

AREA PROGETTI

UNA2

“LE CRESTE” CULTURAL CENTRE
IN ROSIGNANO MARITTIMO, LIVORNO, ITALY

image

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1. PRESS RELEASE: JULY 4, 2014

“LE CRESTE” CULTURAL CENTRE IN ROSIGNANO MARITTIMO

Inaugurated and opened to the public at the end of December 2013, the new “Le Creste” Cultural Centre in Rosignano Marittimo, in the province of Livorno, Italy, represents a paradigmatic case in the design scene of recent years. At a time of economic, social and cultural crisis, this new architecture designed by AREA PROGETTI and UNA2 confirms that quality is possible and desirable in the creation of a public work, even at a time characterized by lack of resources and thanks to the committed participation of several parties. The project objective, namely social impact and restructuring, together with the wish to perceive the space as a network of arteries connected to the urban fabric in order to integrate with it rather than act as a self-referential object, makes this work a new example, a possible, silent and effective alternative. Only a few months after its opening, the Cultural Centre has already become a meeting point for citizens.

“Le Creste” Cultural Centre is the result of an international design competition in two phases launched by the Municipality of Rosignano Marittimo, Italy in 2007. The client’s objective was to achieve “high architectural quality” and help “disseminate information and culture” among citizens. At the end of the year 2007 a winning team was announced, comprised of AREA PROGETTI (Turin) and UNA2 Architetti Associati (Genoa) together with Andrea Michelini (Genoa) and Laura Ceccarelli (Turin). In 2008 they were commissioned the design development and construction documents of the project. Work started in 2010 and, despite some slowdowns due to new bureaucratic measures in the country, synergy between the client and the designers led to the works being completed at the end of 2013. The work can be considered virtuous due to a variety of concurrent aspects: the transparency with which the various design phases were carried out; the instrument – the design competition – used as a means to identify a proposal that would prove to be high quality; the determination of the municipal administration; the schedules (which would have been much shorter had it not been for bureaucratic actions initiated by the State Government to control public budget policies); and the desire to create an architecture as a feature that participates in the urban mosaic and not as a self-referential construction as an end in itself.

The Culture Centre’s role in the territory. The building is located in the borough of Rosignano Solvay, in a rather anonymous and run down area, in any case lacking elements capable of sparking interest and renewing the urban scenario. The area is nestled between the historic centre of the village of Solvay, dating back to the early 1900s when industrialist Ernest Solvay built the plant for the manufacturing of soda and around it a real garden city, and the railway. This zone should be redeveloped and reconnected to the rest of the city so its inhabitants can perceive it as a new area vibrant with activity, starting with the Cultural Centre itself.

The physiognomy of the project. The Cultural Centre, a one-storey building, covers an area of 2,325 square metres and is surrounded by greenery making it barely visible especially where it borders the railway line, where the land has been raised in order to protect the reading rooms on a visual level and from noise. In that area, in particular, the structure can only be recognized by the “ridges” of the coloured ventilation stacks, a technological and attractive element which, together with the cooling tower, provides natural ventilation. The building is divided into three distinct blocks arranged along a covered pedestrian walkway used by those going to the library and those on their way to the nearby underpass, intended to finally open the city up to the sea. The library is located in the largest block, the medium one contains a multi-purpose area, a youth information centre and a play room; and the smallest one has a cafeteria, which also includes



a newspaper library. The layout of the building ensures that all the areas, arranged in the three distinct blocks, open onto the covered walkway.

The Cultural Centre as an open “box”. The important new feature distinctive of the design is that, unlike most cultural centres and libraries, which are often enclosed within one or more volumes that are introspective with respect to the city, here the desire is to open up the structure and have it become an integral part of the urban fabric. The architecture is linked to the concept of infrastructure and it thus interacts anatomically with the design of the city. The strategy to obtain this result was to create a real covered pedestrian walkway that crosses the building and leads to the railway station. In short, a road in the belly of the architecture; capable of identifying the various areas the centre is formed of and drawing passers-by's attention to them insofar as they are enticing features and, consequently, elements of the potential redevelopment of the socio-economic and territorial context. The cultural centre as architecture, infrastructure, a showcase for new ideas and a proponent of new interests, a place for the redevelopment of a marginal area: these, and we could imagine others, are the keys to understanding a project that leverages the crossing, the walkway, and the dynamism of its potential users. These are also themes dear to UNA2, confirmed in several of their projects on an urban and landscape scale, sensitive to the theme of walking in contact with the territory, the natural environment, light, greenery and the city. For that matter, AREA PROGETTI too has always been particularly attentive not only to the theme of the library, but also the relationship between it and the surrounding environment. From the mid-1990s the Turin-based firm has focused its attention on the search for a reading space endowed with the most appropriate natural light and the systematic use of greenery.

