Proceedings

EURAU 2016

**European Symposium on Research
in Architecture and Urban Design**

Ion Mincu University of
Architecture and Urbanism
Bucharest, Romania

http://eurau2016.uauim.ro

Bucharest, September 28 - 30th, 2016

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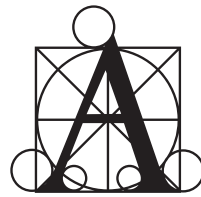
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EURAU 2016
European Symposium on Research in Architecture and Urban Design

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Introduction

The eighth edition of the European Symposium on Research in Architecture and Urban Design will be held from the 28th to the 30th of September 2016 in Bucharest.

The seminar will take place at the "Ion Mincu" University of Architecture and Urban Planning from Bucharest in collaboration with the institutions that organized the previous editions:

> École Nationale Supérieure d'Architecture de Marseille, on doctoral research (2004);

> École Nationale Supérieure d'Architecture et Paysage de Lille, on large scale (2005);

> Association des Instituts Supérieurs Brussels-Liège-Mons (IESA), on cultural heritage (2006);

> Escuela Superior de Arquitectura de la Universidad Politécnica de Madrid, under the theme cultural landscape (2008);

> Facoltà di Architettura dell'Università degli Studi di Napoli Federico II, under the theme venustas (2010);

> Faculdade de Arquitectura da Universidade do Porto, on public space and contemporary city (2012);

> Faculty of Architecture of the Istanbul Technical University, on composite cities (2014).

The project EURAU is constituted within a network of schools and researchers in Architecture and Urbanism, meeting every two years to share the status of their investigation. In the long-term, it is intended to lead to the creation of a physical meeting and deposit space with all the research undertaken and ongoing in Europe to facilitate the sharing of resources and deepening of knowledge in these scientific areas.

The main concern of the EURAU is to establish itself as a place of debate and discussion of thematic disciplines of Architecture, City and Town Planning.

The theme of EURAU 2016 is "In Between Scales."

> *Assoc.Prof. Beatrice-Gabriela JÖGER, Arch, PhD, UAUIM, Bucharest, Romania*

IN BETWEEN SCALES

Bucharest, September 28-30th 2016

History

The EURAU project was initiated by the French Ministry of Culture, when, in 2004, it launched the proposal of an annual symposium for researchers dealing with Research in Architecture and Urbanism. The various editions were organized by different European schools of Architecture with a coordinated effort by a broad group of university professors and researchers.

The purpose of this initiative is to enable the confrontation between researchers concerned with the Architecture and the City on the European scene.

The acronym EURAU describes the congregation of the objectives which motivate these events: EU for "European Union", R for "Research", A for "Architecture" and U for "Urbanism".

Important Dates

December 2015	Call for papers
January 15th, 2016	Abstract and registration possible
April 15th, 2016	Abstract Submission Deadline
May 5th, 2016	Notification of acceptance
June 30th, 2016	Deadline for Final Paper submission for the publication of the proceedings
June 30th, 2016	Registration Deadline for Authors
September 28th-30th 2016	Conference dates
October 1st-2nd 2016	Post-Conference Tours

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2+2=7
IF THE PROJECT IMPROVES ITS PARTS

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Abstract

The International Open City Summer School of Piacenza 2015 involved the participants in the design of a spread museum of the agriculture between rural and urban areas, crossing the old town of Piacenza. The submitted project[1], processed in that workshop, is an occasion to call in question the different scales of the design and some linked themes like the measure, the porosity and the permeability of the architecture and the town. Within the design of the museum, the experimentation of an "intermediate scale" reached us to the need of the architecture as connection of various parts, thus to the difference between mending and making something new. At the end, the challenge is that the sum of the portions merged will be not arithmetic; rather it will be a change that improves the territory, multiplying its accessibility and enjoyment (*therefore in architecture 2+2=7*).

The complexity of the core of Piacenza can be seen as a sequence of limits, beyond which the urban fabric totally changes: these are the Po river line, the XIX century walls, and the highway. Where these discontinuities create some "variations of identity", the project builds a continuous path crossing south to north the city, deepening the main issue of the threshold; new architectural devices aim at revealing unusual views and paths, through a soil design with void as the main order element. By defining a path about six kilometres long, we can immediately recall the comparison with the bigness issue or the fundamental matter of a balanced relationship between public and private. By this balance, and in its overturning, we can read the changing of urban relationship from the ancient city to the contemporary one and the rural areas. It deals with the definition of a scale, this does not correspond to the whole path, but at the same time it loses its values if reduced to only one of its portions. Operating by fragments means defining an "intermediate scale" intervention allowing to find a balance, both in space and time.

