

RECALL — EUROPEAN CONFLICT ARCHAEOLOGICAL LANDSCAPE REAPPROPRIATION

Published by Politecnico di Milano

REcall is a research project founded by EC Culture 2007-13 Programme (n. 2012 - 0927 / 001 - 001 CU7 COOP7) focused on the possible roles Museography can play when dealing with Difficult Heritage such as the ones coming from conflicts and wars. REcall wishes to envision new ways to the handling of Painful Places & Stories going behind any traditional approach: there is the need to shift from the 'simply' commemoration attitude to a more active involvement and participation of people in/with Places & Stories, through design strategies of 'reappropriation' (www.recall-project.polimi.it).



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RECALL CONSORTIUM

POLIMI-Politecnico di Milano/DASTU - Coordinator - (Italy)
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 NTNU-Norwegian University of Science and Technology (Norway)
 UNEW-Newcastle University (United Kingdom)
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FINAL EVENT CONVENORS

Royal Norwegian Embassy in Berlin
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ISBN 978-88-95194-41-7

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The 100 Gram Cycle

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On 7th April 1944 in the Ostiense neighbourhood of Rome, an attack was carried out on the Tesei bakery by a group of women. As a result, ten women were led onto the parapet of the nearby bridge – the Ponte dell'Industria – and shot by the SS. This attack was a spontaneous and unorganised assault, driven by pure desperation and hunger, coerced by the rationing of bread to only 100 grams per family, per day. An instance of unprompted civil resistance, this event led to further attacks on bread ovens throughout the city.

Within this story there is a key material element which we have made the focus of our proposal: bread. The potency of the 100 gram piece of bread as a ration is a powerful one and we have explored the use of bread throughout Italian history as an influential social and political tool; one of rhetoric and propaganda.

Ostiense is now a post-industrial landscape and the site of a stop-start regeneration process. A cultural area – the Gasometro – lies alongside the River Tevere and provides entertainment throughout the summer months. We propose to use part of the Gasometro, next to the Ponte dell'Industria, to build a wheatfield. Five local schools will sow, nurture and harvest the wheat in collaboration with agricultural organisations. When the wheat is harvested the school children will bake it into 100 gram pieces of bread, replicating the rations given to families during the war. The bread will be disseminated at two feasting events – a harvesting festival and a celebration on 7th April to commemorate the massacre.

As a permanent, cyclical process, the field will be renewed annually, reinvigorating the mem-

ory each year. This process enables the local community to take possession of their difficult heritage and the memorialisation of it. Furthermore, the activities of the community in nurturing the wheatfield reinforce the notion of civil action in an everyday manner, which is so integral to our story, whilst the involvement of children will create an innovative space of shared learning and memorialisation which is relatable for a new generation.