Design of the green areas and sustainable aspects. The building is completely surrounded by greenery, which is very compact in some areas not only to shield the railway but also to offer a serene and pleasant reading area outside the cafeteria, which faces onto the path that leads to the station. Throughout, the interior rooms have been designed so that they are continuously placed in visual correlation with the outside, the garden and nature. Even the roof, with its coloured ventilation stacks – capable, among other things, of sparking curiosity, telling of a new “event to be discovered” in the city – is green: and on it, above the wooden framework and the straw-bale insulation also found in the library walls, an extensive roof garden has been created. In terms of sustainability this means high thermophysical performances and an effective contribution offered by reducing fine particles in the atmosphere and greenhouse gases. The earthy layer gives the roof greater thermal inertia and is capable of retaining rainwater thereby preventing the roof from overheating in the summer. Passive cooling, natural ventilation, light intensity control, and photovoltaic panels are just some of the elements that help to define this new architecture as a work attentive not only to social issues, but also to the environment and its health. The building is designed as a “classe A+” (the equivalent of a LEED platinum) certified structure.

The building was built by CLC, Cooperativa Lavoratori delle Costruzioni, a cooperative construction company that founds its activity on cooperation and mutuality. Tecnocoop, firm that specializes in the design and production of library furniture, made it possible to achieve an accurate characterization of each room in the cultural center.

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2. DESCRIPTION OF THE PROJECT

The building. The Cultural Centre is a flat, single-storey building. It is crossed by a covered pedestrian walkway which, as well as suggesting an alternative approach to passersby through the Centre's services, leads to the train station underpass functioning as an important link in the urban road network. The building is divided into three distinct blocks arranged along the walkway, used by those going to the library and those on their way to the nearby underpass. The layout ensures that all the areas face onto the walkway. Following the underpass, on the right is the cafeteria/newspaper library; where the path widens it opens onto the library; it then leads to the play room, youth information centre and the multi-purpose area.

Materials, technologies, systems. The design made use of innovative technologies in order to improve the energy performance of the building. The choices made include high performance envelope components; natural ventilation systems; underground conduits for preheating the ventilation air in winter and its cooling in summer; solar thermal collectors using water for the production of domestic hot water; a photovoltaic system; a monitoring and control system to control the plant systems and the building systems. The exploitation of natural light contributes to energy saving through the use of a lighting system equipped to automatically control the light intensity depending on the intake of light.

Structure and infills. The building has a load-bearing structure comprised of reinforced concrete circular pillars and a roof with a double frame of glulam beams and wooden planking above. At foundation level there are a series of underground channels for the natural ventilation of the building. This network of primary channels is connected to a series of secondary channels of various sizes which distribute air to the outlets located in the rooms. The underground channels made of reinforced concrete also act as a support for the pre-stressed hollow-core floor elements. The infill walls are all constructed with pressed straw bales.

Green roof, reinforced earth dune, garden. An extensive non-walkable roof garden has been created on the roof. This choice allows high thermophysical performances as well as providing an effective contribution by reducing fine particles in the atmosphere and greenhouse gases. The garden of the library is delimited on the railway side by a dune made of reinforced earth 3.20 metres high, which has the twofold function of enclosing the outdoor reading area and protecting the indoor activities of the library from railway noise. The garden, which slopes from the reinforced earth down to the external wooden paving, was made using waste material from the excavations and planted with species that bloom at different times throughout the seasons.