The selected urban path is the museum route. Indeed, the spread museum of Piacenza has been imagine as an excavation into the town extending into the rural areas, which includes public spaces - external or internal - churches, courtyards, and fields. The plan is based on the porosity of the old town and gradually, moving away from the centre, on larger open spaces. Fragments, actually often closed, in the project penetrate each other. This strategy pours the private spaces in the public ones; therefore, it recovers, on the one hand the porosity of the old town and, on the other, the permeability of the modern city where a network of green spaces hierarchically orders. Open spaces, parks, and vegetation remaining over the time, often more than other urban elements, can structure Piacenza. If we consider them as figures that need shapes, and projects, we can interpret their heterogeneity in a functional, social and historic point of view. A project of ground can order these elements proposing a path with, sometimes, a habitable thickness. It is a continuous threshold whose thickness irrigates lifeblood in the urban and rural fabric increasing the self-potential of each fragment and triggering gradually autonomous processes.

Keywords: Piacenza, porosity, permeability, in between, rural-urban areas

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[1] This paper has drawn on the common experience of Luciana Macaluso, namely responsible for the chapters 1,4 5, and Flavia Zaffora, namely responsible for the chapters 2, 3, 6.

1   PREMISE

1.1   Architectural challenge: 2+2=7

The International Open City Summer School of Piacenza 2015, directed by Guya Bertelli and Carlos García Vázquez, involved the participants in the design of a spread museum of the agriculture between rural and urban areas, crossing the old town of Piacenza. The submitted project[2] has been processed in that workshop during three weeks, in the September 2015. It is an occasion to call in question the different scales of the design, from a territorial vision to the detail, and some linked themes like the measure, the porosity and the permeability of the architecture and the town.

Within the design of the museum, the experimentation of an "intermediate scale" reached us to the need of the architecture as connection of various parts, thus to the difference between mending and making something new. At the end, the challenge is that the sum of the portions merged will be not arithmetic; rather it will be a change that improves the territory, multiplying its accessibility and enjoyment. Therefore our assumption is that, in architecture, 2+2 never is 4; nevertheless the result is increased of new qualities, economies and perspectives: 2+2=7.
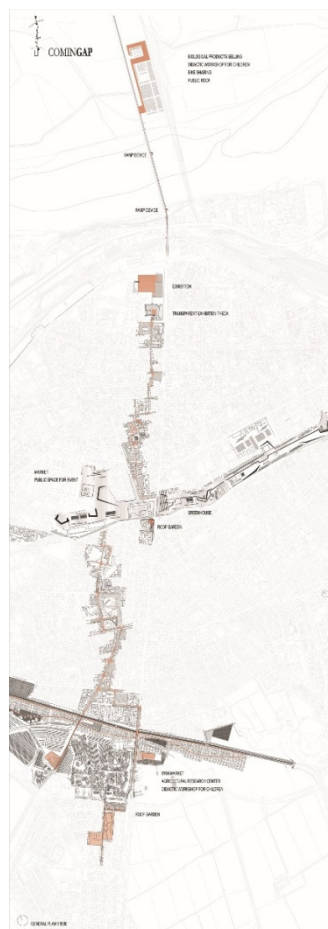

Figure 1. General plan of the project "CominGap", representing the whole route crossing Piacenza encountering three main nodal areas in the south, in the centre, in the north.

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2   UNITY BY FRAGMENTS

2.1   Thresholds

The face of contemporary Piacenza clearly retains the signs and characteristics, which make it unique among the other cities of the region. It can be simplified into a sequence of limits, running north to south: these are the Po river line that is also the limit dividing Emilia Romagna to Lombardia, the XVI century Farnesian Walls, and the highway, parting the urban growth from countryside surrounding Piacenza. At every border, Piacenza fabric changes in shape and density.

The deal is changing these limits into thresholds, where continuous soil can develops from. Thus it can pull off and take back enclosed areas, still not accessible, but potentially open. It determines new shores[3], where lines, without dimensions, get thickness: they become gates entering into the built fabric. Therefore, from south to north, the project designs a continuous soil sewing up margins previously far: the agricultural texture enters into the town in an osmotic process[4], and like water, it weaves into the town, gaining a solid essence. It encounters the Farnesian Walls, now limit between new city expansions and the ancient core: the project changes them from a separating device into a fluid margin connecting all the residual spaces generated by the development of the town, using the path in stone and brick recalling typical Piacenza materials. Going through the core, like a snake insinuating down north, it gets density again at the great presence of Palazzo Farnese, in front of the bridge over the Po. Here the project defines a system of excavated squares and changes the incomplete side of the building into the exhibition centre of Piacenza. Moreover, the strip of the bridge is implemented with different speeds and paths, trying to get the huge natural park accessible and connecting the system of spread settlements beyond the Po.