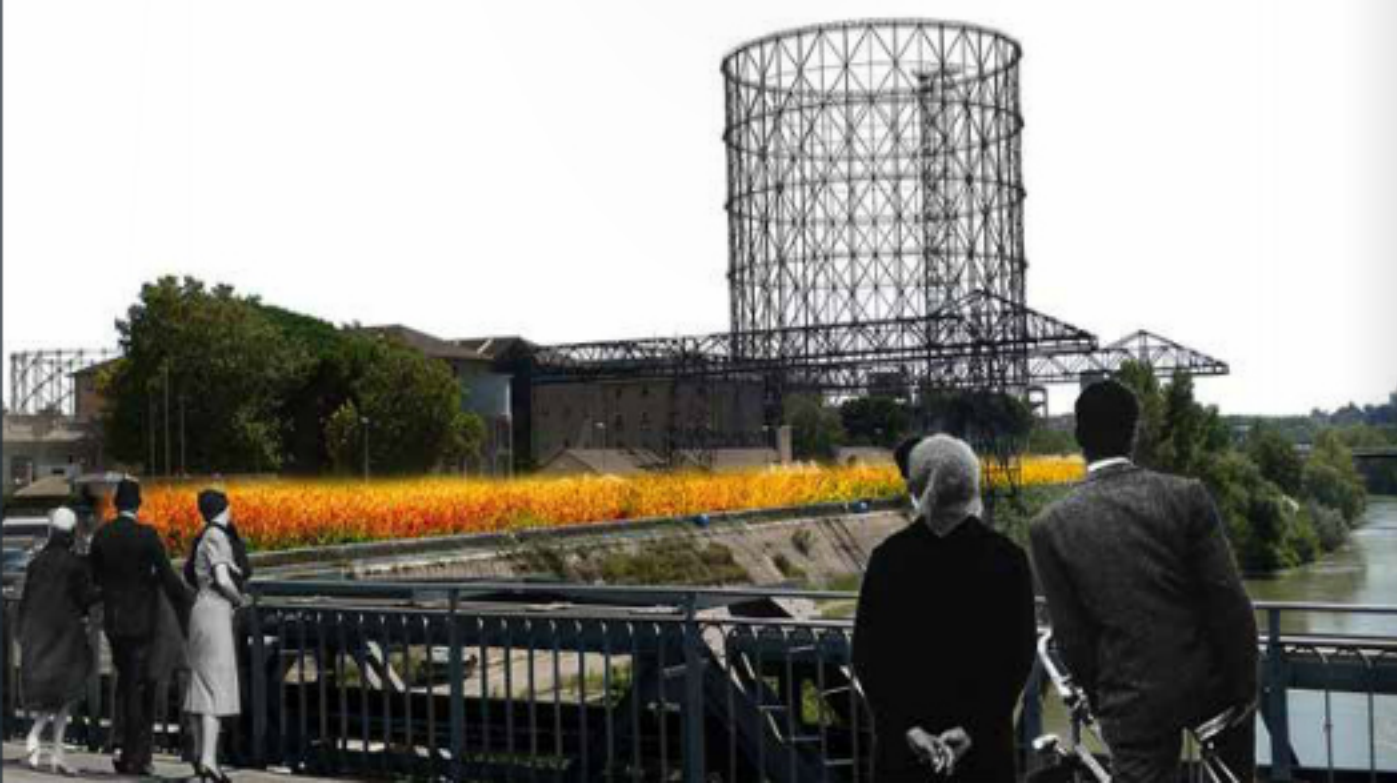
→ SOPHIE ANDERTON

Sophie Anderton is currently the Assistant Curator at Bede's World museum, Jarrow, Newcastle upon Tyne. She has a BA in Ancient History and Archaeology from Newcastle University and is working towards entry to Glasgow University for an MLitt in Battlefield and Conflict Archaeology.

With a keen interest in conflict history and archaeology, her undergraduate dissertation was the first piece of academic work to study the Armstrong War memorial, within Newcastle University, in detail. This research, progressed by the university after her graduation, has now been published in the form of a digital memory book and teaching pack.

→ ENRICO FORESTIERI

Enrico Forestieri is an architect and researcher based in Milan, Italy. He obtained a Masters Degree in Architecture at the Politecnico di Milano in October 2011 with post-environmental research about cyclical nomadism as a refined strategy of land resources management.



He has been Visiting (2009-10) and Erasmus (2007-08) student at ETSAM (Madrid); and Erasmus (2004-05) student at FAUTL (Lisboa).

He has collaborated with Italian, Portuguese and Spanish offices and has promoted and curated conferences and debates in Milan and Madrid (Material contexts; Around Robin Hood Gardens: the work and thoughts of Alison + Peter Smithson; Alquimia: contemporary spaces for production, Tuning 07: European young architects).

He is a freelance architect and a teaching assistant at Politecnico di Milano.

→ JULIA HESLOP

Julia Heslop is an artist, writer and researcher based in Newcastle upon Tyne, UK. She has a BA in Fine Art from the Glasgow School of Art and a Master of Fine Art from Newcastle University. She is currently undertaking a PhD in Human Geography at Durham University, examining participatory housing methods in an austerity context.

