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SUMMER SCHOOL
PIACENZA 2014



International Summer School

Campus Arata
Piacenza, via Scalabrini 76
8-26 settembre 2014



9 788891 612137

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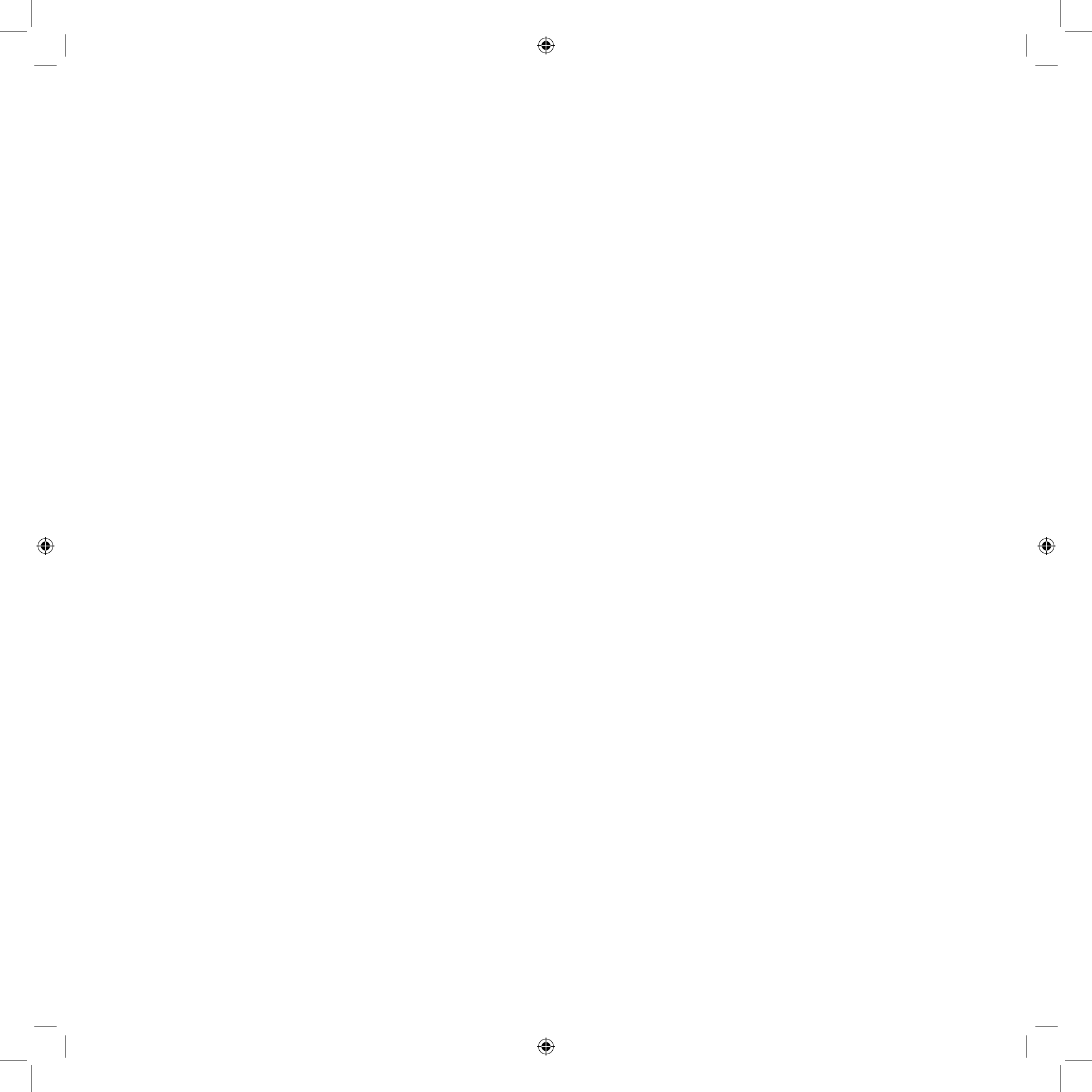
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Piacenza 2014
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INTERNATIONAL
SUMMER SCHOOL
from landscape to exterior design

