The thesis work has as starting point the architectural competition carried out by YAC (Young Architects Competitions) in collaboration with Unipol. The aim of the competition was to transform the former pottery of Laveno-Mombello into a campus for childhood.

A series of contradictions drove the research and influenced the design:

**Location - Italian village vs industrial heritage.**

The site is located in a beautiful context, on the banks of the Lake Maggiore and with the Alps as background. Laveno-Mombello, as the other villages that sprinkle on the banks of the lake, is mainly composed of small houses and churches harmoniously integrated in the landscape. But the industrial development has left its sign. Several abandoned industrial sites, out of scale and out of place, are left to their destiny and create a net of voids throughout the village.

**Users - Tourists vs locals.**

The Lake Maggiore is a well-known touristic destinations since centuries and the flow of tourist is increasing. It is a perfect holiday destination for both culture and nature lovers, for couples and for families. The site, close to many touristic attractions, would be the perfect spot for a new resort.

On the contrary the population of the area is decreasing and employment possibilities are in decline.

Should the locals be forgotten to leave place to the tourists or should they take part in the future of the area?

**Renovation – “Formless” vs “new form”:**

The former pottery is an accumulation of different buildings built throughout the XX century to respond to the always changing needs of the production. To renovate it there are two possible paths to take:

- A formless renovation where the new program finds place in the existing constructions, like an invisible architecture that reframes the old buildings, giving them new life without the effort to be reinvented;

- A “new form renovation” which adds a contemporary architecture to the accumulation of existing buildings.

The project does not choose between the different contradictory elements but rather tries to include all of them. The new design wants to keep the industrial aspect of the complex but at the same time attempts to create a human scale related to the village of Laveno-Mombello. It wants to become a new destination for tourists, offering the possibility of camping or staying in a cabin hotel but additionally provides new services for the locals as kindergarten, schools and sport facilities. The renovation wants to transform the former pottery into a campus for childhood but likewise tries to attract people of all ages with a diverse program offer.

Furthermore, given the big dimension of the site, the project follows both strategies of renovation: one part of the complex is renovated simply with the addition of new program, while the addition of a new contemporary architecture becomes crucial to restructure the overall site.
COMPETITION
Y.A.C.
the competition
YAC (young architects competition) is a promoter of ideas and architecture competitions, aimed at young designers, recent graduates or even students.

The objectives of YAC are many: first, the company intends to encourage research in the field of design, periodically providing concrete architecture and urban planning, able to provoke interlocutors and to generate solutions to support and provide physical locations for increasingly volatile and dynamic human activities.

The thesis project starts from the theme of this competition, namely the duality between the transformation of post-industrial architectures and the design of children spaces. Through these two macro-themes, the competition required the project proposal of the largest Kindergarten in the world, located in the city of Laveno-Mombello (Varese, Italy) in the industrial area of the former “Società Ceramica Italiana”.

The thesis exploits the theme of the competition as a launch pad, through the analysis of the site, the study of the program and the design of the spaces.
1. ANALYSIS

1.1 LAKE MAGGIORE  
1.2 DEMOGRAPHY  
1.3 ACCESSIBILITY  
1.4 TOURISM  

12  
22  
30  
36
Like the other great subalpine lakes, Lake Maggiore owes its existence to the excavation work of the enormous glaciers of the Quaternary era. The bottom and the sides of the lake represent a plurimillenary settlement work.

The Verbano follows by size, Lake Garda, covering an area of 212 sq. Km, the average height above sea level is 195 meters, while the length is 65 km. The width ranges from a minimum of 2 km (in front of Arona), to a maximum of about 10 km (including the Borromeo gulf). The perimeter is 170 km, its maximum depth is 372 meters (between Ghiffa and Caldé). In the plain where the Toce flows into the lake is the small lake of Mergozzo, once joined to Lake Maggiore, then divided by the river alluvial debris. The islands of the lake are 11 in total, the most important are in the Gulf Borromeo, (Isola Bella, Isola dei Pescatori and Isola Madre) while the others are scattered between Cannero, Brissago and Angera. The tributary and emissary of the lake is the river Ticino, which enters the lake north of Magadino and goes out in the south near Sesto Calende. Among the other watercourses, which channel their water into the lake, we remember: to the west the river Erno, the Cannobino torrent, the San Bernardino torrent and the river Toce that takes all the Ossola waters and through its tributary Strona also the waters of Lake Orta. To the north is the Verzasca stream and the Maggia river which forms a vast estuary. To the east is the river Tresa, emissary of the Lake of Lugano, the river Boesio and the Bardello, emissary of the Lake of Varese. The Verbano reservoir is vast, it includes the Pennine and Lepontine Alps to the north up to the Spluga and to the south the Lugano and the Varese area, the water level is therefore subject to massive variations, with maximums in spring and autumn. The climate of Lake Maggiore, like that of other subalpine lakes, is influenced by the mitigating action of the enormous water mass, so the average winter and summer temperatures are respectively higher and lower than that of the surrounding plain. Ventilation is regulated by periodic currents, in the morning the north wind blows, while in the afternoon the winters blow from the south. Thanks to these privileged climatic conditions, the riparian flora is rich in Mediterranean species and in subtropical greenhouses with exotic and rare plants. On the surrounding mountains and on the hills, the vegetation alternates wooded areas and plains and the plants follow the normal distribution determined by the altimetric level.
LOMBARDY

PIEDMONT

VENETO

TRENTINO ALTO ADIGE

SWITZERLAND

MILAN

VARESE
THE ALPS
DEMOGRAPHY
The maps represent a first glance at the demographic structure of the area around the town of Laveno-Mombello. This brief analysis made it possible to understand which were the most populated- and therefore densely populated- centres of the project’s catchment area.

The municipalities that certainly have more relevance, about the population in relation to the proximity to the area of intervention are: Verbania, provincial capital; Luino, an important economic and tourist centre city in the upper part of the Varese area, bordering Switzerland; Stresa, a tourist city of excellence thanks to the historical presence of the Borromeo family.

We then analysed the demography by filtering the data to understand the age and distribution of the population of Varese, which has easily reflected a demographic stalemate. Over time, however, the situation is comforting, in fact we are facing a slow increase, shown at regional and national level. In addition to the population distribution, it was necessary to understand the composition of the families of the province and their numerical trend over time, which shows a growth, but not so important.
DOMODOSSOLA 493 p./km²
CANNOBIO 98 p./km²
GRAVELLONA TOCE 553 p./km²
VERBANIA 819 p./km²
STRESA 142 p./km²
LESA 165 p./km²
ARONA 931 p./km²
LAVENO-MOMBELLO 370 p./km²
LUINO 689 p./km²
GAMBAROGNO 99 p./km²
STRESA 16'122
LOCARNO 16'122
GAVIRATE 777 p./km²
VARESE 1'470 p./km²
MENDRISIO 480 p./km²
LUINO 902 p./km²
LUGANO 2'300 p./km²
COMO 2'300 p./km²
LESA 165 p./km²
POPULATION DENSITY
Varese province Age-Sex population - Istat 2017
Varese province demographic trends - Istat 2017
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<th>Years</th>
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<td>2017</td>
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</table>

Varese province families demographic trends - Istat 2018
Percentage variation of the population related to Lombardy and Italy values - Istat 2018
ACCESSIBILITY
As mentioned in the introduction, transports in the area around Laveno-Mombello is characterized by their diversity and capacity for coexistence. The orography and the history of the territory facilitates the fact that the town center can be reached by car, ferry or train.

