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Feeding (the) landscape. A new dynamic museum for agriculture

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OC - Open City

INTERNATIONAL
SUMMER SCHOOL

Piacenza 2015

from ecological landscape
to architectural design

FEEDING (the) LANDSCAPE

A new dynamic museum for agriculture

Editors' note

The editors would like to thank every professor, tutor and student participating in OC 2015.
The sixth edition of the OC Open City International Summer School is in continuity with the work undertaken in the previous year, if in 2014 we looked at Expo 2015 from the point of view of the theme of the 'pavilion', in 2015 the intention was to get one hundred percent in the heart of the International Exhibition theme: The Nutrition.
In order to guide the extended and complex theme of nutrition toward the architectural discipline the term Planet was replaced by Landscape.
The concept of landscape (in the broad sense of the term) has recently experienced a theoretical and operational relocation of its role.
For a long time it was considered a different background on which the most different human activities have been followed one another for decades. Exploited, mistreated and often forgotten, the landscape is now back in the spotlight as a protagonist: a rare and limited resource, therefore precious, to which take care so that the planet of the future will be a 'sustainable place'.
As the sociologist Aldo Bonomi told, nowadays the concepts of limit and sustainability are going to substitute the XX Century paradigm of the 'unlimited growth'. This mean that the themes to which refers today are changed, we have focused the attention on some of these and we tried to stimulate the students in order to outline possible future scenarios.
The come back to the agricolture, the relationship between architecture and resources and the definition of new circular economies (without waste) are the reference subject matters for the definition of a circular system of production-distribution-consumption that has at the center the importance of the Landscape. The circular system, identified inside the territory of Piacenza, become the opportunity through which let the students think about these new paradigms for the city of the future.
How the human activity can be able to feed the Landscape instead to exploit it?
Which strategies and actions so that a production-distribution-consumption cycle linked to the food production chain be zero waste, or better yet it is capable of providing power to the city?
How a decade's consumeristic process can today have physical, social and cultural consequences oriented to the regeneration of abandoned and disused areas?
This book, aimed to give a point of view about the topic, collects both the answers given by the students and the theoretical thoughts of scientific directors, professors and tutors who have guided the students during the workshop.
A heartfelt thank to all the guests who come to the OC International Summer School giving an incomparable contribution to focus the main issues through conferences, debates, revisions and critics.

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FEEDING (the) LANDSCAPE

a new dynamic museum for agriculture

OC-Open City

6TH EDITION
7 / 25 SEPTEMBER
2015
Piacenza
Campus Arata

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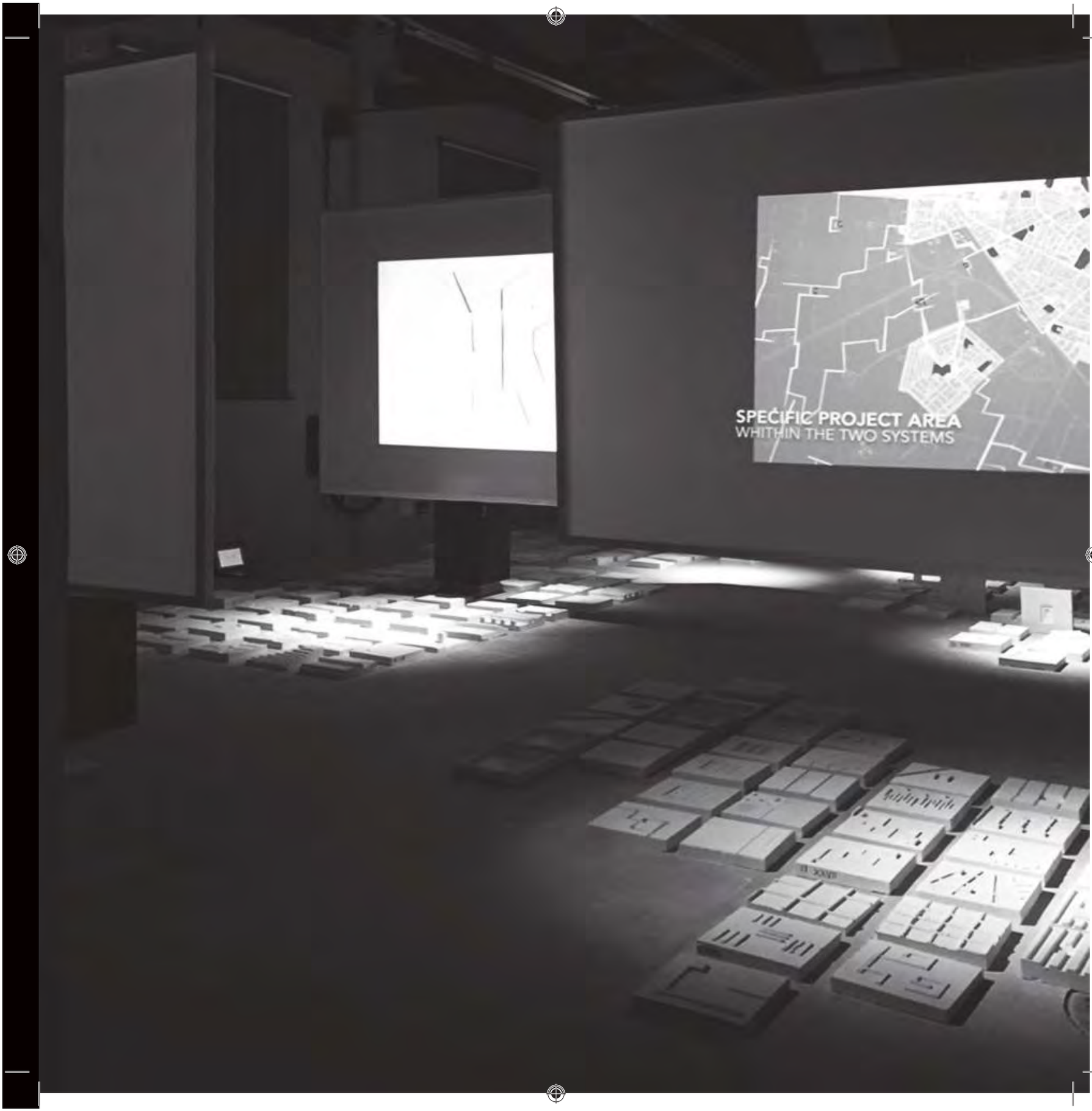
OC INTERNATIONAL SUMMER SCHOOL - PIACENZA 2015


SPECIFIC PROJECT AREA
WHITHIN THE TWO SYSTEMS

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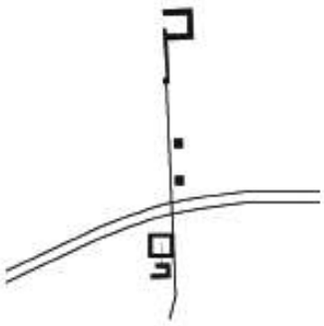
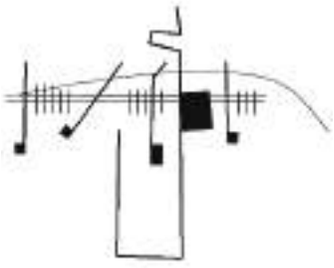


WATER LANDSCAPE

LIKE A WUNDERKAMMER

URBAN LANDSCAPE

FEEDING THE WALL



AGRICULTURAL LANDSCAPE

OSMOTIC BOUNDARIES

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SIMULTANEOUS WORLDS
A museum six kilometres long: its roof is the sky; its walls are the town

Luciana Macaluso

model of the project (Atelier 2)

The 7th September 2015, at the inaugural conference of the "Open City International Summer School", Aldo Grasso explained that in the digital world distinct identities converge [1]. A smartphone merges objects separated in the analogical era: a telephone, a book, a camera, and a TV. This quality is evident in various fields of knowledge, as well as in the daily life. In the architecture, a continuous and varied interpretation of the relationships between its parts often used to break the limits between different sizes, disciplines, and seemingly opposite terms: "*If, like philosophers said, the city is a big house, and the house itself is a small town, you will not be wrong saying that the parts of a house are themselves small houses: such as the atrium, the courtyard, the dining room, and the porch*" [2]. However, this transition from a dimensional scale to another, from a meaning to another is not always linear. In the fractals' theory the "self-similarity" [3] is a constant property of a figure that is always similar in all its fragments; in architecture (in the real world), instead, there are discontinuities due to the anisotropy of the space: frictions that, case by case, can be explored through the project. The scientific committee of

on the previous page: Gibellina. Arnaldo Pomodoro, Plough, 1986 and Francesco Venezia, Palazzo Di Lorenzo Museum, 1981-87

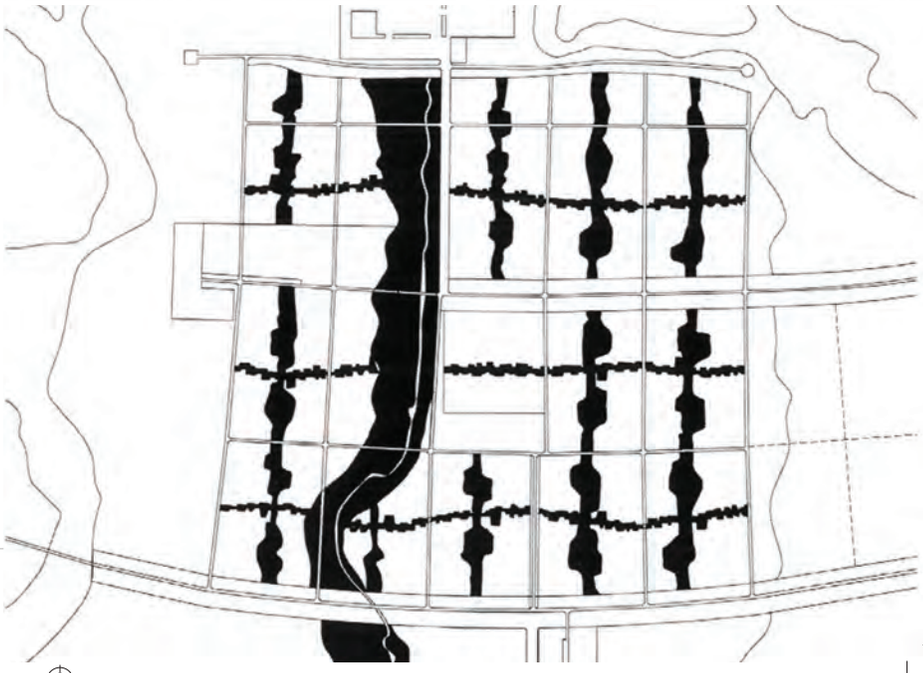
the "OC Summer School" inviting the participants to design a spread museum of agriculture in Piacenza, between urban and rural areas, provided an opportunity to reasoning about some dichotomies. Hence, in this text, the project processed in the three weeks of the workshop more than a solution will be consider as a spark that feed a narration between some simultaneous cultural worlds of the architecture: town and museum, inside and outside, private and public, rural and urban.

Town and museum

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. 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 [4]. It seemed to concern these historical and geographical marks on the territory that structured the town. These spaces were the main rooms of the new museum; hubs able to attract bicycle and pedestrian flows. Therefore, within Piacenza's urban fabric, in the compact old town and in its increasingly latest rarefied expansion, some tracks already or potentially pedestrian had been identified in order to link these important "void". From the beginning, 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 path. 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). The heterogeneity of the open spaces chosen would have shortened the perception of the distances. In fact, in the design experimentation and during the visits of the places, the overcoming of wide distances seemed

Giovanni Battista Nolli, "Nuova pianta di Roma", detail, 1748

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. The places, which together made the proposed museum, had very different identities, they included *Piazza Cavalli* and the Conad at via Agazzana. A soil project acted in four directions: 1 – it marked a path characterized by the use of only two traditional materials (bricks and grey sandstones); 2 – it shaped some volumes (to the extreme north and south), benches and sidewalks around trees and shrubs of Piacenza agricultural tradition; 3 – it involved the tools of a material culture; 4 – it lead to the farmhouses. The museum could increase the existing places with multiple meanings alluding to the teaching, the food, the environment, and the town. Moreover, "*a museum of the material culture, in the widest meaning of the word, is for the community like a new key to understand its own history and the processes that its "culture" - a concert of hundreds of instruments and institutions of daily life - pursued by his own efforts or which had to undergo to reach the actual realities. A museum of this kind does not only show objects, but it provides through*

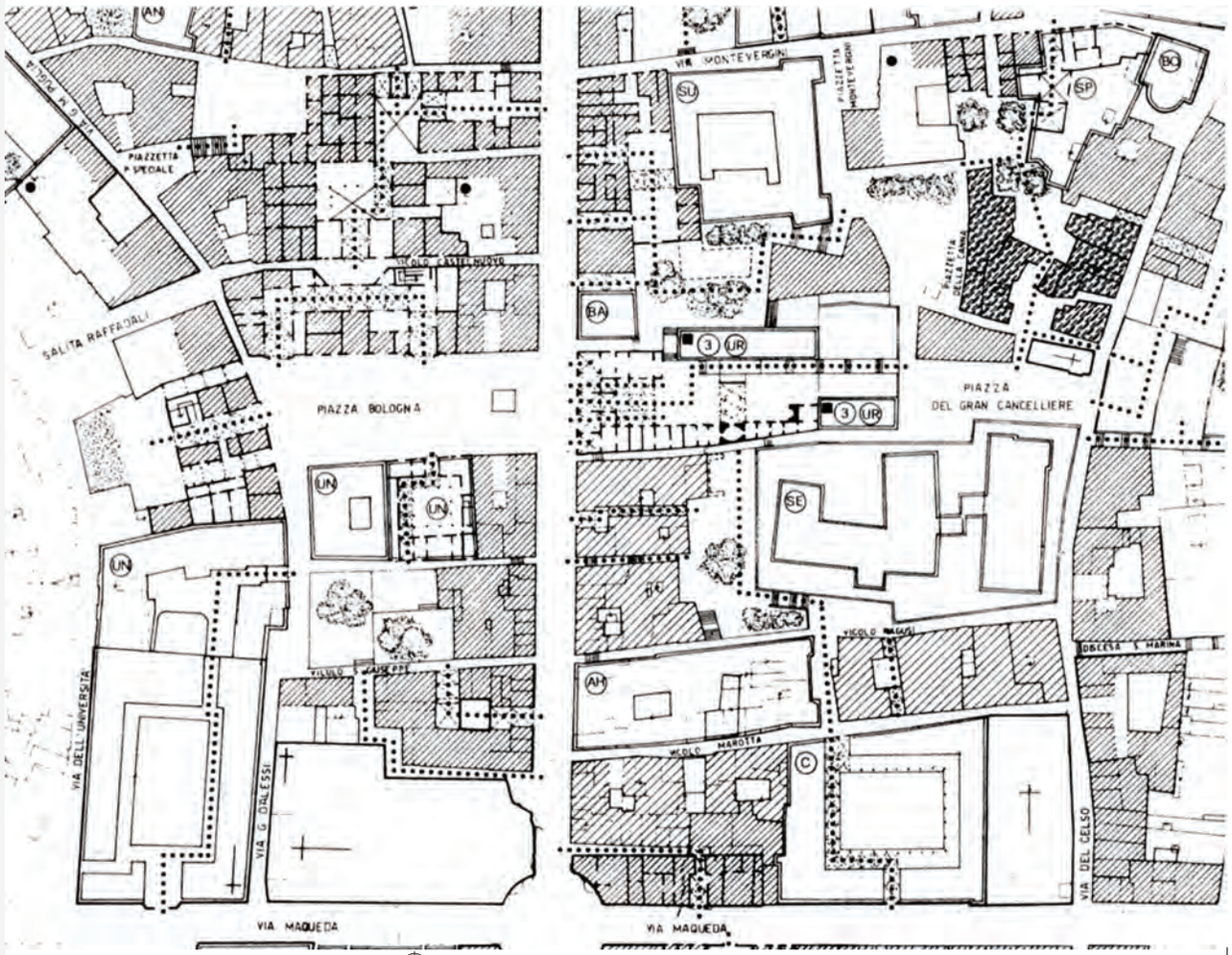


open spaces and pedestrian routes in Chandigarh

them an operative communication: therefore it is primarily a school. [...] The emerging strength of a museum of material culture consists in the relationships that it has with its visitors" [5]. What better place, then, if not a part of the same town?

