

To plan the intermediary places in the lowland of Cuneo

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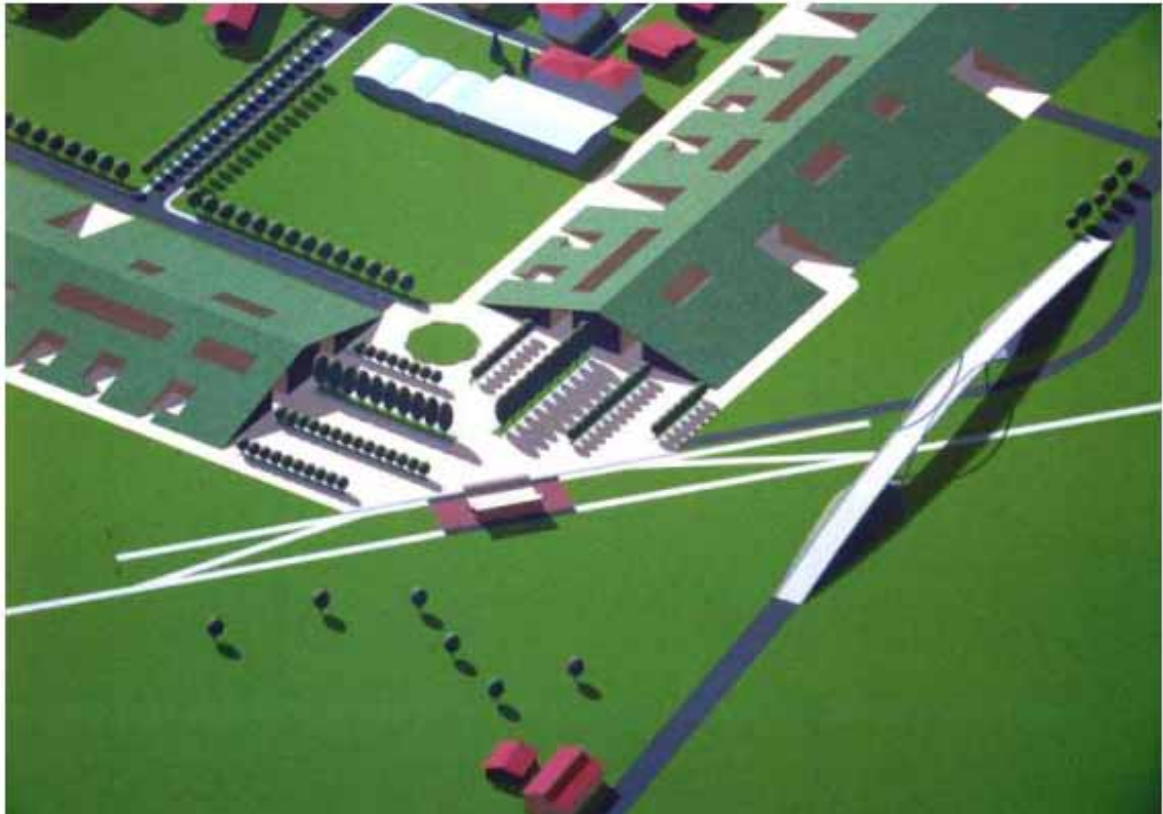
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Not Outskirts but New Urban Realities

The motivations of the interest for the changes that the Italian landscape has suffered in the last thirty years are manifold: nowadays the outskirts are in the center of the urbanistic debate and of every program of development, as well as of every intellectual share regarding the transformation of the city.

The outskirts have their precise connotations, their history, their problem list. In a word they have their own identity, that must be recognized as active element for the process of transformation of the city: it would not be had to speak of outskirtses but of new urban realities.