Starting from the large-scale area we analysed the various types of communication between urban centers. Starting from the roads, the map shows the current connections between the various urban centers.

The highway 394 dir Verbano Orientale (SS 394 dir), now the provincial road, is the link between Cittiglio and Laveno Mombello. It starts in Cittiglio, at the intersection with the SP 1 var and the 394 road of the Verbano Orientale. Until 1997 it was an integral part of the itinerary of the SS 394: following the revision of the itinerary, the section between Cittiglio and Laveno Mombello was reclassified as SS 394 dir. This road, together with the e62 on the western front, are the two-key links for accessibility to the Municipality of Laveno Mombello.

The presence of the lake made it possible over time to travel by boat, both for tourism and commercial purposes. Currently the only existing connection is between Laveno Mombello and Intra, an adjacent city on the opposite side of the lake, in Piedmont.
TOURISM
The lake is in fact considered as one of the main tourist centers of the Ticino, Novara and Verbanese regions.

In order to assess the feasibility of a tourism offer, the tourist flow of Lake Maggiore was analyzed, through data of turnout over time and quality/quantity of the host structures.

We start by giving the definition of “tourist” and to do so we have chosen to use the definition of the World Tourism Organization (OMT):

Tourist is anyone who travels to a destination outside of their daily environment (country, region, etc.) spending a period of at least one night but not exceeding one year, and whose main purpose (leisure, business etc.) is different from being employed in a remunerative activity by an entity residing in the visited country or place. Instead it is defined as a day visitor (or excursionist) who does not even spend a night in the place of destination / passage.

With the publication of the new statistics for the hospitality sector (PASTA) starting from the 2016 statistical year, data on campsites are added to those relating to the complex world of holiday homes and collective housing.
Overnight stays in the hotel sectors and hospitality (in %), according to the category of lodging, in Switzerland and in Ticino, in 2017

Source: HESTA e PASTA, UST
Indexes of overnight stays and arrivals in the hotel sector, in Switzerland and in Ticino, since 1997 *(1997 = 100).*

Source: HESTA, FSO
Hotel sector: establishments and beds surveyed, according to the size class of the establishment (in beds), in Ticino, since 1992

Note: the tourist accommodation statistics were discontinued in 2003 and resumed and revised in 2005; for this reason, regional data for 2004 does not arise. The changes made at the level of the survey universe (establishments included in the statistics), survey techniques, calculation methods, definitions, etc. they do not allow complete comparability between the new and the old data series (see the Definitions).

Group accommodation: surveyed tourist offers, tourist demand, according to the origin of the guests, and average length of stay, in Ticino 2016.

Source: Statistics on tourist hospitality (PASTA), Ufficio federale di statistica, Neuchâtel; elaboration Statistical Office, Giubiasco.

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Ticino

The tourism sector is statistically detected in its hotel component (hotels, including some youth hostels, and nursing homes) and in a part of the hospitality sector (collective housing, commercially used holiday homes and campsites).

The data, collected by the Federal Statistical Office (FSO), concern the offer and the tourist demand: for the offer in terms of establishments, number of rooms and beds or places in the campsites, while for the demand in terms of arrivals of guests and overnight stays.

For the hotel, data are available at monthly intervals starting from the 1930s, detailed up to the municipal level and disaggregated by the host country of the guests, which allows the monitoring and analysis of the structure and the evolution of the sector over time.

Scenario

In 2017, the tourism sector in Ticino recorded the arrival of 1.6 million tourists, which generated 4.1 million overnight stays. Of these, 60.3% (equal to 2.5 million) refers to the hotel sector, while the remaining 39.7% (equal to 1.6 millions) pertains to the hospitality sector. The latter sector is made up of campsites (which accounted for 18.4% of all tourist nights spent in the canton), of commercially exploited holiday homes (11.0%) and collective housing (10.3%). The figure relating to the whole of Switzerland sees a very different relationship with respect to the Ticino reality: of 53.3 million tourist overnight stays, 70.2% occurred at hotel facilities.

In terms of accommodation facilities surveyed, in 2017 Ticino had: 397 hotel establishments for a total of 18,227 beds, 2,219 holiday homes with 9,603 beds, 33 campsites with 4,967 places for passage and 182 collective housing with 8,409 beds. The vast majority of tourists are welcomed in the regions bordering the lakes. Considering the hotel sector alone, the region of Lake Maggiore and Valli recorded 1.2 million overnight stays (47.1% of the total) and the Lake Lugano region just under 1 million (40.5%). The Bellinzona and Alto Ticino regions, with just over 186,000, and Mendrisiotto, with slightly more than 118,000 overnight stays, were awarded 7.6%, and respectively, 4.8%.

Recent developments in demand in the tourism sector. Overnights and arrivals in hotels and nursing homes in Ticino show up to 2001 similar trends to those registered at national level. From 2002 onwards, differences are noted: between 2002 and 2017 overnight stays in Ticino dropped by 6.4% (from 2.6 to 2.5 million), while in Switzerland they recorded an increase of 13.3%; and, respect the moderate increase in arrivals in Ticino (+ 9.9%), the strong advance registered at national level (+ 41.3%) stands out. On both fronts there is a reduction in the average length of stay, which goes from 2.6 days both in Switzerland and in Ticino in 1996 to 2.0 respectively 2.1 in 2017. On the Ticino-linked part, there is an increase in overnight stays compared to 2016 (first year of detection) of 8.2%. In particular, overnight stays grow at campsites (+ 13.6%) and collective housing (+ 6.7%), while at holiday homes they remain almost stable (+ 1.4%). Also in the Ticino hotel sector there has been an increase in the last year: + 7.7% of overnight stays,
<table>
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Source: Statistics on tourist accommodation (HESTATA), Federal Statistical Office, Neuchâtel; elaboration Statistical Office, Giubiasco

Campings: surveyed tourist offer, tourist demand, according to the origin of the guests, and average length of stay, in Ticino, since 2005.
a trend similar to that of the hotel that confirms the recovery phase triggered in 2016.

The hotel demand for guests’ provenance.

The contraction of overnight stays in hotel facilities matured from the late nineties to today (1999-2017: -18.2%) is mainly due to the downturns marked by traditional customers in the Ticino tourism sector, in particular that coming from Switzerland (-1.9%) and Germany (whose figures have sharply reduced: -68.0%), but also from the United States (-31.8%), from Italy (-0.6%), from the United Kingdom (-51.4%) and the Netherlands (-50.9%) (F. 10.3). On the other hand, there was an increase in visitors from France (+9.9%) and from all the other countries (+24.6%), although not sufficient to counteract the overall negative dynamic. Considering these trends, the Swiss market is still the most important basin for the Ticino hotel sector, achieving 63.8% of overnight stays registered in 2017. Guests coming from Germany are always in second place on the list, with 9.2% of overnight stays (and despite the sharp reduction compared to 23.6% in 1999). The third step of the podium is occupied by customers arriving from Italy, with 6.8% (compared to the 5.6% 16 years earlier), while the fourth is held by those coming from the United States, with a much smaller 2.4%.