Squares and public spaces are often exhibition halls. Gibellina Nuova (Trapani), founded on a rural plain after the earthquake of 1968, is an open-air museum with about fifty works of art exhibited between the buildings. Among these, the *Plough* by Arnaldo Pomodoro is a tool that sublimes the agricultural world to the art sphere in order to describe

Giuseppe Samonà, Giancarlo De Carlo, Umberto Di Cristina, Annamaria Sciarpa Borzì, Piano Programma di Palermo, Cassaro, detail, 1979-1982



the roots of a city torn violently from its past. In other cases, however, the exhibitions are temporary like those by Igor Mitoraj at the Rambla de Catalunya in Barcelona in 2007 and at the Valle dei Templi of Agrigento in 2011. In the centre of the Catalan capital, a steady stream of locals, tourists, workers, art lovers crossed the exhibition. It is an indistinct crowd gathered on purpose or, on the contrary, surprised to rediscover in a new light the spaces of their daily lives. In Agrigento, among the ruins of the Greek city, Mitoraj's works were composed as fragments of archaeological stratification.

Inside and outside

The coincidence, at least partial, between the museum and the city, led to the architecture's dichotomy between interior and exterior. In the project, the courtyard of the Palazzo Farnese, in addition to various iconic meanings that already it owns, also 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*" [6]. 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. Remembering the "unusual amount of columns, monuments and other treasures of art [...] statues, busts that often decorated a forum", in this case, there were tractors, old ploughs and other tools, like noble testimony of a cultural root to be passed down. "*The spectacle was supposed to be impressive, because the works were harmoniously distributed on the perimeter of the square as in a room, that they might be exploited in full and you could embrace at a glance all their beauty*" [7]. The completion of the court would have emphasized the Palazzo Farnese volumetric greatness especially compared to the new excavated square (another space inside a space) and the great void near the river, where the geographical horizon arose.

'Room' after 'room', the project studied the simultaneous presence of indoor and outdoor spaces. A reference was the noted text by Robert Venturi Complexity and contradiction in architecture [8] about the gradual connotation of "intimacy" and "representativeness" of the whole architecture. A court is more "interior" than a travelled road: "*the garden [...] is part of the house like any of its rooms. The transition from the garden to the inside of the home must be less perceptible than that from the street to the house*" [9] wrote Alvar Aalto. The Scandinavian architecture shows different interiors that are a transposition of external spaces. Marc Treib explained how Erik Gunnar Asplund experimented the idea of the covered square in the Skandia Cinema in Stockholm (1922-23) whose ultramarine blue ceiling and hung spherical lamps remembered a nocturnal sky. In a more abstract way, in

the Palace of Justice in Gothenburg, the courtyard is lit from the top and from one side; there are balconies at different levels, a double staircase and a single ramp; a watch dominated the space emphasizing its civic and urban value. Almost two centuries earlier, Étienne-Louis Boullée imagined to contain the whole universe in the Cenotaph of Newton, whose spherical cap would have to be perforated to represent, while outside it was daylight, a starry night into the architecture. Even earlier in the Byzantine period, how many times were the mosaics so shiny to dissolve the walls opening the space to infinite extensions?
In the museum, various perspectives (such as from roof-gardens) gave a simultaneous perception of multiple levels in order to reveal an overall size, guiding the visitors and, more generally, the inhabitants.

Private and public
"*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*" [10], the agricultural fields are also described in detail. You perceive continuity between the courts of the palaces, the naves of churches, the cloisters, the roads, the squares, and the countryside.
If the museum route in Piacenza, about six kilometres long, was represented following the reasoning of Venturi, Scott Brown and Izenour about Rome and Las Vegas, and the map of Nolli, it would observe how the plan was based on the porosity of the old town (historic gardens and interstitial spaces) and gradually, moving away from the centre, on larger open spaces (the fields and the system of farms, the Montecucco parks and the gardens in via Rosso and via Arrigoni). These fragments, actually often closed, in the project penetrated each other; their sap floods the urban structure.

This strategy poured the private spaces in the public ones, so it recovered, on the one hand Nolli's map and, on the other, as the initial plans showed, the "7 Vs" by Le Corbusier for Chandigarh [11] where various kind of roads are included in a network of green spaces that structure the city and the sinuous and jagged perimeter of the park arose into the Hippodameian roads. This contrast was also considered in the design of routing the museum's limits in Piacenza, which is a city developed from a Roman settlement characterized by an absolute geometry. The project looked for a synthesis between these two different approaches experimenting that what is private is not always fenced in, nor what is public is necessarily open. In the early Eighties, Giuseppe Samonà masterfully already reached that in the Piano Programma of Palermo (Sicily). Pedestrian paths crossed courtyards, plazas, alleys "*giving back to the public enjoyment the most representative spaces*" [12] of the city. About the Piano Programma, Andrea Sciascia wrote like "*from the general panel [...] some dots mark an alternative pedestrian network different from the existent streets, alleys and squares. A modern perspective prevails in this work that reveals courts and courtyards of private buildings [...] The continuity of the ground is difficulty obtained "passing through" between public and private space; it confirms and reinforces the existing morphology. And, at the same time [...] some of the principles of Ville Radieuse become reality*" [13].

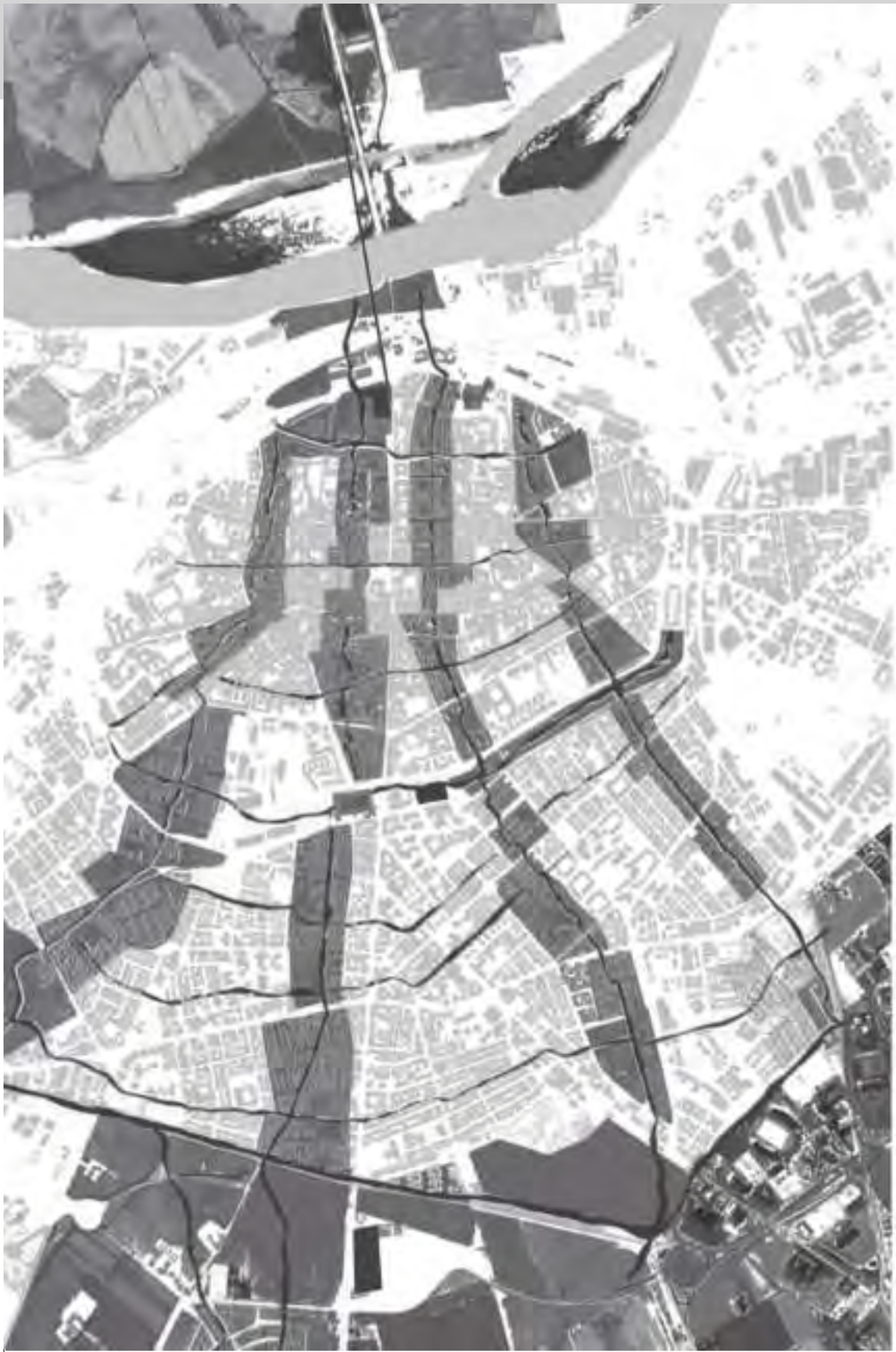
Rural and urban

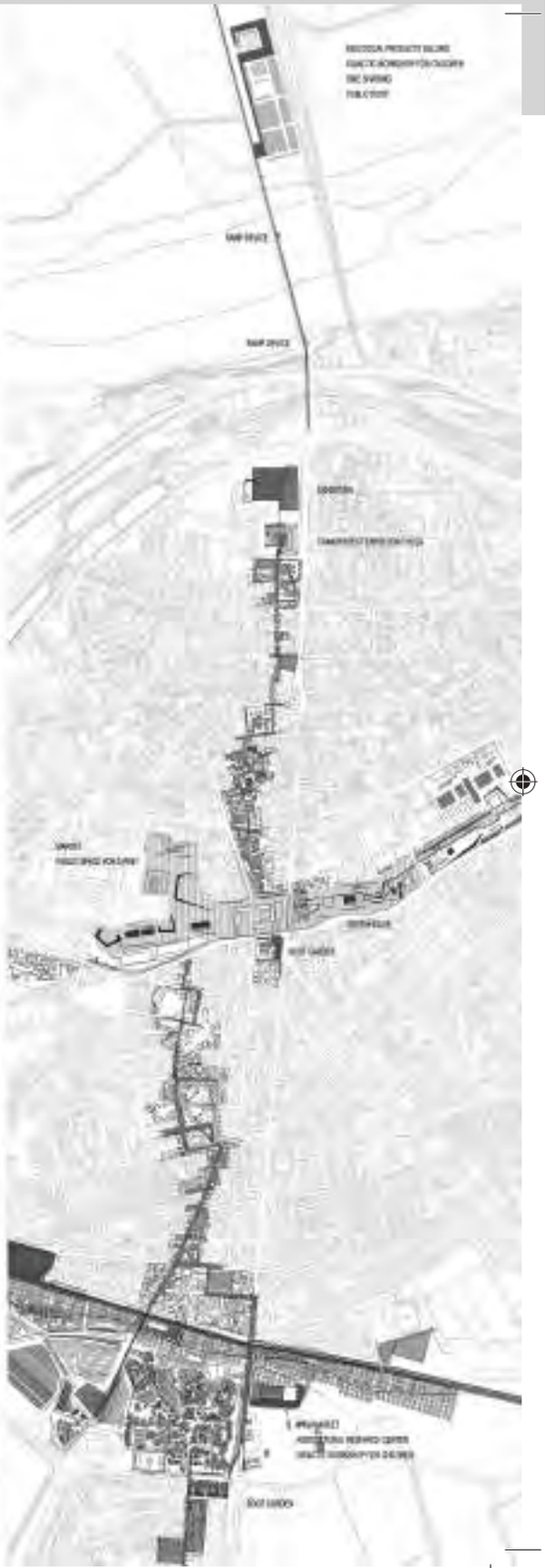
During the survey, the agricultural and fringe areas were the most impenetrable. Towards the south, near the countryside and the Besurica district, sometimes infrastructures were a barrier for the pedestrians. The desired continuity of the paths, that was the first goal of the project, just where in the cartography seemed apparently easier to achieve, 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 income. Solutions that go beyond the primary functions of the production could be searched; also these could be a way to survive. However, the main theme, in the rural and southern area, seemed the identity of the countryside. In Piacenza the Roman land division is, like mentioned above, a historical and geographical monument. Almost fifty years later, coming back to the definition of "*immergenza*" reaches now to

underline how Quaroni concluded his reflection about that: "*we could speak about "immergenze" [what does not emerge volumetrically] if this word were not more suitable to describe emergencies sinking into the ground. These will have a very important role in the town of tomorrow*" [14]. Perhaps, Ludovico Quaroni already guessed the current reversal of the roles between urban and rural. As explained Pierluigi Nicolin "*on the contrary of the 'Gibellina-case', there is not a Quaroni proposing a spherical church, magnetizing through it the landscape*" rather "*the Quaroni of 2015 should almost make disappear his church*" [15], leaving to the landscape a hierarchically dominant 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 work in "simultaneous worlds" that allow to shape to the territory. Only a cross-cultural and cooperative approach can build durable shapes, with an "authority" [16] that makes them recognizable by a community who could maintain those long lasting, like it happened for the Roman settlement of the countryside in Piacenza.

open spaces and pedestrian routes: first step (group 2, 2nd week) and final step of the project (group 2, 3rd week)





Notes

[1] Aldo Grasso, Massimo Scaglioni, *Televisione convergente. La tv oltre il piccolo schermo*, Reti Televisive Italiane, Rome 2010

[2] Leon Battista *Alberti, De Re Aedificatoria*, 1485, 1., IX (trad. italiana G. Orlandi, P. Portoghesi (a cura di), L'Architettura, il Polifilo, Milan 1966, p.64)

[3] About the contrast between classical theory and physical phenomena, fractals' theory and the property of "self-similarity" see: Ian Stewart, *Does God Play Dice?*, Penguin Books, London 1990

[4] "Then 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 (such as squares, large courtyards of mosques), but this reason does not make them less important (we could call them "immergenze")" Ludovico Quaroni, *La torre di Babele*, Marsilio, Padova 1967, p.65

[5] Lucio Gambi, I musei della cultura materiale, p.196, in *Capire l'Italia. Campagna e industria. I segni del lavoro*, Touring Club Italiano, Milan 1981