Passive cooling. Passive cooling mainly focuses on the application of techniques for the natural ventilation of the rooms. The aim was to maximize the entry of natural air flows inside the building: the natural ventilation system is comprised of a wind tower and a system of solar chimneys arranged on the roof so as to serve the greatest number of rooms. The wind tower is a system for capturing air currents with openings at the top facing the prevailing winds. Taking advantage of the sea breezes, the tower directs the cool air to a field of underground channels. The cool air reaches the rooms from below while warmer air is extracted through the solar chimneys which open on the ceiling. The solar chimneys are cylindrical structures made of coloured sheet metal, fixed to the building's load-bearing structure and equipped with shutters with an electrically controlled opening and closing system.

3. THE ARCHITECTS SAID

Raffaella Magnano for AREA PROGETTI, on the functional qualities of the project:

“A few days after the opening of the cultural centre a very large public turnout has been recorded; the aim of the project, the redevelopment of a marginal urban area through the introduction of high quality recreational and cultural functions – library, play room, youth area, room equipped for screenings, performances and exhibitions, cafeteria – has been achieved: the public is taking over the spaces and facilities.”

“The library was designed according to an innovative model as a place in which to read, study and exchange opinions using different methods and forms: traditionally, at a table, or on informal seating; studying in groups or at individual workstations; listening to music and watching films in the digital cultural area; children and youths have special areas designed to meet their requirements and individual or collective requests. The cafeteria houses the newspaper library according to a model established in European libraries: users can read newspapers and meet in an informal and welcoming environment.”

Raffaella Magnano per AREA PROGETTI, on the visual identity and interior design:

“The readable architecture, the quality of the spaces and finishes, care in the planning, choice and production of the furnishings, consideration of the logo and coordinating colours, together with signage tied in with all this, have helped to create a unique and original image and identity that makes it recognizable not only in terms of the architectural structure but also the elements that define its visual communication.”

“If the architecture and construction materials strongly characterize the image of the Cultural Centre in Rosignano, the furnishings can only reinforce it. The quality of the interior spaces is obtained through attention to detail, the choice of materials and the design of the individual elements. This is why the right balance was sought between manufactured furniture, carefully chosen for appearance and functionality, and custom-made furniture which, as well as precisely solving the specific requirements of the functions to be performed, gives character to the spaces and makes them unique and easy to recognize in order to trigger in users that sense of possession that also induces greater respect for what is available to them.”

UNA2, on the design opportunities:

“It's not often that one gets to design a building starting with the evaluations and stimuli derived from a construction material. Even more interesting is the possibility of using that to spark off broader reasoning that can involve the now essential issues of energy saving with others more closely linked to the discipline of architecture. A specific material, straw, available in the nearby Maremma, combined with the essential modularity of wooden carpentry, sparked off this virtuous process and, thanks to a simple interlocking effect, it was possible to return to the construction of thick walls with ancient depths and a shifting play of shadows.”

“The new building does not express representativeness in a formal way, its symbolic value lies in how it relates to the context and nature. The architectural form on the other hand is a means to improve energy efficiency: elimination of the vertical circulation costs, protection from solar radiation, synthesis between acoustic protection and the relationship with the greenery thanks to an external dune which protects its belly, the reading room and the garden from the view and noise of the nearby railway.”



4. PROJECT DATA AND CREDITS

client

Municipality of Rosignano Marittimo (Livorno, Italy)

location

Rosignano Marittimo (Livorno, Italy)

project (architecture and interior design)

AREA PROGETTI and UNA2, with Andrea Michelini and Laura Ceccarelli

- AREA PROGETTI, Turin, Italy
Domenico Racca, Giorgio Gazzera, Raffaella Magnano
- UNA2 architetti associati, Genoa, Italy
Paola Arbocò, Pierluigi Feltri, Maurizio Vallino
with: Stefania Di Adamo, Dahlia De Macina, Maria Cristina Leboffe, Maria Agnese Chiarella, Jelena Cop.
- Andrea Michelini, Genoa, Italy
- Laura Ceccarelli, Turin, Italy

structural engineering

AREA PROGETTI, Turin, Italy

Marco Cuccureddu

mechanical engineering

Golder Associates, Turin, Italy

Paola Saggese, Francesco Morgagni, Cristina Molineris

safety manager in the design and construction phases

Paola Arbocò (UNA2 architetti associati)

construction site supervision

Domenico Racca / AREA PROGETTI (director of works)

