

NEW HOSPITALITY FOR THE
ENHANCEMENT OF THE TERRITORY

OSTERIA SENZA

a show room of the prosecco hills

ABSTRACT [ITALIAN]

Nel 2019 le Colline del Prosecco di Conegliano e Valdobbiadene diventano patrimonio mondiale dell'UNESCO sotto gli occhi di chi vive nella quotidianità questi caratteristici paesaggi del territorio. La popolazione locale riconosce nell'Osteria Senz'Oste, un antico casale nascosto tra i vigneti, l'emblema della bellezza del luogo.

È stato proprio questo aspetto, unito alla sua particolarità e unicità organizzativa, a dare il via ad una ricerca che ha come scopo principale quello di indagare le grandi evoluzioni del settore turistico-gastronomico e al tempo stesso il suo forte legame con il territorio. La sostenibilità in tutte le sue sfaccettature è alla base della ricerca e del progetto, rispondendo alle esigenze e alle abitudini che caratterizzano il presente e il prossimo futuro, date dalla delicata situazione globale. Un altro importante pilastro della ricerca è certamente il tema della rivalutazione di un edificio storico, con il suo intrinseco legame con l'ambiente che lo circonda, che di conseguenza crea un forte rapporto tra cultura e spazio.

Soprattutto in questo periodo di grandi e forzati cambiamenti e innovazioni tecnologiche, il desiderio di rinnovamento è sentito fortemente, quindi il caso studiato, in assenza di un'aggiornata gestione, ha bisogno di cambiare registro, per tenere il passo con il mondo che lo circonda.

Aria pulita, natura, vita quotidiana, indipendenza, socialità, convivialità domestica sono solo alcuni dei temi che danno grande valore al sito. Il progetto punta ad accentuarne l'importanza studiando precise strategie funzionali volte a rendere l'esperienza ancora più unica e personale. Le nuove funzionalità mirano a dare valore aggiunto al sito ma allo stesso tempo creano la necessità di riorganizzare ed espandere gli spazi. Questi ultimi vengono poi ripensati, rispettando la tradizione intrinseca, ma creando un luogo che non rinuncia alle caratteristiche della cascina contemporanea. Si crea così un sapiente equilibrio tra interno ed esterno, che tiene sempre conto della posizione dell'edificio e la sua cornice.

ABSTRACT [ENGLISH]

In 2019 the Prosecco Hills of Conegliano and Valdobbiadene become part of the UNESCO World Heritage under the eyes of those who live in everyday life these characteristic landscapes of the territory. The local population recognizes in the Osteria Senz'Oste, an old farmhouse hidden among the vineyards, the emblem of the beauty of the place.

It was precisely this aspect, combined with its particularity and organizational uniqueness, to give the start for a research that has as its main purpose to investigate the great evolutions of the tourism-restaurant sector and at the same time its strong link with the territory. Sustainability in all its facets is the basis of research and project, meeting the needs and habits that characterize the present and the near future, given by the delicate global situation. Another important pillar of research is certainly the theme of the renovation of a historic building with its intrinsic link with the environment that surrounds it, which consequently creates a strong relationship between culture and space.

Especially in this period of great and forced changes and technological innovations, the desire for renewal is felt strongly, so the project case, in the absence of a sound management, needs to change register, to keep up with the world around him.

Clean air, nature, everyday life, independence, sociality, domestic conviviality are just some of the themes that give great value to the site. The design aims to accentuate its importance by studying precise functional strategies aimed at making the experience even more unique and personal. The new features aim to give added value to the site but at the same time create the need to reorganize and expand the spaces. The latter are then rethought, respecting the intrinsic tradition, but creating a place that does not give up the features of the contemporary farmhouse. A wise balance is created between the interior and the exterior, keeping constantly in mind the location of the building and its framing.

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NEW WAYS OF HOSPITALITY



Amal restaurant in Toronto, 2020, by Studio Alessandro Munge

1.1] The field of hospitality and its importance

Hospitality is a very vast field that is part of the sphere of tourism, where the latter includes more heterogeneous phases that follow the users from the beginning to the end of their experience.

What will be investigated below instead focuses on making goods, services and assistance available to people; it aims on customer satisfaction, not so much with regard to primary needs, but with regard to leisure and recreational activities.

Very often what this sector offers is a purely transient or intermittent service, but in the collective it represents an enormous asset.

QUALITY AND TIME

In particular, the hospitality industry offers the consumer products and services characterized by two fundamental factors: the search for the highest quality perceived by the customer and the limited time (e.g. staying in a hotel room, sightseeing, eating a dinner, travelling on board of a ship, etc.). All these services, like many others, pursue the goal of offering customers the highest possible quality and have a specific duration that does not last forever: what you buy is not just a product or a service, but above all is the time made available to users that helps to create a real experience aiming as much as possible to have its own uniqueness.



Entry of a restaurant



Starbucks Reserve Roastery, 2018, Milan, project by Liz Muller

USER EXPERIENCE

Experience is precisely the key theme of this field and is fundamental for the customer satisfaction, which is also the core of the entire system.

It is precisely the latter that allow hospitality to continue to exist but even more to progress in time. This sector coincides with the art of dealing with people because it is based mainly on social relations, on human contact, on the curiosity to interact with others. It is important, first of all, to pay attention to the understanding of even the smallest needs of the customer and to satisfy their needs, fully reflecting their expectations, perhaps surpassing them. Exceptional service is usually very important for all these activities. Customer satisfaction usually leads to consumer loyalty, which helps to ensure the success of a company in the hospitality industry.

A practical example may be the individual who chooses a particular airline to travel and, having a positive experience, is likely to use it again in the future.

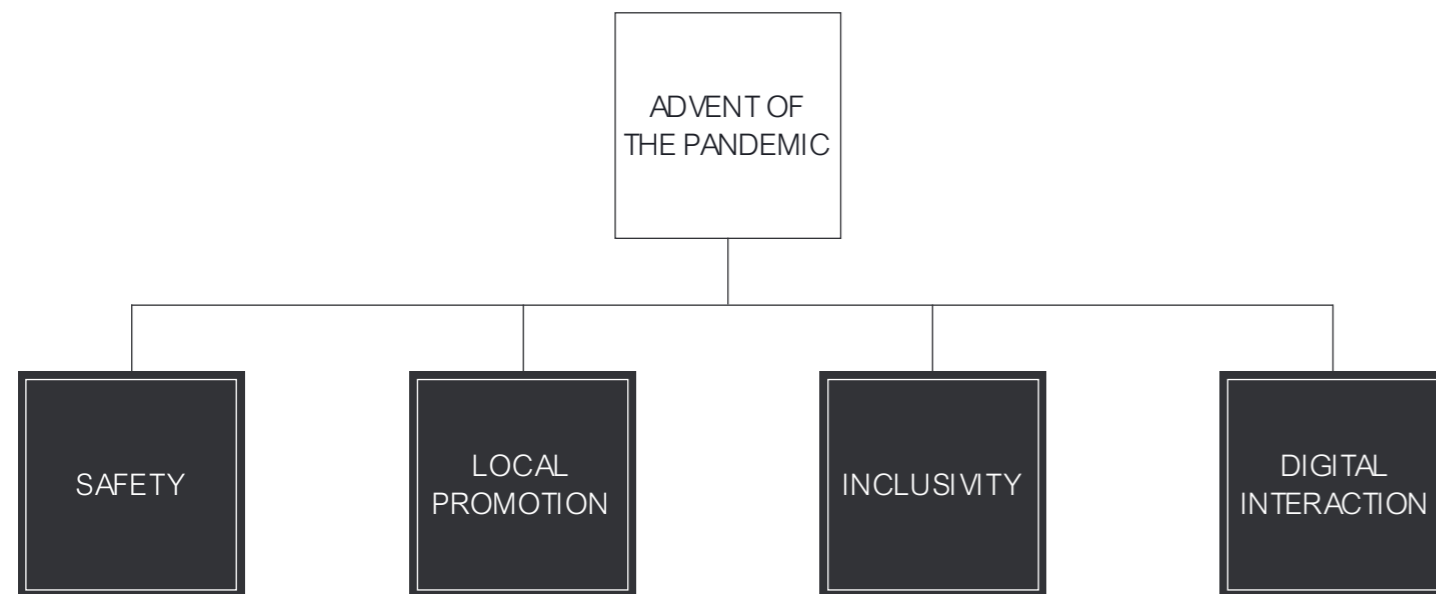
The key factors of hospitality in recent years are closely linked to the events that we have faced and that still have repercussions on our lifestyles.

A the center of the users' interests there are experiences that aim almost exclusively to the well-being, intended both as a form of relaxation and recreation and as a basis for an experience that does not put people's health at risk and is therefore able to guarantee certain health standards.

The need to promote the territory and its tourism puts local conservation above the economic imperatives, showing a genuine commitment of the structures to sustainability and environmentalism.

The wide variety of the public demands diversity in content from the hospitality sector and from individual companies, in a way that allow anyone to recognize themselves in the reflected values. The result is a great inclusiveness that plays a very incisive role in the effectiveness of experiences, able to adapt in a completely personal way to the wide variety of audiences.

As a result of a period in which consumers spend more time at home and therefore online we notice a sudden approach to virtual experiences that allow them to evade and explore in terms that are completely different from the usual ones. At the same time, the development of all those technologies that make it possible to interact remotely thanks to augmented reality or virtual reality is progressing rapidly. These devices can serve as a business card for a totally new audience that needs exactly new attractions that allow to live a unique experience.



The strong image of Venice

POSITIVE IMPLICATIONS

The strong character of this sector has always contributed to characterize the different geographical areas, whether they are macro areas or small areas; it allows to enhance their peculiarities as well as to make them progress in economic development. Much of the tertiary sector is in fact covered by all those areas of development that make up the hospitality industry. In particular in our country it is possible to observe the driving force of this sector, which boasts a long and prestigious culture and allows Italy to be recognizable all over the world.

In Italy, in 2018, the tourism sector directly generated 5% of GDP and indirectly affected 13.2% of the same. The grandeur of this economic sector is due to the enormous Italian artistic and natural heritage. There are 4,026 museums, galleries or collections, 570 monuments and monumental complexes, 293 archaeological areas and parks. The Italian municipalities that host at least one museum structure are 2,371. There are also thousands of places of worship, medieval villages, palaces and residences of historical interest scattered throughout the national territory. Italy is the country with the largest UNESCO World Heritage Sites, along with China (55). In 2020 The experiential business has seen its worst year ever. Hotels, airlines, transportation, cruise ships, restaurants etc.. have all been damaged, many, unfortunately, irreparably. Now, however, there is a recovery plan that will bring great innovations and possibly bring the Italian hospitality sector back to the top it deserves.

RESTAURANT INDUSTRY

The first service which we think about, speaking in terms of hospitality, is definitely the hotel but it is important to stress that it is not the only one, as restaurants, bars, SPA, wellness centers, reception rooms, cruise ships etc. still are part of this wide field. Environments change, circumstances change and the type of involvement but what is offered to the user pursues the same purpose and relies on the same conceptual and practical principles.

In the next section we will analyze specifically the field of the restaurant industry; we will cover the stages of its development by emphasizing the characteristics remained unchanged over time, up to the forecasts for the future, will be identified the main types in this sector and defined the aspects that characterize them. This perspective zoom will be indispensable to narrow the field and be able to deal specifically with some of its issues, as well as to introduce the design context.

1.2] A focus on the restaurant industry

DEFINITION

The catering sector includes all the activities in which meals are prepared and distributed to the public. So we can find restaurants, pizzerias, bars and all the establishments where you can consume food and drinks, such as fast food, pubs, pastry shops and ice cream parlours, but also the activities of the collective catering, where you produce and distribute meals on an industrial scale (for example canteens for business, school and hospital catering), and companies offering banqueting services.

The catering sector has undergone major changes over the years: the economic development and evolution of society and of eating habits have led to an expansion and renewal of the facilities in order to satisfy an increasingly demanding clientele who, for work reasons, tourism or leisure, is found to consume meals more frequently outside of their home.

Today the restaurant is conceived as a meeting place of socialization and entertainment, but also as a place for recovery and enhancement of local food and wine traditions.

Before talking about the present and the future of restaurants, it is therefore appropriate to mention the various historical passages that have led the concept restaurant to be what it is today.

The French term *restaurant* comes from “restaurer”, that is, to restore, to refresh. The term restaurant is nothing more than a service of food & drink consumed in a public place chosen by the customer.

The origin of the restaurant is ancient and develops hand in hand with the advancement of industrialization; since the markets and fairs forced farmers and artisans to leave their homes for days and to feed themselves while they were stinging commercial relations, to street kitchens almost always present throughout the world, at the time of full industrialization when even women remained in the factory during the day (birth of canteens).

However, it is in France that the idea of a restaurant arises, as we see it today. Around the middle of the 18th century, Monsieur Boulanger began to offer cooked food and a hot broth able to “well restore” the diner. It seems that right from the *bouillon restaurant* (restorative broth) has originated the new type of restaurant with a renovated form. The success that the *Boulangier restaurant* had since 1765, began to compete with the high-ranking home cuisines of the noble classes who kept for themselves great chefs and butlers. This led to a new model of conviviality that offers: refined foods, elegant and not noisy rooms and that moves away from the idea of popular cuisine and cheap food. It begins to develop a real national culinary tradition for a more demanding audience.

In the European scenario of the eighteenth century London is the exception, which has a considerable number of taverns of a level decidedly higher than the European counterparts. These are often luxurious places where refined dishes are served, accompanied by a good port or sherry. The clientele must be identified among the men of the upper middle class or the aristocracy, in particular the lords who sit in Parliament.

During the Napoleonic era these connotations disappeared making them become only gastronomic tasting places.



painting of a Parisian glimpse with the first Boulanger

19TH CENTURY

In the 19th century, restaurants began to be directed by the cooks/owners and were open to the paying public (therefore without distinction of class). The chef's profession becomes a real fashion, a social reality that literally explodes. Unlike the long and sumptuous noble lunches where all kinds of dishes were served, in restaurants the list of dishes (the menu) begins to be exposed, where customers could choose, among the same dishes present in the pompous nobiliary lunches/banquets, only some of the foods that satisfied their desires for that occasion.

Between the end of the 19th century and the beginning of the 20th century, thanks to the collection of local recipes from the different regions, a real gastronomic tradition begins to emerge in the different countries, distinguished by the culture and tradition of the individual areas.

20TH CENTURY

After the Fifties and the economic boom that also hit Italy, there was a constant evolution and differentiation of the concept of restaurant. Before it was based mainly on the concept of popular cuisine and even the combination of cuisine-hotel was of low quality. During the wars, however, the restaurant was intended only for the bourgeoisie. The cook with its abilities was seen as the main figure of the restaurant.

In the '70s and '80s we see a real "americanization" of the premises where it was possible to consume fast food, quickly and eating standing. Here is the trend of the sandwich and hamburger, fast foods that have little to do with a healthy culinary tradition and differs from the eating habits of a population for centuries accustomed to the hot meal and consumed around a table.

The operation, which even from a commercial point of view seemed successful, recorded a sharp slowdown in the last decade. In fact, many people have raised appeals for a return to a slower cuisine, the recovery of food traditions typical of each country, the resumption of a certain charm for the time devoted to cooking that has been presented as a guarantee of health, but also to recover the cultural identity of the population.

NOWADAYS

It is therefore easy to see how the birth of the modern restaurant is the result of the evolution of eating habits but even more of the social and cultural elaboration of the "concept" of the restaurant, already existing long before: this has led to an expansion and renewal of catering facilities in order to satisfy an increasingly demanding clientele who, for reasons of work, tourism or leisure, is more frequently eating meals outside their home. Today the restaurant is conceived as a meeting place, socialization and entertainment, but also as a place of recovery and enhancement of local food and wine traditions.

This long journey has allowed the restaurant to become a real world in itself, with well-defined characteristics even if on a broad spectrum. Just think of everything that has developed around catering thanks to the web and new technologies.



Savoy Restaurant (Kaspars) - London 1890



The First Fast Food Restaurant: White Castle - Kansas

Very often we hear about *concept* for a certain type of restaurant: a very studied principle that includes several elements that, observed as a whole, outline a precise path to follow in the management of the restaurant..

In recent years we have seen a reversal of direction that leads us to no longer choose the places linked to catering only according to what they offer, but to how they offer it. The desire of the customer to live an all-round food experience has in fact made necessary a careful reconsideration of the essential requirements for a successful concept. Because, today, the characteristics of the world of food are many and all tend to satisfy the sensory sphere of the customer.

Choosing a concept to focus on means choosing a thought of local, a philosophy, an idea you want to inspire. Through a set of distinctive features you can make the customer feel this idea when he comes into contact with the brand. Everything must be studied and be consistent with the chosen concept and the philosophy it promotes.

Concept and differentiating idea go hand in hand. The differentiating idea must be original and effective, even in this case you have to be careful not to choose strange ideas for themselves. Simplicity very often is the most effective weapon. The differentiating idea is that feature, or set of features, that sets you apart from most of your competitors and makes customers choose your restaurant rather than another.



Under Restaurant, Norvegia, by Snohetta

Diving restaurant with the main body of the building partially emerged. It will combine hospitality and research, hosting not only the restaurant, but also a center of marine biology.



Glow-in-the-dark ramen experience, Atlanta, By Zoo as Zoo

An unprecedented, immersive dining experience showcasing high-end glow-in-the-dark food and drink, folklore, and storytelling, created by award-winning chefs and designers.

At the base of a concept, as already explained, there are various elements that aim to define it along the same direction. First of all, the target of the customer, an essential aspect to understand what the questions and needs may be. The same choice will then be compared with the tastes and trends of the current market, as well as with the competitors of the place, so as to take into consideration a particularly productive sphere.

It is therefore necessary to define the strategic location that can be a point of attraction for the clientele. If the choice of location plays a fundamental role in the first impact, it is equally important to consider the atmosphere of the interior, the distribution of spaces and its details. Outlining a precise style will be given to the restaurant itself a distinguishable character that allows people to easily identify the local. In addition to interior design, graphic communication, whether online or offline, contributes to the image of a restaurant.

Competitiveness in the market is also based on marketing strategies and the selected price range. It is not necessary to keep prices unambiguously low, but it is right to calibrate them on the basis of the quality of what is offered, including both food and the whole experience. Even the kitchen must have its peculiarities in line with the rest of the concept and differ as much as possible from what is commonly found on the market.

Finally, the staff is also part of this large group, which with its preparation and its work must give an added value to the philosophy of the place, infusing the values in every small gesture.



Restaurant of mistaken orders, Tokyo, by Suzuko Ohgaki

Here every room staff member is affected from dementia just to make people aware of this disease. They can take your order properly or not; it is a risk, but one that always likes to take.



Dr. Snood cafeteria, Miami

The goal is to bring organic and unprocessed food and drinks around the world. It offers an artisanal menu based on high-performance organic food and juices, supported by real scientific data and designed by their nutritionists.

With the evolution of the catering concept and the study about the needs of the market and of the clientele, different kind of catering places were born over the years. The following list can be recognize all over the world.

_RESTAURANT: formal room with assigned places and table service;

_TRATTORIA: popular room with typical foods of the area;

_SELF SERVICE: withdrawal of the dishes offered by the customer without table service;

_CANTEEN: local inserted or close to places of work at the service of employees or frequenters;

_DINER: room with counter service;

_PIZZERIA: local specialized in pizza (and sometimes in some other simple dishes);

_OSTERIA: originally intended for the consumption of wine, it is also possible to consume food provided by the room or brought from outside;

_PANINOTECA: almost exclusively sandwiches, toast, appetizers and drinks are served;

_FAST FOOD: fast catering to be prepared and consumed;

_TAVERNA: a middle ground between bars and trattorias, sometimes you can also sleep there;

_AGRITURISMO: form of tourism in which the customer is hosted at a farm.



Antica pizzeria da Michele, Napoli



Del Popolo food truck, California

With the advent of new trends in recent years, the types of restaurants have increased and mixed with each other, giving life to original environments. The main and most popular have been named with new terminologies.

_FAST FOOD: quick and minimal service that prefers fast and cheap dishes to cook and consume;

_FAST CASUAL: does not offer a full table service, but provide food of higher quality compared to fast food;

_GOURMET RESTAURANT: high quality, with great attention to presentation and appearance of the dish;

_THEME RESTAURANT: various aspects are characterized by a precise idea to offer the customer a particular experience;

_BUFFET: provides a rather large table on which is arranged everything you need to eat and drink;

_FUSION RESTAURANT: combines ingredients and characteristics of a culinary tradition with another to give life to new ideas;

_FOOD TRUCK: itinerant van equipped with kitchen for the preparation and sale of meals of various kinds;

_POP-UP RESTAURANT: temporary refreshment space destined to move to different locations.

PRACTICAL EXAMPLES

A new format, very recent and super successful, is the phenomenon of “ghost kitchen”. Restaurants like this are born to cook dishes and deliver them, they have no room to eat food. A practical example is that of a restaurant in Milan, opened in full lockdown during the coronavirus crisis of 2020, which has been able to take advantage of the historic moment, in which home delivery are the protagonists. Born from the idea of Luca Guelfi, an entrepreneur certainly attentive to the analysis of the current situation and trends in catering, he imagined the new scenarios of post-Coronavirus and invested in a format born in America, brand new in the Italy. The menu recalls the Italian tradition and changes every month, offering different specialties.

Turning to the kitchen, ensuring security remains a must, as stated by Davide Oldani, chef and owner of the restaurant D’O: “Among the first areas that we considered D’O there was the kitchen. I thought of redoing all the resin floors and I used a special paint sanitizer for the tables that makes it feel safer even those who have to clean them after use by the customer”.

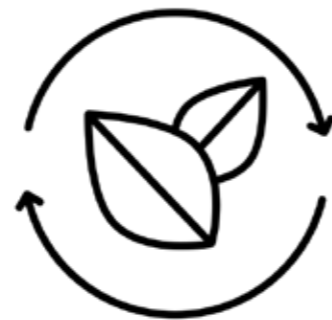
At the Killer Restaurant a new garden has been implemented within the private spaces uncovered. “Near the club we have an area that has been revised in the layout. The large spaces of Killer have allowed us to implement new things without losing any coverage compared to before and offering, at the same time, large and safe areas. After all, with a few well-designed measures we managed to obtain a more beautiful and functional place”, say members Marco Magrini and Andrea Marconetti.

The economic downturn over the last few years has certainly taken away the scope for possible developments in the catering sector, as well as in many other fields. On the other hand, many and not less important trends have been born and have been able to fully develop, which have ended up characterizing the catering of the present and of the future. The main key points can be identified in three precise factors.

SUSTAINABILITY

There will be an increasing awareness of the ecological footprint of restaurants, so much that this theme is part of the main trends for the future of the locals, being directly linked to the rediscovery of people's need to dwell in nature, away from the stress of big cities and urban pollution. This new trend, if reported in the field of catering and food retail, can give rise to two distinct ways of relationship with food.

The first is what the pandemic forced us to choose: the rediscovery of our own cuisine and the pleasure of independently preparing one's own meals considering the advantages of choosing the ingredients and the possibility of being passionate about an action that is not limited to the taste of dishes. On the other hand, however, in this first scenario the contact with nature is consumed only within their own home and not everyone can boast a home sheltered from the chaos of the city. So, among the most concrete possibilities for the restaurant sector in the coming months, there is the opening and/ or the enhancement of farms and restaurants surrounded by greenery, in natural places where you can enjoy a meal in absolute tranquility.



TECHNOLOGY

Tablets, screens, menus and digital tables will help to improve the individual actions that employees and customers perform within the restaurant. Just as the points of contact between the architecture and the customer are reduced to a minimum, contacts between staff and guests are also reduced.

In this way the staff will be allowed to focus on the quality of the food and creativity in such a way as to place customer satisfaction as the main objective. The latter, on the other hand, are given an increasingly personalised experience, also thanks to augmented or virtual reality.

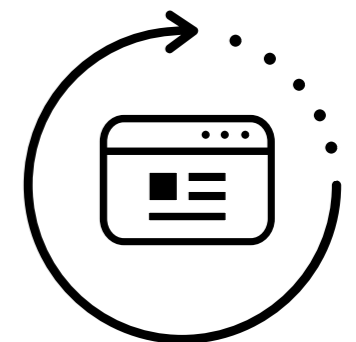


MARKETING

This customization has, as fundamental principle, the same marketing strategies customized for different types of potential customers and depending on the type of restaurant. Even advertising will be increasingly used as well as online presence through different channels. This aspect is certainly a consequence of the past months, during which the online presence has been very important especially in the field of catering. After a first phase in which this reinvention seemed a force, it turned out to be a great opportunity that can be exploited to attract new customers and retain them.

Another important aspect is linked to the revaluation of the outside spaces, not only because during the pandemic they were functional, but because they are used to intercept people and therefore to implement their customers by creating "stations" outside their premises that act as showcases that capture the clients' attention.

The principle applies that by 2024 it is expected to almost complete digitalization and a definitive transition to Industry 4.0 for all restaurants located in Italy. The number of restaurants will suffer a slight inflection while the number of food retailers of hybrid type will grow seeing as the predominant solution the bistrot formula, which mix the taste of leisure time to productive efficiency of customers.



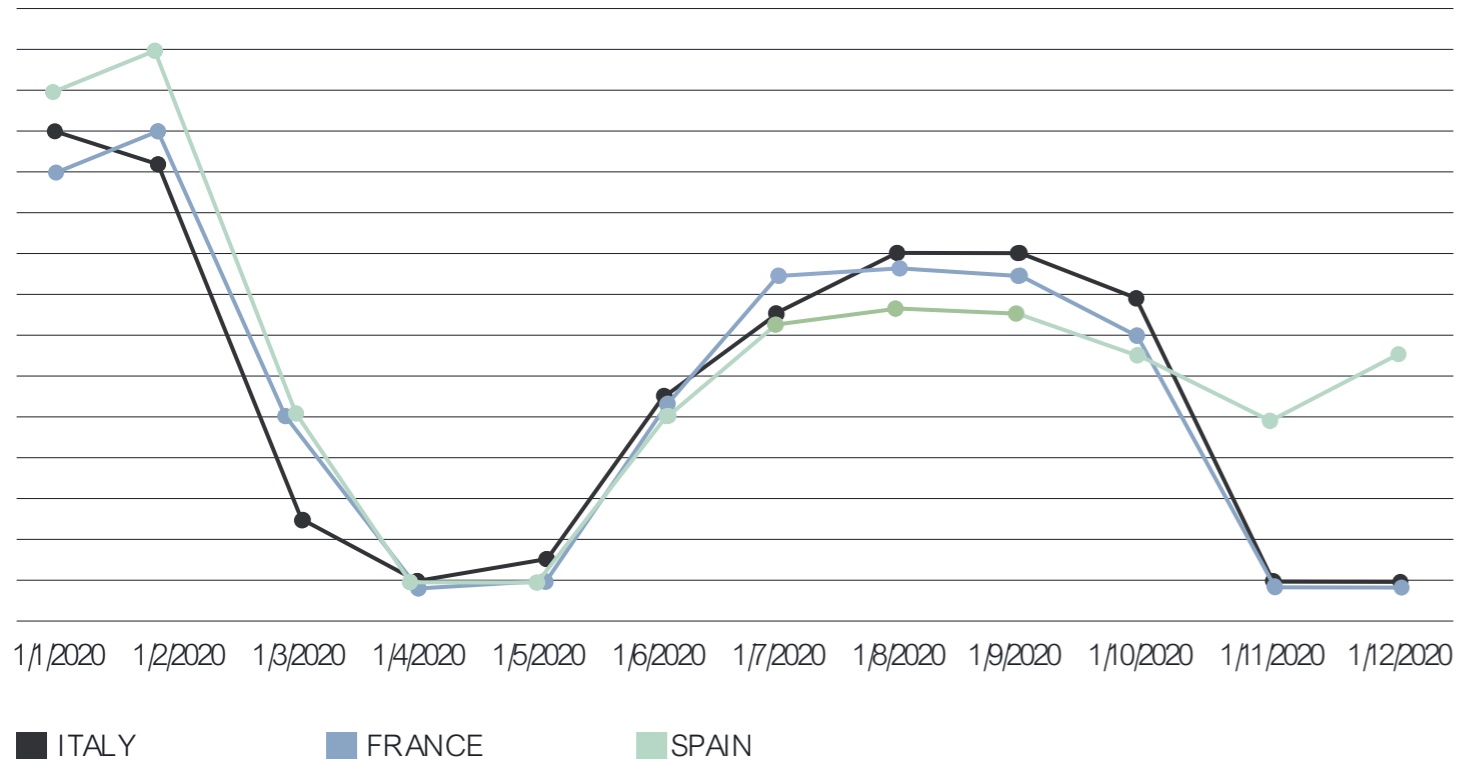
1.3] The changes after the Covid-19 era

During the hard period of economic crisis caused by the spread of the pandemic we can say that the hospitality sector and in particular the catering sector was the most heavily affected.

Specifically, Italy has 330,000 catering activities that generate more than 1 billion revenue from state taxes; bringing to its knees, as has been done, tourism, art and food and wine, we bring the whole of Italy to its knees. 2020 for catering will surely be remembered as the year of closed restaurants. During the pandemic, the sector lost about 40% of its turnover in 2019, a record year for food spending away from home with a turnover of 86 billion euros. To these alarming data must be added the numbers of all those companies that were forced to close permanently during the crisis period or immediately after, failing in the arduous task of a restart.

The subsequent rebirth faced by the catering sector has proved to be an essential step that has forced companies to follow the path of change, a consequence as well as inevitable also strongly necessary. The pandemic era was characterized by a set of transformations and revolutions that led to the birth of new trends destined now to accompany our lives incessantly.

This is what emerged from the Report 2021 Osservatorio Ristorazione, spin-off agency Ristoratoretop. The study, carried out by processing data from different sources (including Istat and Censis, Fipe Coldiretti and Federalberghi, the databases of Infocamere and the web app Plateform.) analyzed what happened to the catering sector in the year of the pandemic, with the aim of making forecasts as realistic as possible in relation to the future.



Annual trend (%) of the average number of seats booked in the three countries

For a long time in 2020 the only possible forms of survival were delivery and take away, with the consequent proliferation of dark, grey, ghost and cloud kitchen, or "closed" kitchens to the public. It took a few months to change perhaps indelibly our consumption habits and approach to the world of catering. The trends that have taken off in this period of crisis have ended up developing very quickly and have become so rooted in our daily life that they remain even after the state of emergency.

The main changes that are now rooted in the catering system and in today's society concern various areas that were born and consolidated in times of crisis. This serious negative situation has given an important boost to an industry that often struggled to emerge as smart, which managed to find in a time of crisis numerous ideas for improvement that will benefit even in the long term.

Trying to summarize in some key points the trend of the sector from the first half of 2021 you can identify the main trends that will accompany it in growth: increased use of social media, particularly as a means of communication; implementation of the food delivery service, associated with a rediscovery of homely conviviality; to transmit safety to the customers, encouraging the return to the premises in compliance with hygienic regulations; rethinking the interior spaces and expansion of the premises to the outside; digitalization thanks to the inclusion of technology in the most common analogue actions; loyalty to the territory, rediscovered after the forced stay in our areas.



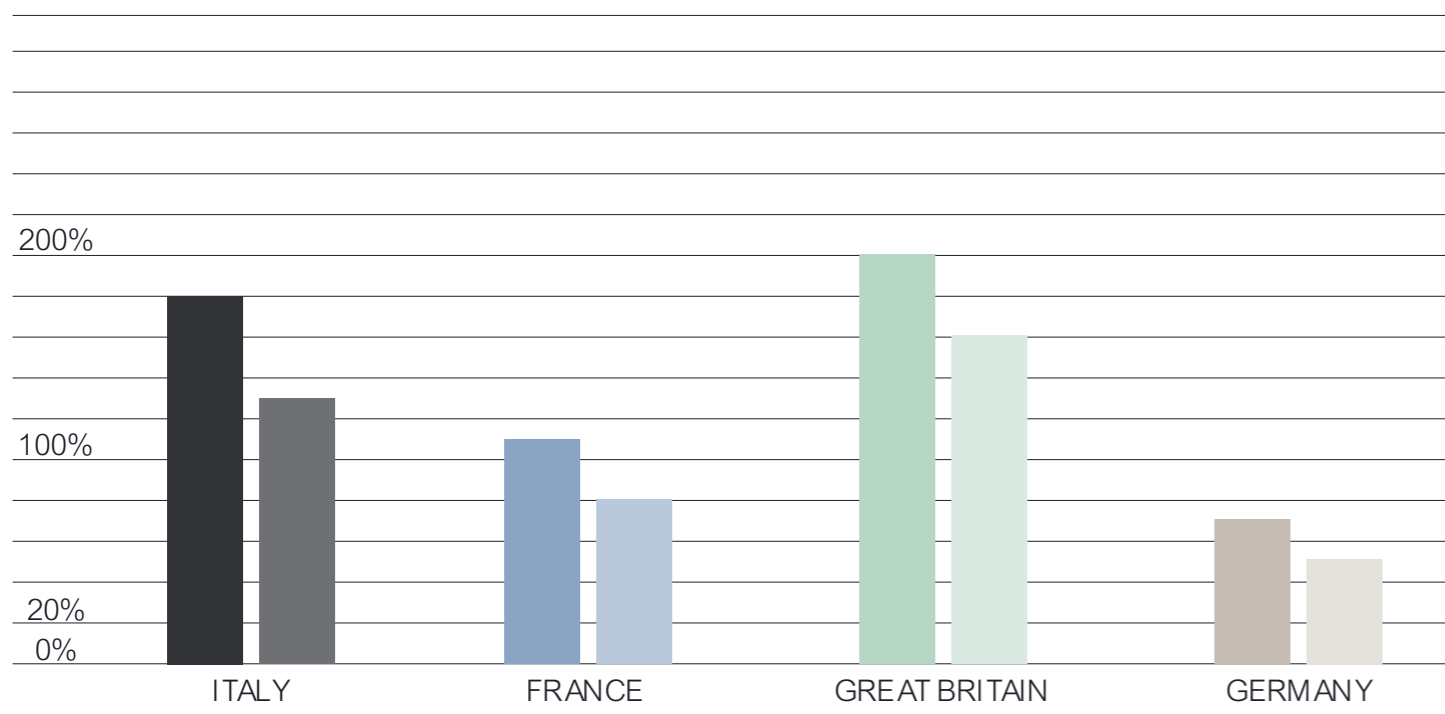
Rows of shipping containers used to create Ghost Kitchen for delivery only, Los Angeles

SOCIAL MEDIA

The restaurants of the future will be of identity, increasingly linked to the concept of brand positioning. This means that we will see projects that enclose environment, products and service under a single strong identity and character. This important feature will be communicated precisely, especially through the network and social. Thus, a new element is added to "know how to cook": knowing how to manage, especially from the point of view of marketing.

In the current scenario, the reduced effectiveness of marketing methods aimed at drawing consumers' attention to the point of sale to induce them to make unscheduled purchases, will encourage the industry to study creative methods, usable online, to propose new products and brands.

Not only does the customer book online and physically go to the restaurant, but he can place his order thanks to a digital menu that offers a history of the dish, with photos, ingredients and properties. But the customer can also pay online and in the meantime, during physical dinner, share it on social media.



Increase in home deliveries during the quarantine and in the immediately following period

FOOD DELIVERY

The so-called food delivery was an important element that affected the catering sector during the Coronavirus emergency: by offering take-away dishes, many restaurants could not only avoid total closure and, in some cases, the bankruptcy of the business, but they also had the opportunity to deal with a practical and convenient way of serving their customers.

There is no doubt that the explosion in the demand for home food has been explosive. All over Europe the numbers have been important. It goes from +68% of Germany up to +198% of the United Kingdom and our country is no exception, indeed. 180% increase in deliveries, with the peak reached in March 2020, when the increase was four-digit, by 1312%.

But the main contribution in this sense came from those who ordered groceries at home, and only in part from the delivery of lunches or dinners. A confirmation comes from the percentage of European users aged between 16 and 64 years, who in the last months of 2020 have used an online service to order food at home: only 34%, against a global average of 56%. The sofa at home, therefore, does not compare with a lunch at the restaurant or an evening at the bar.

SAFETY

Food and health safety will also be at the forefront of the new normal. If greater awareness of the former, according to a study by the strategic consulting firm Kearney on the economic impact of Coronavirus, will increase the demand for local food, health security will directly impact on the places. Social distancing from legal obligation will become acquired custom, mental habit.

It is becoming increasingly important to transmit safety to customers, encouraging them to return into restaurants in compliance with government regulations. Architecture, in this sense, meets them if it's able to convey a sense of order and cleanliness and to make explicit the processes and the application of safety protocols also through signage.

The technology is also useful: digital menus, QR codes, online payments, are essential to guarantee the customer a touchless experience as risk-free as possible. In this sense, the transparency with which to communicate safety, hygiene and sanitation protocols to customers is also important.

Finally, it must be remembered and taken into account that masks, gloves, sanitizing gel dispensers, together with sanitizing and sanitizing procedures for all contact surfaces are now essential requirements for every room.



Green houses for social distancing in Mediamatic Restaurant, Amsterdam

RETHINKING OF SPACES

To allow for the social distance established by law many managers and owners were forced to rethink and reorganize the spaces, arranging the tables at a certain distance from each other and decreasing the number of places to be occupied. The interiors, therefore, are necessarily much less crowded than before.

The restaurant spaces of the future will be large, because of the distance established by the rules, but above all there will be a conceptual revolution.

The technology will merge with the architecture of the spaces becoming a fundamental element with which the environments must dialogue. We will find technological elements made available by restaurants, as well as special spaces designed to accommodate the technology brought by the customers themselves.

Another novelty will be the co-spaces, namely hotels and shops that will have bars and restaurants inside, creating a mix that focuses on the customer. The new trend sees the model of the roastery cafeteria inside the hotels. It is a restaurant model also open to customers outside the hotel throughout the day, as well as for breakfast of hotel guests.

The externals are re-evaluated. And not only because during the pandemic they were functional.

They serve, among other things, to intercept people and therefore to implement their customers, for example, by creating “stations” outside their premises that act as display cases that capture attention.

In this sense it is essential to match “pick up” points, not only for take away deliveries, whose bookings can also be made at home, but also for customers passing by, thus regaining the urban fabric.

A great example is the city of Chicago, which already at the end of the summer had launched a competition to find functional and aesthetically pleasing solutions for the realization of dehors winter-proof. The theme is now fueling debate in New York and other major cities, where experts in design and established entrepreneurs, stimulated by a survey by the Center For an Urban Future, are speaking. How can New York restaurants survive the winter, making the most of urban space? The project has produced about forty useful answers, developed around three thematic focus: creativity and design at the service of the creation of outdoor spaces for catering; the rethinking of the rules of use of the space, between pedonalizations and management of the different flows of users; the identification of unused spaces (right from the public ones) for the preparation of pop up.



Williamsburg outside restaurant, 2020, Buenos Aires, by Hitzig Militello Arquitectos

DIGITALISATION

The health emergency has forced an entire sector to set in motion in a few months a decade of technological innovation. In Italy, for example, the use of technology has resulted in digital menus, online reservations, self-ordering, call of remote staff with special devices, new applications to manage staff shifts, invoicing and relationships with suppliers, cashless payments at the table and cash, conveyor belts for food. Technology is not only revolutionizing the living room and kitchen, but also the way customers discover, choose, evaluate and gain loyalty.

Digital payments will become the norm; not surprisingly, there are many tools that have seen their use increase, first of all those through Qr Code that, in addition to comfort, guarantee a higher security standard. But it is the entire customer experience that will have to be moved online: bookings, orders, communications with staff, everything will have to be available in digital form. Another aspect to consider is that you will have to minimize the human contact points and for this reason the contactless or touchless and smartphone apps will become the preferred payment method. Ordering with mobile technology, then, will go beyond delivery and take away.

In addition to providing restaurateurs with an effective response to a complex historical moment and alternative solutions for the maintenance of the catering business, The digitisation of the sector is opening up new frontiers both for investment funds and for entrepreneurs already active in the catering sector and eager to offer the best services to their customers.

The catering of the future is ready to welcome technology. In 2021, the adoption of home automation and the presence of sensors within the premises will be implemented. Just as the points of contact between the architecture and the customer are reduced to a minimum, contacts between staff and diners are also reduced.



Digital ordering in Inamo Restaurant, London, by Blacksheep

LOYALTY TO THE TERRITORY

Influencing the birth of the new restaurant formats are two main aspects: market trends and, of course, consumer preferences. There are many restaurants that focus on local products and Km 0, and tell the story of their suppliers, giving space to external realities that collaborate with the project. For some time now, the focus has been on transparency, offering information on the products, the origin of the raw materials, the cooking methods and the reasons for these choices, without neglecting the properties of the ingredients and the nutritional values of each dish of the menu.

Among the various indications that emerge from the surveys is recommended the quality artisan restaurant that focuses on the territory, the freshness of raw materials and hospitality. The thousand dishes on the menu are judged negative and not recommended "the ideal fake cuisine of the grandmother".

In detail and in percentage one in two respondents (54%) believes that the kitchen that will succeed will be the one that is based on the link with the territory. For 31% to win will be the essentiality with a kitchen of few proposals but done well. Aspects that are linked to the significant change in the disappearance of improvisation. (Emerge da indagine Scuola Tessieri su 70 operatori)

In fact, the phenomenon of phygital dining that brings technology to the table is growing. Marketing comes to the rescue and it is possible to create a real bridge between the physical and digital world. Therefore, phygital is the contamination between physical and digital and brings an innovation with the aim of improving the customer experience.

And just restaurants will provide the technological tools that will give accessibility, connections and speed of sharing to the customer experience. At the same time, however, you will not miss the direct relationship with the staff and the physical experience of going to the restaurant.

The pandemic, therefore, will structurally transform catering as well as its market dynamics and the way to interact with customers.

The spaces will be redefined, they will perhaps become smaller and ready to meet the needs of a new normality. Technology and innovation will change the way we live the gastronomic experience, which will have to go beyond the simple sale of food and drinks. What will not change will be the search for convivial moments outside the home.

After a period like this, the desire for a lunch at the restaurant or an evening at the bar has not diminished, maybe in the future there will be even more.

The small number of home delivery orders in Europe is evidence that, for the citizens of this geographical area, catering provides an experience that goes beyond the mere consumption of a meal or drink and cannot be replicated at home.

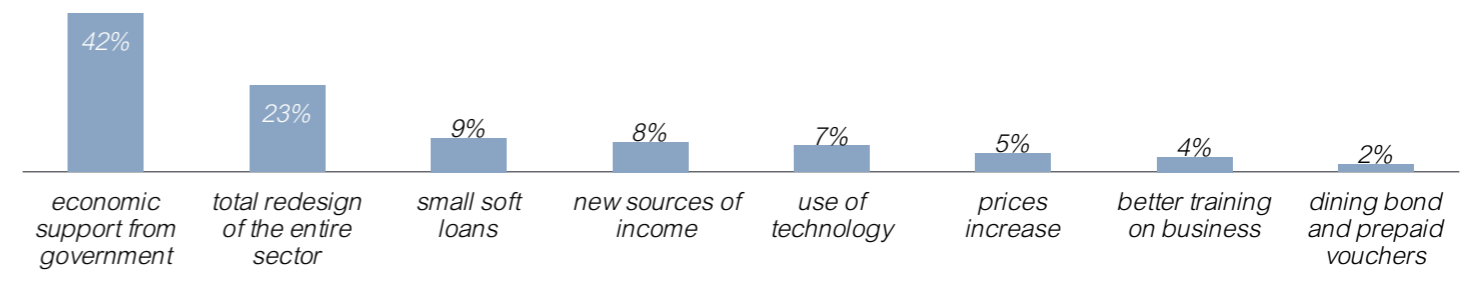
The forecasts show that between 2022 and 2024 the number of restaurants will suffer a slight inflection while the number of food retailers of hybrid type will grow, in particular fast food, drive-thru, premises based exclusively on delivery services and pop-up restaurants.

During 2021, of course, eating out might not be as easy as it might have been before the pandemic. The social distance will be maintained however on the levels of safety imposed by the hygienic-sanitary situation and, consequently, the human interactions will decrease, both between diners and employees of the local.

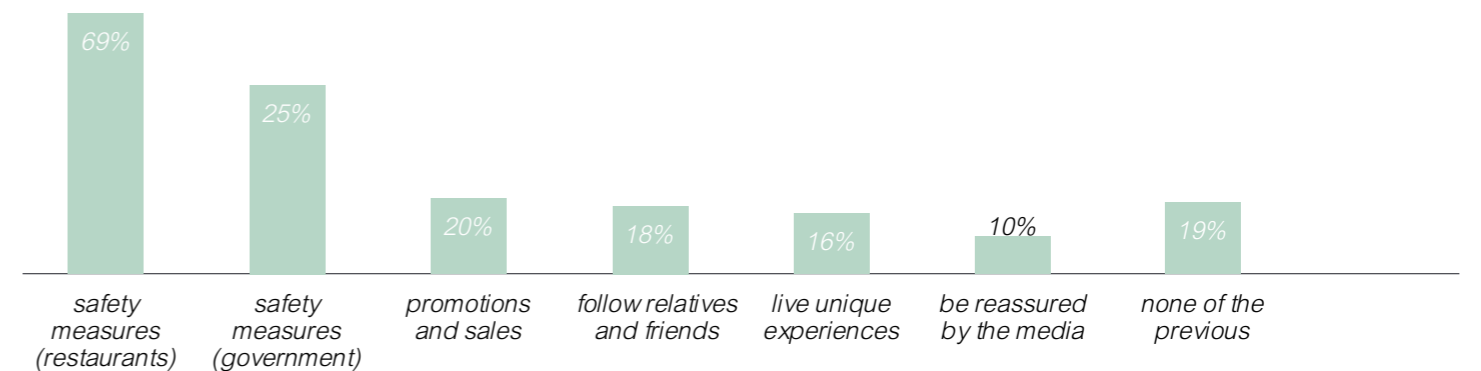
Among a list of possible scenarios for the catering industry in the period after the covid-19 emergency, restaurateurs indicate how much they agree with the statement



What kind of aid would the catering industry need to become strong again at the time of reopening? (Answers from restaurateurs)



Which of these factors could influence the decision to eat out again in the near future? (Answers of customers)



1.4] The emergent trend of customization

In particular times like this investing in the relationship with the customer becomes even more important than before. The skill lies in enhancing the experience of customers, focusing on the quality of service and products.

The trends for the food/beverage sector that could contribute to this are many and mainly related to companies increasingly vertical on a sector or on a specific preparation. Including design trends and original and innovative communication. The food market today has become the food experience market and its actors are called foodies. The customer no longer buys just "a cheese", what he expects to buy, and for which he is willing to pay a certain amount, is a story told through the experience of eating that cheese.

PEOPLE, FOOD AND EXPERIENCES

Food, which is a sensory product, is suitable to be narrated: from how and where it is made, to how it is born, what its ingredients are and why, up to tradition, the art of its cooking. Consumers want emotion, a story linked to the territory in which a product was born, and grew.

The frenetic and competitive pace of today's society leads us more and more to be alone and have little time. This is why the foodie seeks emotion not only in the tranquility of the home, but also in public places dedicated to food. Here is that the convivial moment par excellence, also becomes a moment to socialize, food acts as a union, acts as a social glue to better define themselves. Conveying these moments of aggregation becomes fundamental.

ITS FORMAT

The Customer Experience (CX) is the customer's inner and subjective reaction to any direct or indirect contact with a business.

_Direct Contact: occurs during a purchase or use of a service

_Indirect Contact: often involves unexpected encounters (word-of-mouth, advertising, reviews, etc.)

What Is It? How Is It Measured? Does It Affect Loyalty? Studies show that the Customer Experience is influenced by 4 factors:

_Sensorial, the brand aims to hit the senses;

_Affective, the brand induces to feel emotions;

_Behavioral, the brand involves in a physical action;

_Intellectual, the brand stimulates curiosity and formulation of thoughts.

PERSONALIZATION

According to a survey, conducted by Accenture Loyalty, 54% of young people, between 18 and 34 years, revealed to be more faithful to companies that have given them the opportunity to customize the product/service purchased, thus creating something that only they own.

But what does personalization mean for the catering industry? Will it be possible to adapt company menus and procedures to suit different individual tastes? How will it be possible to activate customization without increasing costs and creating problems in the kitchen? To embrace this trend, without slowing down production and without increasing labour and food costs, it will undoubtedly be necessary to (re)organize, in a win-win perspective, and to propose ductile dishes that lend themselves easily to this new modus operandi.

Within this vast and conveying trend that concerns the personalization and uniqueness of the experience you can easily identify two distinct paths that, for a maximum efficiency of the result, must run in parallel.

First of all, it is necessary to give your brand a strong character that stands out from the rest: a concept that contains objectives to be achieved along a precise line. Once the deep meaning of the company has been identified, it is essential to focus on marketing and on building a coordinated image in order to communicate the set of values to people.

After attracting the attention of customers through the customization of their brand it is important to focus on the experience to continue till the end in this path of elements precisely dedicated to the individual user. Even the time that the latter spends in close contact with the company must be tailor-made for him, so that he feels himself as the center of the entire experience.



Image showing the steps for the construction of a user experience

1.4a] The necessity of a strong identity

BEFORE TODAY

If we look back in time to the late 1800s, food marketing strategies didn't even exist. Most people make purchasing decisions visually, based on colors, values and emotions conveyed through communication. It is said that specific colors such as red and yellow have a psychological impact on people's desire for a food product. But there is much more!

Food Marketing is defined as a series of events that take place between a food, catering or beverage company and a consumer, creating a food marketing strategy. It has a very precise purpose and not easy to achieve: that of emotionally connoting food, through the story and the image, to live a shopping experience that is able to involve the senses, arouse intense and positive emotions, attract attention, reassure and retain loyalty.

Today, more and more companies use digital food marketing strategies with a more personalized touch to try to retain customers towards their brand. We see, more and more emotional advertising trying to reach the consumer's heart to win their trust.

Offering a good meal, great customer care in a welcoming venue, with a good brand image and efficient digital channels, is just one part of the success formula in catering today. To improve the performance of a restaurant you need to take marketing to a higher level: customization.

This approach consists in adapting the restaurant's offer to the concrete needs of its potential customers, so that they can participate in the creation of products and services, in order to give them what they are looking for and retain them.

This is a strategy with a scientific basis: when we hear our name called, for example, we activate areas of our brain that lead us to pay more attention and be more willing to relate to each other. The same thing happens when we are treated in a more personalized way, since we begin to feel special and recognized, influencing our final purchase decisions.

Having personalized objects can be a great opportunity to improve the image of a brand and not only. The moment the diner finds on the table an object that identifies the local, the knowledge and the value of your activity will be enhanced.

TWO SOLUTIONS

_Branding: the use of a glass rather than a personalized bottle in the mise en place can be a valid means of advertising for both large and small businesses. With regard to the latter, marketing through customization is a good method to help the brand to become known faster.

_Professional Image: Having custom items definitely gives value to the Brand and will help to keep your image imprinted on your customers.



Image showing the creation of a brand website

FACTORS OF IDENTITY

The restaurants of the future will be identities, increasingly linked to the concept of brand positioning. This means that projects will enclose environment, products and service under a single identity. And this will be strong, character. Restorative projects should not be afraid to dare and should claim to please everyone.

Identity must be communicated in a precise way, especially through the network and social networks. Thus, a new element is added to "know how to cook": knowing how to manage, especially from the point of view of marketing.

COORDINATED IMAGE

it is very important to have a defined product that represents the brand through a well-designed logo, "full of meaning" and a coordinated image that is consistent with what is offered and declined in all interfaces of the local (brand, corporate identity, interior design, sign) helping to communicate the creed, the values, the "promise" with which you present yourself to the market. This whole process is indispensable to be remembered. Memorability is one of the main factors of success but having a beautiful logo and a beautiful visual image is not enough, when it comes to identity you have to go beyond the visible aspects going to cure even those "invisible" and everything must be in perfect harmony.



Coordinate image of the street food restaurant Zooba, New York, by &Walsh

The era of social media is certainly helping a lot in the dissemination of the image linked to a company and that is why each brand, to differentiate itself from the competition, must follow some basic instructions.

_Establish a tone of voice consistent with the brand, which also extends to images and everything that is communicated;

_Sharing user-generated content: for example creating a custom hashtag and encouraging customers to share photos they took in the restaurant.

_Offer exclusive coupons or discounts to regular customers: a great way to encourage even user-generated content; you can take advantage of advertising via social media as a bargaining chip in exchange for some complimentary service within the premises.

_Using videos to bring fans behind the scenes of everything that is usually visible, making you know and passionate about the true story that leads to the products and final experiences.

Websites are the face of what you want to communicate with the restaurant or catering company. The budget dedicated to this marketing project will be the actual value of reality. First of all it is important that you adapt to the image and general tone of the restaurant with great attention to the keywords to use

What is meant by invisible aspects of identity?

For example, all the events that allow our customer to understand our values our personal "story" in the dish. This concept can be summed up with the phrase "Shaping a need". In the words "give shape" there is a very strong creative potential but only if you know the actual need of those who are looking for "Experience".

With the revaluation of outdoor spaces, resulting from the pandemic period, it will certainly focus on attracting customers from the outside. In fact, it is very important to intercept people remotely and in this way to implement customers. How? For example, by creating "stations" outside of their premises that act as real showcases that capture the attention of passing customers, allowing the room to reappropriate in its favor of the urban fabric.

1.4b] Experience as a starting point for public involvement

The attention to hospitality should have always been one of the key factors, but in 2021, it seems really essential to customize the experience that the customer experiment in a restaurant.

In fact, not only is the industry particularly suited to customize customer relationships, but now more than ever there is an extreme need.

The health emergency caused by Covid-19 has reduced our sociality and there is a need for a return to human contact, with the man in the center. So, similarly, it applies to customers. So, another watchword for this 2021 is: the customer at the center.

WHAT TO POINT TO

As support for the restaurateur, there are a whole series of tools, from email marketing to new apps as well as products exclusively customized for their customers. It is essential that the product and the service offered are unique in such a way as to attract and retain customers.

A good menu, quality drinks and food and good customer service are essential. Therefore it is also revalued the role of the waiter and the room service. In the same way it is essential to take care of the atmosphere that is generated through furniture, decorations, lighting and other small details. As well as the must is that of a really unbeatable merchandising.

DEEP KNOWLEDGE OF CLIENTS

To define the need, around which you go to design, you need to know the protagonists of the experience: customers, operators, space and product. Experience means knowing through contact with a certain reality: for example, the "here and now" of the service is the tool through which you can stimulate a wider and deeper knowledge in the customer.

The knowledge stimulates the meeting and the relationship: that between client, operator, physical space and product, but first of all that with the host, in which the potential of success of the experience is hidden.

In fact, the difference between selling a service and the purest act of hosting and giving a unique experience is in keeping alive a commitment to make honestly joyful the time that a visitor spends in the place where he is received.

If you want to create authentic experiences, the catering industry, more than any other, must consider the uniqueness and particularity of each customer and his desire to receive a tailored treatment. It is linguistics that leads us to understand the deepest meaning of the sector, because the word "host" itself confirms the most precious secret of the act in question: making the "foreigner" coincide with the house host. To serve it well in the experience, a customer must be understood and then anticipated and then still surprised.

What are the tools that a restaurateur has to put this philosophy of hospitality into practice?

As a designer there is an aspect called Food Experience Design (the design of experience) that in addition to having a goal related to service design, pays attention to the experience of meaning that the customer must have entering the room and sitting at the table.

After this forced arrest many things will change, it is likely that restaurants will have to readjust their halls distancing customers from each other but I am sure that one thing will not change: the desire to live a special experience as when you were a child listening to a fairy tale. This is why the role of storytelling will be increasingly important, of a voice reciting together with the chef who can narrate the communicative power of creations, as well as traditions and space itself.

CASE STUDY

Communication design of the restaurant La Leggenda dei Frati, Michelin Star in Florence, where together with the dining room team we find weekly meetings (in this period also via skype) that give the opportunity to build the motivations of the service work by building together a "poetic" (understood as the set of expressive contents of each "waiter/artist") that will be staged at the time of the reception. Not something pre-packaged but a story that starts from the authentic motivations of each person's work, declined to the ability of individuals to represent and personify the character of the restaurant. All this will finally be expressed in small gestures, details, expressions of service that will become memorable. The secret to how to create a memorable experience, the "mine of perfect experiences, is exactly, where you are, in your own restaurant: "just dig". Deepening, for example, the potential of your work team, in terms of empathy and amiability, make them participate in the construction of the service and its narration but above all measure every day, the "coefficient of inner happiness" because even before the customer arrives at the restaurant, it is the employees, our staff who have to live in the first place, the experience of harmony that we want our guest to live. Only in this way, it is possible to create that "exchange of loving senses" that will allow our guest to live the experience three times: when he will dream it, when he will live it and when he will remember it.



Restaurant La leggenda dei Frati in Florence

For big brands it is a way to rekindle attention. But the customization of the experience makes good play even for small exhibitors who want to differentiate themselves from the giants of the sector.

Differentiating products to meet the personal tastes of customers is a strategy that the catering big seems to have chosen to attract the attention of consumers. But this strategy also has many advantages for smaller operators: it is a useful lever to differentiate. The world of food seems particularly suitable: consumers have precise preferences, especially towards what is fresh (a certain type of meat cut, fruit of a certain color and tactile appearance...). After all, the personal knowledge of the client has always been a strength of small exercises. Even online food, with high growth rates but still a modest intensity of competition, offers many opportunities; businesses can customize the customer experience and analyze navigation data to generate focused actions.

THE EXPERIENCE OF A UNIQUE EVENT

Often it is the small details that the customer remembers even more than the product purchased or the service received. It has already been anticipated the importance of the Personalized Event, in this regard, it's important to understand which can be the tips to make the user's experience unique:

- _Know your Business_strengths and weaknesses
- _Know your customer_profession, interests and purchasing habits
- _Form your Staff_everyone must know how to satisfy and anticipate the buyer
- _Listen to Considerations and Suggestions_valuable tips for improvement
- _Encourage Participation_Involvement on Social Media

After checking out these suggestions, identify the concept of the event, it's better to put yourself in the shoes of the target: asking what type of event it takes part more willingly and when it is available to participate.

Once the format has been chosen, then it's time to define a customized language and content and launch promotion on the web. Always in the name of customization, it ensures a valuable User Experience (UX) and an innovative and consistent Brand Experience. The impact of a first accurate virtual report, full of details and small attentions, makes the customer feel at ease, ready to share information, listen to you carefully and participate in your event offline.

DIGITAL HELPS

There are several Apps that help you create a personalized experience. These are able to store customer data, including tables they prefer, wine they drink, any special dates such as anniversaries, etc.

In this way, when they return, you can put them at their favorite table and offer their favorite experience or otherwise adapt the experience to their preferences. These little things do a lot in the eyes of customers, so it is important to use all the tools available to improve their experience.

But how many customers leave a brand because they have a bad interaction experience? In the food industry you decide to buy because you like a brand or you trust a store: they are personal items, linked to experience. The challenge is therefore to create value through the personalization of the experience.



Night event at the Restaurant La leggenda dei Frati in Florence

ENHANCEMENT OF THE TERRITORIAL HERITAGE



Valdobbadiene hills

It is important to be careful not to confuse the enhancement of the territory with marketing. Promotion is to take charge of a value. Only in a derivative and weakened way it means placing a commodity trying to make a profit.

A value is something positive and precious, that is appreciated, that is valid both for what it is and for someone: it keeps a rule, a horizon of sense and world, acts as a reference. Of course it can also be used as a resource, but this is only one aspect of the power of value: a somewhat contingent, subordinate aspect. What is a commodity, however, is not valid in itself but as exchangeable, is not a rule but measured on the average of profit, pleasure or profit.

The territory is, in fact, a living reality, plural and stratified, dense and complex, which is transformed and must be interpreted. It preserves the conditions of life and of the reproduction of life, in the incongruities even conflictual that the historical unfolding of the different existences that construct it entails. Territory is not a thing. It is not even just the environment in which one lives, because it is not something external to existence: it is rather milieu (Augustin Berque, 1990; Giuseppe Dematteis, 1991).

Giving value then implies, first of all, an operation of recognition of what are the constituent factors and their texture: open space and enclosed, anthropic element and natural environment, shared memory and new inhabitants. It is a matter of understanding the complexities of relationships that have become acts of territorialization, and what genetic rules governed them, but also of discerning the elements of criticality, those that were the depauperating disarticulations. A utilitarian attitude is inadequate, because it makes visible only what is a resource, as long as and as far as it can be. Enhancing is proceeding to new territorial acts: decisions and practices generative and fruitful, inclusive and responsive, that do not requisition or disperse the territorial heritage (Magnaghi, 2011).

Hence the urgency of reserving the idea of sustainability, so that it takes into account many inseparable dimensions: anthropological, social, economic, ecological, geographical and cultural. It is not simply a matter of conservation with a view to saving, in a form of selfishness of a species, nor just of distributing wealth sufficiently to avoid social conflicts or entrepreneurial failures. We are invited to change our gaze in order to proceed to territorializing acts that build fruitful links between human beings, places, culture, sociality and economy. By opposing every form of utilitarianism, this rethinking invites a new reflection on the limit, and poses the question of measure.



Accommodations at La Vigna di Sarah, Treviso, Italy

THE FORESIGHT OF VENETO

Many regions and local authorities are taking action to promote and professionalise people interested in offering experiential products. Veneto is one of these and in 2019 funded a training project in experiential tourism.

The regional law n. 11/2013 "Development and sustainability of Veneto tourism" identifies, among the main purposes, the development of quality and innovation of the tourism product, the promotion of sustainable economic development, the enhancement of tourist resources and the guarantee of the use of territorial and environmental heritage.

A particular form of touristic fruition of the territorial and environmental heritage is given by "experiential tourism", which allows the traveler to live a new experience, different, unique, and to return home with a memory of an activity that made him know and fully live the tradition of a place. For companies operating in the tourism sector, the characteristics and needs of today's traveller represent important growth opportunities. In fact, by conceiving an offer tailored to their guests, different from those offered by the competition, and linked to the territory and historical traditions of the place, represents a real possibility to emerge in the market.