Hotel demand for accommodation categories.

As in previous years, even in 2017 the 3-star lodgings remain the structures with the highest number of presences in Ticino: in fact, with 860,751 overnight stays this category alone achieves 35.1% of hotel overnight stays. The 4 and 5-star lodgings, together, collect 30.2% (equal to 554,388 and 187,731 respectively), the low-category structures (1, 2 or without stars) 11.7% (globally, equal to 287,550 units) and the unclassified plants 23.0% (equal to 564,679 units).

Recent developments in the hospitality sector

The average annual number of hotel facilities reviewed in the canton decreased from 591 in 1999 to 397 in 2017, and with it the average number of beds, from 24,332 to 18,227. Going down in the regional detail it emerges that the declines mainly concern the areas with the greatest tourist activity: first of all the Luganese region with 42.2% drop for accommodation facilities (-85 hotels) and 36.6% for beds (-3,742), followed by the Lago Maggiore and Valleys region with a contraction of 23.9% (-59) of 18.9% (-1,924).
Tourism in the VCO

For the VCO system, tourism is undoubtedly an important sector in the local economic system: the third in terms of percentage of registered companies (about 12% of the total), after trade and construction.

The tourist offer of the province of the VCO is particularly rich: on one side the lake with its mild climate and the Borromean Islands, which quantify the destination in an artistic-cultural sense and on the other the mountain with the wealth of the parks and reserves natural areas such as the Parco della Valgrande, the largest wilderness area in Europe and the Parco della Veglia - Devero in Ossola, a jewel of the Alps also for findings of archaeological interest dating back to the Mesolithic period. The islands represent the tourist engine of the area and an unquestionable attraction factor for the whole territory.

Tourist presences in the VCO

According to the data collected by the Provincial Tourism Observatory, 2016 closes with a positive balance: the 2016 season is in fact second only to the year 2012 in comparison with the total number of presences registered since 2005. In 2016, more than 2.7 million tourists in the VCO, an increase compared to the previous year (+3.8%). Arrivals also increased (+2.3%). The number of Italian tourists is slightly higher than last year, while that of foreigners recorded an increase in attendance of just under 5% compared to the previous year. The percentage of structures that do not fulfill the monthly obligation to communicate data for tourism purposes to the Province is still too high. The report on the defaulting structures provided by the Regional Observatory for 2016 shows that as many as 242 structures did not communicate the monthly statistical data (some only for a few months but 62 for 12 months) for a total of about 900,000 days read available.

Hotel or other accommodation?

Analyzing the choice of accommodation facilities chosen by tourists who visit the VCO in the 2016 season, it is clear that over half of these prefer hotel facilities (53% of the total). In detail, this is 1.4 million admissions out of a total of over 2.7 million. Also the historical series analysis from 2006 confirms the data: in the last 10 years the hotel structures have hosted more than 50% (with peaks of 56%) of the total tourist presences.

Seasonality

Seasonality has long been recognized as one of the main distinguishing features of tourism at a global level and is in fact found in many areas of the world, from the most industrialized to the developing countries. Usually, natural and “institutional” factors are considered as the main causes of seasonality in tourism. The natural seasonality is connected to the temporal variations in the climate during the year, in the hours of light and sun, in the variability of the temperatures. Instead the term “institutionalized seasonality” refers to the traditional temporal variations attributed by human actions and policies that are often contained in legislation. The institutional seasonality varies much more than the natural one. Public holidays are one of the major forms of institutional causes that affect tourism. Among the institutional causes of seasonality, the school and industrial holidays are those that play a more consistent role in forging and modifying the characteristics of
Accommodation structures in 2016.
Source: elaboration: CCIAA VCO from data of Provincia VCO
Osservatorio Turismo 2017

Subdivision of hotel and extra-hotel facilities offer in the VCO in 2016.
Source: Provincia VCO - Osservatorio Turismo 2017
tourism. The monthly analysis of tourist presences in the VCO highlights how our territory is subject to a high seasonality, concentrated mainly in the summer months of the year.

Between April and October 90% of the total tourist presences are registered on our territory: over 2.5 million of this totals is over 2.7 million.

Seasonality is most felt among the lake towns. Taking the first five “lake” municipalities for tourist presences is evident that over 93% of presences are concentrated in the summer months, while between November and March, the flow of tourists is slightly higher than the 142m presences (6.2% of total attendance).

A similar speech can be made between the municipalities of the Valleys. Analysing the first five municipalities for tourists, it is clear that the flow, in absolute terms, of tourist presences is recorded in the summer months: (about 133 thousand presences over a total of nearly 175 thousand presences) but the seasonality is less: around 76% of admissions are between April and October. 24% of “mountain” tourist presences are recorded in the winter months from November to March.

Among the Municipalities of the Valleys, the one with the lowest seasonality rates is Domodossola (67% of the total attendance recorded between April and October) while Santa Maria Maggiore and Craveggia have a seasonal nature with municipalities such as Baveno and Cannero Riviera.

Accommodation
From the receptive point of view the VCO offers a wide and varied choice of structures, ranging from hotels to 4 and 5 stars to camps and refuges, as well as to numerous B & Bs scattered throughout the provincial territory.

In detail there are more than 700 accommodation facilities, 14,000 rooms and almost 24,000 beds available: of these, almost 330 facilities are in the hotel sector (over 13,000 total beds).
Source: turismo.statistica@provincia.novara.it

Subdivision of hotel and extra-hotel facilities offer in Novarese part in 2017.
Source: turismo.statistica@provincia.novara.it

<table>
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<tr>
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Novarese

The accommodation facilities of the Novarese territory, divided into hotels and extra-hotels, vary from hotels and residences to farms, from bed & breakfasts to campsites and tourist villages.

The Province of Novara offers a total of 19,098 beds in 372 facilities. Observing the data, it is clear that:

The structures belonging to the hotel sector represent just under one third of the entire accommodation offer for 110 years and 6,710 beds, the subdivision is 35% of total beds, compared to 65% for non-hotel facilities.

The largest number of hotels is made up of three- and four-star hotels, 69% of the sector, while the most out-of-the-way hotels are 49% bed and breakfasts, guest houses and holiday farms 30% (although campsites offer more places 83% of the sector read).

The tourist offer in the last five years has steadily increased, as shown in the reference table, the significant increase in non-hotel structures has largely offset the closure of some hotels.

Localization of the structures:

An important consideration concerns the location of the structures. There are three macro-areas of offer:

1-the Lago d’Orta basin, with a significant number of non-hotel businesses and 4,588 total beds.

2-the Lago Maggiore basin, presents the most varied tourist offer with the largest number of campsites and villages and an offer of beds equal to 74% of the basin.