**ARCHITECTURE
FOR A CREATIVE CITY**

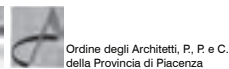
Guya Bertelli, Carlos García Vázquez
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La pubblicazione è stata sostenuta da:



Il Premio Piacenza 2014 è stato sostenuto da:

Fondazione degli Architetti, P. P. e C.
di Parma e Piacenza



Architecture for a creative city. Piacenza towards Expo

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ISBN 9788891612137

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Maggioli Editore è un marchio di Maggioli S.p.A.

Azienda con sistema qualità certificato ISO 9001:2000

47822 Santarcangelo di Romagna (RN) • Via del Carpino, 8

Tel. 0541/628111 • Fax 0541/622020

www.maggioli.it/servizioclienti

e-mail: servizio.clienti@maggioli.it

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Il catalogo completo è disponibile su www.maggioli.it area università

Graphic Design by arch. Ester Dedé

Finito di stampare nel mese di settembre 2015
nello stabilimento Maggioli S.p.A.
Santarcangelo di Romagna (RN)

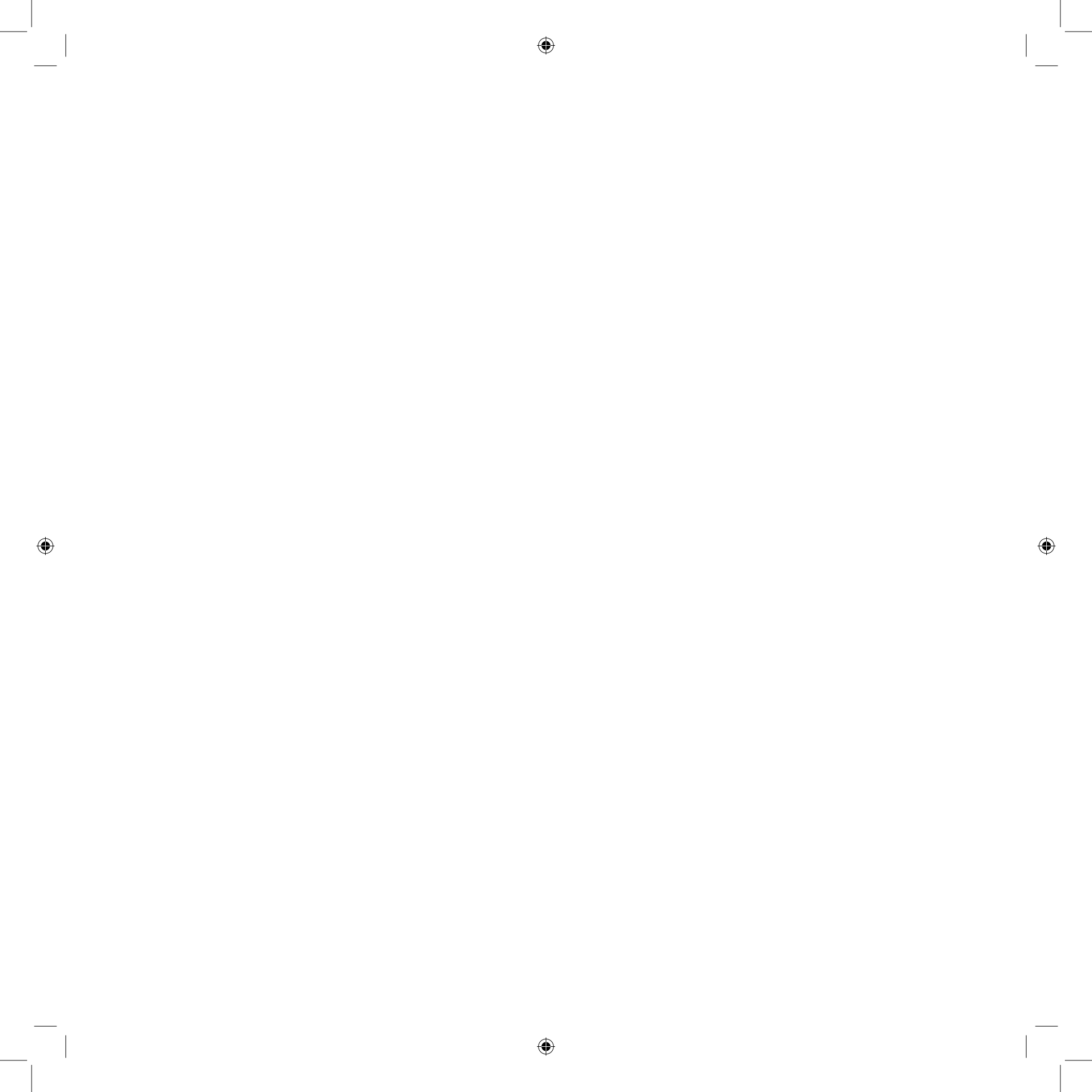


OC - Open City
INTERNATIONAL
SUMMER SCHOOL

Piacenza 2014

*from ecological landscape
to architectural design*

ARCHITECTURE
FOR A CREATIVE CITY
Piacenza towards Expo



Editors' note

The editors would like to thank every professor, tutor and student participating in OC 2014.

Fifth edition of Piacenza OC Open City International Summer School was a great occasion to discuss about the relationship between architecture, creativity and innovation.

Looking at 2015 Milano Expo, which topic is "Feeding the Planet, Energy for Life", the aim was to weave a deep discussion about architecture and use of resources; the theme itself chosen for the international exposition ("Feeding the Planet, Energy for Life") is becoming our fixed reference, interpreting urban design as more and more tied with energetic issues and with sustainability.

The project of the pavilion become a pretext through which thinking how a little 'creative' intervention is able to set out a process of transformation that can have a big echo in the urban scale. What we asked to the students was a change of point of view; only if we are able to develop the capability to look the world with new eyes, then we can provide big changes with little actions. Soil, Water and Air were the three basic natural elements to build up the new pavilion in Piacenza, three natural elements to look to with a new glance: they are not anymore decorative and contemplative complements but active and productive tools for transformation.

How a little action can provide big changes? How we can assume creativity as an operative tool for the architecture project? To these and to other important questions the student tried to answer during the three weeks of Summer School.

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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ARCHITECTURES FOR A CREATIVE CITY