2.2   Interstices: haiku structure

As well as a sequence of limits, Piacenza has a clear scheme into the crossing of ancient *cardus* and *decumanus*, nowadays via Roma and via Vittorio Emanuele, running from the bridge over the Po towards outside Piacenza, into the countryside. This spine, passing through all over the town, shows all the elements getting the road the main connecting element of the city, even in the contemporary age. Moreover, it is known that the position of Piacenza in Italian territory is strategic, due to via Emilia, ancient roman track connecting Rimini to Milan, intersecting via Postumia, towards Genoa, and via Emilia, that is a part of an ancient via francigena, a Christian pilgrimage path toward Rome. Nevertheless, the road still produces residual, not used and abandoned places, smaller into the built core and wider in the outside. It is a space in-between, escaping definitions, creating ambiguities and, maybe, even disorientation, but still interpreter of the contemporary way of city development, sprawled in space and time by fluxes and consumption networks. The hypothesis of the project is that another, capillary continuity is possible, parallel to the primary north-south infrastructure that is mainly a car path, considering voids as a structure-space. It tries to define enclosed disconnected areas and build up sequences, producing pauses into the tightened rhythm of the city. It is alike what happens in Japanese culture, well expressed by the haiku writing, where the economy of the brush and of the words does not fill the void, but on the contrary enhances the interstices between the objects. Like a silent speech, it is an architecture made by pauses: it recomposes fractures by the emptiness rather than the fullness.

2.3   Urban trigger points

«As space is increasingly treated as a resource to be exploited, processed, and manipulated, and as the forces of measurement become increasingly accelerated, non-geometric, and non-locale based, so must space be discarded, abandoned, expended. […] The most visible and obvious manifestation

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[3] The metaphor of the water or the fluid sap sprinkling into the city used to described the repossession of public voids is linked to the contemporary view of the city of fluxes, where the infrastructures generate new interfaces.

[4] The point is to understand, if there are, the borders of the periphery. As place of exchange between city and territory, in Piacenza this "shore" between last urban settlements and agricultural patterns, even though it is underlined by the cut of the highway, could be enlightened by the mutual nourishment they both get one another: for example, that happens nearby the several farmhouses settled in the last offshoots of the city, and, on the small scale, with the familiar gardens spread all over the southern axis of Piacenza.

of this spatial residuum is the generation of an unfamiliar urban landscape that, when viewed under more traditional criteria, is dissolute, attenuated, entropic, amorphous-interrupted at times by moments of consumer saturation and activity» [1]. Using Rem Koolhaas' words, we could say these are the symptoms of the city growth and changing: they become real trigger points: borrowing the medicine term, they can be defined as special spots where urban tension holds up, revealing sudden state changes: that is different architectural facts, and dissimilar paths speeds and uses are mixed up provoking what can be compared with a muscle contraction. Therefore, the project focuses on these nodes of an grid though interrupted, in order to exalt the variation of the voids and their peculiar features: it tries to ease up this tension, by spreading the path away towards their extremities. So the soil design, zero-volume architecture, gets able to dilute the density and take the edge off, mutating diffused fragments into an interconnected network, alternatively focusing or shading, and unifying punctual architectural episodes.

2.4   Outside as an inside

If we would read Piacenza as a huge indoor, like the well-known sentence by Le Corbusier, then the project could be defined like an extension of the Roman way to think the inner space as fluid and multiplying, pushing against the walls of the buildings [2]. This action actually produced a dilatation of the central core, articulating into several surrounding rooms and vestibules getting smaller and smaller. By this way, interstices definitively mutate: from being "what remains" of the built fabric, they change into the real matter of the intervention. The space doubles and multiplies into thinner trickles and, then again, it meets other "open air rooms". The propulsive force is given by the agricultural landscape pushing against Piacenza suburbs, strong enough to enter into the town and there mutate its characters and shape. By cracking[5] into the city, rural paths and extensions become urban and solid, from green to stone, but still public. The void explodes into the built core. The "walls" of these now indoor rooms are flexible, open and movable, constantly transformed by the human action itself: like a new *agorà*, as Fernando Espuelas says, a place as a continuous and magmatic gathering of architectural facts [3].

3   MEASURE

3.1   The intermediate scale

At first glance, with its length of six kilometres, the whole development of the path project can be seen as a huge infrastructure crossing down south all Piacenza, immediately recalling the bigness issue theorized by Rem Koolhaas in its famous essay [4]. Beyond a certain scale, and the project looks like to have exceeded that, architecture becomes "big": it cannot be controlled, it gets an own life, even forgetting context at all. Actually, the project states something totally different. Working on the fundamental matter of a balanced relationship between public and private [5], and aware that the point is the "measure" of the intervention, it defines some fields, fragments indeed, representing a medium space and time scale and a strategy of gradual approach. It is an "intermediate scale" intervention, where every single examined gap has its own autonomy, although it is nourished by its margins. The hypothesis is that the path is not a linear undifferentiated route long six kilometres, but it is made by its spreading from each point, like a syncopated movement of breathing, slowing or fasting according to dimension of every fragment. Moreover, the challenge is that, by opening anyone of these enclosed areas, the public space is able to break out and widen throughout. Working with urban voids means dealing with the "medium scale", always gathering the architectural detail and a wider look. Therefore, simultaneously, these medium and controlled explosions across the city define a unitary design, increasing more and more.