3-the Atl basin of Novara, continues to represent the most significant hotel offering with 53 accommodation facilities and 3,170 beds, equal to 71.5% of the total tourist basin offer.
JAKOB ALT, VIEW OF LAGO MAGGIORE - 1833
“BELLE EPOQUE” - 1904/1906
LAGO MAGGIORE ILLUSTRIOUS GUESTS
LAGO MAGGIORE ILLUSTRIOUS GUESTS

GEORGE BERNARD SHAW

GABRIELE D’ANNUNZIO

DARIO FO

ERNEST HEMINGWAY
ROCCA BORROMEO OF ANGERA - XI TO XVII CENTURY
SACRO MONTE OF GHIFFA - XVI TO XVII CENTURY
2. ANALYSIS

2.1 LA VENO-MOMBELLO
2.2 DEMOGRAPHY
2.3 TOURISM
2.4 ACCESSIBILITY
2.5 THE POTTERY
2.6 “SOCIETÀ CERAMICA ITALIANA”
2.7 PIERO PORTALUPPI - THE VISIONARY
LAVENO-MOMBELLO
Laveno Mombello is a landscape-favored resort, located on the eastern shore of Lake Maggiore. For centuries a center for the sorting of traffic and tourism, Laveno Mombello is served by an efficient road network: towards Switzerland through Luino, towards Valcuvia, towards Varese and Milan and, through the panoramic road that runs along the lake, towards Sesto Calende and Piedmont. There are also numerous connections with all the centers of Lake Maggiore, through a dense network of boats and ferries. Laveno is served by two railway lines: the Ferrovie dello Stato (RFI) to Milan and to Novara as well as to Switzerland and the Ferrovie Nord Esercizio (Trenord) Milano-Laveno. Lying at the foot of Mount Sasso del Ferro (which rises above the lake), the center of irradiation of panoramically admirable streets, Laveno Mombello extends along the coast extending into the picturesque settlements of Cerro and Ceresolo, while Mombello develops on the surrounding hills, rich in green and breath. A beautiful mountain setting, on the opposite side of the lake, is the crown of the enchanting lake landscape: the Mottarone, the Piancavallo and, higher up, the Pennine Alps and the Monte Rosa group; they became a single municipality, called Laveno Mombello, with the Royal Decree of 19.12.1927. The municipality is located in the province of Varese, with about 9,000 inhabitants, is one of the most important tourist, cultural and historical climate centers of Lake Maggiore. It borders to the north-east with Castelveccana, to the east with Cittiglio, to the southeast with Caravate, to the south with Leggiuno and Sangiano, and to the west with Lake Maggiore and then with the Piedmont Region. It is one of the major port ports of the lake. As for the ports of the public sector and for pleasure boating, in addition to the municipal port (Via Volta) and the tourist port, Porto Labieno (Viale Da Angeli Frua), the second municipal port is in Cerro di Laveno. Then there is a dock of Governmental Management Lakes, which connects with its ferries or motorboats for transporting people, cars, buses and road transport vehicles, Laveno in Verbania-Intra. The lakeside municipality of Laveno, Mombello and Cerro, is composed of other agglomerations, such as Ceresolo and Ponte, there are also scenic and hilly places, such as the Cascine (490 m.) Monteggia (394 m.) Montecristo and Breno (334 m.) Casere (768 m.). Known by some as the "Tourist Capital of the Eastern Shore", Laveno has been synonymous with "Country of Ceramics" and has been established for several decades, until 2011, as a center of important tourism and cultural promotion initiatives. Climatically and landscape-favored, thanks to its sheltered and evocative natural gulf is a wonderful treasure trove of beautiful landscapes. Mombello has
the first news through traces of primitive settlements, such as the remains of stilt houses dating back to 3,000 A.C. in the hilly protected area called "Torbiera".

The settlements of Laveno and Cerro, are of more recent times; the first news of Laveno date back to Roman times, it is said in this regard that the name Laveno goes back to the Roman general Labieno, who had opposed the Gauls on the heights of the oldest settlement Mombello, whose etymological origin seems to be "Mons "or" Monte della Guerra ". Dominated first by Longobardi and Franchi, Laveno and Mombello were part of the Seprio Committee; later there were the fiefs of the Visconti, the Sforza, the Borromeo and the Besozzi families. After the pages of the Spanish domination, Laveno passed under the Austrians, whose dominion continued even after the Napoleonic period. The town was also a center of commercial importance, and in addition to being a center of fishermen and farmers at the time, around 1800 it was an important bag for grains, a prominent square and reference point for the Milan area, the Canton of Ticino. and for the riparian countries. Current testimony remains in some ways its weekly market which is held on Tuesdays and which has given it a different, historical continuity. At that time (1856) the settlement on the shore of the gulf of a flourishing glasswork, the Franzosini, closed then by the Austrians after the discovery of Manzoni's pamphlets. Then it was recorded the birth (in the same buildings of the glassware) of the first Lavenese pottery, founded by Carnelli, Caspani and Revelli, located in the area of the former Ceramica Lago (where today is a tourist accommodation sector and a large hotel recently opened to public) subsequently expanded, thanks to its refined productivity, the ceramic has recorded the birth of four industrial sectors, with the "Lago", the "Ponte", the "Boesio", the "Verbano"; first as "Società Ceramica Italiana", then as "Richard Ginori" (the latter company declared bankrupt at the beginning of 2013) and finally, in all senses, the "Pozzi Ginori".
PROXIMITY TO THE LAKE
“SASSO DEL FERRO” MOUNT - 1062 m
The population of Laveno Mombello, makes it clear that we are dealing with a classic Italian small town, populated precisely by 8,684 inhabitants.

The data shown in the above graphs show that the age distribution is not excessively tending towards the old age compared to the Italian average, but even though the latter is in clear majority on the remaining ones, the young and adult age range is part of an important slice of inhabitants on the territory. This data has explicitly pushed us to create a structure with functions that could adequately respond not only to school-age children (0-14 years), but also to the families of the latter (30-55).

Deepening the analysis on the number of Lavanesi residing families and the distribution of the population divided by school classes, it is clear how the composition of households remains constant over the years, despite the recession on the amount of families.

The data on educational institutes distributed throughout in Laveno area shows us how the type of schools is not well distributed compared to those who should use it: in particular, nursery schools are all located outside the municipality of Laveno Mombello.
Demographic trends of Laveno-Mombello - Istat 2018
Distribuzione della popolazione di Laveno-Mombello per classi di età da 0 a 18 anni al 1° gennaio 2018. Elaborazioni su dati ISTAT.
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<th>Years</th>
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<tr>
<td>2013</td>
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</tr>
<tr>
<td>2014</td>
<td>4026</td>
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<tr>
<td>2017</td>
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Families demographic trends of Laveno-Mombello - Istat 2018
TOURISM
Since the quantitative and qualitative increase in tourist attraction represents for Laveno the strategic chapter of the whole process of socio-economic development, the theme will be strongly emphasized also in the following sections. In this phase to highlight the salient features of the phenomenon, consistently with the objectives of this section which are to provide a general framework of the socio-economic context on which the interventions foreseen within the PCT could insist.

Anticipating, in short, what is highlighted by the ISTAT data, it can be said that the vocation and orientation to tourism of the local area remain evident and robustly based on various elements such as tradition, consolidated culture and an exceptional patrimony of attracting factors. The attractiveness index built for all 1546 municipalities in the Lombardy region supports this statement by placing Laveno at 276th place in the regional attractiveness ranking and at the 33rd of the one involving the 141 municipalities of the province of Varese and then in both cases group consisting of 25% of high-end municipalities. Deepening it turns out that the assets of attractive assets Lavenese stands out for the entries Tourist Ports, Food and Wine Routes and Museums. Even the degree of development of entrepreneurship (not only receptive) operating in the sectors having a tourist value is quite good (34th place in the province, as well as its impact on the total local economy (38th place).

