

# **20<sup>th</sup> ed. of Peano Foundation International Sculpture Competition**

## **THE ARTWORK AND ITS URBAN CONTEXT**

### **Pio Brunone Lanteri Square in Cuneo**

#### **Introduction**

On the occasion of the 20<sup>th</sup> edition of its International Sculpture Competition, Peano Foundation decided to follow the path started last year, when, instead of indicating a certain theme or subject, it invited students to realize an artwork strongly connected to the urban context in which it was meant to be located: the town of Cuneo. This year Peano Foundation does something more indicating the exact area of the town in which the winning sculpture will be located - PIO BRUNONE LANTERI SQUARE IN CUNEO - with the aim to obtain a more concrete connection between the artistic project and the location. Thanks to the collaboration of the City Council of Cuneo, that confirmed in advance the availability of the above-mentioned central public green area, this year students will have the opportunity to see the images of the real location and design something for that specific space. The aim of this new method is the desire to move from a phase of conceptual discussion mainly to an effective processing, in which students are asked to face also the tangible problems of a well-circumscribed commission.

In this specific case, it is not easy to attribute adequate visibility to a sculpture to be placed in a square bounded by streets of sensitive traffic, among the facades of non-monumental residential buildings of postwar age and the new building at the side of the green area of the square. The most significant focal point of the surrounding landscape, is the impressive parish church of the Immaculate Heart of Mary, designed in the sixties by Leonardo Benevolo (well-known architect, urban planner and architectural historian).

The building in bricks and concrete, one of the first examples of the post-council Church, eschews the traditional religious architecture styles and it is recognizable in its function thanks to the unique bell tower on stilts, which is the highest among those of the whole city. In front of the church, beyond the street, there is the public green area with trees where the artwork will be placed. To these and other aspects will have to think those who want to try to give a reason-to-be to a sculpture consistent with the context in which it is located.

Obviously, the answer to practical issues and materials will not be the only criterion considered in the evaluation of the submitted models. Indeed, the artistic meaning must be intrinsic to the proposed sculpture, in relation to the chosen subject, in its ideal content and its aesthetic form. Students are asked to interpret and express in total freedom the urban context and propose an artwork which reflects what the location have suggested them or which is able to relate to the context .