3.2   Medium time-project *in fieri*

Imagining all those, which have been defined like "controlled explosions", the time plays a crucial role. The soil design and the total project is thought as a gradual approach. In the history of the town,

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[5] The sign of the crack, recalling Alberto Burri's work or Arnaldo Pomodoro's projects often recurred during the conception of the project.

in fact, all the gaps and the fractures produced by the urban growth have changed into something else, hardly defining and often now no more in use. Because they have been excluded by the city dynamics, these parts became enclosed, and that made them abandoned, forgotten. Notably these are dismissed military areas, wider of little, diffused along the via francigena, and areas left from the ancient railway, still visible in some parts, crossing the city East-West. Then there are other private and fenced spaces that are cloisters, little home patios, family kitchen gardens. One can just peek through the iron gates of the building, which hide enchanted worlds.

The two kinds of areas have in common that they are currently suspended both in space and time, in a parallel dimension alien from the sometimes chaotic development passing all around, awaiting for a sparkling moment when all will change. Therefore, the projects acts like activating a new metabolism, and for that still aware that the transformation cannot happen at once. Thus, far from being a motionless picture of a unique time, the design is rather a series of frames, representing one of the several ways in which space can change and develop in a progressive way across 5, 10, 50 years. The necessity of a drawn "plan" represents a medium time, as a temporal trigger crucial moment of the transformation.

3.3   Chain reaction

The total united design matches with the furthest moment of the long-term prevision, considered as a process. Thus the designed path is, actually, a progress seen as a possible sustainable development model: by that, and by sensible nodes of a wider network, we can give some inputs of transformation generating a chain reaction, in order to gradually change private enclosed spaces into public and collective. The individuation of the three main areas of intervention can let the transformation started. There the necessity of project, being more evident, can easily activate more than one gap, hanged on the southern margin, on the inner walls and on the Po river infrastructure. The challenge is that their activation can provoke a chain reaction, in the near surrounding, and a butterfly effect, even far from the point. Like an acupuncture, carefully touching the sensitive node, it will switch on near and far places, with a sudden immediate reaction or an even delayed, unrestrained result.

4   POROSITY AND PERMEABILITY

4.1   Piacenza, porous town

Robert Venturi, Denise Scott Brown, and Steven Izenour, in *Learning from Las Vegas* wrote like «Nolli's Map of the mid-eighteenth century reveals the subtle and complex relationships between public and private space in Rome. The private buildings are indicated by a grey dotted; it appears as excavated in the public spaces, external or internal. These open or covered spaces are shown precisely through a darker *poché*. The interiors of the churches are highlighted like the squares and the courtyards of the buildings, even if these are articulated in a wide variety of scale and quality» [6]. Looking at the map you perceive continuity between the courts of the palaces, the naves of churches, the cloisters, the roads, the squares, and the gardens.
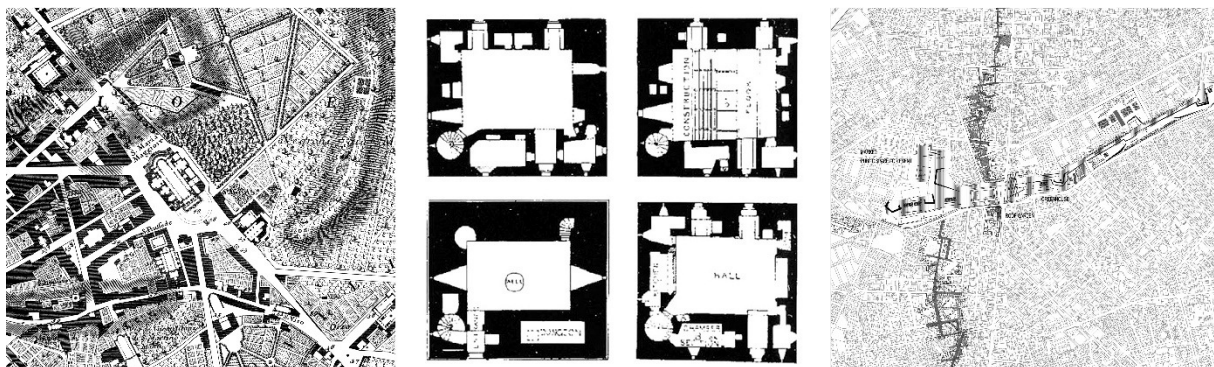

Figure 2. Giovannni Battista Nolli, Plan of Rome, 1748 (detail); Louis Kahn, British Castle Floor Plan (in David B. Brownlee, David G. De Long, *Louis I. Kahn: In the Realm of Architecture*, Los Angeles, Museum of Contemporary Art, Rizzoli, Milano 1991, 68), and a detail of the plan "Comingap" for Piacenza.