These are in numbers officially registered among those who have accommodation facilities and therefore perform the activity directed to the production of services for tourist hospitality. Different numbers, as we have seen, compared to the network of rented accommodation on Airbnb, which, however, not only include accommodation facilities but also private rooms for rent. Regarding the tourism of Laveno Mombello, we opted for a type of analysis using the booking.com platforms for hotels and Airbnb for other hospitality facilities. From this study denotes how the structures on the territory are among the most common. In fact, there are no new-generation accommodation facilities that can accommodate adults and families in the same place, immersing them in the same context surrounded by different thematic activities.
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<td>Villa di Gatta</td>
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<tr>
<td>Ormezzo di Laveno</td>
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</tbody>
</table>

Airbnb
Price for a night for 2 adults and 1 childrens
Airbnb.com 2019
ACCESSIBILITY
Today Laveno has become a nodal point for the obligatory passage of international tourism, both towards Switzerland, towards the Piedmont side and vice versa. Two railway networks meet in Laveno: terminus of the Ferrovie Nord Milano, and transit station for the Ferrovie dello Stato (Reti Ferrovie Italia) connected on one side with the Gallarate-Milan and the Laveno-Novara, on the other with the Laveno-Luino-Bellinzona. There is also the Navigazione del Lago Maggiore line, which with the ferry boats, and the boats, which allows you to reach the towns of the Piedmontese bank of the Verbano, thus allowing the connection with all the riparian countries of the two shores. For road traffic, three major road links converge on Laveno: the provincial road no. 69 Laveno-Luino and therefore for Switzerland; the Laveno-Angera to Sesto Calende and the Milan-Alessandria, Voltri-Sempione and Laveno-Varese motorways, which then connects with the motorway to Milan. In the 70s and 80s it became a sort of "Cinecittà del Verbano", the lakeside town, thanks above all to the Renato Pozzetto artist from Laven, recording the production of many films of the same.

Moreover, as far as the intervention area is concerned, all the physical elements were analysed in and around the area that influenced accessibility and viability. It was found that the area, containing industrial buildings, is surrounded by walls and is surrounded by physical barriers such as the station to the east and the river to the north. Laveno Mombello, due to its size, is a common crossing from one side to the other on foot in about half an hour, even if there are no real pedestrian or cycle paths.
THE POTTERY
Talking about the factory, which was divided into several plants located in different areas of the city, the plant under intervention is that of "Verbano". It consists of about 26,000 square meters of gross surface area with a vertical distribution from North to South which has a length of about 343 meters and a width of 95 meters. The buildings of the plant are currently in a visible state of neglect. Observing this panorama of buildings, we can see how the various constructions within the area have been added over time without a preventive organization but inserted for production needs.

We are therefore faced with an accumulation of buildings amalgamated in the same area more than a true organized industrial park. The production buildings are visibly recognizable as constructions added in different eras for different needs. To date, the whole structure is in a state of evident decadence and abandonment, where the tracks of freight trains disappear under the weeds, the structures show great damage to the coatings, vertical closures and sometimes to the structures.

The particularity of this establishment - the most important of all - is the presence of the main door, together with some other buildings, realized and designed by the architect Piero Portaluppi. They were used as administrative offices and the main entrance door of the factory for both trains and people. All the first project of the "Verbano" plant was conceived by Portaluppi, but to date the most important building that remains to be protected is definitely the head building.

The places of production consist of structures typical of the "ventennio": mainly buildings in reinforced concrete and bricks with vaults or pitched roofs as regards production. The head building, on the other hand, is more of a Portaluppi architecture. It is difficult to label it in a single architectural style, but based on its nineteenth-century eclectic background, this building speaks the language of eclecticism, rationalism and monumentalism; these terms can be used simultaneously to understand the Portaluppi project.
PRESERVED BUILDINGS
“SOCIETÀ CERAMICA ITALIANA”
The history of ceramics at Laveno Mombello began in 1856 when Caspani, Carnelli and Revelli founded the JRC on the site of the Vetreria Franzosini, on the lakeside; the production is oriented to the opaque earthenware. In 1883 the company took the name of Società Ceramica Italiana (SCI). In 1885 Revelli left the company and founded Ceramica Revelli. The following period is rich in technological innovations (electric current, continuous furnace) and social tensions (great strikes of 1907 and 1922). The fascist twenty years are marked by great personalities and great development. Management is hired by Eng. Scotti who leads the construction of Verbano plants (for porcelain) and Ponte warehouses. The artistic direction is instead of the architect Andlovitz. On the thrust of industrial development, the country also changes: the overpass is built to connect the Ponte e Lago and the residential area of Viale Garibaldi. The post-war period is marked by the expertise and initiative of the workers from Lavenesi who, also thanks to the Professional Start-up School (1950), are required all over the world (France, Sweden, Argentina, Peru) and, at the same time, favor the development of a craft fabric of smaller companies. The ceramics of DEAM, Della Torre, Pareschi, Dal Santo, Icral, Keravem and Bottega Costantini are born. Lavenese ceramics reach the top of the quality not only because of the intrinsic characteristics of materials and workmanship, but also thanks to the artistic cutting of production, always on the cutting edge of the times. Leading the patrol of fine and sensitive decorators and modellers is the work of Antonia Campi who, for decades, has won awards from international juries of major design awards. In 1965 the SCI was absorbed by Richard-Ginori who, five years later, became, in turn, the property of a financial company. Begin years of great changes for the entire Italian manufacturing sector. Reorganizing and restructuring become the new buzzwords. Mergers and disposals are followed by obeying a purely financial logic. The Lavenese ceramics are found to be only a pawn on the great chessboard of an increasingly global industry. The Lavenesi plants are now part of the Pozzi-Ginori group (1974) owned before the Liquigas and then the SAI (1980). In the same year (1980) closes the Revelli ceramics and, two years later, the production at the Ceramica Lago ceases. The attempt to redeem passes first from the creation of a cooperative society with the participation of employees (1982) and then from the start-up of "bone china" porcelain production (1990) which represents a unique excellence in Europe.
LAVENO-MOMBELLO “PAESE DELLA CERAMICA”
THE PREVIOUS “SOCIÉTA CERAMICA CCR”, FOUNDED IN 1856, BECOMES “SOCIÉTA CERAMICA ITALIANA”

LUCIANO SCOTTI BECOMES DIRECTOR. HE WILL BE ALSO MAYOR OF THE CITY FROM 1924 TO 1934

THE NEW “MAGAZZINI GENERALI DEL PONTE” (WAREHOUSE) ARE CONNECTED DIRECTLY TO THE RAILS

ON “MAGAZZINI” AREA IS REALISED THE NEW “PONTE” PLANT, RESPONSIBLE FOR HOUSEHOLD PRODUCTS

LUCIANO SCOTTI FOUNDS THE PROFESSIONAL SCHOOL FOR CERAMISTS, HEADED BY AMBROGIO NICOLINI

SOME EMPLOYEES MOVE TO THE NEW FACTORY “PORCELANAS VERBANO” IN ROSARIO, ARGENTINA

“SOCIÉTA CERAMICA ITALIANA” IS ABSORBED BY THE COMPANY “RICHTER-GINORI”