Among the innovative tourist products in Italy, there are the hotels "in natural environments", particularly compatible with the environment, which are one of the various models of sustainable tourism.

In particular, in Veneto, there are currently 5 accommodation facilities in natural environments:

- _floating accommodation, or houseboat: floating accommodation which is permanently secured on the bank or bed of rivers and canals;
- _tree houses: housing elevated from the ground in high-trunk tree contexts;
- _pile dwellings: dwellings permanently on water surfaces;
- _casks: accommodation made in wooden barrels;
- _caves: accommodation in natural cavities.

The accommodation in such structures is a chance to reconcile man with nature, to discover the pleasure of living in an original way outside the urbanized context for a few days, giving the guest the feeling of freedom and independence that allows you to rediscover the essential values.

At the same time the facilities in natural surroundings are ideal for a quiet holiday, in a comfortable accommodation that has very little to do with the makeshift shelters of the past, but at the same time it differs aesthetically from hotels or other types of accommodation more classic.

Moreover, they are a form of hospitality that contributes to enhance especially those areas of Veneto of great landscape and natural value, further increasing the tourist competitiveness of the region.

2.1] Experiential tourism

AGAINST MASS TOURISM

As well as in the Veneto, a region with many cultural and natural heritage, also in the rest of Italy and the world, the focus is on the increasingly active and emotional involvement of tourists.

The main means of achieving this goal cannot fail to be a new experience-based tourism, the general concept of which is personalisation.

The experiential approach allows to create a tourist reality characterized in specific terms of uniqueness and originality: when I make available a new or particular activity, that others do not offer, this becomes a feature of territorial marketing, and what allows you to differentiate from other tourist destinations or other operators.

This new form of tourism can be defined as the exact opposite of mass tourism, the old form of more traditional tourism in which the solutions offered were generic and standardized, therefore addressed to a bit to everyone. What matters now is not the destination, whether it is known or not, but living an intimate experience and being the protagonist of your holiday.

IN THE WAKE OF SLOW TOURISM

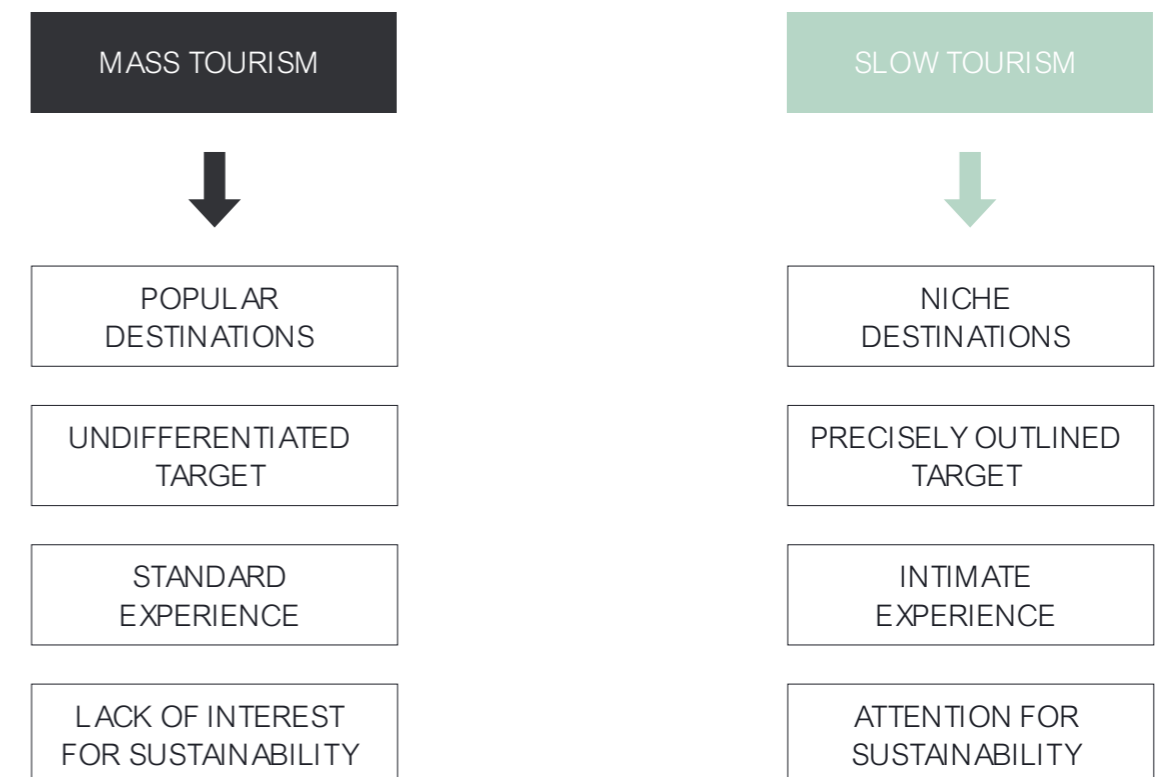
Experiential tourism can instead be associated with Slow Tourism. Both these concepts are closely linked to the territory and are a part of the sustainable tourism family, different from mainstream tourism and emphasizing the tourist's greater personal awareness. These are characterized by reducing mobility and by taking time to explore local history and culture, while supporting the environment.

The main difference between these two phenomena is that the second, compared to the first, is linked more to the protection of the environment, culture and traditions, and therefore closer to the concepts of Sustainable and Responsible Tourism.

Experiential Tourism is a growing global movement that involves tourists during the trip in a series of unforgettable activities with a strong personal impact. Activities that affect all the senses and create physical, emotional, spiritual, social and intellectual connections. Usually during such experiences the tourist interacts with the people, the history and the traditions of the place. The traveller is no longer satisfied with remembering his own journey simply by taking photos, but wants authentic life experiences that he can share and tell others.

Experiential tourism is aimed at specific targets, it is a tourism that thinks for niches and offers experiences taht can be tailor-made, original and new, unique and adapted to the needs of the visitor.

We are therefore totally against the flattening typical of mass tourism: if we all offer the same service, in the same way, we lose the specificity of that place, its history and its differentiating value. Applying the same rules to every tourist reality is the easiest road to take, but also the poorest of character and attractiveness. This type of proposal has had its own market in the past, but now faced with an attentive and demanding interlocutor like the current tourist, is an anachronistic attitude and destined systematically to fail. Looking for the tools to rediscover the most authentic values and stories of your territory requires a creative effort but at the same time it is a journey of rediscovery: through your history, your traditions, its most authentic strengths and characteristics.



Experiential tourism is proving to be an excellent opportunity for territories and activities that want to differentiate themselves and propose a tourist offer of value, respectful and promoter of the typicality and characteristics of the places.

In particular, the extra hotel sector has found in experiential tourism an opportunity to escape the mere logic of pricing, offer uniqueness, loyalty to the customer, move the choice from the simple offer of services within the structure to the emotions and passions that can be shared with the territory and its inhabitants.

Particular potentiality, for their link with the territory and history, are the farmhouses and historic homes that can develop experiential products drawing full hands from the context. Telling your own story, belonging to a territory and its traditions, talking about yourself and the life that took place and that takes place in that place, let you taste local and handmade products are all great ideas to build experiences related to their structure.



Accommodations at La Vigna di Sarah, Treviso, Italy

RURAL MARKETING

In this sense, the concept of “rural marketing” is gaining more and more space as those operations aimed at improving the volume of business of farms from the reception of guests to the choice of menus and the organization of events.

What should characterize the farms that make catering is the correct presentation of the products offered to customers, and then tell guests where the products come from, who cooked them and the reason for the choice of the set menu, all to create awareness in the customers and thus increase the final satisfaction.

The secret of the success of the farms in Italy is precisely the diversification of the offer, It goes from the tasting paths with guided walks through vineyards to real show cooking in which the managers of the farm prepare food and dishes in front of the public.

Despite an initial investment more or less expensive, the farms offer wide margins of profit especially because we are in a period where the tourist reception is constantly increasing and where there are still ample opportunities for growth.

FOOD AND WINE HERITAGE

Among the reasons for embarking on a holiday or a short stay in a resort, the food and wine aspect of the trip has taken on increasing importance in recent years and even the pandemic can not undo this trend.

The Italian gastronomic heritage, in particular, is a factor of attraction and manages to convey those values of authenticity, respect for traditions and creativity that distinguish us in the world. It is one of the reasons of attraction for foreigners and Italians, so much is the cultural variety that distinguishes our country.

The Report on Italian Food and Wine Tourism 2020, recently published and edited by Roberta Garibaldi, university professor of Tourism Management, states that the modern tourist is a cultural omnivore, wants everything, it is not enough to be a passive spectator of the beauty and goodness of a place, wants an active role to understand its culture, traditions, wants history and be part of it. Producers and restaurateurs become storytellers. To the concrete product they must approach the storytelling and not enough: they must add the service so that these three elements can marry and form the offer as people want.

Added to this is the unstoppable trend towards healthiness and sustainability, requirements that the eclectic traveller demands to meet his need for certainty, belonging and experience.

Tourism that focuses on a food & beverage experience is tourism by definition experiential, in which the involvement of the senses - in the fullness of all five senses - becomes its transcendental element, that is, qualified, constitutive; it is also a tourism, mainly - we leave room for a residual «eremitic» fruition! - relational type that that is - within certain limits - is enriched with value in sharing, unlike a mere consumer good that tends to run out as the number of participants increases.

We could say that the way in which the individual relates to the community is gradually changing. The attempt to reconcile the hitherto predominantly individualistic vocation of our society with the new demands of environmental sustainability, has led to a return to value for the human factor and therefore for relations, a key element for the growth of the common good.

TOURISM OF RELATIONS

Another very important aspect of experiential tourism is the report: for this reason we can also talk about relational tourism.

But relationship with who or with what?

First of all the relationship is with the locals, with the locals, with those who welcome us and provide their farm, boat, house, donkey or horse to make our trip a unique and unforgettable experience. There are those who provide their language skills to propose Italian language courses in Venice or those who offer horse riding tours in Tuscany. In any place and for any activity it is the relationship that makes the difference.

Experiential tourism generates empathy between the operator and the traveller creating a relationship that goes beyond the simple sale of a good or a service.

The aspect of the relationship is in central experiential tourism. It is not just an exchange of information, like traditional guides, but to enter the real and authentic life of the people who offer the service. A boat trip to Burano will be all the more authentic if to take us by boat is one of the place that lives for years the territory and its stories.

IMPORTANCE OF THE HUMAN FACTOR

Especially in "Tourism" the human factor is already playing an increasingly important role: the desire for interaction between guests and territory is increasing.

According to UNWTO (the World Tourism Organization) the market for Experiential Tourism will increase by 57% by 2030.

Today it is precisely the definition of Experiential Tourism that best identifies the trends of current tourism: not only places to see, but above all things to do, experiences to live in close contact with local realities.

For a true experiential tourism becomes a necessary condition for the active involvement of local communities only guardians of the Genius Loci indispensable tool to enhance local traditions.

In experiential tourism, experience is at the heart of our holiday. Today the Guests look for the Genius Loci, that is to say the character of a place, the particularity that makes it different, unique and recognizable compared to other destinations, today the travellers are looking for new "cultural landscapes" where to meet real people with whom to share an experience, actively and personally participating in local activities, living moments of daily life of the territory they visit, going to dig into traditions, customs and customs.

THE NEW TOURIST

The tourist traveler today has evolved to become increasingly demanding and aware: the holiday is no longer just an opportunity for relaxation and distraction but represents a way of personal enrichment, to discover new realities and cultures, to learn something new, to confront with a different culture, to experience new opportunities...

If the purpose of the tourist of the old times was simply to return home rested and relaxed, today he wants something more: to return home enriched, satisfied, amused, changed.

Tourism is no longer 'what you offer me' but 'how you make me feel': now in the center there is the person.



Accommodations at La Vigna di Sarah, Treviso, Italy

THE FOUNDATION OF RECIPROCITY

The essential aim is that these “experiences” represent a sustainable value for the territory, with a positive influence on the value of the same.

It is necessary to rethink the territory in a single system where all the excellences converge, involving all the actors interested in improving the quality of life of the community that consequently will lead to a development of the culture of hospitality.

To the enhancement of the human factor, relations and culture of hospitality, an important element is added, namely the reciprocity that characterises sustainable tourism, where first and foremost there are better places to visit but above all to live with great attention to local communities, since in experiential tourism, the experiences are lived by the proposer and the user. However, that of reciprocity is not a new principle, the term “Guest” from the Latin hospes, hospitis, had already in very distant times a double meaning of “the host and therefore hotelier” and “the one who is hosted and therefore stranger”. This is due to the fact that already in ancient times the guest was welcomed in the home of others establishing a close link with the landlord and committing himself in turn to reciprocate hospitality. Hence the principle of reciprocity linked to the hospitality pact that allows the guest to make authentic experiences allowing communities to become aware, attribute a value and preserve their identity.

The Community thus becomes the protagonist of a sustainable and socially responsible Hospitality, which generates cohesion and integration, which produces benefits for both the guest and the host, with repercussions on social relations, work and the different economies of the territory.

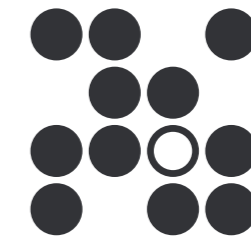
MAIN MODEL OF EXPERIENCE

An experiential tourist product can be developed in various forms, including the innovative Storyliving model by Artès. The “Stories to Live Together” provide a total immersion of participants within a story in which they are involved and become protagonists. Guided by an experienced and passionate person who has studied and designed the story following a training course of professionalization designed by Artès.

From the “storytelling” we pass to the “Storyliving”: the outline of the itinerary told is replaced with that of the “Story to Live Together”, an immersive tourist product where the territory becomes a stage. Unpublished, authentic and engaging but based on a precise and structured model to make your guests live unique stories, the stories of your home. The basic elements on which to build history are:

- _uniqueness: the experience could only take place in that place
- _authenticity: people and activities are linked to traditions and territory
- _entertainment: telling by involving and transforming into game the experience you live
- _involvement: the client is protagonist, experiment and learn
- _originality: the market requires products always new and strong identity with the possibility of customization

To achieve all this you need to understand the passions and traditions at the base of the tourist culture of the territory. Relying on the “passions” of travellers, define new themes on which to create highly differentiated offers. To do this you need to be creative, the ultimate goal is to design experiences that impress customers in a favorable way with situations out of the ordinary, that meet their specific tastes.



OTHER MODELS

Today we know the show-cooking and the format of open kitchens in structures rather than in private homes (service promoted by the most famous of the portals of apartment reservation), as well as the home cooking of chefs at home.

It spreads, above all, the storydoing of those who want to experiment under the guidance of expert hands as budding chefs developing dishes that normally then consume. In this direction of prosumerism (syncretic neologism deriving from the Anglo-Saxon terms production and consumption) are inserted various modes of involvement that can go back upstream from the production of ingredients, processing and then consumption (put in the pot what you have produced and/or collected, eat what you have fished, cook and share your favorite recipe, etc.), as more and more happens in agritourism companies and not only; downstream, in the purchase via app of baskets of ingredients, even at km0, with recipe included and ready to be used with family or friends in an experience that also becomes playful.

Other examples of gamification involving customers concern culinary challenges, treasure hunts (ingredients, recipe, etc.), artistic and gastronomic performances (e.g. sculptures of butter, chocolate, sugar, carvings on fruit and vegetables, or choreographic presentation of the dish, etc.), dinners in the dark, production workshops (e.g. beer) - just to name a few - all organized formats recalling architectures, mechanics and drivers typical of playful experiences.

EXAMPLES IN VENETO..

Alberto, along with his wife Monica is the owner of the farm Valgrande Bagnolo di Po. He is a great enthusiast of the traditions of his land and loves the quiet and charming agricultural expanses of the province of Rovigo. Alberto will accompany you to discover the rural culture of the Polesine, the places, the people who have always lived there and the ancient recipe of the true and unique Pinza alla Munara di Stienta. Together with the Arzdore will teach you how to prepare a Pinza done to perfection. In his farm you will find yourself in an old grandmother's kitchen and taste local and ancient dishes of the Polesine tradition.

Maura, owner of the farm Forzello, family business that manages with love and passion will help you immerse yourself in a journey through time making you discover the ancient "Via di San Basilio" that travellers and pilgrims have travelled since Roman times and throughout the Middle Ages and that still today is a destination for travelers and walkers. Maura will introduce you to the realization of the ancient Quadrangola of medieval pilgrims and with her you will taste typical products at km 0.

..IN ITALY..

Rosario Paolino and Loredana Noce are the owners of Tenuta Duca Marigliano boutique hotel and the restaurant Casa Coloni in Paestum, a jewel of modern elegance steeped in historical suggestions set at the gates of the Cilento, a few steps from the sea and the archaeological park.

The proximity to the archaeological site connects the place to cultural tourism, brings the experience to museums and theaters and the offer of the Estate aims to create a harmonious union between culture, landscape and gastronomy. They surprise their guests with the results of this study, new culinary proposals and sensory experiences such as aperitif with fermentations, the juices from the fruits of our citrus grove. The art of baking always fascinates, so they thought to show how to make bread made with sourdough extracted from the skins of the fruits of their orchards. They have a cellar in the old stone oven with an excellent selection of Cilento wines. An immersion in nature and local traditions, in short, to live the estate through experiences that involve the 5 senses.

..AND IN THE REST OF THE WORLD

In Ametlla de Mar, Spain, the ancient tradition of tuna farming now gives an unforgettable experience to visitors: the opportunity to swim side by side with over one hundred bluefin tuna in the Mediterranean, in the large sea pools of Atún Rojo Balfegó, about 5 km from the coast. The location is reached on board a modern catamaran, and during the trip you will learn about the history and local traditions related to tuna fishing. An evocative and singular experience, created from a reality already present on the territory and of non tourist nature. The Tuna Tour was born.

KLM, the leading Dutch airline, has created an app to help passengers spend time during longer stops at Amsterdam airports. He puts them in contact with a local, who will accompany them on a free bike tour to discover the city, helping them to discover its soul thanks to the eyes of those who live there, rather than as tourists (a need that evidently did not escape the Marketing of KLM). In addition to living an extraordinary experience between flights!



Agriturismo Valgrande Bignolo del Po, Veneto



Tenuta Duca Marigliano, Campania



Tuna Tour, Spain

2.2] The power of sustainability

When it comes to sustainability, it is not only the environmental sphere that comes into play, but also those relating to the economy and society. That is why the new frontiers of tourism are designed to take account of all these aspects.

SUSTAINABLE TOURISM

Sustainable tourism is the present and future of tourism for those who really care about the world in which they live. It works contrary to mass tourism, which sees millions of people move every year always in the same "tourist destinations par excellence" in the city, the sea, the mountains or the lake, often generating tourist overcrowding (overtourism) harmful to the environment, local residents, monuments and services.

The aim of sustainable tourism is to promote the knowledge and appreciation of local cultures and traditions, respecting the environment and the systems of life of the host countries, territories and populations. Cities such as Venice, Rome, Rimini, Barcelona, Prague, Amsterdam or Paris have long been experiencing the damage caused by tourist overcrowding, which makes both the lives of residents and the experiences of tourists themselves frustrating. Huge masses of people gathered at the same time in the most symbolic and representative places, long queues, overbooking, inadequate and congested public and private services, traffic, chaos, cement and urbanization out of control, Noise at every hour of the day and night and damage (voluntary or involuntary) to historical and environmental heritage are real problems that negatively affect the lives of millions of people.

Applying the principles of sustainable tourism you can maintain a balance between the beauty of sharing your "local wealth" with the world and the need to preserve them for future generations, increasing the quality of life of residents and making unique and unforgettable experiences lived by tourists. Tourism cannot and must not be synonymous with pollution, disproportionate increase in prices and the cost of living, environmental degradation, nightlife, search for luxury and comfort at all costs and loss of identity and traditions. On the contrary, the real tourist is the one who helps to preserve and support the culture and the natural and architectural beauty of the places he chooses to visit, making sure to taste its excellence with care and respect.

PRESERVING THE AUTHENTICITY

According to the definition, responsible tourism is the one implemented in accordance with principles of social and economic justice and with full respect for the environment and cultures. In practice it is a way of travel that recognizes a prominent place for the local community that hosts the traveller therefore his right to be a protagonist in the sustainable and socially responsible tourism development of their territory.

It is possible to define some main principles on which the conscious and sustainable tourism is based:

v

Thanks to these important guidelines it is very easy to understand which is the value of a site that comes into play in the field of hospitality; its protection aims mainly to preserve its authenticity. Tourism should not be a source of problems and degradation but a way of accentuating the positive and unique aspects of a place.

SUSTAINABILITY IN CATERING INDUSTRY

Sustainability is now a word for everyone, especially in the catering industry. The concept of sustainability encompasses many different but interrelated areas, such as the protection of the planet, respect for nature, seasonality, reference to the territory, its fauna and environmental resources in general.

In the catering sector, all this translates into a series of useful measures to reduce the negative impacts of work on the environment, in the protection of future generations.

Famous chefs around the world are trying to change the rules of the game in the field of food, from the way ingredients are found to how they are prepared, cooked and then disposed of. In the food sector, in fact, the concept of sustainability focuses on the strategies implemented by restaurateurs to reduce their waste production and their environmental impact, committing themselves to using clean energy methods. Even further, we find some chefs and associations who are fighting for a kitchen "zero-waste", that does not produce any rejection. Even before we recycle, we're talking about not throwing away at all.

In recent years, more and more professional chefs are devising new ways to combat the consequences of climate change and global warming.



Dining in the middle of vineyards

The theme of sustainability has therefore achieved great success in the world of catering. Sustainable catering is a type of management approach to catering aimed at reducing negative impacts on the environment and at increasing, at the same time, the benefits of a socio-economic nature. Simple procedures and innovative technologies make it possible to significantly increase the environmental performance of a small - medium-sized enterprise, to reduce its fixed operating costs and consequently to offer a service at a competitive price. Here, too, we are talking not only about environmental protection but also about other factors. In fact, there are several simple solutions that can be adopted in a restaurant accommodation facility to follow the path of a sustainable restaurant.

MAIN TIPS

It is preferable to choose used or recycled materials for the furniture, giving new life to objects that would otherwise have been destined for the end of life, in view of the perfect circular economy. These will also give a personal connotation to the local, communicating immediately the sustainable philosophy that is possibly distinct from that of competitors. Obviously the choice of furniture and materials depends on the type of room you want to create and the atmosphere sought.

It is important to make separate collection, and encourage others to do it, organizing a special area for the collection of different waste, also available to customers.

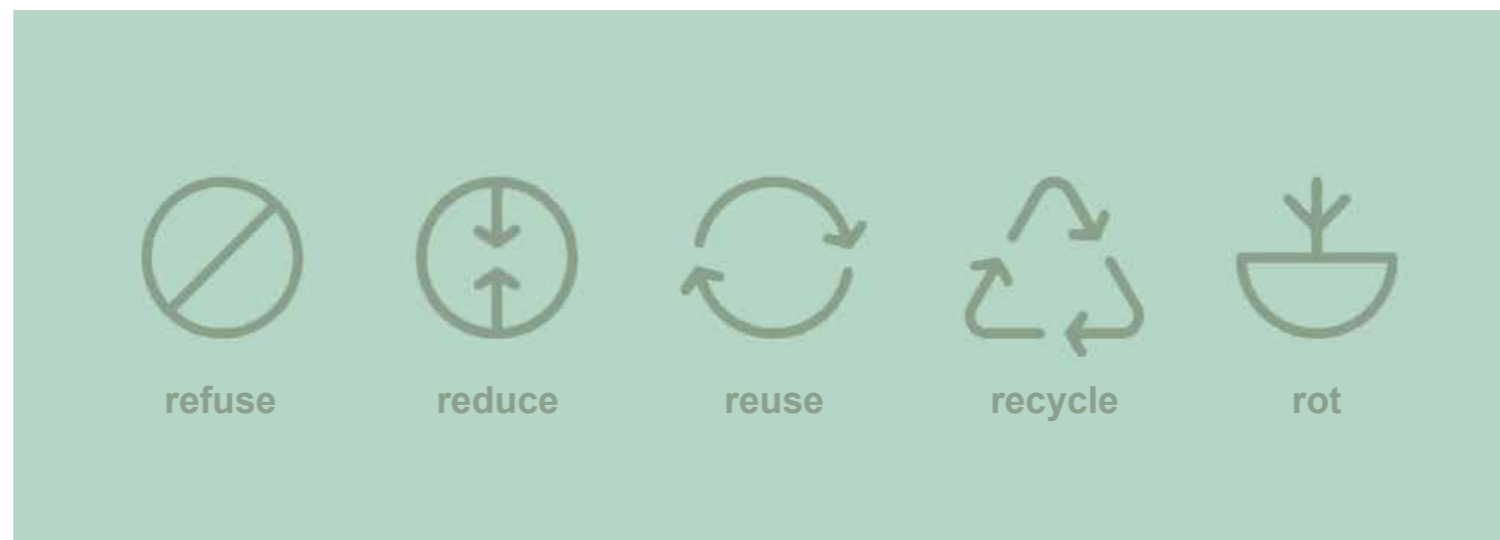
We must aim at the administration of juices, oranges and soft drinks on tap: this avoids many unnecessary packaging and probably ensures the customer even a cheaper price. The glass bottles to make, are a valid and virtuous alternative.

Food waste must be combated: in addition to the economic aspect and even more to the ethical and moral one, understanding in depth what is sold and what less allows you to not throw too much food, saving the environment a consumption of useless and harmful resources.

It should be offered to the customer the opportunity to take away the food possibly not consumed using the now famous doggy bag: if it is the same place first to offer this new chance, advertising it and explicitly declaring it, no one will be embarrassed and there will be a contribute in the reduction of food waste. To make this practice truly sustainable, you can propose directly ecological packages, durable and aesthetically pleasing, maybe customized with the logo of your room.

We must prefer short-chain foods, of quality and of which we know the origin: will be saved to the environment transport and therefore pollution and will be guaranteed to customers a better taste. A value choice that also has positive social and economic repercussions, because it protects local producers and frees the buyer and the customer from the logic and from the imposition of intermediaries, ensuring the definition of a fair price.

Seasonal menus should be preferred, respecting sustainable agricultural production: the products will express all their best organoleptic properties, for the benefit of flavor and respect for nature. However, we must be careful not to get carried away too much and to propose too frequent changes, because customers may not have time to notice the renewal and, consequently, will not be able to fully appreciate the effort. The optimal time frame is 3 months.



The principles of sustainable restaurateur are the same as those of citizens who want to protect their health and the environment: a careful choice of raw materials, with an eye to the way they are produced and processed; respect for the agricultural production chain, giving priority to producers who are more attentive to the environmental impact; finally, a reduction in waste.

The first thing that emerges strongly is that sustainability cannot be reduced to only km 0 (a concept that has been stressed several times), even if it's an important starting point, but must necessarily broaden perspectives and horizons. Starting from the assumption that the first sustainability to be sought is the economic one: a restaurant is a company and like all companies must stand, must first of all ensure their existence by producing profits.



Zero Waste Restaurant, 2018, New York, by Linda Bergroth

ITALIAN INITIATIVES

International trials are already many and advanced. In Italy we are not exactly at the dawn and attempts in this direction have been planned since 2008.

The Terramore project in Puglia aimed at integrating the Kmzero between production, distribution, catering, and later in Trentino with the Ecoristorazione Trentino -Autonomous Province of Trento project; in Emilia-Romagna with the voluntary card of the sustainable restaurant; the RISTORECO project of Turin; the Kmzero project of the Veneto Region; the Kmzero Menu of the National Park of the Tuscan-Emilian Apennines.

Project Zero Km is the operation with which Coldiretti Veneto wants to convince canteens, chefs and large retailers to offer consumers preferably seasonal products of the territory. The project "Zero Km" is now regulated through a Regional Law, No. 7 of July 25, 2008, the first at national level that recognizes the businesses that adopt the Venetian food and wine production, in percentage from 30 to 50 percent.



THE NEW CONSUMER

The version 4.0 of the consumer is strongly motivated to the purchase of sustainable products and services and has in fact become a prosumer or in their choices wants to contribute to the overall sustainability of the economic and social cycle. They keep in mind menus, energy, water, ecological products, waste.

And here the new conscious consumer shows his sensitivity in the matter also in the choice of food and drinks, preferring values such as quality, location and craftsmanship.

Dishes consisting of quality, local and seasonal ingredients. Menus that have healthy and nutritious proposals for a short lunch break. Fast food will be abandoned for fast gourmet: the format will be maintained, but the high quality of service and raw materials will be preferred.

News also regarding the beverage. The drinks come back protagonists in the menu in combination with the dishes. And when it comes to wine, the new consumer chooses organic and natural. In addition, not only are less known grapes sought with curiosity, but also stories of producers in line with their ethics and are also rewarded new ways of purchase, one on all the ecommerce.

But the new consumer also visits the cellars, showing interest in small regional gems. Appreciated then also the "orange wines", synonymous with natural wine and research. In terms of mixology, although the trend of gin continues, the bitter Italians are revalued.

And even beer must be strictly artisanal. Thus, niche products such as Sour Beer face a mainstream but conscious market. Like wine, the consumer is looking for these types of beers because they have a reduced calorie content and a low alcohol content, while maintaining a very aromatic taste. If the Ipas continue to reign supreme, dignity is also given to the mistreated Lager since some micro-breweries have devised recipes in this regard, giving them a state of craftsmanship. Therefore, 2021 will continue to be the year of craft breweries and their driving force will be precisely the younger consumers.

THE POSITIVE BOOST AFTER THE PANDEMIC

The pandemic forced us to choose: the rediscovery of our own cuisine and the pleasure of preparing our own meals independently, considering the advantages of the choice of ingredients, reduced spending and the possibility of being passionate about an action that is not limited to the taste of dishes.

On the other hand, however, in this first scenario the contact of nature is consumed only within their own home and not everyone can boast a home sheltered from the chaos of the city. So, among the most concrete possibilities for the restaurant sector in the coming months, there is the opening and/ or the enhancement of farms and restaurants surrounded by greenery, in natural places where you can enjoy a meal in absolute tranquility.

It took a few months to change perhaps indelibly our consumption habits, making us prefer the shops nearby compared to the Superstore, fresh and genuine products compared to those packaged long-term, and homemade preparation compared to lunches and dinners at the restaurant. A moment of rediscovery of the enogastronomical tradition of our country that however, associated to the abrupt decrease of the tourist flow, coast to the field of the catering an economic suffering unprecedented.

A STRONG CASE STUDY

Douglas McMaster is an English chef, who is becoming famous not only for the quality of his preparations, but also for his commitment to finding the perfect combination of haute cuisine and the complete absence of waste. Its most famous restaurant is located in Brighton and is called Silo. And it is here that McMaster has designed his kitchen "zero waste", which involves the use of raw materials aimed at not creating the slightest environmental impact.

All the ingredients he used, in fact, are local, grown at 0 km and delivered without packaging. Their waste, then, ends up directly in an industrial composting plant; while the furniture of his room and the dishes come from recycled materials.

The materials are essential to have a green catering business. If you still have time to decide on the decor of your restaurant, take inspiration from McMaster and try to choose recycled materials and zero impact on the environment. The same goes for the service and for everything that is used in the kitchen, including products for cleaning. In addition to choosing tools from recycled materials, pay close attention to biodegradable materials and choose them wherever you can.

Once this choice is made, the second step is to play with a menu as seasonal as possible, to allow you to use the ingredients according to their seasonality and attract customers by offering different specialties for each season.



Silo, 2020, Brighton, by Nico+Co Designers

2.3] Mimetism through the reflection of a place's nature

Architecture and landscape need signs and words belonging to a shared language because they deal with common topics and materials: nature, plants, water but also cement, stone, wood, glass, metal and every useful element in construction.

A multidisciplinary approach is necessary when a new architectural element is designed to be inserted into the landscape because it acts at different levels: the look and the aesthetics combined with the functional needs of the space, whether it is a home, a professional, public or commercial environment.

Shaping the landscape, therefore, requires an overall vision capable of defining a virtuous balance between man and nature. Today, this sensitivity enhances those who, from the dawn of modern nineteenth-century urban planning to today, have intuited that a wise landscape design was the premise to allow a high quality of life.

“With architecture, what we create for private use becomes a structure of public space”.

These are the words of Paolo Baratta, president of the Venice Biennale of Architecture from 1998 to 2020. An invitation to reflect and study in depth the projects dedicated to the landscape, imagine the scenario that will welcome habits, actions and meetings. Highlighting the fact that the structures built by man are not only important for those who will use it but also for anyone who comes across the landscape that holds them.



House in rue Championnet nel XVIII, 2017, Paris, by Chartier-Corbasson Architectes

THE TWO MAIN APPROACHES TO CONTEXTUALIZED ARCHITECTURE

The general theme of the relationship between new architecture and pre-existing cities or, in other words, the relationship between architecture and context can be read from different angles, which relate to different ways of taking the historical-geographical context as a project material.

We could identify two major areas of interest that characterize the ways of seeing this relationship: on the one hand, a position that tends towards a cultural continuity with the pre-existing city and its history (position which seeks to emphasize the project's links with urban identity, with the memory of places, with the image of the city, real or more often ideal, with a figurative interpretation of the city); on the other hand, a position that tends towards a morphological continuity with the pre-existing city and its historical stratification (a position which seeks instead to underline the project's links with physical pre-existence, with the geographical site, with topographical characters, with traces of foundation, with the physical-morphological arrangements of the places, in summary with the form and structure of the city, with a morphological interpretation of the city).

In the first case, the relationship established with context is a relationship somewhat idealized, abstract, strongly subjective, often literary, which tends to find stimuli in a mental image from a certain place solicited, in his collective imagination or, more simply, in the personal one of the artist-architect. The link between analysis and design, and therefore the process of approach and formation of the project, is a metaphorical one, a more or less conscious translation of images and forms taken from the tradition of a place in the project.

In the second case, the relationship established with the context is somewhat more concrete and tends towards objectivity (albeit relative). It is based on analytical-descriptive data, typical of geography or archaeology, rather than history. The link between analysis and design is more closely related (although not automatically deductive); it works on a system of physical and spatial relationships; consequently the design process is integrative, tending to closely integrate the new intervention with the building forms and with the surrounding spatial coordinates.

The difference between the two procedures is evident: in the first one works by translating signs and meanings from the history of the city (filtered through its image) to the project; in the second it works for escavo and rediscovery of signs and meanings from the story of historical stratification of a specific urban place (filtered through the reading, in fact, of the physical-topographical stratifications and the drawing of its deeper and permanent layers).

THE WINNING SYNTHESIS

In the international panorama of contemporary architecture the cases of Alvaro Siza and Tadao Ando can be taken as an example of this attitude to a design that appreciably interprets the spirit of places, that unites in a certain way the search for a cultural continuity with that of a morphological continuity, preserving a specific character very recognizable to the own work and declining it from time to time according to "controlled variations" that precisely place the new architectures in relation to the context.

Siza's aptitude for the contextualization of the project can be traced -according to K.Frampton- to his primary reference model, in his training phase, identifiable in the work of Alvar Aalto.

"I do not know -he had the opportunity to observe Siza- an analysis of design more precise and penetrating than that synthesized in the writings of Aalto, however short but not for this reason clarifiers".

Many of its buildings work with the abstraction of contours, terraces and paths. They explore the experience of movement through different layers of opacity and transparency. Interior spatial views and sequences are orchestrated to explicitly guide the visitor. The intensity of light and the perception of the surrounding environment are controlled by the careful positioning of the windows and skylights.

Even in many of Tadao Ando's works, the abstract/ geometric elements of architecture reinterpret the forms of nature, delimit them, sever them, contain them, to the point of extracting a rational order, in a tight dialectic between abstraction and corporeality.

"My main goal -says Ando- is to give life to an architecture that is at the same time abstract and figurative, attributing a labyrinthine articulation to simple geometric shapes, that is, combining a Piranesian maze in a frame à la Albers."

It is not simply a matter of preserving the environment or of artificial recomposition. It can be considered to be the recreation of nature as it resonates in human sensitivity.

It is not a matter of using geometry to regulate and subdue nature around us, it is better to strive to raise from its narrow contours the true face of nature and to reintroduce it into human existence.

The geometry projected into nature claims its own character in the contrast it creates with nature. Encountering the geometric lines, nature shows its own presence.

GAME OF DUALISM

It is no coincidence that Ando has repeatedly stressed how his architecture is constantly oscillating between opposite poles, in a dualism that recalls the Taoist concepts: inside and outside; West and East; abstraction and representation; part and all; history and actuality; past and future; simplicity and complexity

He succeeds in the miracle of making natural architecture and architectural nature.

"I want to dynamically integrate two opposites: abstraction and representation. Abstraction is an aesthetic based on the lucidity of logic and concept, while representation deals with all historical, cultural, topographical, urban and living conditions."

The architecture is the introduction of an autonomous object on the site, but at the same time the site itself wants to discover the building. The site preserves the ways of life and habits of people from a distant past to the future and architecture represents the act of discovery and revelation of these contents.

La struttura dei fatti urbani, alla base dell'impostazione progettuale, viene assunta come palinsesto su cui innestare i nuovi interventi. Importanza fondamentale acquisiscono talune regole compositive : i tracciati regolatori e di fondazione, i segni latenti di conformazione delle aree, così come i vincoli al contorno, i punti di riferimento (landmarks) su cui il progetto tende ad innestarsi – in un'opera di completamento formale. Emerge dunque il ruolo delle geometrie d'impianto e, di nuovo, ma in modo diverso dal precedente procedimento, delle geometrie dei luoghi.

OBIETTIVO DI CONTINUITÀ

A queste regole di conformazione (quindi di identità) viene affidato l'obiettivo della continuità con la fabbrica urbana.

La continuità in tal modo instaurata, perciò, non è tanto continuità di immagine o d'atmosfera (come nel caso della città analoga) bensì è continuità morfologica, che si riallaccia alle geometrie di fondazione del sito e alle regole di conformazione urbana acquisite da quello specifico luogo nel corso della vicenda storica.

Questo procedimento, che tende a chiudere "valenze" aperte dalla situazione esistente in contesti dotati di strutture abbastanza forti, agendo per "ricuciture" o per "sovrapposizioni", non è però necessariamente un procedimento iterativo-mimetico rispetto ai modi d'essere dell'esistente. Talune posizioni, in effetti – come quelle derivanti dalle teorie di Saverio Muratori, che estraggono dalle forme storiche direttamente quelle nuove in un procedimento strettamente storicistico,) – tendono a legare la scelta di continuità morfologica ad una scelta revivalistica.

PROGETTI MODERNI DI INTERPRETAZIONE

Ma, in generale – laddove il riferimento con l'esistente si limiti all'assunzione dalla storia del luogo di alcuni dati logico-geometrici, sostanzialmente d'impianto – entro la logica "integrativa" può esprimersi un progetto architettonico squisitamente moderno.

In qualche modo, la scelta di struttura dell'impianto urbano sembra perciò potersi separare dalla scelta di linguaggio architettonico.

I "protomagistri" del Cinquecento veneziano (o i maestri di strade della Roma quattro-cinquecentesca) – e Sansovino in primo luogo – operavano più o meno su questa linea, controllando da un lato gli esiti spaziali e conformativi dei luoghi entro una logica di continuità e usando poi spregiudicatamente il linguaggio e la "retorica" nuova (classico-rinascimentale) nella definizione degli oggetti.

Decisive per il progetto urbano rimangono – in quell'ambito di riferimento – le scelte localizzative e relazionali delle singole architetture in rapporto con le preesistenze, nonché l'ottenimento di un risultato finale unitario ed integrato.

Questo procedimento è necessariamente sintattico, al punto che necessita spesso dell'uso di forme connettive, seriali, ecc. (si pensi, nel caso già richiamato di piazza S.Marco alla ricucitura delle Procuratie Vecchie).

Lo spazio urbano è l'elemento primario, la matrice, della composizione: è una scelta iniziale e in certo modo pregiudiziale.

Rafael Moneo: dal Museo d'Arte Romana a Merida al Kursaal di San Sebastian, passando per la fondazione Mirò

Moneo: " il contesto architettonico è un fattore decisivo per un progetto. Però devo insistere a dire che non intendo il progetto come qualcosa che completa o che sia una mera continuazione di quanto preesiste. Quello che realmente genera un progetto è un'idea che opera sopra il contesto, sociale o materiale, in una forma specifica, ma che non è una semplice conseguenza dell'esistente. Per me questa idea prima, lo stabilimento di una strategia appropriata, è cruciale per la consistenza di un progetto. E' molto importante che una architettura sia ben orientata dal principio, nel senso di dirigere l'organizzazione dell'edificio nel modo più opportuno, più utile per risolvere il problema che l'edificio propone..." "Per me un progetto consiste fondamentalmente nell'elaborare progressivamente la sostanza implicita nella prima risposta che si dà al problema quando l'intuizione agisce con libertà, senza tentare di organizzare spazialmente le funzioni.

Il problema è di trovare il modo con cui il paesaggio, mantenendo la continuità col passato sia capace di evolversi. Il contesto è come una nuvola, la cui forma precisa si sviluppa a partire dalla forma anteriore in un determinato istante ed è chiamata a sparire nell'immediato futuro.

A POSSIBLE DEVIATION

In all these cases these operations are characterized by the discretion of the interventions, the respect of the pre-existing, the reversibility of the modifications. But if an attitude of this kind is in line with the Japanese culture and tradition, to find it also in those who have theorized for years the total disregard for the context arouses some reflection.

THE EXAMPLE OF REM KHOOLAAS

The architect referred to is, of course, the Dutch Rem Koolhaas, known for the radicality of positions. His original views on architecture and urbanism have sometimes been synthesized into key words of which he holds the copywriter, for example: junk space, manhattanism, generic city. However, what, rightly or wrongly, has been most cited as the quintessence of his thought is Fuck the context, present in the chapter Bigness or the problem of Large of the text S, M, L, XL (New York, 1995), a concept that can be interpreted as the autonomy of large-scale interventions with respect to the space that surrounds them.

An example of what this may mean can be found in the proposal made by the architect concerning the Los Angeles County Museum of Art (LACMA) along the Wilshire Boulevard of the Miracle Mile of the Californian city. The museum was articulated in different buildings for age and style distributed over an area of eight hectares. The idea of Koolhaas was to reset everything, create a large square covered by a mega marquee to which flank a new construction. This project of 2001 did not collect enough funding, so the assignment was passed to Renzo Piano who found a way to hold together the pre-existing connecting them with a long pedestrian axis, which became an urban artery, and the addition of a new museum building. Two completely different approaches: of radical zeroing one, of patient mending the other.

It is therefore surprising that Rem Koolhaas, while moving from positions so far from respecting the history, ended -in the conference held in Berlin on 9 February 2009- to take a completely different point of view. Denying the Fuck the context of the nineties, the architect now considers it necessary to start from history, recover the functionality of buildings, to distance itself from the fanciful architecture too much tied to the contingencies of the market and of the fashions and insists on the necessity of a generic architecture, of an anonymous but functional architecture.

For several years Koolhaas, rather than building from scratch, prefers to intervene on existing structures and transform them into exhibition and museum spaces. Among these: the Garage Museum of Contemporary Art (2015) at Gorky Park in Moscow, derived from the recovery of an old Soviet restaurant in reinforced concrete, the Zollverein coal factory in Essen, 100 hectares of quarrying now recovered as a cultural and recreational area (built in different stages from 2002 to 2018) - and finally the exhibition venues of two private foundations, Prada in Milan and Lafayette in Paris. Also in these last two cases they are abandoned factories: one distillery of the Ten years the first, one deposit of 1891 the other. In both, the exteriors have remained almost unchanged, while the interiors have been transformed with functional and flexible structures.

SIDE EFFECTS

Architectural pollution means a variable category of events that disturb the ecosystem, both human and natural, mainly through interventions of a building nature. Very important is the link that architecture establishes with the landscape. First of all it is necessary to verify that the climate is not altered by the presence of a factory, a hypermarket, as well as by the use of a material not compatible with local characteristics. For example, the "dam" effects are known that many extremely massive constructions, such as civil buildings with hundreds of apartments integrated in a single unit, cause the alteration, even sensitive to the circulation of winds in areas not flat, where they are often built in the middle of two heights, with barrier effects.

The environmental impact of the building with respect to natural elements or other buildings, particularly older, is as important as the internal environment that it produces: continuity from inside to outside and vice versa, allows a fundamental balance for every living being.



CCTV Headquarter, 2017, Beijing, by OMA



Garage Museum of Contemporary Art, 2015, Moscow, by OMA

PROJECTS IN NATURAL SITES

If the approach to a new construction in an urban context is very important, it must also be considered the one relating to a building to be placed in a natural context. In this case the visibility of the work of man is much greater and must therefore be studied in the best way not to contaminate the landscape. The anthropological world and the natural one differ in many aspects, one among many is that identifiable in the compositions of lines that, in the first case, appear sharp and segmented, while in the second are fluid and soft. It is therefore important to maintain the distinctive characteristics of both contexts but merging them together in order to obtain a single landscape not fragmented.

In this case too it is important to identify the principles underlying the project and consider the example of great architects of the past and contemporary.

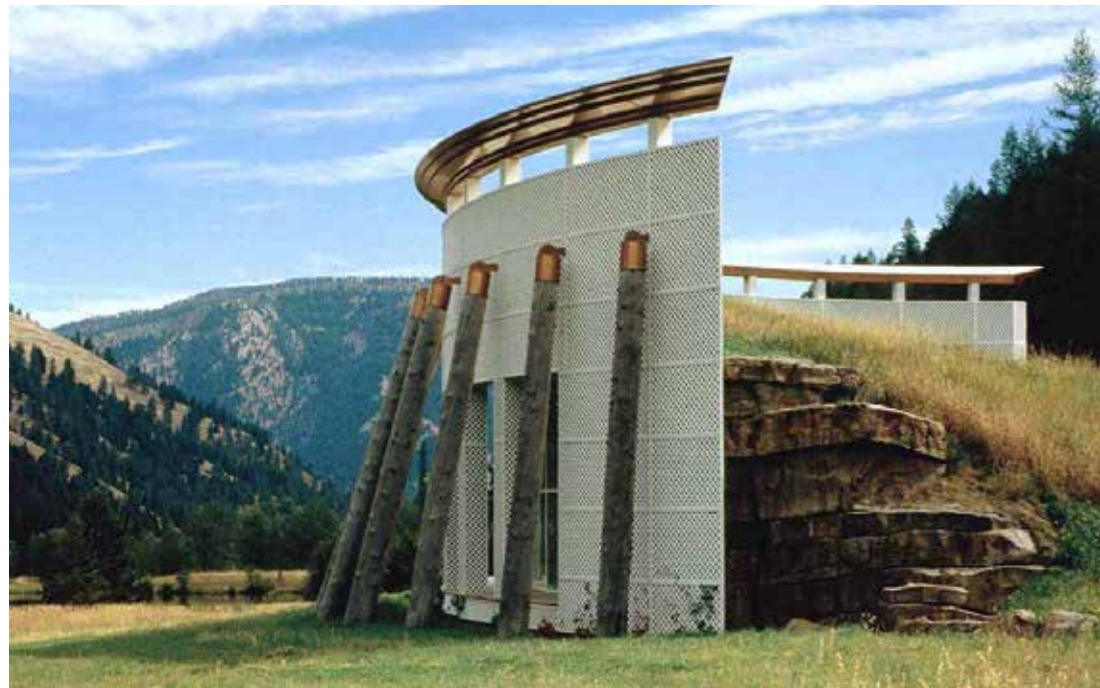
THE BASIS FOR ECOLOGICAL DESIGN

_to find solutions on the site where action is taken
_set the project according to “ecological” assessments
_imitate nature to fit harmoniously into it
_make nature as much as possible “visible” and protagonist in the project

Since the mid-80s architecture has been actively dealing with major environmental issues through the research of form, but also with new processes and methods of project development.

The main formal references are inspired by the ideas of Frank Lloyd Wright, with the Prairie House, single-family residential houses that together with his theories on organic architecture represent a new vision of architecture lived with an ecological spirit.

Among the most contemporary architects, we can not help but be fascinated by the work of Emilio Ambasz and James Wines of the SITE studio, who expressed in their projects an attitude of respect and reverence towards the landscape to leave amazed. They have created buildings literally “swallowed” by vegetation, immersed in the natural environment, a total fusion between interior and exterior, with natural camouflage and parts of the structure integrated completely into the environment. This is how iconographic projects with a strong visual impact were born.



Private Estate, 1991, Montana, by Emilio Ambasz

RURAL ARCHITECTURE

There is a profound relationship between rural architecture and its landscape, and this relationship loads the project of responsibility and meaning.

Ensuring the identity of rural scenarios in the speed of change is one of the questions raised by the European Landscape Convention.

The existing rural landscape and architecture are important deposits of material culture and indispensable iconic systems of identity representation. Many distinctive elements in the treatment of soil, plots, crops, rural architecture have origins from distant traditions.

In fact, whatever the intervention, recovery, safety, adaptation, extension or new construction, and whatever the area concerned (agricultural area, constrained area, open, urban or metropolitan space) experience indicates that there are still many aspects to consider and deepen. First of all, how to regenerate the value of the connection between the building and the landscape that shaped it, so that each action on the individual artifact looks carefully at the context, and each action in the context takes into account the sense of each individual structure.

Only a conscious project ensures that the connections between rural architecture and landscape can continue to be builders of quality and significant places, still able to “educate the gaze”.

The challenge is to respect nature, even with a man-made building.

There are many places in the world that have this potential: you can intervene by mixing nature and culture in an almost magical way. As architects when you are in these situations it is important to try to intervene so that the work looks natural, as if it had always been there.



Zhang Yan Museum, 2020, China, by Shenzhen Horizontal Des

MIMETIC FORCE

In a natural context the best possible choice seems to be that of an architectural element that engages in the landscape without disturbing it. On the contrary, it must integrate in an almost mimetic way, highlighting the same peculiarities as those of the place.

The ways to achieve this result are different and must surely be investigated according to the type of context, according to the architecture and the concept that define the intervention. The following are some architectural examples that have used various expedients to combine architecture and landscape in a single force.

_Moses Bridge, a footbridge at water level built, to reach Fort de Roovere, by the studio RO & AD Architects.

_Blur Building, built at Expo 2002 in Switzerland, overhanging on Lake Neuchatel; the studio Diller Scofidio + Renfro, has opted for the construction of a body wrapped in fog, produced by 13,000 nozzles and jets, which conceal the true shape of the building reached by means of a 400-metre ramp.

_Juniper Huse, curated by Hans Murman and Ulla Alberts, is a house hidden behind three semi-transparent textile walls, with molded junipers, and steel struts; the irregular arrangement of these three walls confuses the visitor about the true shape of the house.

_Optical Glass House, by Hiroshi Nakanura, is the tree-lined courtyard of a dwelling, hidden behind a glass brick wall, in an industrialized urban context.

_Invisible Barn, a parallelogram-shaped barn, consisting of 2 x 4-metre wooden panels, completely covered with mirrors. The structure disappears into the greenery of the Socrates Sculpture park, concealing its true form from visitors.

_Cadyville Sauna, along the Saranac River, in New York; designed by designer Dan Hiesel. The building rises along the cliff, which serves as an internal wall, and is completely covered with mirrors.

REFLECTING BUILDINGS

Landscapes as far as the eye can see and reflective surfaces blend together in the sound of nature. These are the characters that contribute to make these buildings from small but interesting architectural divertisement.

The peculiar aspect of the project is the presence of reflective surfaces on the entire outer shell, a feature that allows the reduction of the impact that the building leaves on the environment in which it is installed which goes to camouflage almost totally.

The invisibility of the structure has a double value, both the minimal impact on the landscape but also the scenic effect of mixing horizon and architecture. Casa Invisibile is a prototype developed by the Austrian studio Delugan Meissl in Slovenia, it is a low-cost building that in its own way wants to face the problems of the real estate market: the rise in prices and the lack of availability of interesting places to build.

The Studio has designed two wooden modules of this building (3.5mt x 14.5mt), including furniture elements and totally prefabricated, thus allowing the reduction of costs (120,000 euros each) and the speed of construction and assembly times. The interior spaces are highly customizable according to the personal needs of the clients.



Casa Invisibile, Austria, Delugan Meissl Associated Architects

A CASE STUDY

The studio Atelier Pierre Thibault with the project for the new viewpoint of the historic Canadian village of Val-Jalbert aims to reconnect past and present in a place where human work is invaded by the impressive force of nature of the river Ouiatchouan, in the heart of the Val-Jalbert experiential trail.

The project was born in the context of an abandoned place, in fact the hamlet of Val-Jalbert, founded in 1901 for the installation of a paper mill, was abandoned in 1927 and was subsequently included in the list of historical Canadian villages (1960).

The viewpoint actually hides a small hydroelectric power plant that takes advantage of the great jump of the river Ouiatchouan in the place where there is also the old mill of the village, part of the tourist route of the historic village of Val-Jalbert.

The need to integrate the building with the landscape led the studio Pierre Thibault to opt for a mimetic work: the hydroelectric plant is in fact protected by a curtain made of wooden slats, within which the tourist route winds punctuated by several panoramic views that protrude over the river and Ouiatchouan.

In the imagination of the designers, just as the vegetation grew through the ruins of the old paper mill, similarly the wooden grid of the facade will support the surrounding nature that can climb on it and dampen the impact of human work.



*Val-Jalbert Belvedere,
Canada, 2014, by Studio
Pierre Thibault*
[82]

2.4] The link between indoor and outdoor spaces

INTERIORS AND ARCHITECTURE INFLUENCE OUR WELL-BEING

As we all know, architecture plays an important role in shaping up to our society and its people. The environment that we're surrounded by has a huge impact on our mental health.

Be it in an office, a restaurant, or our very own homes, the walls that we're enclosed by, or the volume that we live in, give a sense of restriction on our thoughts and ideas. One window opening or a skylight can drastically affect our frame of mind towards life.

Our mind opens up to endless possibilities and we are filled with positivity as soon as we are connected to the outside world.

So imagine the influence that the idea of blending open spaces in architectural design can have on our lifestyle, feelings, and attitude towards life.

Hence, architects should be encouraged to weave outdoor spaces into their designs to create the balance and enhance the quality of the experience that the user has. It is important to balance the amount of open and closed spaces in a structure because, without any open breakout spaces, the building starts to seem more claustrophobic, creating a negative impact on the brain.

SUSTAINABLE IMPLICATIONS

Furthermore, this balance reduces the amount of energy used in the structure, making it more ecologically sound and sustainable. Incorporating outdoor spaces is a passive technique, which helps in providing natural light and ventilation to the indoor spaces. Creating a natural setting enveloping the built structure can help in improving the quality of the air that enters through cross-ventilation. Using passive techniques like the courtyard effect and evaporative cooling can further add to it. This eventually reduces the need for mechanical lighting and HVAC systems, making the structure much more sustainable, which is the need of the hour.

There are various ways in which an outdoor space can be integrated into a design, depending on the typology of the project.

The ancient type of residential architecture in India included the concept of having an "aangan", or a courtyard, as it encouraged the social interaction between the members of the joint families.

Another way of incorporating the 'outdoorsy vibe' into a structure is by converting the transitional spaces into an open environment. Having outdoor pathways, bridges over gardens or water bodies, exterior staircases, boulevards, etc. are some of the many ways in which two indoor spaces can be connected by an outdoor space.

Balancing the proportion of indoor and outdoor spaces does not just stop at adding outdoor multi-functional spaces, as the connection between the two is just as important.

The transition from an indoor to an outdoor space in a design needs to be smooth as it affects the overall vibe of the space. For example, in an office, the enclosed spaces have a more formal feel which can include spaces like meeting rooms, cabins, workstations, etc., whereas the open/semi-open spaces incorporated in the design can be used as breakout spaces or transitional areas, which have a more relaxing and informal vibe, encouraging recreation and reduction of stress.



Visual relation between outdoor and interiors in Da-House, 2013, Ucraina, by Igor Sirovov

ALTERNATIVES TO DIRECT CONNECTION

The connection of the indoor and outdoor spaces doesn't only mean that they need to be connected physically. Visual connection is a major segment wherein, the outdoor environment of the project acts like a frame for the indoor space, which can be visually connected via windows or glass partitions. This helps in improving the ambiance of the indoor space. The planning and orientation of the openings play an important role as well.

The harmony and balance between the indoor and outdoor spaces help in perceiving the unification of the project and enhancing its design. This can be achieved by giving importance to the proportions, the materials and colors that are being used inside and outside, and the overall spatial arrangements in the design.

The idea of an architecture has to go beyond its physical form and must be built from the inside out on the principle of spatial connection with the environment from which it grows and which it overlooks.

FLOWS AND RELATIONS

The concept, while conceiving a project, can be based on the relationship between the building and the exterior, the exterior and the city, and the building and the city.

The interior part flowing through the entire space continues to the exterior and all the separate private parts have their own extroverted relationships.

The visual appearance of the building can be defined by its inner nature and the permeability of its physical body's (non) separation of the interior from the exterior. Privacy can be maintained by facade membranes that allow the maximum view from the inside out, but reduces it from the outside in.

USE OF LIGHT AND MATERIALS

The Vista house stand out in the neighborhood, considering its original Italian style, reminiscent of the Tuscany countryside. Since there were some statutory restrictions for the exterior renovation, the architectural studio mainly focused on reshaping the interior while keeping and reinforcing its connection with the exterior.

Turning to the historical archetypes of Palladian countryside villas for inspiration, the designers focused on perspective and depth of spaces in connection and interaction between inside and outside. Though they did add a contemporary twist to it, as reflected in the horizontal and vertical openings in the house, which reinforce both the depth and superimposing of spaces, connecting them with lines of views. The landscape is celebrated and drawn in even more through the arched window openings on the exterior walls.

Not only the interior and exterior are connected in Vista House: the inside spaces merge and flow into one another as well. This creates the possibility to have a steady flow that starts from the core of the house and goes on till its outdoor space, embracing its natural aspects.

Oversized glass windows seek to temporarily dissolve the junction between inside and out, bringing in as much sun light as possible.

As an interplay between light and its comprising materials, the resulting home carefully balances natural illumination with textural and warming moments. Also the sapient use of materials guarantee a continuity between different spaces, and again from interiors and exteriors. A natural color palette with surprising combinations (beige, grey, terracotta, and green) complemented by interesting and striking materials such as terrazzo and marble are used for creating beautiful framed views of the surroundings and spaces.



*Casa Vista, Shenzhen, by
Studio 10*

[86]



[87]

CONTEXT-ARCHITECTURE-INTERIORS CONNECTION

The house in Mexico by Japanese architect Tadao Ando boasts a swimming pool that projects from a hillside and concrete walls that frame views of the Sierra Las Mitras mountains. The three-storey building centres around a double-height library that stretches diagonally through the centre of the plan. Fronted by glazing, this frames a pair of water-filled triangles at the centre of the house. The architect divided a massive wall of glass on one side of this hillside house into panes that resemble the geometric bookcases within.



*Casa
Monterrey,
Mexico,
by Tadao
Ando*

CRAVING FOR FRESH AIR

The pandemic period has forced us into seclusion in our homes for a long time, something we were definitely not used to and from which we tried in every way to escape.

After a while, the idea of going out became obsessive. And here many prisoners in the house look for a way out: the window, but especially the balcony.

That place projected into the urban space, outside, which in recent decades had been filled with cupboards, garbage cans, air conditioners...

The balconies have found their own role. A fundamental role for survival, being able to stay outside, in short, leave the house, still feel for a little (very little) inhabitants of urban space. This rediscovered living instrument has started to represent the way to break the barrier between internal and external space and has now become one of the most useful domestic spaces to overcome the forced claustrophobia.

THE IMPORTANCE OF OUTDOOR SPACES FOR RESTAURANTS

Just as the presence of an outdoor space has become indispensable for houses in the context of catering, in these times of crisis, the outdoor areas have acquired a very important role. Both with regard to regulations that, for a long time, provided for the consumption of meals or drinks only outside, and with regard to the great need of people to spend as much time as possible outside.

RESTAURANTS IN NATURAL SITES

The Italian cuisine and gastronomy, even of the highest level, are linked to the countryside more than to the cities. Architecture today has a great responsibility, first of all in enhancing what we already have and using it at its best, and then building what is really needed and that can improve the landscape.

Given the considerations previously made it is normal to think that more and more restaurants decide to open in a natural context, which can guarantee a large number of benefits for both customers and those who work there. Open air, natural light, silence, peace, breathtaking views are just some of the features that make these locations special.

An interesting example, taken to the extreme is certainly the restaurant Nowhere, located in a nature reserve south of Stockholm, Sweden, and provided with only 6 tables from two lakes and forests.

The project was conceived in times of pandemic by Oddbird, a Swedish winery even idealized by the supporters of natural wines. Each of the 6 tables of two diners, located at the end of the placid pier stretched on the shores of a lake, or in the middle of the forest, as well as ensuring compliance with safety standards, is surrounded by the quiet of a majestic nature interpreting in the most romantic and relaxing way, the idea of social distancing.

2.4a] Settings and evolution of interior spaces

SPATIAL ORGANIZATION

Speaking of the interiors related to restaurants, it is spontaneous to define what are the guidelines for the organization of the spaces and consequently its functions. In fact, in addition to the importance of the aesthetic aspect that gives an identity to the place and invite customers, the study of the different functional areas also plays an important role in the proper functioning of a place.

ENTRY

In restaurants, the design of spaces dedicated to the public must meet certain specific characteristics in order to make working spaces functional and at the same time to better welcome customers.