Pierluigi Feltri / UNA2 architetti associati (operative director for construction)

Marco Cuccureddu / AREA PROGETTI (operative director for structural engineering)

Costantino Basile / Golder Associates (operative director for mechanical engineering)

Supervisors for the Municipality of Rosignano Marittimo

Andrea Immorali

with: Monica Ceccanti



general contractor

CONSORZIO COOPERATIVE COSTRUZIONI, Bologna, Italy

contractors

CLC Soc. Coop, Livorno, Italy

Giorgio De Sio, production director

Maurizio Bizzi, site construction director

Filiberto Cardelli, site construction manager

Coop Cellini, Prato, Italy (electrical and mechanical systems)

Antonio Colonnese, systems construction manager

Alessandro Castignani, assistant

furniture

Tecnocoop srl, Mori (Trento, Italy)

schedule

competition: 2007

design: February 2008 - March 2009

groundbreaking: January 2010

opening: December 2013

size

floor area: 2.850 square meters

site area: 9.986 square meters

photographs

All photos of the project are by: Andrea Bosio

(www.andreabosio.com)



press office

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5. IMAGES FOR THE PRESS

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Image # 43400-IMG_6547

Caption: AREA PROGETTI, UNA2. "Le Creste" Cultural Centre in Rosignano Marittimo, Livorno, Italy. (Photo: Andrea Bosio).

Size: 18,2 MB - 6024px × 4724px (format JPG)

Please note: This image is available for paper publications only.



Image # 43400-IMG_6125

Caption: AREA PROGETTI, UNA2. "Le Creste" Cultural Centre in Rosignano Marittimo, Livorno, Italy. (Photo: Andrea Bosio).

Size: 23,1 MB - 6024px × 4724px (format JPG)

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Image # 43400-IMG_6131

Caption: AREA PROGETTI, UNA2. "Le Creste" Cultural Centre in Rosignano Marittimo, Livorno, Italy. (Photo: Andrea Bosio).

Size: 19,7 MB - 6024px × 4724px (format JPG)

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Image # 43400-IMG_6144

Caption: AREA PROGETTI, UNA2. "Le Creste" Cultural Centre in Rosignano Marittimo, Livorno, Italy. (Photo: Andrea Bosio).

Size: 20,1 MB - 4724px × 6024px (format JPG)

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Image # 43400-IMG_6100

Caption: AREA PROGETTI, UNA2. "Le Creste" Cultural Centre in Rosignano Marittimo, Livorno, Italy. (Photo: Andrea Bosio).

Size: 15,7 MB - 4724px × 6024px (format JPG)

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Image # 43400-IMG_0043

Caption: AREA PROGETTI, UNA2. "Le Creste" Cultural Centre in Rosignano Marittimo, Livorno, Italy. (Photo: Andrea Bosio).

Size: 10,6 MB - 3744px × 4753px (format JPG)

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Image # 43400-IMG_6269

Caption: AREA PROGETTI, UNA2. "Le Creste" Cultural Centre in Rosignano Marittimo, Livorno, Italy. (Photo: Andrea Bosio).

Size: 19,1 MB - 6024px × 4724px (format JPG)

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Image # 43400-IMG_6279

Caption: AREA PROGETTI, UNA2. "Le Creste" Cultural Centre in Rosignano Marittimo, Livorno, Italy. (Photo: Andrea Bosio).

Size: 18,3 MB - 6024px × 4724px (format JPG)

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Image # 43400-IMG_6255

Caption: AREA PROGETTI, UNA2. "Le Creste" Cultural Centre in Rosignano Marittimo, Livorno, Italy. (Photo: Andrea Bosio).

Size: 18,3 MB - 6024px × 4724px (format JPG)

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Image # 43400-IMG_6252

Caption: AREA PROGETTI, UNA2. "Le Creste" Cultural Centre in Rosignano Marittimo, Livorno, Italy. (Photo: Andrea Bosio).

Size: 18,7 MB - 6024px × 4724px (format JPG)

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Image # 43400-IMG_6568

Caption: AREA PROGETTI, UNA2. "Le Creste" Cultural Centre in Rosignano Marittimo, Livorno, Italy. (Photo: Andrea Bosio).

