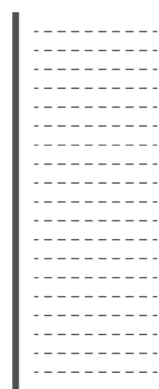


# DESIGN STRATEGY

## THE LINE AS A MOULDING ELEMENT

Through the interpretation of the ancient system, clear and defined in its geometries, it is possible to adopt a design strategy that is able to rewrite the inherited relationship between landscape and falling mills. Moving from a condition of "exploited" landscape to its opposite, it is possible to unify the three areas of intervention under a single architectural gesture. The linear condition of the ancient system, which can be detected both at the macro-scale and micro-scale, would then be the generating element of the entire composition: a line that acts as a limit between natural and artificial, old and new, able to constitute a dialog between grafting and historical stratifications. A line that therefore assumes three possible configurations: within the open space as the rhythmic scan of solids and voids; as the physical limit of protection and separation from the water element in the new addition, and finally, within the historical complex, as ideal axes of new grafting spaces.

### RYTHM



Between solids and voids

### LAYERING



Between natural and artificial

### GRAFTING

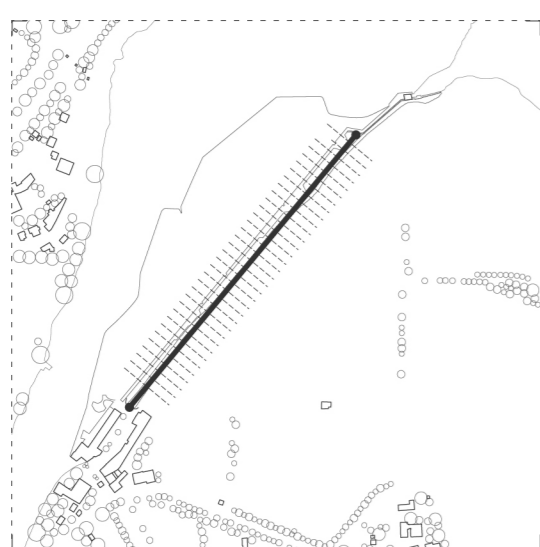


Between old and new

### RYTHM

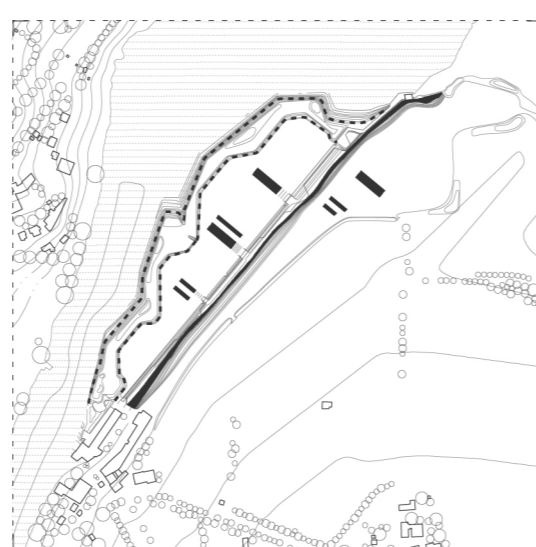
The design proposal regarding the open space is structured through the abstraction of the clear and defined geometry given by the landscape area. The monodirectionality of the gora di carico, powerful trace into the soil, divides the property into two distinct areas, connecting what is natural (the context) to what is artificial (the falling mill complex).

#### REWRITING THE ANCIENT SYSTEM



The geometric abstraction of the gora di carico allows to manage and articulate, through a logical and spatial sequentiality, a re-proposition of the different characteristics of the Tuscan landscape. The linear path created in therefore the maximum perspective of the territorial system: upon it, the whole space is then configured.