If the design of the spread museum in Piacenza were a route, about six kilometres long, represented following the reasoning of the American architects about Rome and Las Vegas, and the map of Nolli, it would observe how that plan started from the porosity of the old town. Selected historic gardens and interstitial areas have been linked each other in a continuous space that is like a conduct full of a revitalizing sap.

In order to explain the aim of the project submitted, another reference can be considered. Nolli's Map could be compared with Kahn's sketches of the British Caste Floor Plan where the thick walls includes within them, as they were excavated, various rooms. With the same logic in Piacenza, existing inhabited voids of different sizes have been combined to make the "rooms" of the museum.

4.2   Piacenza, permeable town

Along the exhibition path you can move away from the centre reaching, on the South, large rural fields and farms. The project linked those with the Montecucco Park and the gardens of via Rosso and via Arrigoni, in the contemporary town. These fragments, actually often closed, will penetrate each other. The strategy poured the private spaces in the public ones, so it recovered, on the one hand Nolli's map and, on the other, the permeability of the modern city where a green network hierarchically orders the urban space. In Chandigarh, for example, Le Corbusier, following the Athens Charter of 1933, inverted the «relationship [...] between buildings and empty parts of the city. [...] The street grid is not dense enough to become an ordering element, therefore the uninterrupted succession of open spaces and visual telescopes toward the mountains ensured the continuity» [7]. The "Leisure Valley" is the Chandigarh's spine, it is a hierarchically predominant park, it connects a green system that enters as ground below the residential areas; it can also spread on the roof gardens.

In the plan of Piacenza various kind of roads (pedestrian, carriage able, only for residents...) have been proposed included in a green system. The sinuous and jagged perimeter that connected the parts of the spread museum arose into the geometry of the town developed from the ancient rural and urban Roman settlement. This issue was evident in the first phase of the project (2nd week) when four paths had been proposed to connect the river to the countryside, on the northern and southern part of the town. From them, only one has been selected as route of the museum. It included Palazzo Farnese and Besurica district as the extreme vertices on the two sides.
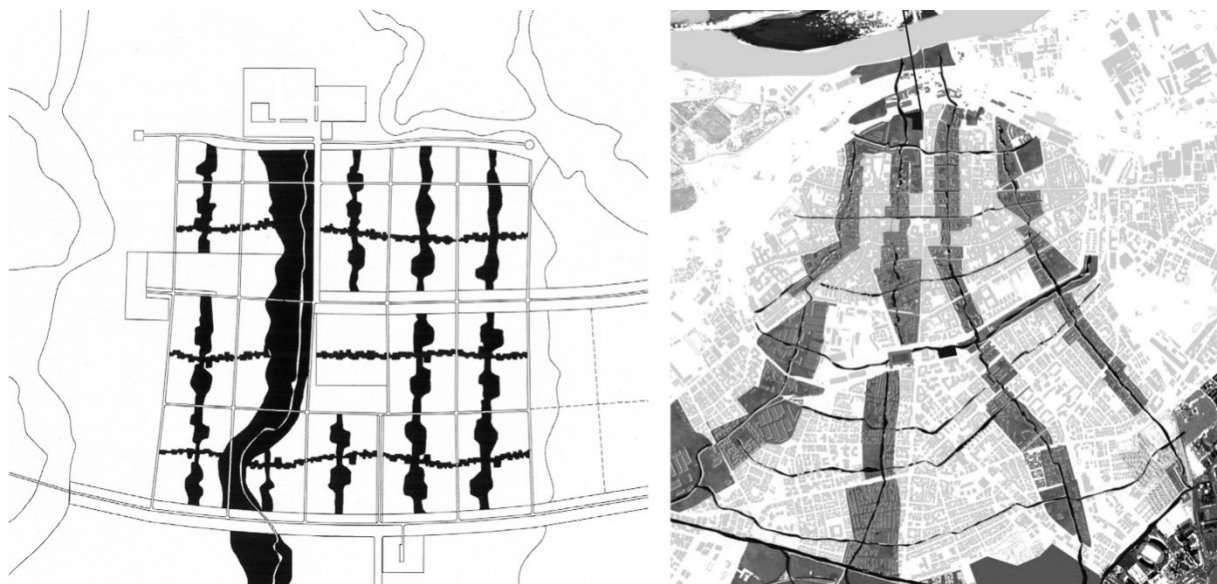

Figure 3. Open spaces and pedestrian routes in Chandigarh (in Gero Marzullo, Luca Montuori, *Chandigarh. Utopia moderna e realtà contemporanea*, Kappa, Roma 2004, p.75) and the first phase of the project for Piacenza (2nd week).