[6] Camillo Sitte, *L'arte di costruire la città. L'urbanistica secondo i suoi fondamenti artistici*, Jaca Book, Rome 2007, p.28, (Ist edition 1889)

[7] *Ibidem*

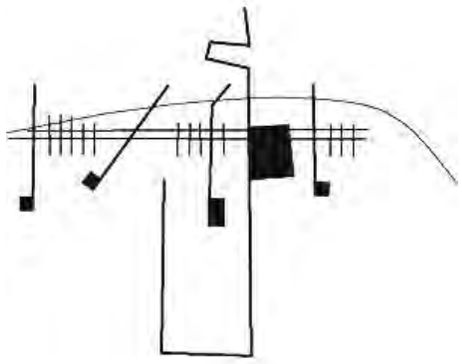
[8] "Eliel Saarinen said that just as a building is "the organization of the spaces into the spaces, as it is a community, as is the city". I think this series could start with the idea of the room as a space within a space; and I'd like to apply the definition of Saarinen not only to the relations between a building and a place, but also to the relations between interior spaces inside interior spaces: I think the canopy above the altar and inside the sanctuary" Robert Venturi, *Complessità e contraddizioni nell'architettura*, edizioni Dedalo, Bari 2005, p.86, (Ist edition MOMA 1966)

[9] Alvar Aalto, From Doorstep to Living Room, in «*Aitta*», special number, Christmas 1926, pp.64-65
[10] Robert Venturi, Denise Scott Brown, Steven Izenour, *Learning from Las Vegas*, Quodlibet, Macerata 2010, p.43, (Ist edition MIT 1977)
[11] Le Corbusier, *Œuvre complète 1952-1957*, Les Editions d'Architecture Zurich, Zurich 1957, vol.6.
[12] "They can be schemes of paradigmatic models, among others: 1) the pedestrian use of the ground floors connected to hallways, courtyards and passages between streets; they could have possible other relationships, pedestrian use extended adequately to the current phenomenon of social mobility; [...] 4) the restitution to the public enjoyment of the most representative interior spaces in some important buildings of the city" Giuseppe Samonà, Un metodo empirico per l'interveno urbanistico nei centri storici, in Cesare Ajroldi, Francesco Cannone, Francesco De Simone (a cura di), *Lettere su Palermo di Giuseppe Samonà e Giancarlo De Carlo*, Officina, Roma 1994, p.146.
[13] Andrea Sciascia, Porosità e increspature, in Cesare Ajroldi (a cura di), *La ricerca sui centri storici. Giuseppe Samonà e il Piano Programma per Palermo*, Aracne, Roma 2014, pp.61-62
[14] Ludovico Quaroni, *op. cit.*, p.65
[15] Pierluigi Nicolin, The point of view on the landscape has changes, in Luciana Macaluso *Rural-urban intersections*, Mup, Parma, in printing, p.244
[16] Vittorio Gregotti, C*apitalism of visibility*, in Luciana Macaluso, op. cit., p. 177 and fll.

atelier 2

COMINGAP

OSMOTIC BOUNDARIES



introduction by Cristiana Penna

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TUTORS:
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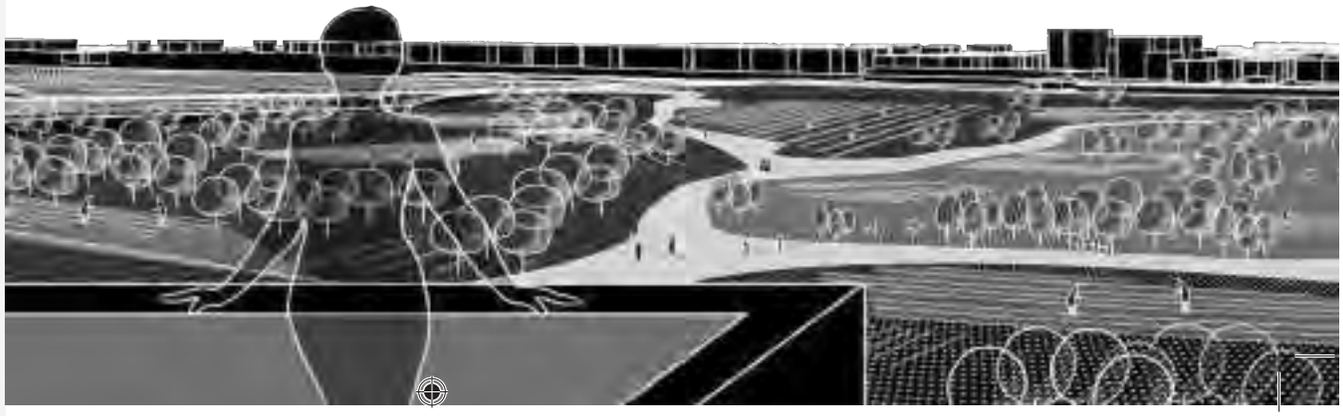
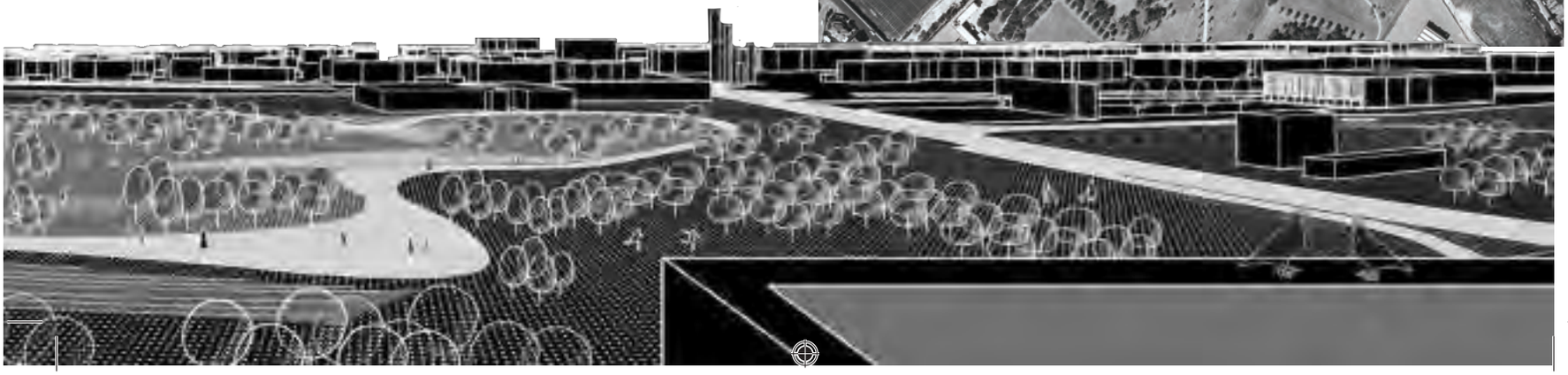
Agricultural Landscape



The main theme of the general strategy will focus on the concept of "new museum of agriculture". The agriculture landscape that wraps the city of Piacenza will be the protagonist to define the new interactive spaces within the contemporary city.
The process of food cycle "production, distribution and consumption" is the aspect, which will affect the development of the project. The new dynamic vision will run through the main artery of the city Piacenza "The Cardus".
This new relationships will be activated within the consolidated urban fabrics in the northern and southern boundaries of the city aiming to interweave the disposal areas besides finding new identity for the city.
These boundaries are discontinuous edges entailing set of fragments, acting as threshold between inside and outside of the city where impassable limits overwhelmed the city fabrics. The strategy of the project COMIN**GAP**, directed by Massimo Galluzzi and Luciana Macaluso, wants to manipulate the reality transforming these boundaries into "*edges where different groups interact*"[1], where two structures with different dynamics and times can

southern edge of Piacenza

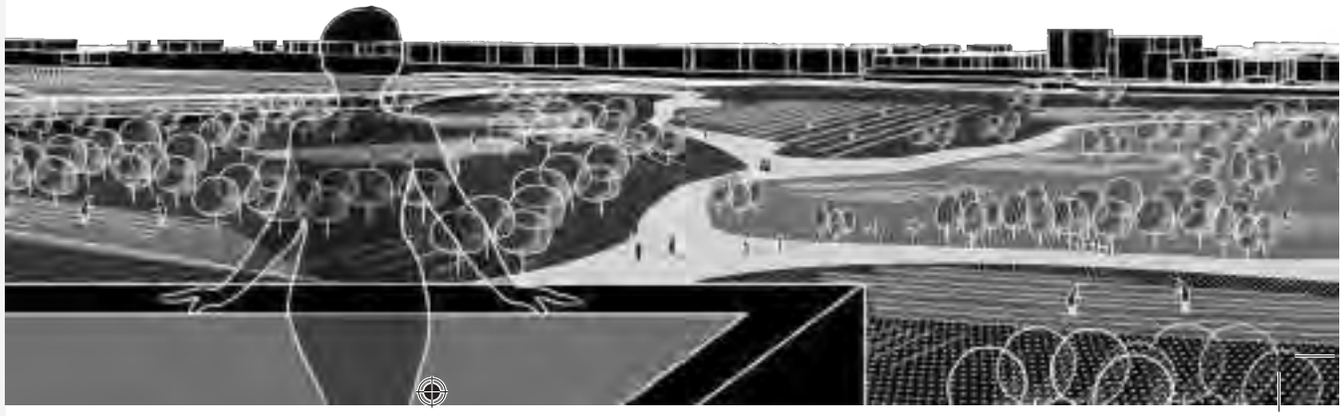


atelier 2

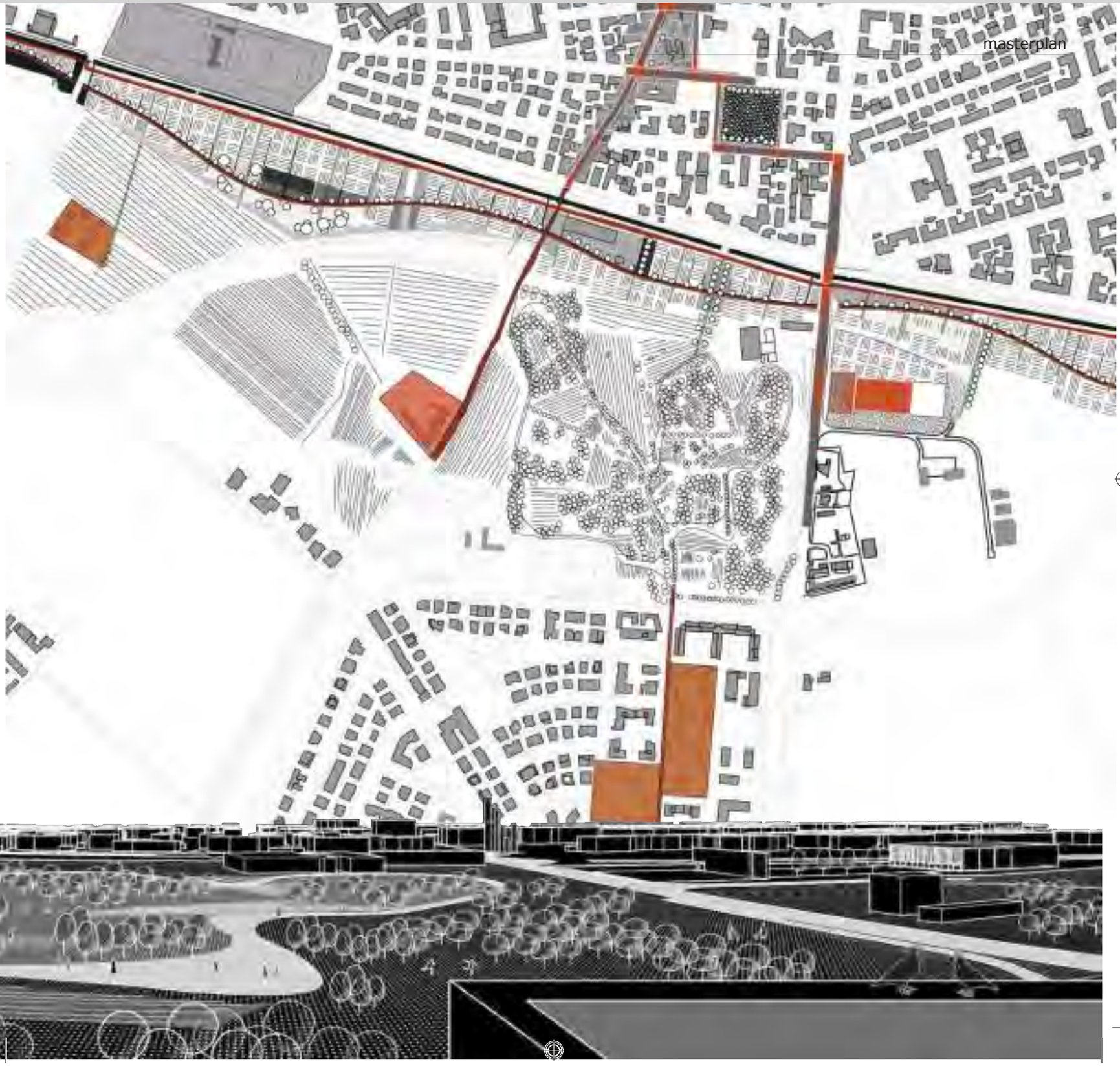
COMINGAP

create a new **osmotic** system.
In this way, city and countryside invade each other because "*the possibility to fix boundaries at the city it seems inconceivable today, […] the boundaries are a mere artifice*"[2].
The topography of the new connections of the existing fragments will be essential to actualize the museum of agriculture.
Within this frame the strategy of the project COMIN**GAP** will be developed from south to north, where the southern expansion of the city will be revived for the new museum of agriculture as it reflects the farmsteads of the ancient production of Piacenza. Passing by the consolidated urban context as the main distribution area till reaching the Po River where a sensitive transformation will be applied to northern edge to act as the area of consumption.
A horizontal line punctuated by "farmsteads, commercial buildings and a satellite neighborhood" characterizes the skyline of the agriculture landscape in the southern area of Piacenza. A new geometrical urban plan will be developed in the extension of the "Cardus" aiming not only to connect the city fabrics with the agricultural fields, but also to absorb the agricultural traces.
The relationship between the production process and the agricultural museum was established through construction of a new grid. Its importance to define the rhythm, the measure of the edge inside the agricultural traces through the extensions of some guidelines of the consolidated urban weft. So it will generate the direct connection with the ancient farmsteads, with the commercial services and the square of the existing new district; the design of urban gardens like a place to local production and study; the design of modular "mobile" architecture, to be used and moved according to different events about the production, diffused into this new grid; the re-use of an existing commercial building for a local agriculture production.