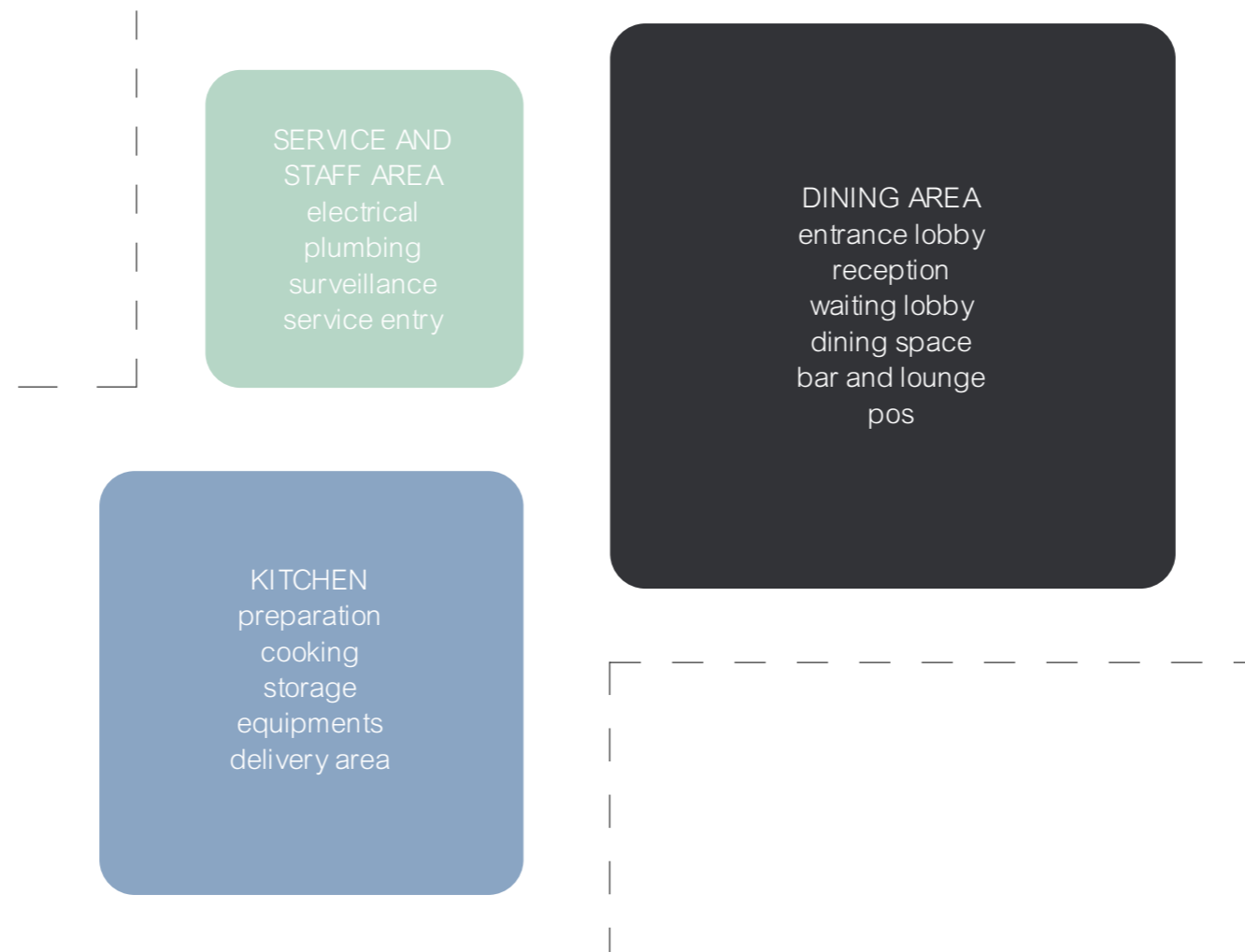
After the exterior view (still the result of careful design), the entrance is the first room perceived entering the structure. It can be a separate space from the dining room, where you can place some functions such as the cash desk, a waiting area, possibly a bar counter, access to toilets and/or wardrobe.

It is good to discourage the placement of coats, bags, jackets, umbrellas, etc., on empty chairs or under tables: such objects placed in this way can represent an obstacle for the service staff who must move between the tables, and also for customers.

It can therefore be considered the inclusion near the entrance area of a real wardrobe room, but it requires space, so we must evaluate the advantages in the specific case of the structure to be built.

The entry it can also be a space not dedicated and delimited. In any case, attention must be paid to its filter function: welcoming customers, who here have the first impression of the interior of the room, and acting as a physical barrier between the external and internal environment.

This means giving a consistent stylistic imprint to the space, and also controlling the internal microclimate, acoustic comfort, and giving ease to the movements of entry and exit through the doors.



DINING ROOM

The entrance leads to the dining room which is the heart of the public part of the restaurant. To make the space as functional as possible, it is necessary to study an effective arrangement of the tables as well as of the different areas that compose it.

Depending on the type of loca the density of the seats and other characteristicsl will vary.

Where it aims at a quick replacement of the customers you will need a number of tables and chairs in order to get a greater crowding of the spaces, even the furniture will have to be simple and space-saving. Conversely, in an elite environment you can choose more comfortable and more valuable furniture and the arrangement should allow greater ease between the tables.

Among the equipment to be included in the dining rooms there are also service stations for waiters to be placed in a strategic position not to hinder the paths and to be easily accessible during the service.

SERVICES

Last but not least, the toilets that over the years are becoming spaces that reserve a growing attention and are increasingly treated in appearance.

The normative indications establish the minimum number of units to be included in the structure in project and all the accessibility requirements.

It is to be expected a dressing room, with at least one washbasin, from which you can access the toilets.

The characteristics of the bathrooms vary depending on whether they are dedicated to men or women.

All materials, finishes, furniture and any furnishing accessories must be chosen so that they resist wear and can be easily cleaned. Devices for automatic operation of taps, soap dispensers and drying systems are useful. In rooms where it is not possible to provide openings on the outside to ensure adequate natural ventilation, adequate ventilation shall be provided.

TECHNICAL AREAS

The areas reserved for staff must first of all be functional, the environment must simplify and speed up operations. While the areas open to the public are the most complex, in that they must combine functionality with aesthetics. The most complicated type is self-service, in which it is necessary, through spatial organization, to direct the operations of the customers.

A good project must carefully consider the flows and the interferences, overlapping the layout in plan that also take into account all those technical areas that are part of the routes of the staff (unloading and loading area of food and materials, storage area, kitchen and washing area, ancillary areas such as waste storage or administrative offices).

SETTING THE IMAGE OF A RESTAURANT

Once considered the standard elements that make up the local it is very important to consider also those factors that define its particularity: target and offer.

The target is a very important piece because deciding the possible customer allows you to direct the project in a precise direction and get a winning result.

It is essential to think about the needs of the customers. The place that takes shape is the space where the customer must feel at home: first of all a place that can emanate positive feelings as soon as the customer enters the room. And these positive feelings are certainly given by the aesthetic component. It is well known that people very often decide where to have lunch, dinner or even just spend time because they really like the look of a place. Sight and hearing are the two senses that have the best in the choice of a restaurant; then other factors take over such as acoustics, temperature, colors, smell, comfort, all elements to be considered in the design of a restaurant.



Carlo e Camilla in Segheria, Milano, by Talja Solci

THE NEW DESTRUCTURING

Nowadays the outdated and canonical formulas of the organization of restaurants are to be overcome; it is important to understand how the true value of a restaurant is the ability to offer a highly tailor-made experience and anticipate tastes and customer trends. In a society that changes quickly its connotations, the restaurant business must also evolve.

We must forget the generalization of the customer who enters the restaurant, reads the menu and orders; we must forget the classic restaurant with its 90x90 tables, tablecloth, mise en place and bread basket; we must also forget the rigid working hours of the kitchen.

Of course, this assumption is not valid for all restaurants indistinctly, but it is also true that to stimulate customers revolutionary ideas and formulas are needed for the potential guests.

A very effective way to distinguish a restaurant from the mass can be the “deconstruction” of the entire ritual of the meal.

The space should not be limited to the dining room and the classic table. The places of the “new fruition” are many, often temporary, where a part of catering activities is transferred for special occasions. You can find dining areas inside the gardens and greenhouses, but also outdoors in the woods, and in each of these places what is worth is the perfect interpenetration between the location and everything that makes up the experience.

The organization of tables and seats must be released from the standards to which we are accustomed. There may be traditional arrangements but there is also the need to insert corners with sofas and coffee tables for consumption, high seats and armchairs, cinema seats etc. Each type of seat can characterize an area of the room, which must be developed on different topics, while always following the concept at the base. This allows guests to choose between different experience options so that every moment is perceived as tailor-made.

The time can no longer be enclosed in the limited times of meals. It should be the customer himself who can choose the time of the day when he wants to eat and drink something. This aspect is fully in line with the development and archetypes of hospitality that sees as primary service the time made available to users.

The same rules apply to the menu and the service. As for the first, it is important to focus on a limited number of preparations that can guarantee success, alongside those elements that may vary depending on the period, availability or person. In the service we can find hybrid roles as a chef who also takes charge of the waiter or other figures to be established ad hoc in relation to the experience that you want to offer

THE ROLE OF DIGITALISATION



3.1] The era of a new target

THE CHOICE OF THE TARGET FOR A RESTAURANT

In the study of the characteristics of a restaurant one of the first important decisions to be taken is surely that of the target. Whether it is a large brand or a niche space it is important to address and direct your efforts in a precise direction distinguishing between who can potentially be a customer and who has little or nothing to do with it. Everything starts from answering some questions.

What to offer? Why? What needs do you want to satisfy? How? With what peculiarities? For whom do I work? Who don't I work for?

It is precisely on this last question that we must build our target audience because it is difficult if not impossible to be able to adapt to the needs of any customer.

This type of analysis is part of a wider marketing research that starts from the construction of the brand. Nowadays it is essential to outline not only which levers to activate to win potential customers but also to build the entire communication system. The more empathy you can create with your potential customers, the better you can establish a dialogue with them and the lower the acquisition costs. To proceed you must know the most characteristic elements of potential customers that make up the market from conquering.

THE ANALYSIS

It is possible to distinguish between demographic and behavioural characteristics.

The former refer to age, income, profession, etc..

On the other hand, the latter concern everything that falls within the sphere of behaviour and interest. For example it can be interesting to analyse the needs that have to be met, the emotions that should be generated to those who enter and the real necessities of an hypothetical customer

Other effective and useful parameters to perform this type of evaluation are the frequency with which people go in the room, the type of activity offered by the restaurant and the status of customers at a social and working level.

_Frequency: how often does a customer go to the restaurant? Are there regular or occasional customers? What percentage?

_Activities: there are restaurants that offer a faster service, others that are slower. The first is ideal for certain contexts, the second is optimal in others.

_Status: it is useful to take a look at how customers present themselves and are placed from the very first steps inside the restaurant. You have to learn to understand something about them by observing the way they dress, to express themselves.



SEGMENTATION

Often the concept of target is assimilated to that of segmentation. The two terminologies are very similar, to the point that the two words are used as synonyms. In reality, a small difference exists, but it is subtle and finding its boundary is certainly not simple.

A target usually indicates a class of consumers and customers, while a segment refers to a subset of the target. Paradoxically many are looking for a hyper segmentation in order to be able to provide a proposal even almost nominative. An example could help you understand better: your restaurant can target a vegetarian clientele, within which there are more segments (students, young couples, adults, elderly, those who love cooked vegetables, those who love raw ones).

To build the target you can refer to a segmentation by geographical area, socio-demographic, behavioral, psychological. The behaviour of a young university student will be different from that of an elderly couple and, as a result, the way of posing and the communication strategy must change.

After identifying the main target, it is still possible to reduce the specific customers you want to turn to by focusing on its full satisfaction thanks to a further step of customization and uniqueness of the experience.

After analyzing the various characteristics of the target, you must rationalize all decisions on product, prices, communication, image and promotion that will constitute the set of web marketing strategies. The goal is to understand which are the type customers so that, then, to carry out all those operations necessary to reach them and make them become customers and finally set the goal to retain them.

Once you understand who to turn to, it is important to study at best that in the slang of marketing is called "buyer person". It is an almost fictitious character who represents a specific segment of the basic clientele, so you can understand what drives you to come right at a particular restaurant. To properly understand your target and create content that is really attractive to potential customers, then, it is appropriate to think like them and try to identify with what are the different buyer personas and their structures of thought. The idea behind the concept of buyers person is to understand their target behaviour so well that they begin to think like him.

It is essential to remember that the most important customer is not the one who spends the most when sitting at the table, but the one who can free the maximum value in the business; that is, the one who is loyal, who speaks well of the place, of its dishes, who builds the reputation. Some kind of ambassador from your restaurant.



THE DIRECTION TO BE TAKEN

Hence it is important also in this projectual case to consider a specific strand of people, so as to be able to offer them the best possible experience. The type of environment taken into consideration, as reported by the survey (insert survey data), highlights how the usual clientele is fully within the age group that we now call Generation Y or Millennials.

This part of the population is actually the most likely to choose places like this to spend their free time. The experience is completely immersed in nature, economic, open every day in a wide time slot, allows you to manage the service independently and to stop as long as you want.

It is therefore essential to carry out a thorough analysis of this precise segment of customers, which is certainly also the largest source of profit in the place. By analysing its characteristics and habits it will be possible to outline what improvements can be made to the project site from a functional and design point of view, following the trends related to the world of Generation Y.

GENERATIONAL SUBDIVISIONS

Generational marketing has divided the various generations into 7 ranges with the aim of effectively distinguishing the different market targets and to study in depth the behavior of people based on the historical period in which they are included.

Another peculiarity lies in the fact of being able to associate to every grouping of events that have profoundly influenced the lifestyle of those who lived in that period of time; for the Millennials, for example, It deals with the technological revolution and full-time connection; for the Baby Boomers, however, the distinctive feature is represented by the advent of television.

_Generation Lost: includes those who fought the First World War (1883/1900).

_Greatest Generation: identifies the subjects who lived their youth during World War II (1900/1924).

_Silent Generation: the generation that lived in the period after the Great Wars (1924/1942).

_Baby Boomers: the name comes from the demographic explosion that occurred between the years I'm 40 and the years I'm 60; it's a generation whose subjects are strongly oriented to work, civil and political commitment, with a medium-high level education and good economic availability (1942/1962).

_Generation X: represents the most recent past and is the one that has experienced the arrival of the first computers, commercial televisions, the first portable objects such as walkmans (1962/1980).

_Generation Y or Millennials: identifies the children of new technologies, those who are constantly connected to the net; they enter the world of work with more degrees than their parents but are used to living in a liquid and precarious world. is the generation on which the economic and social costs of the crisis (1980/1996) have been discharged.

_Generation Z: indicates those who were born shortly after the beginning of the new millennium; it represents the future, but it is not yet possible to study it effectively and definitively because its nature is still in phase embryonic.

MILLENNIALS

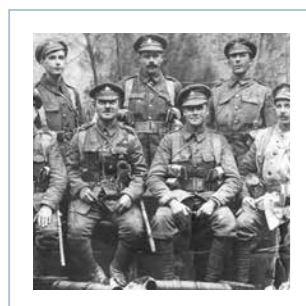
The Millennials generation, also known as the Y Generation or Mtv13 Generation, therefore includes those who were born between 1981 and 1996, defined as the generation of the new millennium.

The aforementioned Generation Y, whose subjects are between 25 and 40 years old, has very special characteristics, which distinguish very markedly the Millennials from previous generations.

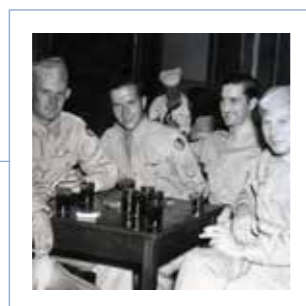
As a means of imposing on the sharing economy the big hospitality brands are starting to adapt their structures to the needs of the Millennials, a generation that is constantly connected to the network and in need of dynamic, modern, design environments, where they can have a collective experience.

These new structures highlight a new relationship between public space and private space, in relation to the society of communication and the role of social networks.

The use of the internet has changed the way of conceiving the private space, which is increasingly open to a dimension of sharing with the other guests of the accommodation.



LOST GENERATION



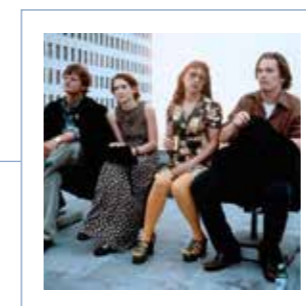
GREATEST GENERATION



SILENT GENERATION



BABY BOOMERS



GENERATION X



GENERATION Y



GENERATION Z

A NEW APPROACH TO LIFE

What distinguishes in the first place this generation from the previous ones is the very conception of life; at one time, in fact, the evolution of a person was linear: he grew, he found a job, he went to live in his own home with the aim of starting a family. The options that life offers to Generation Y, however, are many and consist of an incalculable number of different possibilities and combinations; family independence is usually achieved around the age of 30 and it is not said that there is no return home in the future; the creation of a family is no longer a certain goal to be pursued; work is no longer seen as a long-term job, but as a set of diverse and heterogeneous experiences.

In short, flexibility is the word that best suits to describe this generation, which however tends to be optimistic about the future and the lifestyle that one day you will assume.

Compared to past generations, Generation Y looks at the world differently, perceiving it as an open, dynamic and constantly evolving system.

It is clear that a specific distinctive feature that characterizes this generation is globalization, thanks to which it is possible to break down geographical and linguistic distances that in the past did not allow a real interaction between the different cultures of the world. Thanks to the diffusion of media technology there is the possibility of being in constant connection with the world; it is for this reason that the members of the generation are defined as hyper-connected, social generation or simply always-on. What differentiates Millennials most from all the other generations, in fact, is the digital world: they are the first people to be born in a completely digitalized and hyper-connected era.

Ipads, computers, tablets and smartphones are part of the daily life of the Millennials. A research carried out by Audiweb, a body that collects internet audience data in Italy, shows an average stay on the internet of 3 hours a day by young Italians aged between 18 and 34 years. Among the various devices certainly the most used is the smartphone.



THE ON-LINE GENERATION

Several are the elements of the digital world that influence the lifestyle of this generation, first of all the social sphere, through which young people have both sentimental and working relationships and through which they are able to expand their circle of contacts. Then there is the use of videos, through networks such as Youtube and Netflix, which now have a higher interaction rate than television. And finally, e-commerce, or online shopping that knows no geographical barriers and is preceded by several comparisons with similar products or the same type that the network allows you to make before a final purchase.

In short, the Millennials live in a constantly connected world, in which the watchword is sharing; everything can be shown and enjoyed in a collective form. Privacy seems to be a long way off when we are talking about concepts that date back less than ten years.

According to research conducted by OFCOM, the Telecommunications Authority of Great Britain, Italians excel in all European rankings: they check their mobile phone within 22 minutes of waking up and up to 30 minutes before going to sleep. What is most appreciated about this instrument is its versatility, its ability to keep in a few centimeters its everyday life. In particular, on the smartphone, they spend on average 2 hours and 25 minutes a day; through it they remain connected to the internet 69% of the time (social networks and instant messaging, apps, games and videos) while only 17% of the time apps are used that do not require connection such as camera or music. The use of telephone functions (phone calls and text messages) represents only 14% of the time spent with your smartphone.

The main reasons why Millennials use the internet are:
 _Solving daily needs at the same time as the need arises, looking for information about your work/ study path or about products to buy (71%);
 _ Entertainment: Internet is not only a way to pass the time, but also a way to keep constantly updated on your passions and interests (62%);
 _Keep yourself informed and learn new things: the Internet is a source of information that allows you to inform yourself in real time (45%).

It is interesting to note that in 2015 the Internet became the first medium used, to the detriment of television: 7.4 million Millennials use the Internet, while 7.1 million watch television; in all time slots, in addition, internet has exceeded television in the number of accesses daily. 69% of people in this age group access the internet while watching television, 83% use the network as a platform for streaming TV content (movies, TV series, trailers, etc.) and, above all, 73% believe that television, for the rigidity of the schedules and the supply of channels, is not able to fully satisfy their interests.

DOMINANCE OF THE MARKET

From the demographic point of view the Generation Y comprises a high number of people and represents, both in numerical terms and in terms of spending capacity, the type of consumer who will dominate the markets for the next 20-30 years, thus going to shape itself as the specific target on which companies around the world are aiming. This population group, in fact, constitutes about a quarter of the world population and seems to be the most numerous among all those listed: it is about 75 million Millennials in the United States and 11 million in Italy.

We must also think that Millennials have a longer life perspective than past generations (about 10-12 years more); this is pushing companies to change the relationship with their customers: no longer short and occasional purchasing behaviour but long and trust-based. The luxury sector, in particular, is very interested in knowing the needs of these emerging consumers; it does not speak to the present, because the interest in this sector occurs as a result of a series of goals, such as the achievement of professional career, the purchase of the house, etc. "Millennials are the generation of consumers to whom luxury will refer in 15 years.

They have new myths, a new language, a slang, they inform themselves differently, they have a composite face and buying drivers totally different from those who preceded them. They ask for a change of pace and new ways of interaction with brands, 66% want to build an emotional connection with this. If satisfied, then, they are active promoters both offline and online, where they seek continuous interaction with brands. It means not only to inquire online before making a purchase, but review, photograph and upload images on a social media (60% of Millennials do this against 29% of Non-millennials). Talking about them does not mean framing a generation, but finding a new angle through which to look at the whole business model, from marketing, to sales, to communication.



[102]

THE WORKING WORLD

The world of work represents a hostile and difficult territory for the Millennials; however, this does not depend, as popular beliefs dictate, by laziness or a lack of interest in the future, but by causes external to themselves. "Millennials have entered the world of work in difficult times. If during previous generations 78% of the children had a job, the percentage of the employed among the Millennials fell by 10 points. Women's employment has also been affected by the same problem. The growth recorded since the 1960s reached its peak during Generation X, with 69% of women employed, and then began a downward trend, reaching 63% for the Millennials. A fact that, however, could also be related to the extension of the school course" (Prima Online Comunicazione, 2016).

A further phenomenon has arisen from this situation, that of the Neets (Not engaged in education, employment or training). The acronym includes those who are between 18 and 30 years old and who do not study or seek employment.

According to ISTAT, the Neet rate under 30 has risen from 19% to 26% in the last 6 years. The motivations of this behavior are of various types and usually embrace the social and economic sphere. Since 2015, however, something seems to change; Censis, renowned Italian research institute, has highlighted how in reality, the Millennials in our country are managing to reverse the trend that would see them necessarily listless, with no future and on the edge of the world of work. In fact, there was a boom in startups founded by under 35 (32,000 in three months, or more than 300 companies a day). According to the research institute about a third of the companies born in the last year are part of a millennial. In Italy there are almost 600,000 companies in the hands of young people. The sectors that are most taken into account by those who want to do business are the food, the web and the sharing economy.

In particular, as regards the food sector, the Italian Millennials demonstrate a propensity to spend more to have a healthy and balanced diet compared to the generation of Baby Boomers or X; they tend to eat meals away from past generations and requires flexibility of time, economy and speed of service.

Having their own food identity is becoming for them an increasingly determining element in everyday life.

[103]

It is not by chance the link that millennials show towards food, especially if you think of the Italian context. This issue is very close to the hearts of people who also show an interest that goes beyond the simple pleasure of eating. As previously mentioned, in fact, the experiences in the food and wine sector are now mainly undertaken by the so-called foodies, undisputed protagonists of the sector. It is no coincidence that this category of people falls fully, for its characteristics, in the generational range of millennials.

FOODIES

The research institute GPF, which through the Food Monitor, for many years analyzes the styles of food consumption of Italians, has recently outlined the profile of this new category of consumers. It is an army of 4.5 million Italians; they are the Foodies, fans of food and good drinking, for which this interest in all its facets is put in the first place. On the contrary, it upsets many other attitudes of consumption: when they shop, they cook, they leaf through kitchen magazines or they surf the Internet. The majority of men, between 25 and 45, live mainly in Northern Italy, have a medium-high income and higher education.

GPF's 3SC map places them in the quadrant of social interest with a profile of commitment, love for the new, for art and literature. Naturally interested in dinners away from home, quality in food and wine, food and wine tourism and the poly-sensoriality of food, their passion is rich in meanings and experiences, a pleasure to share with others. However they do not skimp on preparing meals at home (66% always or very often) and 83.6% of them like very much or enough to cook, moreover, special dishes and that require care.

Foodies also like to share this passion, because 40% organize at least twice a month lunches or dinners in their own home. Obviously, the research points out other aspects that help to trace the identikit of this real avant-garde of conscious gourmets, who insert as protagonists in the information society, being strong internet consumers: not only search for recipes, but also offer them, not only acquire news and information from sites about restaurants, foods, but are subscribed to dedicated newsletters and participate in discussion groups.

In essence, the Foodies represent the link between the world of professional cuisine, famous and less famous chefs, culinary mastery with home cooking, where to reproduce the rituals and techniques experienced in gastronomic tours, of which they are great experts. More and more Italians recognize the values of Knowledge and Food Information, in a framework of transparency and truth, which are the basis of their approach.

The Foodies are very convivial even at home and the kitchen environment is for them an emotional and functional space very rich. Work tools, for example, are considered very important elements in order to unleash their passion for cooking. However, it would be a mistake to think that at the center of their attention there is only food and what revolves around it according to a logic of pure pleasure of taste.

Its profile is in fact more complex and for this reason it involves many other areas of interest. The origin of the products, the production methods, the history, but also the health and nutritional aspects, as well as the research for the best sources of supply are at the center of the interests of Foodie, which is willing to spend more on products of particular quality, but also try to do it in the most convenient way.

With a simplification effort, we can say that the areas of greatest interest for Foodies are about taste, health (nutritional aspects and food safety), networking (with a great use of all available technologies), an extended aesthetic-sensory area, without forgetting the green sensitivity and attention to the environmental impact of human activities. This group of people is also sensitive, in the style and environment of the kitchen, to increasingly living and convivial spaces, open and fluid in which the work areas are large, as well as containers: privilege decoration functionality, technology and high quality; They take care of the details, the appliances, the knives and the crockery, appreciate the equipment of the chef. They try to customize with their own taste, to make it real and authentic, the kitchen environment.



3.2] The future of digitalisation in the sector

Hospitality Industry (Hotels, Resorts, and Restaurants) is facing the challenge of a lifetime. There are many changes on the horizon, and technology is at the top of that list.

We, as a generation, are busier than ever and unwilling to wait for anything. In this “I want it now” world, hotels and restaurants must provide self-service (check-ins, kiosks, contactless ordering) to meet the guests’ demands.

Hoteliers now understand that customers prefer self-service options during their hotel stay.

New technologies are no longer the future – they’re the now. The hospitality industry is fast adopting the technology that makes self-service possible. The sector is working hard with each property to find more ways to engage with guests and improve their experience during these challenging times. They are enhancing the guest experience for on-demand services by leading the adoption of proximity engagement and a self-service ordering system.

We may not all be 100% millennial. But, we have all developed various shades of the millennial mentality. In most consumer-facing industries, mobility and automation have led to new and non-traditional ways of service fulfillment. Hoteliers are no longer limited by ‘physical stores’ or ‘staff availability for guests’ to engage and buy.



TECHNOLOGY IN THE CATERING INDUSTRY

The safe recovery of activities such as bars and restaurants, after months of blockage for the epidemiological emergency, has an extreme need of technology.

The fact that digital and technology are an opportunity to exploit is demonstrated by the fact that consumers are more than likely to use these tools to relate to restaurants: potential customers have many devices with which they navigate, They use social networks a lot and spend a lot of time connected. All this will make the experience of catering in the post-pandemic phase of the world usable and sustainable.

The benefits of exploiting technological innovations spread on different fronts: they make the experience less stressful and more engaging, allow you to save time and money and last but not least guarantee more easily compliance with hygiene and health regulations.

SAFETY

One of the new keywords of 2021, especially in the wake of the recent pandemic, is security. And it has become essential to transmit it to customers, thus encouraging the return to the premises in compliance with the anti Covid-19 regulations.

Even in this sense, spaces are fundamental. They must transmit order and cleanliness. But also technology comes in handy. In addition to digital menus, qr codes, online payments, and many others that provide a touchless experience, it also comes to the rescue when it comes to hygiene. In this sense, transparency with which to communicate safety, hygiene and sanitation protocols to customers is also important.

TOWARDS THE FUTURE

The catering of the future is therefore ready to welcome technology. It is in fact implemented day by day the adoption of home automation and the presence of sensors within the premises. Just as the points of contact between the architecture and the customer are reduced to a minimum, contacts between staff and diners are also reduced.

The phenomenon of phygital dining that brings technology to the table is growing. Marketing comes to the rescue and it is possible to create a real bridge between the physical and digital world. This contamination between physical and digital has the task of making an innovation with the aim of improving the customer experience.

Restaurants will provide the technological tools that will give accessibility, connections and speed of sharing to the customer experience. At the same time, however, you will not miss the direct relationship with the staff and the physical experience of going to the restaurant.

THE WORLD OF DIGITAL

We must keep in mind that digital is revolutionizing the world outside of the home, especially because we are now in an omnichannel market, where the individual can indifferently turn to physical or virtual touchpoints to meet their needs.

From this point of view, four seem to be the main players in the game: infomedia, booking and e-commerce platforms, social media.

The first are represented by websites of chefs, experts, bloggers, guides and information sites, videos and online TV: all channels that mainly play a role of generic address on the product, processes and places.

1_Rating and booking platforms, such as Tripadvisor and The Fork, enter the process of choice in a more important and operational way. They are typical platforms where the benefits offered depend on the critical mass of demand, that is, consumers, and supply, that is, restaurants, that the portal manages to catalyze. They allow the user to have different opinions from previous diners, allow you to book directly a table and to have discounts or special offers. For restaurateurs it is important to manage their reputation on these platforms and respond to both positive and negative reviews, as the decision to book or not can be strongly influenced by the comments received and the answers given.

Being responsive is the best way to control your online visibility, understand what are the strengths and weaknesses and, therefore, meet customer expectations.

2_At the moment, the traffic of such platforms does not seem to be able to move large flows on the physical market, but the way to push on promotions and to allow the consumer rapid processes of selection of the offer according to the tastes and desires of the moment, on the one hand, and that of offering to the managers of the premises, in addition to mere booking, a whole series of services useful for the development of the business, such as training courses, databases for sending text messages and emails, appear to be strategies capable of bringing these platforms to significant levels of influence in the medium term».

3_Than e-commerce which, outside the home, takes the form of take away with orders online. Two models. The first with delivery at the restaurant (type of Just Eat), the second that also offers the delivery service (such as Deliveroo and Foodora).

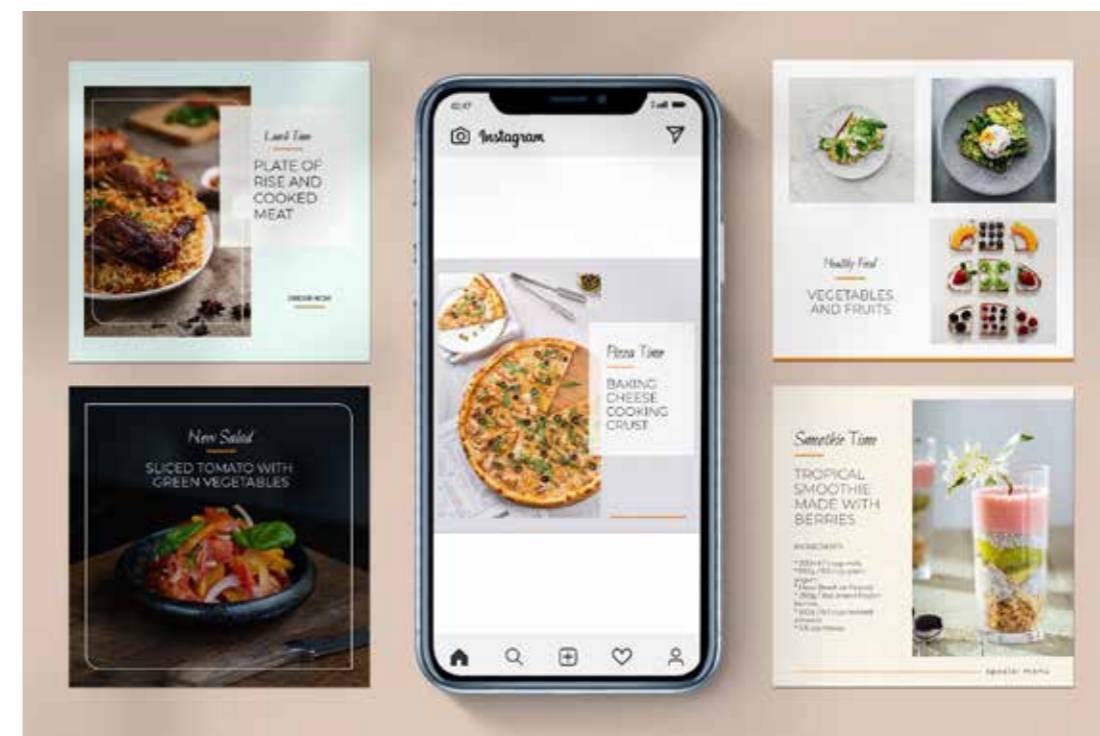
4_Moving on to the practical part, an increasing number of restaurateurs and not, relied on the internet to assert their online presence. Having a website is essential: it does not need to be a site with a thousand features, but enough to give the opportunity to show your presence. Including the menu, the photos of the club and maybe even the team that runs it will be enough to give that touch of personality necessary to be noticed by potential customers.

The same logic today must be followed from social media too. Very often in fact people search the name of a restaurant directly on apps because they are the strongest tools to catch people's interest.

THE EXPLOITATION OF SOCIAL MEDIA

Social media plays an important part in getting noticed by potential customers, but in reality also by the competition. Social networks help us and, through the creation of well-kept content and aimed at defining a clear image of their local within the food and wine sector, it will be possible to attract new customers. The main media to consider are Instagram, Youtube, Facebook. They allow you to share photos and videos of the dishes offered, but also special events to give an idea of the service that you want to promote and make customers understand whether a certain place does for them or not. There is also the ability to create tutorials, recipes and also show up closely what happens in the kitchen, usually off-limits place for customers.

People often use the network even during the process of consumption away from home: for example, 60% look for information online before choosing the restaurant, 24% share consumer experiences on social media and 30% write reviews on restaurants visited. However, for site visitors to become sponsors and sensitive to "call to action" it is necessary to increase the attractiveness of communications. To create a strong and immediate link between physical and virtual, it is important to convey differentiated messages to each segment of consumers and really related to the consumer experience.



MAIN TECHNOLOGICAL PLAYERS

Internet of Things (IoT), Artificial Intelligence (AI) and Blockchain are the tools by which you can overcome pre-coronavirus business models by creating the “new catering”. The technology must be used to 100% of its potential to optimize data processing and management of activities.

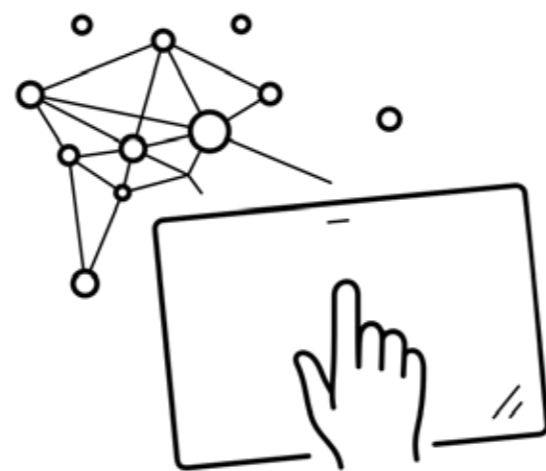
All together, these three technologies represent an unprecedented opportunity for catering to gain competitive advantage and, as a result, to live well and prosper and obtain the satisfactions that are deservedly derived from them. The use of all three technologies makes it possible to simplify and radically improve existing processes, create entirely new business models through the development of innovative products and services for the new generation of customers. We analyze how these technologies can bring their benefits to the innovative management of that company that is the “new post-coronavirus restaurant”.

_IoT is like our nervous system: it detects and records, having billions of devices connected all over the world, a universe of new data;

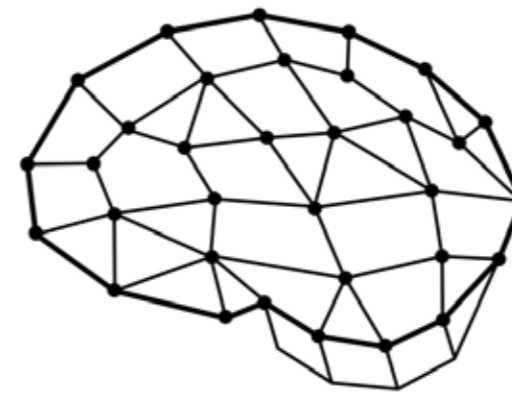
_AI is part of our brain: think by analyzing the data and creating decisions previously reserved to us;

_Blockchain is like our memory, our memories: it creates a safe and indelible record of transactions and data exchanges.

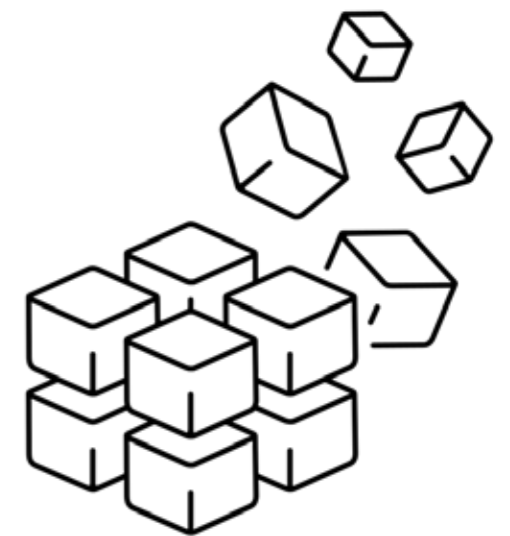
So, IoT makes us feel the world, it makes us understand connected by billions of devices. And let's be clear, we are not talking about abstruse devices that are in who knows what research center located somewhere. What is the IoT device that everyone has for sure? Our smartphone.



If IoT is the sensitive part of so-called “transformational technology”, then AI is the thinking part, it is machine learning ready to give us the maximum impact to allow us a quick and intelligent decision-making process in support of business. The new restaurateur who runs the new restaurant can delegate trivial or complicated tasks to AI to achieve a level of accuracy and efficiency that goes far beyond what he could achieve by putting in place only the skills of his collaborators. AI is the maximum optimization of the following flow. You have data, you have to correlate and you get information. You have information, you have to interpret it and you get to know it. You have knowledge, you reflect on it and you make decisions about it.



Blockchain is a distributed global database, constantly running on millions of devices and open to anyone who is enabled to use it. In Blockchain there is not only information, but anything of value: money, securities, contracts, identities, are stored and managed safely and with due respect for privacy. Blockchain, let's face it, takes the commitment to act as a memory of any transaction.



INTERNET OF THINGS

The Internet of Things (IoT) is the ideal tool to overcome old business models and launch the new restaurant. Only in this way will it be possible to adapt to the new needs and new security protocols necessary to hope to get out of the emergency. It is not necessary to associate the Internet of Things with a future interconnection since it is already present in our society for a long time.

Along with Mass Artificial Intelligence (virtual assistants like Siri, Alexa, Cortana) the IoT can be even more efficient. With virtual assistants we can order a product or delegate a phone call. The Internet of Things integrated AI could signal to the restaurateur the lack of stocks of a given wine and would suggest to which supplier to turn to make the order.

These new trends will see an increase in the number of start-ups and investments also in the food delivery sector that aggregates the offer of restaurants, collects online orders and takes care of delivery. They push companies to develop new solutions. The costs are reduced, the problem is resolved quickly without affecting productivity, you save in times of crisis and you work better.

EXAMPLES OF BENEFITS

The interconnection is now part of our everyday life: even in the kitchen having equipment with touch interfaces, software always updated, organize and standardize the work has become a must. There is, for example, a multifunctional combined oven that allows you to do all this. You optimize your costs, you work safely and you get excellent gastronomic results.

The creativity is the chef's, but AI also impresses the intelligent cooking solutions that learn and adapt to his needs. It can give a new boost to catering and the big chains are already using it expertly, such as Domino's which in Australia and New Zealand has launched DOM Pizza Checker. It is a scanner that monitors every pizza prepared by analyzing ingredients, size and cooking, to ensure that only perfect pizzas come out of the oven. The result is a total quality perceived increased by 15% and greater customer satisfaction.

Most restaurants started to have a digital menu directly on tables and other stations.

Guests can order coffee from the lounge table, cocktails at the counter, and the entire meal at their will with the single press of a button and all from a proven and friendly user experience. The possibilities in this way become multiple: you can see the story of a dish, with photos, ingredients and properties, you can order at any time without waiting for the arrival of a waiter, you can take advantage of the time necessary for choosing, without being rushed, you can change the orders clearly to the staff etc..



Digital scenario at Sagaya Ginza, Tokyo, by teamLab



The latest generation solutions, for example, ensure the online monitoring of certain parameters (temperature changes, water losses) with the sending of alerts for any timely interventions in order to optimize the management of the restaurant.

Other chains, such as McDonald's (in this regard here is our project for McDonald's in San Benedetto), are testing artificial intelligence to propose offers and suggestions based on various factors, such as the time of day or weather conditions. But this is just the tip of the iceberg of a technology that really knows no limits. In China, for example, the KFC chain began to use facial recognition to remember the choices made by regular customers and thus predict their orders. The advantage is faster orders and greater cross-selling possibilities.

A must today are voice orders, already implemented by chains like Starbucks. Thanks to Alexa and Google Assistant devices, people are increasingly accustomed to communicating with technology devices. If you consider that the experience of fast food has as a peculiarity to be - precisely - fast, it is important to accelerate the processes by eliminating queues and making customers talk directly with the kitchen.

There always seems to be something going on. Whether it's a local band at the bar next door, a wine and food festival, or an exclusive showing of a new indie movie, there never seems to be a shortage of things to do. But how do your guests know what events are taking place and where? Your staff must always be up-to-date and ready to provide this information to guests.

However, a mobile app with push notifications and reminders on saved events and other digital self-service applications are the most effective ways to engage users. The obvious way is to scour through websites, facebook, pages, read Yelp reviews, search Google and hotel websites to figure out which restaurant to go to, what bars are the most fun, or what event is going on tonight. Tablets and digital screens are also good sources to provide similar information.

With a mobile app, guests receive a much better user experience, not to mention that having a mobile app increases engagement by 3x.

Which problems mostly faces the today consumer?

The modern consumer places huge value on convenience. A recent report by the National Retail Federation found that 97% of consumers have backed out of a purchase just because it was inconvenient for them. And in quick service restaurants, figures show that lengthy queues can be off-putting: almost three out of four guests say they would leave if there were seven people in line. More than nine out of ten said they would go elsewhere if there were more than 10 people queuing before them.

THE SOLUTION OF SELF-SERVICE

Taking the example of supermarkets, which have successfully alleviated queues with self-service checkouts, fast food brands are now adopting touch-screen self-service kiosks. And as more report the positive impact of these kiosks, adoption is rapidly taking off.

McDonald's now has self-service kiosks in all 14,000 of its US restaurants. When it began rolling them out in 2017, it said its intention was to enhance the customer experience by speeding up ordering time, reducing human error and allowing for easier order customizations. Almost three years on, McDonald's is living proof of the success of self-service kiosks. During its 2019 Q2 earnings call, CEO Steve Easterbrook said the chain is seeing impressive incremental sales rises from its use of kiosks. "As we convert the restaurants, we're getting an incremental sales lift from that, some of which will come through growing and increasing use of the self-order kiosks where we generate higher average checks," he said.

Interestingly, not only are self-service kiosks delivering on consumer desire for ultimate convenience, they're altering behavior too. As the use of the technology grows, self-ordering has been demonstrated to boost sales by increasing the average order size per customer, while at the same time lowering costs in the restaurant by improving efficiency.

All these technologies bring great advantages both for companies, brands and the different realities that invest in the field, and for customers who nowadays love to interface with this world more and more.



Example of a digital totem

3.3] The need for independence

This generation is characterized by a greater use and a greater familiarity with communication, media and digital technologies. Therefore, it is inevitable that their value is characterized by the presence of digital devices. For this reason, the technological component cannot be lacking in the tourism sector either.

Moreover, this generational target stands out for its great propositiveness, independence and curiosity; all these aspects lead this segment of the population to carry out more and more actions in total autonomy, without having to use the help of others and, in the case of catering and tourism in general, the help of the staff. More and more actions are carried out independently and even if at the beginning they are a novelty, thanks to the characteristics that distinguish the target, will soon become part of the personal luggage.

Research has found that millennials, for whom modern technology is an integral part of their daily lives, "appreciate the speed, order accuracy, and convenience of touch screens and digital devices". So if millennials are the target customer this technology can definitely help satisfy their expectations.

SELF SERVICE TECHNOLOGY FOR THE TARGET NEEDS

The main purpose of introducing new self-service technologies coincides with guests' desires to be in control of every aspect of their experience. For example, new kiosks systems in hotels allow guests to check-in and check-out on their own time while using IT concierge services to plan their daily activities. The usage of such systems enables the guest to have a full control of their stay from start to finish.

Business travelers have strict itineraries that need to be adhered to. New mobile apps allow guests to have a transparent view of hotels' amenities and services with one touch of the screen. According to Hospitality Times, 70 percent of business travelers and 53 percent of leisure travelers are using their mobile devices to access travel-related information (Hospitality Times Staff, 2013, n.p.).

The heavy participation in online self-service technologies offers all sorts of hospitality organizations the opportunity to have full-service marketing without affecting the budget. This is a new way to provide guest satisfaction while increasing brand awareness. Inherently, this leads to increased revenue in the organization. Self-service technologies provide more visibility and purchasability to previously underused services.

LESS INTERACTIONS

Essentially, self-service technology is any sort of technology that eliminates the need for human interaction in order to complete a business transaction of some sort. In other words, self-service technologies reduce the need for person to person communication to provide speed and efficiency.

The goal of self-service technologies for hospitality and tourism organizations range from increasing guest satisfaction to reducing labor costs. Perhaps the largest significance of self-service technologies is catering to the new generation of travelers that have overtaken the market majority.



EKIM, the French Food Tech startup that is the first fully autonomous restaurant

THE POSSIBILITIES OF A STAFF-FREE SERVICE

They're the restaurant's human face: ensuring customers feel welcome, answering questions and bringing out each course with efficiency and charm. Waiters and waitresses have always played a big part in the experience of eating out. However, in big cities with high property prices, good ones can be hard to find, never mind pay. That's why some restaurants are starting to think the unthinkable: is it possible to have a successful waiter-free restaurant?

The idea of virtual service came up in a recent report on the UK restaurant sector by Paymentsense. It highlighted enthusiasm for the idea. Indeed, 76 percent of consumers would consider ordering by app, if they could, including up to 92 percent of young families.

So, are waiting staff critical to the dining experience? Or just a cultural hangover from a more deferential age? And what approaches are restaurant businesses using right now to serve customers without servers? It is really important to understand how a service can be developed without them and which figure can replace them.

_The Customers Do It

As the hub of America's digital start-up sector, San Francisco is a magnet for ambitious entrepreneurs and skilled tech workers. But this unprecedented boom has sent property values soaring while waiting staff have become ever more scarce and expensive.

One approach, pioneered by Greek restaurant, Souvla, is to get the customers to muck in. Runners deliver the food, but diners must find their own seat, get their own water from a stand and, if they fancy more wine, go back to the counter to order it.

Self-serve is perhaps one way to minimise customer dissatisfaction, too. Our report has shown that if there is one thing consumers don't like, it's waiting. 59% of diners we surveyed rated waiting for their food as their biggest frustration, even more so than encounters with rude staff.

By offering a limited range of high-quality food in charming surroundings and eliminating servers, it's possible to reduce costs without compromising on quality. Of course, self service is nothing new, but this is a different approach with a new name: 'fast fine' and it's creating interest among purveyors of other cuisines.

_Robots Do It

Alibaba Group is China's own version of Amazon, reconfiguring multiple business models at scale for massive profits. However, unlike their American rivals, they now run restaurants and their Freshippo chain is leading the way in robotised service.

At their Shanghai branch, customers use an app to secure a table. Once seated, they scan the table's QR code and use an app to make their meal selection. The robotic servers then use radio frequency identification to wheel the meal over in a serving pod with a lid that opens automatically.

_The chefs do it

Further down the California coast, in Encino, outside Los Angeles, flamboyant chef Phillip Frankland Lee is pioneering a different approach centred on his Scratch Bar & Kitchen. Rather than eliminate waiters, he's delegated the role to his cooks.

As well as preparing the food, his kitchen staff must also meet and greet customers, wait tables and take payment. One advantage of this arrangement is that customers are served by someone with an intimate understanding of each dish.

Rather than see his idea as cost-cutting, Lee believes it's an opportunity to forge a new relationship between staff and customers. And despite a few ups and downs, it seems to be working.

_The Owner Does It

At De Haan restaurant, in the Dutch city of Groningen, owner Dennis de Haan does everything. He's the chef, cook, server, sommelier and dishwasher at the sixteen-seat establishment which serves five courses and features an open kitchen and wine bar.

He's done it by ruthlessly rationalising every aspect of the experience and every inch of space. Each course has a wine pairing and a dedicated work surface, with ingredients located at arm's length. Guests simply write down what they've eaten to create the final bill.

However, as de Haan admits, solving the logistical challenges would be worthless without great food. Fortunately, customers keep coming back.

_Nobody does it

The Wufangzhai restaurant chain in China's eastern city, Hangzhou, is over 100 years old. Yet the company recently revolutionised its offering with a new type of "intelligent restaurant." The food is still prepared by human hands, but everything else is automated.

Customers enter an unmanned, hi-tech space and use their Alipay smartphone app to select and pay for a hot meal. Within five minutes, they can pick up their purchase from one of the automatic lockers lining one wall. They can also order in advance or choose from a range of pre-prepared items.

The new concept has halved the company's annual labour costs, while encouraging customers to spend more cash, and less time, in-store.

_It Doesn't Happen

Perhaps inevitably, the recent take-off of take-out meals has led some restaurant brands to eliminate their bricks and mortar presence. As a result, we're now seeing restaurants with a 'delivery only' app presence.

This is possible due to the arrival of 'ghost kitchens' – out-of-town warehouses where all types of food are prepared purely for delivery through apps such as Just Eat, Deliveroo or Uber Eats. With minimal restaurant overheads and burgeoning demand, this trend is taking off in London, Paris, Los Angeles, and throughout China. Some of these digital restaurants are simply extensions of existing bricks and mortar establishments, such as Wagamama or GBK. Others are entirely virtual concepts with no actual walk-up presence.

SELF SERVICE TECHNOLOGIES

Why is this so important? The self-service ordering system for restaurants provides an overall better guest experience.

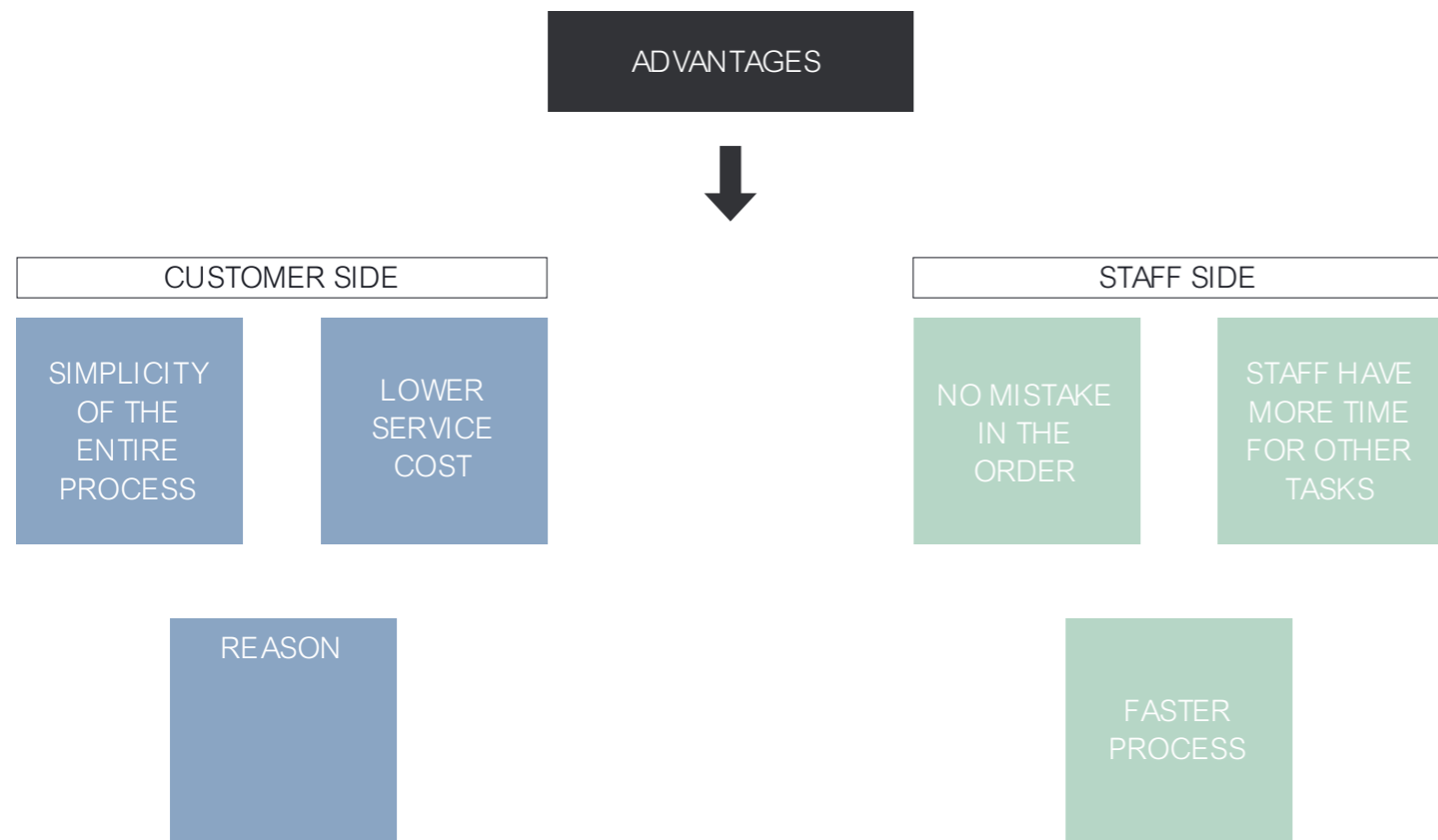
These technologies in hospitality and tourism organizations have begun to flourish with the introduction of new hardware and software technologies that provide speed, convenience, consistency and control to users. The need for such technologies has become evident with the introduction of a new generation of travelers who use technologies for most aspects of their lives.

The introduction of self service systems offers a vast array of different advantages and opportunities to organizations looking to save on different financial and operational factors such as labor costs and human error. In the specific case of catering industry it evident that the benefits can be both on the side of customers and on the side of owners and companies.

REASONS FOR THE SUCCESS

Customer self-service is a key driver of firms' goal achievement and competitive success. This is because the combined benefits of implementing high-quality self-service customer support channels improve brand reputation, increase customer loyalty, and drive revenue growth (the result of increased profits and decreased marketing/customer support spending). Those benefits include:

_The process is for customers, now in step with the use of technological devices, very simple thanks to the intuitiveness of the devices used. Furthermore if there is the need to have more information it is possible to have them in the of one click, without having to wait for the staff that also may not be of help. Consequently, customer self-service channels tend to require much lower customer effort inputs than other customer service channels. Customers' demonstrated behavior tends to almost-always favor the lowest-effort service option.



_The cost of individual self-service customer support events is less than \$0.25 per customer-driven resolution, while each B2C customer service costs more than \$7 per interaction and B2B live customer service costs an excess of \$13 per interaction. As a result, established firms that add self-service customer support options to existing customer service departments can expect an average annual reduction in customer support spending of \$1 million to \$3 million..

_As the number of low-level customer service ticket submissions decreases, the availability for higher-order issues increases. Consequently, they can dedicate their time to otherwise unsolvable issues, repairing relationships with customers, and contributing to employee-driven knowledge base content and conversations. These kinds of inter-departmental conversations empower a brand to develop greater knowledge of complex service topics and nuanced product/service characteristics. Moreover, they are also proven to improve satisfaction and performance.

_Customers don't want to wait around to get served, especially when visiting quick-service restaurants. With Lightspeed self-order menu, you can significantly reduce queues and waiting times in your restaurant. With either a self-service kiosk or an iPad interface on their table, customers can place their orders and pay their bill all in one transaction. By cutting down on wait times, restaurateurs can enhance the overall customer experience.

_Getting their order right is a benchmark of customer satisfaction. Order errors don't just risk disappointing your customers, they can even be dangerous if your customers have food intolerances or allergies. When orders are taken manually, there's no guaranteed way to mitigate errors. Even the most attentive waiting staff can make mistakes when writing or typing them manually. The Self-Order Menu app can significantly improve the order accuracy. Beside from the obvious fact that giving customer full control over their order reduces error, a self-order menu sends orders directly from the customer to the kitchen. This streamlines the order process and significantly reduces the margin for error. A self-service ordering machine will only make the restaurant more efficient, improving the experience for all involved.

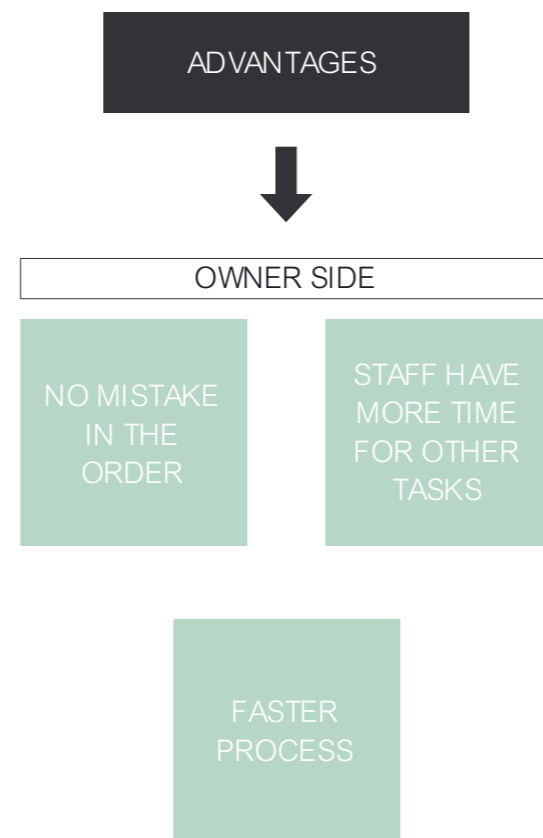
_By having customers place their own orders, wait staff have more time and freedom to deliver high-quality customer service. Instead of having to take the order of every waiting guest, they can take their time with them, answering any questions and offering advice on the menu. They can do this without having to worry about memorizing orders and keeping customers waiting to place an order. Guests receive a higher standard of service, which is more thorough and more personal. Modern, user-friendly self-service software gives customers the power to personalize their order. For many customers, this adds a modern touch to their in-restaurant experience.

The positive aspects do not only concern the target and the customers; even restaurateurs, companies and brands can have great benefits with the introduction of self-service technologies.

_Self-service technology can get customers to spend more. Rather than relying on your staff to upsell items, a self-order menu can do it automatically. Back in 2015, US fast-food chain Taco Bell found that average order sent from the self-service app was 20% larger than in-person transactions.

_Self-Order Menu helps restaurateurs streamline their spending and increase productivity. By enabling patrons to place their orders themselves, restaurateurs can offer the same great service with fewer wait staff and save money on increasing labor costs. With the Self-Order Menu, restaurant owners can better allocate their financial resources where they are most needed and get results more quickly, without compromising on any area of their business.

_The restaurant industry is known for its fast-paced and customer friendly setting. In 2019, the annual growth in UK labour costs increased by 3.4% . To tackle this, should look for ways to reduce labour costs while maintaining a consistent customer experience. The Self-Order Menu Product will be able to assist restaurateurs with streamlining their spending and increase productivity. Hours that would have been spent on taking customer orders can now be used not only to deliver better customer service but also in other areas of the business, such as in the kitchen, back-office or on marketing the restaurant. This way, restaurant owners can better allocate their financial resources where they are most needed and get results more quickly, without compromising on any area of their business.



An interesting approach for the evaluation of these new methods based on technology can be that of a comparison between the traditional experience within a hypothetical restaurant and the modern one, modified on the basis of the insertion of technological devices.

X heads to his local Easy Burger for lunch. He isn't a regular customer so he doesn't know the menu well. It's a busy Friday afternoon in the restaurant and as he joins the queue he starts scanning the menu board behind the counter to see what he would like. When he gets to the front, he still isn't quite sure what he wants and spends a few more moments deciding. By this point he's a bit flustered. He doesn't want to hold up the queue, so he quickly orders the standard burger meal with no cheese and large fries. It's noisy in the kitchen, and the server asks X to repeat his order. She presses the buttons on the cash register to input X's choice, and politely waits for him to decide which drink he'd like before finalizing the order and taking his payment. This all takes place in the midst of noises coming from the kitchen, voices of customers waiting, and general pressure from people standing in line waiting for their turn. It's clear to see that there are several opportunities for mistakes, delays and general frustration from both the customer and the cashier.

What would the same scenario look like with a self-service kiosk? Again, X heads to Easy Burger to pick up his lunch. It's busy, but X heads to a self-service kiosk, where he doesn't have to queue to place his order. X hasn't actually used one of these kiosks before, but because it looks just like a large version of his mobile phone and all the menu items are clearly labelled, he has no qualms about trying out the technology. With nobody standing behind him putting pressure on him to quickly place his order, X feels he can take the time he needs to choose his lunch. He scrolls through the menu and takes in the appealing pictures of food, drinks, and add-on items. He ends up trying out a new meal deal and customizes his burger (no pickles, extra onions and mushrooms), adding the curly fries with cheese – they look too good not to try them. It's a pleasant, stress free experience.