AFTER VARIOUS FINANCIAL PROBLEMS AND CHANGES OF OWNERSHIP, ALL THE ACTIVITIES CEASE

“SOCIÉTA CERAMICA ITALIANA” HISTORY
PIERO PORTALUPPI: THE VISIONARY
Piero Portaluppi (1888-1967) architect, lecturer and then dean of the Faculty of Architecture of the Polytechnic of Milan, brilliant cartoonist and refined draftsman, he inextricably linked his activity to Milan, where he built numerous and unmistakable architectures that testify to a personal taste and at the same time open to multiple influences. Crossing the seasons of Italian and European architecture from the 1920s to the 1960s, the Milanese buildings chosen for the itinerary represent an essay on the stylistic and constructive qualities that Portaluppi, thanks to an updated figurative and disciplinary culture open to novelties as linked to the tradition, it has been able to interweave with very personal linguistic calligraphy, light and ironic, sustained by a vigilant curiosity and yet inseparable from a pragmatic sense of the profession.

Portaluppi style

Between the 1910s and the 1960s, Piero Portaluppi devoted himself to an intense professional activity, mostly spent at the service of the Lombard industrial upper class, and built a solid academic career, culminating in the presidency of the Faculty of Architecture at the Milan Polytechnic. However, after the Second World War and until the end of the century, his work did not enjoy significant critical fortune. Partly because of the tasks assumed during Fascism, but nevertheless for the ironic agnosticism exercised with respect to the main currents of the Italian disciplinary debate, from the second post-war period a historiographical prejudice hampered the analysis and uninhibited study of Portaluppi's work, as well as the evaluation of its influence in the context of contemporary Italian architecture and in the formation of numerous generations of graduates of the Polytechnic. Only in 2003 the research promoted by the homonymous Foundation have allowed to delineate the prolific activity of the architect, illustrated to the public in a wide exhibition, with greater breadth and thanks to a plurality of methods of investigation.

The same motivations that induced part of the post-war architectural culture to ostracism towards Portaluppi's work, make it emblematic today to understand the events of the Italian architecture of the 20th century, overcoming the critical categories that, in the debates as well as in the publicity, divided not without simplification Italian architects between adherents of modernity and traditionalists, fascists and anti-fascists, academics and avant-garde. Portaluppi was often attributed tout court in the group of architects whose formation, based on a stylistic eclecticism of nineteenth-century matrix, prevented to fully understand the most profound
aspects of modern architecture, while in the light of recent studies its architecture appears capable of generating a short circuit between historiographic taxonomies, questioning the boundaries. Eclectic, Art Nouveau, Baroque, Deco, Novecentist, Modernist, rationalist, monumental, are recurrent adjectives to describe it and sometimes used simultaneously to define aspects of a single Portaluppi building, whose architectures appear at the same time eccentric and representative of the different seasons that have crossed, full of suggestions, citations and styles of different origins, but unmistakably original. If its architecture escapes the definitions and absorbs in multiple periods and places multiple suggestions, so much to have aroused critical distrust that in the accusation of formalism expressed in 1933 by Sigfried Giedion finds the most authoritative voice, which are the phases in which it is roughly can it be broken down and which are the characters that make it singular? In the 1930-1935 luster the crest of a mutation has been identified, which, abandoning both the heterogeneous history of the previous period and the accent of the calligraphic ornaments, leads to the increasingly evident adoption of a modernist syntax, protracted beyond 1945 not without drops of quality and innovative capacity. But beyond the linguistic changes, since the first projects the antidogmatic attitude that induces Portaluppi to avoid adherence to radical groups and to dampen the most bitter disciplinary polemics, is expressed in a paradoxical series of antinomical couples, in the mixture and in the assembly of heterogeneous elements by a syncretic process. It seems possible to ascribe to the attempt to practice an equidistant and easygoing medietas, perhaps induced by its polytechnic education, equally distributed between scientific and artistic disciplines, the coexistence in the same factory of elements drawn from tradition and attributes of modernity; of linguistic conventions and singular exceptions; of localism and internationalism of the models. Thus, if the project for the Silk House on one side reinterprets the tradition of the city hall, referring to both courtly models and local examples, on the other it registers the international taste of deco graphics. In the Atellani house, original elements of the four hundred Lombard coexist, camouflaging, with forms of invention, while decorative parties inspired by eighteenth-century models invade the garden and the private facades of the factory. During the Thirties, adherence to the modern ways is not without references to the classical tradition and does not prevent Portaluppi from openly criticizing the more radical aspects of the architecture of younger colleagues.
However, it is possible to trace peculiar characteristics of his work. However, archival documents and the analysis of some works attest to how Portaluppi’s working method was not so much a symptom of the difficulty of reading and articulating volumes in the three dimensions of space, but rather the consequence of the pre-eminence accorded to "graphic action" of the project and to the visual, design and perspective aspects of the architecture. On the other hand, the deliberately "epidermal" character assumed by many Portaluppi buildings is readable as a search for adequacy, convenience, both for the surrounding urban environment and for the relationship established by the architect with a bourgeois client, intrinsically open to innovation, but at the same time eager to adapt to city decor without upsetting ties with a tradition and a social imaginary all in all inspired by the conventions of the nobility, whose domestic customs seem to be repurposed, gently updated, in Villa Necchi-Campiglio. Instead, Portaluppi was perfectly able to create unusual and complex planimetric devices, as demonstrated by the Corbellini-Wassermann house and its professional studio on the ground floor of Via Morozzo della Rocca, while, even before, the syncopated volumes of the Ossola power stations undermine the clichés of the electrical architecture hitherto encoded. In other words, Portaluppi appears as a skillful master of ceremonies, ready to order liturgical spaces perfectly adhering to the needs of a codified ritual - that of bourgeois habitation, of the representation of industrial capital and of technological innovation, of fascist power or of financial capital - in which however it subtly inserts elements of novelty and rupture. The ambivalence of Portaluppi’s architectures and the constant ironic accents that follow it as a vital current finally appear as a personal and refined leitmotif, driven by a vigilant intelligence and based on an undoubted professional capacity, which seems to have assumed from the tyrannetic activity of cartoonist. by analogy, some fundamental principles: the oxymoronic combination, the expressive hyperbole, the exaggeration of details.
“STABILIMENTO PONTE” - PIERO PORTALUPPI - 1925 ca.
POWER PLANT, VERAMPIO - 1912/1917
PLANETARIO HOEPLI, MILAN - 1929/30
CASA CRESPI, MILAN - 1927/1930
HELLYTOWN - 1926
“TRE CASE NUOVE STRAMBE” - 1926
3. PROGRAM

3.1 PROGRAM CHOICE
3.2 KINDERGARTEN
3.3 SCHOOL
3.4 SPORTS HALL
3.5 CAMPING
3.6 CABIN HOTEL
3.7 CANTEEN/RESTAURANT
PROGRAM CHOICE
Following the analysis of the context at different scales, initially analyzing the program proposals given by the competition, it was decided to examine mainly six functions to be included in the project. The choice of these six main functions was weighted according to the study of the spaces required by the announcement, compared with the existing structures and combined with the initial conceptual ideas.