Agricultural Landscape

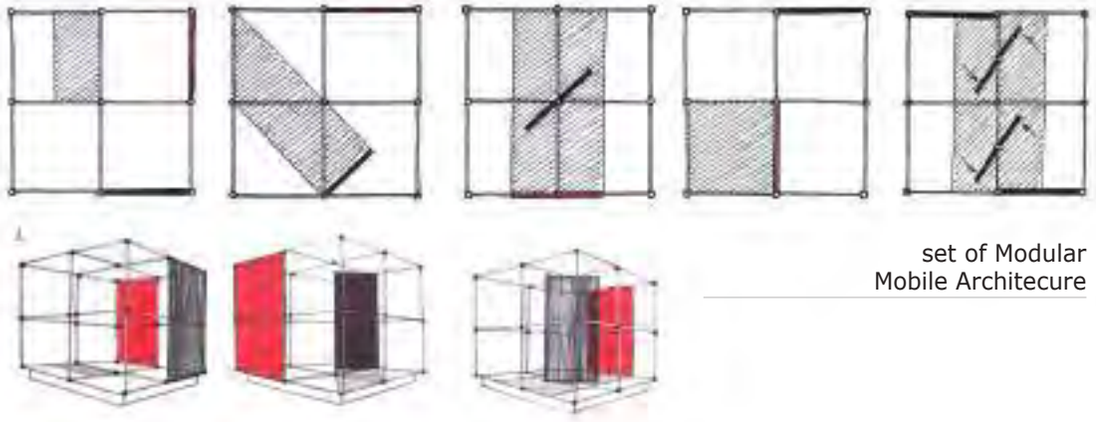


masterplan

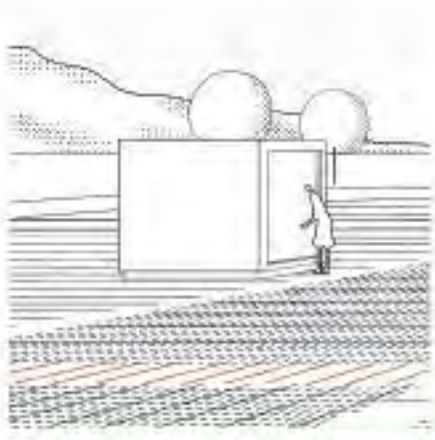


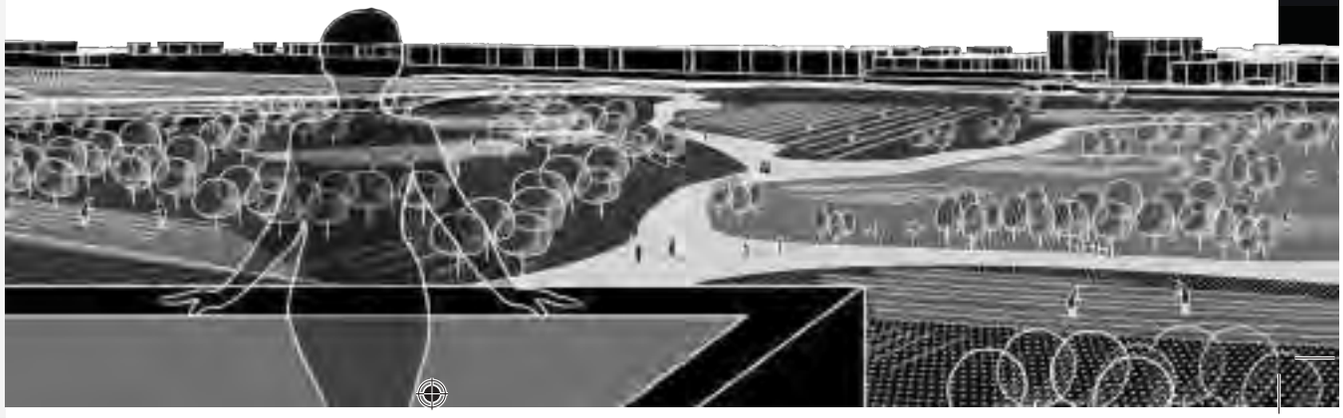
atelier 2

COMINGAP

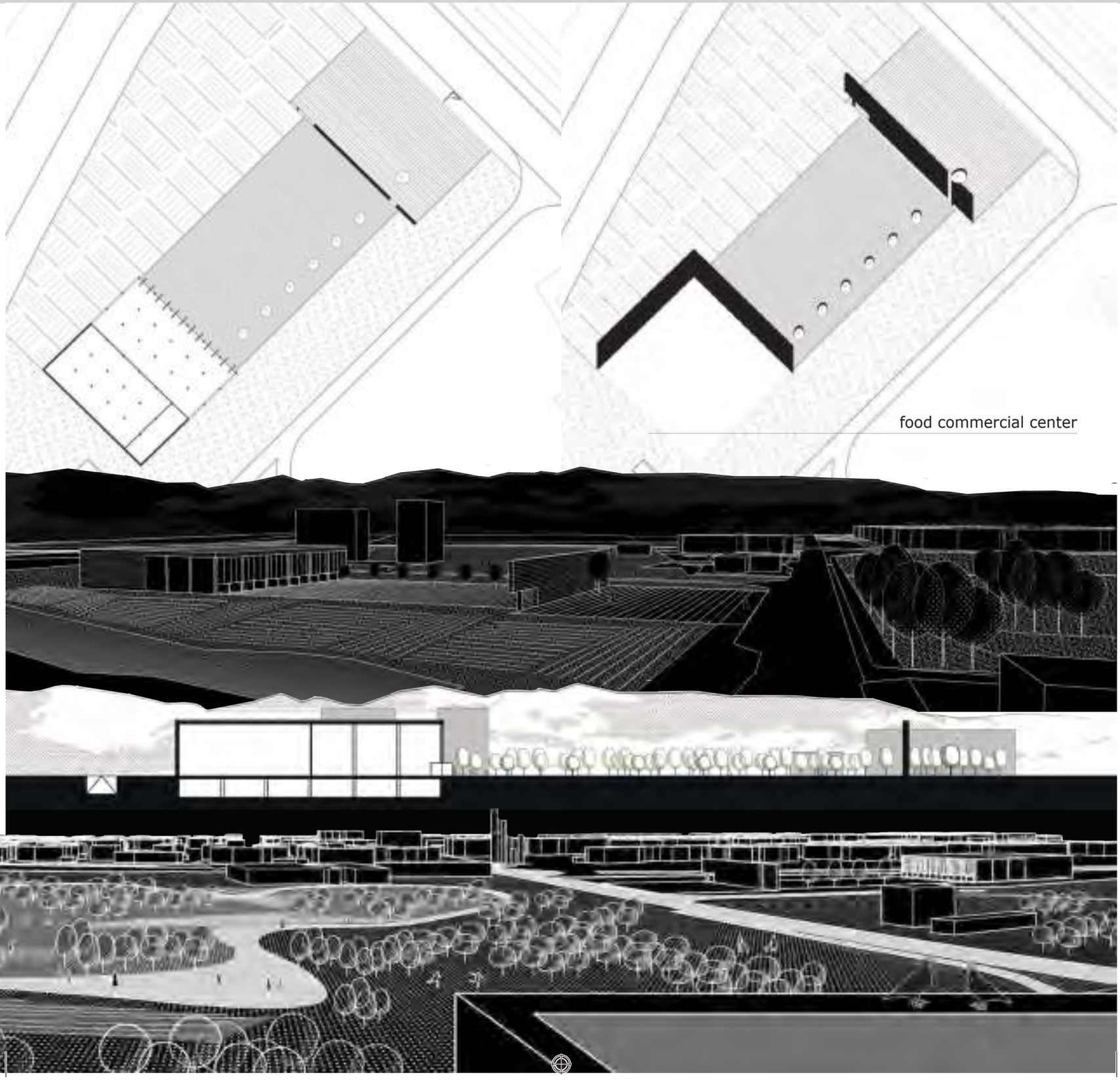


set of Modular
Mobile Architecure



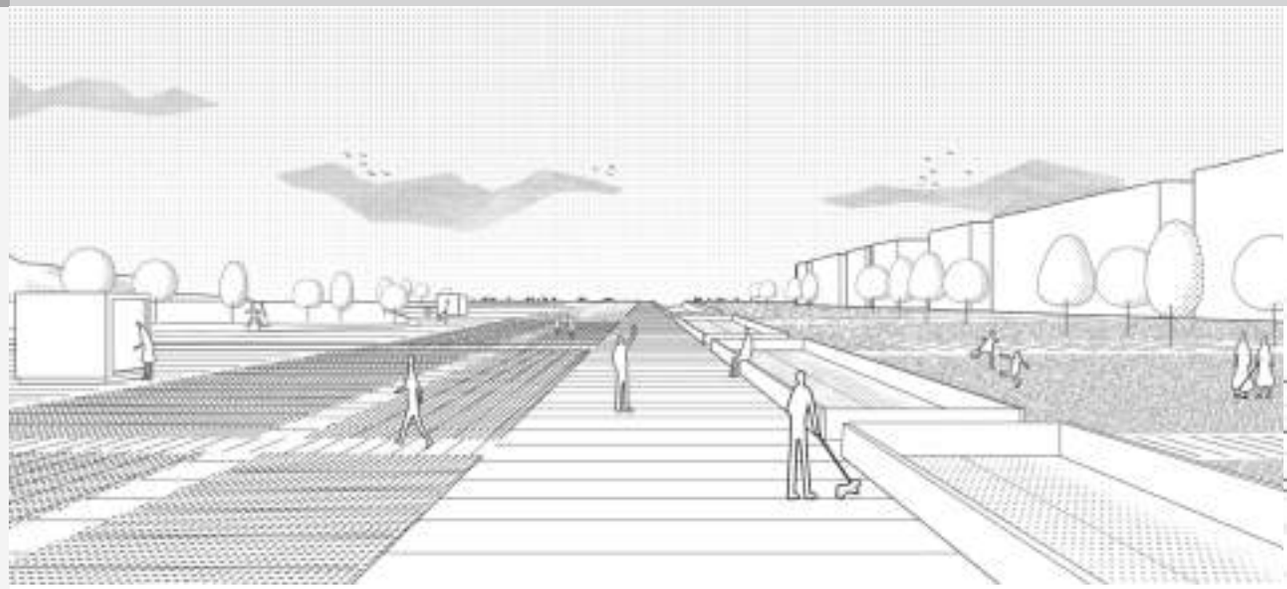


Agricultural Landscape



food commercial center

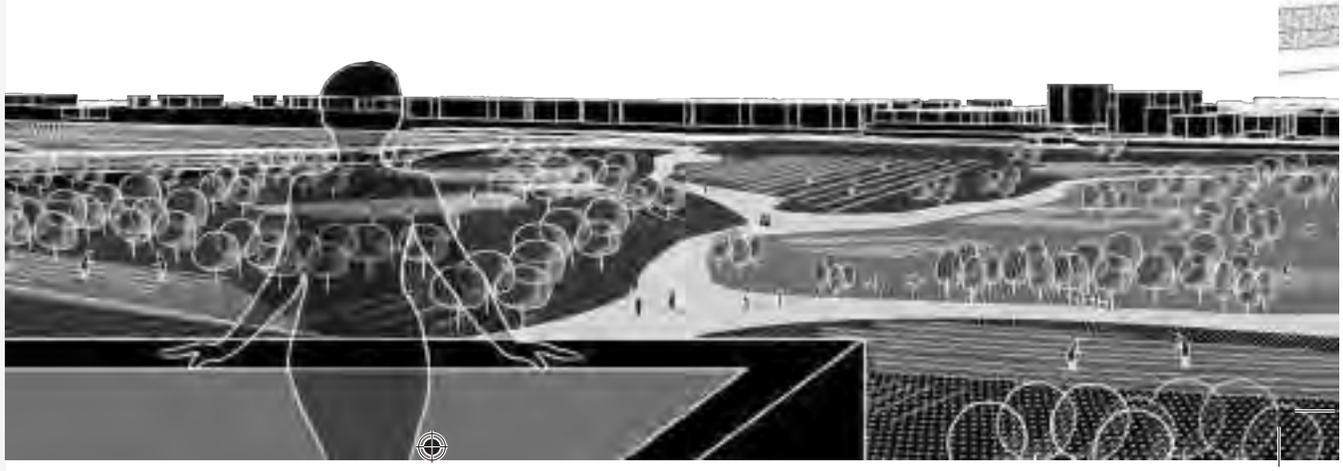
atelier 2 COMINGAP



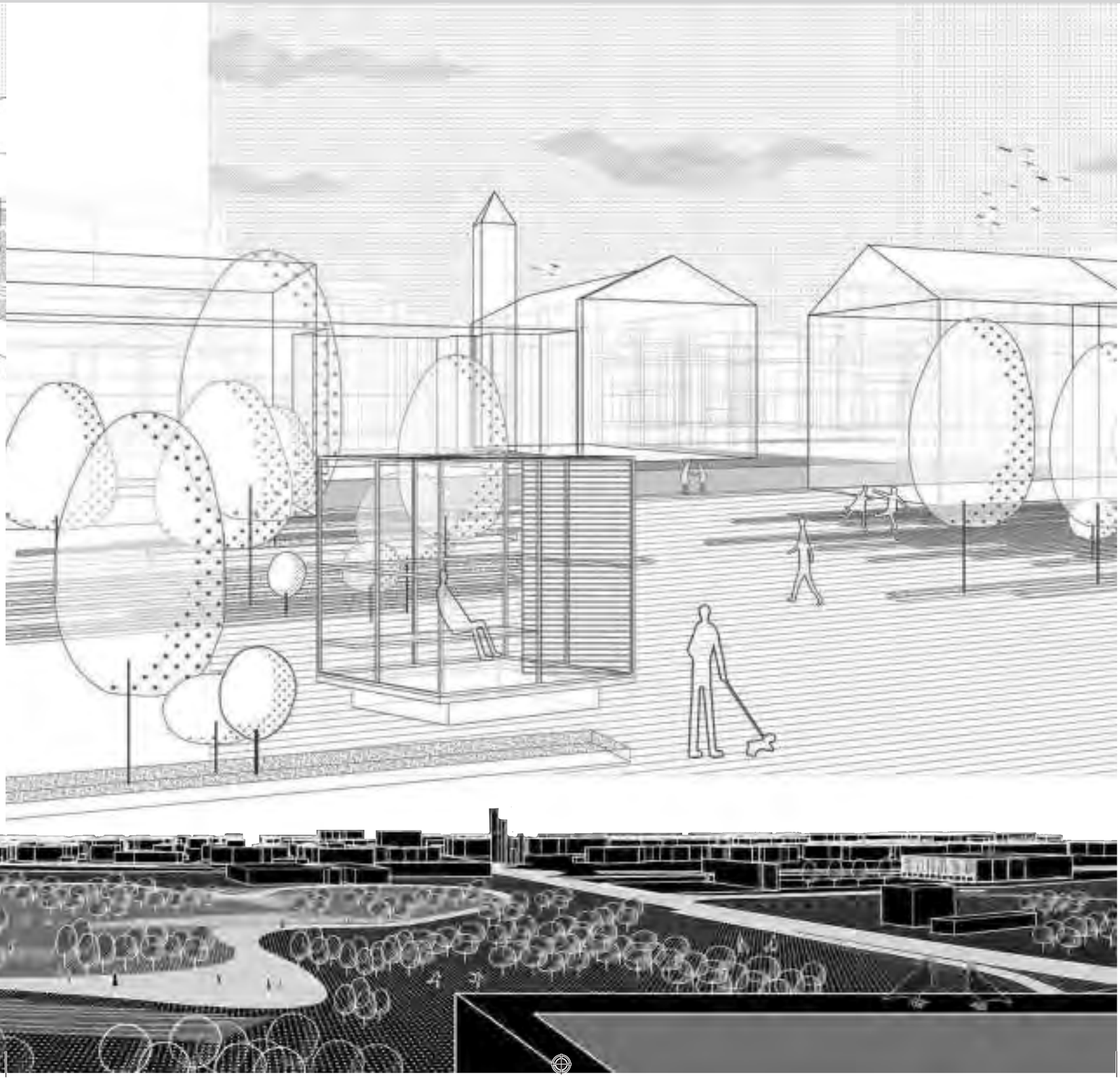
edge perspective view

All these individual design episodes are like pieces of mosaic strongly linked by one soil to sew up new relationships and create new connections, in order to have an open landscape suitable to possible subsequent transformations.