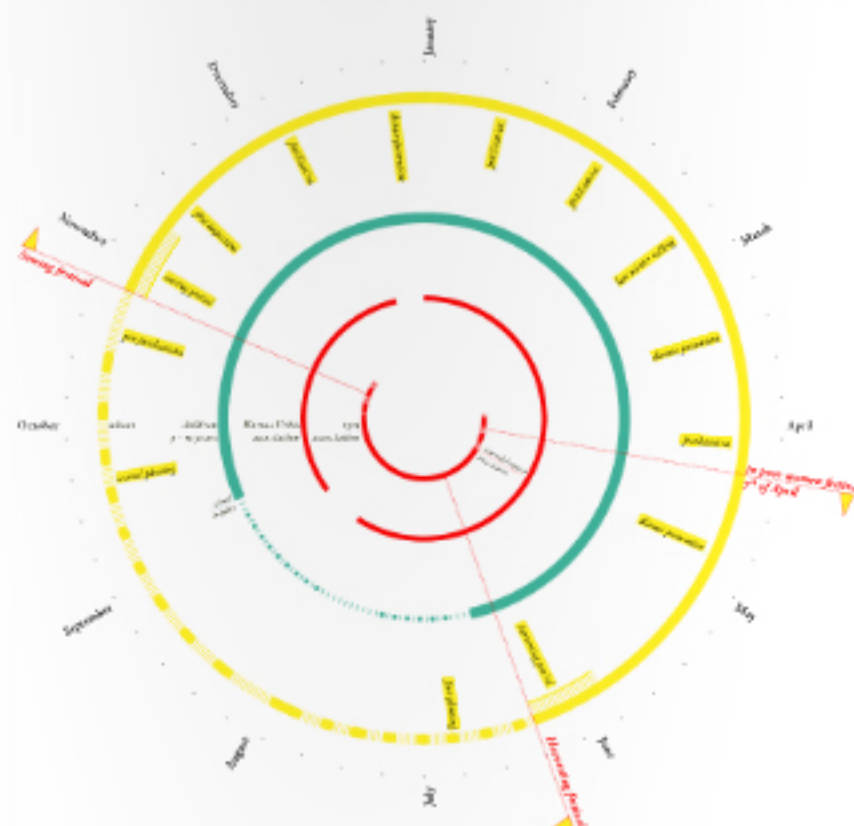
Previous artwork has included large scale architectural installations and cross art form performances. Her commissions include work for Up the Wall festival of live arts at Chester Castle and at the Hortillonnages floating gardens in Amiens, France. She has also presented work at the Hatton Gallery, Newcastle and at the Lisbon Architecture Triennale. Her research has been given at the conferences Connecting Principle and Creative Methodologies at Newcastle and Durham Universities respectively.

IMG. 01 — View from the Ponte dell'Industria showing the wheat ready for harvesting.

IMG. 02 — Aerial view of the site, including the wheatfield, the Gasometro, the Ponte dell'Industria, the Ponte della Scienza and the site of the Tesei bakery and mill.



IM6. 03 — Diagram showing the cycle of wheat growth, the role of the participating organisations and when the events will take place throughout the year.



IM6. 04 — Cycle of transformation: from seed to loaf.