After selecting the items, X taps his credit card on the contactless card reader and heads to the counter to wait for his order. He can clearly see his order on the screen above him, so he know there are five orders before his – a bit of a wait, but not too much, before it's ready. A few minutes later, his number is called out. He picks up his food and heads straight to a clean, empty table. That's another added bonus. With fewer employees required at the counter, they can spend more time in the kitchen, speeding up food preparation, and on the floor, making sure the restaurant stays clean and tidy.



Rating of the customer experience

CASE STUDIES

Dutch designers Oatmeal Studio have hacked IKEA furniture to create a pop-up restaurant where diners pick their own tableware and cut their own tablecloths. Located at the Filmhuis Den Haag theatre in The Hague, the IkHa restaurant is based on an IKEA showroom and is filled with wooden shelving units that integrate both storage areas and dining tables. It's not a self service restaurant in the usual sense of the word. Instead, visitors are invited to participate and customize their surroundings while dining.

Visitors can create their table setting from a selection of materials and cut their own tablecloth or placemat from a selection of wallpapers, ready to measure and cut. After tearing their tablecloths and placements they can make the order directly from their place. Guests fill in their ordering forms and dinner is served on trays, delivered to the furniture construction at which they've chosen to sit.

One of IKEA slogans is "Big ideas for small spaces", an important aspect of the IkHa restaurant. Everything is collapsible and fold-able and when not in use can be quickly broken down to fit within a two square meter space. This makes it ideal for temporary solutions, events, and festivals, according to the designers.

The project IkHA is part of the wider "IKEA hacking" movement where designers modify or repurpose the Swedish brand's products and publish them on the website IkeaHackers.net.

The restaurant is located in the Filmhuis/Den Haag Theatre in The Hague, the Netherlands, and can be visited until 30 July.



IkHa restaurant, The Hague, by Oatmeal Studio

[124]

New York studio 2x4 have designed Clo Wine Bar, a self-service wine-tasting bar in New York City.

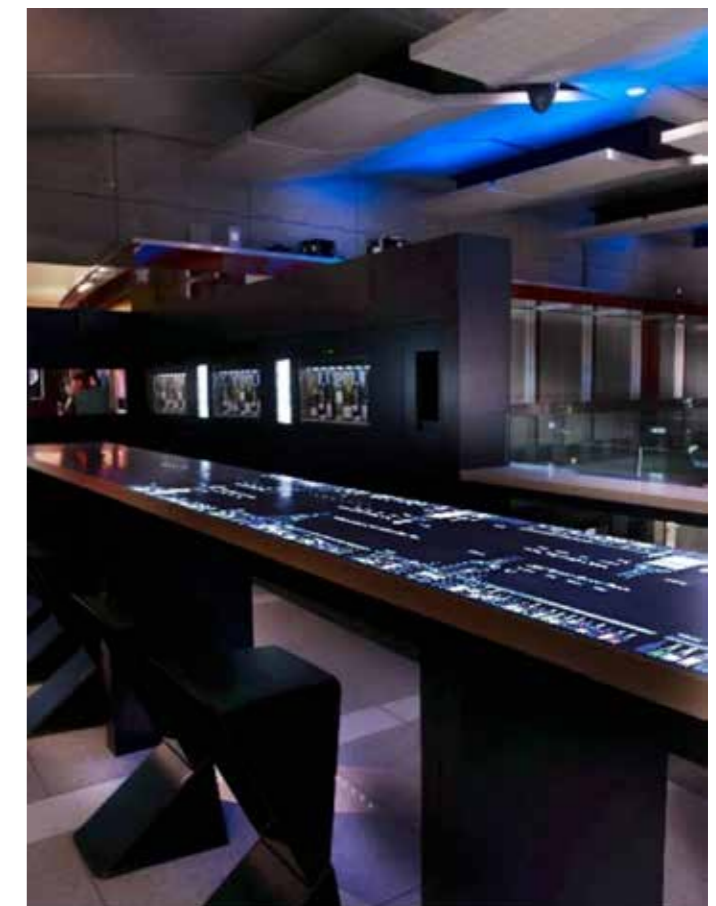
This bar with a new way to experience wine tasting is located on the fourth floor of the Time Warner Center in Manhattan between Per Se and Bar Masa. Intended as the flagship for a global roll-out, Clo features a curated selection of 100 different wines that are dispensed in 2 oz tasting pours through an automated system. The experience is enhanced by an interactive environment that brings insight to the imbibing. Visitors can drink, socialize, taste, consume and share not only wine but information and opinions. Clo was imagined as a democratizing force in the world of viniculture. 2x4 worked closely with Andrew Bradbury and his team of Master Sommeliers to craft the experience from the development of the name and brand identity, the web and interactive components, print, packaging, to the architectural and interior design.

2x4 from NYC did the design and branding while a multi-station interactive table was developed by Potion Design (MIT Media Labs guys) to explore our 100+ selections dispensed from Italy as well as interact with the staff and other guests. The outside of the location features one-of-a-kind and exclusive wine lifestyle products from Esque Studios in Portland and other designs from Arik Levy, Tjord Boontjer, Karim Rashid, Patricia Urquiola, Thomas Fuchs and Studio Sano's Mickey Decanter.



Clo Wine Bar, Manhattan, by 2x4 Studio

[125]



Detail of the interactive table by Potion Design

3.4] Updated premises for an updated world

MATTER OF ADAPTATION

With the advent of the new technologies we have previously talked about, and their more and more solid assertion on the market, it is also inevitable the change of the spaces that animate these connections. They change the way individuals live their relationships, and spaces are adapting to that.

In particular in the catering industry, with the inclusion of new real technological objects, derived from the lot, the environments assume different design connotations and adequate to face a type of experience definitively changed.

In addition, this aspect must be associated with the fact that the target of which we speak is precisely along a line made of needs, habits, priorities, attitudes etc.. It is therefore necessary to further adapt the approach of the space project in such a way as to meet the demands of this new clientele.

Although with a lower income than their peers of the previous generation (sometimes called the Eternal Interns!), Generation Y enjoys a fair purchasing power and, representing a substantial percentage of consumers, their tastes and habits, which are drastically different from those of the past, have a certain influence on market trends.

Millennials have said the Consumer Power: they are expert and demanding buyers, who do not hesitate to take the initiative, often unable to wait; every consumer practice must be built around the person, tailored to his personality and his desires, therefore the product/brand must be functional to the self-affirmation in the world and with others.

It is the product that must adapt to make the individual stand out and his desire for uniqueness, not vice versa. Brands must remodulate understanding this type of need, adopting practices of customization and customization increasingly fluid and interactive.

The consumption behaviour of the Generation Y in fact stands out for a relevant "nomadism of choices", linked to individual personal evaluations and hardly to the fashion of the moment or loyalty to a brand.



The Y Restaurant, 2018, Moscow, by Asthetique Studio

ACCESIBLE COOL

In accordance with all these considerations, it has been noted that continues to grow exponentially the attendance of the so-called "accessible cool" premises, accessible to the most economically, but perceived by customers as tending to luxury for image care and perceived quality. They are characterized by an informal service and a simple gastronomic offer, perhaps proposing the all-in-one formula that includes a single dish, at most accompanied by a side dish or an appetizer. At the same time, are very popular also the "accessible convenience", those really accessible to anyone, good value for money for the consumer but low margin for the restaurateur, that will tend to work more on the amount of receipts beaten rather than on their average value.

These trends essentially reflect the willingness to spend much time away from home and for this reason decide to eat out more often. Of course, if the number of out-of-home meals increases but the personal budget remains the same, it is inevitable to choose cheaper restaurants. The issue of the image instead is directly linked to the digital age, where every moment is captured with a photo and shared on social media or blogs allowing the user to feel even more undisputed protagonist of the experience.

Even the dark kitchens, the kitchens not open to the public and built specifically for delivery, will continue to proliferate, explains Lorenzo Ferrari, founder of the Osservatorio Ristorazione.

"But nothing will ever replace traditional catering, where reigns supreme experience lived in the presence and the search for atmospheres and flavors crystallized in our imagination".

There is a strong interest in the environment, respect for nature and the adoption of healthy behaviour, factors that are at the forefront of their priorities and that can condition choices related to specific brands and products. Just think of the shopping boom at km 0 and the use of car sharing.

Not only creativity is their main feature, but it is also what they seek most in a brand: their favorite brands are those that adopt creative, smart, innovative and transparent communication. There is an exaltation of the uniqueness of the products and their originality.

Some of the key resources of this generation are the ability to adapt easily and quickly to any type of change and an open and flexible mindset: precisely for this reason Millennials are no longer just looking for a product, but an experience. This research, carried out mainly in the field of travel and events, also extends to other fields, such as catering.

Creativity, the creation of relationships and the need for continuous connection are all factors that contribute to defining personal identity. The choices of this generation are almost never random, but respond most of the time to the need to fight isolation and tell each other about themselves.

PUT THE FAST IN FINE DINING

“Fast fine” is a bold new concept built on the back of one of the restaurant industry’s most pressing problems: the crippling cost of labor. These premises provide the design aesthetic, ambience, and quality food of higher-end establishments without the formality (and the operating costs) of actual fine-dining restaurants. They offer a quick-and-easy eating experience while also, as more than one fast-fine owner described it, being “nice enough to bring a date to.” Fast-fine businesses have been springing up around the the entire world within the last few years.

This model is well tailored to the workaholic culture that’s permeating most cities. It’s notoriously difficult to make money in the restaurant business. So what fast-fine entrepreneurs are trying to build is a new, economically sustainable business model for high-quality food. And as they expand to other cities they’ll likely rely in part on capital from investors within the tech industry, if only because restaurants are already where a lot of tech money is going.

Of course, ordering from the counter, then sitting down to dinner isn’t new. But fast-fine restaurants work hard to distinguish themselves from the local casual fast food. The experience in the end turns out completely different because on the tables you can find real stemware for the wine, silverware that’s communal but not plastic, and beautiful bowls and plates. Then there’s the food, which is made from scratch, often locally sourced, and features no processed or frozen ingredients. It’s comfort food done right.



Souvla Restaurant, San Francisco, example of fast-fine

If there’s a Mark Zuckerberg of fast-fine dining, it’s Charles Bililies, who opened the Greek restaurant Souvla in Hayes Valley in 2014 and has since opened two more locations. “In cities, this is how people want to eat,” Bililies says. “They want high-quality, cool ambience, but they also want convenience and value.”

The biggest focus in the space is the rotisserie, in which the owner stresses the importance. Openly cooking lamb and chicken emphasizes locally-sourced ingredients and a back-to-basics motto. The menu is straightforward as well, offering the customer four options (three protein options and one vegetarian option) done as a sandwich or salad with the ability to customize. Simple as that.

At the forefront of the design elements are key words such as “Greek-inspired, modern, clean, and minimalist.” Mixed materials such as wood, marble, tile, and copper give the space a sense of warmth and character. Greenery including dried bay leaf is hung on the walls, while fresh olive and boxwood branches are tucked into vintage vases. They both add a quintessential Greek island ambience.



Interiors at the Souvla Restaurant

AESTHETICS AND FUNCTIONALITY

There are many design considerations to do to meet individual needs and to ensure the perfect combination of personality and culinary offer. The layout of the spaces, the furniture, the decorations and accessories, the lighting must reflect the type of dishes that the restaurant offers to its customers. If the menu offered is refined, even the image of the restaurant will have to reflect this feature, using, for example, elegant and refined elements. If, instead, traditional dishes are proposed, even the materials chosen for the furniture will have to respond to this peculiarity, preferring therefore natural elements. Finally, if the restaurant offers modern and innovative cuisine, an industrial-style furniture will certainly be among the most suitable.

Another aspect that should not be underestimated is that of functionality. All elements of the furniture must be positioned so that they are easy to reach for those who work there. The staff must be able to move easily and the transition from the kitchen to the tables must be fast. At the same time, the same spaces must dynamically converge with each other when required, or be separated in a firmly defined way if necessary. All these considerations go hand in hand with the specific analysis of the functions that may be present within the restoration environment.

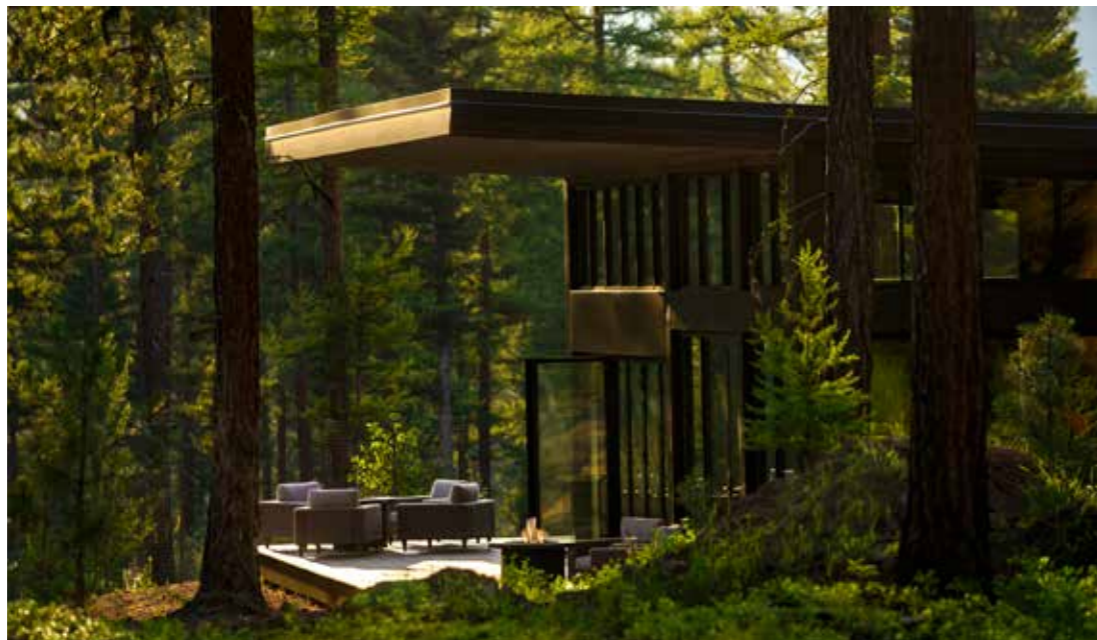
WAITING AREAS FOR DELIVERY

The growing demand for delivery and take-away orders has suggested to many restaurateurs the creation of a specific waiting area where customers and riders of third-party companies can collect their orders. This keeps the two areas separate, the one for ordinary customers and the one for those who collect takeout food. A dedicated area allows the restaurateur to manage two types of requests simultaneously quickly and in an organized way, without disappointing anyone.

THE POWER OF IMAGES

We live in a visual era. Everything is looked at from the point of view, even if it is wrong, of the “publishable or not”. It seems a heresy to think that aesthetics has become so closely connected to the social world. And yet it is so. In our era it is important to consider the potential of a restaurant in the world of social networks. Developing a photogenic and particular space to be published on social, will offer a great advantage over the competition. In addition to the aesthetic aspect, the functionality of the spaces is also a fundamental aspect. That’s why the interior design restaurants becomes a very interesting and important step that if well done, can make a difference on the fate of the local.

If the same restaurant exploits the power of the images connected to him, this mode of promotion, in addition to being extremely innovative, involves considerable advantages on several fronts.



A NEW VERSION OF TABLES

As already mentioned, one of the first technologies that are already being tested in the world of Italian catering is that of interactive menus. The tablet is just the first step and it is also ready to be overcome, because the real novelty will be the use of touch tables that will allow customers, not only to send their order and to customize it. In the meantime it may be possible for them to fill the waiting time by reading the newspaper, playing board games, inquiring in detail about what they will eat, observing the Chef in the kitchen or sharing his experience on social networks.

It is essential to welcome these new technologies with an open mind and with the desire to find out what new opportunities they can reserve for restaurants. These high-tech tables, for example, could be a nice diversion to allow your customers, always attached to their smartphone during meals, not to give up the technological fun but sharing together the digital experience right in the restaurant.

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The spotlight first placed on the plate will now expand involving the entire table, the new beating heart of the restaurant and taste project, which will regain its centrality in terms of gastronomic culture, design, relations between diners and cultural exchanges.

The great news is the opportunity to become a place of promotion gastro-tourist-territorial. By using and promoting the local products at the table, the restaurant can help preserve their gastronomic identity, collaborating with local producers. At the table you can tell the stories to their guests involving them in an experience respectful of the environment, seasonality or local culinary traditions. This will create a virtuous circle between the culture and the economies of an area, its protagonists and its customers.

By shifting attention from the plate to the table, the client will reappropriate its centrality, its role and its function as the main actor of the gustative, residential and temporary space of the table, as an individual and as part of a community. The lights on the table, rather than illuminating the plate and its contents, will give light to people, to conversation, to taste, to conviviality.

THE NEW PERSONAL SPHERE

Surely it will change the way we live public spaces: the personal space of each individual has changed, expanded. And most likely it will be so for many years to come. It is important to consider designing new restaurants considering a much larger personal bubble.

Lance Saunders is an example of a designer who is changing his way of creating a project according to the new trends, thinking about restaurants with a slightly lower seating capacity. Assigning each diner three times as much space as before. Inside will be appreciated the intimate corners, like the small rooms with a couple of tables inside. Having lunch and dinner outside will also be the most popular choice: people will mainly look for outdoor tables and not only in summer.



The Social Haus (part of the Green O Resort), West Australia, by Muutus Studio

[131]

COOKING AS A SHOW

Transparency combined with the art of good food is one of the trends of the moment. The rediscovery of the culinary passion of the last period has pushed more and more people to become interested in the subject. That's why the exposed kitchens are increasingly important in the architecture of the premises: people want to see how the chefs take care of them, how they work with passion and technique and maybe take some interesting cues.

In the catering sector this trend is linked to the concept of Ego Food, where the view of the creation of the dish through the glass of a kitchen is a way to enhance the experience of food lived as an individual expression and personification of their desires.

The relationship between the kitchen and the dining room is therefore modified, to the advantage of the second, which will acquire more space and importance but create a bridge between the two worlds. Despite its small size, the kitchen does not give up its functionality and you learn to better manage the space available. In the case of open kitchens also the eye will want its part and then will disappear the hidden messy kitchens in favor of a technical room with its own character.

MORE REAL GREEN

Along with the revolution of what cuisine represents for people, there was also a boom in the passion for green spaces, always relating it to the period of closure caused by the pandemic.

The concept of domestic cultivation has also conquered the catering sector. On the other hand, customers are increasingly concerned about the origin of vegetable foods. Showing aromas or vegetables in an outdoor garden area or skillfully cut inside a wall or next to the window, shows customers the positioning of the company with respect to organic farming issues. This can help to revive the space and strengthen the feeling of rejuvenation and health of customers even inside.



*Burnside, 2021, Tokyo,
by Snøhetta*

RENOVATION OF AN EXHISTING BUILDING



4.1] The importance of its permanence in time

In Italy there is a vast cultural heritage consisting of historical buildings or however with an important cultural value. Being a country made up of traditions these give a great contribution to building its image and foundations.

If it were possible, each building and site would have to remain untouched in time to preserve its history but in this way it would end up in a state of decay and most likely even forgotten in time by people. Because of the large number of historic buildings in Italy, there is a tendency to highlight only the most famous, often destinations of local and foreign tourism. But the heritage does not stop only at the most popular sites, in fact, the majority are small villages and buildings almost forgotten or otherwise neglected.

In this chapter the importance of this heritage of traditions will be analyzed, trying to understand which values it bring with it and which is the best possibility to preserve the strong aspects.

INTRINSIC VALUES

An important part of what gives a city character and a sense of community is its history. One way of acknowledging this history is by preserving historic buildings and structures. They may be an example of a particular style of architecture, or represent a significant era, or a milestone in the city's history.

Old buildings are witnesses to the aesthetic and cultural history of a city, helping to give people a sense of place and connection to the past. Historic buildings often represent something famous or important to people who live in a city or those visiting.

Older buildings are often made of higher quality materials, unique and valuable, such as the heart pine, marble, or old brick. They may have detailing and features that you can't find anymore like decorative facades, unusual glasswork, or copper lining. They have their own identity and distinctive character, making them more interesting than modern buildings. An added benefit to retaining and maintaining old buildings old methods of workmanship are also supported.

Newer buildings also tend to have a life expectancy of only 30-40 years, whereas many older buildings were made to last. It can make economic sense to retain historic buildings and improve them to meet modern codes and requirements.

CULTURAL LANDMARK

Analyzing all that these buildings bring with them it is easy to understand how they can have a role as protagonists both in the whole that constitutes the cultural heritage, and in the small of their isolated existence. Each building, in fact, thanks to its peculiarities, becomes the protagonist of its context as a landmark well distinct for the community that tends to evaluate it as a real monument. What mainly guarantees the construction of this role is its permanence in a place in time, the fact that generation after generation is admired in its nature.

There are two types of relationships between permanence and place. Architectural distinction helps to particularize a place from its surroundings. It is a static permanence. It is related to physical relationship between the building and place, its endurance, firmness and stability. Second fundamental factor is time. Time is responsible to create long lasting dispositions resulting in notable events which help to create permanent traditions that are embedded to its place. This dynamic permanence is based on mental relationship between community and place, through consciousness, awareness and various activities related to it. (Tuan, 2014)

In each building that acquires the role of landmark it is possible to identify the characteristics that are behind its appearance and composition.

Characteristics that contribute to its strong cultural value and tradition.

CONTEXT AND TIME

The theory of architecture has witnessed many concepts pertaining to regionalism, contextualism and so on with the interest of creating an appropriate architecture. Taking this thought forward, such a solution would also be suited for its time and extend its life. There are many factors that affect the design strategies of a building, two of these critical factors have been considered as paramount: context and time.

TOPOGRAPHY AND SURROUNDINGS

While architecture follows general principles of architectural order or of an architectural type, it is also subject through context to the special features of the topography and the condition of a place. (Janson & Tigges, 2014) Topography is a predominant factor while placing any building on the site. All the factors that delineate the periphery of the site, on which the building is placed, also contribute towards its context, whether man made like existing structures, retaining walls or natural like trees, boulders and water bodies. Surroundings vary greatly depending on the location, be it in the middle of the city i.e. inserted in a pre-existing dense fabric or in the open fields with views from the site or towards the site.

Just think of the idea behind Frank Lloyd Wright's Organic Projects. He responded strongly to the landscape and the contours of the site, harmoniously blending his projects with the surrounding environment.

MATERIALS CONSIDERATIONS

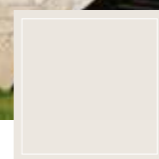
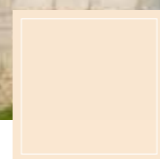
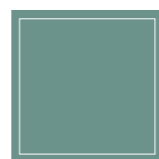
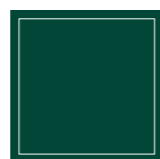
The scarcity of materials, their use and handling through observation and experience is a rare remnant of continuity with the past. It is a delight today to become aware of the diligence, care and ingenuity of the ancients in the ways they went about using materials. Materials and their use express the character, the attitude towards eternity, the love of nature and other people. (Antoniades, 1992)

The buildings in the vicinity, particularly the vernacular structures, enable one to identify the local material palette. These materials are a part of the ecology and climate of the locale. They may be sourced from the surrounding forests, a nearby quarries or the excavated soil from the site itself.

It would be a mistake, however, to consider the nature of materials as being permanent and unchangeable. An understanding of the behaviors of materials not only plays an important part in protecting the integrity of a construction and ensuring the quality of life of those within, but it can also contribute significantly to the aesthetic qualities of a building.

CLIMATE INSTRUCTIONS

The primary considerations for the weather of a place are the effects of the sun, wind, light and rain. The intensity of the sun and the direction of the wind guide the design strategies. Adaptation to the climate may be expressed through various elements within the building such as the orientation, volume, fenestration pattern, wall thickness, wind towers, clearstory windows, etc.



SOCIAL CULTURE AND TRADITION

The immeasurable factors that strongly root a project into its surroundings are the lifestyles, customs, and values that characterize the society. It may also include a physical representation in the form of symbols, forms, aesthetics, material culture, and attitudes. Civilizations are known to have their own unique architectural form which is guided by the historically predominant cultural values of the people and their social makeup.

A continuation of these practices in today's scenario may have a different representation while maintaining the language. Certain building elements that have been a prominent part of traditional architecture of a place may now be carried forward with a variation in their form.

Tradition can and must remain in time and space, but at what cost and in what manner?

Nowadays, the permanence of architecture is challenged as inhabited spaces become obsolete at an increasingly rapid pace. This obsolescence is mainly due to the fast evolution of ways of life, construction techniques, and aesthetic codes. Instead of trying to meet point by point those fast changes, another way to address obsolescence would be to consider what is not subject to change in the short term. Through architecture history, traditional housing types convey a sense of permanence. Through their constant improvement process, types leave aside contingent elements only to retain the essential. This sense of permanence can be traced in early domestic manuals as well as in the housing studies carried out by the Italian school of typology. In all those housing types, the plans display at least one room encompassing a 4 x 4 meter surface. The permanence of such a room is interesting as it allows functional, technical and aesthetic variations. As such, it allows societal variations and can be a lever for future design. We live in a world of constant changes.



CONTINUOUS CHANGES

Those changes affect the inherent characteristics of architecture. Indeed, as well as various consumer goods, inhabited spaces become obsolete at an increasingly rapid pace. This obsolescence is mainly due to functional, technical and aesthetic transformations. First of all, ways of life evolve at a rate that has never been experienced in human history. Social as well as family relationships have never been as diverse as they are today. Secondly, construction techniques are evolving rapidly. What seems to be forefront construction materials and building technologies are out-dated even before being implemented. Finally, aesthetic codes do not achieve more stability as yesterday's fashion is already outdated today. To address those changes, one could try to meet them point by point (Ledent 2015). But several difficulties emerge regarding that approach. Firstly, it is almost impossible to address those changes simultaneously. Secondly, architecture requires time. By the time a building is built, the changes it was trying to address are already passé. Finally, the changes themselves are ephemeral. Hence, anything that seemed to be relevant one day is soon outdated.

FINDING ARCHETYPES

For all these reasons another way to address constant change would be to consider what is not subject to change in the short term. In that sense, a distinction must be made in architecture between what is permanent - archetypes - and what is changeable - contingencies. On the one hand, archetypes are defined as the resilient and slowly evolving features of architecture. They are the underlying principles of architecture. On the other hand, contingencies tend to change according to transitory cravings. They are the superficial features of architecture, as they experience a quicker depreciation in time. Consequently, any kind of architecture relying too much on the latter would expose itself to a swift obsolescence. Archetypes give insight into how to address constant changes in our societies. Indeed, by nature, archetypes display permanent features, beyond change. Therefore, they allow for secondary variations on a functional, technical and aesthetic level.

Traditional housing types exemplify the permanence of archetypes.

REFLECTION OF THE PAST IN THE PRESENT

Any architectural expression is a static form denoting one point in the helical progression of time. However, at all points every expression needs to have a strong connection with the center i.e. with the essence of the place that it is built in. Advancements in technology and material knowledge should be taken conscientiously and applied only where appropriate.

The quality of timelessness or permanence can be instilled into an architectural expression, through its connection to the static centre, context, of the helical path of progressing time. With the progression in time, the physical and metaphysical contexts are also continuously evolving. The architectural manifestation of this evolution thus becomes a unique response to that moment in time; encapsulating the needs and the knowledge of that time. If a building functions well for that time and in its place, then even with the change in function it can be easily adaptable. Repetition of certain elements in the building, that are culturally and climatically appropriate, lend a building this ease of use.

An increasing need to develop an architectural language that is appropriate to its place, has generated a strong interest in the traditional architecture. Learnings from the past have guided the reflections of the present. Building examples from the past show the aspects that need to be assimilated from history. Efforts to adapt these learnings into the present time are seen through the contemporary architectures.

History teaches us the ways in which various layers of society with respect to culture, social construct, use of technology and material, and climate, etc. have reflected in to the architectural form. Looking at the wide vista of architectural form, through the centuries and across the dynasties, a recurrence of certain elements can be observed. Built in different times, each building had a history to look back at and use as a reference. Thus, drawing inspiration and applying it to its own current context. Local climate conditions and available material remained fairly constant while the culture and needs were continuously evolving.

Certain building forms and uses of materials were developed because the people understood the climate and how their cultural construct, reshapes their spaces. As seen through the progression of buildings in different centuries, a response to the climate is a constant concern and goes along with the response to the immediate needs and functions, with an underlay of the socio-cultural aspects of that time. Traditional examples of architecture are the inspiration for the contemporary examples, which show an evolved expression through time. To create a meaningful interpretation in the current scenario, architects would need to first have a clear understanding of these various layers working in unison.

We need to design taking learnings from historical examples for today's context by re-appropriating traditions into modern ways of building. Learning from traditions does not only mean imitating its physical form and attributes, but rather to get inspired and reflect it into the essence, play of masses, sequence of spaces, etc.

Daniel Libeskind summarizes this thought process by saying, “ to provide meaningful architecture is not to parody history, but to articulate it.”

THE PAST FOR THE FUTURE

Historical building restoration not only preserves high-value buildings for the future, it also preserves our country's past. As a country, we have such a long, rich and detailed history and these buildings reflect that. They are the visual representation of our history; a testament to the architectural prowess of our ancestors. For that reason, allowing these buildings to fall into disrepair is, ultimately, to disregard all of that history and the lessons we can learn from it.

Saving heritage buildings from demolition is also important to the growth of the economy in the local area in the long term. Not only do historical building restoration projects bring in a whole host of builders, decorators, tradesmen, craftsmen, and contractors like us, but they will actually also boost the local economy through the tourism and leisure industries further down the line once the renovations are complete. Restoring larger historical buildings can be an extremely effective way of boosting the local economy.

However, it is vital that historical building restoration projects are completed in a sustainable, long-lasting manner. This will ensure that the restoration is easily manageable and will be much easier to maintain in years to come. The key to historical building restoration is to protect the property for the long term, and our sustainable approach to restoration recognises that.

Surely at this point the question arises regarding the crossroads between building a new building or renovating the existing.

Renovation of an existing building is a successful branch of the construction industry because it provides financial diversification for construction stakeholders. Building owners are often challenged with deciding between new construction and renovating an existing building to achieve their desired scope. This complex decision can impact the overall project budget, schedule, and quality.

During a recession or decreasing economic situation, the construction industry often transitions from new construction projects to renovating an existing building. The construction industry has utilized renovation projects as a method of diversification to remain profitable during a down economy

_Buildings of a certain era, namely pre-World War II, tend to be built with higher-quality materials such as rare hardwoods (especially heart pine) and wood from old-growth forests that no longer exist. Prewar buildings were also built by different standards. A century-old building might be a better long-term bet than its brand-new counterparts.

However, following its classification as a historic site, the house and its five-brick-thick walls will be reborn as an office building that could withstand the fiercest of tornadoes.

_A decade ago, the Daylight Building in Knoxville was a vacant eyesore. A developer purchased the property with plans to demolish the building to make way for new construction. However, following multiple failed deals to demolish the building, the Daylight went back on the market. Dewhirst Properties bought it and began renovations only to discover the building's hidden gems: drop-ceilings made with heart-pine wood, a large clerestory, a front awning adorned with unusual tinted "opalescent" glass, and a facade lined with bright copper. Beyond surviving demolition and revealing a treasure trove of details, the Daylight reminds us that even eyesores can be valuable for a community's future.

_By seeing historic buildings whether related to something famous or recognizably dramatic tourists and longtime residents are able to witness the aesthetic and cultural history of an area. Just as banks prefer to build stately, old-fashioned facades, even when located in commercial malls, a city needs old buildings to maintain a sense of permanency and heritage.

_In 1961, urban activist Jane Jacobs startled city planners with *The Death and Life of Great American Cities*, in which Jacobs discussed economic advantages that certain types of businesses have when located in older buildings. He asserted that new buildings make sense for major chain stores, but other businesses—such as bookstores, ethnic restaurants, antique stores, neighborhood pubs, and especially small start-up thrive in old buildings.

"As for really new ideas of any kind no matter how ultimately profitable or otherwise successful some of them might prove to be there is no leeway for such chancy trial, error, and experimentation in the high-overhead economy of new construction," she wrote. "Old ideas can sometimes use new buildings. New ideas must use old buildings."

_Is it the warmth of the materials, the heart pine, marble, or old brick or the resonance of other people, other activities? Maybe older buildings are just more interesting.

The different levels, the vestiges of other uses, the awkward corners, the mixtures of styles, they're at least something to talk about. America's downtown revivals suggest that people like old buildings. Whether the feeling is patriotic, homey, warm, or reassuring, older architecture tends to fit the bill.

Regardless of how they actually spend their lives, Americans prefer to picture themselves living around old buildings. Some eyes glaze over when preservationists talk about "historic building stock," but what they really mean is a community's inventory of old buildings ready to fulfill new uses.

Renovation not only honours the past, it also means looking into the future.

Adaptations and extensions of buildings as well as attic conversions are a good alternative to new buildings. Refurbishments help us to create more space, reduce energy consumption and preserve our cultural heritage while bringing the building up to latest technical standards.

There are plenty of reasons for renovation, among them, most importantly, the enhancement of the living comfort and indoor climate. At the same time, you can reduce your energy consumption and thus save money. It can also be an aesthetic decision, maybe your house needs a facelift and you want to add a new, individual look. When new living space is needed, the modification and extension of an existing building, such as the conversion of the attic, is a good and often financially sound alternative to moving.

ENERGY EFFICIENCY

We at Wienerberger have looked into the topic energy efficiency in great detail and set up a test site in Belgium. The project comprised the extensive renovation of a detached home dating from around 1900. After the completion of the refurbishment, studies have been conducted and the results speak for themselves. Through the energy-related renovation of the building envelope, the energy consumption was reduced from 410 to 79 kWh/m, an improvement of about 80%, whereas the cost of renovating and insulating the roof and façade, including new joinery, only amounted to 40% of total renovation costs. This shows that the best and most cost-effective choice is to start with the renovation of the roof and façade.

When the redevelopment of a building involves a clear improvement in terms of energy performance, we speak of “deep retrofit”, or deep renovation. In cases where this type of renovation is carried out, the energy consumption of the building after the intervention is reduced considerably, until it becomes almost zero.

CREATE NEW SPACE

The conversion of the attic to create new living space is often the most evident solution. A pitched roof provides this additional space. This conversion should go hand in hand with a thermal insulation of your roof to keep the new living space warm and improve the energy efficiency, as well as to bring your roof up to latest standards with increased safety and an extended lifespan.

AESTHETIC

What needs to be considered to achieve a distinct personal look and “feelgood” atmosphere? Colours make a big difference and, of course, the material surrounding us. Additionally, you should also consider the daylight and the room layout.

When it comes to aesthetics, the external appearance is also very important. Due to the wide range of colours and shapes, bricks and clay roof tiles are perfectly suited for the expression of individual wishes.

INVESTMENT

Renovation is not only an investment in your quality of life but also in the building itself, as it increases the value of the property and extends its lifespan. Long-term savings can be achieved through reduced energy consumption, lower utility bills and lower maintenance costs in the future. Building materials made of clay are hard-wearing and robust and thus especially durable. Hardly any repair and maintenance costs are incurred and the value of your building is not only retained but can be expected to increase.

In short, ceramic building materials have many advantages when it comes to renovation. In addition to single products, Wienerberger provides complete solutions, which guarantee a sustainable, energy-efficient and aesthetic renovation. Visit your local Wienerberger website to see the wide product spectrum.

PROBLEMI PER IL RINNOVAMENTO

The structural, energy and architectural renewal of the existing building heritage is now a necessity recognized at European level but the social and economic barriers to redevelopment significantly hinder its feasibility. To overcome these barriers, a new approach to retraining is proposed, involving the adoption of incremental rehabilitation strategies (Incremental Seismic Rehabilitation - ISR) in the context of holistic and sustainable renovation of the built.

This approach, which builds on the concept of incremental rehabilitation initially introduced by FEMA P420 and broadens and extends its scope, aims to achieve an adequate level of safety, resilience and sustainability, following the principles of Life Cycle Thinking (LCT) and implementing economically sustainable interventions planned over time.

In addition, the concept of minimum intervention is deepened, intended as a set of actions to be conducted in the initial step in order to remedy the major problems. The optimal strategy must ensure an adequate level of structural safety of the building while minimising the environmental and social impacts of each step of incremental intervention. The results show that the ISR could be a good answer to the great need to redevelop the existing building stock ensuring the achievement of the benefits set and at the same time minimizing the social and economic impacts of the intervention.

Despite this great need to renew the existing building stock, the percentage of buildings renovated to date is only 1% (BPIE, 2011). Among the most significant redevelopment barriers, the Building Performance Institute Europe (BPIE) has identified the need to relocate the inhabitants (or, in general, the interruption of activities within a building), the excessive construction time of the intervention and the consequent time of unusing the building, the high costs and the lack of adequate business models (BPIE, 2011; Krimgold, Hattis, & Green, 2004; La Greca & Margani, 2018; Manfredi & Masi, 2018).

In addition, due to the bad environmental conditions, the high structural decay, and the lack of economic resources, it is now recognized that the renovation of the existing buildings should adopt a holistic approach, as to improve all the structural, architectural, and energy deficiencies with a unique intervention (Marini et al. 2017). Such an approach would not only improve the condition of existing buildings and protect the human life, but would also further reduce the environmental impact of the constructions over their service life by reducing the probability of collapse in the case of natural disasters (Belleri and Marini, 2016).

TADAO ANDO ON THE RENOVATION OF BUILDINGS (BRIDGING TIME)

Although the spectrum of renovation spans from the restoration and preservation of cultural heritage sites to the conversion and reuse of ordinary buildings, these typologies of intervention are premised on the admirable idea of utilising existing structures instead of demolishing them. However, the incentive to renovate should not be merely perceived as a real estate investment strategy or a generic response to environmental issues such as waste reduction and resource conservation.

The essence of preserving and revitalising architecture should be the record and memory of the collective history that resides within the place.

Examining metropolises like Paris, London or New York, we can observe that urban culture is fostered by the aggregate of city history. The past is conveyed through the tangible rather than the information transfer of the virtual, establishing temporal continuities in the urban fabric, which forms a culture's fertile "soil". Of course, the older a building, the more technical prowess and economic energy will be required to restore and conserve it. At times, this may pose a significant obstacle to a building's effective reuse. Yet I believe the benefits of renovation heavily outweigh intensive expenditures of labour and creativity as it ultimately passes inherited history on to future generations.

It was frequently hypothesised that "scrap and build" construction would only be a temporary trend during the modern era of growth. Indeed, within the canon of Western architecture, examples of the reuse of age-old buildings were commonplace. Throughout the vast history of architecture, building renovation has always been an essential means of creation. Each culture's innovative efforts to tackle these subjects with region-specific ideas and methods will generate excellent clues in searching for vernacular ethnological values in our contemporary and comprehensive information age. The traditional and the modern fold together, delicately yet boldly, conservatively yet creatively, into a temporal urban fabric from past to present to future. Time and space interweave to assure the sustenance of our cities for generations to come.

4.2] The possible intervention approaches

THE DIFFICULTY OF UNDERSTANDING HOW TO INTERVENE

It is increasingly common today, for designers and builders, to come across building recovery projects, and therefore have to intervene on existing buildings. Sometimes these are buildings without particular architectural or environmental relevance, but much more often, instead, they are historical buildings with cultural and architectural value of importance, which may also have great cultural interest in the uniqueness or environmental value they represent.

Nearly always, however, the superimposition of interventions made over decades, if not centuries, confuses architectural styles and solutions, hides compositional values and constructive teachings, and decide how to implement the correct recovery, both technically and culturally, It's getting harder and harder. If we consider then that these reading difficulties overlap the devastating aspects of poor or bad maintenance, degradation and abandonment, with all the relative pathological complications, the task of those who are preparing to take operational decisions for the recovery or restoration of a building often becomes very difficult.

These are the main questions you encounter before intervening. And then: should you recover? Does the building lend itself to that kind of intervention? Or is it money wasted because the typological characteristics do not allow recovery for that particular destination of use?

To find the correct answers, to find what can be called the "right cure" to give new life to a building, it is necessary to have a good knowledge of the "patient" to be treated and its pathologies, to develop a correct history in order to provide an appropriate diagnosis, and above all to have a good culture, not only technique, of the ways to intervene, to correctly choose the best solutions.

TWO DIRECTIONS

The most sustainable building is the one that already exists. Starting from the premise that today the life of an interior has a very short duration, the times of change are very fast and the space changes continuously, it is possible to rely on two different approaches and lines of thought. These are directly attributable to the interventions of Luciano Crespi (architect and author) and Michele Rossi (Park Associates partner). The first has a not-too-damaging attitude to what he himself calls "avanzi", as they must be treated with minimal, temporary and reversible interventions. Since the spaces are custodians of memory, rich in ties and belonging, the intervention can only be rich in sensitivity to the history of the place. Just think of the Temporary Shops in continuous change of function, which sitmolano and provoke in reversible way. For the second approach, it aims to not have a style recognizable over time and connected to previous architectures because the designer simply follows the function and is the son of what the present building already offers. So the final aim is to give a clear turn to the building aiming at distant perspectives, with a constant trend.

In this perspective, the culture of design can play a decisive role, through the adoption of an innovative and original design approach different from that adopted by the restoration or architectural renovation project.

The challenge is to experiment interventions able to return these places to new possibilities of use, to allow activities of various kinds: exhibition, housing, commercial, cultural, using equipment also temporary and consistent with the nature of the place, discreetly introduced and aimed at its reintegration into the living social fabric and its symbolic value. The comparison with the different theories of restoration, understood as a mode of intervention on the built that more than any other pushes to critically place itself towards the past, becomes an essential prerequisite to be able to operate in a conscious way on "documents" which nevertheless have both historical and aesthetic value. Considering the restoration a philosophy even before a technique, it is believed that the defense of memory, beauty and authenticity can promote the cultural identity of a territory and promote collective and individual well-being.

Among the many directions of intervention on historical and consolidated urban tissues, are particularly widespread, on the one hand, the approach aimed at placing the project as an element of discontinuity with respect to the surrounding environment, and, on the other hand, the attitude that tends to maintain a form of continuity with the existing.

The evaluation of the possible logic of intervention brings out two prevalent strategies. On the one hand, the question arises of innovation, of the search for a discontinuity with respect to the built environment in which the new is inserted, which translates into demolition and reconstruction, complete replacement or addition and densification, characterized by a formal, morphological and technological language that is declared in counterpoint and expressive independence with respect to the context; on the other hand, the constitutive characteristics of the traditional urban network are recovered or reproduced, in a relationship of continuity, in a vision that ranges from the attitude of conservative to the substitution, even mimetic or otherwise synthesis, of the characteristics that make up the known landscape.

Nowadays, however, it is possible to explore the opportunities linked to a third possible direction, the result of the synthesis of the previous ones and characterized by the adoption of different forms of controlled densification. This new language is now particularly suitable to support deep-retrofit processes of existing and historical containers abandoned, thanks to the enhancement of their tangible and intangible quality.

If in the 1990s the proposed approach served to 'cure' the problems of reconstruction reiterated as a result of the world war, today this declaration of intent maintains its strength for the planning of recovery activities from the economic crisis, that drastically limits the ability to promote deep-retrofit processes, through the experimentation of new ways. These directions appear as alternative or complementary solutions to the traditional ones, proposing a synergic path that provides the possibility of "building in the built", recovering the existing using new forms of dense controlled location, alternative and low-cost processes of re-cycling of buildings at the end of a life cycle.

The key to the definition of new modes of intervention aimed at the enhancement and redevelopment of the existing historical patrimony can be represented by the adaptability to change, in a Darwinian sense of the term. A greater flexibility of the plan, above all in terms of relationship between the old one and the new one, appears in fact necessary to the aim to exceed in a positive and efficient way an objective condition of functional obsolescence caused from social changes, economic and environmental that substantially reduce the chances of fulfilling the original functions of the existing building (Wilkinson, Remy and Langston, 2014).

Today, the disciplinary literature considers as building adaptation any action that is proposed «beyond maintenance, with the aim of modifying the capacity, function or performance» of an existing building considered obsolete (English translation from Douglas and Sciencedirect, 2006, p. 1). This term can be further declined to describe in more detail the type of transformation underlying the building process, generating a series of nuances of meaning that meet, in fact, multiple design facets (Markus, 1979). The level and intensity of this process depends on adaptability to change, understood as «the ability of a firm to assimilate minor or major changes» (English translation from Grammenos and Russel, 1997, p. 19) and dependent on requirements such as demolition, recoverability, adaptability, spatial and technological flexibility, and the possibility of expansion, qualities that define, at the same time, the 'vocation' to change.

If obsolescence becomes, therefore, the triggering factor of a process of adaptation, what continues to represent a characteristic element of the project and that defines its success and acceptance by a community (not only as a group of individuals belonging to the same environmental context, but also in the broad sense of the term, or the scientific and professional community) is, in the first place, the language.

The design language, in fact, gives a new perspective on the existing environment variously historicized since, although often in a difficult, conflictual or dialectical, emphasizes the role of contemporary design in which the designer interprets and develops the theme of the comparison between 'old' and 'new' (Balzani, 2011) in order to achieve a synthesis, architecture, intended as «First concrete reference to human consisting in physical and social space» (Bunuga, 2000, p. 219). In this sense, it is more consistent to speak of «interventions with the existing» than of «interventions on the existing» (Giebler and Kahlfeldt, 2009, p. 18), leaving an opening towards new architectural expressions and linguistic experimentations that can lead, for example, the interpretation of obsolescence as a virtue.

THE TREND OF VISIBLE SCARS

New trends in low and raw renovation, related to what is now referred to as “rough style” (Kramer, 2015) in fact, they have begun to spread more and more widely at international level, charging the design gesture with new meanings linked to real or apparent principles of transience and incompleteness, in a logic deriving primarily from economic needs, but more and more destined to become a style trend.

It is important to underline that this transience can be an element of novelty, but at the same time a reason for criticism of this new language. In the “rough style”, what would previously have been considered an imperfection constitutes today a narrative element that distinguishes the individual building and makes it different from the others (like a scar), a testimony of the past time that tells the past life of the building and, as such, has a dimension worthy of being preserved and told. In this sense, in the projects of greater importance at an international level, the multiple signs of wear, yellowing and suture that have been stratified over time are deliberately left uncovered (and, indeed, are enhanced) and imperfection becomes an element to tend to.

However, this eastern meaning of wabi-sabi, or the beauty of changeable things, imperfect and temporary, is now often used as a pretext to conceal far less ambitious intentions linked to the multiple factors in relating to complex pre-existing. The most frequent motivation among those of a technical nature it is certainly the intention to avoid the logic of intervention which is particularly demanding from an economic point of view and for which there is a priori insufficient assurance of success in the choice of the new functional programme, but on the contrary where there is a danger of a potential physiological rejection by the receiving building tissue and its social community.

Public or private investors absolutely need specific alternative roads for these moments of absolute indecipherability of the market and spending review. It follows that low-cost processes, with highly reversible grafts, reduced constructive invasiveness and high material compatibility against structures already present in the urban environment certainly provide greater guarantees in the case of a possible refusal over time of the specific adaptive use. Having invested less resources, it will be possible to subsequently experiment with substantial changes or even different approaches to re-analysis with changed strategies and needs to be met. A subtle interplay between temporariness, applied or just mentioned, and the need for greater horizons of durability of forms, materials and technological solutions, in the event that an effective sedimentation of the initial design intuition takes place over time.

GOALS OF THE PROCESS

In terms of the search for calibrated and original modes of action on cultural heritage, however, are certainly distinctive features and objectives of these processes:

_encourage a balance between transformation and conservation, proposing a path of suggestive mediation and morpho-typological reconfiguration;

_promote (by recovering significant, unique and often very large building complexes, generally yes abandoned, but also strongly integrated in the historical urban grid) a significant contribution to policies of building development with zero consumption of land not urbanized. Building in the built, recycling almost entirely a container and concentrating different levels of functional and figurative densification, can often represent one of the most effective urban regeneration strategies (Gaspari, 2006);

_valorize building goods with obvious testimonial meaning, without necessarily resorting to conventional scientific restoration dynamics, but recognizing value to the patina of time “as it is and where it is” and, therefore, simply crystallizing it over time. In this way it is attributed an almost metaphysical meaning, on the one hand, to degradation itself, on the other, to the fascination of the unfinished or the apparently incomplete. There is therefore a tendency to value everyday life and the fragments of memory that would otherwise disappear completely and that, for their meaning sometimes even of deep suffering or hard work (slaughterhouses, hospitals, factories, etc.) may represent an expressive and emotional condition of absolute depth. These actions allow the preservation of a typology of unusual collective memories, that is, not necessarily linked to the story of historical-monumental contents.

_encourage innovative and suggestive strategies of grafting, colonization and contamination of existing space, first of all according to the principle of the new volume with high architectural and environmental quality placed internally (or intersection or juxtaposition) to a larger body of existing factory (the latter put simply in conditions of fruitiva safety, but not always of environmental comfort).

It is essential to mature a design ability able to develop correct relationships between the morphological expressiveness and the functional role of the new boxes (additions), on the one hand, and the characteristics of the internal stage, own of the existing volume, on the other hand. As well as to define appropriate relations between any additions/modifications applied outside the old building macro-container and the urban environment.

This allows both not to distort the now consolidated and metabolized relationship of the existing building with respect to the urban environment in which it is inserted, and to give on the productive communicative vitality and sense of identity to the building itself, thanks also to a new role and a new useful life cycle, as an attractive signal of urban reactivation.

In terms of environmental control dynamics, which are strongly linked to typological-spatial control, at least one brief consideration must be made: it is stressed that different spaces and thermal zones can be conceived at different temperatures and microclimates, First of all considering as buffer zone at intermediate temperature the connective space between existing casing (not always efficient at the level of compliance with minimum standards) and new volumes highly virtuous (here are cells of life, at full environmental comfort). That is, designing the environmental fruition as a sequence between macro-external environment, semi-external spaces and micro-internal environments.

If these low-cost processes are involved, some preliminary checks are unavoidable to be able to address more calmly and plausibly this type of design. From a structural point of view, for example, it should be stressed that the general logic is to make new volumes independent from existing ones and to reduce global loads (especially through the replacement of roofing surfaces with lighter technologies). The most interesting aspect to note, however, is the as many of the former Nineteenth-Twentieth century production complexes, which could be affected by redevelopment of this type, in that historical trace of their static behavior have often already crossed and endured very well great natural disasters (intense snowfall and devastating earthquakes). This is a starting condition which places them in a privileged position with regard to structural reliability.



Category 1

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THE APPROACH IN THE MIDDLE

Following all these considerations we can therefore define suitable, an intervention approach that is a middle way between total discontinuity and minimality almost invisible. In this further sphere it is possible to catalogue three different approaches most frequently used by designers to convert the existing building (Plevoets and Van Cleempoel, 2011), often used in combination with each other, although the prevalent strategy that initiated the transformation process is always recognisable, guiding the project from the beginning.

_The first typology can be synthesized with the term graft, in reference to the colonization and contamination of space through the logic of volumes in the volume. This type of intervention involves articulating the environment through the insertion of boxes highly performing inside the existing container, able to create a different dialogue, mostly internal, between new and existing, enhancing in some cases the reduced quality of the container to be reconfigured. The two variants of this typology depend on the use of the original casing, which in one case becomes another between external and new interior, leaving the buffer zone the role of connective space, not heated; in the other it is the same environment of use, treaty to accommodate new functions. The ability to add new volumes internally, able to meet today's performance levels, allows the conversion into extremely diverse functions that require even more private premises or advanced technological equipment. From the point of view of materials and construction aspects the comparison between old and new becomes quite interesting.



Category 2

[155]

_The second typology can be defined as an integration intervention because it involves the use of the container as a backdrop to the new function, exploiting the characteristics of ruin and the signs of time to enrich the relationship between memory and design innovation. The intervention, therefore, translates into operations to adapt the first decommissioned building, with only the replacement of structural elements or finishing, essential for the safety of users, and the addition of equipment and installation elements to support the new functions. A variant involves the inclusion of new distribution systems complementary to existing ones and/or the addition of new levels through the introduction of predominantly dry structures. This intervention strategy is particularly suited to the reuse of spaces for cultural activities (museums or art galleries), with temporary permanence of users and a lower level of equipment and spaces privatizable.

_The third typology concerns the addition of real new building bodies outside the existing building, often designed to complete the provision of space required by the new function (new environments with different levels of accessibility or size, as well as technical rooms to support technological systems added for the air conditioning of the recovered casing). This strategy is effectively part of the logic of reuse when it is associated with one of the two types of intervention outlined above. From a technological point of view, it should be stressed that some projects can stand out for the extensive use of wet systems, especially highlighted in the new external monumental buildings.



Category 3

In addition to the term “renovation”, there is a range of words which have similar or sometimes identical meanings: conversion, maintenance, modernisation, dismantling, redevelopment, restoration, and upgrading.

There are many reasons why the definition of these terms is so vague. Firstly, the level of conversion work varies greatly when measured against the extent of the existing building that needs to be retained; it can range from small-scale repairs through to essential structural restoration. There are also different motivations for changing the structure of a building: aesthetic, practical or user-specific.

Different types of work on an existing building require both different planning methods and different kinds of construction. If the architect is able to give a name to their task, it will help them to clarify the planning and building process. Hence the following terms will not only be explained and defined, there will also be practical advice for implementing the planning task. The terms have been assigned from two standpoints: firstly according to the extent of the work that needs to be carried out on the existing building, and secondly according to the scale of the new building work.

RECONSTRUCTION

Reconstruction is understood to be the reproduction of a building that no longer exists; strictly speaking, it is really a newbuild. Genuine reconstruction, however, relies on old building constructions. Reconstructions are always a controversial topic. Criticism is generally fiercer where less is actually reconstructed, i.e. faithfully restored. Although they are based on old designs, reconstructions are always newbuilds with no original building. Generally, the familiar rules for newbuilds therefore apply: standards and laws, manufacturer guidelines, building processes, construction time, the type of specification and the site management. The work methods during the planning stage are also similar, as historical buildings are seldom sufficiently documented such that the architect doesn't need to design something new. In addition to reworking the existing sources for the original building, reconstruction as a concept is also an artistic imitation of the construction style of a certain era by the current architect. This means that it is not an exclusively scientific task. Contemporary specialist literature helps during the planning stages when it comes to recreating old constructions as true to detail as possible using modern tools.

RESTORATION

Restoration is the completion of an unfinished building. The term comes from the period of Romanticism, when interest in cultural monuments of the past became the focus of attention. Restoration is very similar to reconstruction. The only difference is that, in the case of the former, original building parts still exist and are added to so that they match the style of the era. The similarity of restoration to reconstruction likewise makes it controversial: “The process of restoration is a highly specialized operation. Its aim is to preserve and reveal the aesthetic and historic value of the monument and is based on respect for original material and authentic documents. It must stop at the point where conjecture begins,” (Venice Charter, 1964). However, this well-meaning piece of advice is often ignored, and often because original documents are not available to rely on. It is also not always clear what is deemed to be the original.

COMPLETE REFURBISHMENT

Dismantling work in the case of general refurbishment is very extensive. It reduces the building almost to a shell. The primary construction remains unchanged for the most part. Typical work includes complete replacement of the infrastructure as well as retrofitting of all building components in line with today's laws and standards. Due to its extent, general refurbishment work is very costly, particularly if additional work is required to remove harmful substances. In return, however, you get a building which comes very close to a newbuild in terms of facilities and safety. This is also reflected in the fact that upon completion virtually all components have a warranty, including in terms of current standards and laws. In the case of simple renovations, this is often not guaranteed, or is only guaranteed to a certain extent, as many components remain in their original condition. In terms of planning, general refurbishment does not differ fundamentally from a newbuild, seeing as many uncertainties are almost cancelled out. From an economical viewpoint, weaknesses from the building shell that cannot be remedied may remain, such as missing horizontal damp-proof barriers, excessive ceiling deformations or sound insulation weaknesses due to low surface weight. The evenness tolerances, which usually fall outside the current standards (which have only been regulated since 1969 by DIN 18202, Sheet 1) must also be taken into account during planning.

CONVERSION

Conversions always change the structure of the building. They expand on the term “renovation” to include intervention in the statics and/or room arrangement. With conversions, it is therefore essential that you deal with the existing load-bearing structure. Fundamental renovation work is almost always a conversion, such that many types of building work can be best described by several terms, for example “general renovation with conversion”. Structural work requires structural verification, which must also include the existing building. This means that it is essential to carry out early and often disruptive checks of building materials used and construction processes, for example, prising open a concrete ceiling to clarify the type and location of the reinforcement. Professional design services are also required for conversion work, as they can be used to make changes to the arrangement of rooms or access points. This additional planning work is taken into account as a conversion surcharge in the German fee scale for architects and engineers (HOAI). Partial conversions can be considered in the same way as partial renovations.

PARTIAL RENOVATION

Partial renovations focus on just one part of the building, such as the façade, the ground floor or the east wing. They are one of the most difficult jobs to arrange, as they are carried out while the building is still in use. There is sure to be conflict with the users, as partial renovation work cannot be carried out separately; the technical infrastructure stretches across the entire building, for example. An effective strategy is to give detailed advance notice of the planned activity. Mortise work in inhabited buildings, for example, is very annoying, particularly when it starts at 7 o'clock in the morning. Consideration of contractually agreed work times as well as communication of the building work period both help to remedy this. The work remains annoying, but the time limits increase acceptance. A similar case applies to putting up scaffolding, decommissioning infrastructure (particularly the television), work on internal and external access points as well as all work which involves an above average level of dust, noise or vibration. With partial renovations in particular, the time and cost buffer should be set higher than usual and a budget should be in place for collateral damage to parts that aren't actually to be renovated. This damage is unavoidable and its rectification should be unbureaucratic and fast. In addition, the client should be advised straightaway of the risk of lost rent in the case of let buildings. After all, if the "suitability of the rental property for use as stipulated in the contract" is negated or decreased, German jurisdiction states that the rent can be reduced by an average of 20 %. This is already the case if the residence cannot be ventilated following the build-up of dust or if it is not possible to use the telephone in an office because of the noise.

RENOVATION

In contrast to servicing, renovation work includes intact, but perhaps outdated, building components and surfaces. Unlike with conversions, however, they do not involve any significant changes to the load-bearing structure and room layout. They therefore lie precisely between servicing and conversion. The extent of renovation work can vary widely.

UPGRADING OR MAINTENANCE

Upgrading does not add anything new to the existing building or replace the old with the new, but rather preserves the value and function of the existing building through professional "maintenance". The legislation also deems maintenance as the following: "Maintenance costs are those costs which must be expended during the period of use to maintain the intended use, in order to properly remedy any structural or other defects due to wear, ageing and weather exposure." The legislation includes work which actually falls under maintenance: "Minor maintenance work includes exclusively the repair of minor damage to installations for electricity, water and gas, heating and cooking appliances, window and door locks as well as the closing mechanisms of window shutters."

REPAIR OR SERVICING

Servicing is limited to the replacement or repair of defective building components. Servicing work takes place regularly between the overall renovation interval and usually falls to the property management without planning support. For reasons of economy, you should monitor how frequently the servicing of the same components is carried out. For example, a burst water pipe can happen at random, but is not something that occurs every year. If it does occur every year, it is advisable to replace all of the water pipes from the basement up. However, burst pipes can be fixed through earlier servicing if, for example, copper pipes are added to an iron pipe system. Servicing work inevitably leads to follow-up costs which can significantly exceed the actual repair costs – such as when intact floor tiles need to be pulled up in order to find a burst pipe. This raises the question of whether it makes sense to take the opportunity to renovate the entire bathroom at the same time.

4.3] Relation between culture, society and space

CULTURE INFLUENCES ARCHITECTURE

Culture influences architecture and design in many ways. The main influence is on the designers themselves. Designers with different backgrounds and cultures design differently.

Culture is somehow considered as a symbolic communication. Through its elements, knowledge, attitudes and values, it expresses itself. It refers to the cumulative deposit of knowledge, experiences, beliefs, values, attitudes, meanings, hierarchies, religions, concepts etc... acquired by a group of people over the generations. All people around the world are born with similar tools, but their culture informs them about how to use them in the right way and according to their beliefs. It teaches us how to shape sounds into words and how to organize those words into the different languages we speak. We all have emotions, but culture tells us what to become emotional and what to do. We all have a sense of morality, but multiple cultures differ on what is right and wrong. Therefore, culture is the key element that shows us how to communicate, think, make decisions and solve problems.

Therefore, different cultures subtend different ways of perceiving space and that inevitably could clash. Moreover, it is practically impossible to get rid of one's own cultural conditioning, because through them we interpret the world around us. Man, no matter how many artifices he can put into action, will never be able to root himself out of his own original culture, because it has penetrated so deeply into the folds of his nervous system as to determine his perception of the world. Much of the culture lies hidden in the unconscious, out of control of the will.

Architecture as a question of human life reflects the culture of every society that interacts closely with historical, political, economic and social characteristics. People in every country try to follow their own rules and maintain their values in making architecture by applying material rules. The change in cultural and social attitudes in communities has the greatest impact on architecture. Therefore, the role of culture in the promotion of architectural identity seems essential.

Fashion and architecture are the most important symptoms and characteristics of every nation and of every historical period that indicate exactly the state in which the human being is in that precise moment. So, if architectural identity is described through the culture of tradition, architecture based on today's culture and traditions is that art form that represents us today.

Culture is defined as the ideas, customs and social behavior of particular people or society. The behaviors we are accustomed to and have been taught are the factors determining the kind of spaces we need to live in.

Now let's understand architecture in its basic form. Architecture is the designing of space to fulfill certain functions based on the needs of the users. The user's needs arise based on their activities, which are all well defined by their culture. Their practices and beliefs dictate what their living and gathering spaces should be like. At times, architecture becomes a direct expression of culture and/or beliefs.

Among the foremost things that decide the role of architecture or space, culture plays a very significant role. The location of a space, the size required for that function and the way through which it connects all are aided by the basic cultural significance space is being designed for. Space and culture are interlinked together to the extent that space cannot be analyzed without that factor coming into play. First, space is formed based on certain cultural requirements, later it may even influence some changes in the existing culture.