#### EMBANKMENT CONFIGURATION



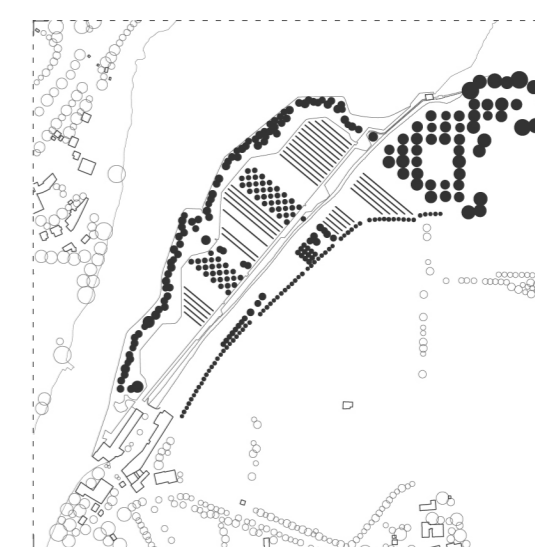
Due to the high hydrogeological risk affecting the area, the landscape proposal aims at reinforcing the river banks through ground handling works. The natural limit created would protect the landscape and its architecture and, at the same time, the void left due to the ground soil moved to constitute this embankment will arrange artificial water tanks along the gora di carico redistributing the excess water during Arno flooding periods.

#### IN-BETWEEN AREAS



The imposition of a strict, linear geometry produces a "landscape tension" perpendicular to the direction of the geometry itself, on which the entire open space develops, following its articulation and rhythmicity.

#### USE OF VEGETATION

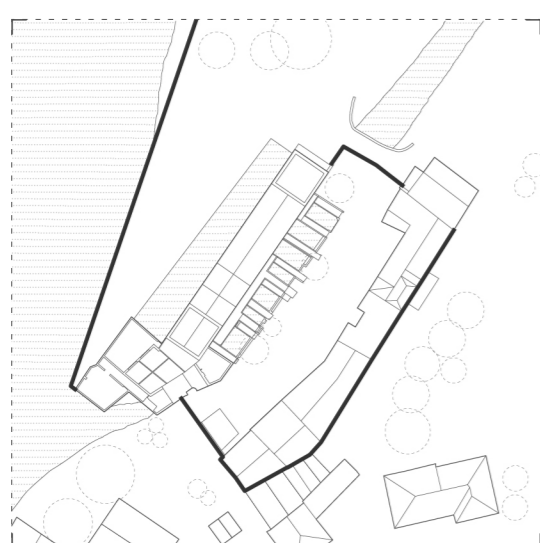


The location of the riparian vegetation composed of palm webs and alders, along the river banks, allows to mitigate the overflowing of the Arno river. The planting of crops typical of the territorial tradition, such as vineyards, olive groves and Rosano peaches, combined with the planting of hardwood trees, such as maples and cypresses, constitute a strong identity mark of the place.

### LAYERING

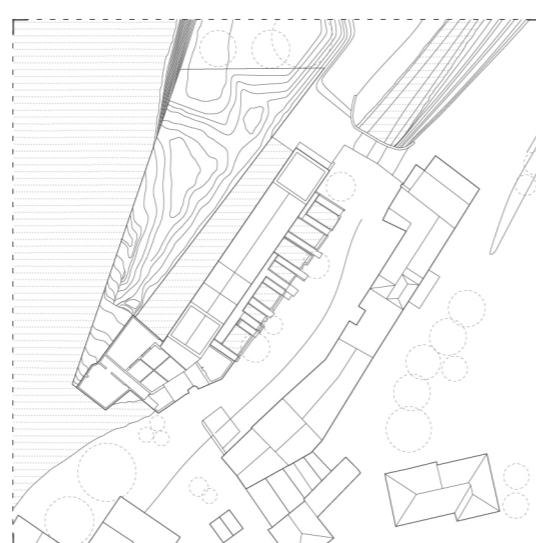
La linearità dell'intera composizione che sta alla base del principio insediativo è riscontrabile nella nuova architettura nel carattere di limite che essa assume in relazione al paesaggio circostante: il nuovo volume, che vuole porsi come basamento dell'architettura antica, proteggendola, assume una connotazione di margine, di bordo e di separazione tra ciò che è "ordinato", l'architettura, e ciò che è "caotico", la potenza distruttrice dell'acqua fluviale. La nuova architettura allora si scava, sia in superficie che in profondità, mantenendo la perentorietà tipica di un margine verso il paesaggio naturale ma al tempo spesso piegandosi e reagendo ai volumi storici dell'antico complesso delle gualchiere.