4.3   Palermo. "Piano Programma"

The project for Piacenza looked for a synthesis between porous and permeable characters of the town. In the early Eighties, in Italy, this combination has been already reached in the "Piano Programma" of Palermo, by Giuseppe Samonà, Giancarlo De Carlo, Umberto Di Cristina and Anna Maria Sciarra Borzì. The plan, never implemented, envisaged paths that crossed the ground floor of the buildings giving back to the public enjoyment the most representative spaces of the historic town. The alternative pedestrian network was different from the existent streets and squares. In the compact fabric of the old city some private courts allowed to link streets and consequentially to short the time and space of a route. Furthermore, the new passages with their grand staircases, loggias, statues, and fountains became important stages in the mind of the citizens. It meant that the inhabitants regained the town. It was looking at the historic town with a modern and democratic perspective that would have revealed gardens and other private courts in a continuous and accessible soil: «the pedestrian use of the ground floors connected to hallways, courtyards and passages between streets; these could involve other pedestrian relationships extending the social mobility» [8]. Therefore, what was private was not always fenced in, nor what was public was necessarily open. «The continuity of the ground was obtained "passing through" public and private spaces confirming and reinforcing the existing morphology but, at the same time, [...] some of the principles of *Ville Radieuse* became reality» [9].
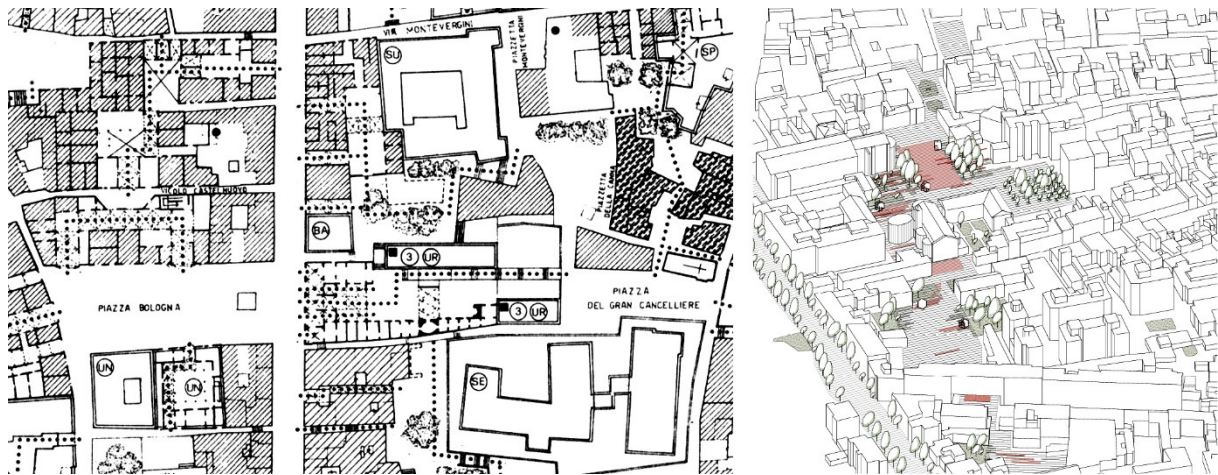

Figure 4. Giuseppe Samonà, Giancarlo De Carlo, Umberto Di Cristina and Anna Maria Sciarra Borzì, Detail of Piano Programma, Palermo (in Cesare Ajroldi (a cura di), *La ricerca sui centri storici. Giuseppe Samonà e il Piano Programma per Palermo*, Aracne, Rome 2014, pp. 61) and a detail of the project for Piacenza.