PIACENZA TOWARDS EXPO



OC-Open City

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17th	Workshop	Stefano Valentini, Stefano Valentini, Stefano Valentini, Stefano Valentini
18th	Workshop	Sergio Cottal, Sergio Cottal, Sergio Cottal, Sergio Cottal
19th	Workshop	Patricia Viel, Patricia Viel, Patricia Viel, Patricia Viel
20th	Workshop	Ramon Pico, Ramon Pico, Ramon Pico, Ramon Pico
21st	Workshop	Javier López, Javier López, Javier López, Javier López
22nd	Workshop	Nathalie Ridgway-Kagan, Nathalie Ridgway-Kagan, Nathalie Ridgway-Kagan, Nathalie Ridgway-Kagan
23rd	Workshop	Emiliano Ambrosini, Emiliano Ambrosini, Emiliano Ambrosini, Emiliano Ambrosini
24th	Workshop	Esteban Cortázar, Esteban Cortázar, Esteban Cortázar, Esteban Cortázar
25th	Workshop	Julio Muller, Julio Muller, Julio Muller, Julio Muller
26th	Workshop	Maura Galantino, Maura Galantino, Maura Galantino, Maura Galantino
27th	Workshop	Lidia Vives, Lidia Vives, Lidia Vives, Lidia Vives
28th	Workshop	Guillem Pelegrí, Guillem Pelegrí, Guillem Pelegrí, Guillem Pelegrí
29th	Workshop	Francesco Chiarelli, Francesco Chiarelli, Francesco Chiarelli, Francesco Chiarelli
30th	Workshop	Ernie Battisti, Ernie Battisti, Ernie Battisti, Ernie Battisti
31st	Workshop	Gonzalo Byrne, Gonzalo Byrne, Gonzalo Byrne, Gonzalo Byrne
1st	Workshop	Nicholas Arnaboldi, Nicholas Arnaboldi, Nicholas Arnaboldi, Nicholas Arnaboldi
2nd	Workshop	Antonio Cruz, Antonio Cruz, Antonio Cruz, Antonio Cruz
3rd	Workshop	Francesca Cini, Francesca Cini, Francesca Cini, Francesca Cini
4th	Workshop	Nicola Bonetti, Nicola Bonetti, Nicola Bonetti, Nicola Bonetti
5th	Workshop	Giancarlo Zoppoli, Giancarlo Zoppoli, Giancarlo Zoppoli, Giancarlo Zoppoli
6th	Workshop	Ricardo Busser, Ricardo Busser, Ricardo Busser, Ricardo Busser
7th	Workshop	Marco Ferreri, Marco Ferreri, Marco Ferreri, Marco Ferreri
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13th	Workshop	Paulo Nery, Paulo Nery, Paulo Nery, Paulo Nery
14th	Workshop	Julio Gomez da Silva, Julio Gomez da Silva, Julio Gomez da Silva, Julio Gomez da Silva
15th	Workshop	Francisco Puriol, Francisco Puriol, Francisco Puriol, Francisco Puriol
16th	Workshop	Laura Thomaz, Laura Thomaz, Laura Thomaz, Laura Thomaz

Activity	Participants / Organizers
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con Sandra Balducci
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PROJECTS

Atelier 2 Water - An inhabited bridge

atelier 2

LAND

WATER

AIR

WATER

AN INHABITED BRIDGE

between city and countryside

introduction by Flavia Zaffora

STUDENTS:

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Francesca CAZZANIGA
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Marco GUIDETTI
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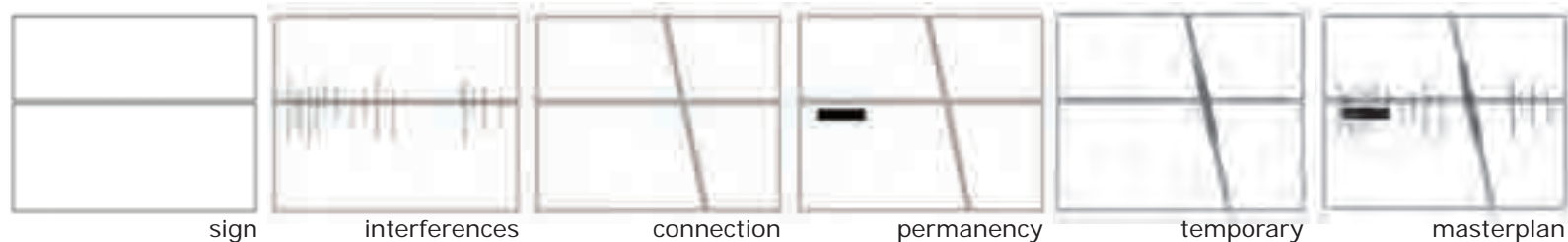
RESPONSIBLES:

Sandro ROLLA, Marina TORNATORA

TUTORS:

Debora MAGRI, Roy NASH, Antonino PETRONE, Doaa SALAHELDIN
ISMAIL ELSAYED, Flavia ZAFFORA