Culture reflected in architecture helps create or maintain identity in today's world of globalization and internationalism. It also helps maintain the integrity of the society. This principle makes sure that the user is a good member of the society he/she belongs to. Hence good societies need architecture sensitive to their culture. It is important to consider the way culture can reflect in and simultaneously influence the growth of the architectural medium.

Along the way, with the advent of modernism, these principles have been forgotten.

Buildings don't have a unique style; they don't even come close to creating or even maintaining identities. We seem to have forgotten the way our ancestors used to do things. We must realize that architecture and culture are two sides of the same coin. The faster we realize that the better. We can avoid the progression of architectural uniformity of the future world.

PROBLEMA DELL'UNIFORMITA'

From the days of the Greek Parthenon and of Rome's Colosseum, architectural design has contributed to cultures around the world. Modern civilization has united the world beyond cultural ties more than ever before, blurring lines in the architectural sphere. However, even in the most modern of countries, architecture and culture continue to be intertwined.

Before it became so easy to travel between different countries and architectural divides between cultures began to disappear, countries around the world had very unique architectural styles representing their cultures. Looking at the traditional design of buildings from a culture's history, it would be impossible to get one confused for another. We know that those strong, sturdy columns belong to Greece or Rome.

While architectural styles have frequently expanded across countries and surpassed cultural borders, architectural design has always been an immediately recognizable staple of a culture. Some have tied into a culture so strongly that they've become landmarks. Particularly unique designs of various cultures have become iconic and must-see attractions for tourists of the countries.

As globalization has created massive changes around the world, individual cultures have created less of an impression on architecture. Instead, a more contemporary look is the goal in new designs across the world, which has caused a uniformity to develop in worldwide architecture. The BMW Welt in Germany, China's Guangzhou Opera House, and the City of Arts and Sciences in Valencia, Spain are all absolutely impressive, but they also all seem to be of the same architectural style, despite existing in different countries with widely different cultures.

Starting in the 20th century, we see much less variation between the design of buildings across the globe. The new contemporary style isn't held back by location, and instead makes its mark in designs of various countries. As a result, buildings are no longer as unique to their individual countries.



City of Arts and Sciences



Guangzhou Opera House

CULTURE CAN AND MUST PERSIST

Luckily current design trends aren't enough to stop culture from playing its part in the design of architecture. Where it's important enough, aspects of a country's culture are showcased in unique architectural designs. Examples of culture's continued impact can be found all around the world.

One way to design a building that is very unique to its location is to make that location part of the design itself. In Italy, the architectural design of Vulcano Buono makes itself right at home, nestling into nature while referencing a more destructive aspect of the Italian landscape at the same time. Not too far from Italy's famous Mt. Vesuvius, this structure is designed to look like a volcano itself. It easily brings to mind a unique part of Italy.

Culture has always played a role in architectural design. Even though modern-day designs can seem homogeneous (consider today's skyscraper), culture's impact can still be found around the world. Contemporary buildings may take inspiration from the architecture of the past, showcase a unique aspect of the location, or reference specific icons of cultural importance. However it shows up in current architecture, culture will continue to make its impact on designs.

Traditionally, architecture simultaneously reflects and influences culture, in a circle that arcs from national expression through to neighbourhoods, workplaces, and educational establishments.

Our challenge is to embed stronger and more enduring means to evoke context and culture.



Vulcano buono

DYNAMIC DESIGN FOR THE CULTURAL CHANGES

Architecture is a product of the culture that it was designed for. And architects, being inherent problem solvers, typically seek to design spaces for the times and the people who will use them. They must participate in, and adapt to, a changing society that embraces different values and technologies. They don't just design buildings that are sturdy and strong. They create environments where people will benefit in different ways now and into the future. It's all about the big picture. The relationship between architecture and culture is one that has been studied for many years. But what's happening now is much more revolutionary.

No longer a static creation that performs well for a while, the mindset now is to build in a way that adapts to a culture's changing needs.

At one time, buildings were designed to fit the essentials within the available space. Whether it was a home, an apartment building or commercial property, function was only critical in that it met the current needs of the people it served, because widespread change in how people use buildings didn't really change that much or that often. Then came a few revolutions.

Perhaps the biggest recent revolution was technology. Who could have predicted in the first half of the 20th century that typewriters would one day be out, and word processors, then desktop computers and so on would change everything? Lord Foster says that in the 1970s, insurance brokers Willis Faber did just that. And when the future did arrive, raised-access flooring, which was previously only used in large computer rooms, let the building adapt to its users instead of the other way around.

Adaptability is so important because we're more aware now of how different life and work life might be in the future. Just because we can't see it doesn't mean we can't anticipate change. Flexibility for the future is still in part a guessing game, but it's one that architects are aware of. That's a major design goal and problem now – to know that change will come, and to design with enough flexibility to accommodate what's yet to arrive.

FOUNDAMENTAL DEFINITIONS

_Culture may be defined as the set of beliefs, values, and behaviors, generally shared by the members of a society or population. If only one person believes in or engages in a certain behavior, that belief or action is a personal habit, not a pattern of culture. For something to be considered cultural, it must be generally shared by some population or group of individuals. Another defining feature of culture is that it is learned. The way we communicate with each other, the procedures used to perform certain actions, and the behaviors we consider inappropriate are learned. Signs of corporate culture can be seen in the way people interact in meetings.

_Spaces are physical locations where interactions occur and things happen, value is exchanged, and people collaborate in forming shared purpose. Our purpose, our story, and all that comes with it are more than neurons ring away in our brains. They encompass everything that reminds us that we're are living, feeling beings that exist in this space, here and now.

_Place goes beyond the three physical dimensions of our built environment. Place adds a social dimension. A place is a fourth dimension where space takes on personal meaning. It's about taking meaning from direct and sometimes indirect experiences. Recently, people who build the spaces we live in have come to realize that the physical characteristics of space do indeed shape our thoughts, emotions, and even our actions. Listen to Winifred Gallagher, author of *The Power of Place: How Our Surroundings Shape Our Thoughts, Emotions, and Actions*: "The basic principle that links our places and (emotional) states is simple: a good or bad environment promotes good or bad memories, which inspire a good or bad mood, which inclines us toward good or bad behavior. We needn't even be consciously aware of a pleasant or unpleasant environmental stimulus for it to shape our states."

Many eras have their own architectural styles. You can pick out a Victorian building, and the concrete angles of brutalist architecture are undeniable. But what's happening now is less constrained by a singular aesthetic and more concerned with balancing beauty and service. It's about the way that a building responds to the needs of its users.

Our culture is focused on getting the most from a building. Using less to get more, and creating built environments that won't grow stale in a few years and outlive their usefulness.

Architecture does reflect culture. But unlike a certain stylish facade, culture now means a mindset and lifestyle with purpose.

TURNING A SPACE INTO A PLACE

Thinking about the differences between space and place we can say that a house is just a house, cement, wood, plaster, wiring, plumbing, windows, doors, floors, etc.:nothing else without people. As important as houses and buildings are, they are not nearly as important as people. We have lived in trees, caves, mountaintops, and jungles without real houses. But we cannot live without others, as we are, above all, social beings. A home is the house plus people plus purpose.

So space is important, but place is of utmost importance. We are all related, and relationships are what truly keep us alive. How do we turn space into place? We know that it's important and why it's important, but just as no person is an island, purpose, the sharing of one's gift, and being of service to others can only happen with and by the grace of others; in other words, in a place.

If your purpose is your "why of whys", then what's the why of place? There is an old saying in architecture: "form follows function". What are the implications if a core function of a space is to communicate something symbolically? What form will that space take? The answer reveals what we call the brand of a place.

Three interrelated things are going on here concerning turning space into place.

PLACES OF PEOPLE

Therefore a shift from the social context of "the me" to the one of "the we" must happen. This change in emphasis is only one part of the larger narrative of moving from the Old Story of Profit First, where profits and not people come first, to a more communal striving for a happier, healthier people and planet, putting profit in its proper place, a supporting role to promote health and happiness for all.

It is important to understand the purpose because that captures the larger philosophy of matching what one does for a livelihood with one's life quest. Why am I here? And Why are we here? In today's world, this seems to be increasing in importance because of a shift in attitudes about work and life in general. We are quickly moving from the Old Story of Profit to the New Story of Purpose as the main reason why people behave in a certain way socially.

Places such as restaurants are the home par excellence of continuous social interactions and the cultural background of these environments is directly connected to the attitudes and behaviors that people have within it. The task of a designer must therefore be to analyze the fundamental correlations to be able to transform these spaces in places with meaning and relevance.

_First, there is the physical, practical part. Place is a crucible for interaction with others. Humans need somewhere to interact. We design and construct places to encourage and support purposeful engagement.

_Second, places give you meaning. The German sociologist Georg Simmel said it best in the late 19th century. He suggested that human society was an intricate web of multiple relations between individuals in constant interaction with one another. These interactions are grounded in time and space not just some hazy mental activity.

_Last, places are important in a symbolic sense. Places are where we can recognize our interconnectedness, our mutuality, and our shared values. They are the where of moving from the me to the we. They are where relatedness and relationships become noticeable. Think of the family holiday dinner; the summer celebrations in the town square or green; the communion of church. If it doesn't have meaning and cultural relevance it doesn't contribute to our purpose. Does a typical Old Story conference room imbue people with a sense of meaning and cultural relevance?

4.4] Ancient farmhouses and taverns

THE IMPORTANCE OF ITALIAN VILLAGES

Breathtaking views, unspoilt nature, products in Km0, traditions and culture: these are just some of the reasons why the future starts again from Italian villages. And because today they are the real alternative to the urban suburbs

“The revival of Italian villages starts from the need to live in nature and to reconcile more and more family and free time with the work activity of always”. Words of the architect and urban planner Stefano Boeri, who in the last year has been the forerunner of a new line of studies and activities that today aim to regenerate, repopulate and give new life to the villages of Italy.

An architectural, cultural and social heritage that has a specific importance. It is enough to think, in fact, that in the Belpaese the inhabited centers with less than 5000 inhabitants are 5498 and represent 70% of the municipalities, according to the data made known by Coldiretti and also reported on the Sole 24 Ore. In the small villages live 16% of Italians, that is 9.8 million inhabitants. In addition, according to the report of Coldiretti, the small municipalities represent 54% of the national soil and in some regions can cover up to 70% of their territory.

In short, a heritage of inestimable value, which already in April 2020 had pushed archistar Stefano Boeri to declare: “Away from the cities, in the old villages there is our future”. And that more recently, after the outbreak of the health emergency still in progress, led him to reiterate that the “constellation of villages in the inner areas can now represent a great opportunity”. Especially if you consider the spread of broadband and the increase in the percentage of workers in smartworking.

The villages of Italy, therefore, become a valid alternative to the urban suburbs, to rethink the post-Covid life cycles. Certainly, in the summer that has just ended were the choice of many Italians who managed to go on holiday after the period of confinement at home: according to Coldiretti, two Italians out of three have chosen an Italian village to spend their holidays; in total, 66% of holidaymakers. “After the period of lockdown - explains Coldiretti -, many Italians have rediscovered the second houses in the countryside or have had the opportunity to appreciate in trips and holidays life in the villages and smaller centers”.

THE BIRTH OF FARMHOUSES

We talk a lot about farms, but few actually know how it was born this form of rural hospitality that is increasingly successful. In Italy these agricultural realities were born in the 1960s, but in France they have been present for a decade, that is, from what the “Federation Nationale des gites ruraux” was born, which aims to organize and regulate this phenomenon that had already spontaneously spread.

In Italy we have to wait a few more years, but in 1970 there are already three associations that deal with it. The birth of the farm marks an important step in the history of rural communities: people feel the need to leave the cities, increasingly chaotic, to spend a period immersed in the simple life of the countryside. In 1973 some laws tried to regulate the sector, but only in 2006 came the rules that aim to support agriculture through the promotion of this form of tourism, which also brought women back into the countryside which they had gradually left because of hard work, more suited to men. As a result, the quality and taste of the reception have greatly improved.

Arriving today we see that despite the crisis, the agritourism business is thriving: there are over 5 million people throughout Italy who love to stay in a farm to know and appreciate the typical products of the farm, such as wine, oil and desserts. The culture of sustainability is increasingly spreading in Italian society: if in fact in the 1980s the prosperity of the livestock sector did not make additional services necessary, Today, some agricultural markets are experiencing a gradual contraction which has led many farmers to exploit traditional products and activities. Currently, the number of farms offering tourist services in Italy has doubled: there is talk of a 57% increase in just ten years, a boom that is not justified only by the low prices that offers this type of activity. It is an important sector for the made in Italy that combines two strengths of this country, namely tourism - which has always been the prerogative of Italy - and agriculture, another fundamental reality for our economy

THE BIRTH OF TAVERNS IN ITALY

The term “osteria” comes from the Old French innkeeper, ostesse (12th and 13th centuries) which in turn comes from the Latin hospite. One of the first attestations of the term hostaria is found in the capitulars of the judiciary of the Lords of the Night, which, as the name suggests, watched over the nocturnal tranquillity of 13th century Venice. The etymology of the current name recalls the function of the place that is precisely that of hospitality.

Places similar to taverns already existed in ancient Rome called enopolium, while in thermopolium were also served hot food and drinks, kept at temperature in large terracotta jars embedded in the counter: Well preserved examples are visible at the excavations of ancient Pompeii. The taverns arose, as refreshment places, in places of passage or in those of commerce that in the case case are streets, intersections, squares and markets. Soon they also became places of meeting and meeting, of social relations. The buildings, often poor and discharged, assumed importance according to the place where they stood and the life that fed. Wine was the inevitable element around which all the other optional ones revolved: food, bedrooms, prostitution.

Already in the fourteenth century in Bologna there were 150 taverns. Starting from the fifteenth century the inns became more and more numerous, meeting point of citizens and intellectuals, up to play a very important role of aggregation and debate in the social fabric of the city. Even today there are many locals in the city based on the ancient concept of tavern.

The tavern, until the middle of the twentieth century, was a typical popular evening gathering place of men; meeting place and socialization has been for a long time, one of the few moments of meeting and exchange of ideas, in addition to the church and the square.

Since the Second World War, the attendance of these places has been less and less, but in recent years there has been a flourishing of these rooms that are recovering their function as a meeting place for both sexes.

There are 246 Chiccioline in the Guide of Osterie d'Italia, for the year 2022. A recognition that rewards and enhances these familiar places, where you meet to eat, drink well, feel at home. The taverns are local where the quality of food and wine, the preparations, the reception, have a fundamental importance. Above all, they are the basic elements to find a place in the popular Slow Food guide, which comes back after the forced stop due to the lockdown. Quality raw materials, friendliness and affordable prices, the characters of the hosts, the friendliness that is found, make the Osterie d'Italia present in the Guide, perfect addresses to discover the cuisine of the territory, to also find ancient flavors, able to awaken the taste for good food.

THE IMPORTANCE OF THESE PREMISES

As we have seen the typical farmhouses of the Italian rural context are a fundamental component from the point of view of historical memory and tourism of the present. Trying to divert the trend of mass tourism these places acquire more and more value, all the more if accompanied by real experiences that bring to tradition. Covid has changed the habits of tourists with less crowded locations that have been revalued. In this context, it was the farmhouses that took advantage of the situation, at least according to the annual report on trends in the sector (now in its fifth year) made by the National Rural Network and Ismea and presented in preview during the opening day of Agrietour.

Especially in recent years, with the advent of the pandemic and the consequent isolation within the walls of the house, are very sought after places of contact with nature, which allow you to spend time outdoors during cultural activities or relaxation.

This fervor is confirmed by the numbers: the edition of the above-mentioned report analyzed the impact of Covid-19 on companies in the sector and the market consequences. With regard to revenues, 70% of companies have seen a recovery, but the most important figure is that 42% declares a strong increase in demand compared to pre-dawn. Among the services, the role of direct sales has been consolidated, on which 52% of the companies bet and 37% of these have prepared new services.

Accommodation and catering remain the strengths of the demand, but it goes towards the seasonalization of demand (in September and October attendance records). Also consolidated the demand for proximity customers: over 70% of the sample declares to have loyal at the time of the pandemic. The consolidation of domestic demand alternates with the return of European guests, increasingly with families and children (+47%) and couples (+43%) with an average duration of stays that would have grown. According to the report, 31.3% of demand comes from the same region of origin, 49.2% from other regions while 18.9% of attendance was marked by the EU and only 0.6% from non-EU countries complicit in the difficulties to travel with the new quarantine rules.

THE DEMANDS OF TOURISTS

Once the importance of rural sites in the context of slow tourism has been established, it is important to understand what the target audience is and what its proposals are. As highlighted by the data, the majority of tourists who choose this type of destination comes from outside Italy, although there is a good percentage of users from the same region. This is why we are outlining a series of requests and desires on the part of foreign tourists; an element that must certainly be taken into consideration in order to better target the offer and ensure a satisfactory experience.

At the level of the farm sector as a whole, trade marketing initiatives aimed at Italian and foreign tour operators would be appropriate, encouraging them to visit Italian structures personally, actions of incoming towards journalists and other privileged witnesses, but also internal marketing strategies aimed at agritourism companies, still little aware of the importance of presenting themselves to the foreign market with a coherent national image. Many operators consider the national mark, register and classification to be quite important, but the certification system and its parameters must be very clear, correct and easily understandable. A minimum common denominator is needed that binds all the companies that are characterized with the national brand. Carefully delimiting the perimeter of the concept of agritourism.

The proposal must in fact take into account that, even in the context of a rural solution, a number of components such as services and amenities are definitely required by most tourists from abroad. We must avoid distorting the essence of the agritourism proposal, but also adopting positions that are too rigid in the other direction.

Obviously, another fundamental request from foreign customers is the possibility of developing activities that aim to strengthen the memory of the experience. Performing certain actions is the best way to get to the heart of a specific tradition and users are very open, from this point of view, to undertake the most varied and particular activities. The important thing here is that the cultural background of the individual is enriched at the end of the experience.

EDUCATION AND SUSTAINABILITY

The concept of agriturismo has been discussed in various contexts of international literature related to tourism, rural development and visitor experience. The farm can be considered an activity that connects the economic, social and environmental components of sustainability.

In sustainable rural development, with specific effects on the environment, on agricultural heritage, on gastronomic and economic growth, an important role can be played by agritourism facilities for educational purposes. In these facilities, the farmer and his family members organize educational, recreational and recreational activities for visitors (for example, hosts children, youth, school trips, as well as other groups and individuals) as part of their normal work. In addition, educational farms, which perform a number of social and economic functions, should be considered a business model geared to sustainability and able to support the sustainable development of rural areas very well. In these areas, in fact, there are important synergies between agriculture, gastronomy, territory and tourism. Instead, from the visitor's point of view, educational farms can be a place where the experiential approach finds a fruitful sphere of application on the demand side.

In this direction, educational tourism in agriculture is gaining popularity in many countries as an emerging potential market segment of rural tourism, along with the growing demand for experience-oriented tourism. In fact, the first farms, where city dwellers could get to know rural life, were born in Scandinavia, Norway, Denmark and Sweden. Gradually, the idea of setting up farms for this type of activity traveled south, reaching the Mediterranean during the 1970s.

In Italy, the first real project of this type was born in 1967 thanks to Alimos, a company of agronomists and agricultural technicians who wanted to encourage innovation in the fruit and vegetable sector, support the protection of the environment and spread a new food culture. These structures have played an important role in educational policies regarding food consumption and nutrition. However, this type of offer was created primarily to supplement income in an agricultural world that was struggling with low agricultural budgets and to encourage young farmers in the sector. Therefore, educational farms are a good example of businesses with multiple functionalities, as defined by the Organisation for Economic Cooperation and Development (OECD) and a place where tourists can satisfy the desire to reconnect to the cultural roots of food and participate in educational activities typical of a farm.

MATTER OF ADAPTATION

The affirmation of the network of farmhouses and the relative attention it receives nowadays is part of the more general restructuring process in place in the centuries following the thousand and tending to the concentration of the rural population within large villages rural. This laborious process, however, can be said to have been completed only at the end of the Middle Ages. The limits and the incomplete character of this evolution are largely due to the same nature and to the territorial function carried out by the houses, exposed as they were, in the first person, to the conjunctural events and the political destinies of the lord of the place. The history of each farmhouse is marked by a series of abandonments and repopulations, caused by the periodic succession of wars, robberies and devastations.

Precisely because of the innumerable events in which they were involved, the farmhouses, which to date make up a real system at the national level, show a complex background to be analyzed time by time. In view of the reuse of these buildings, a precise study of all the characteristics that describe it becomes fundamental, going to identify the essential characters and those that are not properly noteworthy.

As an example of what has been said here is a specific case of renovation related to an old farmhouse.

ESEMPIO DI INTERVENTO SU CASOLARE

The unit under intervention is an old farmhouse, dating back to 1887, near the urban center of the Municipality of Montecarlo and inserted in the context of the countryside of Lucca, of which it has the typical features. The property is located in a hilly environment with gentle slopes and rich in woodland, where oaks and chestnut trees come to lick the land pertaining to the farmhouse.

In this context, the restoration of the team of Mide Architects was directed to the maintenance and enhancement of the structural elements typical of local architecture, including especially the use of brick face to sight, Matraia stone and chestnut wood.

Pursuing this objective, and in any case always in full respect of the typical characteristics, we wanted to reinterpret the materials and elements used with concepts of modern derivation, using for this purpose the construction techniques considered most appropriate to ensure the achievement of the best possible result.

Inside the farmhouse, therefore, it was provided to apply manually and with the traditional spatulas and sponges, plasters based on natural lime in order to highlight the irregular structure of the walls due to the use of materials such as stone and stone, effect further emphasized by the recovery by sandblasting of the beams and tiles already present and by the whitening of the ceilings, all with an explicit reference to the traditional Tuscan interior architecture. The exterior of the property has been deliberately left unchanged to maintain its historicity and not affect its charm, while to enhance the play of light inside the premises it was preferred to opt for fixtures with steel profiles, combined with traditional dark interiors, in such a way as to be able to use a warm and diffused lighting, adjustable according to the time of the day and the activity carried out.

ANALYSIS OF THE CASE STUDY



5.1] Osteria senza Oste

For nature and food lovers, one of the ideal destinations is definitely the Prosecco Road, the oldest wine road in Italy that develops between Conegliano and Valdobbiadene. Especially during the period of the harvest these places come alive with a magical atmosphere and fans, but also those who are not a great expert, are excited to spend some time outdoors drinking some glasses of Prosecco and tasting some typical product.

Right between these hills, which are the home of Prosecco and Cartizze, there is Osteria senza Oste, a special place, where you can stop in company to eat and drink a good glass of wine in the area. It is located more precisely in Santo stefano di Valdobbadene, in a hilly hermitage from which you can admire stretches of vineyards and gentle valleys.

To arrive to the Osteria without Oste there are no great indications. The roads run between the hills and at a certain point, on the right, appears a votive newsstand and the arrow of the cellar Col Vetoraz. You take the dirt road, to park the car and then continue on foot. The parking space is not very large, for this reason on weekdays you can park among the rows of vineyards of Osteria Senza'Oste while on days before holidays and holidays, where there is greater influx of visitors, additional parking spaces are provided with special signs.

Then, on foot, proceed along a very short bedside preceded by a nice signpost. Where is the host? Once we get there, another sign says, Private property. Free access for friends and people with common sense, respect and responsibility.

Here then appears, right between the hills of Prosecco di Conegliano and Valdobbiadene a three-storey farmhouse in stone and brick, built in the late nineteenth century and preserved in its original state. What is most striking about this cottage is its location: a fairytale scenery nestled in the hills of vineyards (every possible meter here has been used as a vineyard), with the Prealps as a backdrop. Absolute peace and perfect place to escape from the confusion and rest in the silence of the hills.

The inn has been fully equipped for appetizing snacks to be eaten alone or better with relatives, guests and friends or in a group. It is a very rustic place, you should not expect to eat elaborate dishes. Inside there is a room with a fireplace, a refrigerator with cold cuts of own production, cheeses of malga, cakes, hard-boiled eggs and bread cooked in wood. Then of course there is an abundance of wine produced by local companies and the famous cashier where to type the price of products consumed.

The peculiarity of the Osteria senza Oste resides precisely in this: no one will find the owner or waiters ready to serve, accompany the tables or to charge the bill. The entire experience takes place in total autonomy of the guests, who choose the time to arrive, what products to consume, where to sit and when to leave. This obviously means that customers also have to make do with the bill and pay.



View of the hills from the path

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A PLACE OF LOYALTY AND TRUST

It is clear that in such a context, which works with a totally self service and uncontrolled service, values such as honesty, common sense, loyalty and trust cannot be lacking. Values that nowadays seem to be forgotten but that here are essential for the best operation of the business both by customers and from the point of view of the owner.

The innkeeper only supplies the pantry, then leaves. Each product has a card with the value on it (not the price); once there was a piggy bank to leave the obolo, while now it has been installed a cash register to leave an offer according to conscience and beat your own receipt. This means that every guest can pay the due or take advantage of it. This, of course, with the risk of killing the brave Osteria. As you can imagine, in fact, the delicacies offered do not grow alone on the trees, that is between the vineyards. There is someone who is always concerned about providing a good dose of wine and gastronomic products, anticipating the aforementioned value from his own pocket and trusting the honesty of the always welcome diners.

The Prosecco area is full of trattorias, restaurants, agritourisms and so on, where you can sit and taste the typical specialties of the Marca Trevigiana. That's why this alternative place, where you can serve and pay without the presence of waiters, has managed to capture the attention of tourists who want to know the tradition of the place in the most familiar and informal way possible.

“L’onestà lascia il segno” (Honesty makes its mark)

These words, engraved in a wooden plaque, represent a healthy and exemplary economy of the gift, a symbol of welcome, respect and responsibility that contributes to narrate not only Valdobbiadene, but the whole territory of Treviso. His visistators also come from abroad: Germany, France, but also the United States, Japan and Namibia. Everyone then takes care to let people know how much he liked the experience, leaving a personal dedication. The walls and ceiling of the Osteria are a mosaic of cards and photographs from all over the world, which testify to the affection of unknown guests.



Wooden plaque narrating the history of the place

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Cesare de Stefani, the host, tells us in an interview how this idea came about.

“It all started by accident in 2005. I had this old farmhouse among my vineyards, always open, where I would come with friends maybe to have a drink. It happened, however, that those same friends, who maybe went to make an impromptu, did not find me. So they left a note, complaining that they were left with dry mouth. Scared, they wouldn't even open a bottle to my health. So one day I decided to put on the kitchen table, whose door was and is always open, three bottles and six glasses. To relieve them of their embarrassment, I put in the bidding box. For them it was an emotion, an emotion that over time possessed not only my friends but also many other people who passed by. People drank and left their pence. Then I gradually enriched the offer, with bread, cold cuts and more that is regularly placed in the pantry of the Osteria. Then, in order not to have problems with the IRS, I put the self-service cash register that releases the tax receipt instead of a simple piggy bank.”

Today's Osteria senza'Oste is therefore born from the desire not to make friends wait without good wine and food.

“I often come to the tavern without being recognized. It is a joy to find families, grandparents with grandchildren, fifty-year-old fathers brought by twenty-year-old children and vice versa. One winter afternoon there were two little boyfriends playing trump in front of the fireplace. What a thrill! These days, they're heart-warming scenes.”

Even the name of the place was born rather by chance but was very successful because of the fact of being so eloquent, recall to mind of images of a very familiar place in which reigns a great freedom. Always the landlord in fact tells that every time he had to refer to the cottage and the surrounding vineyards used the words that today have become a sign and anyone understood what place it was.



Food available to the users

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Inside the Osteria Senz'Oste, as already mentioned, are available to the users typical food products of the territory, such as cheeses and cold cuts, as well as boiled eggs, pickles, bread, breadsticks, coffee, and other drinks. Everything is packaged and labeled with its own value, so as not to create problems at the time of payment.

The wine is found instead in the automatic and refrigerated dispensers placed on Cima Cartizze, with even a panoramic view to enjoy during the choice. Once you have selected what to eat and drink, you can enjoy it all comfortably using tables and support points placed outside, along the panoramic path that crosses the surrounding hills.

Being an experience to live without any kind of service you do not need to book and, once there, you can sit wherever you can get a table top and a seat. For the same reason, cooked foods are not available but only fresh or packaged products, and there are also strictly no spirits. This choice obviously stems from the desire to make known only the traditional products of the place, avoiding the introduction of foods or drinks that would alter the knowledge.

Although the first and main feature of the place is the lack of a landlord, in the days of greatest influx on the site can be present people dedicated to supply and assistance. It is also important to remember that the activities immediately adjacent are not part of Osteria Senza'Oste.



Automatic dispenser of wine bottles

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THE SMALL OBSTACLES IN MANAGEMENT

The owner's suggestion is to go from 8 am to midnight, no later than midnight. But if the host is not there, however it is not possible to hunt guests or close. The owner says: "One summer evening I found two couples who were chilling on the terrace late at night. I asked where they came from. "We are Albanians", they responded with a tone of voice that betrayed embarrassment, as if I could think they were thieves. They shamed me. It's important to send a message of trust. I think we need places where people can prove they're honest."

Leaving this place always open to the public can be a great risk but in the end it is also characteristics like this that contribute to making the basic philosophy solid. Limiting the rules, keeping only those dictated by common sense, is a good way to make the philosophy of the place shine through and make people completely comfortable. Obviously, following these methods, it is inevitable to find some obstacles in the management, mainly with regard to taking care of everything that is made available and even more with regard to payments.

"There is someone who plays games, but they are exceptions. Usually they pay everyone. But it can happen that someone, maybe after drinking two too many glasses, forget to have uncorked a bottle and wrong to reckon. Patience, I can't help it. And then there is always the problem of the rest or foreign currencies. I found American dollars, Brazilian reals, even five bolivares from the Bolivarian Republic of Venezuela in the box. Other times instead the guests also pay homage to the innkeeper who is not there: a tourist from Verona, on the third visit, left me a gift of a bottle of Recioto. The tourist brochures that I procure in the Apt and in the pro loco to make my wonderful Veneto known are also to go like wildfire."

"Sometimes it happened that someone stole, there are also bad memories, but it is a small part. People are conquered by this giving them confidence, which is then the philosophy of the Osteria. I even got the repentant thief. The piggy bank with the money was gone, obviously I was upset, not that shortly after I receive an anonymous call. It was the young scoundrel, who said he had done a terrible thing by stealing the money and, at the same time, taking advantage of my good faith. He would bring back the piggy bank, because the shame was too much. I told that boy that by calling me and going back on his own feet, he was making a heroic ransom gesture. Therefore, that money went straight to charity."

So, despite the small obstacles are always present, the landlord suggests that it is small compared to everything that is positive. For this reason the local and its context can continue to live following the logic of the original philosophy, except for some small exceptions. For example, because of some bureaucratic situations and especially because of the covid, in the months when the place is a bit more crowded than usual, the host is there and takes care to check that the rules are followed. Always for the same reasons from time to time the collaborators go to the place to supply the pantry that, on the days of great turnout, empties much faster.

The rules of the tavern are not written, but there are and must be respected to allow this place to continue to offer such a unique and traditional experience. There is no need for imposition, there is only the idea of protecting and spreading a message of universal trust, which knows no limits or restrictions.

Those who visit this place and fully immerse themselves in the context immediately perceive its great value and what are the actions to be carried out to respect it.

It is important first of all to respect the products you find, because these are a resource and have a value. In the same way you must take care of the environment that hosts a large number of tourists and allows them to immerse themselves in the culture of the place. Finally, it is necessary to make a fair contribution, paying for everything that is consumed, so that this dream continues for the people who usually attend the place and for those who have not yet been there.

THE VALUE OF THE CONTEXT

The land on which this reality stands is certainly the most precious element, from all points of view.

It is entirely owned by the landlord and covers approximately 7,000 square meters. It is not a lot considering the properties of the area but it boasts the fact of being one of the 145 very fortunate owners that divides the only 104 hectares of Cartizze. Its value is immense, about 2 million euros per hectare; but it is worth gold above all because millions of years ago in that area came the Adriatic and therefore is full of fossil shells and mineral salts that give the grapes a unique scent.

In addition to the monetary value this land also guarantees a unique experience, thanks to the view that you can admire directly from Cima Cartizze and again, climbing the other surrounding hills.

From every point of the estate it is possible to immerse yourself in the panorama that surrounds the Osteria senza Oste. As already mentioned from the square outside the cottage you can admire the context, almost as if to create a surprise effect once you reach the building. So, at the time of the break during which you consume the products, you can choose the location that you prefer. There are several and on different levels in order to decide freely from which point of view to admire the landscape. Once you have a snack you can then walk on the pergola and on the small path that goes up the hill to admire an extraordinary view. Needless to say, the whole thing acquires a higher value at sunset, where the colors mix to create almost a painting.



View of the context from the site

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THE FLOURISHING GROWTH

Today the Osteria senza Oste enjoys a great fame so that even famous people decide to spend an afternoon of serenity among its vineyards. But it is important to remember that the enterprise was born by chance for a small circle of friends of the owner.

But thanks to a great word of mouth little by little the word spread and more and more people began to visit the Osteria Senza Oste both for curiosity and to enjoy the genuine food and the breathtaking view. With the passing of time between the thank-you cards left by the customers began to appear pleasant and surprising dedications also in other languages. The phenomenon had now crossed the borders of Valdobbiadene and had reached an unexpected resonance both in Italy and abroad.

Subsequently, all those who passed by from there left some dedications and served themselves quietly giving offerings. The place became increasingly known, the evolution was slow but continues, until they were filmed inside the tavern some clips of the film "Finchè c'è prosecco c'è speranza", from that moment the place became very well known and a point to visit absolutely if you are in the area.



The topmodel Cara Delevingne visiting Osteria senz'Oste

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THE EXCELLENT PROSPECTS

Over the years the offer has naturally expanded and now available to visitors there are also many typical products of other excellent local farms that collaborate to create a positive territorial synergy.

The Osteria senza Oste is a slow but continuous evolution that on the one hand retains respect for tradition and on the other does not fear the challenges of the future. Today this place is an unmissable stop for every visitor to the territory of the Alta Marca Trevigiana: a place of spectacular beauty recognized for its uniqueness.

Continuing at this rate and hoping for better times globally, this reality will enjoy great fame. To achieve this goal it is necessary to eliminate any root gear, although small, to allow the owner to continue with the business in a serene way and customers to enjoy the best possible experience.

It is also interesting to know that an idea of the landlord would be to export the idea also in other cities of Italy such as the beautiful Naples. This stems from the conviction that even in the South and in other places people want to show their honesty, but have no place to do it. It could be seen as a challenge to prove that, as the saying goes, the whole world is a village.

5.2] Valdobbiadene, Unesco heritage

LANDSCAPES, ARCHITECTURE AND ENOGASTRONOMY

The landscape of these areas is what enchants the visitor from the first moment. The soft geometries drawn by the vineyards that stretch between Conegliano and Valdobbiadene follow the natural shapes of the hills and are interspersed with beech and chestnut woods. The protection of the rural landscape is guaranteed by the production rules of Conegliano Valdobbiadene Prosecco Superiore D.O.C.G., which promotes the maintenance of vineyards, the conservation of local traditions and the protection of biodiversity and associated ecosystems. The natural characteristics of the territory are therefore respected and preserved also to ensure its biodiversity: the chestnut woods produce, among other things, a particularly valuable variety of fruit, the Marrone di Combai, which has been awarded the PGI mark.

Among magnificent woods, vineyards and hills to explore slowly, there is also a series of villages with an ancient heart, churches, abbeys, fortresses and factories, most of which are open and can be visited. In addition to wine processing, which employs over 6 thousand people in total and which in 2020 produced and sold about 92 million bottles of Conegliano Valdobbiadene Prosecco D.O.C.G., in the area is still alive and thrives the tradition of processing wool and silk, with the creation of precious yarns and fabrics, intended for the great international fashion houses.

To discover this precious world you can visit the Lanificio Paoletti in Follina, which since 1795 hosts the complete cycle of creation of fancy fabrics, highly sought after by international designers. A short distance away is the city of Follina, now one of the most beautiful villages in Italy and Slow City, a destination of great interest for lovers of art and architecture. It was precisely the Cistercian monks who introduced the processing of wool cloths and gave impetus to the development of Follina. Another village of great suggestion is Cison di Valmarino, also part of the circuit "Borghi più belli d'Italia" and Touring Orange Flag. With its 12th century castle, 17th century palaces and Baroque church, the town has been for centuries the administrative center of the county run by the Brandolini family under the Republic of Venice.



A whole series of small chapels, Pieves and churches can be admired starting from Farra di Soligo and along one of the many and characteristic itineraries, also cycling, that cross the territory of Prosecco Superiore, from Col San Martino to Soligo. To remember is the Sentiero delle Vedette, between art, history and breathtaking landscapes, and the beautiful fourteenth-century church dedicated to San Vigilio, with a curious giant clock, from which you can enjoy a splendid view of the hills of Prosecco.

Finally, for a touch of rural culture, it is almost a must to visit the seventeenth-century Molinetto della Croda in Refrontolo, still working and simply enchanting.

Since the palate wants its share, you can not miss the spectacular risotto with Prosecco, interpreted by the different local restaurants according to special recipes and always delicious. Those who want a taste break can stop in Valdobbiadene, to taste the Prosecco Conegliano Valdobbiadene Superiore at Cantina Coesel, in the hamlet of Santo Stefano di Valdobbiadene, in the heart of Cartizze. Those who are hungry can find the Agriturismo Al Cartizze in Bepi Boret, also in Valdobbiadene, or, for delicious fish dishes, at the Restaurant Ca' del Poggio, in San Pietro di Feletto, from which you can enjoy a breathtaking view of the surrounding hills. And finally, a touch of sweetness: a must for gourmets is the Pasticceria Villa dei Cedri di Valdobbiadene: here you can discover the delicious "tits of nuns", a particular cream-filled pasta that recalls the shape of a female breast, and again croissants, biscuits, delicious pastries and, above all, chocolate specialties award-winning internationally.

Given the characteristics that make this territory unique from different points of view it is not an unexpected surprise the great goal achieved with the entry into the scene of the renowned group of the most beautiful sites in the world. This goal is seen not as a point of arrival but as a starting point in a path of sustainable wine production, attentive to the environment, pursued over the years by the Consortium of Protection, and will involve an even greater commitment to the conservation and maintenance of the listed landscape, in favour of future generations and for harmonious economic and social development.

Year 2019: the Prosecco Hills of Valdobbiadene and Conegliano, in Veneto, have been added to the UNESCO World Heritage Site.

A GREAT ACHIEVEMENT

The decision arrived in Baku during the 43rd session of the World Heritage Committee: with this choice, 55 Italian sites have become part of the UNESCO list and 9 Venetian ones. It is a recognition that fills Treviso and all of Italy with pride: the Prosecco Hills of Valdobbiadene and Conegliano have been chosen thanks to the extraordinary beauty of their agricultural landscapes and a great job of promoting by the 15 DOCG municipalities that have become World Heritage Sites. The registration comes one year after the failure of 2018, when it jumped and was postponed for only two missing votes, those of Spain and Norway. This year, instead, the World Heritage Committee - made up of representatives of 21 states that have the task of evaluating the candidacy - have proclaimed the Prosecco Hills "World Heritage Site" in Baku, Azerbaijan.

The news brought great enthusiasm among the wine landscapes of Veneto, famous for their production of Prosecco, sparkling wine that represents an Italian excellence all over the world, with its more than 140 years of history and 30 kilometers of hills covered by vineyards as far as the eye can see, now finally recognized as a World Heritage Site. The area includes a series of hills that follow one another from the plains to the Prealps. Conegliano is home to many institutes related to wine, while Valdobbiadene is the productive heart of the wine area.

As already mentioned, in addition to being famous for the production of Cartizze, renowned Prosecco superior exported also abroad, the urban reality of Valdobbiadene, included in the prestigious circuit of the City of Wine, represents a tourist destination able to offer events and attractions. The architecture is sparkling, just like its wines: the Duomo has married a neoclassical aesthetic after many restorations, following the ideals of the architects Bernardo Salomoni and Giuseppe Segusini. Inside there are rare works by authors such as Francesco da Conegliano, Palma il Giovane and Paris Bordon. To visit is also the Church of Santa Maria Assunta and that of San Gregorio Magno. In Villa Cedri, in summer, the Calici di Stelle event is held, while in early September the National Sparkling Wines Exhibition was held for years.

Conegliano, on the other hand, is located in the hills of the Prealps and is a must-visit destination during a stay in the Marca Trevigiana. Its origins go back to the Middle Ages, with traces of the past still visible along the alleys of the center dotted with historical and religious buildings of great artistic and cultural value as the Castle of Conegliano. Inside there is the civic museum that includes an art gallery of paintings and frescoes recovered from convents and churches in the area. In addition, the castle offers a unique view of the city and the surrounding countryside, declared a World Heritage Site by UNESCO.



DOLOMITI



ORTO BOTANICO DI PADOVA



VENEZIA E LA SUA LAGUNA



LA CITTÀ DI VERONA



VICENZE E LE VILLE DEL PALLADIO NEL VENETO



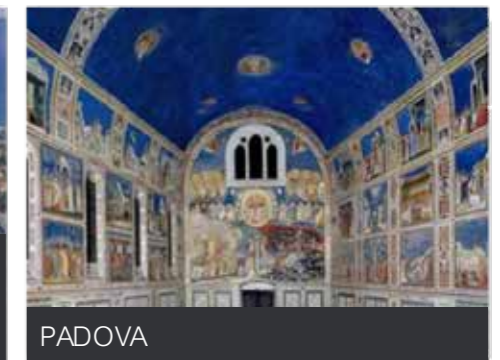
I SITI PALAFITTI COLI



COLLINE DEL PROSECCO DI CONEGLIANO VALDOBBIADENE



LE OPERE DI DIFESA VENEZIANE TRA XVI E XVII SECOLO: STATO DA TERA-STATO DA MAR



PADOVA

CRITERIA

The Prosecco Hills of Conegliano and Valdobbiadene are a wine-growing landscape deriving from the interaction of nature and people over several centuries. The adaptation and transformation of the challenging terrain of ridge geomorphology has required the development of specific land use practices, including: hand vineyard management on steep slopes; grassy terraces known as swans, that follow the contours of the landscape, stabilizing the land and the vineyards; and the “bellussera” farming system that was developed in the area around 1880. As a result, the vineyards contribute to give shape to a distinctive aspect of the “chessboard”, with perpendicular rows of high vines, interspersed with rural settlements, forests and small woods. Despite many changes, the history of sharecropping in this area is also reflected in the landscape

* The proposed motivation for Outstanding Universal Value as a cultural landscape has included Criterion (V), namely: “be an exceptional example of a traditional human settlement, land use or sea use that is representative of a culture (or more cultures) or human interaction with the environment, especially when it has become vulnerable to the impact of irreversible changes.

The site has been divided into three main areas according to their position and all of them are characterized by different configurations.

CORE ZONE

The core zone has an extension of 9,197.45 hectares, does not coincide with the administrative boundaries and includes the hilly territories falling in the municipalities of Valdobbiadene, Miane, Farra di Soligo, Pieve di Soligo, Follina, Cison di Valmarino, Refrontolo, San Pietro di Feletto, Revine Lago, Tarzo, Vidor, Vittorio Veneto. The area represents the attributes of the rural landscape, through which the application and then the inscription in the UNESCO List was based. The main elements that are recognized are:

_the geomorphological system, defined as “hogback”, that characterizes the hilly strip between Valdobbiadene and Vittorio Veneto, both from a scenographic point of view, and as a limiting factor for its secular anthropization and agricultural use;

_the widespread presence of the cultivation of the vine on a grassy edge as an original adaptive solution to the steep hills, thus also ensuring hydrogeological sustainability and optimisation of viticultural techniques;

_the presence of a highly fragmented and interconnected agricultural mosaic, characterized by vineyards interspersed with a strong presence of wooded and unproductive elements that function as an effective ecological network able to provide quality ecosystem services.

INTEGRITY AND AUTHENTICITY

The site boundary is of adequate size and contains the characteristics of the Outstanding Universal Value within a distinct and intact topography. Despite the many changes and despite the challenges posed by plague, wars, poverty and industrialization of viticulture, many of the characteristics (such as vineyards, swans and architectural elements) demonstrate a good state of conservation, and the forest areas have been maintained. Ecological processes are of fundamental importance for the sustainability of the landscape and vineyards. Threats are currently being managed, although the conservation status of certain elements (in particular architectural and urban elements in buffer zones) require improvement, and climate change has increased the incidence of landslides. The landscape may be susceptible to irreversible changes due to the pressures of Prosecco's production within a growing global market. Agricultural and viticultural techniques continue to maintain the integrity of the landscape, including manual harvesting.

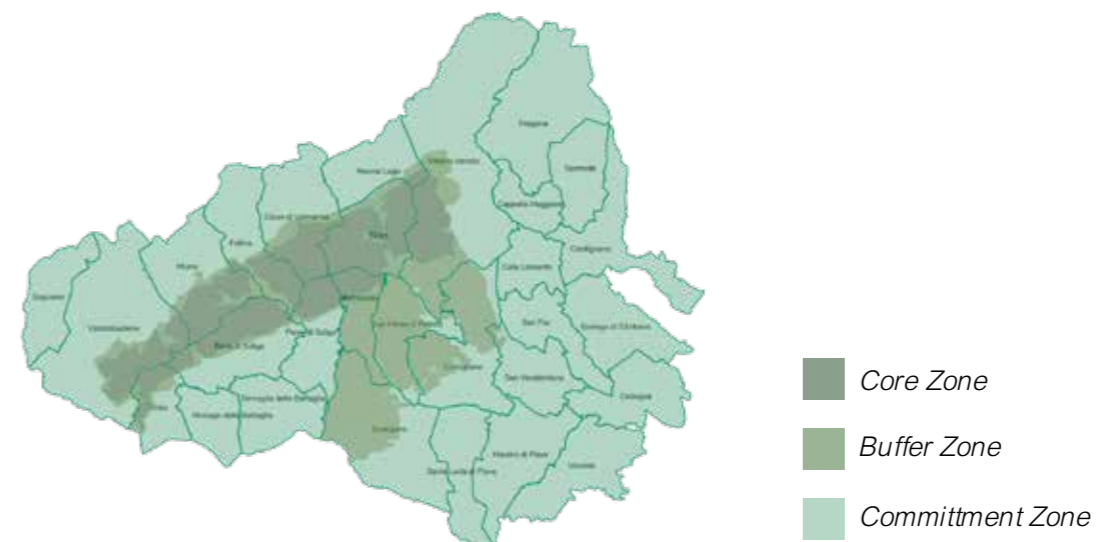
The main features of the site refer to the distinctive landscape, in which nature and human history have shaped and been shaped by an adapted and specific system for viticulture and land use. Despite many changes, the features demonstrate authenticity and are documented through sources such as inventories and cadastre, historical and religious paintings, historical documents that demonstrate the introduction of embankments, and the operation of the sharecropping system from the first cadastral registers in the eighteenth century.

BUFFER ZONE

The buffer zone has an extension of 9,769.80 hectares, does not coincide with the administrative borders and includes the hilly territories falling not only in all the other municipalities of the core zone also in those of Conegliano, Susegana and San Vendemiano. It is characterized, compared to the core zone, by a different landscape, always hilly and valuable, but with less slope.

COMMITMENT ZONE

The commitment zone is an area outside the core and buffer zones, which includes a rather vast territory consisting, in addition to those previously mentioned, also by the municipalities of Cappella Maggiore, Colle Umberto, Codognè, Cordignano, Fregona, Godega di Sant'Urbano, Mareno di Piave, Moriago della Battaglia, Sarmede, San Fior, Sernaglia della Battaglia, Segusino, Santa Lucia di Piave and Vazzola. The area includes the municipalities that have joined a protocol with the Region, whose purpose is to follow a common regulation for the management, protection and safeguard of the rural landscape, especially the wine.



THE ELEMENTS OF UNIQUENESS

The area, as already mentioned, is characterized by a particular geomorphological conformation, called “hogback”, consisting of a series of bristling and steep hills elongated in an east-west direction and interspersed with small parallel valleys. In this difficult environment, man has been able to adapt over the centuries, shaping the steep slopes and perfecting his agricultural technique.

Expression of this adaptive capacity is the “ciglione”, a particular type of terracing, which uses the earth instead of the stone and which is preferred to other solutions because it contributes to the solidity of the slopes and reduces soil erosion. Evidence of the use of ciglione in the territory dates back to the perticazioni of the XVI and XVII century; today, thanks to the cartographic studies carried out for the candidate site, it is estimated that the presence of ciglione is 20% (given 2015) compared to 28% in 1960. A decrease that mainly affects the areas with lower slope, but that confirms that in the steepest slopes the ciglione is maintained and chosen as the best technique: 67.33% is in fact placed in slopes between 15 and 60, hang between. and 60.

This work of thousands of small winegrowers has allowed the creation of a varied agricultural landscape both in form and composition. A landscape defined “mosaic”, strongly fragmented and interconnected, characterized by many small plots of vineyards interspersed with an important presence of wooded and unproductive elements, which function as an effective ecological network capable of providing quality ecosystem services.

The Prosecco Hills of Conegliano and Valdobbiadene, in the north-east of Italy, are characterized by a characteristic morphological system to ridge that offers a mountain character with panoramic views and an organic landscape evolved and continuous, composed of vineyards, forests, small villages and agriculture. For centuries, the rugged terrain has been shaped and adapted by distinctive land use practices. This includes soil and soil conservation techniques, which include viticultural practices using Glera grapes to produce the highest quality Prosecco wine. Since the seventeenth century, the use of swans - the use of grassy terraces, used to cultivate areas with strong slopes - has created a characteristic checkerboard pattern with rows parallel and vertical to the slopes.

In the nineteenth century, the specific breeding of vines, known as “bellussera”, was developed by local farmers, helping to shape the aesthetic characteristics of the landscape.

The mosaic aspect of the landscape is the result of historical and ongoing environmental practices and land use. The plots dedicated to vineyards, established on the edges, coexist with woodlands, small woods, hedges and rows of trees that act as corridors that connect different habitats. In the ridges are scattered small villages, along the narrow valleys or on the ridges.

MANAGEMENT AND PROTECTION REQUIREMENTS

The site and its characteristics are subject to protection measures at national and local level; Municipalities and professional associations have introduced additional safeguards through spatial planning tools and through the formulation of voluntary and legal documents. The protection of the rural landscape is guaranteed primarily by the rules of the Conegliano Valdobbiadene Prosecco Superiore DOCG that promote the maintenance of vineyards, and other characteristics which are essential for the maintenance of local traditions and for the protection of agricultural biodiversity and associated ecosystem services.

Almost the entire site was named to the National Register of Historical Rural Landscapes, a program developed by the Ministry of Agriculture for the protection of rural agricultural landscapes.

Forest vegetation is protected by restrictions in the National Code for Cultural Heritage, as well as by the management plan of the Site of Community Interest (SCI) of the EU Natura 2000 network. The buildings of historical and monumental value are protected at national level by the Code of Cultural Heritage and Landscape, issued by Legislative Decree no. 42 of 22 January 2004, together with all public buildings, state property and buildings owned by the Catholic church, which are more than 50 years old. Legal protection could be further strengthened through the implementation of the Detailed Landscape Plan (Detail Landscape Plan) at regional level; the implementation of the Intermunicipal regulation of rural police (Rural Inter-municipal Police Regulation); and the full implementation of the “technical rule - single article” in all relevant municipalities. The management of the site is mainly linked to the plans and planning processes developed by the local authorities - Veneto Region and Treviso Province - which support and guarantee the participation of all stakeholders through a specific regional law (No. 45/2017). The construction of new production areas and buildings in the agricultural area which are not strictly necessary for the cultivation of agricultural land shall not be permitted. The management plan requires further development, adoption and implementation.



Hogback



Embankments



Mosaic

THE PATH OF THE PROSECCO HILLS

50 kilometers, 4 stops, 1 way: a slow journey through breathtaking views, art and culture. From Vidor to Vittorio Veneto, the Prosecco Hills Trail takes you away from everyday life, to discover a unique place in the world. A path that runs on the crest of the hills constantly offering an incomparable view.

1_Conegliano

The medieval citadel develops in an area still for the most part surrounded by a curtain wall, around the Colle di Giano on whose top is visible what remains of the castle, now home to the Civic Museum.

2_Pieve di Soligo

The historical capital of the Quartier del Piave, or that flat portion of the territory beyond the course of the river, in the upper Treviso region the centre offers visitors a series of civil and religious buildings of the past centuries.

3_Refrontolo

The municipality boasts historic religious buildings and some Venetian villas of some architectural value, in particular Villa Spada transformed into an Austrian military command during the Great War.

4_Cison di Valmarino

Capital of the medieval feud of Valmareno, the village is gathered around the ancient civil buildings, in particular the seventeenth-century Loggia, already seat of the Court, and Palazzo Barbi, now Town Hall.

5_Follina

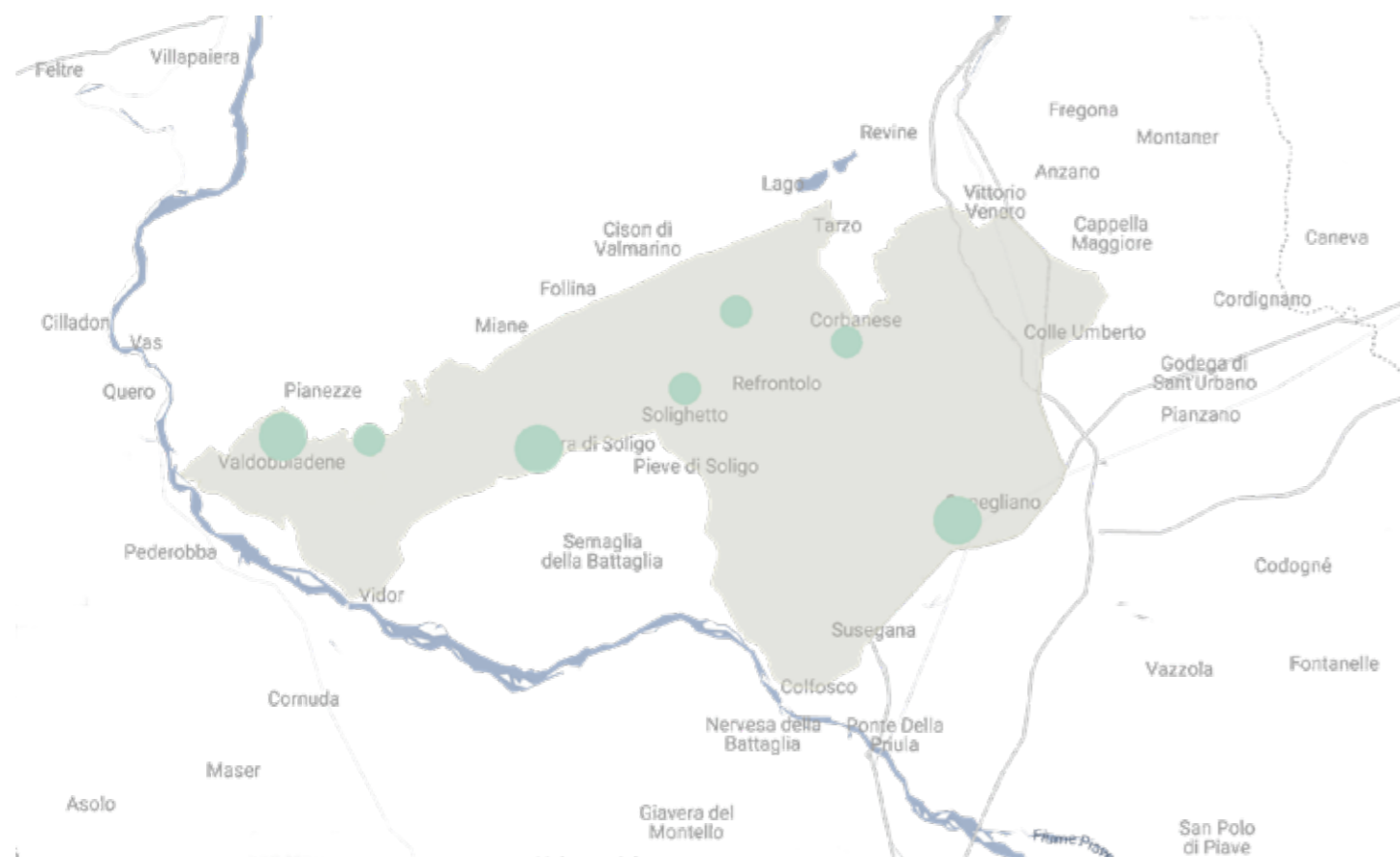
Located within the perimeter of the UNESCO World Heritage Site of the Prosecco Hills, the small town of Alta Marca boasts a very long past, dating back to prehistoric times.

6_Vidor

Fondata all'inizio del XII secolo in riva al Piave, l'Abbazia benedettina di Santa Bona fu una potente istituzione e un elemento cardine nel territorio rappresentando oggi una testimonianza di primo rilievo sul ruolo storico svolto dall'ordine religioso per lo sviluppo delle società e delle economie locali.

7_Valdobbiadene

Nata dalla fusione di alcune piccole località organizzatesi intorno a castelli altomedioevali, la cittadina conserva nel suo tessuto urbanistico e nelle architetture, le testimonianze di una storia millenaria.

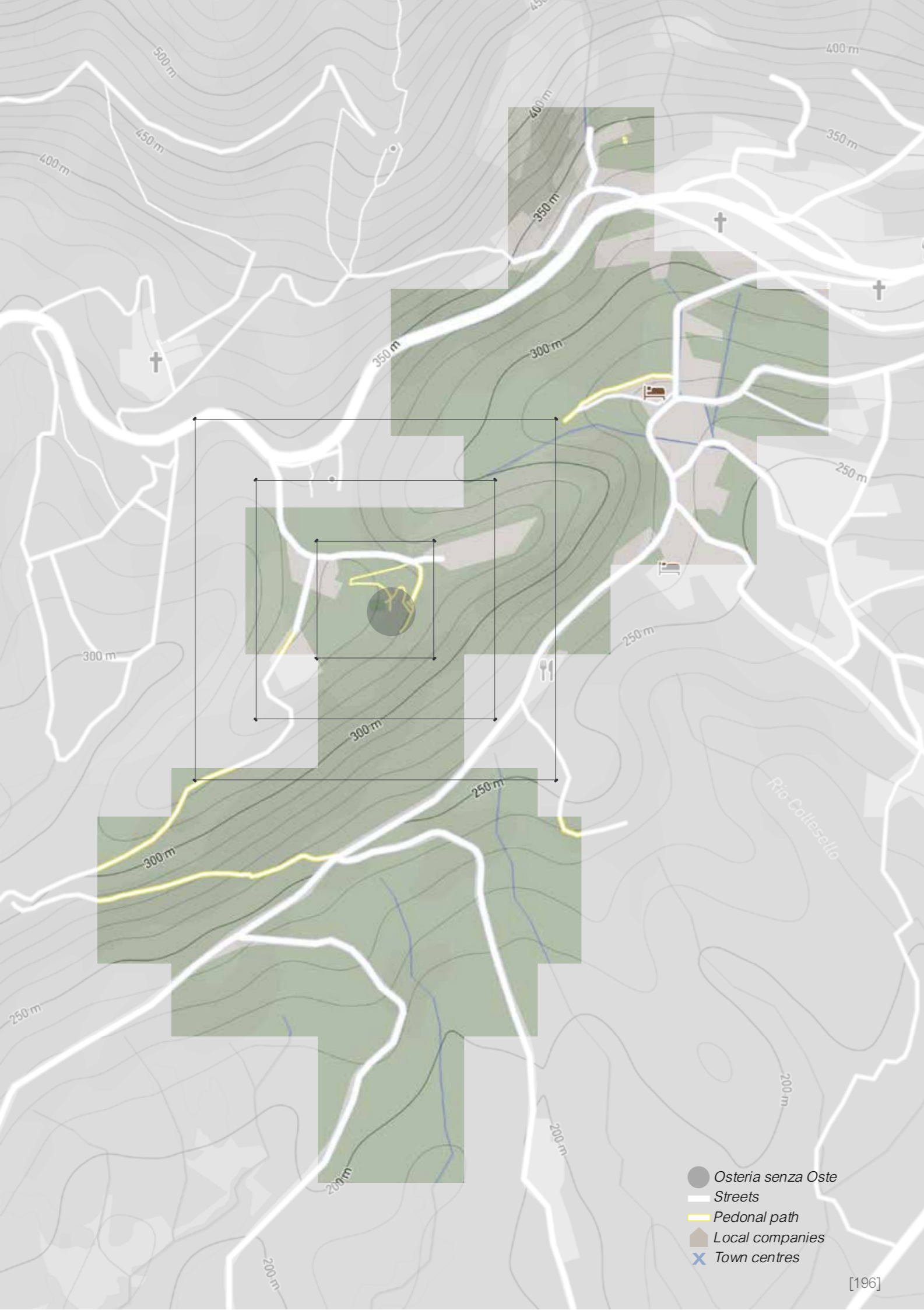


A LANDSCAPE BASED ON SUSTAINABILITY

“La sostenibilità è da sempre tra le nostre priorità”, continua Nardi. “Il riconoscimento Unesco eleva questa attenzione e ci stimola a dare impulso a questo indirizzo che si basa su conoscenze scientifiche e che deve riunire il settore più avanzato della ricerca (in questo senso vanno accelerati gli studi sulle viti resistenti). Da parte nostra abbiamo la responsabilità di mettere in pratica tecniche innovative di agricoltura integrata. Dal 2019 abbiamo vietato l'uso del diserbante glifosato, in sinergia con le amministrazioni comunali e con le aziende produttrici che si sono impegnate”. Un impegno che li ha resi la più ampia zona omogenea in Europa ad aver vietato questa sostanza chimica ritenuta nociva per la salute, nell'ambito di un protocollo viticolo volto a razionalizzare l'impiego di fitofarmaci e proporre buone pratiche agronomiche.