#### LIMIT



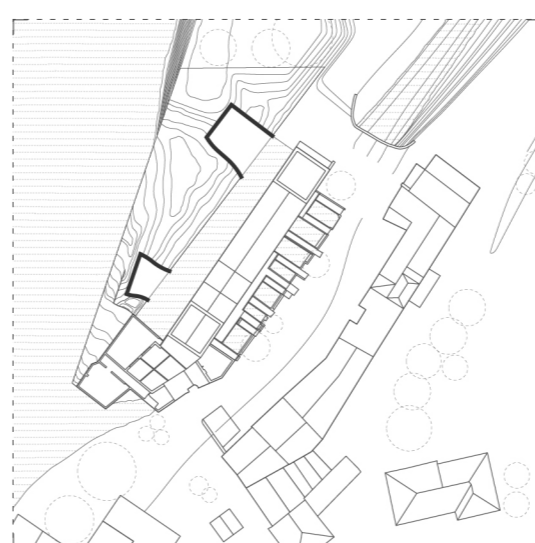
The preservation and enhancement of the historical complex of the Remole falling mills inevitably go through the protection from the river floods that too often have affected this portion of the territory. To meet this need and, at the same time, maintain a philological coherence with the settlement principle, the new architecture is established along the figurative line that runs in parallel to the flow of the river, assuming massive character of preservation and boundary between the ancient architectural condition, to be protected, and the natural condition, from which to protect it.

#### CONTINUITY



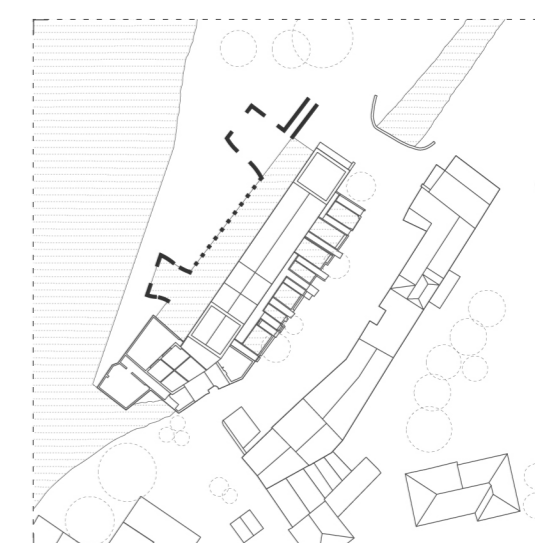
The new architecture poses itself in continuity, both physical and conceptual, with the surrounding natural landscape that, shaped to protect the floodplain, is the main defensive work from the river.

#### VARIATION



In this limit the new volume finds its space, container of multifunctional spaces dedicated to the knowledge of the traditional and innovative technical skills of Tuscan craftsmanship. However, it does not stand in clear contrast with the ancient factory, but reacts to its presence deforming and digging itself, giving rise to an interstitial gap of dialogue, physical and ideological, between the volume itself and the historical building of the Remole falling mills.

#### THRESHOLD

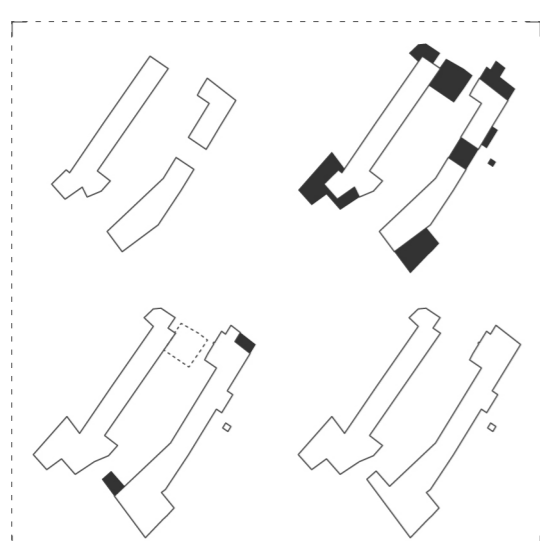


The mass subtraction produces two large threshold spaces that, through their spatial placement, define a continuous variation between inside and outside, above and below, between the new architecture and the historical buildings.