The six parts of the program will be distilled according to the analysis of some case studies, using what each project makes in a more dominant way: each of these has been selected for different factors, which will be useful later in the construction of the project concept.
‘Els Colors’ Kindergarten / RCR Arquitectes

SCALE
In the RCR project the overlap of simple parts and the ease with which they were interconnected has been interesting. The project focuses mainly on the distinction between the various construction elements and the scale to which they are defined. Precisely because an adult and a child perceive space in a different way—on a spatial, chromatic and aesthetic level—the perception of the relative dimension for an infant facilitates learning in total autonomy and safety.

Kindergarten in Guastalla / Mario Cucinella

MATERIALITY & SENSES
Child-friendly does not mean only small but also, and above all, designed for children: the new kindergarten responds to this double need, occupying an area of 1,400 square meters and has been designed to educate since childhood as well as to play and creativity, also to respect for nature and, therefore, to eco-sustainability. Giving the example first. The building, born from the successful encounter between architecture, pedagogy, psychology and anthropology, far from being "a habitable box", appears as a fairy-tale place to explore and discover, perfectly integrated into the surrounding landscape and made exclusively in materials natural or recycled with a low environmental impact: the entrance is similar to a large belly, reminiscent of that of the Pinocchio whale, through which you access a welcoming space like a hug, protected by a wooden wave ceiling, heated by panels photovoltaic heaters, illuminated by large windows (which reduce the use of electricity) and full of sensorial stimuli (data from shapes, colours, smells and soft and delicate sounds), able to offer children many ideas to let the imagination fly.

Fuji Kindergarten / Tezuka Architects

OPEN CLASSES
Fuji Kindergarten is an oval-shaped place where "children can run endlessly and trees grow among the classes" (Takaharu Tezuka, 2017). The architect claims to have been inspired by his children, to realize the asylum together with his wife Yui: the result is a place where the child is at the center of everything. on the roof of the kindergarten, which is a playground, children can chase each other without ever finding obstacles. From the roof the children can go down in the classes thanks to slides and stairs. In this kindergarten, everything is designed to become a distraction, even the windows. There are no walls between one class and the other, so the sounds are distributed throughout the school.
ELS COLORS KINDERGARTEN

Architect: RCR Arquitectes
Location: Barcelona, Spain
Year: 2004
Area: 927 m²
Architect: Mario Cucinella
Location: Guastalla, Italy
Year: 2015
Area: 1,400 m²

KINDergarten in Guastalla
Architect: Tezuka Architects
Location: Tokyo, Japan
Year: 2007
Area: 1,300 m²

FUJI KINDERGARTEN
Faroe Islands Education Center - BIG - INTERSECTIONS

Each institute is organized as "a school in the school", it can work independently, hosting not only the spaces currently needed for the educational activities but different rooms that can be used in the future to implement new programs. The placement of the three schools under one roof gives the structure the appearance of a "vertical campus", at whose heart stands an open roundabout, a meeting point between the different levels and the academic functions.

Copenhagen International School Nordhavn - C.F. Møller - TERRACES

The architects linked the school spaces with the urban context of reference, because the school was an environment open to citizenship. The outdoor area in front of the school is in fact equipped as an urban space to serve the public with various opportunities for relaxation and sports, as well as playground for children. Looking at the whole, the building looks like an aggregate of volumes. From a large horizontal base emerge four tower blocks, tall from five to seven floors and designed specifically to accommodate students of different age groups. The division into four main units facilitates the internal paths to the school as well as the organization of the various student communities and the spaces necessary for their activities. In fact, for younger children, particularly large classrooms are available where it is possible to carry out various activities, or to have green spaces and rooms dedicated to the theatre in the immediate vicinity of the classroom. In contrast, older students need laboratories and study areas for small groups.
Architect: CF Møller
Location: Copenhagen, Denmark
Year: 2017
Area: 26,000 m²

COPENHAGEN INTERNATIONAL SCHOOL
Architect: Herzog & De Meuron
Location: Rio Grande do Norte, Brazil
Year: 2014
Area: 1,964 m²

ARENA DO MORRO
CAMPING IN ABRANTES

Architect: atelier Rua
Location: Abrantes, Portugal
Year: 2015
Area: 6,950 m2
Architect: -
Location: Mongolia
Year: -
Area: -

YURTS CAMPGROUND
DÔMES CHARLEVOIX

Architect: Bourgeois Lechasseur
Location: Petite-Rivière-Saint-François, Canada
Year: 2018
Area: -
Architect: Aires Mateus
Location: Comporta, Portugal
Year: 2010
Area: 180 m²

CASA NA AREIA
RANWU LAKE CAMPSITE

Architect: Xiao Yin
Location: Ranwu Town, China
Year: 2017
Area: 2,400 m²
CANTEEN/RESTAURANT
Architect: OMA, Wes Anderson
Location: Milan, Italy
Year: 2017
Area: -

BAR LUCE (FONDAZIONE PRADA)
VOLKSHAUS

Architect: Herzog & De Meuron
Location: Basel, Switzerland
Year: 2012
Area: 2,645 m²
4. KIDSCAPE

4.1 DESIGNING FOR CHILDREN: VALUES
4.2 PLAY & LEARNING
4.3 FREEDOM & CHALLENGE
4.4 NATURE & DISCOVERY
DESIGNING FOR CHILDREN: VALUES
"If we can build a successful city for children, we will have a successful city for all people"

(Enrique Peñalosa, Mayor of Bogotá)

Most of places fail to address children, play and creativity. Cities tend to be made for grown ups and planned to accommodate business, retail, transportation, etc. Urban planners, politicians and architects are very often neglecting children and their needs when thinking about the cities of the future.

Designing better cities for childhood it is a foresight for a better society in the times to come. But how can we design better cities for children? Which values become crucial to picture these spaces?

Obviously the list can be very long, but we tried to find the values that are a common ground for many childhood researchers and educationalists, and that we believe can become an important starting point designing for children:

Play, Learning, Freedom, Challenge, Nature and Discovery.
PLAY & LEARNING
“All play is associated with intense thought activity and rapid intellectual growth. The highest form of research is essentially play.”

(N. V. Scarfe, dean of the Faculty of Education, University of British Columbia, Vancouver)

Play is an essential part of growing up. But as you dig deeper, you realize - play is also essential to life. It is crucial to physical and mental development, and initiates us into culture. Play entertains us when we feel bored, amplifies our joy when we are happy and helps us deal with stress and difficult dilemmas when we are under pressure.

Dutch historian Jakob Huizinga, famously defined us and our forebearers as Homo Ludens- "playing man" and considered play a necessary prerequisite for the development of culture.

However, play is a spontaneous act and it is relevant for its own sake. Therefore it is important to do not force children to play but rather to create the ideal conditions for it. First of all playing has to be a natural instinct and not the result of a premeditated plot.

But how it is possible to stimulate learning through playing without any imposition?

Children spend an even-increasing amount of time in classrooms that were built for an old conception of learning, forcing children to sit for hours and listen passively to the teachers. Rote learning and standardized testing do little to prepare children for the challenges they will face in their adult lives, and even less to set their imagination free.