Dal riconoscimento Unesco al mercato spumantistico

Quanto al Conegliano Valdobbiadene Superiore Docg ci saranno ricadute in termini di prezzi? “Il consumatore deve sapere che oggi solo 16 bottiglie di Prosecco su 100 provengono dal territorio del Conegliano Valdobbiadene Superiore Docg”, puntualizza Nardi, a presidio di un ente che rappresenta 15 comuni del Trevigiano e 185 case spumantistiche. “Abbiamo scelto la strada dei valori, più che dei volumi. La qualità sarà sicuramente superiore, in quanto la Docg rappresenta l'apice delle bollicine, il prezzo lo deciderà il mercato”.



BUILDING CONTEXTUALIZATION

The building, as we see, is located precisely on the slope of a hill and is surrounded by greenery. Going up that side you can reach the knob on which are arranged a large number of tables and chairs for the tasting experience.

In this context and given the type of activity studied it is particularly interesting to identify which are the roads that can be accessed by car and means of transport and even more the cycle-pedestrian paths. The latter in fact are fundamental at the time when we speak of cultural path in the territory as they guarantee a continuity in the route that crosses various towns.

Similarly, considering the great interaction that the Osteria senza Oste has put in place with the many local companies, it is useful to locate what are the major local productions in the area. Moreover, the building is located not far from some city centers and therefore enjoys the proximity of the main essential services.



Aerial picture of the context

[197]

5.3] History of the building and its context

It is a three-storey stone and brick farmhouse, with stable and barn, built between the vines in the late 1800s. Inside there are the fireplace, the marble bucket, the salami hanging in the moscaróla that protects them from insects, the braided electric wire, the porcelain switches, the playing cards of Treviso. Each element refers to tradition, history and the path that the building has followed over time.

Since the day of its construction not so many things have changed, the architecture has remained the same and follows the characteristics of the ancient colonial houses except for some modern insertions. It therefore seems useful to investigate what are the common aspects of these typical houses built throughout the nineteenth century and understand what were the logic behind them.

THE COLONIAL HOUSES

The panorama of the Venetian plain and hills is dotted with countless colonial-style houses dating back to the 19th century. The characteristics and appearance are almost unchanged for each building and can be precisely defined.

First of all, it is important to understand that these are rural buildings in which extended families used to live, usually linked to a sharecropping contract.

“Fabbricato” derives from “factory” expression that today refers to factory in which an industrial production takes place, but that once referred to the building, to erect a generic premises. More complex is to define the adjective “rural” in the sense that in common language is often confused with agrarian, rural, or country. However it means that it is located in an area where agricultural activity takes place predominantly but not exclusively.

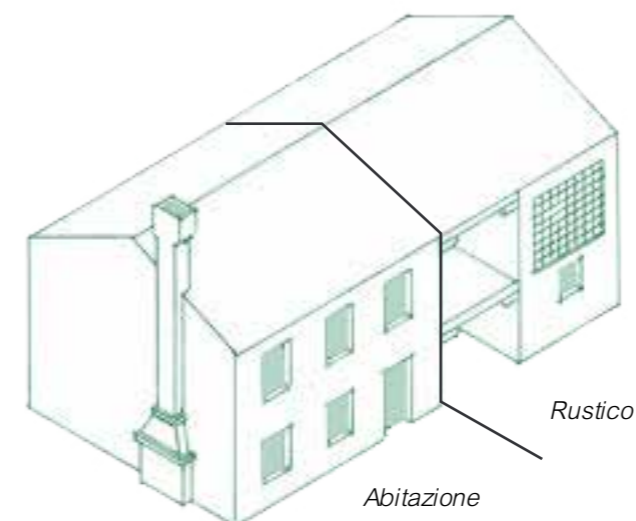
It wasn't just the materials used in their erection that made the difference. Let's take for example the perforated or grilled walls, with the function of ventilating the barns. They depicted a kind of connotation that was not reflected in any other type of building, a brand absolutely unequivocal. Rural buildings differ from any other, not least because of the complexity of the buildings, that is, the combination of large and small volumes with various destinations and also a certain degree of precariousness.

However, this seemingly chaotic complex of buildings found a certain balance and harmony. Above all, it was somehow camouflaged with the surrounding area through forms in tune with the construction traditions and the use of native materials and colours.

Normally, rural buildings, except for a few exceptions, must fulfil the dual function of housing and production. They are obviously erected in order to exercise agriculture, therefore in order to produce vegetal and animal products, to carry out any transformations of them, as in the case of grapes in wine, of fodder in milk, meat and cheeses and sometimes also to offer immaterial assets, or services, in the case of agritourism and educational or social farm.

In rural buildings, the reading of typological elements is the only formal classification tool.

The components of the building, the construction techniques, the various volumetric sets constitute the typological elements that characterize with their lexicon the geographical area of relevance, coinciding with the cultural area, and determine a space in which buildings possess similar characteristics, that is, the homogeneous environment. The typology can be defined through an analytical reading of its essential characteristics, such as the planimetric shape, the volumetric, the number of the plans, the construction technologies and the structural compositions, the static and bearing structure, the materials used, the type of cover, the horizontal and vertical distribution characters, the accesses, the openings, the decorative elements and finishes, and the main and accessory uses. The different combinations of the various elements diversify the buildings both in the regional and especially in the interregional.



While the farmhouse responds to needs that do not vary much from place to place, but rather from the social and economic prestige of those who had to live there, the rustic dependencies are also affected by the production address, which in turn derives largely from environmental characteristics, such as the availability or not of irrigated water, pedological characteristics, communication routes and so on

In our region, rural architecture is obviously influenced by Venetian culture. There are at least three examples of this: the portico, the chimneys and the materials. The portico, almost always present in the Venetian rural houses, descends from the lagoon Fondaco, a sort of passable compartment that on one side looks out onto the water mirror to accommodate the merchant traffic and on the other inside. The chimney “Venetian style”, equipped with a counter chimney that hides and protects the exit holes of the smoke, was defended against strong winds and the high risk of fire. As for the materials, apart from the villas in which the owners could afford to use stone materials, there were no doors or windows that did not have all around a border painted white, in imitation of the Istrian stone with which in Venice was used to surround the openings to the outside.

“Di qua, di là del Piave ci sta un’osteria. Là c’è da bere e da mangiare e un buon letto da riposar” Alpini sang during the Great War, which means: here, on the other side of the Piave there is a tavern. There is food and drink and a good bed to rest.

The tavern is still there. There is also to drink and to eat, only the bed is missing and above all the innkeeper. No one died, no one killed him, he just never was here, and that’s where the name comes from. This is a monument to unlimited trust in human loyalty and as we know is located in the site of Valdobbiadene, more precisely in Santo Stefano di Valdobbiadene.



Old picture of the town

THE PRINCIPLES OF THE TOWN

Valdobbiadene lies on the slopes of the Prealps, among rolling hills, groves and lush vineyards: this landscape kissed by nature is remembered by the town’s coat of arms, which represents the Greek-Roman deity Diana, patron of woods, mountains and waters. The famous context that includes the Osteria senza Oste boasts a very ancient and prosperous history, which has helped to give the place the importance it has today.

Just think that fossils have been found throughout the area around Valdobbiadene, testifying the presence of populations dedicated to hunting, fishing and pastoralism since the most distant ages. These populations, most likely, lived in caves and hanging huts but at the moment there is no other information of that historical epoch.

The first certain information about Valdobbiadene date back to Roman times when the territory was controlled by the Roman pro-consul Phlazio Ostilio who lived in Belluno in the second century B.C. The town and its valley were defined by the Romans Valis Phlavis that is Valle del Piave. The river Piave, which passed close to the municipium and still laps the southern border of the municipality, at the time was known as Phlavis.

The reduction of the power of the Western Roman Empire allowed the barbaric raids of Visigoths, Huns, Eruli and Ostrogoths who plundered and destroyed the territory. The population moved to protect itself inside the valleys or in the mountains because these places, that were more difficult to reach and poorer, contributed on reducing the interest of the invaders.

The decline of the Roman military and civil power, gave importance to the Church that managed to maintain a minimum of relationship with the local population and with the centers of Christianity. The faithful erected around 400 A.D. a small church dedicated to San Biagio that became in fact a first parish in the territory of Valdobbiadene. The church still exists today, although rebuilt after its complete destruction in 1856, and is now owned by the Pivetta family.

The arrival of the Franks, after that of the Lombards, introduced a new political-administrative order for which began jealousy and conflicts that resulted in clashes and turmoil in the territory of Valdobbiadene that also involved the men of the church. In 883 the Emperor Charles III, called the Grosso, great-grandson of Charlemagne, had to intervene to resolve a dispute related to the autonomy of the church of Santa Maria built near Farra, near Villanova. There was a rivalry between the families Mondeserto and Da Cassuola against the Buoninsegna. Over the centuries, autonomy was undermined by the needs of the Patriarch of Aquileia, the Bishops of Treviso, Oderzo, Ceneda and Feltre.

In the middle of the year 1000, following an epidemic, the inhabitants of Barbozza asked the Da Cassuola, local lords, to build another village further away from the place of contagion. In this way San Pietro di Barbozza was born, in honor of the saint to whom the inhabitants had appealed.

In 1095 the Emperor Henry V granted some Lords of Treviso fiefs for the aid received. Among the territories donated was also Valdobbiadene. About twenty years later Henry V established the territorial boundaries of the country with his own decree, but the disputes of the Bishops and the Patriarch of Aquileia continued, to which were added first those of Cangrande della Scala who subdued the castellans of the Treviso foothills and then those of the Da Romano family.

In 1178 the inhabitants of Valdobbiadene rebelled against Ezzelino II Da Romano said the Monk and in 1193 the soldiers and foot soldiers of Belluno and Feltre Bishop of Belluno Gerardo de Taccoli came down the Piave and plundered the area to claim some rights of the Bishop and others Lords of Belluno.

In 1337 Charles IV Luxembourg, King of Bohemia and Poland, invoked by several pro-imperial cities intervened in the Po Valley with his army and through one of his feudatories, took possession of Valdobbiadene and the surrounding area.

In 1391 Valdobbiadene and the whole Marca Trevigiana voluntarily submitted to the Republic of Venice. But after 1410 the territory was affected by an invasion of Hungarians who occupied and plundered the country and the whole area.

At the beginning of the sixteenth century Valdobbiadene became the capital of the District in the province of Treviso. This also allowed her to have the Land Registry and Registry Office, a Finance Guard and a Prefectural Office.

In 1566 a dispute arose over the boundaries of the town because the Podestà and the Captain of Conegliano violated the territorial borders of the country. For this reason the Venetian Senate had to intervene to appease the dispute so that the pre-existing borders were restored.



VALDOBBIADENE - Piazza Maggiore (5 Novembre 1918)

The main square during the war time

ADVERSE EVENTS

In 1348 an epidemic of plague, arrived from the east with commercial ships, massacred inhabitants throughout Europe and also in Valdobbiadene and the Marca.

In August 1542 Valdobbiadene and the whole area was ravaged by an invasion of black locusts from Germany that devoured everything they found. To appease the fury, along with the prayers was built a sacred building, the church of San Giovanni Battista. While about fifty years later it is told of an invasion of wolves that killed young shepherds and several sheep and involved the whole area around Valdobbiadene.

Between 1680 and 1685 a severe cholera epidemic affected the entire peninsula and killed several people in the city.

In 1744 a whirlwind hit Santo Stefano di Barbozza where Don Marco Bisol and his governess died. The bad weather left in addition to the deaths also extensive damage to houses and fields.

In 1770 the Serenissima suppressed many monasteries including that of the Capuchins of San Gregorio and that of the Sisters of Colderove.

THE NAPOLEONIC PERIOD

In 1796 Valdobbiadene saw the passage of over 300 Austrian infantry soldiers and 2,000 guns and carriages; a cavalry unit stayed in the village for 40 days. It was the prelude to the fight against Napoleon and the French army.

In the winter of 1796 other 600 Croatian soldiers and 40 Hussars arrived, devastating and looting the town. To warm themselves they also burned some vines, all kinds of plants and caught and roasted goats, calves, sheep, etc. It was a desolation and a growing fear for the local population.

In February 1797 the French arrived at Valdobbiadene and there was a first clash with the Hussars in the area. In March of the same year the Town Hall was established by the French. Inside there were the territories of Marzai, Vas, Segusino, San Vito, Valdobbiadene, San Pietro di Barbozza, Santo Stefano, Guia, Colbertaldo, Col San Martino, Mosnigo, Moriago, Vidor and Bigolino. The Municipality of Valdobbiadene became the capital of Cantone in the Tagliamento Department, Ceneda Prefecture, Province of Treviso.

After the intervention of Napoleon in 1805 Veneto became together with other territories Kingdom Italico, headed by the Viceroy Eugenio Beauharnais (illegitimate son of Napoleon) settled in Milan.

In Valdobbiadene, the change meant that several officials began work to improve the roads, channel the waters, fix the government buildings, etc.

After the fall of Napoleon, Veneto passed under the Kingdom of Lombardy-Veneto commanded by the Habsburgs. The Municipality of Valdobbiadene was replaced by the Municipal Deputation of Valdobbiadene composed of six members and presided over by the District Commissioner. In this period, roads and existing buildings were modernized, new ones were built and the bell tower in the main square was also completed.

WARTIME

During the First Italian War of Independence, the Podestà proclaimed a state of siege and constituted the Civic Guard, a unit of soldiers composed of young university students who joined the national cause. In this case against the Austrians considered foreign invaders. Guards were placed to guard the municipal borders and along the Piave. The soldiers were equipped with the necessary equipment to face the war. Over time, other boys were added for a total of about 200 individuals. After the initial enthusiasm, given the Austrian successes in Palmanova and Cornuda and the inexperience in handling weapons, the body quickly dissolved.

The organizers of the Guardia Civica became hostages of the enemy and had to go to Verona to ask the grace for them and for the country to General Radetzky. Eventually they got it. A part of the soldiers remained in the village until April 1849. The inhabitants of Valdobbiadene hoped to get rid of the Austrian enemy with the peace of Villafranca in 1859, but the spirits grew discouraged when they found that the situation would remain unchanged.

THE SUCCESS OF VINE-GROWING

In 1923 the Stazione Sperimentale di Viticoltura e Enologia di Conegliano was founded.

In the 30 years, the boundaries of the Prosecco production area are delineated for the first time. They correspond to the current boundaries of the DOCG Conegliano Valdobbiadene.

In the '60s and '70s, Prof. Tullio De Rosa, author of important texts such as *Tecnologia dei Vini Spumanti*, a point of reference for the improvement of the Conegliano Valdobbiadene method, made an important contribution to improving production, on which generations of students have studied. In those years, in fact, eleven producers decided to set up the Consortium for the Protection of Prosecco di Conegliano and Valdobbiadene; the first Spumante Exhibition was inaugurated in Valdobbiadene; the Prosecco Road was established, first road of the Wine recognized in Italy; comes the recognition of Denomination of Controlled Origin for Prosecco produced in the 15 municipalities between Conegliano Valdobbiadene

In 2003 the appellation was granted the status of Primo Distretto Spumantistico d'Italia, while the first August 2009 Conegliano Valdobbiadene becomes the 44 DOCG of Italy.

After the Third War of Independence in 1866, Veneto was ceded to the Kingdom of Italy which became part, after a referendum with plebiscitary outcome, of the Kingdom.

On 15 September 1866 the Commissioner of King Vittorio Emanuele II visited Valdobbiadene receiving the local authorities. The first mayor Dr. Alessandro Dalla Costa, notary, was elected at the following municipal elections.

During the ten years of the twentieth century, the winds of war that led to the First World War began to blow. Valdobbiadene is not excluded from the negative consequences of the Great War: it suffers heavy bombardments and the population is forced to evacuate. In the post-war period, there is a development of wine growing, which will be a great success present to this day.

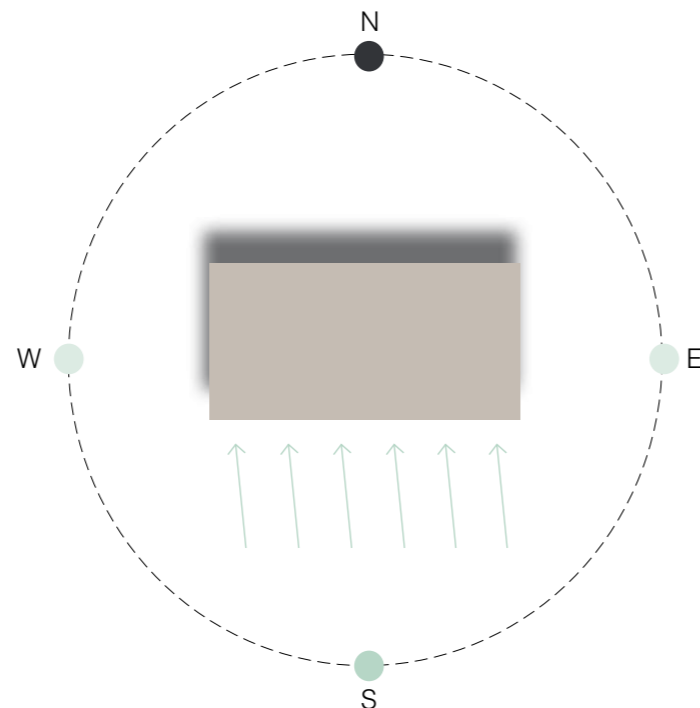
5.4] Current status

As already seen, the Osteria senza Oste is a colonial house typical of the landscapes of Treviso. Generally these are rectangular buildings that develop longitudinally but not very high and often flanked for example by a barn or barn and a stable.

The bedrooms occupy a third of the total volume of the building and the other rooms are distributed between the ground floor and the upper one, connected by a small staircase to the center of the building. The rooms on the lower floor are larger than the others, as they are the center of common life. Out of all the kitchen with the fireplace is the largest one.

The outbuildings represent that part of the farm buildings that is directly used for production. As agriculture embarked on the path of specialized crops, the variety of outbuildings narrowed. Until when in our countryside was prevalent promiscuous cultivation in the rustic grounds there was a wide range of outbuildings, from the very important stable, the 'casket' of the farmer, the barn and chicken coop, from the cellar and cellar to the pigsty, to name the most famous. The construction of the outbuildings was, as now, marked by maximum simplicity, economy and practicality.

The main facade, facing the south, shows numerous openings, especially on the upper floor and this attests to the presence of various environments, while the opposite facade has fewer openings, but different projections of fireplaces and fireplaces. The roof consists of a double layer of tiles.



ARRIVAL ON THE SPOT

Arriving by car at the Osteria senza Oste you can park among the rows of vines, a space specifically dedicated to welcome guests or in some square a little further away. You then walk along a gravel road to reach the building that culminates in a large courtyard just in front of the cottage, almost to indicate a place of aggregation for people who come to visit. Surely in the past this clearing was necessary to allow the animals to leave the barn or for the arrival of agricultural machinery.

All around the building stands the green among vines, trees, glades and paths. The whole expands on different levels of altitude just as it is typical in the wine-growing landscape of Treviso. The different levels can be reached thanks to small terraces that take the form of steps while the various natural spaces are defined by very old wooden fences.

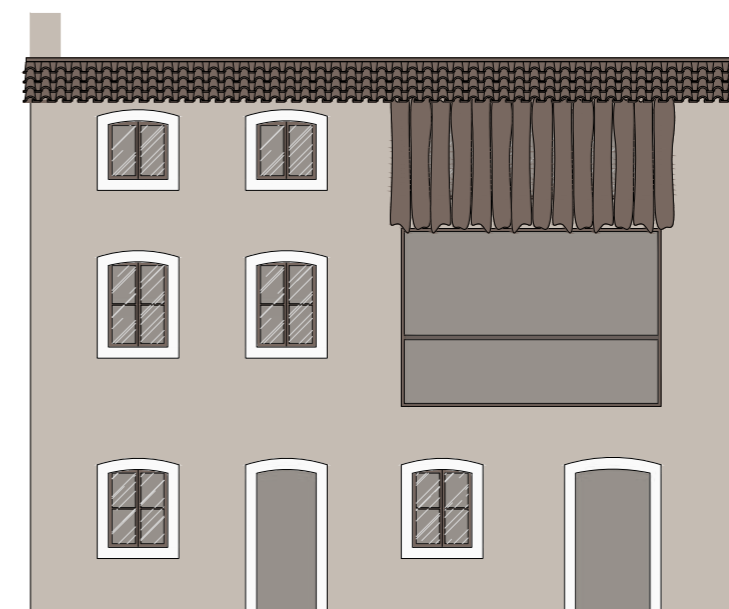
With the same wood, but more recently built, we also find some horizontal elements placed over the fences in order to create some support shelves useful for eating food and drinks on site. In some outdoor spaces have been built instead some platforms with related canopies that form small external rooms in which guests gather in convivial moments.

THE ORIGINAL BUILDING

The main facade has the characteristics of the traditional farmhouses of the place. Six windows, two separate entrances and a large opening indicating the presence of a barn. The doors of the windows are still the original ones, in wood now worn and aged by time; they are always open, as if to indicate the soul of the place that hosts its visitors with continuity. Wide bouquet of colorful flowers break the neutral tones of the facade materials, adorning the balconies of the windows. Along with these we also find some bouquets of corn that speak of the traditions of these lands.

Always on the facade you can find traditional objects and wooden elements on which were engraved the name of the village and the place so as to create a real sign for the Osteria.

The main entrance door is of the same material as the other fixtures, an ancient wood now marked by time. While the door that originally leads inside the barn is made of metal; also in this case the material has the signs of the wear and tear of time and has taken over the years the typical color generated by rust. With the same material were made the bars that make up the grids to protect the windows on the ground floor.



MODERN ADDITIONS

The annex on the right most likely represents the ancient stable on the ground floor while the upper level, simply separated by a wooden floor, was probably a sort of barn. Everything was connected directly with the outside and closed only on three sides. It is evident that the end face of the outer wall has been retouched recently for constructive reasons, trying to use a homogeneous material but inevitably different from the original one. The roof is still sloping but it tilts transversally with respect to the main building.

In addition to the small retouching described above, this portion of the building has recently been affected by other interventions that included the renovation of the roof and the addition of a facade wall that closes the only side previously open to the outside. The characteristics of the intervention are not entirely in contrast with the existing building but it is still very evident its most recent construction. The materials used are in fact stone and wood, the same tones as those used for the old farmhouse, whose appearance however inevitably differ as it is still modern materials.

A large wooden grid defines the facade on both levels, interrupting its modular appearance only in correspondence to the plane that divides them. This detachment also has functional value as the portion below is actually a large door with the possibility of being opened to recreate a visual connection between the inside and the outside. Once the wooden element slides, a large window appears which further isolates the interior of the building.

The barn on the right half of the building has been equipped, for some years, with a glass parapet. This entry was posted for security reasons, as guests can also enjoy food and drinks in this particular and traditional room directly connected with the outside. Without the parapet crib it would be risky and far from safe to allow people to feast in this space. The old barn is located in the attic and is therefore partly protected by its protrusion to the outside. But what guarantees the greatest protection is in this case the presence of a sort of "drapery" consisting of sheets of wood about one and a half meters long that come down from the roof. This element definitely dates back to the original design of the building as it consists of ancient and worn wood.

SMALL SUBSEQUENT ANNEX

Directly on the left of the building it is possible to notice an annexation recently completed and to witness the period of its realization we find once again the materials that, for how much similar, evidently differ from those of the original cottage. The new construction occupies only the level of the first floor or the intermediate one and the front is slightly backward from the main facade.

It is characterized only by a very small square opening and the entrance door both surrounded by a white lime frame. On the roof of the annex was placed a wooden fence that serves as a parapet and suggests the possibility of a walkable space; another indication that confirms this hypothesis is the presence of a roof that covers just the portion of the annex. This external environment is actually at the same level as the adjacent ground and for this reason it can be conceived as an extension of it, becoming a sort of external platform in which it is possible to stay.

ORGANIZATION OF THE SURROUNDINGS

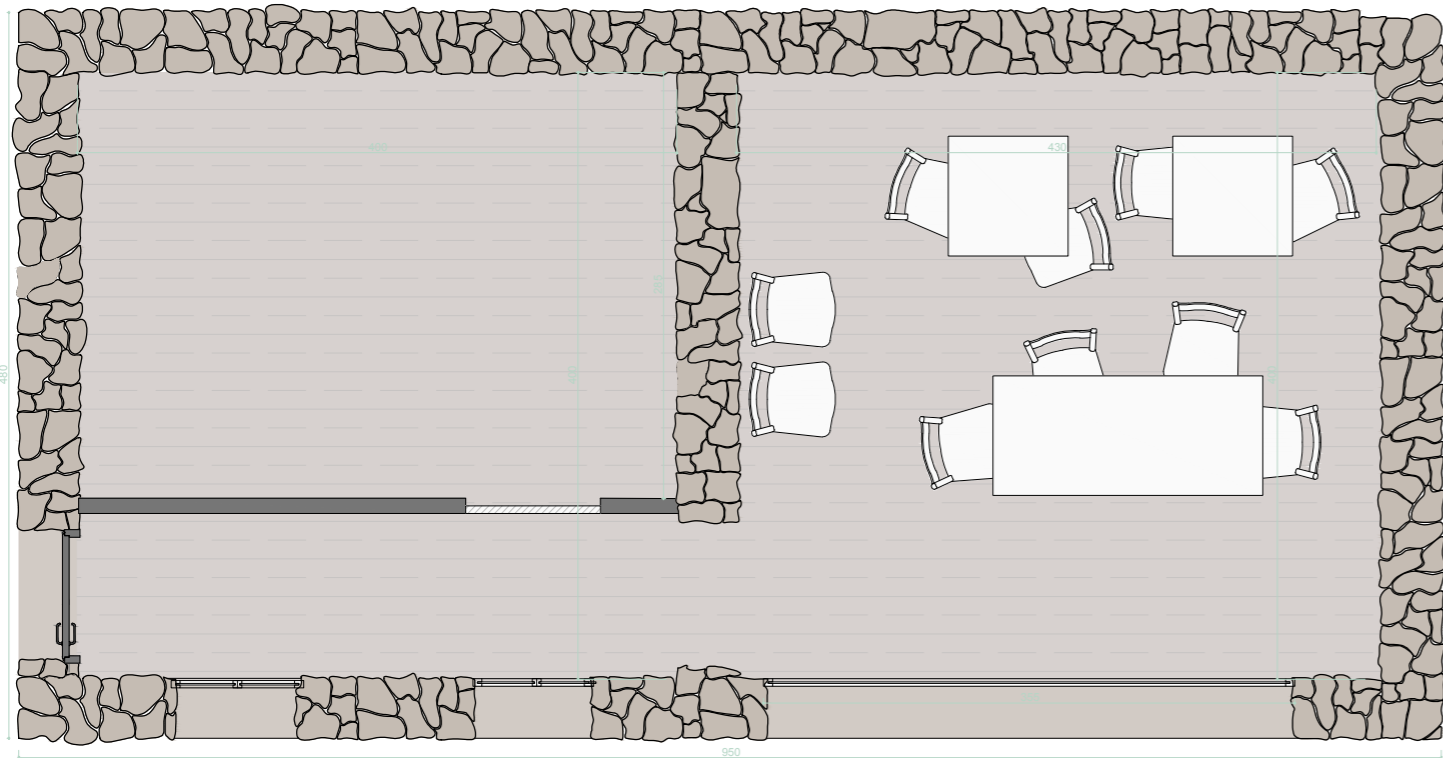
The outdoor space is very large and exploited in every corner without disturbing the natural context. Starting from the courtyard near the building and continuing on the various levels in the green vineyards, the exterior has been equipped with any type of seat with its tables or alternative support shelves. Mainly recycled materials such as pallets or recycled trunks and tree branches were used, or seats recovered after abandonment. It is in fact possible to note that they are all different from each other, just to emphasize the intrinsic "poverty" of the place.

Starting to walk through some of the gentle staircases, the tables surrounded by chairs leave for a moment the place to simple countertops made up of wooden boards. These elements accompany the path until reaching a sort of stage on which a table with chairs reappears again. In this context, the convivial environment acquires greater intimacy thanks to the natural frame that surrounds it.

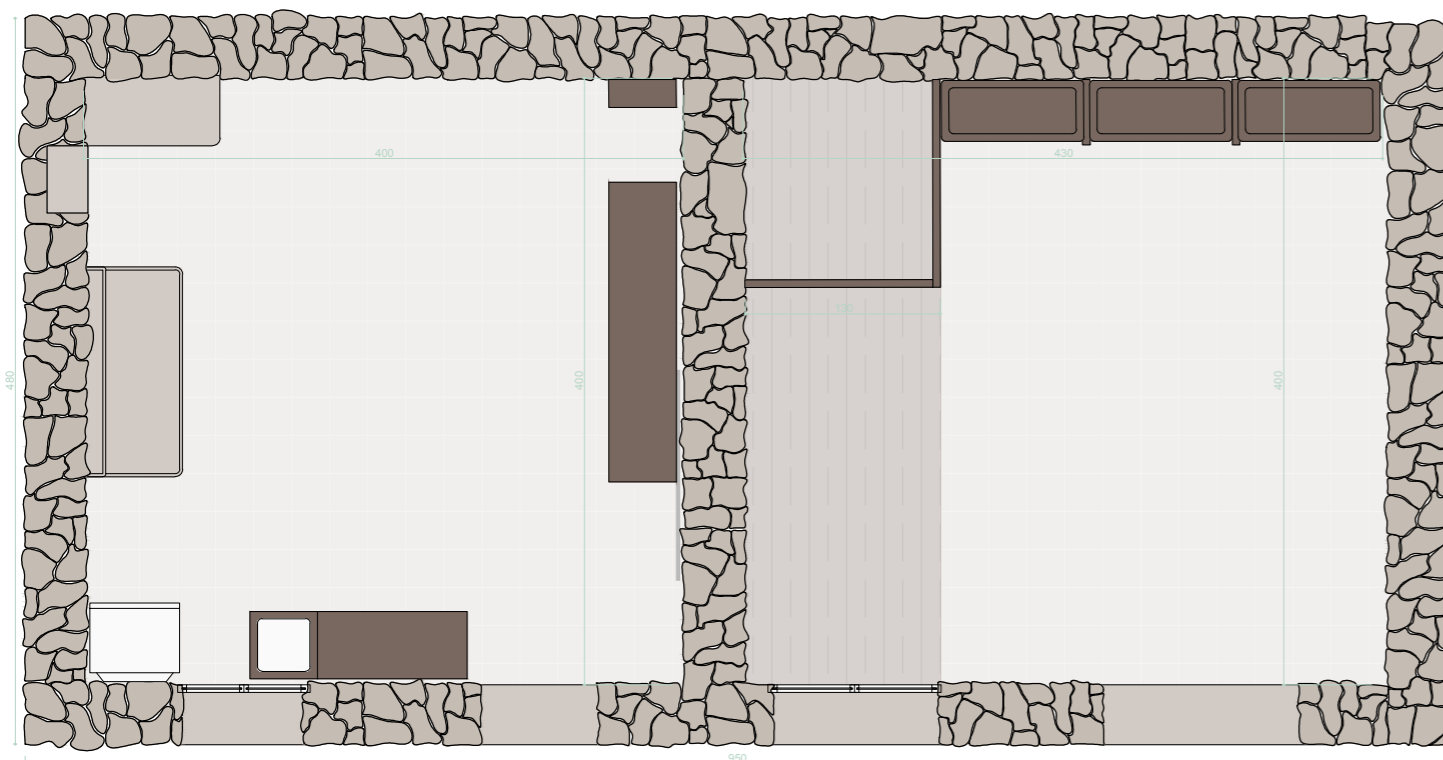
Continuing towards the top of the hill, surrounded by rows of vines, comes to life a different type of conviviality. Tables and chairs are randomly scattered on the lawn, almost inviting guests to organize them at will in an autonomous way. This aspect is also closely in line with the nature of the place that pours on the concept of "do it yourself" its main pillar.



FIRST FLOOR ORIGINAL PLAN



GROUND FLOOR ORIGINAL PLAN



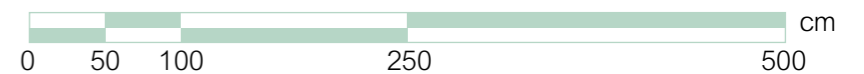
MAIN ORIGINAL SECTION



The floors of the building are currently accessible on the ground floor and the first floor, while the attic is not practicable. The entrances to the two levels are separated, as well as access to the living part from the originally productive one.



SCALE 1:50



CONCEPT ACHIEVEMENT



6.1] Projectual hint from the site

VISITORS OPINIONS

Based on the reviews and surveys carried out, the Osteria senza Oste collects many positive opinions but there are small complaints. The customers of the place take into account many aspects ranging from the functionality, the food and wine characteristics of the products or even the maintenance of the building and related furniture.

It is also important to consider that guests who come to visit and make an experience in this place have different backgrounds and therefore different expectations. There are the local people who usually attend the Osteria to spend a light afternoon in the company of glasses of wine and some appetizers; otherwise there are tourists who come from far away maybe even just for once in their life and want an excellent and refined experience, that does not sin from any point of view. In this case it turns into a real cultural discovery in which context, view, service, functionality, food and wine take on a leading role indistinctly.



Open air window framing the view

POSITIVE ASPECTS

At the first place in the appreciation of customers we definitely find the location and the spectacular view. In fact, as we know, we are immersed in the vineyards that have allowed the territory of Conegliano and Valdobbiadene to become part of the UNESCO World Heritage Site. In addition to being completely surrounded by greenery you can also admire a breathtaking landscape that extends over all the surrounding hills. For this reason the best time to visit the place is during spring and summer, when the green is lush. Even during other seasons the landscape still has its charm.

It is important to remember that this place is part of a very wide route, which includes other hot spots in the area, aimed at those who want to make a real cultural tour of the area.

The philosophy of the Osteria is also one of the most appreciated features by customers who see in this place something that cannot be found somewhere else and unique. The concept behind the project involves very simple and genuine values, in line with the lifestyle of these territories. Altruism and sharing, trust and common sense enchant visitors who are happy to be part of this familiar environment. Hospitality is at home here and you can breathe it in every small action; although the landlord is almost never present you can still feel the welcoming spirit with which he created this place.

The possibility of acting autonomously does not deprive the place of its spirit on the contrary, the guests appreciate the carefree and relaxed atmosphere that is created. Everyone is free to choose what to drink and eat, can decide how long to stop and where to spend time. There are no impositions of any kind other than those dictated by common sense that allow you to share this treasure of tradition with other people.

The atmosphere that is created is essentially that of tradition, which in this context is transmitted to guests through simple but effective measures. A very important role is played by the food and wine offer, appreciated by all customers for its goodness, authenticity and link with the territory. You can find limited and simple products but this aspect is fully in line with the idea of tavern and the philosophy of service totally DIY.

The wine bottles can be taken from some automatic distributors, expedient much appreciated by people, as well as the use of glass goblets and glasses in a plastic free optics. In the case of cold cuts and cheeses, plastic packaging is sometimes used to keep food in vacuum. In this it would be interesting to think about some conservation options considering the theme of recycling.



ROBERTO L'ESPERTO

Il locale è interessante per la sua peculiarità per la quale si può mangiare e bere in piena autonomia senza ne proprietario ne camerieri.

Sono disponibili specialità locali e ciascuno si prende ciò che desidera, naturalmente si paga in medesima autonomia quindi è un buon metodo per misurare l'onestà delle persone. Il posto è fantastico in mezzo alle colline del prosecco, da visitare anche per la posizione incantevole.

All these appreciations surely appear among the various reviews in the web platforms and emerge from the surveys carried out, but even more they leave a concrete and visible sign through the tickets left by guests from all over the world. Inside the farmhouse in fact we find a large number of postcards, sheets of paper and tickets in which customers have written their thanks and thoughts, thus leaving a mark related to their experience. It is exciting for visitors to be able to join the large number of people who have tasted the tradition of the hills of prosecco di Valdobbiadene.



ROBERTO L'ESPERTO

Per me è un piccolo gioiello. Sono rimasto davvero entusiasta e ha superato le mie aspettative. Nonostante la quantità di persone che visitano l'osteria, qui si respira un'atmosfera rilassante e di tranquillità. Il vino della casa, poi, è davvero ottimo e fresco! Le bottiglie e i bicchieri sono disponibili nei distributori automatici, mentre per gli stuzzichini (salumi, polpette, uova, pane, formaggio, ecc) sono esposti i prezzi, ma si fa tutto in self-service (dal servizio al conto).



ROBERTO L'ESPERTO

Bello, veramente! Prodotti pochi, ma ottimi... Ma il top è il panorama! Mangiare in modo semplice, tra i vigneti e avere di fronte le terre del prosecco

CRITICS

On the other hand, there are also criticisms and aspects that, according to visitors, could definitely be improved in order to obtain an experience worthy of the tradition and spirit of the place.

Certainly among the first problems we find the difficulty, for users who are not of the place, to reach the Osteria, mainly for the almost complete lack of directions and wayfinding. In addition, once the place is found it is very complicated to find parking, as the choice was to assign to this function only the space between the rows of screws. When there is a large turnout it is therefore very difficult to find space and it is necessary to move away in the nearby squares but further away.

Once you reach the old farmhouse you will notice a further lack of organization for those who are not familiar with the place. It is not clear what is the sequence of actions to be carried out and there are not many indications that help to understand.

The lack of staff, in accordance with the philosophy of the place, should inevitably push in the direction of an efficient organization through written indications.

In addition to the organizational problems are also reported some problems regarding the furniture supplied. Leaving aside the interior of the farmhouse, kept almost to its original state, outside the elements such as chairs and tables do not convince at all guests who would like greater care.

The furniture is heterogeneous, not entirely in line with the philosophy of the place and in many cases also neglected, showing obvious signs of wear.

In addition to these discordant elements other aspects were noted by the guests that brought their experience away from the original spirit of the place. Values such as hospitality, tradition, contact with the territory and the simplicity of such a family environment are missing from the moment customers encounter problems of various types. Prices have been raised excessively, staff, who should not even be present, sometimes check in a rude way that the rules are respected, the turnout on good days is uncontrolled and the quality of some packaged foods is poor compared to what you can expect.



Lack of precision concerning the wayfinding



FRANCESCA LA CESCA

Location strepitosa, immersa nei vigneti delle colline di Valdobbiate è un posto che vale la pena di visitare. Sfortunatamente l'osteria non è all'altezza. Celebre negli anni per aver fornito un servizio self-service, ora all'Osteria senz'Oste sono presenti alcuni addetti alla sicurezza, per il controllo del regolare svolgimento dei pagamenti. Personale oltremodo scortese e invadente. I vini proposti sono buoni ma eccessivamente cari, lo stesso dicasi per i prodotti offerti dall'osteria, principalmente salumi e formaggi confezionati, che oltre a essere cari non si fanno nemmeno ricordare per la loro qualità.



Problems on the furniture maintenance



FRANCESCA LA CESCA

Mi dispiace ma rispetto a molti anni fa si è perso la vera bellezza dell'osteria senza oste ormai luogo troppo frequentato con vini che non sono il massimo almeno quelli che abbiamo assaggiato noi. Rimane l'incanto della posizione solo quello a mio parere. Tempo fa poteva essere un'esperienza bellissima, genuina e di altri tempi, ora è davvero di una tristezza clamorosa. Vaschette da discount buttate in giro già prezzate e uova sode. Resta solo la location da cartolina.



FRANCESCA LA CESCA

10 minuti a piedi per arrivarci, fila lunghissima perché il posto dentro è un buco dove possono entrare al massimo 4 persone alla volta. Mangiare tutto già confezionato ma che costa il disastro. Non ve lo consiglio!



Following the analysis of the reviews and the place itself, as it is presented, it was possible to draw conclusions to understand what is necessary to work mainly to make improvements.

The greatest strengths are certainly the context and the view that inevitably stand out but could play an even more important role. To do this you need their active presence within the experience; for example it is very important that the Osteria senza Oste plays a role within the cultural path that involves other poles of the territory. Using this aspect it is possible to highlight the landscape through other cultural and traditional activities that allow guests to have a solid experience of the context.

In addition to this, the philosophy of the place deeply fascinates visitors. The simplicity of the tradition of this reality is transmitted precisely through the ways in which guests approach the Osteria and the freedom to build an experience always personalized. The story that tells the spontaneous and almost casual way with which this place was born must be the founding principle from which to move to build an authentic experience.

The values presented at the dawn of the activity, however, have become increasingly lacking over time due to functional problems. It is therefore important to take some steps back to return to the simplicity and authenticity that only this place can offer, while establishing rules that aim to safeguard the proper functioning of the experience.

The authenticity of the place must be supported both from a functional and design point of view. The care that concerns the different environments of the farmhouse and the outdoor space, as well as the choice of furniture must be in line with the nature of the place and contribute to convey a sense of tradition, informality and conviviality. Despite the simplicity of the place the project must be carefully studied and not sin in aspects that are important in transmitting the underlying values.

The project also includes all those organisational issues that have proved rather deficient and stop a positive approach. The wayfinding elements must undergo changes, updates, and be clearer for all who visit the place for the first time. In the same way have to go all digital links to the structure, from social media to the website to other linked pages.

The attentions that can improve the place and the experience that users have of it are therefore many and involve the different design spheres.

MAIN CLUES

To reach the basic conceptual idea and the related project themes, the stimuli given by the Osteria as a historic building in a context of great value and the philosophy that gave rise to this original activity were analyzed at the same time.

Moreover, as seen above, the concrete and tangible problems as well as the functional and conceptual ones nowadays are not lacking and are therefore a further starting point in the revaluation project.

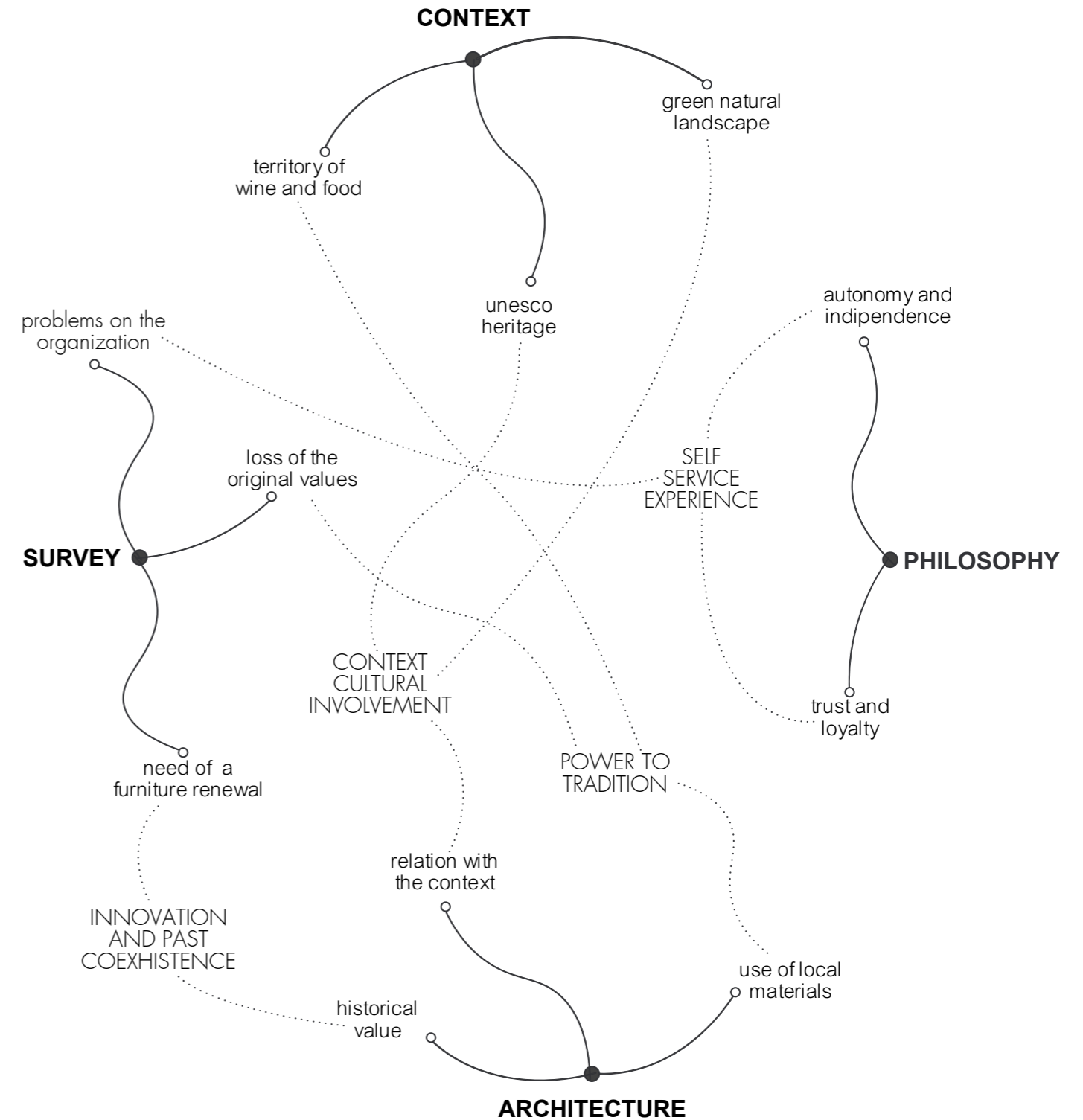
Each of these starting points provided several interesting inputs that were selected in order to converge on a narrow field of topics whose common denominator is the valorization of the territory.

POSSIBLE DIRECTIONS

The context certainly suggests a strong link with the nature that surrounds the site on the 360th. and is at the same time a founding part of its values. The importance of the title given by Unesco inevitably pushes to promote the landscape not only from the visual point of view but also from the cultural point of view. In this way users, in addition to being delighted by the views of the landscape, are enriched by information that allow them to give added value to the visit.

Within this context we find an architectural element characterized by an equally important historical and cultural value. Obviously the nature of the building will not be affected by the interventions but will be highlighted with a contrast between ancient and modern, between tradition and novelty. Its traditional appearance will remain a distinctive feature of the place and minimal interventions will use the materials of tradition to ensure continuity.

The innovation will be present both from the design point of view and from the functional point of view. The philosophy of the place, based on the self-service experience, will come to life again thanks to original interpretations of this theme.



6.1a] Target analysis

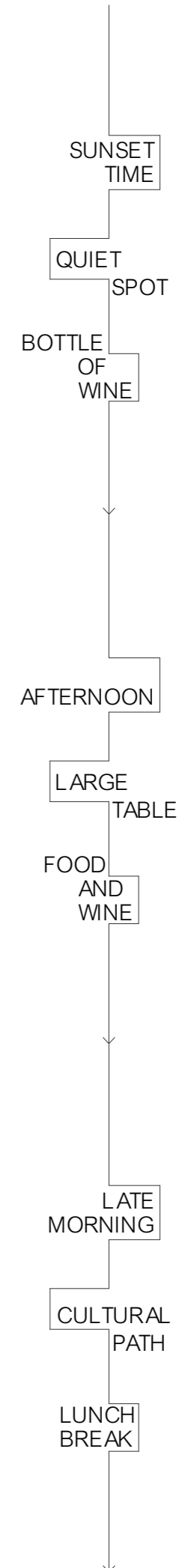
In the function definition phase it is particularly important to understand the characteristics of the target and its needs. As already mentioned, the project of the new Osteria senza Oste will focus on the generational group of Millennials, dynamic, enterprising and always looking for new stimuli.

Clearly within this macro group it is possible to identify some sub-categories in order to be able to define in more detail the type users that potentially frequent this local.

We can define the so-called group of friends, of slightly variable age, which takes advantage of the comforts of the Osteria to spend time relaxing in company, enjoying something simple, or organizing a real lunch to create an even more convivial atmosphere.

Another case can be that of a young couple who decides to take advantage of the breathtaking view to sip a glass of wine at sunset and maybe walk among the rows of vines.

Finally, moving into the sphere of cultural discovery, we can think of a more or less numerous group of tourists not habitual in the area. These mainly focus on a cognitive experience of the area that aims to convey the traditions of the place. In their interests, in addition to the food and wine aspect, we also find the cultural path.



The choice of the target is certainly dictated by the usual clientele of the place, identified through the various surveys and reviews via the web. At the same time this direction is confirmed by analyzing in more detail the needs and habits of millennials, as already mentioned in the specific paragraph (3.1] The era of a new target).

The characteristics that distinguish this generational sphere certainly lead to deepening certain design areas.

ON-LINE PRESENCE

Being a generation that spends a lot of time connected to the web or in any case in contact with different types of technologies, it is inevitable to give a great weight to the technological-digital component within the project. Therefore, we are not only talking about technological elements, such as totems dedicated to self-service shopping, but also about a path parallel to the physical and analog experience.

To involve users more is in fact very useful to design a remote connection that can on the one hand encourage people to reach the Osteria and on the other leave a lasting memory. It would be impossible to replicate the same experience made on the spot at a distance, despite the advanced technicalities of recent years, as all the senses and even more the sensations come into play. The goal will therefore be to offer a remote preview of what the site can offer with all that includes. In addition to discovery, it is also important to focus on the long-term memory of the experience, always keeping active contact with the place through the technical component.

On the side of the connection with social media, the importance that images acquire for millennials, who communicate mainly by sharing photos and videos, cannot fail to come into play. So it's important to consider some particularly characteristic spots that social media audiences can get attached to.

Within the social-media vein, the theme of sharing also acquires fundamental importance, which can allow the place to be known far and wide, no longer only through the word of mouth of visitors, but also in first person in a proactive way.

MARKET EXPERTS

As we have already seen, the millennials generation, contrary to what you might think, is very active and knowledgeable on the market. In particular, the trend that follows with greater assiduity is that which concerns the food and beverage sector. If in the past we tended to appreciate places of refreshment such as fast food, we have seen that today there is a return to tradition and genuine local food, of which we know the origin and other important features.

Precisely for this reason the enogastronomic component needs particular attention within the project. In addition to the offer already implemented from the beginning by the owner and creator of the Osteria it is therefore important to include an additional function that will strengthen it.

INDIPENDENCE

Finally, another aspect particularly appreciated is that related to the sphere of self-service that involves the total independence with which users can manage their experience. This independence leads on the one hand to a wide customization that allows the individual user to tailor the task to be performed.

Lack of personnel and the use of technological expedients are also an important aspect of safety. Avoiding interpersonal contact in fact it is possible to better protect the sphere

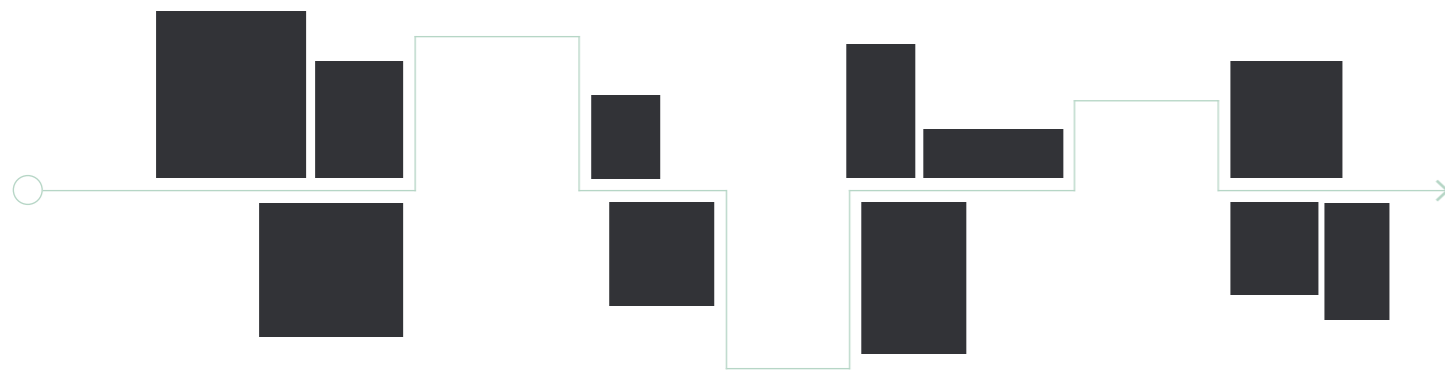
6.2] Concept and theme

Following the ideas derived from the different areas, it was then possible to establish the design direction to follow, focusing mainly on those aspects that unite the different themes.

The particularity of the Osteria senza Oste lies essentially in its original philosophy and in the way in which the experience takes place by users. For this reason, even considering the great success that these characteristics have received, the main function and the autonomy factor will retain their pivotal role. From this starting point a wider project is developed that aims to strengthen the potential of the place without adding anything completely new. The cultural and food and wine factor will always be the basis on which the essence of the Osteria is based.

The project aims to be a place made of experiences that aim to enhance the territory and its characteristics both tangible and intangible. In the first case we speak for example of the beauty of the context with its green natural roller coaster, as well as the gastronomic heritage that always needs important windows to be able to better know its potential. In the sphere of the intangible we find instead the values of tradition that have always fascinated both the locals, who are very attached to them, but even more those who come from abroad to discover the most truthful aspects of the place. Thanks to the initiative of the Osteria senza oste, the values that most find space are those of loyalty, trust and a sense of recognition. To all these are added the issues of autonomy, independence and responsibility, brought by the ways of development of the activity.

All the components listed above inevitably go to define archetypes that are impossible to renounce and that therefore compose the conceptual basis on which the project is based.



To close the circle of these cornerstones we find the theme of sustainability that is inserted as a sort of thread between the various design spheres.

Speaking of sustainability it is important to remember that not only the choice of materials and respect for the environment come into play, but also and above all other factors that include the choice of food, the socio-economic circuit, respect for local culture and people, low visual impact on the environment, etc.. This choice is essential especially when the aim is to enhance the territory and not to create a market for profit: the site and the experiences connected with it must inevitably guarantee these requirements with a view to a correct approach to the promotion of the place.

SHOWROOM OF THE PROSECCO HILLS

Considering what has been said, we can therefore define the new Osteria senza Oste as a real showcase of the hills of Prosecco Conegliano Valdobbiadene, the culture and traditions linked to them.

The concept of the showroom of the territory will be the basis of the development of the entire project that will present the characteristics of an exhibition journey made of more dynamic areas and others dedicated to the pause or contemplation. The aim of the whole experience will therefore be to contribute positively to the cultural background of users, avoiding an educational approach and focusing instead on an active and personalized involvement.

In creating this journey of discovery or rediscovery the main spheres that come into play are mainly two: that of the cultural path and that of the food and wine experience. The whole project focuses on these cornerstones, linked together by a common thread that includes the intrinsic values of the place and its philosophy.

Cultural path

Food and wine experience

The concept of showroom of the territory applies perfectly to the type of dynamic experience that you want to offer. And even more thanks to the spread of different spaces and environments, indoor or outdoor, on a large terrain that also develops on different elevation levels.

The aim is to locate different areas with precise functions and characteristics in order to obtain more dynamic parking spaces and mileage. At the same time, the privileged context in which the Osteria is located serves as a real open-air museum, to be contemplated starting from several spots that offer different points of view. The food and wine component also becomes part of this sort of museum with a pivotal role. Thanks to the offer of food and drinks it will be possible to discover the tradition through the senses of taste and smell. In this way the experience guarantees a full involvement of users who increasingly prefer for their leisure activities that require a total participation.

Surely, considering the development of a cultural path, the design of the wayfinding component will take on a decisive role in a very detailed way. The same reasoning will apply to the information to be provided on the territory and tradition that will be illustrated in the form of infographics through totems located on the territory of the Osteria.

In addition to the interventions that will bring a total novelty to the site, it will be inevitable to rethink even those spaces and elements that, while working, need a design review that allows them to place themselves on the ongoing line of the entire project. The main example is certainly the renovation of the outdoor furniture that now appears in a state of decay and neglect.



Landscape Box in a showroom, 2021, Vietnam, by Mia Design Studio

CULTURAL PATH

The whole experience of the Osteria senza Oste can be defined as a path of cultural discovery but the main educational role is essentially constituted by the walkway immersed in the context of the hills of vineyards.

Starting from the historical building in fact will develop a path on different levels and with different stages, whose main purpose is to create a link between visitors and the context. In doing so, in addition to making the passable terrain more stable, have been inserted parking areas with multiple functions. One aspect unites them all: a frame frames the landscape offering always different points of view and thus creating a dynamic correlation between the different points of the path.

FOOD AND WINE EXPERIENCE

The food and wine component is the other fundamental aspect of the whole experience and its peculiarity lies in the self-service service. Users can serve themselves and have a snack at any time of day with traditional products and wines. This is the key and original element on which the essence of the Osteria is based and is maintained, simply by making changes in the offer of products and in the organization of the service.

The discovery of the food and wine tradition is also strengthened by the inclusion of a graft that includes a kitchen made available to users for personal use or for experiences that require active participation as cooking lessons.



6.3] Case studies

Considering the issues addressed and that constitute the basis for the development of the project, it is useful to consider some case studies that concern the different spheres.



ANCIENT BUILDING RENOVATION

First, the intervention on a historic building was analysed. In the case analyzed new materials were used to replace the missing parts of the ancient church, making visible the mode of intervention that contrast new and ancient, and highlighting at the same time the spectacular nature of the building. As for the ancient component still present today, no interventions have been carried out that affected it, leaving its nature clearly visible. The lighting project aims to enhance it from the outside by emphasizing what is visible from the road.

CULTURAL ENHANCEMENT

The second project is linked to a site of great historical and cultural value whose fate, however, led to the abandonment. Thanks to the intervention carried out in 2008, the grandiose Forte located in Trentino Alto Adige has revived thanks to this project to enhance the building and its context.

The materials used for the intervention are once again in contrast with the historic building but visually convey the same sense of strength and resistance. Both external and internal areas were involved, creating a path that aims to rediscover every corner of this site. Transit zones and rest areas, information or contemplation, alternate to allow visitors to know every detail of the Fortress and its context.

LANDSCAPE INTERVENTION

Another project aims to enhance the territory but this time it does not interact with buildings but only with the landscape. In the remote French countryside, the site of intervention is an old abandoned railway with an important cultural potential.

The landscape project is composed once again of a path that provides dynamic and other stopping areas. Walkways that connect on the different levels of the territory lead to some pitches with different functions. The materials used create continuity along the entire route and allow you to create real frames for the landscape.

The elements of landscape decoration have also been incorporated information spots that allow to give the whole experience an educational connotation.

NEW SPACE ADDITION

The last project selected as a case study concerns the annexation of a new function and its space to a historic building. The contrast of materials emphasizes the difference between old and new and the use of a fully glazed wall creates a strong bond between interior and exterior. The inner courtyard is in direct contact with the new space used as a kitchen, creating a kind of show for customers.

The ancient building has been kept as such and the intervention concerns only the interior furniture without going to affect the most valuable components. The annex intersects with it without distorting it but giving value to both components. The function inside is also connected with what happens in the rest of the building.



SANTA MARÍA DE VILANOVA DE LA BARCA

Architects: AleaOlea architecture & landscape

Year: 2016

Location: Spain

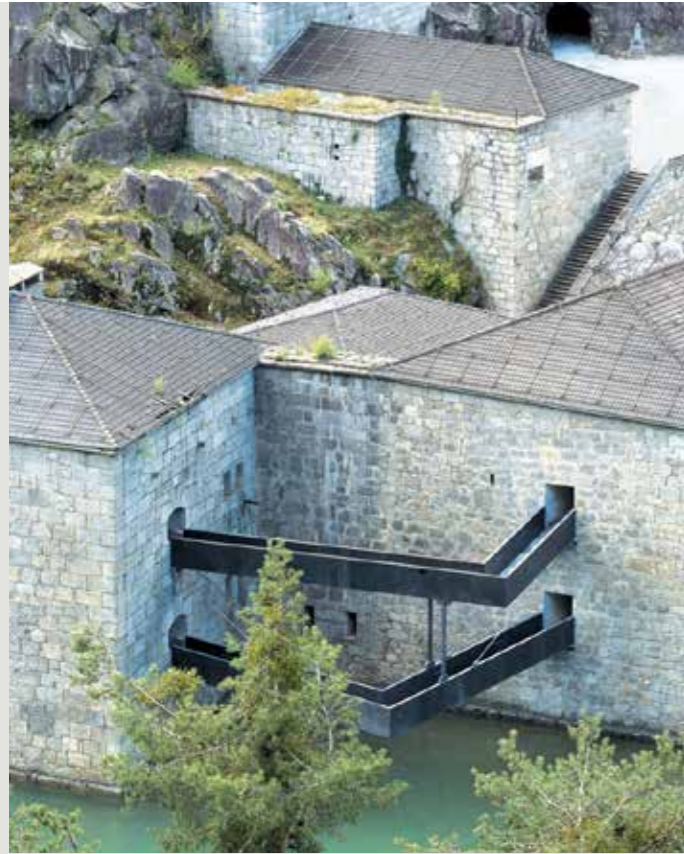
Kind of intervention: Ancient building restoration

Keywords: Conversion, Brightness, Admixture

Short description: The Old Church, a 13th-century Gothic building that was partially demolished in 1936 because of the bombings of Spanish Civil War, was in a general state of ruin preserving just its apse, some fragments of the naves and the western façade. The main aim of the project was the restoration of the original appearance of the church and its transformation in a new multi-purpose hall. The whole system is conceived as a new architectural ceramic shell that is gently supported on the remains of the ancient walls.

From outside, the perception of the old church is restored, meanwhile inside the building, the project intensifies the entrance of natural light due to the new windows, the new proposed patio or thanks to the white rendering walls that have been introduced.

Interesting points: The project establishes an architectural dialogue between the old and the new, past and present with the use and mix of materials of different times.



IL FORTE DI FORTEZZA

Architects: Markus Scherer and Walter Dietl

Year: 2008

Location: Italy

Kind of intervention: Ancient building enhancement

Keywords: Preservation, System of elements, Context showroom

Short description: The preservation of the historic buildings and the preservation of the character of Fortezza, including the aura of the place and the patina of the monument were fundamental to the project. Fake buildings have been removed.