Size: 17,3 MB - 6024px × 4724px (format JPG)

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Image # 43400-IMG_6598
 Caption: AREA PROGETTI, UNA2. "Le Creste" Cultural Centre in Rosignano Marittimo, Livorno, Italy. (Photo: Andrea Bosio).
 Size: 17,7 MB - 6024px × 4724px (format JPG)
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Image # 43400-IMG_6195
 Caption: AREA PROGETTI, UNA2. "Le Creste" Cultural Centre in Rosignano Marittimo, Livorno, Italy. (Photo: Andrea Bosio).
 Size: 21,2 MB - 6024px × 4724px (format JPG)
 Please note: This image is available for paper publications only.

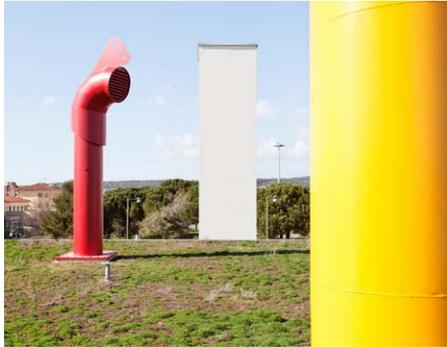


Image # 43400-31
 Caption: AREA PROGETTI, UNA2. "Le Creste" Cultural Centre in Rosignano Marittimo, Livorno, Italy. (Photo: Andrea Bosio).
 Size: 3,5 MB - 2368px × 1839px (format JPG)
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Image # 43400-IMG_6239
 Caption: AREA PROGETTI, UNA2. "Le Creste" Cultural Centre in Rosignano Marittimo, Livorno, Italy. (Photo: Andrea Bosio).
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Image # 43400-IMG_6372
 Caption: AREA PROGETTI, UNA2. "Le Creste" Cultural Centre in Rosignano Marittimo, Livorno, Italy. (Photo: Andrea Bosio).
 Size: 11,7 MB - 6024px × 4724px (format JPG)
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Image # 43400-IMG_6378
 Caption: AREA PROGETTI, UNA2. "Le Creste" Cultural Centre in Rosignano Marittimo, Livorno, Italy. (Photo: Andrea Bosio).
 Size: 14,2 MB - 6024px × 4724px (format JPG)
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Image # 43400-IMG_6501c

Caption: AREA PROGETTI, UNA2. "Le Creste" Cultural Centre in Rosignano Marittimo, Livorno, Italy. (Photo: Andrea Bosio).

Size: 15,3 MB - 6024px × 4724px (format JPG)

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Image # 43400-IMG_6494b

Caption: AREA PROGETTI, UNA2. "Le Creste" Cultural Centre in Rosignano Marittimo, Livorno, Italy. (Photo: Andrea Bosio).

Size: 14,7 MB - 4724px × 6024px (format JPG)

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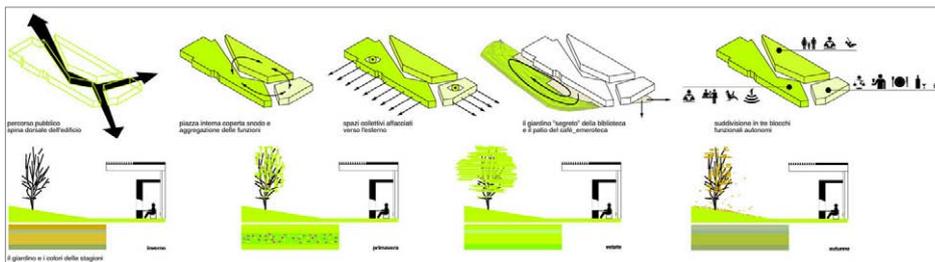


Image # 43400-DI_001

Caption: AREA PROGETTI, UNA2. "Le Creste" Cultural Centre in Rosignano Marittimo, Livorno, Italy. Diagram.

Size: 292 KB - 1500px × 417px (format JPG)

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Image # 43400-DW_001_color

Caption: AREA PROGETTI, UNA2. "Le Creste" Cultural Centre in Rosignano Marittimo, Livorno, Italy. Site plan.

