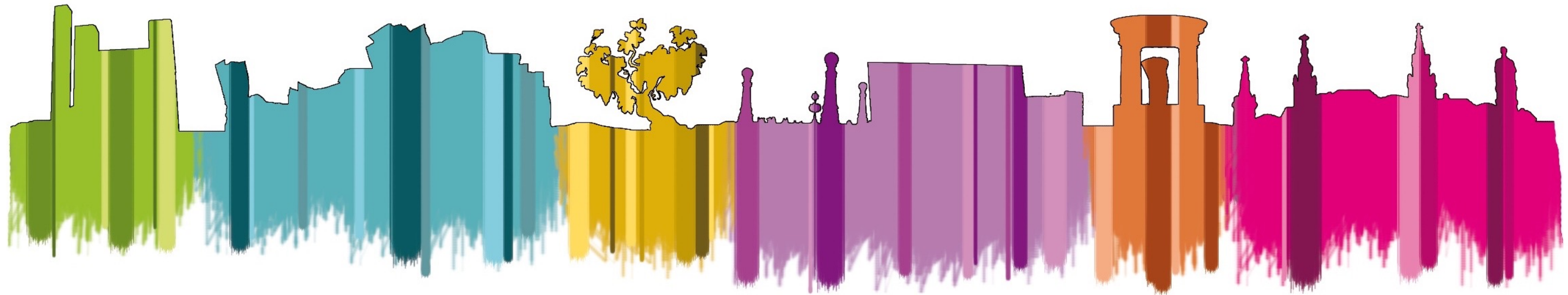


Euskal Hiriakongresua

Edición XX. edizioa

2021



HIRIAN ESKU-HARTZEA, LURRALDE OSASUNGARRIA LORTZEKO TRESNA GISA

LA INTERVENCIÓN EN LA CIUDAD COMO INSTRUMENTO PARA LOGRAR UN TERRITORIO SALUDABLE

ONU HABITAT
POR UN MEJOR FUTURO URBANO

EUSKO JAURLARITZA

LURRALDE PLANGINTZA,
ETXEBIZITZA
ETA GARRAIO SAILA



GOBIERNO VASCO

DEPARTAMENTO DE PLANIFICACIÓN
TERRITORIAL, VIVIENDA
Y TRANSPORTES

Cultura y Creatividad en la transformación de las ciudades y territorios

Vitoria-Gasteiz, 30 / 11 / 2021

Roberto Gómez de la Iglesia
www.conexionesimprobables.com

@RobertoGomezIgl
@Conexionesimpro

IDEAL CITIES?

Fons aeneus

CIDADES IDEAIS?

Desde a sua aparição há 500 anos, a noção de utopia foi frequentemente acompanhada pela concepção de espaços urbanos imaginários. Foi o caso da ilha descrita por Thomas More — aqui evocada na gravura que deu frontispício à primeira edição de *Utopia* em 1516 — como foi o caso dos projetos de falanstérios surgidos após a Revolução Francesa, ou das metrópoles inventadas pela ficção científica. A cidade ideal, sem localização física conhecida, permitiu sempre articular e visualizar os pressupostos de uma nova organização social, muitas vezes crítica do *status quo*. Nos trabalhos aqui expostos, as visões da cidade ideal servem também para sugerir a tendência recorrente da utopia para resvalar para o seu oposto, a distopia. A impossibilidade de planificar a cidade perfeita surge como uma confirmação da dimensão irrealizável da utopia, bem como da sua inaptidão para evitar as falhas que inevitavelmente derivam da natureza humana.

Since its emergence 500 years ago, the notion of utopia has often been accompanied by the creation of imaginary urban spaces. This was the case with the island described by Thomas More — here recalled in the engraving that featured on the cover of the first edition of *Utopia* in 1516 — as well as the projects of *fa*lanstérios that emerged after the French Revolution, or the metropolises invented by science fiction. The ideal city, without a known physical location, always allowed articulating and visualizing the assumptions of a new social organization, often critical of the *status quo*. In the works here exhibited, the visions of the ideal city also serve to suggest the recurring tendency of utopia to slide into its opposite, dystopia. The impossibility of planning the perfect city emerges as a confirmation of the unattainable dimension of utopia, as well as its inaptitude to avoid the flaws that inevitably derive from human nature.



La ciudad es un producto cultural



**La ciudad, su vitalidad como hábitat, es el resultado de la MEZCLA:
hogar, lugares de encuentro, comercio, cultura**

La ciudad no necesita adjetivos, pero...