New parapets and stairs in galvanized steel ensure the paths. Two reinforced concrete towers with staircases and lifts without windows, connect the buildings and allow an exhibition path in compliance with the rules for public spaces. Surfaces and materials interpret the historical construction typology: the concrete, cast in irregular layers of 30 - 70 cm, with a fine layer of sand between the jet phases, forms a pattern of irregular horizontal joints, obtained by washing this layer.

Interesting points: The peculiar aspects of the context resume life and character after years of abandonment of the site thanks to interventions that aim to enhance the fortress, symbol of Bolzano.



INTERVENTIONS ALONG THE CHEMIN DES CARRIÈRES

Architects: Reiulf Ramstad Arkitekter

Year: 2019

Location: France

Kind of intervention: Landscape project

Keywords: Path, Viewpoints, Territory discover

Short description: This landscape intervention is an 11-kilometre trail through the rural villages and landscape of Rosheim, on the outskirts of Strasbourg. The aim was to create designs for all five of the old station stops, each responding to the peculiarities of its location. Some offer shelters, while others offer visitors new or interesting viewpoints.

Along the 11-kilometre path goes a story, which the stops split into five chapters of different sequences of landscapes, offering varied universes and highlighting remarkable sites. Unusual elements punctuate the way, aiming at awakening the visitor's senses, and water is encountered repeatedly.

Interesting points: The intervention's goal is the discovery of the ancient station story and this knowledge is given through various points of view on the landscape.





LA LINDA BAKERY

Architects: Pedro Livni Arquitecto

Year: 2018

Location: Uruguay

Kind of intervention: Ancient building reconfiguration and addition

Keywords: Old and new, Function reinforcement, Showcooking

Short description: This was an artisanal cafe and bakery built within a 1927 garden house in the country's capital Montevideo. The bakery spaces required did not fit into the original home, so the architect chose to build an extension at the back for these areas. It was decided to use the house for the public, and incorporate the production area in a new plan extension.

The new bakery is a longitudinal volume that intersects the heritage-listed home. At the point where the structures meet, two angled columns provide additional support, creating an A-shaped outline. This kind of structure allows a total opening to the exterior and makes the production sector, like in a theater, a part of the garden's visual scenery. The space has an industrial character, and is lit by a grid of simple neon tube lights, in contrast with the old house nearby, which was preserved as much as possible.

Interesting points: The annex is based on the contrast between old and new and gives an added value to the existing project.

FROM THE FUNCTIONS TO THE SPACE



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7.1] How to achieve the territorial enhancement

ELEMENTS FOR A COHESIVE PROJECT

In creating this showroom of the territory with its cornerstones, the functions related to culture and food and wine heritage are strengthened by conceiving a real outdoor walkway enriched by information totems and an annex with kitchen and its dining room made available to visitors in self-service mode as happens with the rest of the services.

To adapt functions to the existing context and create the right cohesion between old and new, however, it is important to study further aspects that lead to the completeness of the project. So we start from the study of the coordinated image of the new Osteria, and then deal with the theme of spatial organization and wayfinding, up to the rethinking of the interior and exterior furniture.

WEB CONNECTION AND WAYFINDING

The starting point for the development of the project is surely to create a coordinated image that best represents not only the identity of the place but above all its values. The project must enjoy a strong customization and stand out from possible competitors emphasizing their strengths.

The coordinated image will be indispensable in both the digital and the analogue spheres. It is important to consider that in addition to users who already know the place there is a huge number of potential visitors who can become aware of the site through web platforms and social media.

Moreover, the digital sphere is of fundamental importance because it can accompany the user during the entire experience.

So the first step coincides with the creation of a site with a strong identity.

CULTURAL PATH

Part of the signs will then be dedicated to the cultural path that includes the ancient building and the large external context. Information totems, landmarks and other hotspots will make up an on-site path that is part of the wider path of the Prosecco Hills, helping to make the territory more known to tourists.

In addition to the information aspect, this field of design also includes the creation of a sort of walkway that inevitably develops on several levels and includes walking areas and rest areas. In creating this walkway will certainly be taken into account the respect for the landscape and the soil, avoiding to affect it in a heavy way and respecting the different altitudes on which it develops. To create a more varied and dynamic project you will conceive the landscape as a background to look at from different points of view, creating windows on the context that allow you to see the different details.

The theme of the showroom of the territory then enters into the heart of its transposition with the creation of this path whose objective is to illustrate the landscape and the surroundings while informing tourists.

KITCHEN INTEGRATION

The last but perhaps most important design aspect is the real integration with the new. The old farmhouse will be completed with a graft from the modern language that will contain a kitchen view.

The latter will be made available to guests who will use it in self-service mode, just as it happens for the rest of the experience. In addition to this feature, it will be possible to participate in real cooking lessons with the aim of making known the culinary tradition of the area. Thanks to this implementation, the experience is enriched with other functionalities in line with the concept and the message that you want to convey, closing a circle that demonstrates a great value of adaptability to customers.

In this case the architectural and stylistic study of the new annex takes on particular importance, as it must communicate closely with the presence of the old farmhouse. It is necessary to highlight that this is a new construction through the use of modern materials and that they do not try to imitate those already used for the old construction. Integration will be characterized by a different language, the purpose of which is to confirm the development and adaptation of the Osteria to the evolution brought by the passing of time.

The functionally connected dining room will instead be located within the historic walls but will preserve in the furniture a point of contact with the contemporary design of the kitchen, creating a real flow of exchanges and interpenetration trta ancient and modern.

SOFT DESIGN INTERVENTIONS

In accordance with the development of the redevelopment and renovation project of the Osteria senza Oste, the interior and exterior furnishings also become part of the redesign. The furniture elements present are not complex and are mainly tables or other countertops and various types of seats.

Through the inspection and the analysis of reviews have been found many problems with regard to this aspect and in particular with regard to the state of wear and neglect. At the same time, it is evident that this is not a project conceived in a homogeneous and well studied way because the furniture, although in line with the philosophy of the place, does not show a common thread, presenting itself heterogeneous from one area to another of the context.

Both the interior of the farmhouse and the exterior will therefore be the subject of this renovation of the furniture that as its main objective will be to present a common factor unequivocally in accordance with the concept and philosophy of the place.

Principalmente all'esterno l'intervento sarà effettuato con la scelta di tavoli e sedili che sostituiranno quelli preimpostati. L'obiettivo è quello di garantire la possibilità di avere diverse modalità di esperienza al fine di consentire all'utente di scegliere il più adatto per il suo soggiorno.

All'interno, oltre alla scelta degli elementi in linea con il concept, ci sarà una sorta di pulizia e riorganizzazione degli spazi. Al momento, infatti, le diverse stanze sono occupate in modo caotico e disorganizzato, senza dare particolare importanza a quegli elementi che dovrebbero averli. È importante, a questo scopo, l'analisi degli aspetti architettonici, per capire quali sono i più importanti e quindi degni di nota.

Oltre a questo, verrà utilizzato uno spazio per i servizi igienici pubblici, una funzione che attualmente manca e che può garantire la completezza del progetto.



SOSTENIBILITA SOTTO I DIVERSI PUNTI DI VISTA

All these design spheres will inevitably take into account the sustainability component and the philosophy of the place. These issues will be a sort of guiding thread that characterizes each intervention.

The choice of materials will follow the concept of sustainability both in terms of their nature and in relation to the relationship with the natural context and with a historic building whose character is already strongly defined by the use of certain materials. Steel, raw concrete and wood will be the only materials used.

The same functions linked to the food and wine tradition are the subject of reflections on sustainability. Traditional food and drinks made available to users are mainly produced at zero kilometer.

Given the large number of companies linked to this sector in the vicinity this objective is far from complicated to achieve. Many small and medium-sized enterprises, even family-run ones, can provide everything that comes to mind thinking about tradition, without having to go to the supermarket to buy industrial products.

This aspect is very important even if you consider the packaging aspect: buying directly from local realities you can in fact avoid the use of plastic and other packaging that trigger a chain of waste and endless pollution. This philosophy will of course also be maintained within the Osteria in the phase that concerns the self-service purchase of typical products.

A very interesting example of this sustainability line are the so-called tap shops that we can now find in many Italian cities.

In these small markets there are no packaging and customers bring from home reusable containers where to store the purchased products. They are franchised chains or small stores where you can buy mainly zero-kilometer food: from cereals to pasta, from oil to wine, to other types of products from local companies. A very virtuous circuit that spreads the philosophy “zero waste” and the need, increasingly urgent, to reduce the waste produced, especially those made of plastic that then end up in our seas and in the stomach of fish, therefore entering our food chain with all the risks it entails.

A very interesting example is Negozio Leggero, also present in Milan and which has as many as 20 stores (one of them in Paris).



Negozio Leggero ed i suoi prodotti alla spina

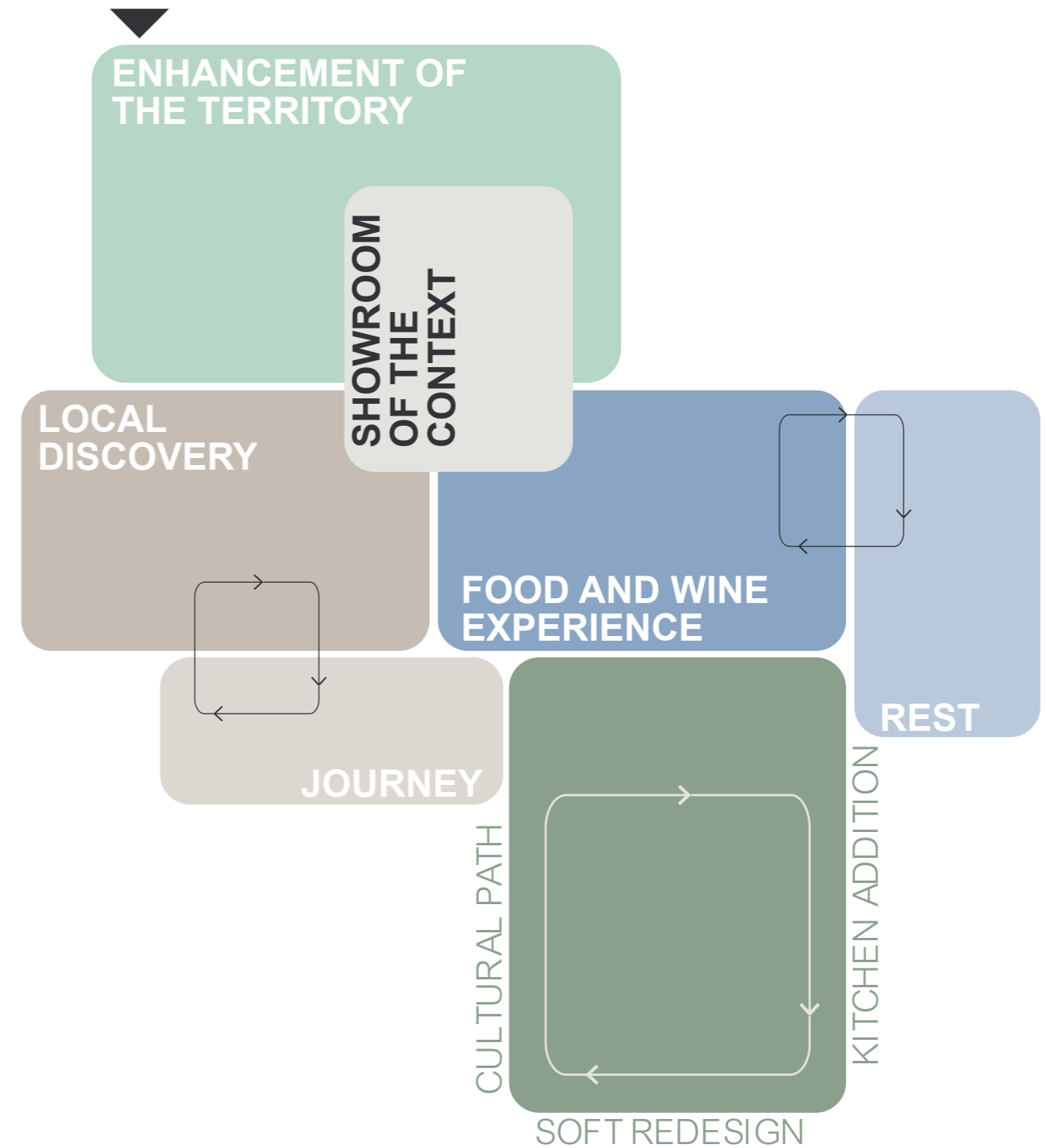
7.2] Interconnection of functions

As already mentioned, the new Osteria becomes a real showroom of the territory, of the Prosecco hills of Conegliano and Valdobbiadene. The main aim of this project is to enhance the territory, its culture and traditions.

In doing so, the intervention branches out into design fields that are closely interconnected and aim at the same goal.

The three main components are the cultural path, the annex of the kitchen and the soft intervention on the interior and exterior furnishings.

The cultural journey begins right from the Osteria itself where typical local culinary products are exposed as in an exhibition, told through information panels and made available to people. From this point you can then continue immersed in the context of the hills of vineyards or take a break in the culinary tradition. A third option combines and combines the choices, allowing you to continue the path teasing and drinking something along the way or making a stop in the commercials on different levels. To allow this kind of experience it was necessary to revise the interior and exterior furniture, ensuring the greatest possible comfort and continuity at the design level.



The vast experience that is possible to live on site will inevitably be accompanied by a digital component.

The first approach that you can have with the Osteria is carried out in most cases through online research. And this is why the site and the web channels connected to it must be treated in detail to be able to convey the right values and make future users understand what kind of experience to expect.

In addition to the digital component linked to social media and other platforms, it is also possible to include online experiences and the same technology found on the site.

TECHNOLOGY ON SITE

In making an intervention that aims to highlight the peculiarities of the present, the technological component certainly cannot be lacking. However, being a natural rustic context it is very important to understand how to reconcile the two things without creating inconsistencies.

The technology certainly appears in the components of the kitchen, where it is impossible to emphasize the innovation of electro-electronics and other appliances. Outside it, a digital column will be able to regulate the flow of people who are allowed access.

In the area of the self-service shop, instead, an automatic cash machine has been inserted capable of issuing prepaid cards to be used for the purchase of the different products. Some of these are contained within technological vending machines that can keep drinks and food in the necessary conditions.

WEB SITE AND SOCIAL MEDIA

Online platforms are also widely exploited, both by Osteria itself, to make themselves known and promote the territory at the same time. Both by users who share their experiences, opinions and considerations.

This component, in addition to being a great sounding board for the place, also becomes a yardstick of judgment and comparison in order to be able to increasingly meet users and understand what people need or what they appreciate most.

VIRTUAL EXPERIENCE

The possible experiences on site are in no way replicable online, so the offer of digital interaction is limited to give a glimpse or a reminder of reality. In doing so, the main aspects that contribute to forming the identity of the Osteria are taken into account.

In addition to taking advantage of the virtual experiences, through the site you can make reservations for guided tours to the site, fundamental stage of the largest route that includes all areas of the Unesco World Heritage. As well as the aforementioned cooking lessons or meals on site taking advantage of the kitchen and its pantry.

360° VIEW PICTURES COLLAGE

It is well known that photographs and videos are not able to reproduce faithfully what the human eye sees, especially when sensations and other aspects related to the emotional sphere come into play. But at the same time we must keep in mind the predisposition of users, in particular if we refer to millennials, to take photos to capture certain moments.

Through a digital initiative are then promoted the same photos of visitors, which will be in addition to constitute an engaging repertoire for those who have not yet had the opportunity to live firsthand the experience at the Osteria without Innkeeper.

A map of the entire site will be created using images and videos that, put together will constitute a 360# view of the most interesting angles. Users upload the photos on the site, at the point where they were taken and, once filtered, will compose a landscape collage.

In this way, the Osteria and its context are also advertised through the eyes of the people who live it themselves and convey personal values in which potential users can identify.



Landscape picture collage

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TRADITIONAL COOKING LESSON

Being part of the experience closely linked to the local food and wine heritage, there can be a digital connection that can involve taste and smell. In fact, the functions that affect the new annex of the kitchen, or the DIY lunch and cooking lessons with typical products, are also available from home.

Once you have chosen the type of experience you want to undertake you can in fact select the mode in presence or at a distance, giving the opportunity to anyone to become part of the traditional culinary world of Veneto.

If the geographical location allows, a box with the necessary ingredients will be sent directly to the user's home, preserving the choice of local products and the economy of small local businesses. In the absence of this possibility, the user will be directed to the next point of sale at zero kilometer can provide the necessary.



Meal box example

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VIRTUAL TASTING

The virtual tasting to deepen the knowledge of Conegliano Valdobbiadene Prosecco Superiore DOCG, listening to the voice of experts and tasting three types of sparkling wine, led by the same producers.

There will be a gastronomic critic, who will introduce the Denomination providing useful notions on terroirs, production method and pairings, and representatives of the three wineries of which it will be possible to taste wines.

A kit with three bottles of Conegliano Valdobbiadene Prosecco Superiore DOCG, three different labels from three different companies, will be sent home for an overview of the entire Denomination and its peculiarities and differences.

The kit also includes an exclusive box of the Consortium of Protection, reversible and reusable, stopper to store bottles even after the online tasting, instructions and information materials accompanying the virtual tasting.



Virtual wine tasting experience

7.3] Logic of the proposal

AVAILABLE SPACES ON SITE

The architecture of the building, an ancient colonial farmhouse of the nineteenth century, was previously analyzed.

Of the various spaces described, not all are accessible and therefore the revaluation project will focus only on those areas that currently have a specific functionality.

In addition to the environments inside the Osteria will also be considered the surrounding outdoor spaces, which are part of the property and that develop on different levels along the side of the hill and on its top.

To be able to insert a new function it will also be necessary to expand the internal space available, creating an annex closely linked to the ancient building.

As far as the entire project is concerned, no account has been taken of the recent renovation and extension work carried out on site. This is because they are superficial operations and not in line with the functional and stylistic logic adapted in the current case. The combination of the different project results would create a mixture of heterogeneous elements that would eventually move away from the direction of mimetic intervention that you want to undertake.

INDOOR SPACES

The internal space that currently serves as a self-service store will maintain the same function so as not to distort the identity of the building and the entire experience. It will be considered as a starting point of the entire route, whatever the direction you want to take, therefore will also be presented in this space the experiential possibilities and provided the main basic information regarding the site.

Also on the ground floor, moving to the other half of the building, with a separate entrance and now used as a stable, will be introduced instead a self-service pantry, which will be made available to the new kitchen function introduced with the revaluation intervention.

Moving to the upper floor of the farmhouse we find a space that is not possible to exploit because for private use of the owner and a corridor that leads to a living room overlooking the hills of Prosecco. The private space will continue to be unused and therefore will simply be studied its separation from the rest of the environment. The next room will retain the function of dining room, available in color that use the new kitchen and have booked space to have a meal on site.

An additional space that will be exploited will be the one that now houses the toilets and will maintain the same function while changing the design line. It is currently located in a recent annex on the left side of the building.

OUTDOOR SPACES

Outside will be exploited the entire space made available by the slope of the hill and the open space of its cocuzzolo.

Mainly the cultural route will be distributed on the different altimeter levels, which includes some rest areas that assume, in the order, different functions from each other: convivial, informative and contemplative. The location of these rest areas is not random but coincides with the hotspots of the route that are still characterized by precise functions, but left to a state of neglect.

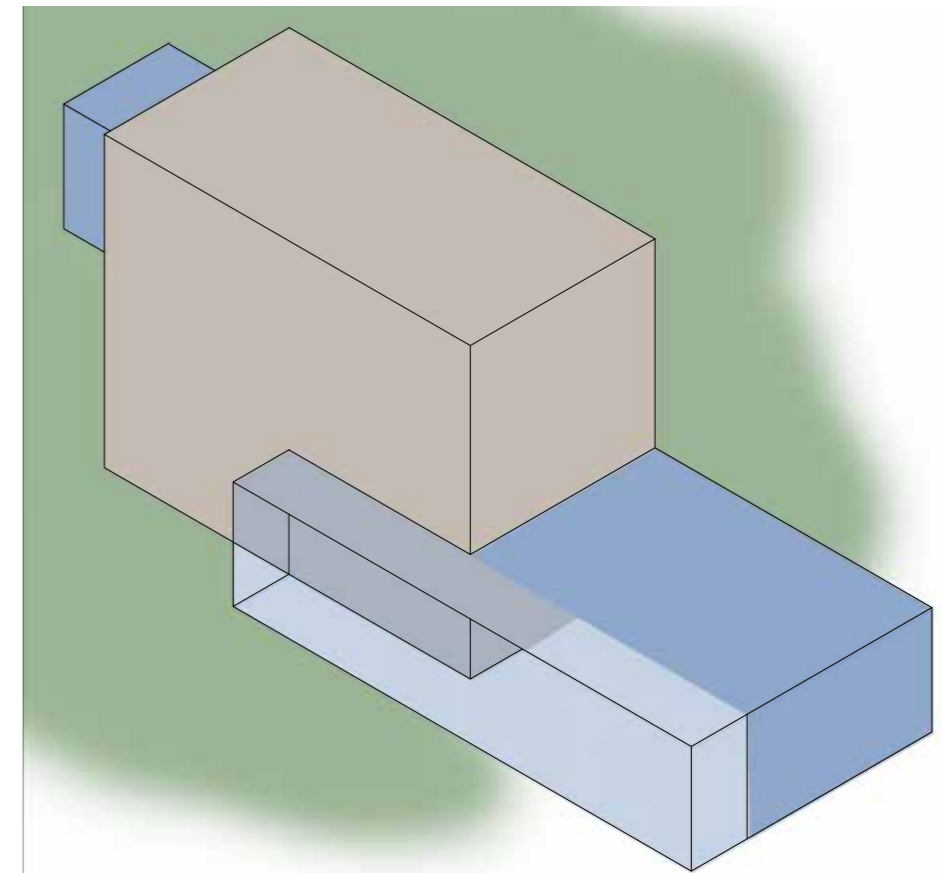
The top of the hill, with its wide open space and the long corridors between the rows of vines will keep the function of dining room in the open air but the set of elements that compose it will be entirely revisited to create continuity with the other elements of the project.

ADDITION

A new space will come to life in direct contact with the Osteria, distinguishing itself from the latter through the use of specific materials. The annex will in fact include a kind of buffer zone that leads to the secondary entrance of the building, beyond which there is the pantry available to users. This first introductory environment is followed by a large industrial kitchen distributed over an open space of about 35 sqm.

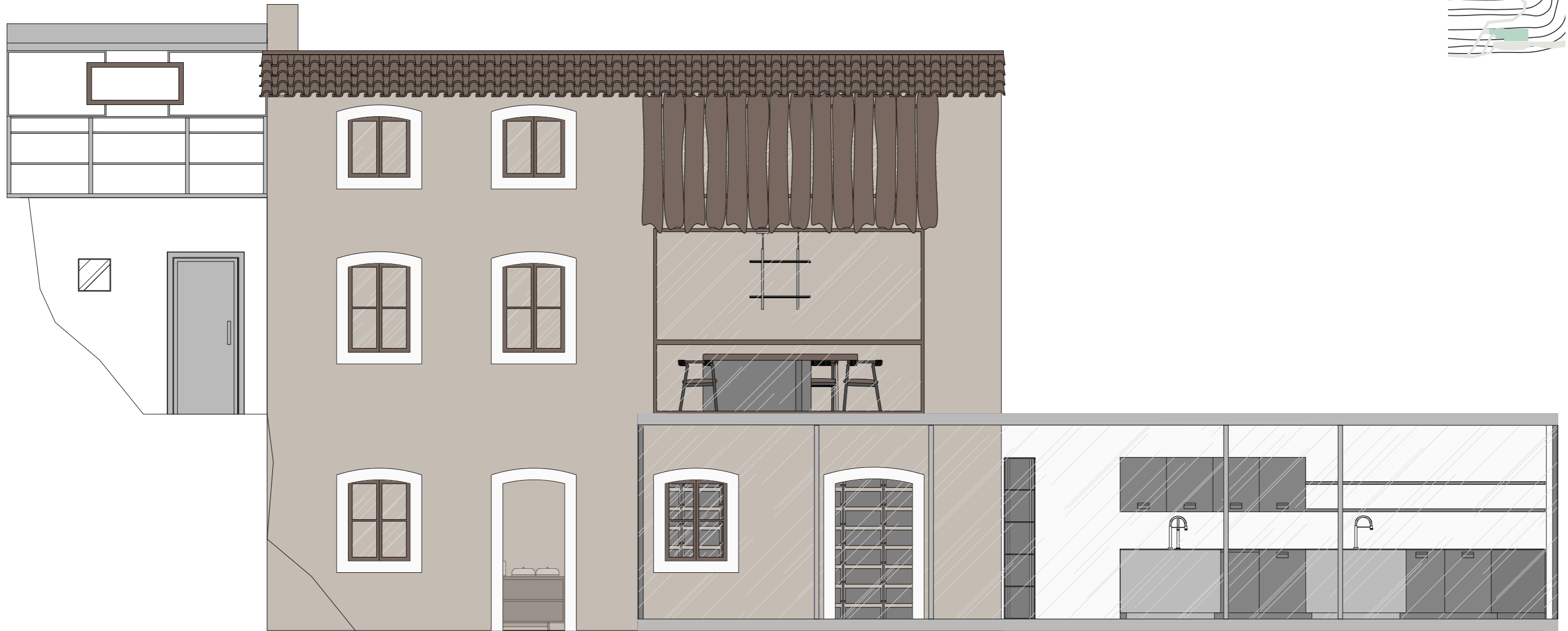
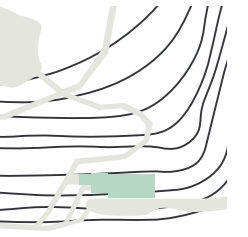
This will be the only new component of the project, which aims mainly to preserve the spaces and functions of the current reality, giving this annex the only function to strengthen its value.

It will develop on a single level on the ground floor just to weigh as little as possible visually the ancient building. Also from a technological-structural point of view the contact between the two architectural elements will take place in a soft way to avoid damaging the important stone walls of the Osteria.



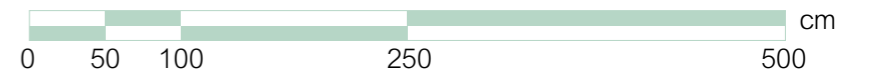
7.4] Development in the space

FRONT ELEVATION

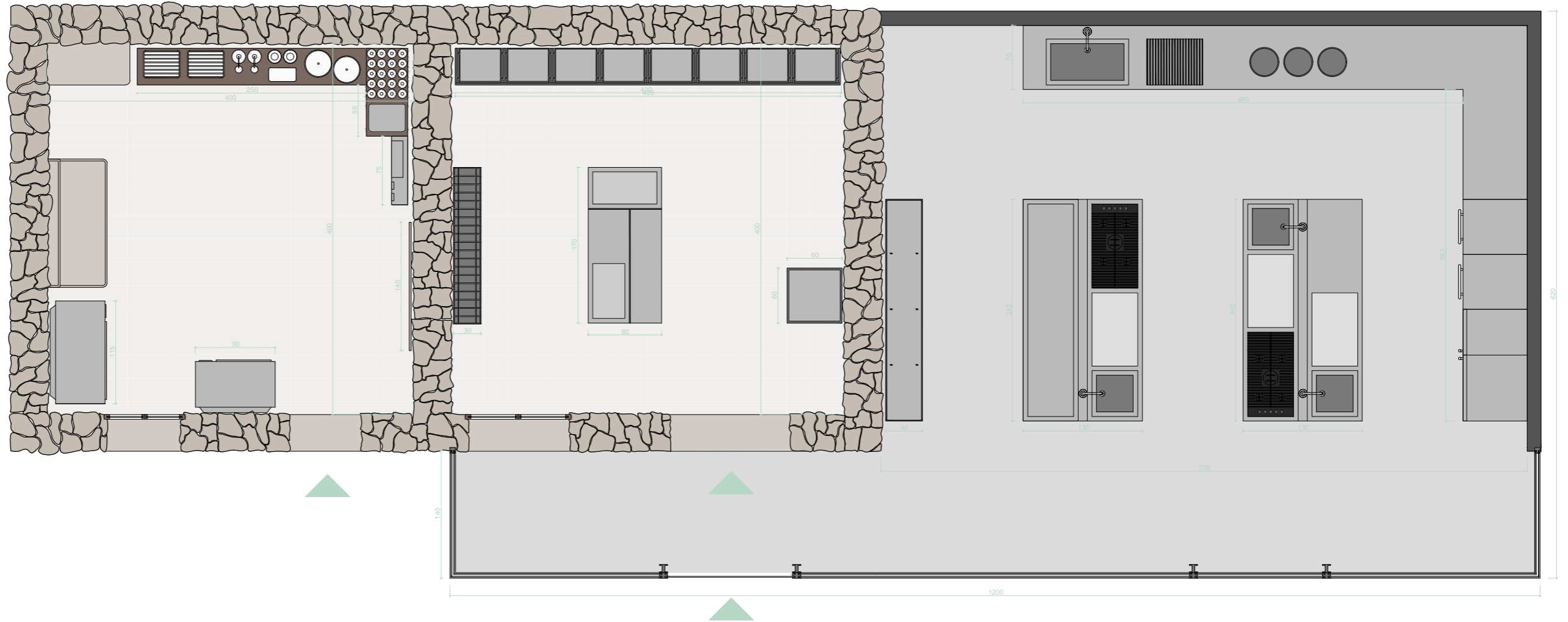
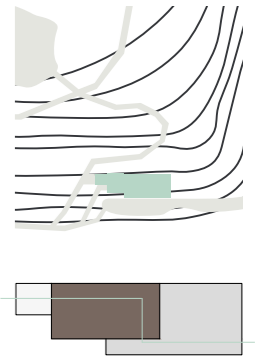


The building lies on the side of the hill that serves as a backdrop. The central body consists of the original stone building while the sides are grafted, intersecting, the two new outbuildings.

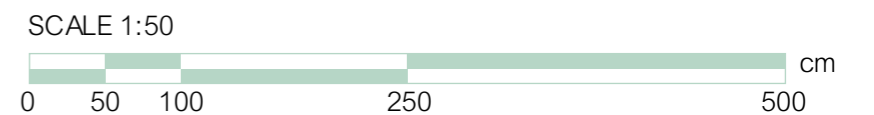
SCALE 1:50



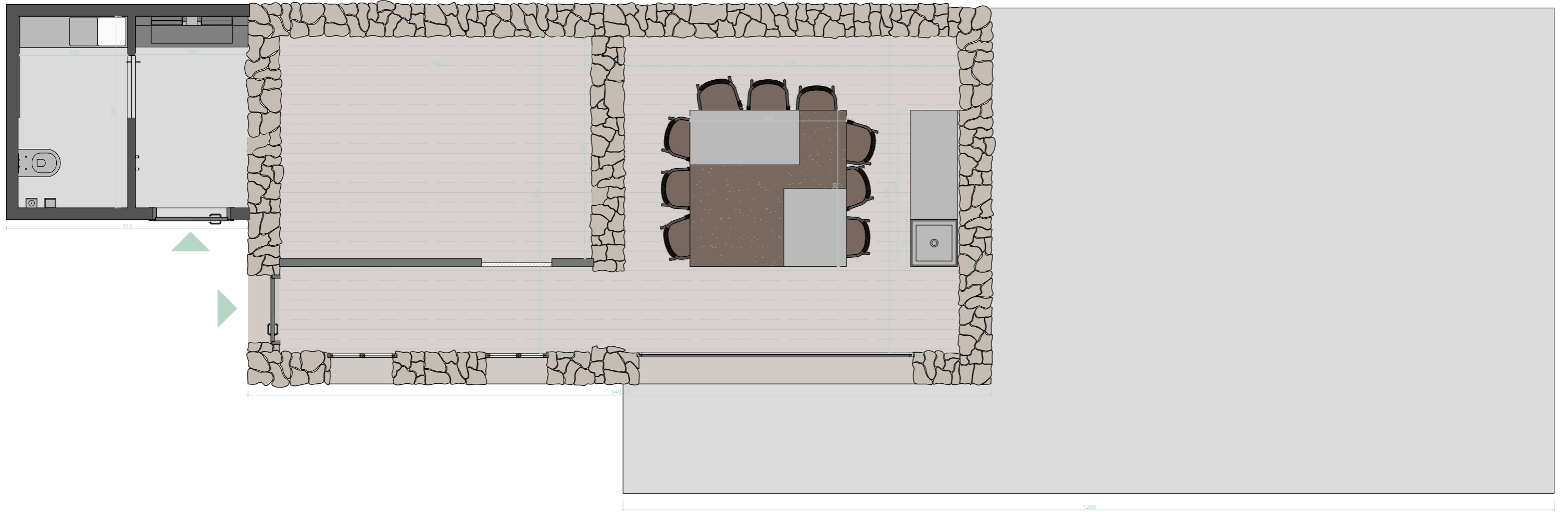
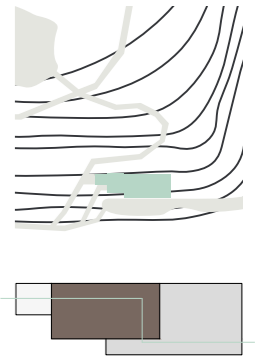
GROUND FLOOR PLAN



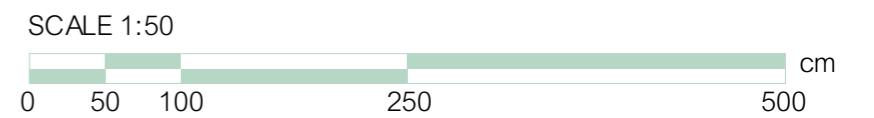
On the ground floor there are spaces dedicated to the culinary experience. Inside the original building we find on the right, linked to the new kitchen, the pantry, while on the left was kept the small self-service shop.



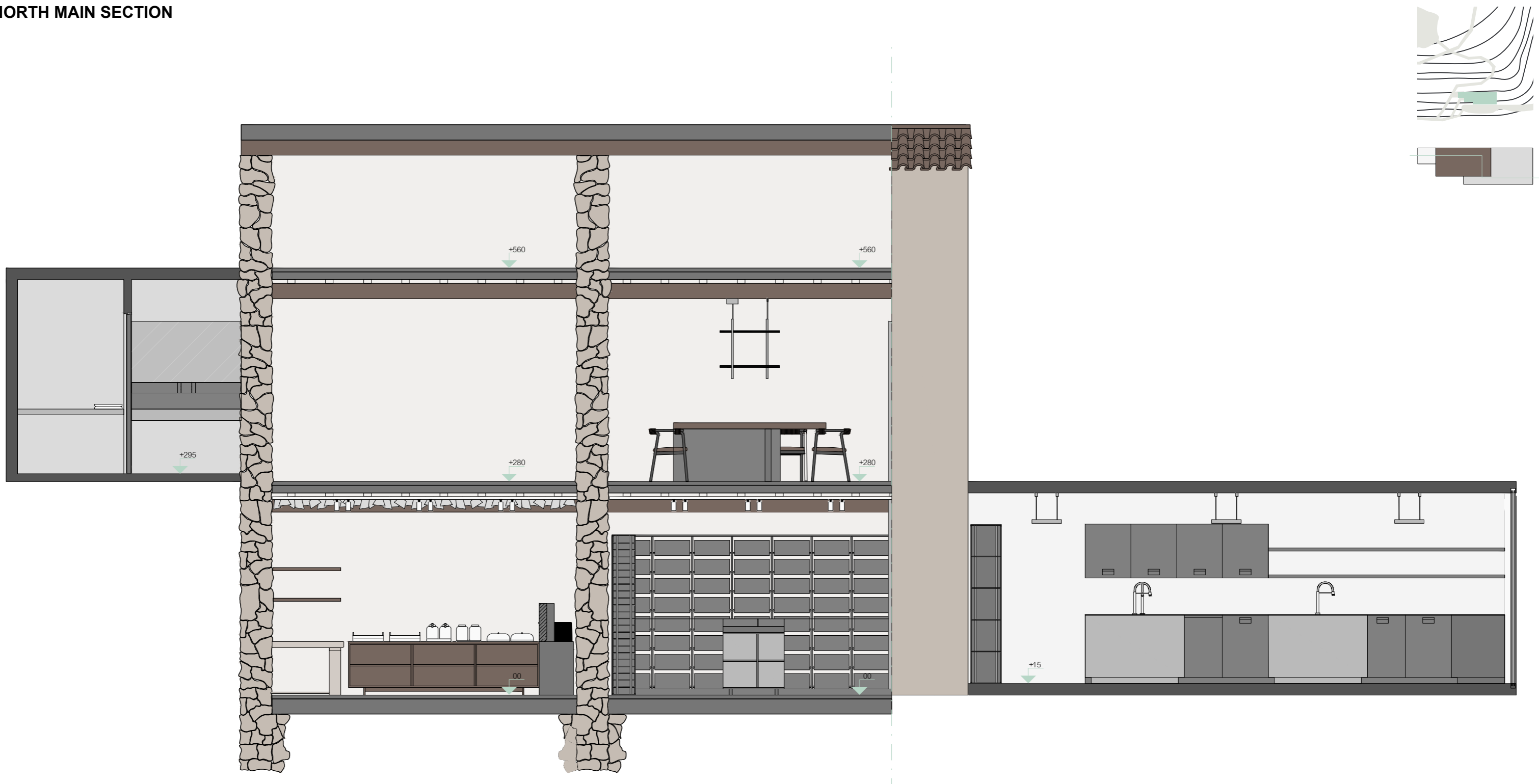
FIRST FLOOR PLAN



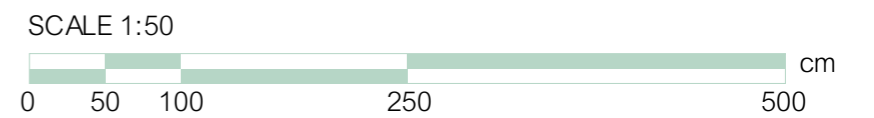
Upstairs, with separate entrance, a corridor leads to the saa da prnazo with a view while part of the floor is not for public use. Outside, on the left, there is the new annex of the bathroom, divided into the washbasin and toilet area.



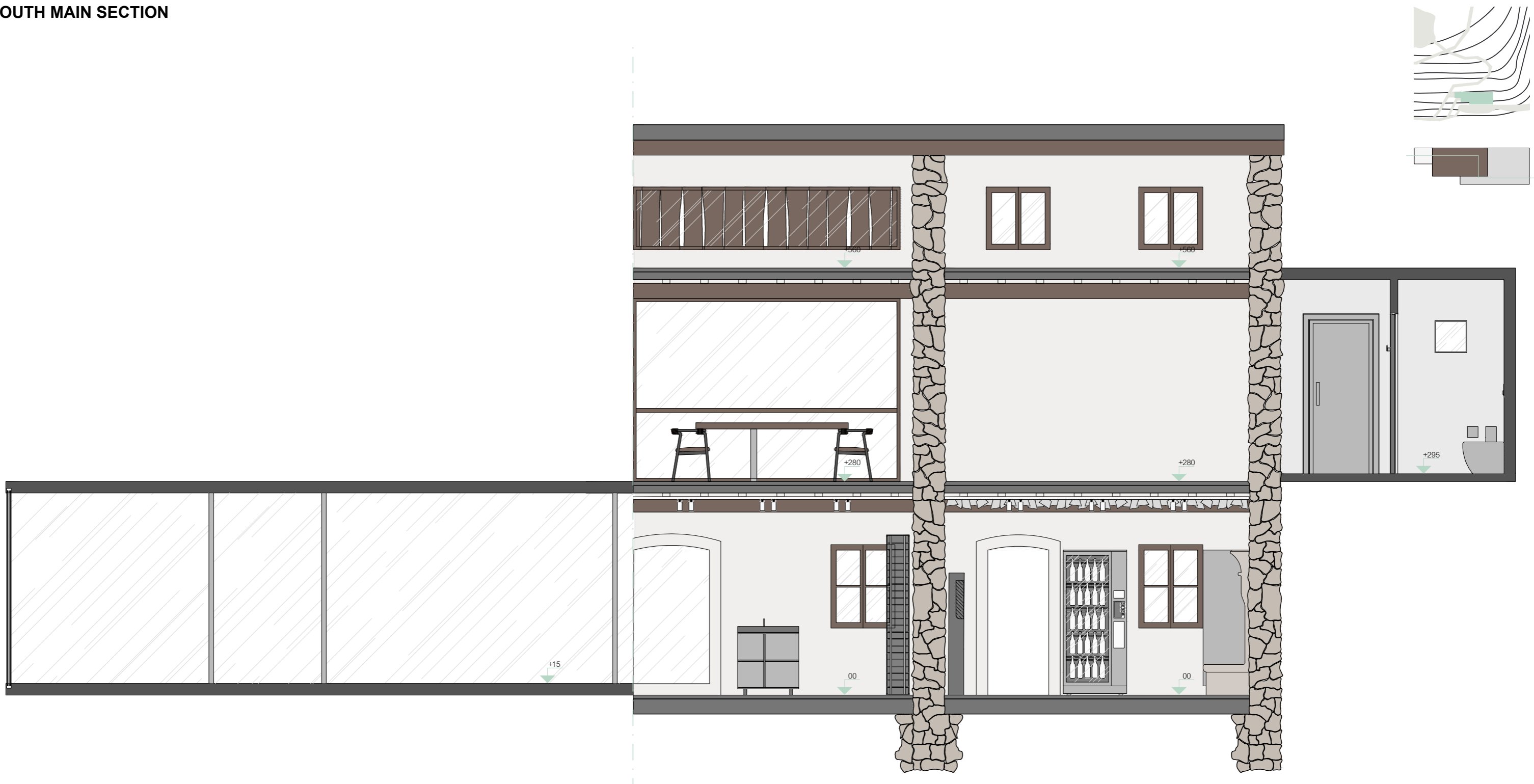
NORTH MAIN SECTION



The section facing the north shows the most important elements of each environment as it is what users can, even partially, discover from the outside.

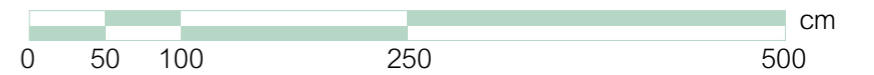


SOUTH MAIN SECTION



The south-facing side enjoys many openings in order to create a strong connection with the landscape. In particular, the annex of the kitchen has an entire glass wall.

SCALE 1:50



CULTURAL PATH



[270]

[271]

8.1] The role of the Osteria senza Oste

STEP IN A PROCESS

In the construction of this cultural path it is essential to keep in mind the role of this site as a character within the theater of the largest path that crosses the entire UNESCO World Heritage site and that is affected by several stages. It is therefore very important to guarantee a specific identity to this fraction of the entire experience. The aspects that characterize and distinguish the context of the Osteria senza Oste from the other stages have been identified.

In the first place we certainly find the privileged view of the vineyards of cartizze; in particular it should be stressed that in this outdoor space you can admire the landscape being at the same time completely immersed, almost like allowing visitors to be an integral part of the same landscape they are observing.

The other fundamental aspect of this stage is the opportunity to immerse yourself in the context and in the tradition of 360, thanks to the opportunity to taste and taste the food and wine products of tradition. It is the only place in fact that allows you to have, in total autonomy, however, such a complete experience. Visitors from the surroundings feel at home, those who come from further away feel for a moment a local.

IDENTITY

The first way to convey the precise identity of the site is surely the creation of a coordinated image aimed at involving more specifically the target with whom you want to interact. The resulting graphics must be able to convey the values of the project focusing entirely on what unique has to offer this type of experience.

NATURE
DISCOVER
INDIPENDENCE
FOOD AND WINE

Keywords must be a guideline for the graphic transposition of the concept at the base of the project, directing to images and other content that can be easily associated with them.

NEW HOSPITALITY FOR THE
ENHANCEMENT OF THE TERRITORY

OSTERIA SENZA
a show room of the prosecco hills

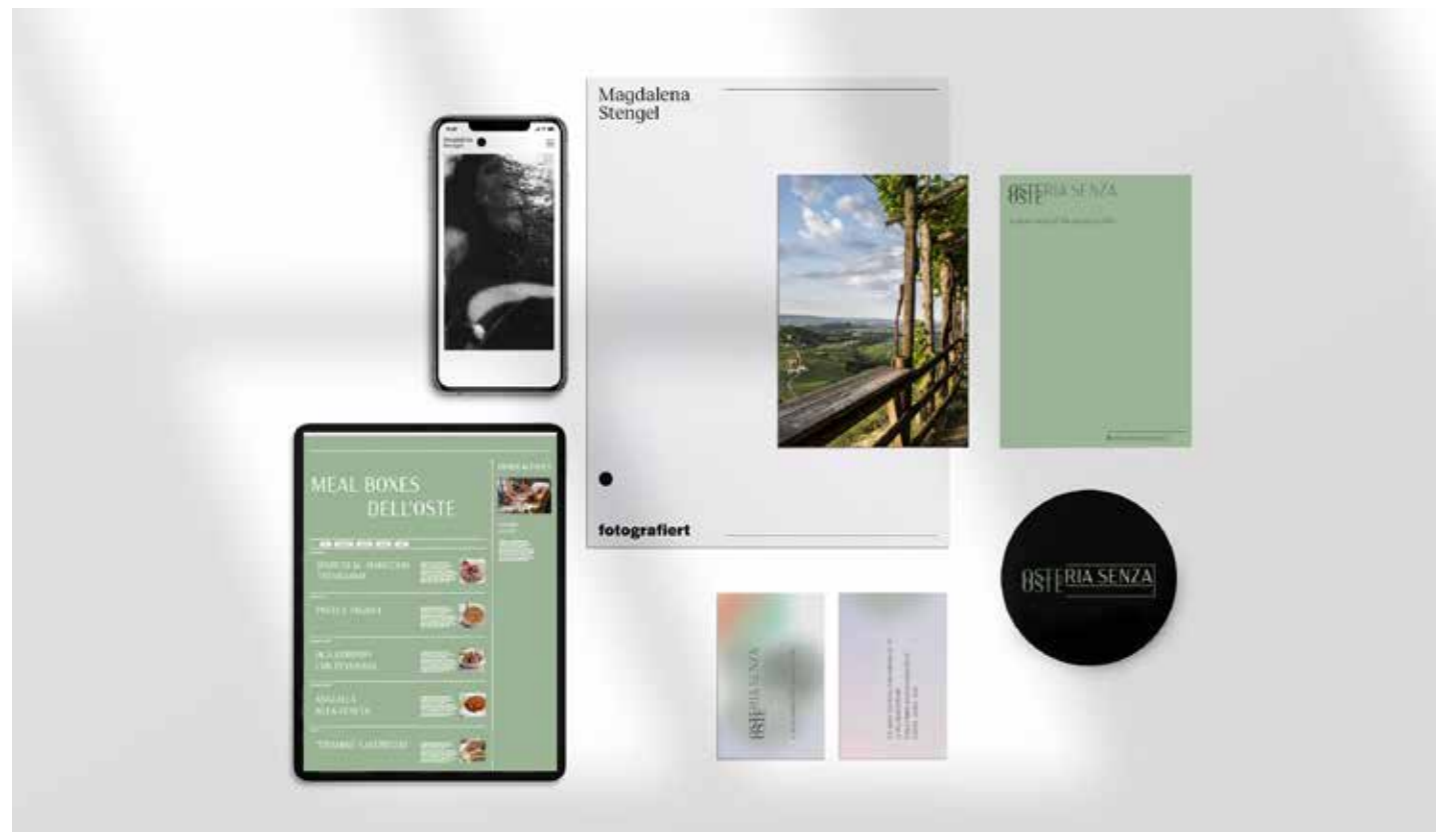
The strong interconnection that is created between the different functions that go to compose the showroom of the territory is also taken conceptually in the design choices, from architecture to details. This aspect turns into a game of intersections and contrasts that bind together to create additional strengths.

In particular, this formal game aims to emphasize the differences between old and new, between past and present and everything that travels with the first and the second.

The same concept is then used as the outline of the entire project and also becomes part of the graphics, so as to ensure a strong identity to the place even at a distance from the actual experience.

The title of the place and the whole experience remains exactly the same since it is now an extremely recognizable label and in line with the identity of the place. What changes is the graphic aspect, which aims to emphasize the peculiarity of the place with a change of color gradation and to accentuate the theme of the intersection by linking the words that are repeated.

The same elements are then taken for the online component and for everything related to the infographic on site, making each component fully recognizable.



From this we then pass to all the elements of coordinated image, which must once again be recognizable and associated with the site of the Inn without Innkeeper

The graphic customization guarantees a strong identity to the place and in this way allows past and future users to remember or easily find the Osteria.

The character of the entire experience can be made personal by the user himself and made thanks to the freedom of choice that is granted during the stay. From the choice of products to the journey and the timing, visitors can manage everything in total autonomy thus creating a type of experience every time changing but always traceable to the essence of the place.



Image of the concept

To ensure continuity in the identity of the project, the same graphic concepts will also be maintained for those identifying elements found on site.

First there will be indications that direct visitors to the site and once they reach the parking area allow them to get to the pitch of the Osteria, the starting point of the entire experience.

Once you reach the building the signs will continue in the same way to accompany users along the route they prefer. By clearly giving the choice of which direction to take, it will be more exciting for people to kick off this visit, as if, within a museum, it was possible to decide what.

In addition to the directions along the way, at the beginning of the experience you will be provided with the basic information to be able to juggle between inside and outside and between the various levels. The first informative input takes place inside the room dedicated to the self-service store, the conceptual heart of the entire experience.

If the lighter component of the infographic concerns the same wayfinding, we find instead more elaborate elements in the so-called information panels of the cultural path.

The graphics in this case concern not only the textual component and images but also the choice of shapes, materials and combinations of the same totems.

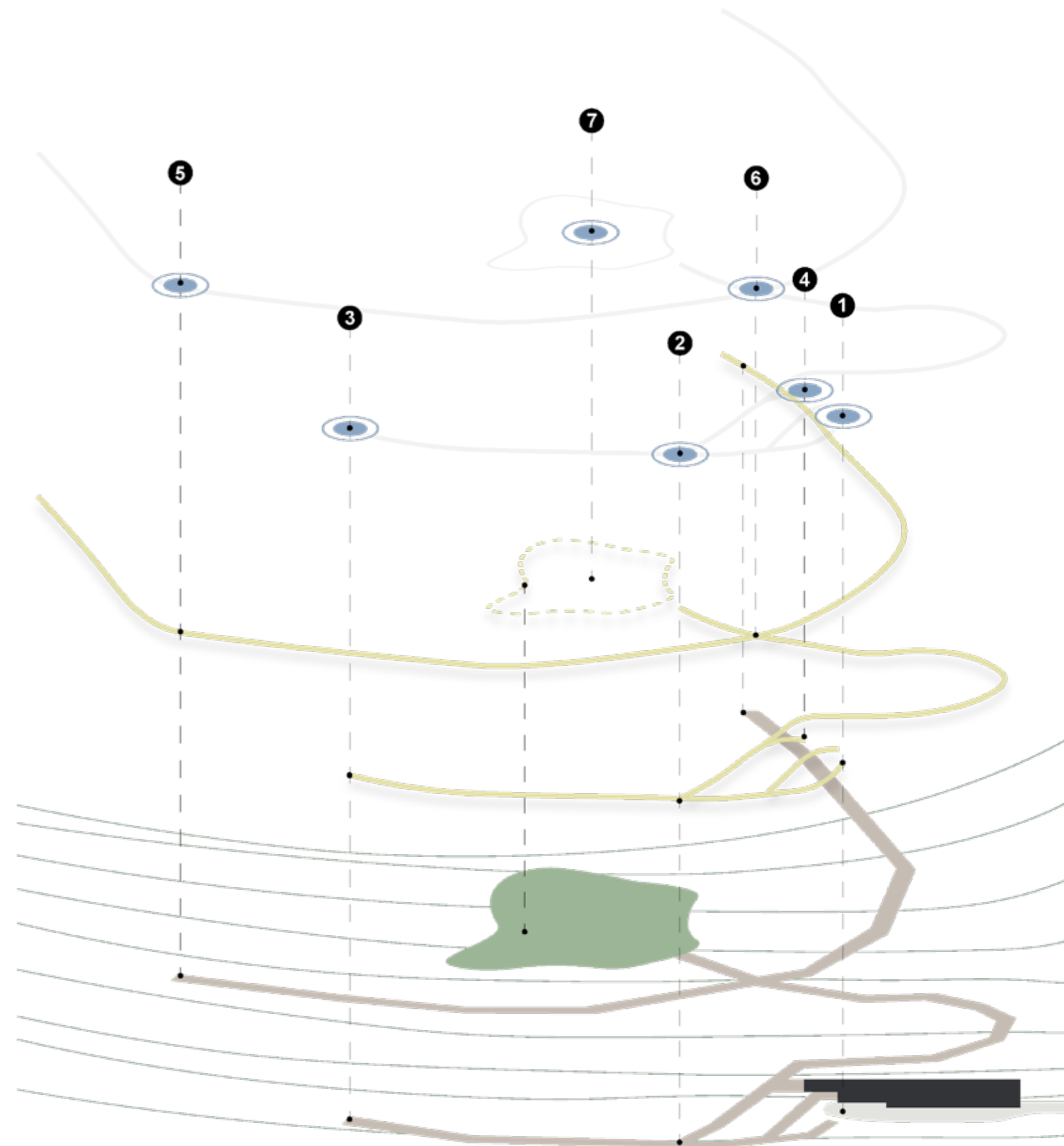
8.2] The route and its flows

One of the main stratagems used to ensure the enhancement of the territory in this site is the creation of a cultural path that takes place essentially outdoors and develops in different directions and altitudes. This path becomes a real walk in the showroom of the landscape context and all that it offers to the view and other senses. Its main objective is to inform visitors in a pleasant way, igniting in them further curiosity. Thanks to the presence of some dedicated areas this route is also able to combine the food and wine component, making even more complete the discovery of the place.

The levels on which it develops are essentially four and are divided according to the height at which they are located; from the first to the last level there is an altitude difference of about 30 meters. There are also four stopping points and therefore of greatest interest of the entire route that are precisely positioned on the different levels.

The entire walkway is two-way and is therefore used both to climb the top of the hill and during the descent. The direction is not unique but there are several junctions along the route which allow you to choose where to proceed.

- ① resta place in front of the building
- ② infomative crossroad
- ③ platform with convivial space and look-out
- ④ Information covered balcony and look-out
- ⑤ infomative crossroad
- ⑥ open air arena for relax and look-out
- ⑦ space for snacks and interaction



SCENIC WALKWAY

To create this path was exploited the path already present on site, but characterized by uneven terrain and some very steep and sometimes dangerous steps. These aspects did not make it easy to access the different levels and angles of the hill and for this reason it was made passable with more ease thanks to the addition of a walkway that points to give more stability.

The starting point of the walkway corresponds with the departure of the cultural path near the pitch in front of the building, and continues on the various levels continuously, interspersed with steps made with the same logic. The point of arrival is instead the top of the hill where there is a large open space and there are tables and chairs directly placed on a green carpet of grass.

STEEL GRATING

To create this path was exploited the path already present on site, but characterized by uneven terrain and some very steep and sometimes dangerous steps. These aspects did not make it easy to access the different levels and angles of the hill and for this reason it was made passable with more ease thanks to the addition of a walkway that points to give more stability.

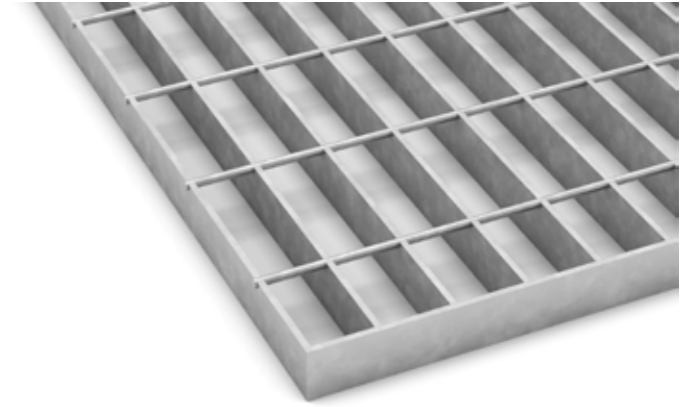
The chosen element is a modular metal mesh system that is able to guarantee a relative visual and physical lightness. In this way the soil is not excessively affected and breathability is guaranteed even in those places where vegetation grows. The grid is mounted directly on metal supports fixed to the ground in order to have a reduced number of support points. The supports are attached to the sides of the gangway, where the mesh is interrupted at the solid metal frame that guarantees greater solidity.



Case study of a steel grating walkway

This type of self-supporting frame is used in particular when you are not in the presence of concrete castings or in any case need a simplified assembly. The support consists of a complete clamp divided into four parts. Upper part, lower part, screw and nut and is installed without perforation in the supporting structure.

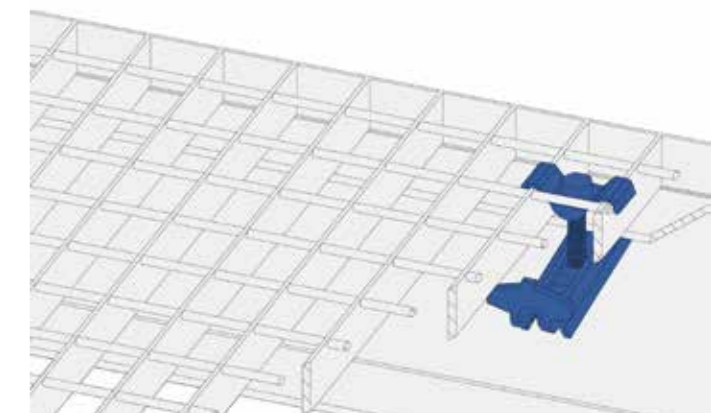
The grille has a wide metal mesh with single openings measuring 35x75 mm, so as to ensure greater lightness. The side profile has a width of 10 cm per side. In total, the gangway has a floor space of one metre and must allow passage in both directions. The available space cannot be greater because of the conformation of the ground that sometimes acts as a constructive constraint.



Case study of a steel grating walkway



Case study of a steel grating walkway



Case study of a steel grating walkway

POINTS OF VIEW

The characteristic that unites the different spots of the route is the declination of point of view on the landscape. The latter is in fact framed from time to time by some metal and wooden elements that intersect with each other following the concept of contamination and contrast that here is manifested by the use of two very different materials. In addition to the material also varies the size of the frame, specifically its thickness: the wood is given a heavier appearance that indicates the solidity and importance of tradition, The metal acquires a light character binding to the delicate impact that innovation brings in this specific project.

The composition of frames is always different in order to emphasize the variety of possible points of view that can be had on the context. Moving from one level to another of the hill in fact it will be possible to capture always different aspects of the landscape that then changes while remaining the same. Following the same logic also for the single spot on the context, have been created always different compositions of frames that allow you to create an infinite number of landscape paintings.

The importance of these elements also lies in their photographic strength; linking us once again to the social trend of millennials in fact it is easy to understand how this game of perspectives becomes an interesting stimulus to share photos and videos.

The multiplicity of variants also pushes us to try to create new and original content, thus bringing a personal commitment.



8.3] Informative crossroads

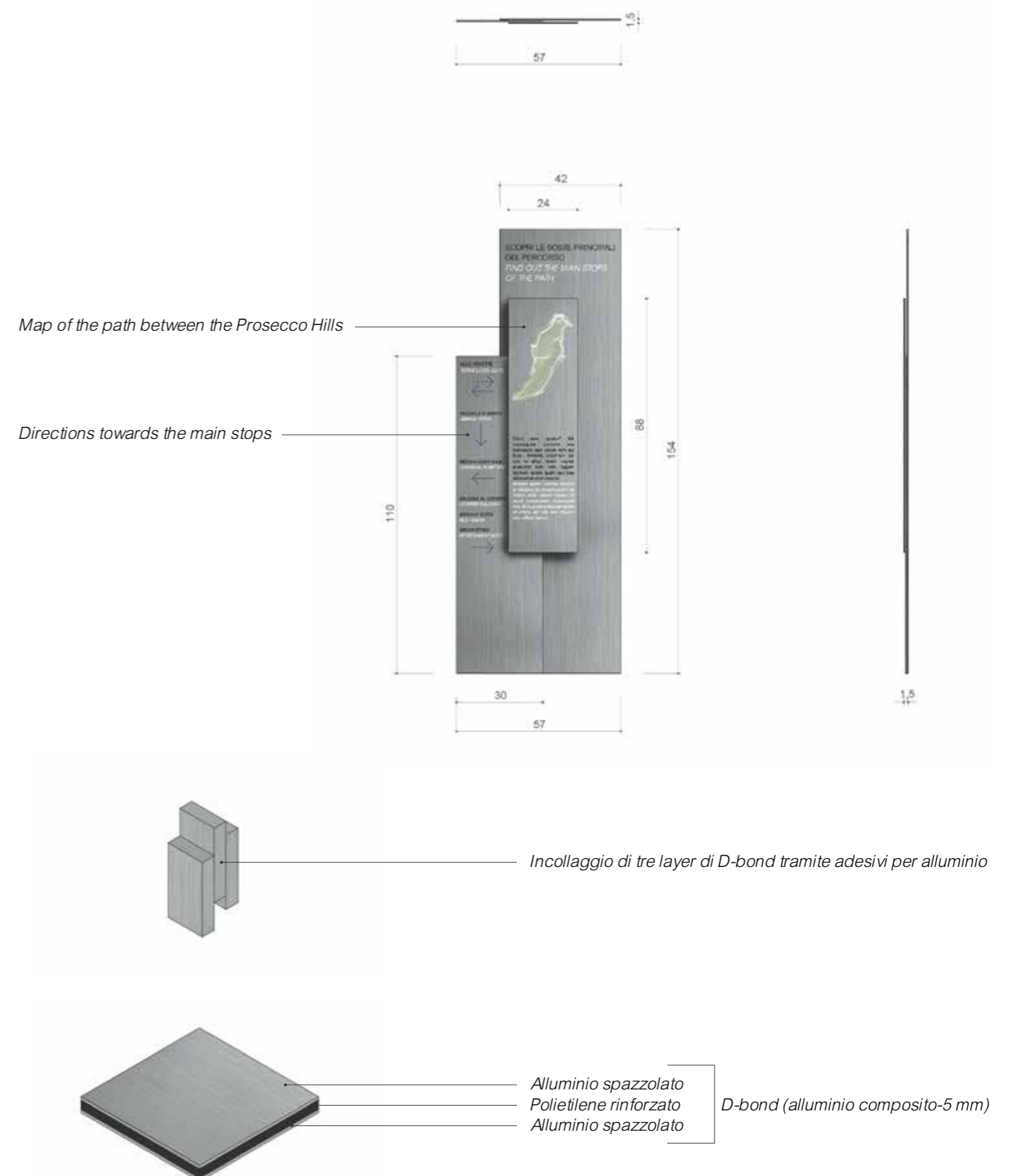
INFORMATIVE CROSSROADS

The first element consists of three aluminum panels that surmount each other. The dimensions of each are different but the proportions remain the same. The smaller element is placed frontally and bears the image of the path that can be followed. The panels on the back instead give the actual indications to continue the experience: whether you want to prefer a walk or you want to stay for a while' on top of the hill.