[1] Pierluigi Nicolin, "The Properties of Resilience", in Lotus International number 155 "Geography in motion", pag. 55, Editoriale Lotus srl, Milano 2014
[2] Massimo Cacciari, saggio di Massimo Cacciari contenuto in "La città infinita", a cura di Aldo Bonomi e Alberto Abruzzese, pag. 320, Editore Bruno Mondadori, Milano 2004



Agricultural Landscape



atelier 2

COMINGAP

FEEDING THE WALL
Limits VS Permeability

introduction by Moataz Samir

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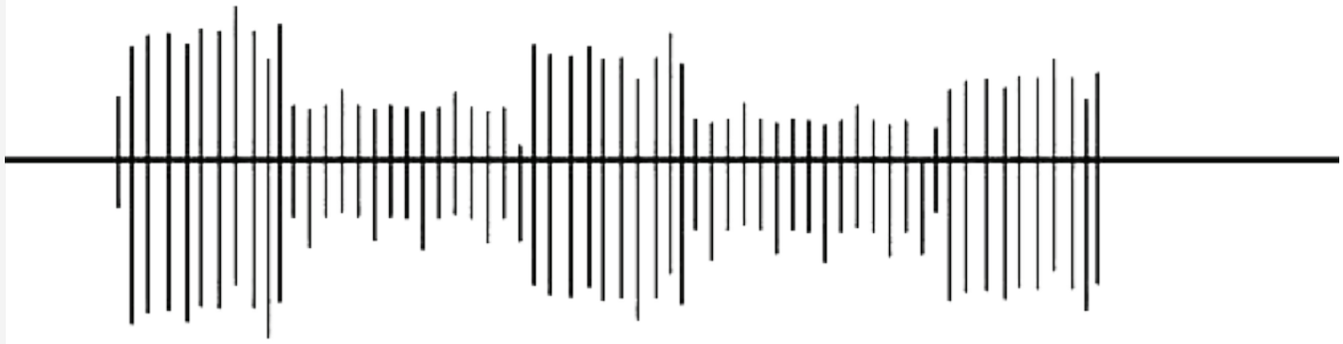
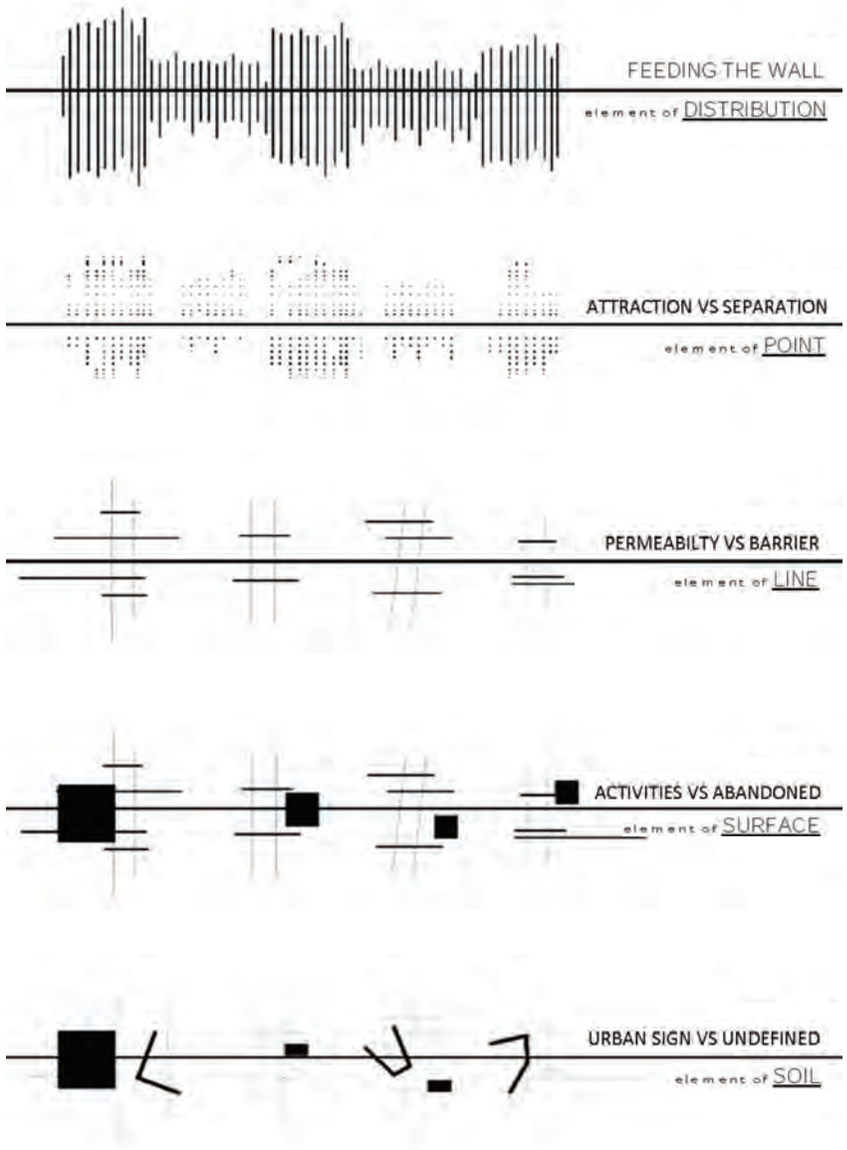


Urban Landscape

"*A new concept for the architectural composition should become the idea of disposable as a new type of scientific-category strictly related to recognition of the strength, continuity, flaw and break of the landscape*". Gilles Deleuze

Piacenza plays an unconditionally strategic core of a series of systems, which emphasize the contemporary transformation in large urban scale. Piacenza is a transnational joint for two European corridors: The East-West traced between Lisbon and Kiev and The North-South between Rotterdam and Genova.
The complexity of the city's layers constantly produce urban mutations of the city's typology and morphology, reflected on inhabitants' feelings and behaviors; besides Piacenza is a city where a sequence of limits have lived, grown and played an important role in its economy. One of the main elements that physically and metaphorically trace directives of development is agriculture.
The theme of our project is to Re-locate the agriculture inside the city fabrics through a transformation of voids, soil, edges and memory providing a place of different overlapping layers of nature, infrastructure, urban fabrics and culture. It is hoped that grounding the abandoned area of the wall in agriculture can invite people to interact with it given that



FEEDING THE WALL

atelier 2

COMINGAP

Urban Landscape

Piacenza is known for its agricultural production capacity. Therefore, "FEEDING THE WALL" is theoretically founded on the sociological concept of 'dwelling', whereby restoring the encapsulated harmony of fragmented places; not only encourages urban and social interaction but also gives such empty places new identities.

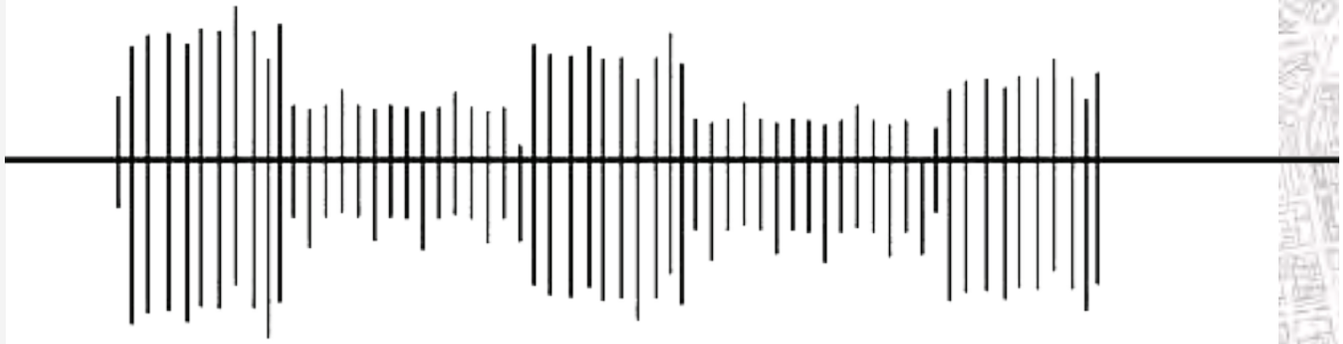
The general approach of the project is offering a sequence of spaces crossing Piacenza from south to north to act as an open urban museum through a sensitive metamorphosis of the city layers based on three pillars of the food cycle which are production, distribution and consumption.

The main strategy was to provide four pedestrian paths parallel to the Cardus, aiming to interweave the different urban forms with agricultural fabrics through continuous soil where the material acts as a background giving a new identity for the contemporary city.

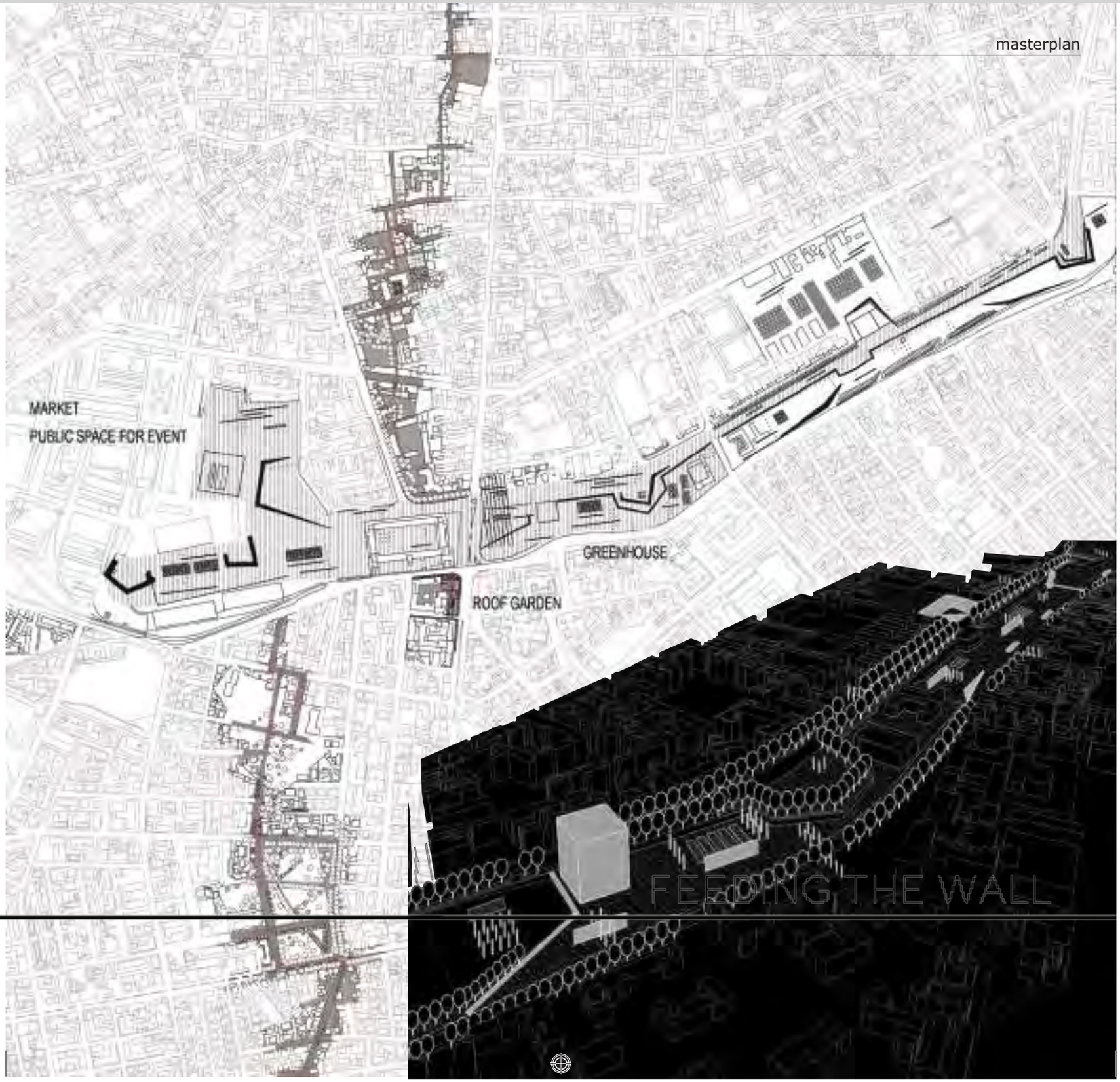
The requalification and reuse of the complex relationship between landscape, infrastructure and urban limits postulate a new urban system deliberate as a dynamic, interactive complex system to meet the cultural, productive and economical needs of the contemporary society in urban and territorial scale. This system is intensely attached to the historical and social values of the community of Piacenza area, to offer a contribution of the productivity of the land with the quality of obsolete spaces.

The Focus area of study is between the historical city and the first suburbs. Along the ancient trace of the Farnesianan wall, which still exists in some parts; nonetheless the area includes the Cavallerizza that has been already inhabited and used, in addition to other places that have been made rather redundant like (Convento di S. Agostino, the former military hospital, the Darsena).