4.4   Increasing the extension of the ground

The spread museum of agriculture was first of all a soil-project. In addition, when it developed inside buildings, like in Palazzo Farnese or in the volumes proposed near the river, "Pubblico Passeggio" (city walls) and the Besurica district, it made new public grounds. The architectures introduced for the distribution and exhibition of the agricultural products have been designed as continuation of the existing soils, in according with its levels, in order to walk on the top of the buildings or to enter inside of them without interruptions between the interior and the outdoor parts. The coincidence, at least partial, between the museum and the city, led to a coexistence of what was inside the exposition and what was in the open air. The courtyard of the Palazzo Farnese, for example, in addition to various iconic meanings that it already owns, became a room of the museum, certainly one of the most important «carefully orderly and richly furnished. [...] It was [...] a lavish interior in the open air» [10]. A "theca-building" would close the incomplete north and west sides of the courtyard making the core of the museum exhibition and the archive of the seeds. Instead of the unusual amount of "treasures of art that often decorated a forum", about which Sitte wrote, in this case, there were tractors, old ploughs and other tools, like noble testimony of a cultural root to be passed down. The completion of the court would have emphasized the Palazzo Farnese volumetric greatness especially compared to the new excavated square and the great void near the river, where the geographical horizon arose.
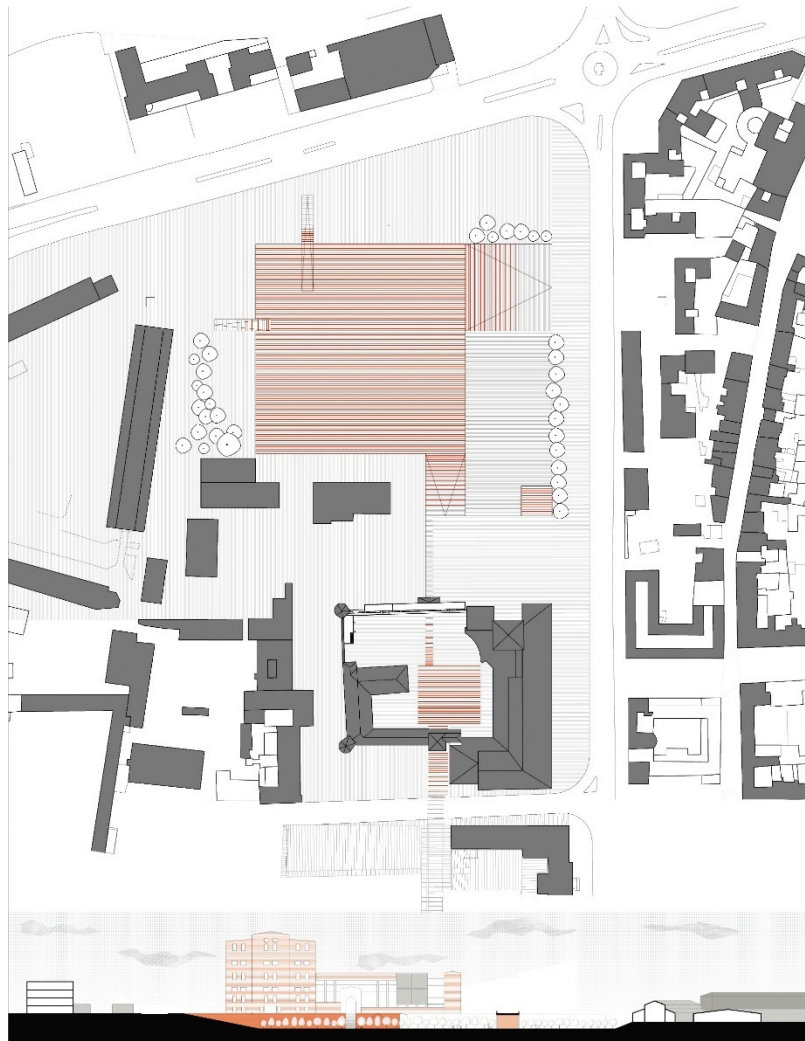
Fig. 5. The project "CominGap" for Piacenza (Palazzo Farnese).

The architecture can "multiply" the soil because it allows using available space that is abandoned, hidden and economically unproductive revealing rural fields and parts of the town to the perception of the citizens.

During the survey, some courts and gardens, and the agricultural and fringe areas were impenetrable. Towards the South, near the countryside and the Besurica district, sometimes infrastructures were a barrier for the pedestrians. The desired continuity of the paths, that was the first goal of the project, just where in the cartography seemed apparently easier to achieve, in the rural area, instead, had to be painstakingly built through a design of urban orchards and trails. Therefore, near via Maria Luigia d'Austria a spread threshold was proposed; it had urban and agricultural functions at the same time. This space was an access and a filter between the town and the historic countryside with its farms. The visitors of the museum and the citizens going to the fields would enhance the awareness of the agricultural society's role in the aesthetic construction of the area helping to support their incomes.