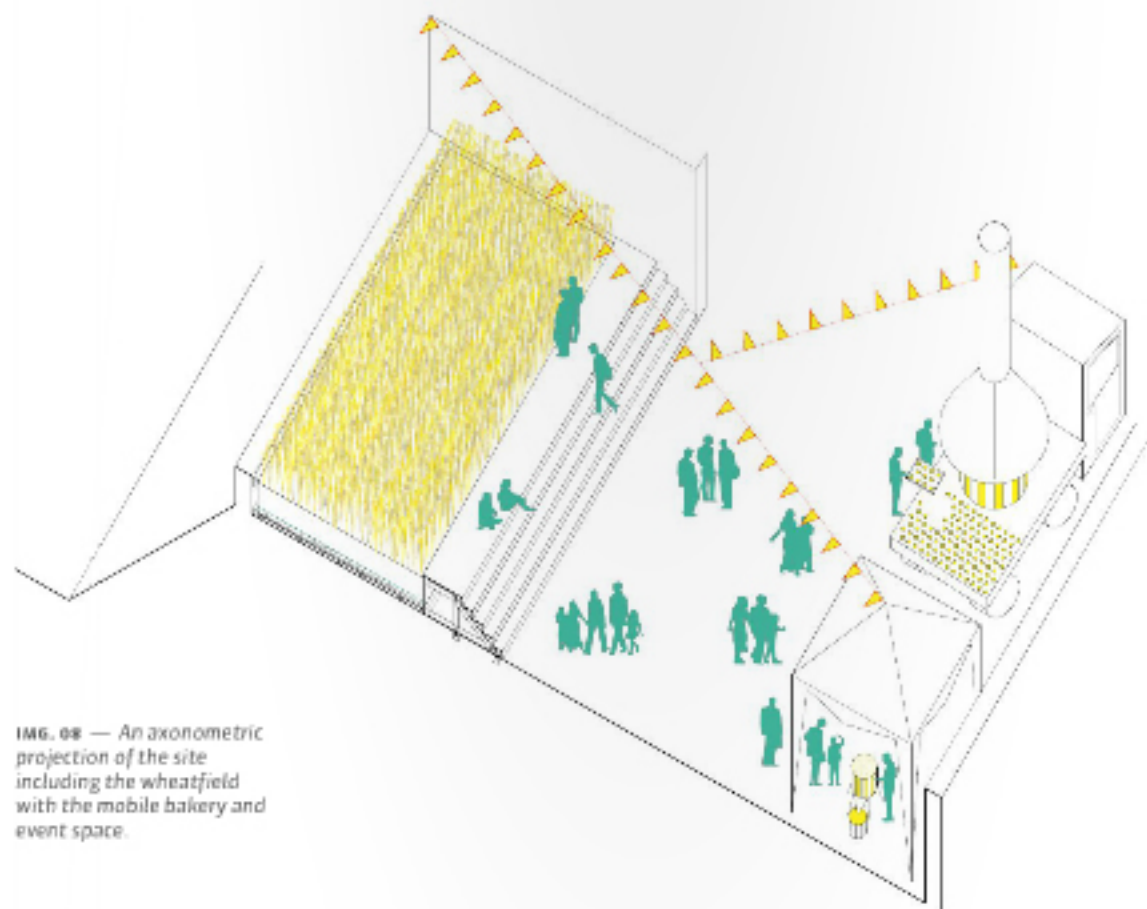
IM6. 05 — The 7th April street party and feasting festival celebrating the memory of the massacre. The wheat is in full growth at this time.



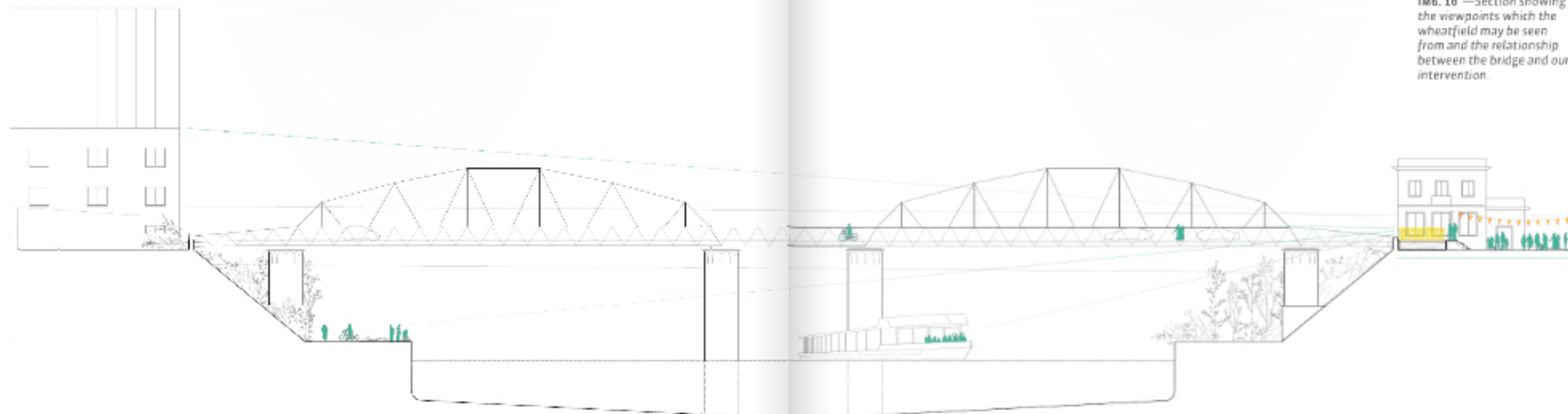
IM6. 06 — Late June - post harvesting, showing the dismantling of the mobile mill and bakery, whilst the field is being prepared for the first plowing.