In the historical city, the wall was perceived as shelter to protect the city from invaders; it was the element of separation, which was acting as threshold between inside and outside. It could be considered as a large gap marking the new link among different layers and building conditions.



masterplan


MARKET
PUBLIC SPACE FOR EVENT
GREENHOUSE
ROOF GARDEN
FEEDING THE WALL

atelier 2

COMINGAP

Urban Landscape

red square | diagrams, ground and first floor, section

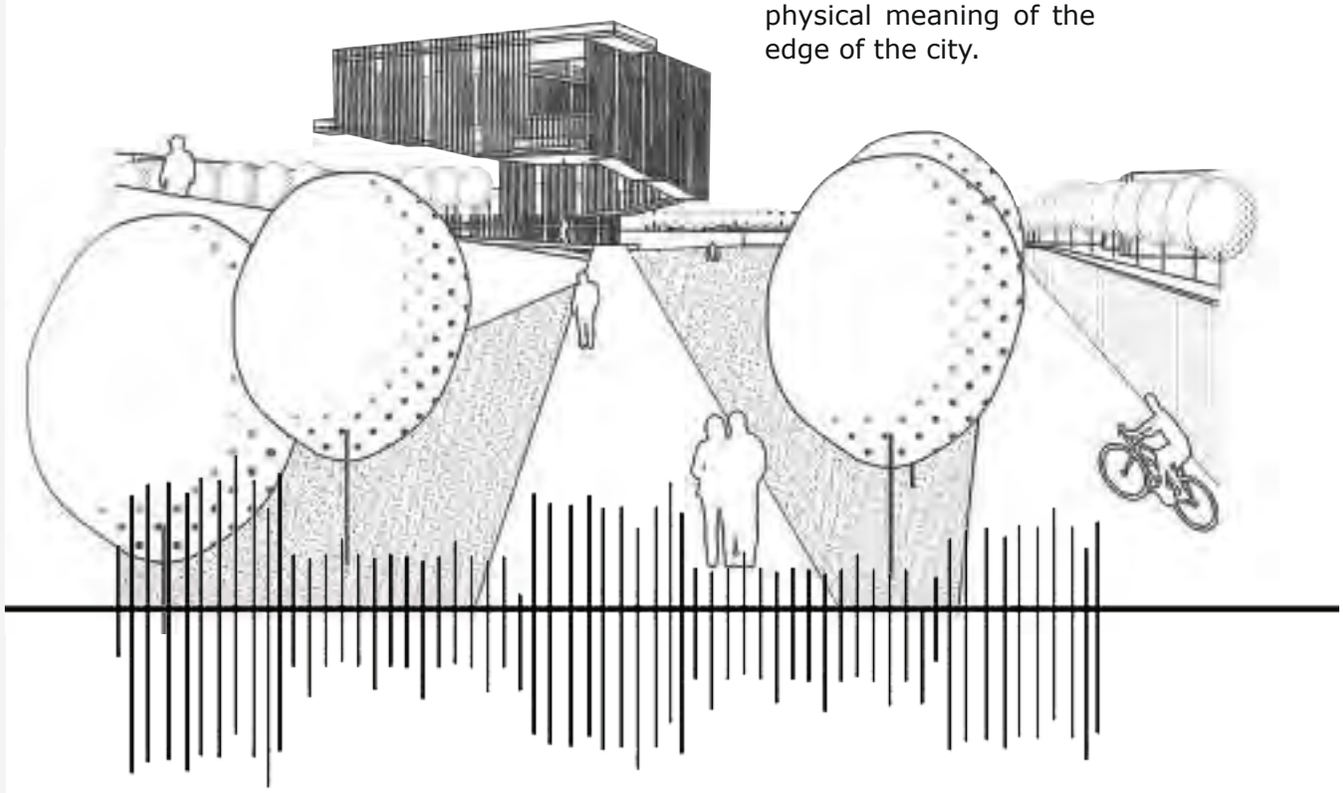
soil

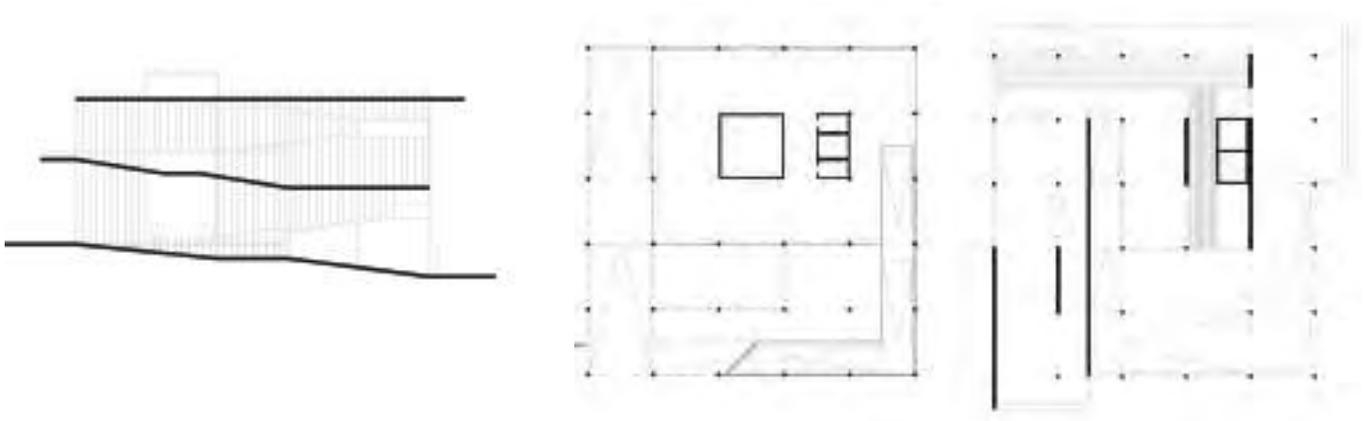
between inside-outside

hybrid space

continuity

Feeding the wall has a dual meaning:
1. Giving the historical wall a new identity via transforming the meaning of the wall as an element of separation to an element of interaction where a sequence of public spaces could replace the abandoned areas generating a new urban system in which the typology of the wall will overhaul from the line to spine.
2. Redefining the meaning of wall as a source of distribution for the main market of the city instead of the physical meaning of the edge of the city.

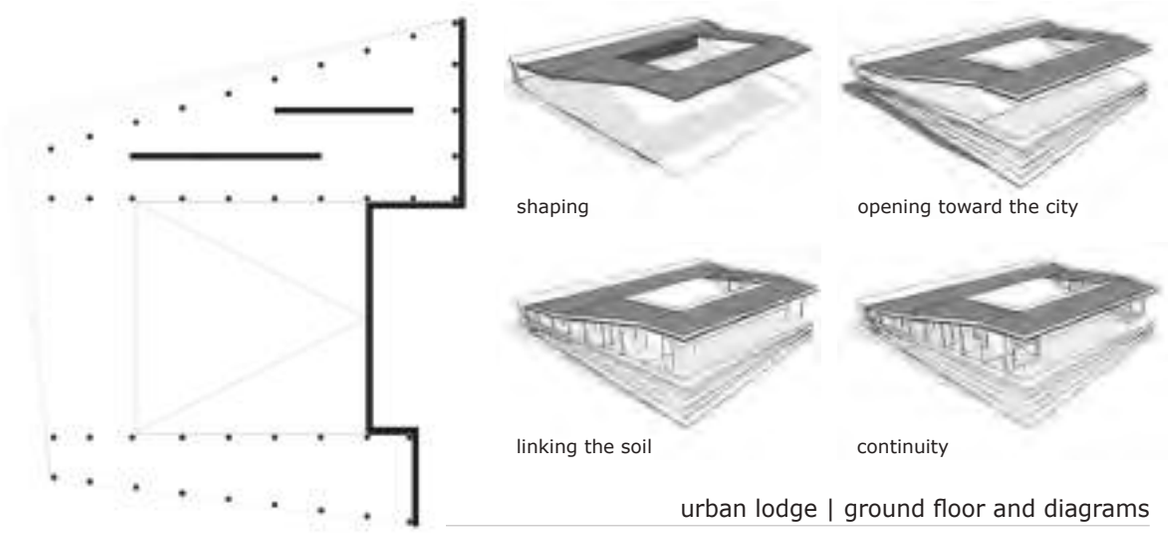




The new urban system was developed to tackle several aspects:
1. Permeability vs. Barriers: The system will connect different fragments around the wall, trying to create a source of distribution not only on the local scale but also on territorial scale.
2. Activities vs. Abandonment: Innovative activities capable of building a pronged net of relations based on the soil plantation of the food cycle. The transformation of abandoned spaces into new urban public spaces including (kitchen gardens to the allotment gardens, organic bars and markets). The instrument of the landscape then is involved in the temporal dynamics of the spaces.
3. Identity vs. Undefined: Through different scale of interactions a new point of view which reads the soil as an active and precious resource, capable of modifying the productive system, charitable a new character to the city and building a new type of new economy as an alternative to the usual productive cycle. As Piacenza is one of the biggest tomato distributers.
The area is considered the ideal site for food distribution and for a retail shopping, where the morphological as well as the social and typological aspects are linked with local skills and agricultural products. The design generates four main markets strongly connected to the soil, acting as a dynamic interactive system performing in a heterogeneous ways towards the historical wall. They The Educational market was located on Via Francigena close to the urban campus where the people could participate and cooperate in the process of distribution, besides the Organic market that was placed close to the Cavallerizza (the

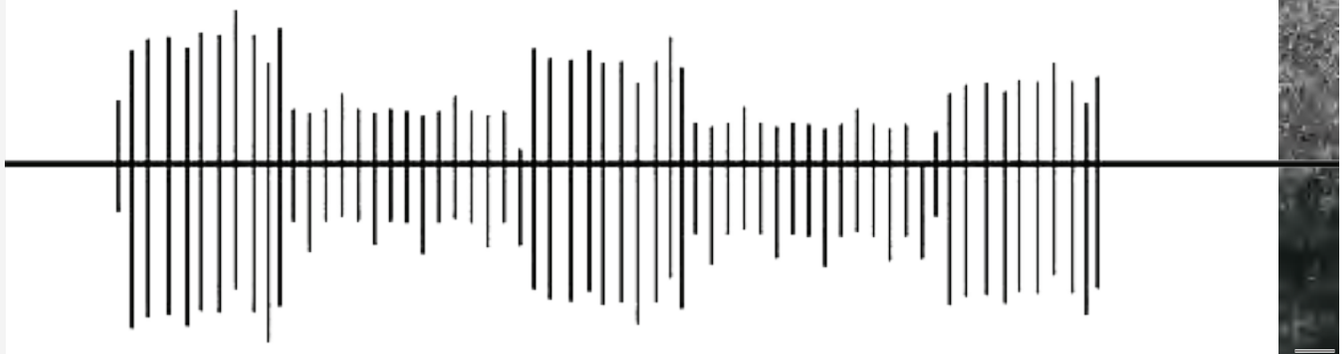
atelier 2

COMINGAP

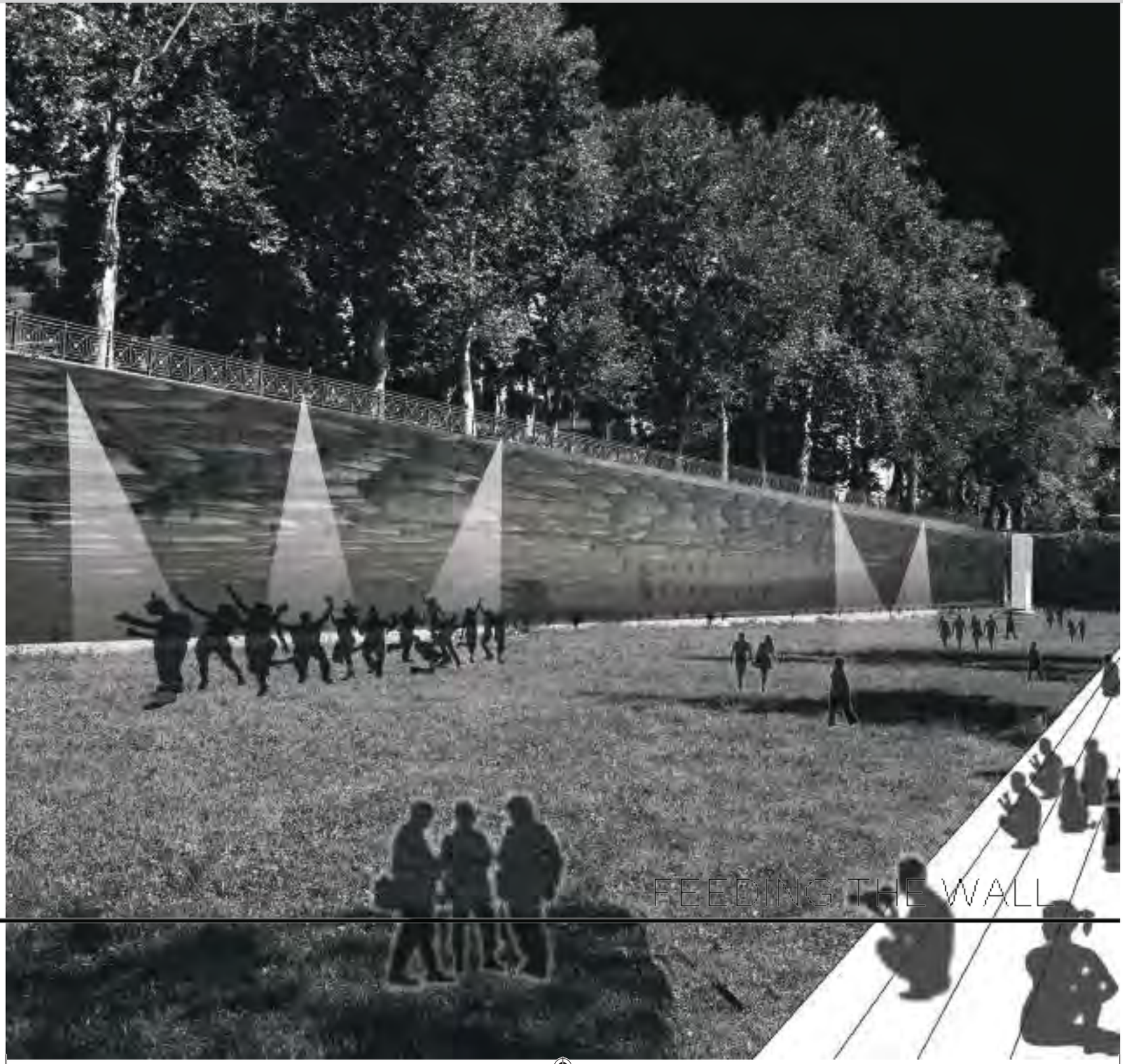


urban lodge | ground floor and diagrams

new alteration of the organic garden) attached by several kitchen gardens and retail shops.
Moreover on the crossing of the Cardus and the historical wall, the Tomato market was established as temporary dynamic space that on one hand works with the local scale as the new core of the city, aiming at stressing the identity of Piacenza. On the other hand works with the urban scale of connecting the different layers of the city. Last but not least the Main market intended as an ensemble of interactive spaces on a physical, spatial and socio-cultural levels. The market used the obsolete space directly related to the military area to represent the new statement of "Agriculture is rooted within the city".
"FEEDING THE WALL" provides a new system with the opportunity to transform the city's layers in contemporary new scales, with the enhancement of historical textiles, infrastructural systems and natural or urban landscapes.