**Creativa, inteligente, resiliente, educadora, saludable...no es la ciudad.
Lo son o no sus gentes.**

THE IMPROBABLE

ENCAJAR LO IMPROBABLE
ORGANIZAR O IMPROVÁVEL
ZIN ZITEKEENA ONADE

Artes, Cultura y Creatividad no solo en el qué,
sino fundamentalmente en el cómo.

conexiones **improbables**

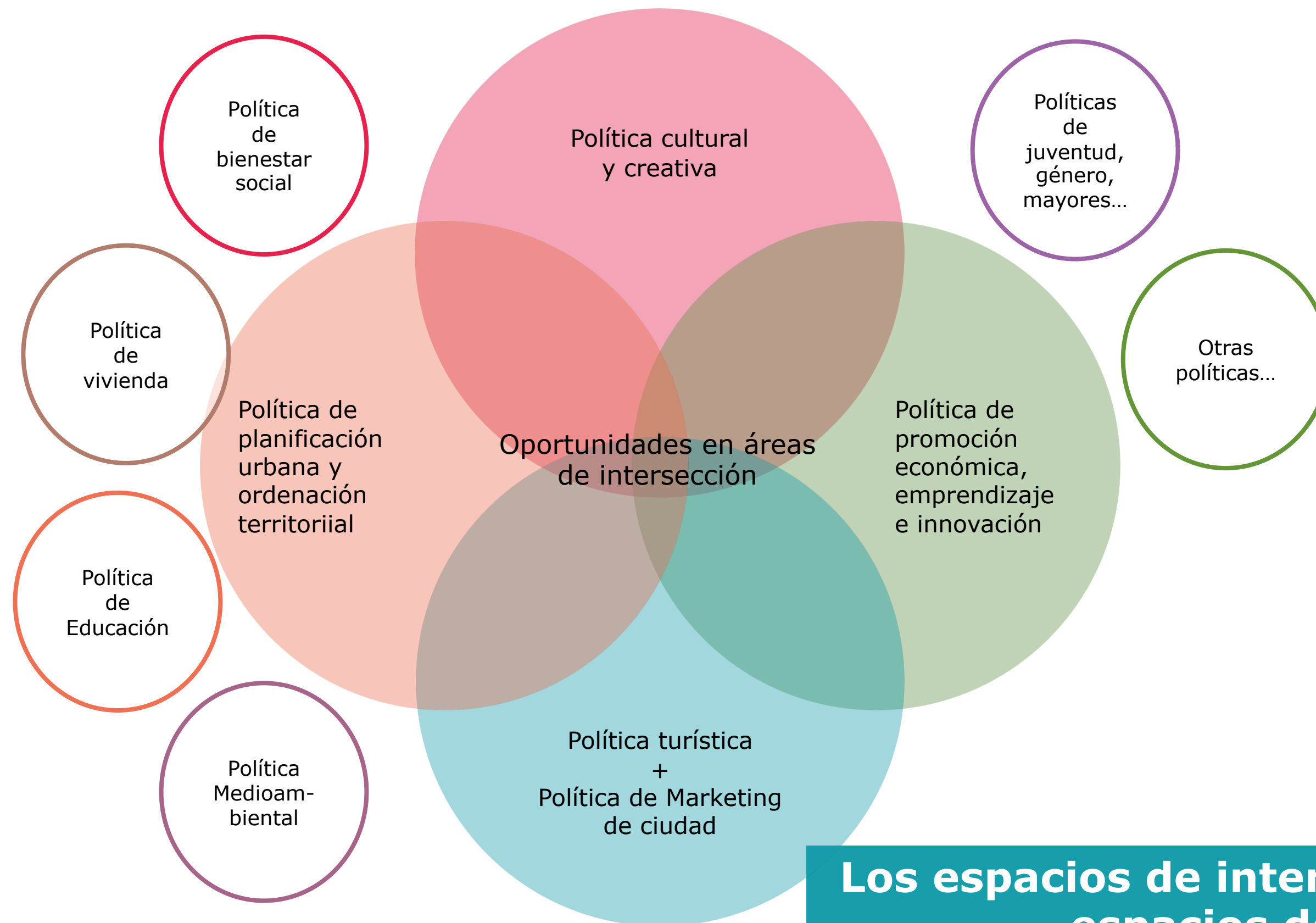


Hibridar para innovar



Metodología reconocida por la Unión Europea como Buena Práctica
para el Desarrollo del Emprendimiento y el Impulso de la Innovación 2018