On the next page we find a simple wooden panel, used with a very different thickness and that once again aims to enhance the contrast of materials. Here we talk about history and tradition, to let users discover the past of the place.



Landscape Box in a showroom, 2021, Vietnam, by Mia Design Studio

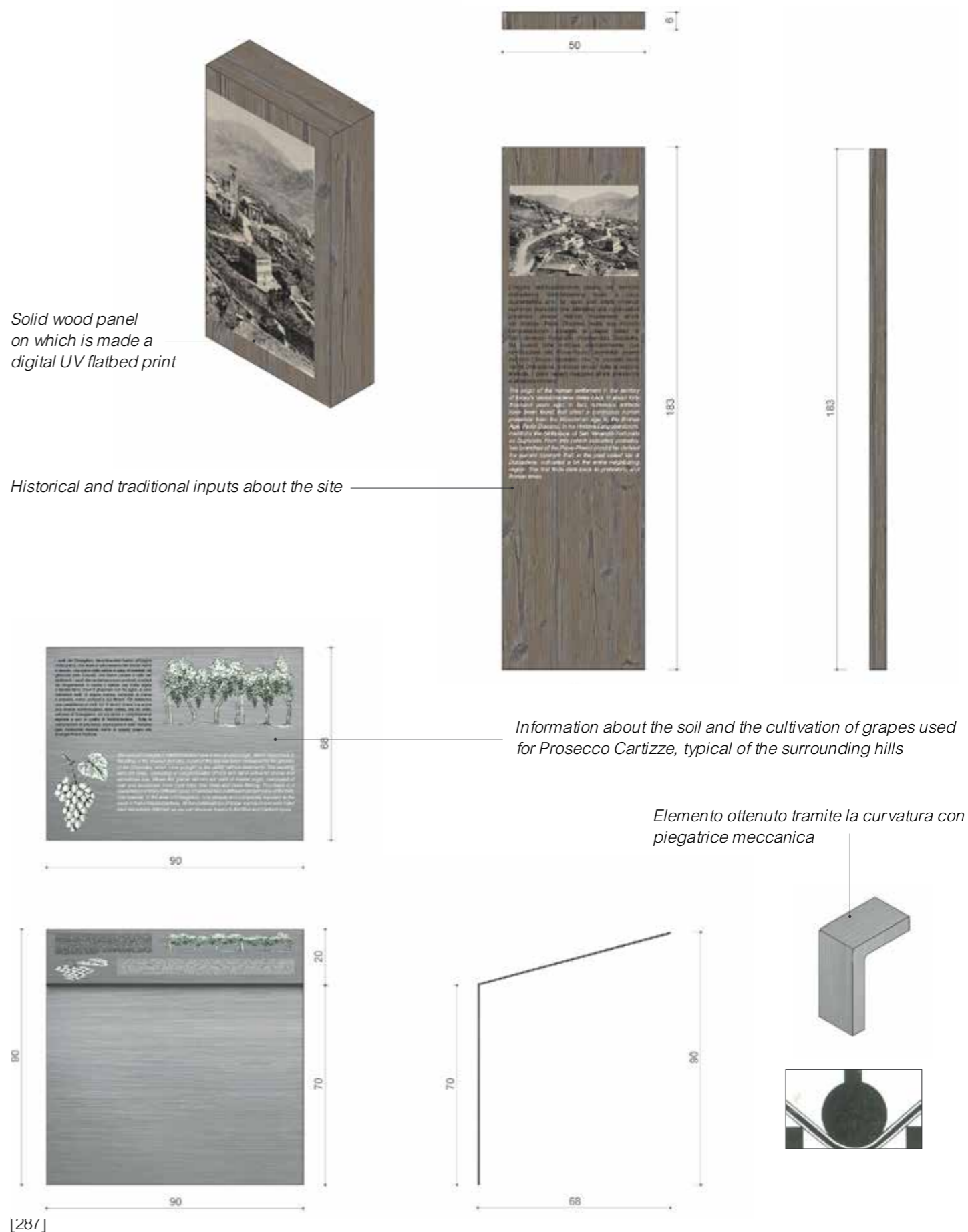




Landscape Box in a showroom, 2021, Vietnam, by Mia Design Studio



Landscape Box in a showroom, 2021, Vietnam, by Mia Design Studio



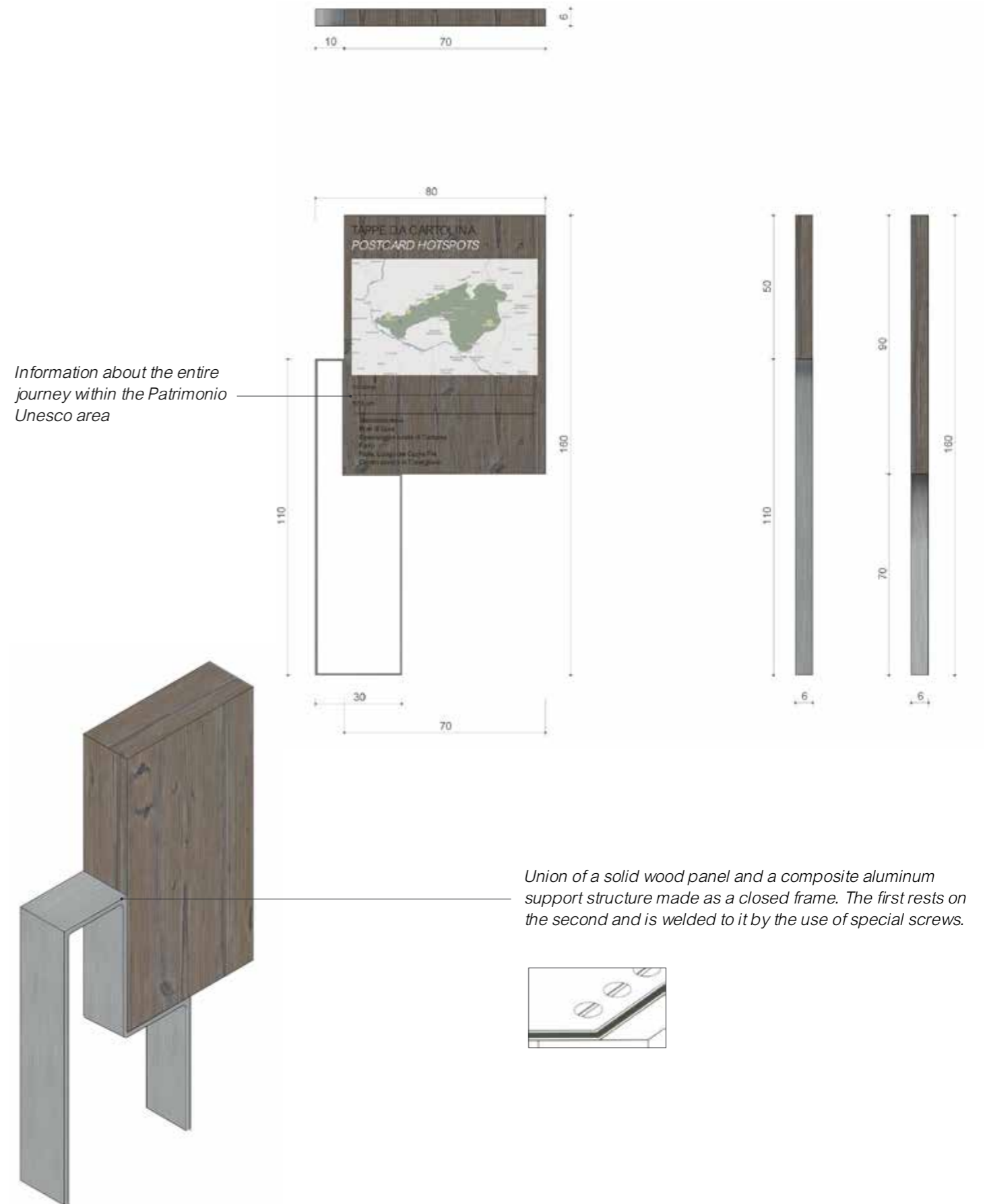
INFORMATIVE CROSSROADS

Returning to the use of metal, we find another type of informative signage that tells instead the characteristics of the vineyards and grapes of the place. The Cartizze is in fact a renowned DOCG quality and deserves to be known by those who attend the Osteria senza Oste.

Finally, the direct union of the two materials and the different declination of solids and voids automatically highlights the desire to carry on both tradition and innovation. Two elements intersect by supporting each other. In the second we find information about the most complex route that crosses the territories of the UNESCO heritage.



Landscape Box in a showroom, 2021, Vietnam, by Mia Design Studio



8.4] Rest areas

OUTDOOR DINING ROOM

The first rest area that you can meet along the route is located at what you can define first altitude level. It is reached after about 50 meters of almost straight path starting from the courtyard in front of the Osteria.

It is an outdoor dining area, with direct views of the landscape, where some tables with chairs have been prepared and where there is also a bench made from the terraces of the land.

The space can be used by casual visitors but also by those who book the formula that allows you to use the kitchen and have lunch or dinner on site. During the months when the temperatures allow it is in fact interesting to have an alternative outdoor dining room.

Tables and chairs are placed on an elevated platform of a few steps and reached along the main path. The materials used once again create a game of contrasts that contrast new to old. In fact, the wooden pavement of the platform and the stone of the terraces on the side of the hill have been kept such.

To give greater comfort to the stone steps was used the same wood flooring, creating a visual and material continuity. The wooden planks are set in the stone composing seat and back.

The platform is instead given greater stability thanks to a metal profile that frames it on four sides that binds to the wheelbase and balustrade. Once again, the combination of such different materials continues the concept of contrast and at the same time the link between the past and novelty.

As anticipated at this rest area there is one of the three look-out that is precisely placed directly above the metal balustrade and exploits it as a support.

The furnishing elements chosen for this outdoor space are different from the chairs and tables that dot the rest of the hill. The motivation lies in wanting to create a real dining room that has its own distinct character and in line with that found inside the building.

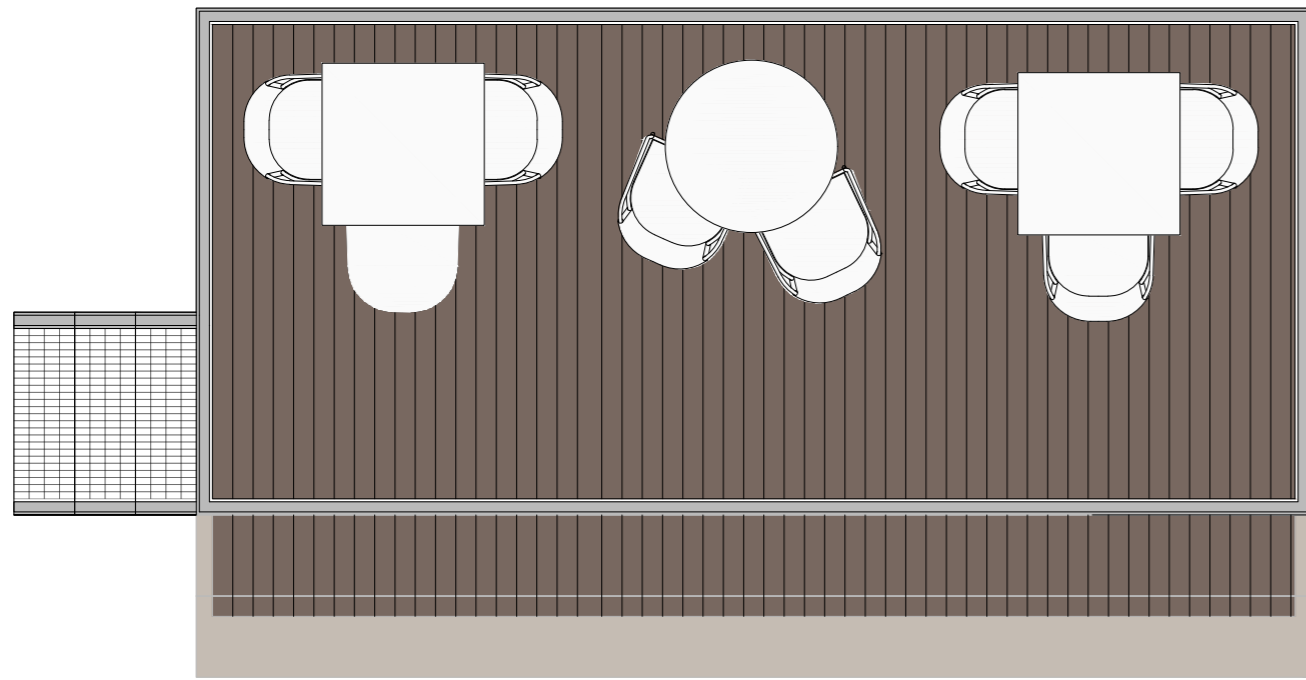
For reasons of space it was not possible to insert a single large table as it could accommodate a limited number of people. In this way the space can be used by different groups of people or by a single group of friends.

The same logic of the internal dining room was also applied to the seats, reaching a middle way between a more elegant element and one suitable for the natural rustic outdoor context.

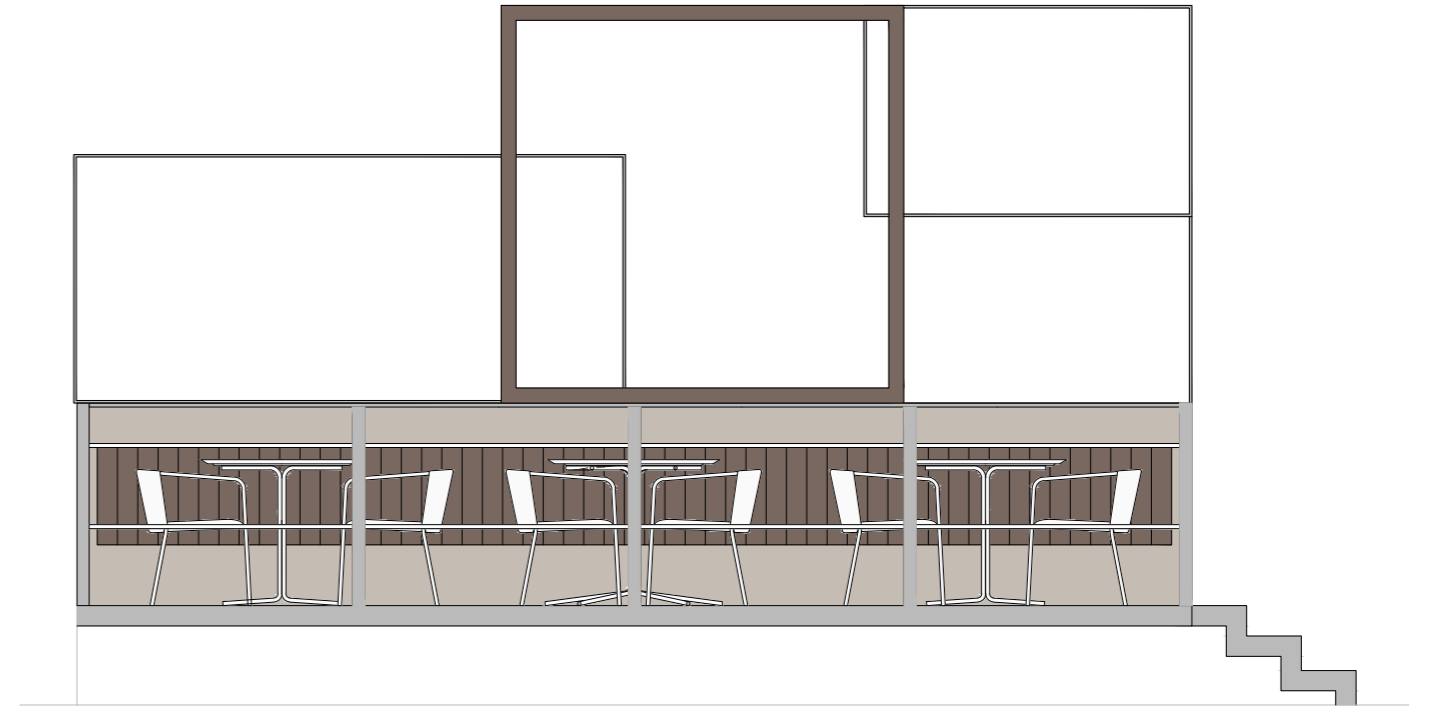
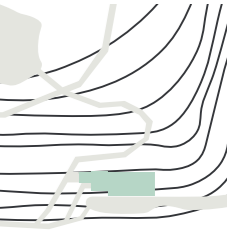
To create a more intimate atmosphere contributes the presence of two stands placed in the corner of the platform that in the evening illuminate the convivial area from above, shifting the focus on the food and wine experience with the landscape in the background.



PLAN AND SECTION



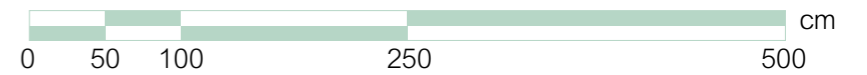
[292]



[293]



SCALE 1:50



COVERED PLATFORM

Going up along the side of the hill, directly behind the stone building, we find another rest area purely informative and contemplative.

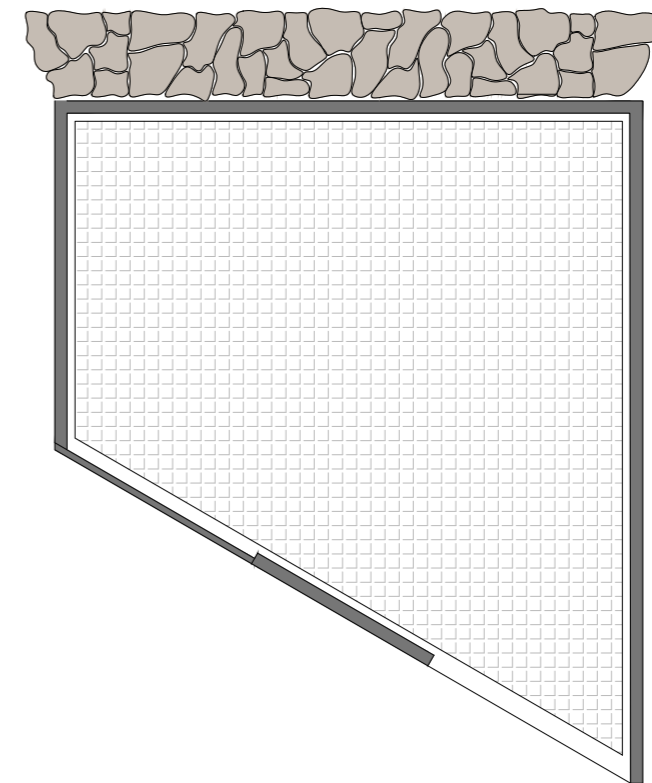
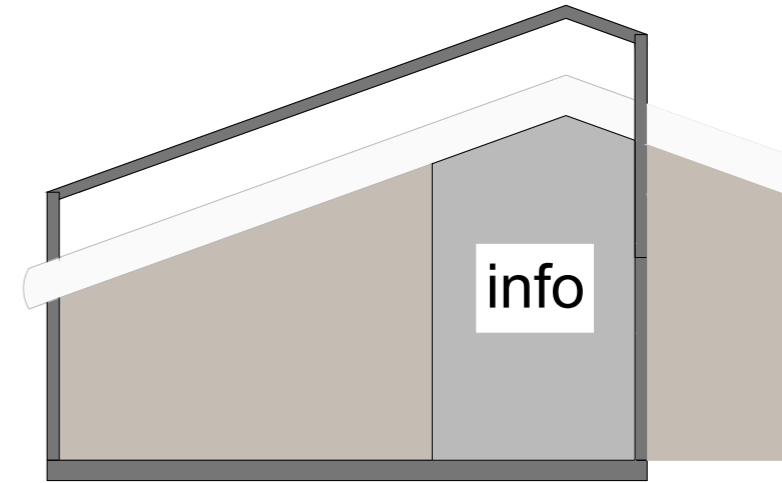
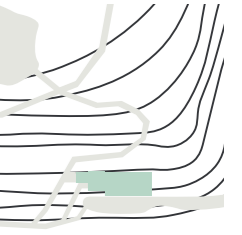
The metal balustrade is interrupted and invites visitors to enter this open space defined exclusively by the natural limits and the covering that gives this area the privilege of being the only covered space of the entire hill. In the empty space between the balustrade and the roof were inserted the frames that frame the landscape, connecting this rest area to the previous and the next.

A metal platform lies exactly in correspondence to the architectural extension dedicated to the bathrooms, then at the level of the attic of the building. The space is open on three sides, except for the one close to the stone wall. Exploiting the presence of this blind wall was placed a metal information panel suspended and then tied to the ceiling. The design of this element is the same used in the Osteria with regard to the indications of spaces and functions.

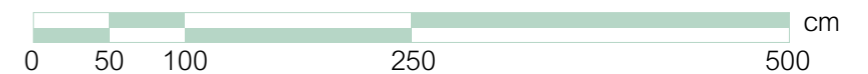
At the opposite side the balustrade stops to leave room for another metal panel with information that partially closes this room in the open air.

The pavement continues here with the metal grating, highlighting the continuity with the entire route as it is a short rest area, unlike the other platforms that are instead designed for longer stops. The balustrade, the roof and the panels are also made of metal, to highlight the addition of these elements later; the materials used are linked to those of the kitchen on the opposite side but also to those of the bathroom below.

PLAN AND SECTION



SCALE 1:50



OPEN AIR ARENA

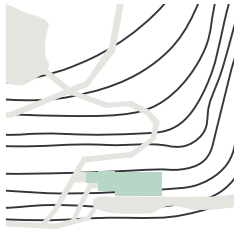
Going further up on the hillside you then arrive at a large outdoor arena, dedicated to complete relaxation and contemplation of the landscape. The metal walkway does not stop at this space and continues around the promontory indicating the continuous cultural path.

For visitors who want to limit themselves to spending time at the Osteria senza Oste it is possible to stop in this area coming out of the path dictated by the grate. On the right and on the left there are wooden platforms with steps that serve as seats.

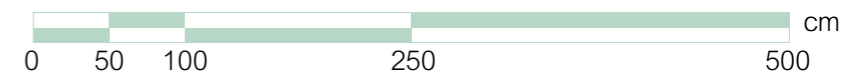
The plan space takes an oval shape and the distribution of the different heights of the steps is in accordance with the view of the landscape. On the right they were arranged in order to create a kind of arena with a clearing in the center; while on the left two small stages....?

Also in this case we find the theme of the point of view that is declined again with the use and intersection of metal and wooden frames. In this case, since there is no balustrade to delimit the space, these elements are directly placed on the surface of the platform.

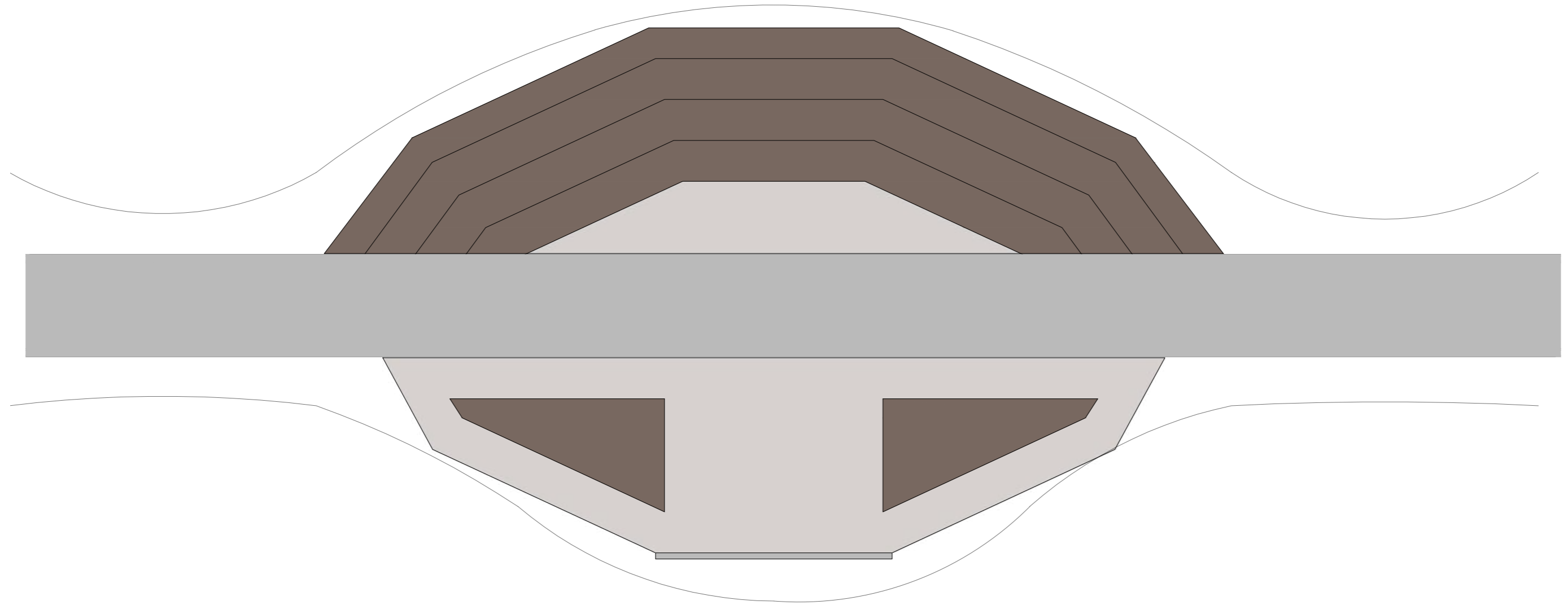
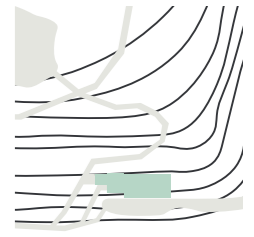
SIDE SECTION



SCALE 1:50



PLAN

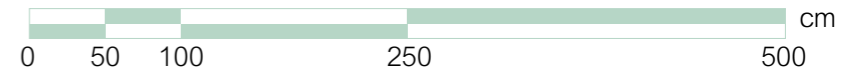


[298]

[299]



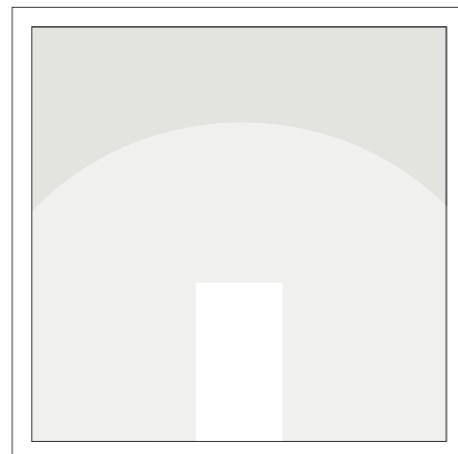
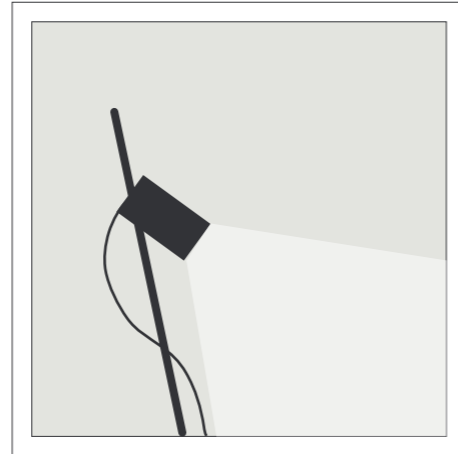
SCALE 1:50



8.4a] Lighting features

As for the cultural route that crosses the entire hill, the illuminated night areas will be entirely carried out by some outdoor adjustable spotlights equipped with a stem whose end can be driven into the ground. Thanks to their orientability, they are able to illuminate more or less large portions of the walkway, or other spaces or elements that need artificial lighting.

In correspondence of the external dining room, as seen previously, will be instead placed a floor lamp that develops in height and illuminates from above the surface of the tables, creating greater intimacy in this space that becomes a real interior outside.



[300]



[301]

KITCHEN ADDITION



[302]

[303]

9.1] Focus on the function and its needs

AFFIRMATION OF THE VALUES

In keeping intact the philosophy of the Osteria senza Oste has been designed an additional function that will strengthen the values that are at the base. The themes of trust, self-service and traditional conviviality are brought to their peak thanks to the inclusion in the project of an open kitchen (with adjustments) to the public, who can use it to cook the dishes of the local culture and then taste them directly on site, in the hills of the UNESCO heritage.

At the same time this new space can also be used for cooking lessons, which can be attended both in presence and online. This additional experience always falls within the sphere of everything that allows you to live and know the territory in its fullness.

Questo annesso è stato concepito nel dettaglio sia dal punto di vista funzionale che dal punto di vista progettuale e si lega all'Osteria nel primo caso per vicinanza e nel secondo per contrasti, seguendo comunque una logica che si lega saldamente al concetto originale dell'intero sito.

FUNCTIONAL ORGANIZATION

To be able to use this space, whether it is a personal use, whether it is for group lessons, registration and booking through the appropriate application is required. A QR code will then be available through the booking confirmation to guarantee access to the kitchen annex.

Outside, in fact, at the entrance, there will be a digital column integrated to the structure of the annex, which will scan the code and depending on its validity will unlock or not access to space.

In the event that the kitchen is used for personal use, access will be possible only with a single code available for those who want to use it; while in the case of lessons with shared participation will be available a maximum of 10 QR, which represents the maximum capacity of the entire kitchen.



HOME FOOD, AWAY FROM HOME

The functionality of the kitchen has been studied precisely to give greater strength to the values of conviviality and tradition of the territory. Sunday lunches with relatives or weekend dinners with friends are very common in the territory and the kitchens with their dining rooms are crowded for the occasion.

However, not all of them have the necessary space to cook and accommodate different people; not all of them have all the necessary appliances for the preparation of some dishes; not all of them know the culinary tradition of Treviso; and finally not everyone, or almost nobody, can enjoy the privilege of cooking and eating a meal with a breathtaking view.

It is therefore not difficult to imagine a group of friends who on Sundays come together to cook in company something different from the usual, and then enjoy it in tranquility in an equally traditional setting and surrounded by greenery, admiring a landscape out of the ordinary.



As anticipated this experience can be booked online and at the time of confirmation you must indicate the number of people who will participate and what will be the dishes you want to cook; the choice can fall only on a course or go to include a full meal from appetizer to dessert. The time available is limited, in order to give space to as many people as possible to take advantage of this place, but abundantly enough to be able to cook and eat the meal with tranquility.

The a priori decision of the specialties you want to cook is necessary in order to allow the owner of the Osteria to fill the pantry with everything you need. Upon arrival on site it will be possible to collect from the appropriate container boxes necessary for the preparation of the different dishes. Each box will have everything you need to create the recipe and a sheet that indicates the different steps to follow. So this experience can be undertaken both by experienced cooks, both by those who are not very knowledgeable in the kitchen.

All the other extra ingredients, such as condiments, and drinks are instead inside the kitchen and can be used in freedom, relying once again on the common sense of the users. Likewise it will be the duty of the people who use the space to take care of all the material available, such as appliances, crockery and so on. And like any self-respecting kitchen, at the end of the preparation must also be clean, to allow subsequent guests to find it in the best conditions.

A special space is obviously reserved for wine, which is recommended according to the recipes that will be cooked; the user can still choose how many and which bottles to take simply indicating it at the time of booking.

The price of the experience varies only according to the number of food boxes and bottles of wine consumed.

LEARNING THE TRADITION

As for the possibility of taking part in the lessons, you can choose whether to follow them in presence or in a virtual way. Also in this case the guest cook will focus his recipes on traditional meals, allowing you to spread the culinary culture to the people of the place and also to those who come from afar, or even to those who follow from afar.

Also in this case at the disposal of each participant there will be a box containing the necessary ingredients but the preparation will be assisted by a cook and no longer declined to a sheet with indications.

The meal will then be consumed in the special dining room that thus reinforces even more its character of social space, bringing people who share the same experience while not knowing each other.



As anticipated, lessons can also be followed online and if the geographical location allows, a box with the necessary ingredients will be sent directly to the user's home, preserving the choice of local products and the economy of small local businesses. In the absence of this possibility, the user will be directed to the next point of sale at zero kilometer can provide the necessary.

Based on the functions identified, it is therefore essential to identify the needs at the spatial level and not only. To be able to accommodate the predetermined number of people there is a need for a very large space, which is certainly not identifiable within the existing cottage. For this reason, an annex has been created whose functionality completely covers that of the kitchen at a professional level. This allows, in fact, to anyone who takes advantage of it, to work in the best possible conditions and therefore direct towards the best result.

This additional experience, as seen above, is closely linked to the founding concept of the Osteria; in the same way it becomes essential to create a concrete link between the new space and the original from the point of view of functions. In fact, we can conceive the kitchen as the heart of the experience, to which are joined previously and later two equally fundamental phases that guarantee the completeness of the experience.

One room of the old farmhouse will then be used as a pantry, hosting everything that is useful to contain the different boxes full of ingredients; another will instead host a dining room in order to close the circle of functionality that create the whole experience.



9.2] Architectural compenetration

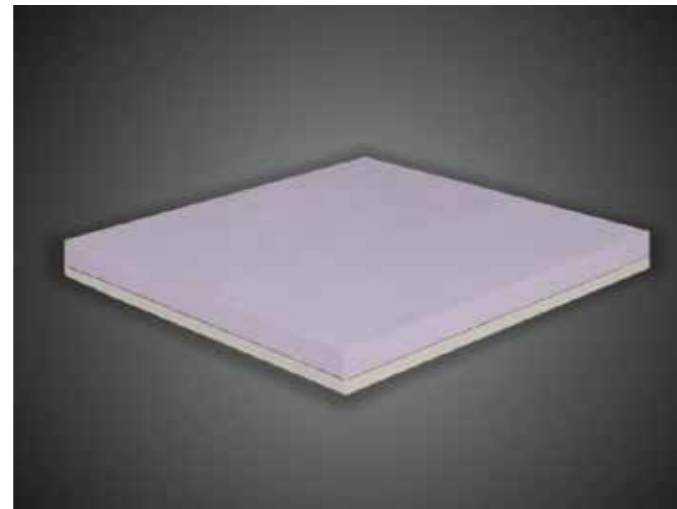
After analyzing this aspect from the point of view of concept and function, it is important to create a link also from the design point of view based directly on architecture.

Some recent interventions at the Osteria senza Oste have shown that they do not have a strong character of their own and seek a point of cohesion in the pure imitation of the founding logic, mainly through the use of the same materials. The result, however, due to the design anachronism, is weak and not incisive because it mixes in a heterogeneous way with the original elements.

With this new intervention, the aim is instead to give new life to the building without distorting it but on the contrary highlighting it by combining it with something completely different.

If the main materials used for the Osteria are stone and wood, characterized by shades in line with the natural context, the new outbuildings will be characterized by the use of steel and glass, combined with neutral shades. In this way we depart conceptually and visually from the power of the cottage entering into play with lightness and delicacy. At the same time, however, the neutrality of new materials is able to bind to those of the past, creating an efficient but not obvious combination.

To give greater value to this thesis is certainly the way in which the main annex dedicated to the kitchen joins the building of the Osteria or with a real intersection that symbolizes a union of contrasts.



A BOX WITH A FUNCTION

The new kitchen is located inside a partially glazed box that rests on the external ground and is self-sustaining through the use of steel pillars and dry-mounted sandwich panels. The wall facing the landscape is completely glazed and continues beyond the edges on both sides; on the left it stops going directly to the stone wall of the ancient building while on the right it stops at the same point, keeping the alignment, but binding to the wall of the box itself. Also the long side facing the hill is a blind wall and joins the stone of the Osteria thus closing the space in isolation.

The platform on which it rests rises from the ground by 15 centimeters and in addition to support and flooring of the entire environment, it is also the container of the systems necessary for the operation of the entire kitchen. The roof, by symmetry, has the same thickness and contains the necessary for the lighting system.

The metal structure of the windows is drowned in the pavement platform and the roof and the only visible pillars are those at the door, then replicated symmetrically to the opposite side to give more rhythm to the facade.

Specifically, the entrance is located exactly at the door of the ancient building that in the past led to the stable while, with the intervention, will lead to the new pantry.

The horizontal elements that make up the box have been coated with a resistant stainless steel film on the outside, so as to create continuity with the structure of the windows and, going even further into detail, even with the elements of the kitchen. The background is characterized by a light neutral color that contrasts non-invasively with the stone of the Osteria.



A JUXTAPOSITION THAT UNITES

The entire box containing the kitchen is placed in the space in such a way as to visually and formally intersect the ancient stone building. A portion of the annex in fact is missing to leave room for the architecture of the Osteria that, for its importance, is not involved in any changes. This intersection appears frontally as a respectful surmount of two architectural elements that give strength and value to each other. From the conceptual point of view, a seamless link is created between the present and the past.

The choice of inserting a completely glass wall, a material that differs from those found in the original building, has been dictated by numerous aspects that have as their ultimate goal not to create a separation between old and new but to strengthen the bond.

LIGHTNESS

First of all, in this way, this new annex is given as light an appearance as possible, avoiding weighing down an architectural element that is already characterized by an imposing and important character. Also contributing to this is the longitudinal development of the new space, which subverts the dynamics of the original building allowing the eye to read this set as an element that develops equally on the vertical and horizontal axes.

This lightness given by the choice of glass also pushes in the direction of an ecological and mimetic design, which does not aim to upset the logic of the original construction but to enhance them. And even more it does not graft into the context and landscape distorting and modifying it but allows it to continue to live in the same identical ways, inserting gently without creating cracks

INNOVATION

Speaking, therefore, of exalting this building of the past, it is evident how to do it requires an element that deviates from those logic and puts into play its own. An imitation intervention would be postish and anachronistic; if we are in the era of technological innovation and materials, why not take it into account by approaching it to the past and creating a constructive timeline?

Although it is a rural intervention, it is important to keep in mind the historical period in which it operates, giving the right value to the choice of materials. The juxtaposition of such different types does not in any way diminish one component or the other, instead it allows to appreciate the positive aspects of both.

INSIDE AND OUTSIDE ARE A SHOW

The transparency of the glass also helps to create a strong bond between the interior and exterior. This connection also has a bilateral character because if from the inside I can enjoy the magnificent view of the context, from the outside I can observe people cooking traditional dishes almost like a show.

The landscape enters the interior while people feel immersed in the green, almost as if to break down the physical wall present and catapult the entire experience outside. This aspect is very important since the context is one of the characteristics that gives greater value to the site of the Osteria without Innkeeper



Visuallization of the profesional kitchen

9.3] The universe of cooking

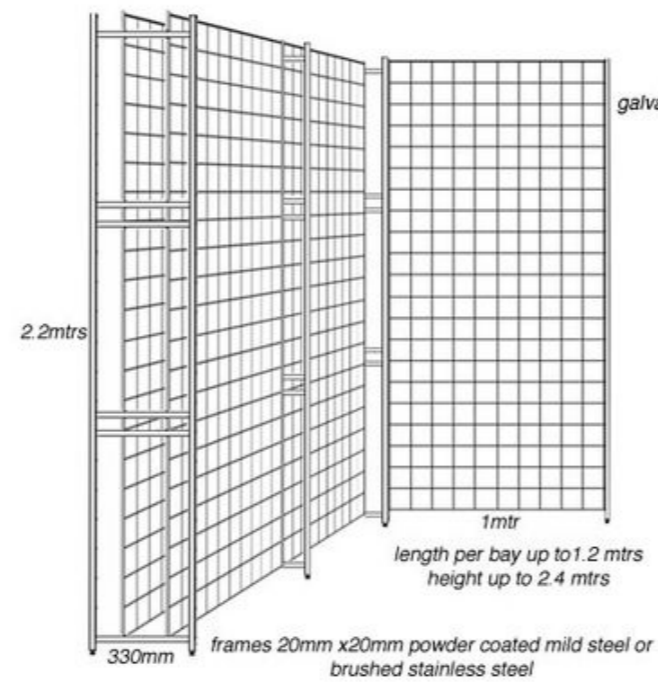
As anticipated, the entrance into the box takes place exactly in front of the one dedicated in the past to the stable and in this project dedicated instead to a sort of pantry where the ingredients are stored to cook the dishes and the best bottles of wine area. To adjust the access we find a small technological column integrated in the structure that can unlock the door by reading a QR code.

Entering the glass box you are in a small buffer zone that filters the access to the space of the pantry or allows you to directly access the space dedicated to the kitchen.

PANTRY

Inside we find a series of storage elements completely in stainless steel, as well as the furniture that we will find in the kitchen and the structure of the large window.

On the back wall, visible also from the outside, a large piece of furniture houses a large number of boxes containing the main ingredients necessary for the realization of the main dishes of the tradition and the relative indications to prepare them. The content is divided according to the columns and an inscription placed on the ground plinth provides information to find what you want. The containers can be removed entirely from the cupboard and can therefore be transported from one room to another for easier food transfer. Everything that is not contained in this large pantry can be found inside the kitchen or in the island located in the center of this room.



The latter serves as a table top and contains some elements necessary for the preparation in the initial phase that will then continue in its entirety in the kitchen.

On the left wall there is a large metal frame that houses a grid of steel cables that intersect forming points of support on which wine bottles have been placed. In this piece of furniture there are all the bottles that can be used in combination with different dishes; It is not a refrigerated system so simply move the bottles from here to the refrigerator before preparation to enjoy a cool glass of wine during lunch.

The furniture used in this room, is characterized by grid systems and is devoid of the rear closing element, so as not to completely obscure the beauty of the stone of the ancient building.



On the right wall there is a simple steel column that houses a food elevator connected to the upper floor.

In fact, the main dining room where you can taste the prepared dishes is located on the first floor of the building and, as seen earlier thanks to the technical drawings, can only be reached from the outside along the path that leads to that level. To avoid intervening with the construction of stairs that occupied too much space and that destroyed much of the structure of the building, a column was therefore set up that guarantees the passage of the different flows from one floor to the other of the building. This technology can be used both to transport the dishes upwards, and to bring them down once the meal has been consumed.



Visuallization of the profesion

Visuallization of the profesion

Visuallization of the profesion

Visuallization of the profesion

Visuallization of the profesion



KITCHEN

The actual kitchen is located inside the box and is completely detached from the building. This is a professional kitchen made entirely of stainless steel. In fact, in order to accommodate those who simply want to delight in the preparation of a lunch or a dinner, this space is also home to cooking lessons. It is therefore necessary to have all the comforts and innovations that are typical of an advanced kitchen.

A large L that follows the trend of the blind walls is the main body of the kitchen and consists of low furniture, technical columns and some wall units. Over the entire length, the area dedicated to containment and preparation has been divided from the area used for the washing phase. The presence of appliances with advanced technologies as well as the specific configuration allow you to perform the different tasks in an agile and not fragmentary.

The center of the room is therefore home to two large islands that can be used on both sides; continuing with the logic of the different stages of making a dish, have been placed the preparation areas directly near the shorter side of the kitchen. On the opposite side there is a section dedicated to the final touches.

and next to it, close to the stone wall, a large piece of furniture that contains every type of cutlery or tableware needed.

Specifically, the kitchen has been equipped with a large high-tech refrigerator that includes a freezer and other features; two oven columns that include one ventilated professional, one classic and one microwave; two drawers with function of vacuum machine and food heater; a blast chiller temperature. This concerns the area of conservation and preparation. In addition to this there are two gas hobs with integrated hood on the top, two small sinks for washing food and a much larger one to use for rinsing. Near the latter there is also a dish drainer, two professional dishwashers and some baskets integrated on the floor for separate collection. Numerous wall units, doors and drawers welcome all the necessary tools and the most useful appliances.





Visualization of the intersection between the old and the new architectural elements



Visuallization of the pantry room

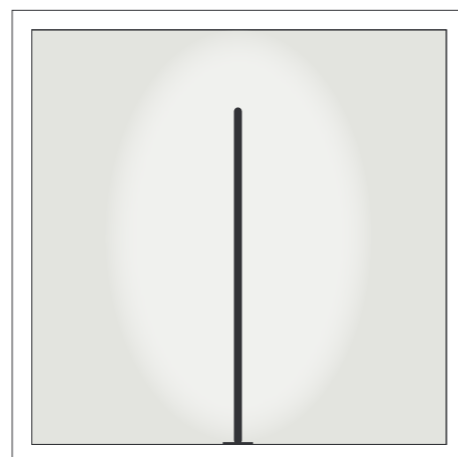
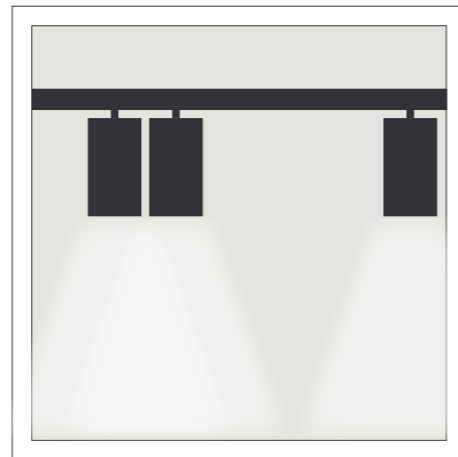
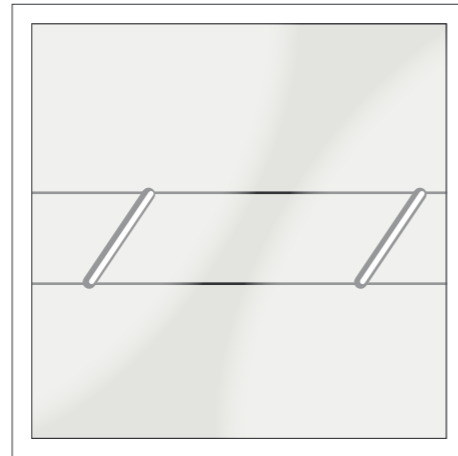
9.3a] Lighting features

Going to interact with a historical structure and with great cultural value means evaluating which elements can be affected and which instead must remain untouched. The addition of the glass box dedicated to the kitchen aims to upset the possible meso the appearance and characteristics of the stone building by only scratching at the minimum, at the joints, the stone walls. The latter have remained completely intact if you consider the interior design as all the elements have been released from them and prefer their visibility to create a game of contrasts and enhance the beauty.

And here also the lighting has been released in any case from the parts and binds to the ceiling of the individual room by grafting between the ancient structural beams that maintain their position and function.

The lighting of the kitchen is of a technical type and takes place through some cylinders with LED light with direct and indirect emission. These elements are suspended on two metal cables in tension that are then fixed to the ceiling.

On the outside, instead, some minimal-looking floor lamps that essentially develop vertically, illuminate the walls in an accentuated way, once again highlighting the contrasts that bind the two architectural elements.



SOFT DESIGN INTERVENTIONS



[326]

[327]

10.1] How to solve the existing problems

The final phase of this project that aims to enhance the territory by exploiting the important pole of the inn without innkeeper concerns the review and soft intervention on all those elements that, although in line with the philosophy of the place, can no longer work.

Basically, there are three points on which to intervene and concern a new small annex dedicated to the toilets, two rooms of the old farmhouse, and finally the whole upper part of the hill, the arrival point of the experience.

These spaces need to be revised in order to make the entire redevelopment project complete and uniform. It is given a new appearance while always keeping visible the link with the essence of the Osteria.

The first necessary intervention is the construction of an annex that contains toilets. At the moment they are contained only in part in a room with a discounted character that tries to imitate the architecture of the original building.

Transposing everything on a plane in line with the rest of the intervention will result in a common thread made of materials, shapes and logic that binds every corner of the New Inn. The aesthetic of the facade is similar to that of the previous annex related to the kitchen, and in the same way the interior will work: hygiene and practicality are in the foreground.

In the second place will be reviewed the rooms accessible within the cottage, where we identify two different moments of the entire experience.

On the ground floor the small self-service market comes to life again thanks to the mixture of past and present, tradition and innovation. However, it retains its functionality and the spirit of the place, which remains alive thanks to some elements that are preserved. From the old fireplace to the notes left by guests from around the world.

On the first floor we find a room that completes the experience dedicated to the kitchen, the dining room. A large opening gives this space the best view of the context but at the moment it is captured only in part because of the little studied arrangement of tables inside. Moreover, in this environment, dedicated precisely to the most sensational part of the experience, will assume in an exclusive way a connotation of greater elegance that creates the right atmosphere intimacy.

Moving finally outside and reaching the ridge of the hill, a further intervention is planned with regard to the outdoor furniture as it is clearly visible has many signs of degradation and wear. In addition to this, despite being traditional elements, they are all different from each other and do not create the continuity to which the project aims.

The rusticity and simplicity that characterize the place will not be distorted, but transformed in order to create cohesion between old and new and especially with the nature that surrounds the entire site.



BATHROOM ADDITION

Remaining on the first floor is the separate entrance that allows access to toilets. This small addition also stands out from the ancient building in terms of the use of materials.

The facade is painted white, the entrance door is made of stainless steel and has a minimal graphic that indicates the function of the space, while the window is a small square window with a thin metal frame. The same language, as seen above, then continues to the upper level with the presence of an information spot bordered by railing and steel cover.

Once inside the space dedicated to services we find ourselves in the anteroom, which bears the peculiarity of sharing the right wall with the stone building and therefore the contrast gives character to a so-called space of lesser importance.

Inside the buffer area we immediately find two hangers for jackets or bags on the right and in front of the entrance is placed the sink. The latter is characterized by a large metal tank that continues on the wall to create a backsplash until you stop to leave room for a large mirror. The latter occupies the entire wall up to the level of the door, is not equipped with any frame but has a strip led lighting integrated along the entire perimeter.

The metal backsplash also houses a metal bar that runs along the entire width and serves as a mixer with cascading jet in the center, paper holder and soap dispenser door on the sides.

On the left a metal door allows access to the toilet area: in front of the entrance was placed a full-height mirror that runs to the right until it meets the wall. Here was placed a metal top fixed to the wall that serves as a support but also as a possible changing table thanks to the presence of a cushion that can be opened and folded.

On the opposite side we find therefore the Wc, always in metal material, with the relative complements.

The lighting of these spaces is entrusted exclusively to some outdoor track spotlights, the same used inside the Osteria in the shop self-service area.





Visuallization of the bathroom addition's interiors

10.2] New within the old

BETWEEN HOME AND RESTAURANT

Unfortunately, the only direct connection between the kitchen and the dining room in this case is a simple dumbwaiter, to be used to transport the dishes one floor to the other of the building. To access this space, in fact, it is necessary to leave the building, follow the path turning right at the first intersection and continuing to the right along a small climb. After a few meters you are at the upper level, in a small pitch next to the old farmhouse. Right here there is a secondary side entrance that leads into a corridor that leads in turn to the room dedicated to the dining room.

The space is not very much so the choice was to place only a table as large as possible with around its chairs to occupy the three sides that can enjoy the view of the landscape that from this point is definitely the best of the building.

As mentioned here the furniture changes slightly register, becoming slightly more elegant and intimate but maintaining the informality and rusticity that are typical of the place.

The whole room is therefore occupied by a square table designed to measure the space following the concept of the intersection between old and new, between materials of the past and materials of the present.

The top is made of reclaimed wood obtained from the ancient tables of the stable and is interrupted at two opposite corners by a rectangular metal element that then continues bending 90 degrees and going to form the legs that support the table.



Around it are arranged nine chairs that occupy only the sides facing the landscape. The type of chair chosen recalls the shapes and materials used in the past in the dining rooms: metal and leather. The design however is declined in a modern way by the brand Living Divani (designer Piero Lissoni) that with Rivulet combines a strong iconic character and a language open to cultural contamination. The tubular metal structure is embellished with a decorative weave that becomes its distinguishing element.



The lighting also takes on a very important character and differs slightly from what has been used in other environments. Here every piece of furniture tries to capture the attention through its own details that always point to the same goal: to exalt with elegance the concept of contrast and intersection.

A decorative element descends once again from the ceiling to illuminate the table right from the center, and creating through the light an atmosphere of warm intimacy. The object chosen is Coordinates by Flos, a lighting system composed of horizontal and vertical light bars that form reticular structures of varying complexity. The system has been adapted to the size of the room and its table. The finish has been modified in brushed steel, in order to recall the other elements made with the same material.



Visualization of the bathroom addition's interiors



Visuallization of the pantry room

SELF SERVICE MARKET

The soul of the Osteria senza Oste has always been located in the small room on the ground floor, once the main room of the house and now the starting point of the whole experience, developing around a large fireplace that has not lost its character over time. For this reason, the functionality and importance of this room have not been altered in the slightest, maintaining the same function once again bringing the concept of modernity as a constructive contrast to tradition.

In this environment, the elements of tradition such as the old fireplace and the corner floor have remained unchanged and complement the stone walls, the ceiling with the ancient wooden beams and the floor in terracotta tiles.

As is the case for the kitchen and the pantry, technological elements and materials that differ from the original elements of the building have also been added. In doing so, the aim is once again to link past and present through a game of contrasts, in this case even more effective since the same function will be performed by analog and digital components at the same time.

It therefore creates a kind of time travel within this small market passing from simple elements of the past to smart machines, both used with the same purpose.

Once you enter this room a suspended information panel indicates the main stages of the self-service experience, leaving visitors free to customize their visit. Then there is the small self-service shop where you can buy traditional products such as sweets, snacks and drinks.

An automatic cash machine is the first element you encounter: here you can buy a prepaid card with variable value, therefore for small or large-scale expenses. Through these cards it is then possible to make purchases in self service mode through the vending machines in the room. If in this case the technology helps to regulate the monetary exchange with the products on sale, on the other hand there remains in the experience a phase in which the purchase of products is still based on the original concept of honesty and trust.

An ancient table top houses a coffee machine and water that can be poured into special carafes.

On a large traditional cupboard there are different types of containers with a multitude of sweet and savory snacks: cakes of the day, biscuits, jam and honey to pair with cheese, taralli, breadsticks and hard-boiled eggs. The storage part of the cupboard instead retains everything that is necessary for users to eat, favoring plastic free elements whenever possible.

At the corner, at the ancient stone top and the niche on the wall, there are glasses to use for wine and finally the ancient fireplace marks the transition from tradition to technology.

After it, two self-service machines have been set up where you can buy, including prepaid cards, salami, cheese, bread and appetizers from one and bottles of wine from the other.

With this intervention we try to regulate as much as possible the purchase of products, leaving room for the values that have allowed this unique place to be born.

The lighting comes again from the ceiling and is regulated by dimmable spotlights placed on external rails that run in the same direction as the wooden beams.

Another element linked to the original concept of the Osteria has been kept inside this room, namely the presence of those tickets that testify the passage and appreciation of visitors from all over. If before they were distributed in a rather messy way inside the room, now they create a kind of suspended ceiling and interaction with the light being all collected and hung from the ceiling



Visuallization of the pantry room

10.3] Hill top park

As for the exterior, the most important intervention certainly takes place at the top of the hill, where the rows of vines welcome a large number of seats and tables in the open spaces. This is the main place to consume in total peace of mind what you bought at the small self-service market.

Compared to the current state, as already highlighted, will be made simple but effective changes that in this case simply concern the choice of furniture.

In the choice of tables and seats the main objective was to guarantee people the freedom to choose how to sit in this outdoor space; the customization of the experience can also rely on details like this to ensure that the individual user spends time sewing ad hoc on his needs

The atmosphere that we want to recreate is that of a large social and convivial garden, which everyone shares and respects. The interaction becomes one of the main aspects of the place as users can arrange at will seats and tables, and maybe share them with other people.

If in the other spaces the attention was completely turned towards the landscape, now it becomes the background for a moment when the focus is on tasting and socializing. The gaze is turned towards the nearest context that contains the rows of vines, the bottles on the tables, the glasses half full, the people who nibble on a tarallo with radicchio and those who speak to get to know each other better.

Bringing this type of experience to the forefront, the furniture must simply perform the task of supporting the course of events, without great aesthetic claims. In fact, a very simple outdoor furniture line that is available in different shapes and two material variations has been chosen.





HAY, PALISSADE COLLECTION

These chairs and tables are designed by French brothers Ronan and Erwan Bouroullec. Palissade is a collection of outdoor furniture for HAY in powder coated or hot galvanised steel. United by a common principle of symmetrical geometry, the Palissade collection is engineered to reproduce the same visual simplicity and core strength throughout. Designed in colour and form to integrate effortlessly into a natural landscape or urban setting, Palissade is intended to be used over a longer period of time and become more beautiful over the years. The collection is suited to a wide variety of environments, from cafés and restaurants to gardens, terraces and balconies.

The interesting aspect is certainly the declination of the same design for a large variety of types of chairs and tables that allows you to create compositions in a playful way. The style is very simple and simply reminiscent of the classic outdoor metal chairs, without wanting to override the attention given to the context and experience.

Once again the metallic material is used, left in the raw state but in this case the use of a color is inserted to give a little liveliness. Both the galvanised steel and the olive color integrate with the context without disturbing it.

The choice of a single line of furniture is due to the desire to give a feeling of greater order, cleanliness and simplicity to this small park that until now has been the victim of chaos and degraded elements.

To ensure greater comfort in case of need, it is possible to add some cushions that can also be used outdoors.

- 1_Palissade chair
- 2_Palissade lounge chair low
- 3_Palissade dining armchair
- 4_Palissade lounge sofa
- 5_Palissade table
- 6_Palissade bench
- 7_Palissade table
- 8_Palissade lounge chair
- 9_Palissade armchair
- 10_Palissade stool

CONCLUSIONS



RIASSUNTO [ITALIAN]

Tramite questo progetto sono stati indagati aspetti che al giorno d'oggi sono al centro dell'attenzione delle nuove generazioni: l'ambito culinario, la tradizione, l'ambiente ed il suo rispetto sono i punti di partenza di questa nuova Osteria. Partendo dall'importanza del settore dell'ospitalità e indagando nel dettaglio gli aspetti legati a quello enogastronomico è stato possibile incrociare i dati con le necessità che il target dei millennials presenta al giorno d'oggi.

Il caso dell'Osteria senza Oste presenta delle caratteristiche molto originali dal punto di vista funzionale, e degli elementi progettuali di grande valore storico e culturale. Per questo motivo molte facce dell'idea primaria sono state mantenute ed in nessun modo stravolte, bensì sono state rinforzate tramite l'incontro contrastante con innesti legati alla modernità.

La rivalutazione dell'intero sito può essere infatti vista come un dialogo tra passato e presente che mira a dare un valore aggiunto all'intero territorio circostante, facendo dell'antico casolare un polo di primaria importanza. Questo dialogo si manifesta nella scelta dei materiali e dell'arredo, nei flussi di percorrenza e nelle funzionalità aggiuntive.

Primo fra tutti troviamo l'approfondimento del percorso culturale che assume con questo progetto una struttura maggiormente definita e delineata, che alterna punti di sosta e tratti di percorrenza. La nuova cucina invece si interseca con il progetto originale per dare maggiore forza a tutti quei valori che ne stanno alla base. L'intervento di redesign mira infine a creare continuità tra ogni dettaglio dell'intero progetto, come un filo che unisce vecchio e nuovo. L'uso dei materiali è stato di gran lunga limitato per poter dare maggiore importanza a quelli utilizzati, portando un senso di innovazione. Allo stesso modo le tonalità e gli apparecchi luminosi hanno come obiettivo quello di non disturbare la vera essenza del progetto. Tutte le scelte progettuali sono state inoltre spesso indirizzate dalla tematica della sostenibilità, che si manifesta in questo progetto sotto diversi punti di vista.

SUMMARY [ENGLISH]

Through this project, aspects that today are at the center of the attention of the new generations have been investigated: the culinary field, the tradition, the environment and its respect are the starting points of this new Osteria. Starting from the importance of the hospitality sector and investigating in detail the aspects related to food and wine, it has been possible to cross the data with the needs that the target of millennials presents today.

The case of the Osteria senza Oste has very original features from the functional point of view, and design elements of great historical and cultural value. For this reason many faces of the primary idea have been maintained and in no way distorted, but have been reinforced by the contrasting encounter with grafts linked to modernity.

The reevaluation of the entire site can be seen as a dialogue between past and present that aims to give added value to the entire surrounding area, making the old farmhouse a pole of primary importance. This dialogue is manifested in the choice of materials and furniture, in the flow of travel and in the additional functionality.

First of all we find the deepening of the cultural path that assumes with this project a more defined and outlined structure, which alternates stopping points and stretches of distance. The new kitchen intersects with the original project to give more strength to all those values that are at the base. The redesign project aims to create continuity between every detail of the entire project, like a thread that unites old and new. The use of materials has been far limited in order to give greater importance to those used, bringing a sense of innovation. In the same way, the shades and luminaires have the objective of not disturbing the true essence of the project. All the design choices have also often been addressed by the theme of sustainability, which is manifested in this project from different points of view.

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