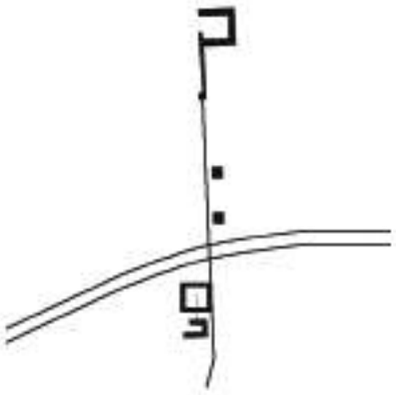
Urban Landscape


FEEDING THE WALL

atelier 2

COMINGAP

LIKE A WUNDERKAMMER



introduction by Flavia Zaffora

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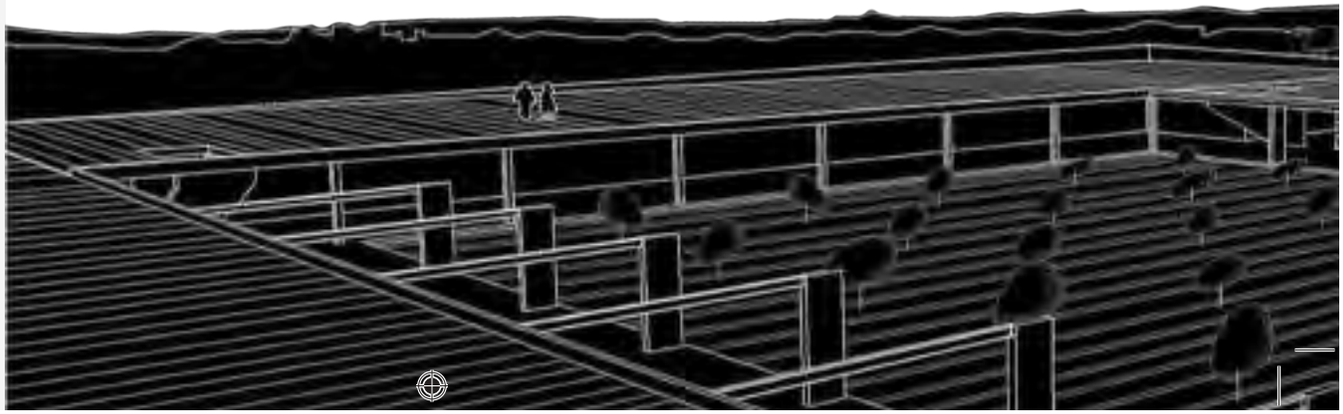
TUTORS:
Juan LOPEZ CANO, Cristiana PENNA, Moataz SAMIR, Flavia ZAFFORA

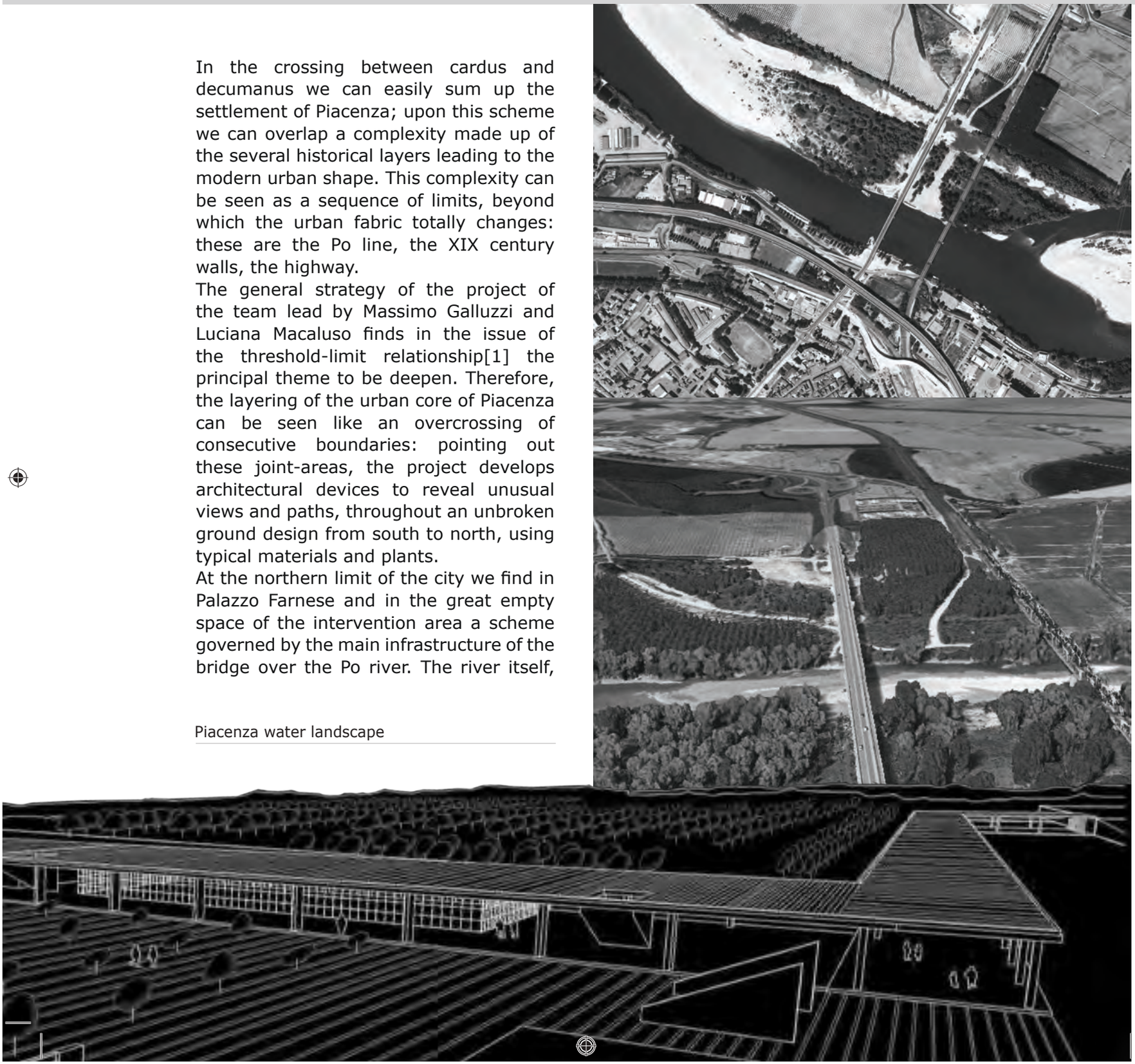
Water Landscape



In the crossing between cardus and decumanus we can easily sum up the settlement of Piacenza; upon this scheme we can overlap a complexity made up of the several historical layers leading to the modern urban shape. This complexity can be seen as a sequence of limits, beyond which the urban fabric totally changes: these are the Po line, the XIX century walls, the highway.

The general strategy of the project of the team lead by Massimo Galluzzi and Luciana Macaluso finds in the issue of the threshold-limit relationship[1] the principal theme to be deepen. Therefore, the layering of the urban core of Piacenza can be seen like an overcrossing of consecutive boundaries: pointing out these joint-areas, the project develops architectural devices to reveal unusual views and paths, throughout an unbroken ground design from south to north, using typical materials and plants.

At the northern limit of the city we find in Palazzo Farnese and in the great empty space of the intervention area a scheme governed by the main infrastructure of the bridge over the Po river. The river itself,



Piacenza water landscape

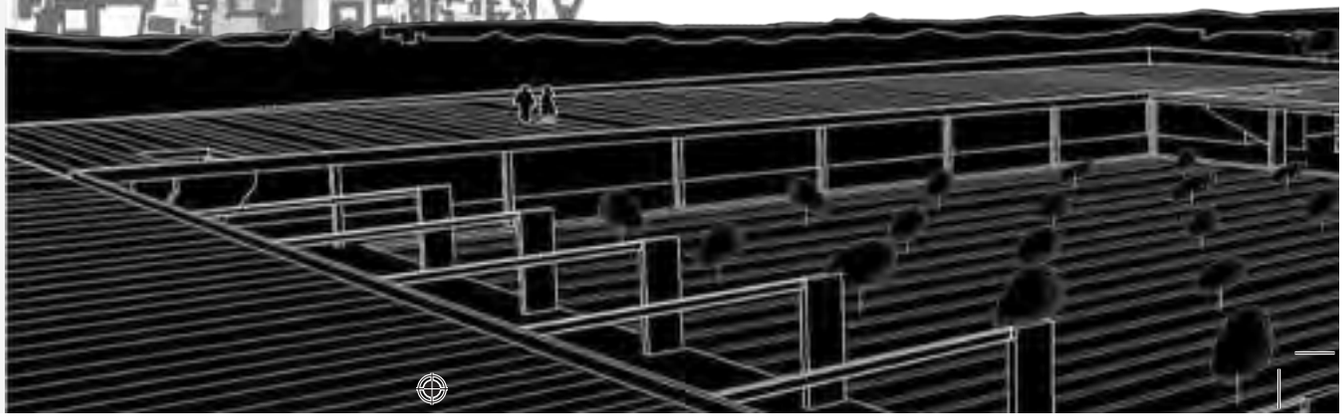
atelier 2

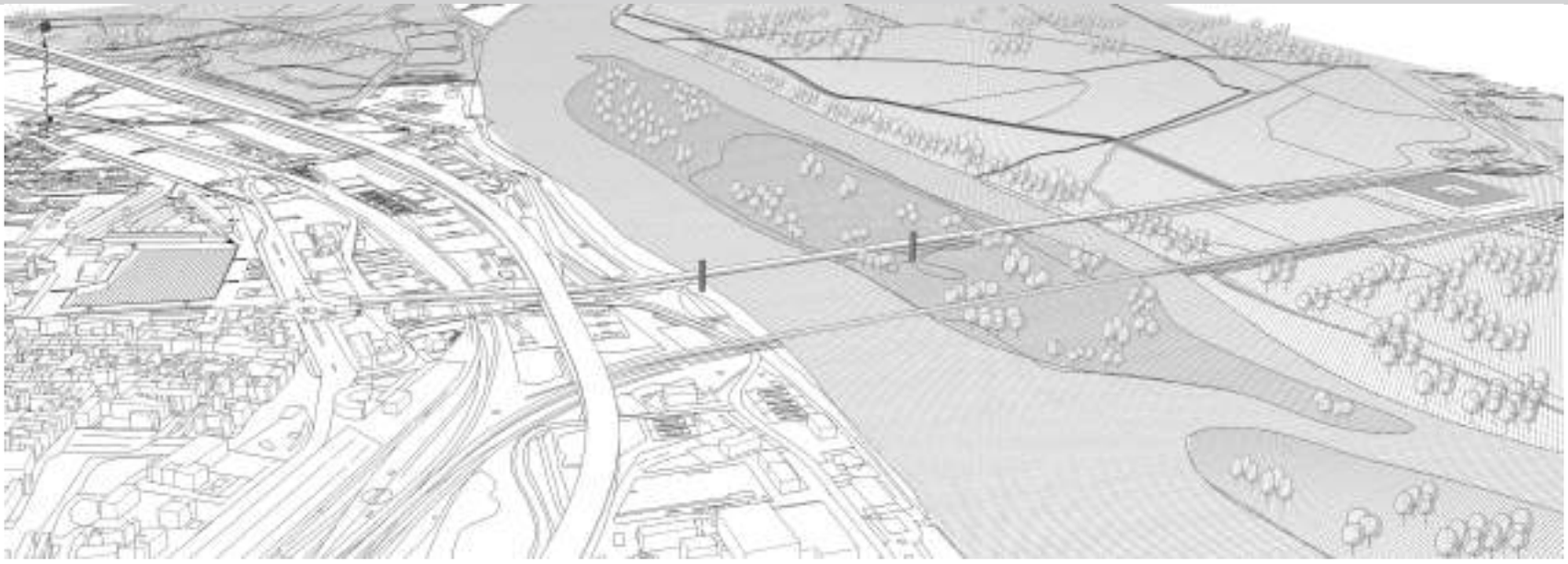
COMINGAP

Water Landscape

general plan of the intervention

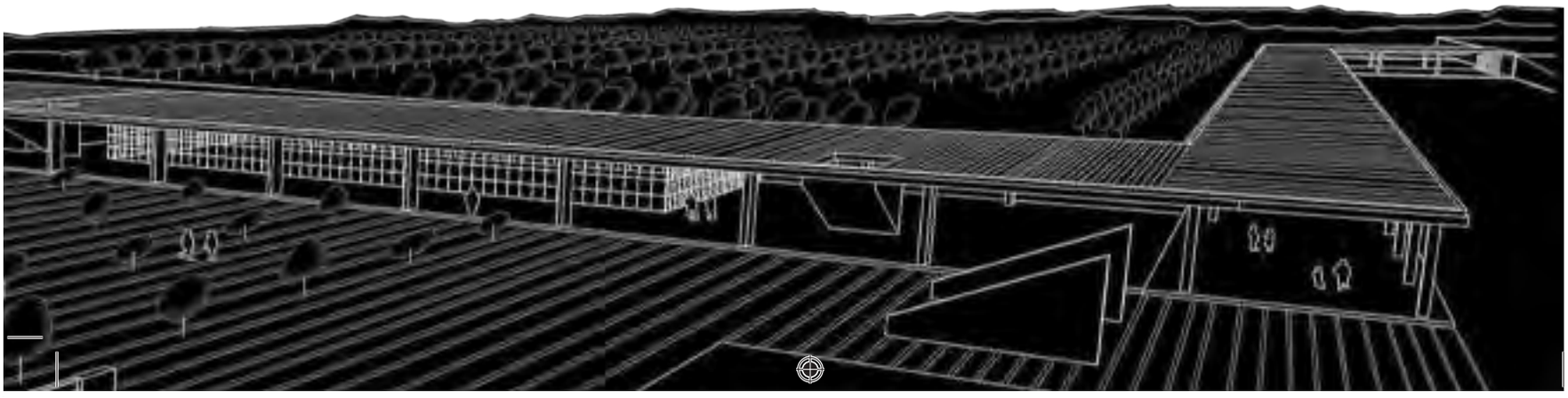
along with the infrastructural strip, defines a real limit: beyond it the urban fabric, instead of fraying off, sharply ends. The project wishes to design an architecturally defined edge by a system of excavated squares culminating with the great "theca" of Palazzo Farnese. Here the project locates the exhibition center [2] of the diffused open air agriculture museum as we can define the city of Piacenza, the aim itself of this edition of the Summer School. It is a slim steel and glass structure built on the incomplete side of the brick fence, and it wants to become a "variable filter to interpose, almost as a scenography, between outside and inside"[3]. The soil design goes on and it climbs on the bridge, the only device connecting the city density with the green extension beyond the river, totally different from the agricultural pattern of the south. The project takes





Aerial view of the project, across the Po river, connecting the city to the outside

advantage of the existing mall on the other side, considering it as the last urban offshoot of Piacenza, using its roof as a public ramp to get the ground level. At the same time, the mall is changed into a biological products distribution place connected to the small settlements spread out in the territory.
Between these two built cores, a huge park is extending. Aware of the extreme changing situation of its landscape due to the recurring and remarkable variations of the water level, the project wants to improve the bridge pedestrian and cycle paths designing small punctual elements, whose shape reminds the emilian towers, as devices aimed to get Maggi Island, and to catch the existing rural paths.
As thought in a Wunderkammer [4] sequence, where *naturalia*, *artificialia* and other *mirabilia* are revealed, throughout punctual interventions and a design held, mainly, by a zero-volume architecture hung on the infrastructure, the project tries to provide the first keys to have a glance into this huge, open air "wonder room".