Premio N.I.C.E. 2014
Network for Innovations in Culture and Creativity in Europe



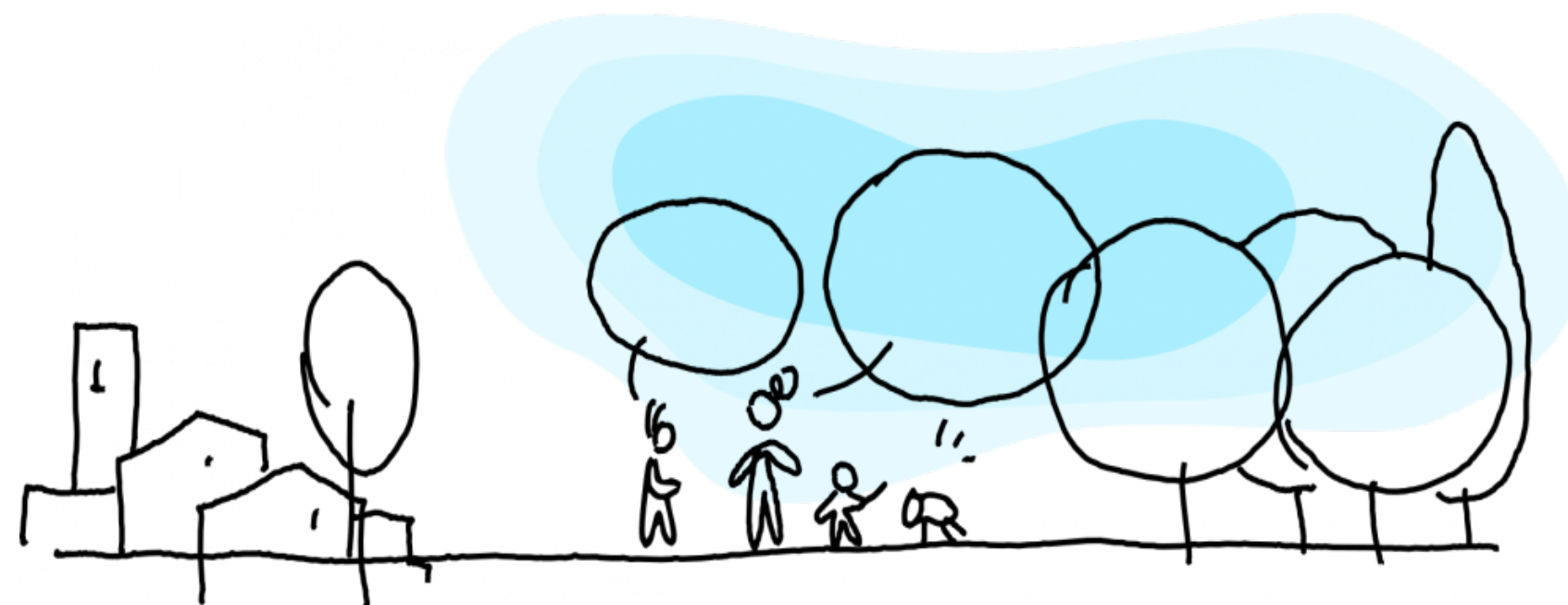
Los espacios de intersección como espacios de oportunidad

WHAT WOULD GROPIUS DO A CENTURY LATER?

Network Conversations on the New European Bauhaus

Memory of the conversations

Conversations aimed at incorporating our perspective on the potential of hybridisation processes, of cross-fertilisation between sectors, disciplines, methodologies or ways of doing things. And to inquire specifically into the role of the arts, culture, creativity and thought within the context of the New European Bauhaus.