Size: 2,1 MB (format PDF)

Please note: This image is available for both paper and online publications.

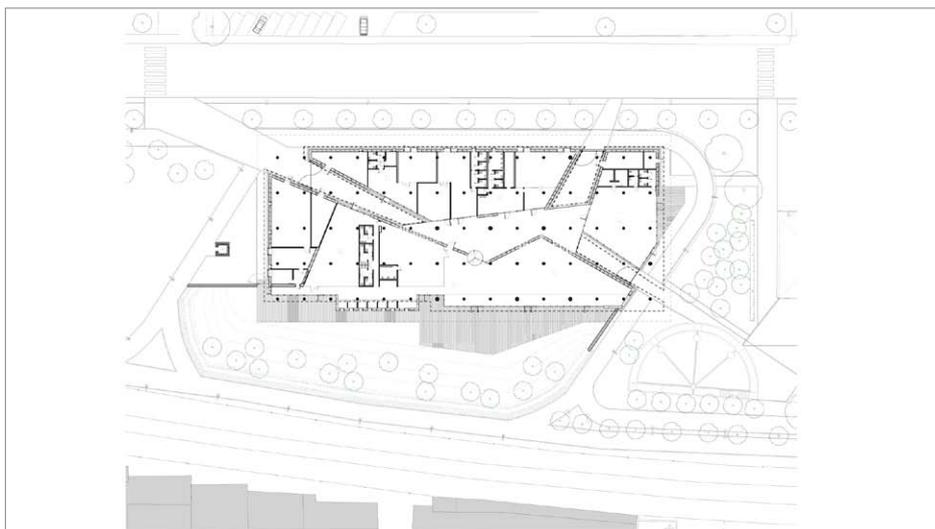


Image # 43400-DW_002

Caption: AREA PROGETTI, UNA2. "Le Creste" Cultural Centre in Rosignano Marittimo, Livorno, Italy. Ground floor plan.

Size: 866 KB (format PDF)

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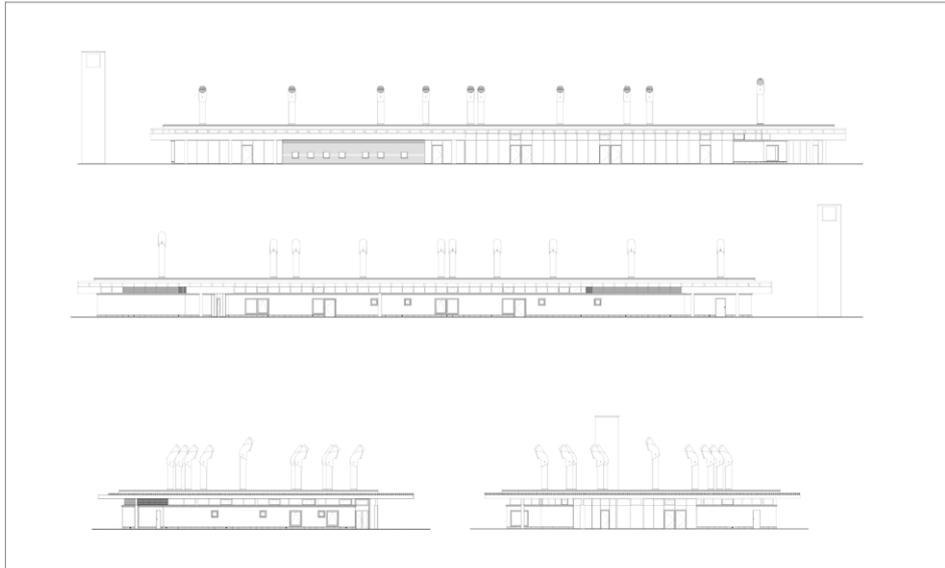


Image # 43400-DW_003_notext

Caption: AREA PROGETTI, UNA2. "Le Creste" Cultural Centre in Rosignano Marittimo, Livorno, Italy. Elevations.