### GRAFTING

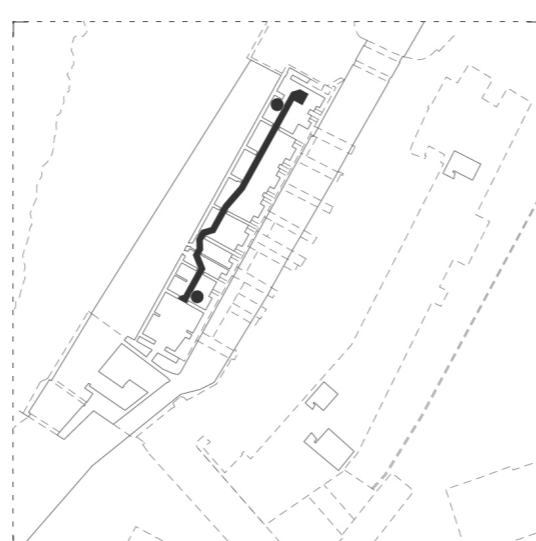
La riproposizione del tema della linearità è riscontrabile anche nell'architettura dell'antico complesso industriale delle gualchiere e del borgo prospiciente. Qui, infatti, la longilineità dei due volumi si interfaccia con una scansione spaziale trasversale alla direzione delle architetture, assumendo lo stesso carattere geometrico e sequenziale riscontrabile all'interno dello spazio aperto. I due corpi di fabbrica medievali, allora, accolgono l'ennesima superfezione architettonica, non più però parassitaria ed invasiva bensì silenziosa e rispettosa delle preesistenze: l'innesto di piccole unità volumetriche contenute da un lato le botteghe degli artigiani e dall'altro le unità residenziali consente di riportare nuova vita all'interno dell'antico complesso e, al tempo stesso, di porsi in maniera più che rispettosa laddove vi è una storia da testimoniare.

#### HISTORICAL ADDITIONS



The modifications that have affected the architectural complex of the Remole falling mills are characterized by additions of new volumes over the centuries. Those, responding to practical and functional needs, did not take into consideration any overall formal composition, being disinterested to the result of the final image of the architecture. Taking into account these premises, the design proposal aims at the ideal prosecution of these additions, but in clear contrast with what happened in the past: if, in ancient times, the architectural grafting was an integral part of the new volume, now the intervention is placed silently inside the historical shell, maintaining the formal relationship with the historical building unchanged.

#### UNDERGROUND FLOOR



Through the building, and in particular in the underground floor of the Remole falling mills, the sectorialization of the spaces is very strong. These rooms, inside which are still present the ancient machinery that, thanks to the motive power of the water brought by the gora, operated the machines located on the upper floor, are completely closed and separated one from the other. The design proposal focuses on the possibility of superimposing on this vertical articulation a horizontal line, represented by a walkway suspended over the water, that crosses these spaces, adapting itself to them, allowing a complete experience of the museum spaces.

#### GROUND FLOOR



The same path strategy is adopted on the upper floor, directly connected to the central square by bridges that allow to overcome the difference in height of the gora. As regards the village, converted to accommodation facility, the design strategy of the overlap line that intersects it is used no longer as a connection, but as internal arrangement of the various rooms, that, however, maintain the ancient separation: in the horizontal area oriented to the east all the essential services are placed, while the residual space is left completely free, giving the possibility of organizing it in different configurations depending on the need.

#### FIRST FLOOR



The same design strategy is applied to the upper floor of the village. At this level the general planning approach so far found only in the historic village, is present for the first time in the architectural complex of Remole falling mills, where taking place the workshops typical of the Tuscan tradition, having the aim of giving new life to the complex through the same activity, the handicraft, which has allowed its origin and made it one of the most important productive centers at European level in the past centuries. At this level it is therefore possible to identify two different but still connected areas of intervention, the one dedicated to the work of the artisans, located in the horizontal area, and the one dedicated to the more general public use.