The face of contemporary Piacenza clearly retains the signs and characteristics which make it unique among the other cities of Emilia region. The northern limit, defined by the sinuous path of the Po river, the thick track of the walls and the intersection between cardo and decumano, nowadays via Roma and via X Giugno, are still readable and keep on determining the shape of urban development. Even in its restrained dimension of little center of Northern Italy, Piacenza assumes an emblematic character for the comprehension of the relationship between countryside and town[1]. With its propagation beyond the ancient walls in the countryside, the contemporary urban pattern flakes off, is frayed, making feeble the limit between rus and urbs; the continuous and porous [2] old town gives way to the sprawl; fences and interruptions produce new urbanized countryside [3]. Actually, where categories as urban and rural don't last anymore, peri-urban is moving forward; this space in-between escaping definitions, creating ambiguities and, maybe, even disorientation, is nevertheless an interpreter of the contemporary way of living, sprawled in space and time by fluxes and consumption networks.

In this sense, the general strategy of the projects coordinated by Sandro Rolla and Marina Tornatora offers an alternative to urbanized countryside, working on significant fragments. The main idea is that, through moderate and small signs, defined by thematic pavilions, the effects can affect the urban scale, in a much wider field than the real area of intervention. The thread keeping together these projects is made by the soil design, starting from the edges of the city and, throughout a careful rethinking of pedestrian and vehicular ways, it allows to fix the starting point of a succession of paths picking up those parts of the city now forgotten and isolated.

The project area [4] is a wide waste space, from whose margin a new residential district is extending, between the edges of the city and a peri-urban park. The border is a narrow irrigation canal, actually signing the physical limit of the town toward the countryside, on which there is an industrial building now dismantled. Starting from this fragment, the project identifies a wider area developing the issue of connection and continuity with the density of urban centre and farther, beyond its edges, redesigning paths trying to link a system of wide-open spaces. From the theme of the reconnection the projects develops the idea of the pavilion as an inhabited bridge: in here



PROJECTS

Atelier 2 Water - An inhabited bridge

atelier 2

LAND

WATER

AIR



river



canal



fields



full/empty



WATER



water, the characterizing element of the pavilion, is interpreted through the Expo point of view and, thus, is thought as energy. The project redesigns the canal flow, figuring little harbors; water invades the existing industrial building, changing it into an island; moreover, the project imagines to take advantage of the canal minimum slope in order to settle a micro hydroelectric plant [5], making the pavilion energetically autonomous. It is a sort of mill, translating the traditional plant, strongly related to the imaginary of Piacenza countryside, into an element built-in; therefore, it changes and becomes the vertical going-up device. The character of the building is strongly horizontal; its plant catches the rules and alignments of the built pattern; the ramp, on the other hand, rotates to be orthogonal to the water line. The soil design follows the same geometry and it is like an in-between field, between the loisir dimension related to the use of the park and the productive dimension, extending the existing little familiar gardens. Starting from the design of a little place, the project wants to develop a structured diffused system, an "agricultural park" overlapped on the territory [6]. The soil thought as a zero volume architecture [7] is the opportunity to do insertions of countryside in the city [8].

This research of shape in landscape, as a filter between city and countryside, with huge unexpressed energies, carries on the big risk to generically define "green" what remains as a passive background of the city, when, on the contrary, it should be an active and leading strength [9].

Whereas, the coming back to the productive function can generate socially and economically useful