Size: 267 KB (format PDF)

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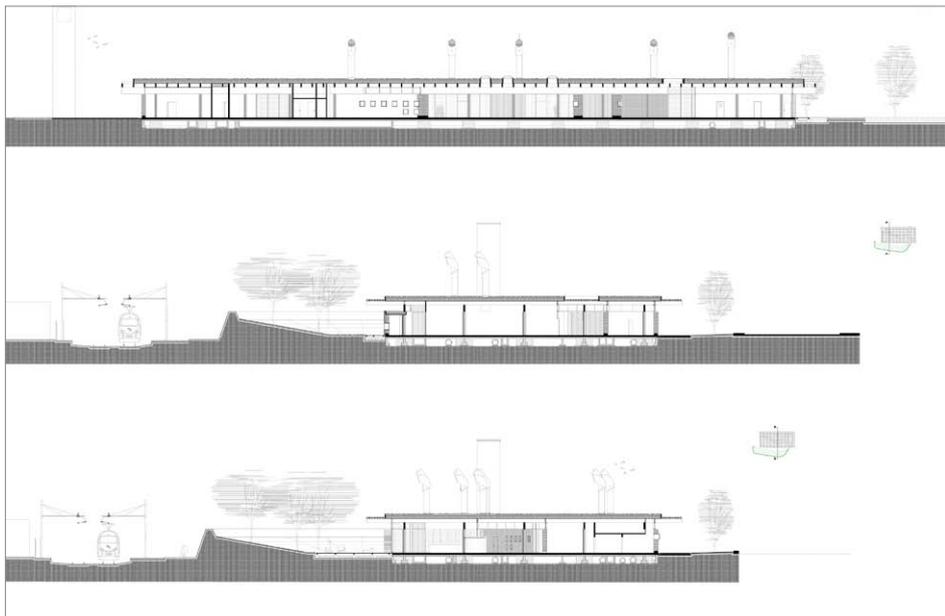


Image # 43400-DW_004_notext

Caption: AREA PROGETTI, UNA2. "Le Creste" Cultural Centre in Rosignano Marittimo, Livorno, Italy. Sections.

Size: 672 KB (format PDF)

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6. PROFILES OF AREA PROGETTI AND UNA2

AREA PROGETTI

AREA PROGETTI, architecture firm based in Turin, Italy, has gained significant experience over the years in coordinating the planning and managing the construction of large-scale works, particularly in the cultural sector and in the transformation and restoration of buildings and historical complexes. The firm has completed public and private buildings, including many libraries, working in parallel with leading European experts in the field of library science. In autumn 2011 the Library of Fiorano Modenese, Italy was opened, designed by the firm, and in 2012 the Library in the Movicentro in Chivasso, a complex urban area along the railway platforms, a place of interchange for means of transport. In July 2012 AREA PROGETTI won the design competition for the new General and Central Library of Information and Culture in Monza, Italy, in collaboration with Professor Vivarelli, lecturer in library science at the University of Turin, with Sergio Dogliani, director of the Idea Store in London, and with the London firm Bisset Adams. The book *Lo spazio della biblioteca. Culture e pratiche del progetto tra architettura e biblioteconomia* (Editrice Bibliografica, 2013) was recently published, in which AREA PROGETTI edited the section on the design of the spaces, furnishings and image of the library and the analysis of the most important projects in and beyond Europe.

www.area-progetti.it

UNA2 architetti associati

UNA2 architetti associati was established by Paola Arbocò, Pierluigi Feltri and Maurizio Vallino. Over the years they have designed and built offices, public institutions, health facilities and services, public spaces, museums, service facilities for archaeological and monumental areas, sports facilities, school and university buildings, accommodation facilities and residences. Recent projects include: the promenade of the Docks in Genoa (2012), the renovation of wartime structures in Portofino Park (2013), Segonzano Castle, Trento (2007) and the former Youth Hostel in Genoa (2012), the hospital of Biella, the new school building in Mezzanego, Genoa (2013), and the “Le Creste” Cultural Centre in Rosignano Marittimo, Livorno, opened at the end of 2013. Competitions won include: the new Palazzo del Cinema building in Venice (2005) and the renovation of former Incet industrial buildings in Turin (2012).

www.una2.net



PRESS OFFICE

For additional information, to receive high resolution images and to set up an interview with the architect you may contact:

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