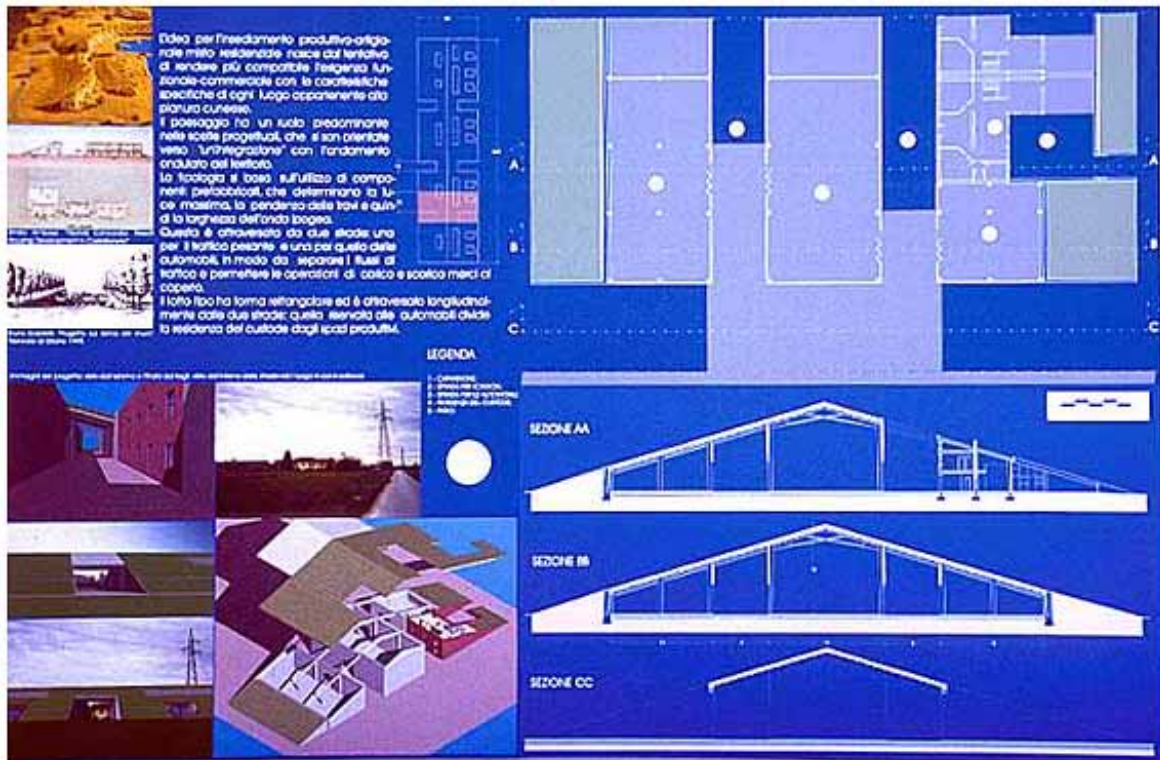
The mutation of the Italian territory has been provoked by the messy repetition of one reduced range of building typologies as the one-family villa, the row houses, the many storeys building, the middle commercial container, the shed, modest and proud constructions to signal their cadastral confinements, deprived of an any care for the public spaces.



To learn From LAS VEGAS?

The protagonist of the landscape of the strip, described by Robert Venturi at the end of the 60s, is the motorist who trusts to the signs to be driven, enormous signals in large distances with high speed in which everything is projected in favor of the automobile.

According to the author "To draw sprouts from the ordinary one" is for a self-ironic architecture--that englobes the banality of the current signs-- the main reflection of the care and respect towards the existing environment, criticizing the radical approach of the Modern Movement.



Plan Experimentations

The Cuneo-Mondovì way, placed side by side by the subdued railway layout, was the chance for many reflections. The result was a proposal to find a way that avoids the excessive simplification of a banal duplication recovering the line as fast metropolitan connection and the typology of the handicraft shed with the custodian's residence annexed.

Substantially the approaches to this problem represent two antithetical ways to plan: one is the strong sign and the other one is to try to hide somehow, to seem something that has always been there.



Photographic film

The result of the first attempt is that of a big prefabricated roofing with low cost elements, under which the sheds, the houses and the spaces of load-unload commodities find place.

The call is that of the parvis as key element of the Piemontese rural architecture, but instead of containing stalls and barns, it entertains other types of productive activities inside.

The position of the construction, parallel to the road, is such to make it conceptually similar to a photographic film, that flows not for proper motion but for the movement of the observatories, allowing images of the rural landscape, of pioppetis, of farmhouses, of fields of wheat to filter through the numerous open spaces.

Under The Crest Of the wave

The project imagines the constructions covered by a green roof, that goes down to the ground as to give continuity with the level territory, slightly integrating with the undulated course of the lowland of Cuneo.

The continuity of the big wave is interrupted in correspondence of the accesses and in some parts above the roads to give illumination to the underlying spaces and, at the same time, to allow the autoarticolatis to load or to unload the commodities inside. The flexibility of this scheme foresees that who buys the lottery can decide to plan his/her own residence as he/she believes better, maintaining the scheme as patio, choosing the materials, the plant, the form and the dimensions of the apertures and creating this way a happier and various opening towards the inside.

The presence of the S.S. 564 offers the possibility to plan an opening on it, contextualizing a typology and offering the possibility to put a series of services.

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