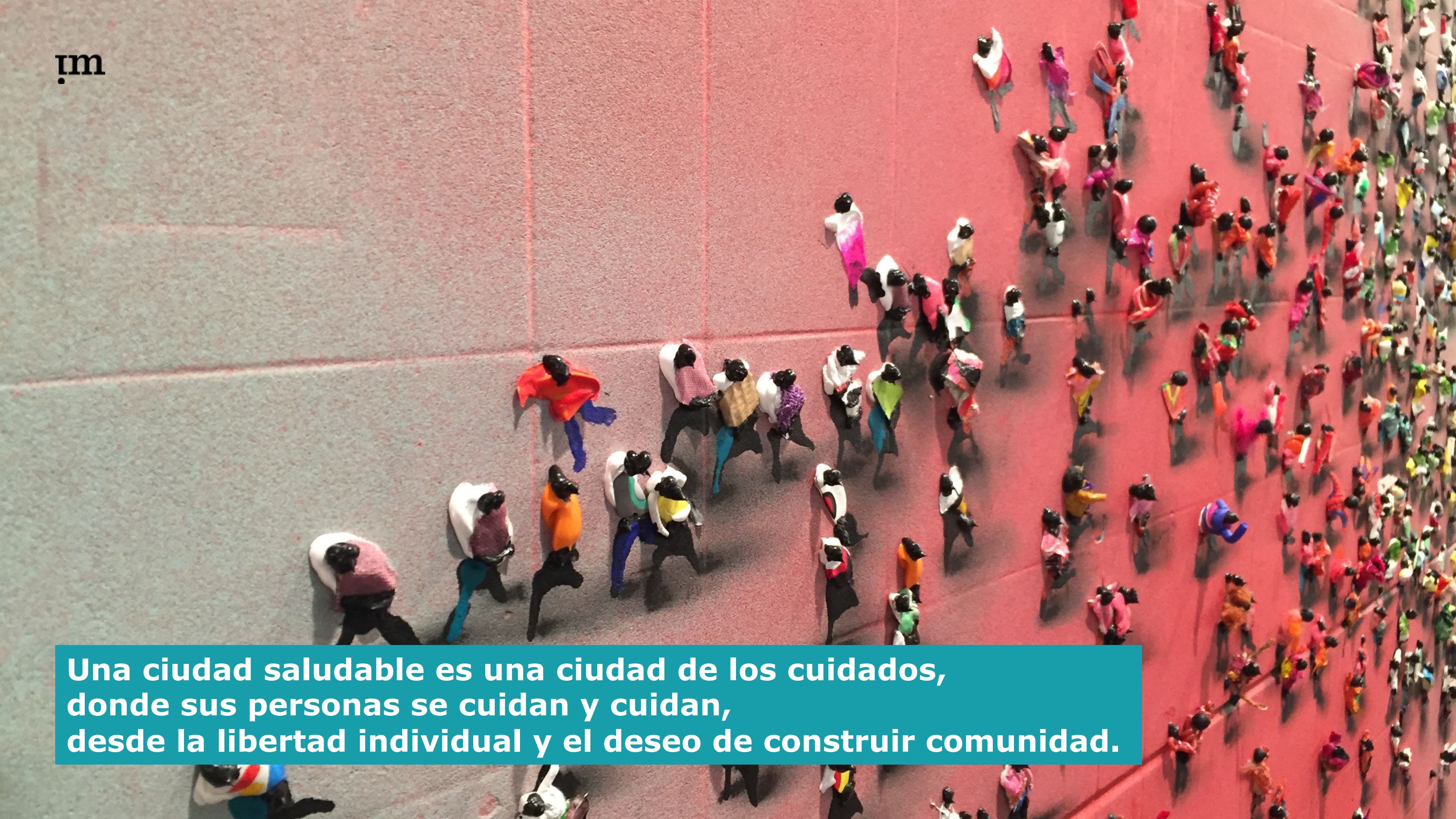
New European Bauhaus
beautiful | sustainable | together

Conexiones improbables, socio oficial

A group of people are gathered in a bright, modern room, likely a workshop or meeting space. They are seated on wooden crates with blue straps, arranged in a semi-circle. A man in a striped shirt stands on the left, gesturing towards the group. A woman in a white shirt is also gesturing. In the background, a man in a pink shirt stands near a whiteboard. The room has large windows with green-tinted glass blocks and a red fire extinguisher on the wall.

**“Estamos en una sociedad inundada de redes
pero hambrienta de comunidad”**

Peter Katz, en *The New Urbanism: Toward an Architecture of Community* (1994)

An aerial photograph showing a large crowd of people walking on a red carpet. The people are wearing a variety of colorful clothing, including bright jackets, scarves, and hats. The carpet is a deep red color, and the overall scene suggests a festive or celebratory event. The crowd is spread out across the frame, with some individuals walking in small groups and others alone.

**Una ciudad saludable es una ciudad de los cuidados,
donde sus personas se cuidan y cuidan,
desde la libertad individual y el deseo de construir comunidad.**



cone
xion
es
im
prob
ables
.com

Roberto Gómez de la Iglesia
rgi@conexionesimprobables.com
M +34 666 233 029