5   PERSISTENT SPACES IN-BETWEEN

5.1   Place-making without volume

The project aimed to enforce the identity of the open spaces involved and, among them, the identity of the countryside that was the productive area of the system, but also a leisure park. In Piacenza the Roman land division (*centuratio*) is a historical and geographical monument.
During the end of the Sixties, Ludovico Quaroni coined the term "immergenza" as what emerges in a negative way in terms of volumes (such as squares, large courtyards of mosques), but that is not, for

this reason, less important than big or high monumental buildings: «we will find the presence of salient facts: the monuments, the emergencies, the "focus", those highly recognizable nodal points, which are both the seat of the institutions and therefore their representativeness, that is, for the "structures" in the political sense of the word: the church, the city palaces, the castles, the mosques, the "beffroi", the tower, the residence; but also the agorà, the forum, the square, the baths, the theatre. These are the things that Aldo Rossi called "primary elements", and perhaps also other things, some of them physically emerge, because of a volume hierarchically dominant, while other of them emerge in a negative way in terms of volumes […] (we could call them "immergenze" [what does not emerge volumetrically])» [11]. Squares, parks and courts in Piacenza can take a very important role. Nevertheless, this assumption does not prelude to an anti-urban future. Rather, it shows the complete erosion of disciplinary boundaries of architecture and landscape, and the absolute necessity to cooperate in order to shape the territory. Only a cross-cultural and cooperative approach can build durable shapes able to persist as recognizable over the time. Therefore, a community could maintain those long lasting, like it happened for the Roman settlement of the countryside in Piacenza.

5.2   Persistence and love

As a starting point, the museum in Piacenza included three spaces with almost no buildings: in the north, near the river; along the walls ("Pubblico passeggio"); in the south, at the Besurica neighbourhood and in the countryside where the traces of Roman *centuratio* are evident. The three open areas lasted over time, denying that generally the vegetation is more ephemeral than a building.

João Nunes said that sometimes, «when we look at the town, we think that the vegetation can disappear in a moment through a box of matches or a bulldozer; instead it can remain over the time and often more than other urban elements. The parks are not an economic good and do not represent a power but the civic coexistence of people: a value that wars cannot attach, because it is abstract. This is the most important reason of the stability of the green areas. The public spaces express a quality of life; the inability to monetize them is the strength of their resilience […] The open spaces often are loved places, where people bring their children, creating a cross-affectivity of entire communities. The parks, seemingly fragile, have a great power that has been developed through the love and the memory of the men» [12]. The quality that the parks give to its surroundings increases the value, also economical of the places, and in general of the life-style. In Piacenza both some urban and some rural spaces showed the ability to persist in the time. However, the rural part of the town was not really productive as in the past. The shape of the *centuratio* persists but its use is undersized. The project of the museum, assuming new rural-urban connections, tried to make a condition in which the inhabitants will daily renew this landscape maintaining its identity, guarding their shape, also if they could not be totally aware of their virtuous action. Some tracks already or potentially pedestrian had been identified in order to link rural important "voids" to the town. Indeed, from the beginning of this work, the main axis corso Risorgimento - corso Vittorio Emanuele II was excluded as museum route, because the intention was that the relationship between the "rooms" was repeated also at the scale of a single part. Thus, the itinerary finally selected was not a linear axis, rather itself a system of squares, courtyards and gaps (in the historical town) and parks and agricultural fields (beyond the walls).

5.3   Between the scales

The project of the spread museum involved very different scales, from the territorial to the smallest one of some temporary refuges. Tents wooden cubes could be assembled in the parks, for tourists, farmers, or agricultural stores. The transition from a dimension to another is not always linear; some questions came out. For example, in the design experimentation and during the visits of the places, the overcoming of wide distances seemed one of the "discontinuities" between the dimensional scales of this work: a pedestrian path five hundred meters long can be pleasant; a six kilometres long becomes probably tiring, or boring. Therefore, heterogeneous open spaces have been combined in the museum route in order to change the perception of the distances. However, the whole visit

would be pleasant, but the visitors/inhabitants could live also only some significant fragments of the museum. A soil project unified the parts making a continuous path characterized by the use of only two traditional materials, bricks and grey sandstones.

6   PERSISTENT SPACES IN-BETWEEN CONCLUSIONS

The hypothesis of the diffused museum of agriculture made for Piacenza, started from the idea that the countryside is the main productive identity system for Piacenza, and for this reason it could enforce and structure its new public design.

The project developed a route insinuating from the southern part of the city suburbs, through the wide system of the roman *centuratio*, into the built fabric, finding a way avoiding the main axis of Corso Rinascimento, ancient roman c*arduus* and first track of Piacenza settlement. The route is nourished by a sequence of spaces, characterized by being private and enclosed, sometimes dismissed and abandoned, fragments indeed of an interrupted grid. Made by single autonomous fragments, the design is unified by a common soil: from "green" and rural, the path cracks into the city becoming grey and red, solid and urban, made of stones and brick typical of Piacenza. The challenge of a non-linear project process, starting by punctual trigger points, is accomplished by the design of a medium term prevision and by an intermediate scale intervention. Therefore, the multiplication of the public space throughout the city breaks out by the intervention on crucial nodal elements, able to switch on other abandon or forgotten areas with a sudden or delayed reaction, non-arithmetically increasing in new practices, enjoyment and uses.

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