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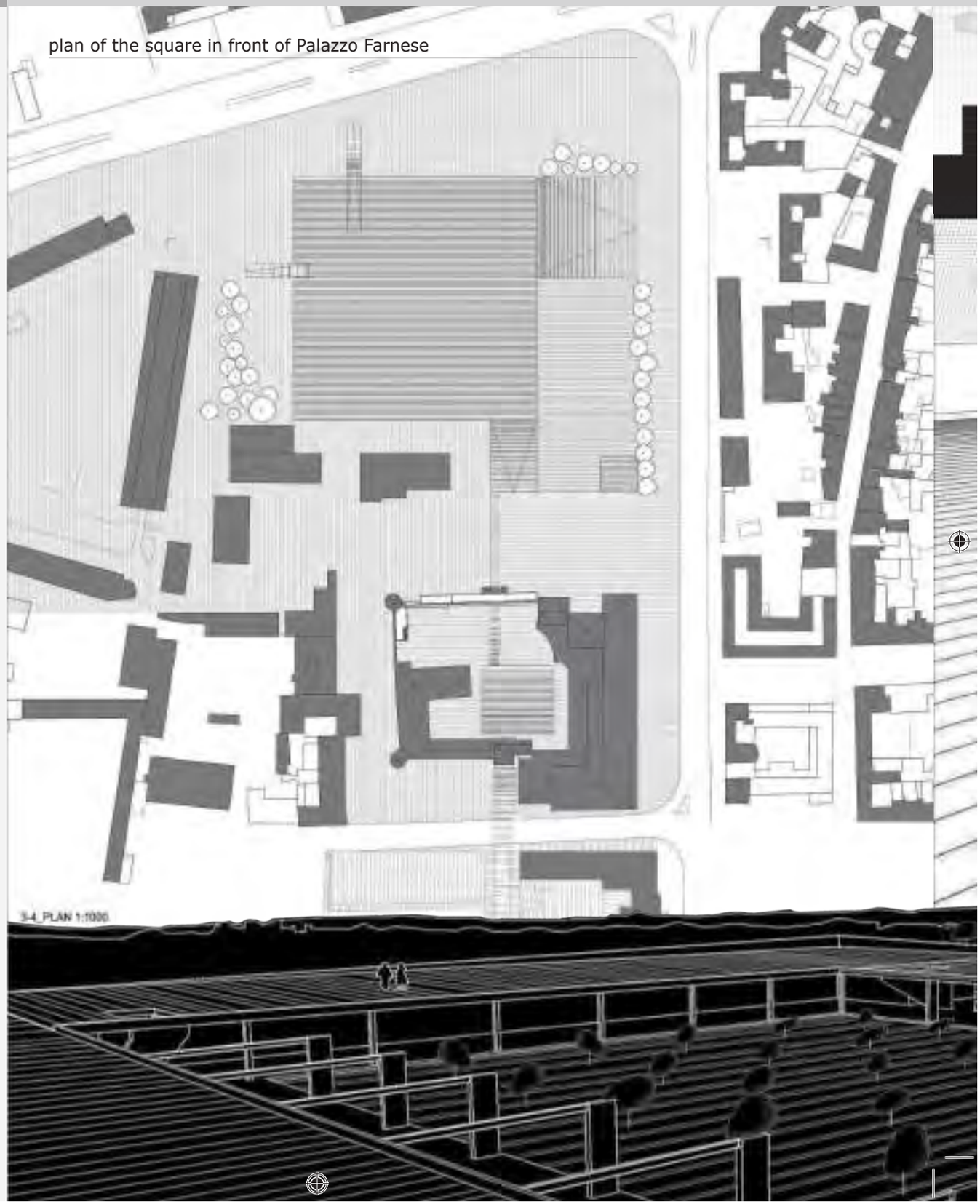
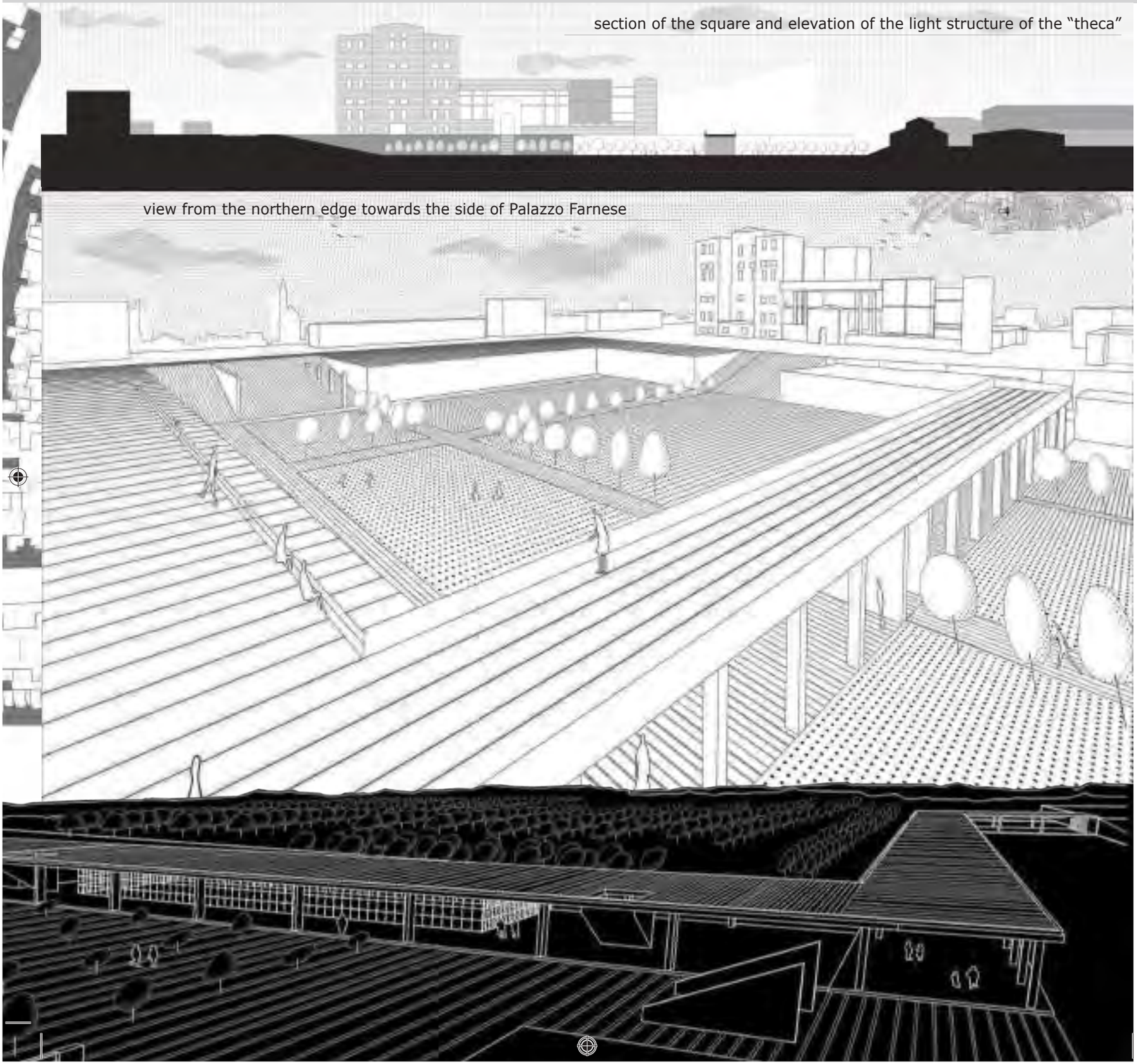
Water Landscape

plan of the square in front of Palazzo Farnese





section of the square and elevation of the light structure of the "theca"

view from the northern edge towards the side of Palazzo Farnese

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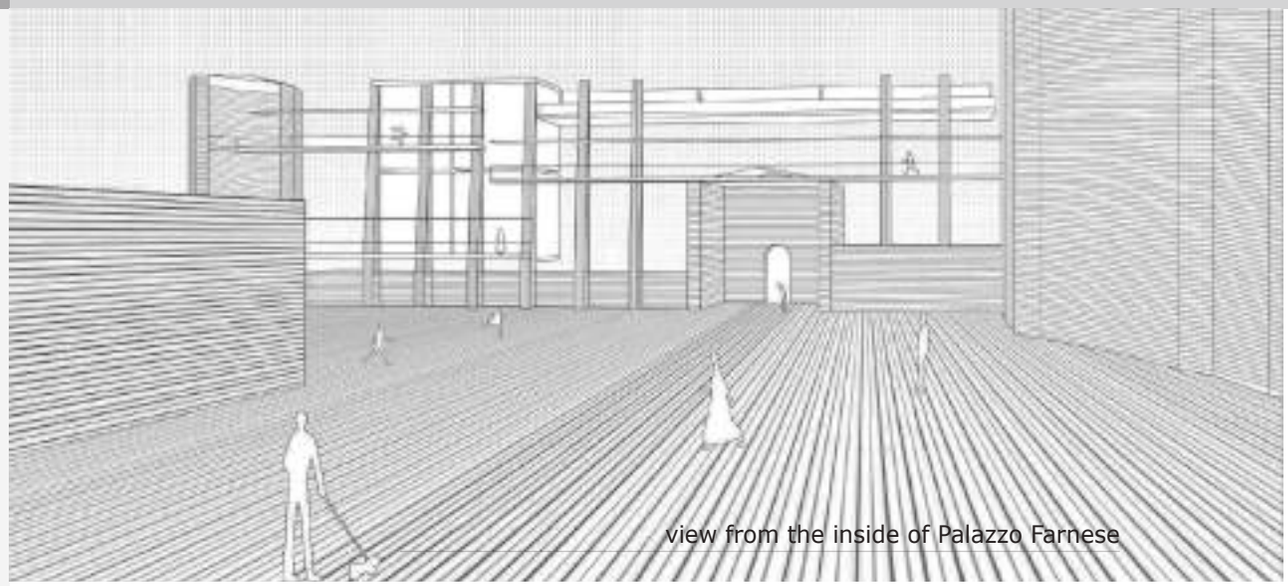


view from the inside of Palazzo Farnese

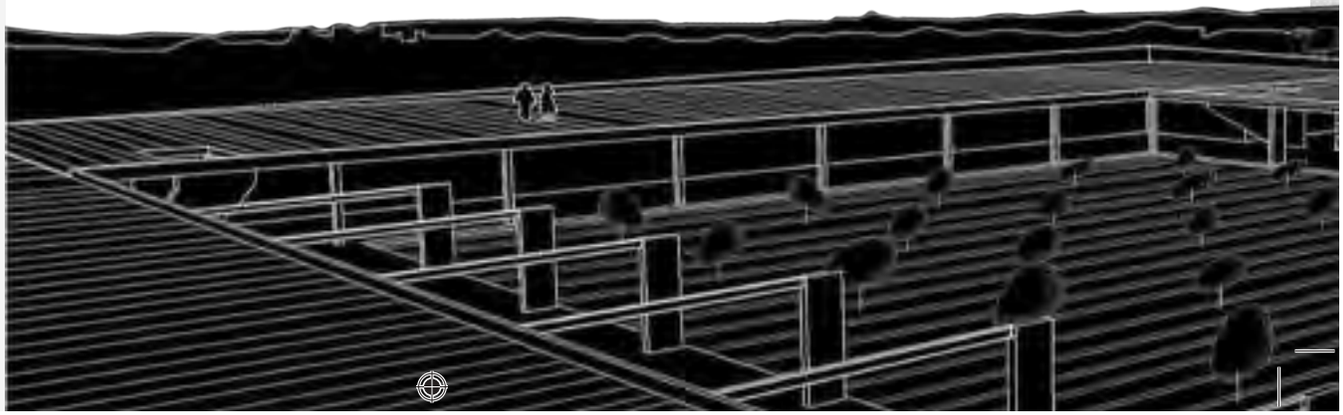
Notes

[1] That is a work about the "inexpressible space between threshold and limit" described by the Latin terms limes and limen and examined by Andrea Sciascia's essay "Tra Limes e Limen", in Andrea Sciascia (edited by), "Costruire la seconda natura. La città in estensione in Sicilia fra Isola delle Femmine e Partinico", Gangemi, Roma 2014, pp. 265-273

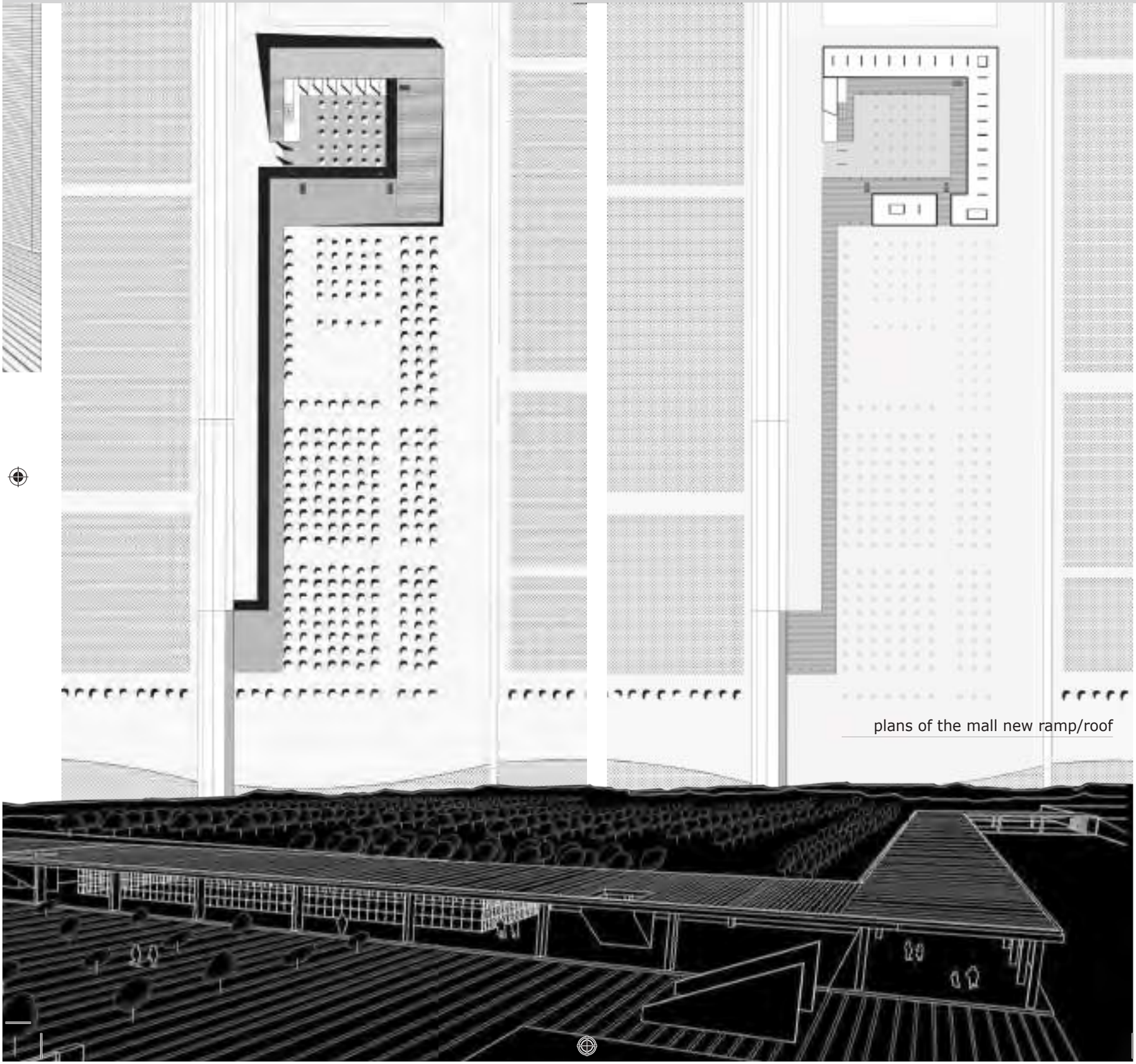
[2] This was strictly related to the EXPO 2015 issues about the food cycle and the way of agriculture to be involved into urban development through specific architectural interventions. Production, distribution and exhibition were the three keywords to be explored respectively in the southern, in the walls and in the northern part of the city

[3] It recalls the hybrid building-billboard architecture: the smaterialization of the object reveals the invisible through the absence, Lorenzo Dall'Olio, "Arte e architettura", Testo&Immagine, Torino 1997, p. 62

[4] The Po area, the artificial infrastructural and urban signs and the extraordinary presence of Palazzo Farnese are all elements, for their peculiar amazing nature, deserving to be in a XVII century wonder room



Water Landscape



plans of the mall new ramp/roof