PROJECTS

Atelier 2 Water - An inhabited bridge

atelier 2

AIR WATER LAND

plan of the project

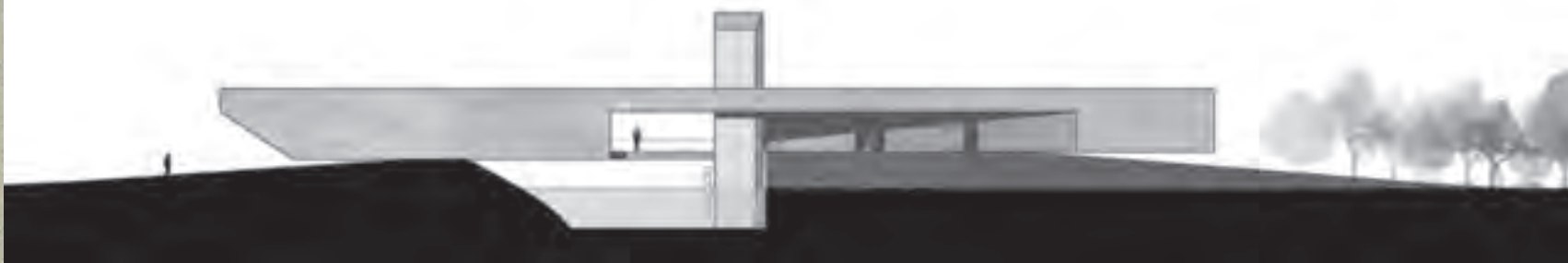


WATER

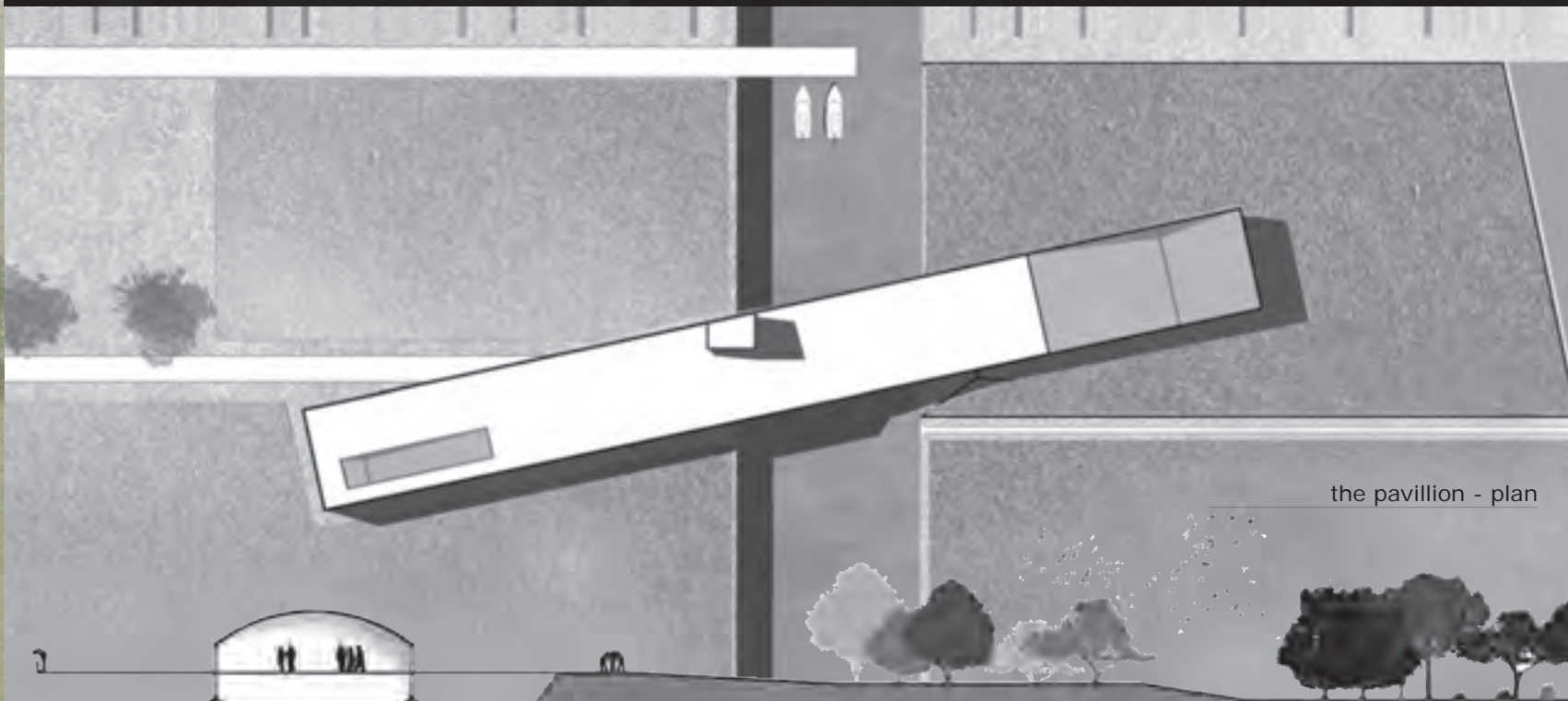
the pavillion - section



the pavillion - front



the pavillion - plan



atelier 2

AIR WATER LAND

services and, therefore, it is a natural form of territory maintenance. After all, peri-urban agriculture means today the belief in the possibility of an innovative conservation of the rural urban landscape, never forgetting the social contexts in which this can happen, also in a modern approach to agriculture. As well as the old towns, aim of the obsession for conservation, for the agricultural landscape there is the danger of a formalistic return to a rural world. Instead, it is right to think about the agricultural memory through what Richard Ingersoll defines as "agricivism" [10], in the contemporary city context, in order to generate a new sense of identity. In this way it is a real process of urban regeneration. As a process, in the general thematic of the EXPO projects, there is the important question about what it will happen after the exhibition; it pays attention to the cycle and recycle of areas that, later time, lose their initial function. Thus there is the need to forecast their end and a new start. Even in the littler scale of the Summer School projects, temporality is a determining element for the project concept. That is understanding how the scale can also have to do with the timing program of an intervention. Indeed, working through fragments provides this vision made by successive steps. Moreover, by a pavilion thought as a bridge, the project tries to establish this double dimension, imagining a device whose primary role keeps on being an urban connection, arranging then flexible spaces towards different possible uses at a later time.