IM6. 07 — Winter - the Gasometro is closed but the seeds are sown for the next crop.

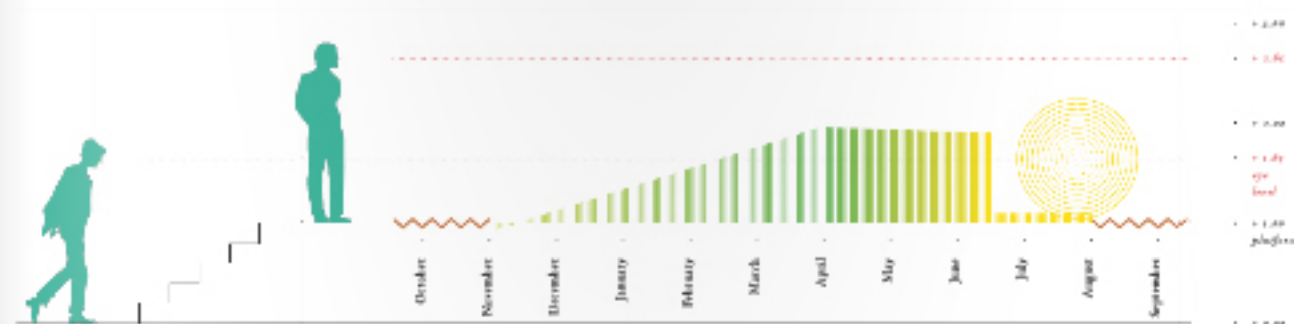


IM6. 08 — An axonometric projection of the site including the wheatfield with the mobile bakery and event space.



IM6. 09 — The growth and changing colour of the wheat throughout the year, and its relationship to the human scale.

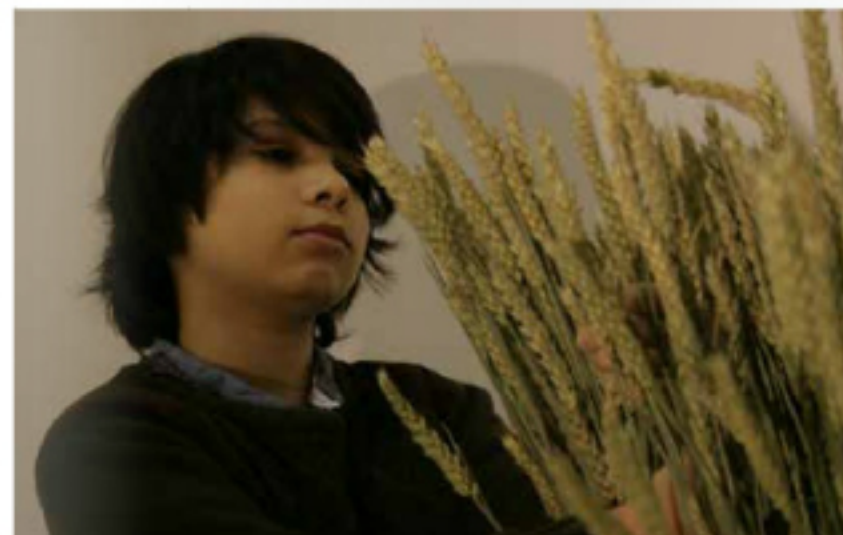
IM6. 10 — Section showing the viewpoints which the wheatfield may be seen from and the relationship between the bridge and our intervention.



IMG. 11 — The model, based upon the Italian 'madia' - a large wooden box, which was traditionally used to mix and knead bread dough - shows the materiality of the wheat and the actual size of the 100 gram piece of bread in relation to a child's hand.



IMG. 12 — Photo of the model.



IMG. 13-14-15 — Photo of the model.