Rather than teach directly to children we should design environments which stimulate learning through playing. We should empower children to choose how they want to play and therefore what they want to learn.
FREEDOM & CHALLENGE
“Childhood is being undermined by the growth of risk aversion. This restricts children’s play, limit their freedom of movement, corrodes their relationships with adults and constrains their exploration of physical, social and virtual worlds”.

(Tim Gill, childhood researcher)

In the past decades there was this belief that a good space for children has to be a zero-risk environment, with any threat and completely safe. At the same time there was this idea that to be a good parent is necessary to be a controlling parent, apprehensive for every child’s movement. But in the last years, many childhood researchers and educationalists are looking at these phenomena with a critical point of view.

They argue that zero-risk spaces for children are a big danger for their growth and their development of resilience. Without having the freedom to explore the world, children can not develop crucial aspects of their personality. They need the freedom to choose the right thing to do and the freedom to make mistakes, learning from it. Benignly neglecting their children, parents can allow them to have a freer childhood full of discoveries, where they can become independent and responsible quicker than their "over-controlled" peers.

The right mix between challenges and a safe environment allows kids to be completely absorbed in the play experience and enable them to develop their concentration, communication and curiosity towards testing solutions.

Even a “risky play” that involves the threat of physical wounds can be very important for the growth of children, because consents them to explore their boundaries, learn about injury risk and test their limits. Climbing a tree, jumping over an obstacle or hide from their parents’ sight are exiting activities that challenge the children’s unique physical skills.

Children love challenges and have an inherent eagerness to overcome them. Their instinct pushes them to try new things and to solve problems they face. An overcome challenge in childhood becomes very often a significant memory for many individuals.

Designing spaces for children freedom, challenge, comfort and safety have to coexist to generate the perfect background for children’s growth.
NATURE & DISCOVERY
"Let the children be free; encourage them; let them run outside when it is raining; let them remove their shoes when they find a puddle of water; and, when the grass of the meadows is damp with dew, let them run on it and trample it with their bare feet; let them rest peacefully when a tree invites them to sleep beneath its shade; let them shout and laugh when the sun wakes them in the morning as it wakes every living creature that divides its day between waking and sleeping."

(Maria Montessori, educationalist)

Over the past few years children are spending more time indoor due the advent of the "Digital Era". Nowadays there is a countless number of games for children available directly on the "black mirror". This is not a bad thing per se, but the indirect consequences might have very detrimental effects on children’s behaviour.

Spending more time in front of the screen means spending less time outdoor, connected to the real world and especially to nature.

Nature is an unrestrained heaven for children to play and find challenges at exactly the level they are comfortable with, along all sorts of weird and wonderful elements to integrate in their play experience.

Discovery connects kids to nature and the environment while giving a better understanding of how things work, on small and large scale. Research has shown that children exposed to nature show improved cognitive development and learning abilities, are less aggressive, more healthy and in general happier and more creative.

Furthermore, growing and learning in the nature increase the connection of every person to nature. Which means that they will be more likely environmentally conscious citizens.

This factor does not have to be underestimated given the current problems of climate change and global warming. In fact, individuals who have developed a strong connection with nature throughout their childhood are more likely people who will respect the environment and will try to do not have a detrimental impact on the planet which might jeopardize the future of the next generations.

However, encouraging the children to spend more time in the nature does not mean to repress their interests for digital technology but rather to find the right balance between the discovery of the real world and that of the digital world.
5. POST-INDUSTRIAL ARCHITECTURE
REPROGRAMMING
FORMLESS RENOVATION

NEW FORM RENOVATION
Architect: Latz + Partner
Location: Duisburg, Germany
Year: 2002
Area: 200 hectares

LANDSCHAFTSPARK DUISBURG-NORD
Architect: Latz+Partner
Location: Turin, Italy
Year: 2012
Area: 370,000 m²

PARCO DORA
Architect: Heatherwick Studio
Location: Cape Town, South Africa
Year: 2017
Area: 9,500 m²

ZEITZ MUSEUM OF CONTEMPORARY ART AFRICA
Architect: Ricardo Bofill
Location: Barcelona, Spain
Year: 1975
Area: 3,100 m²

LA FABRICA
Architect: Heatherwick Studio
Location: London, UK
Year: 2018
Area: 9,300 m²

COAL DROPS YARD
FONDAZIONE PRADA
TOURIST + LOCAL
LOCAL

SCHOOL

SPORT FACILITIES

CANTEEN/RESTAURANT
OLD + NEW = RENOVATION
KIDScape Division

Nursery
0-2

Kindergarten
3-5

Primary School
6-10

Secondary School
11-14
TOTAL INTERACTION
PROGRAMMATIC ALCHEMY
7. DESIGN
CURRENT SITUATION

The site has several different buildings which were built throughout the XX century to respond to the changing needs of the factory. Currently the site is completely abandoned and unaccessable.
The front buildings were designed in the twenties by Piero Portaluppi, and are a remarkable example of pre-war industrial architecture. They are preserved buildings and their exterior appearance can not be changed.
REMOVING ADDITIONS

The temporary constructions added through the years and the irrecoverable structures are removed.
During the years of activity, the freight train was diverting from the public rails and arriving inside the site to deposit the goods needed for the production of ceramics.
The train tracks are extended through the site to connect to the front building.
The tracks are twisted to create a stimulating and playful environment.
INTERSECTION
The new volumes intersect with the existing volumes.
CANOPY

Part of the existing structures are kept, generating a contrast with the new volumes and creating a canopy for the future program.
FOOTPRINT PLAYGROUND
The footprints of part of the demolished building become a playground for children.
A new plaza is created, clearing the view of Portaluppi’s main building and emphasizing its connection with the new volumes.
NEW STRUCTURE

The structure of the new volumes is inspired by the architecture of the existing buildings.
**JUNCTION**

The junction between the two new volumes becomes a programmatic point of collision and at the same time an important passage connecting different areas.
In the south-west wing the single units of the cabin hotel find place on the first floor, while the double units are on two level.
The kindergarten is placed on the south-east wing, with direct access to the garden and to an elevated playground.
Under the existing canopy is located a sport hall with gym, volleyball, swimming pool and locker rooms.
CANTEEN/RESTAURANT

The canteen/restaurant is placed in the main Portaluppi’s building, with terraces on parts of the new volumes.
The other existing buildings are used to accommodate the administration and the reception of the campus.
Starting from the existing structural grid the west building is repurposed.
SCHOOLS

The primary and the secondary schools find place on three floors.
SCHOOL AMENITIES

The schools share a common area for playing, a library and different laboratories.
SPORT FACILITIES

On the second floor are placed an outdoor basketball pitch and a bouldering gym, accessible with the dedicated stairs.
The camping and its green terraces are located on the last floor. A new stair is added to create a direct connection from the ground floor.
The facade of the school is characterized by the windows of the existing building which emphasize its industrial aspect.
The enclosing wall is transformed into a green belt, creating a strong contrast with the industrial built environment.
THE SPORTS HALL - VOLLEY PITCH
THE SPORTS HALL - EVENT SPACE
8. CONCLUSIONS
ACKNOWLEDGEMENTS
BIBLIOGRAPHY