WATER



Notes

[1] The relationship between town and countryside is one of the issue at the centre of contemporary debate, among architecture, urbanism and landscape. See the PRIN 2009 "*Dalla campagna urbanizzata alla città in estensione: le norme compositive dell'architettura del territorio dei centri minori*", national coordinator Prof. Luigi Ramazzotti, Università degli Studi di Roma Tor Vergata.

[2] See Andrea Sciascia, "Porosità e increspature", in AA. VV., *La ricerca sui centri storici. Giuseppe Samonà e il Piano Programma per Palermo*, by Cesare Ajroldi, Edaebook, Roma 2014, pp. 57-77.

[3] Giuseppe Samonà, *La città in estensione*, Stass, Palermo 1976, p. 11.

[4] The Water Team was made up of the following students: Pierluigi Bardi, Francesca Cazzaniga, Tatiana Grigoroshenko, Marco Guidetti, Khaled Kaddouh, Zeynep Murat, Maria Shenona Rodrigues, Aigerim Saduakassova, Anna Laura Simeoni, Luca Tagliaferri.

[5] It is an increasing technology, using few meters jumps and slow flux to produce little amounts of energy. For further information see the website of European Small Hydropower Association.

[6] Giorgio Ferraresi, Marco Prusicki, "Parco Agricolo: un'ipotesi di lavoro", *Urbanistica* n° 87, december 1989, p.62.

[7] It is referring to the book by Aldo Aymonino, Valerio Paolo Mosco, *Spazi pubblici contemporanei. Architettura a volume zero*, Skira, Milano 2006, where a wide collection of contemporary cases describe the importance to face the architectural project starting from the void among buildings in order to build the public space.

[8] Richard Ingersoll, *Sprawltown*, Meltemi, Roma 2006, p. 19.

[9] Linda Pollack, "Il paesaggio per il recupero urbano", *Lotus International*, n°128, 2006, p.33.

[10] Richard Ingersoll, *op. cit.*, p. 198-203.

