

MATERIA

53

Grandi luci Long spans

Cucinella, Nouvel, GMP, Arnaudo, Rogers,
Arassassociati - De Gregorio & Partners,
Valbonesi, Samyn, Coop Himmelb(l)au

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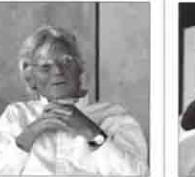


Mario Cucinella Architects



Jean Nouvel

Nato in Italia nel 1960, si è laureato presso la facoltà di Architettura di Genova nel 1987 e ha fondato lo studio Mario Cucinella Architects a Parigi nel 1992 e a Bologna nel 1999. Mario Cucinella ha raccolto, sin dall'inizio della sua attività, importanti riconoscimenti in concorsi internazionali di progettazione e si dedica costantemente alla ricerca e allo sviluppo di prodotti di design industriale. Ha inoltre sempre coltivato uno speciale interesse per i temi legati alla progettazione ambientale e alla sostenibilità in architettura. Prima di aprire MCA, Mario Cucinella ha lavorato per cinque anni nello studio di Renzo Piano a Genova e successivamente a Parigi. Profondamente impegnato nell'attività didattica, insegnala corso di Tecnologia dell'architettura presso la Facoltà di Architettura di Ferrara ed è "visiting Professor" all'Università di Nottingham, oltre a tenere regolarmente conferenze in Italia e all'estero. Elizabeth Francis collabora con MCA dal 1994 e ne è partner dal 1997.



GMP von Gerkan Marg und Partner Architects

Jean Nouvel has headed his own architectural practice since 1970. For his work he has won, among others, the Gold Medal of the French Academy of Architecture, the Royal Gold Medal of the Royal Institute of British Architects, the Aga Khan Prize for the Arab World Institute, honorary fellowships in the AIA, France's National Grand Prize for Architecture. In 2001, Italy's Borromini Prize for the Lucerne Culture and Congress Center and Japan's Praemium Imperial Career Prize and in 2005, the Wolf Prize, and the Arnold W. Brunner Memorial Prize in architecture in 2006.



Gianni Arnaldo

Graduated in 1971 from the Polytechnic University of Turin, between 1970 and 1975 Gianni Arnaldo represented one of the most important and active voices of Studio 65, the architectural studio where he began his career. They have designed small scale homes, hotels, museums, theatres and concert halls, office buildings, commercial centres and hospitals as well as research and educational facilities, buildings for transportation, trade and industry buildings and urban master plans. gmp became internationally known as a team of airport architects when, in 1975 the Berlin-Tegel building with its drive-in airplane terminal for "stacked parking" was established. They are internationally recognised not only for their projects like the New Trade Fair in Leipzig, the Rimini Exhibition Centre or the Christ Pavilion for the EXPO 2000, but also for their designs.



Richard Rogers

Richard Rogers is one of the foremost living architects, the recipient of the prestigious RIBA Gold Medal in 1985 and winner of the 1999 Thomas Jefferson Memorial Foundation Medal, the 2000 Praemium Imperiale Prize for Architecture and finally the 2006 Golden Lion for Lifetime achievement. Richard Rogers was awarded the Légion d'Honneur in 1986, knighted in 1991 and made a life peer in 1996. He is Chief Advisor on Architecture and Urbanism to the Mayor of London, and was recently appointed Chair of the Greater London Authority's Design for London Advisor Group, and also serves as Advisor to the Mayor of Barcelona's Urban Strategies Council. Richard Rogers is best known for buildings as the Centre Pompidou, the Vitra Museum (Basel), the Musée des arts décoratifs du Louvre and the Centre Pompidou Musée National d'Art Moderne (Paris).



Arassociati Alfredo De Gregorio

The Arassociati studio was founded in 1971 by architects Marco Brandozzi, Giovanni Da Pozzo, Massimo Scheurer and Michele Tadini, who all began their careers in Aldo Rossi's architectural studio in 1982. Over the years, they became his closest collaborators in the Milan studio and were responsible for designing and partnering with him on various high profile projects including the "Premio Campigna" award ceremony in Santa Sofia, met Mattia Moreni, a painter and a man of genius, he would happen to work with in the future. In 1977 he achieved a honours degree in Urban design from the University of Florence. Between 1974 and 1979 he was commissioned his first projects, plans for the redevelopment of city centres. In the ten years between 1980 and 1990, he launched into a new professional adventure and started working in Gilberto Orioli's studio, where he got acquainted with Dino Gravina, the founding father of industrial design. In 1990 he opened his own studio: "asv5", archistudiovalbonesi.



Florenzo Valbonesi

Born in Santa Sofia on 1952, Valbonesi soon developed a strong passion for art and architecture, under the influence of his father, a photographer, and his professor, Walter Ferri. On one occasion, when his father was working as a photographer at the "Premio Campigna" award ceremony in Santa Sofia, he met Mattia Moreni, a painter and a man of genius, he would happen to work with in the future. In 1977 he achieved a honours degree in Urban design from the University of Florence. Between 1974 and 1979 he was commissioned his first projects, plans for the redevelopment of city centres. In the ten years between 1980 and 1990, he launched into a new professional adventure and started working in Gilberto Orioli's studio, where he got acquainted with Dino Gravina, the founding father of industrial design. In 1990 he opened his own studio: "asv5", archistudiovalbonesi.



Samyn and Partners

Samyn and Partners, founded in 1980, is a private company owned by its partners and staff. It is active with its affiliated companies (FTI services), founded in 1985; DAE (technical interiors), founded in 1994; Air S.R. (fluid mechanic), founded in 2005, in all fields of architecture and building engineering. Its architectural and engineering design approach is based on questioning which can be summarised as a "why" methodology. The firm approaches projects openly to all sorts of possibilities whilst listening closely to its clients demands. Its projects are often published in the international specialised press. The firm's client services include planning and programming; urban planning, landscaping and architectural design; building physics, MEP and Structural Engineering; interior design, project and construction management, cost and planning control, quantity surveying, safety and health coordinator.



Coop Himmelb(l)au

Founded in 1968 in Vienna, Austria, by Wolf D. Prix and Helmut Swiczinsky, the team work within the fields of Architecture, urbanism, Design and ART. In 1988 open a new office in Los Angeles. The most widely recognized projects include the Roofstop Remodelling Falkstraße in Vienna (1988), the multifunctional UFA Cinema Centre in Dresden, Germany (1998), the design for the Expo.02 Arteplage in Biel, Switzerland, and the Academy of Fine Arts in Munich, Germany (2005). Projects that have been realized in Vienna over the past years include the SEG Apartment Block Remise (2000) and the Apartment and Office Building Schlaichtausgasse (2005). The Studio is currently working on projects in Europe, United States, Asia they received numerous awards. In 1996 Coop Himmelb(l)au was invited to serve as the Austrian representative to the Sixth International Architecture Exhibition Biennale in Venice, Italy.

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Arassociati De Gregorio & Partners Sportplaza in Leuven

Project report

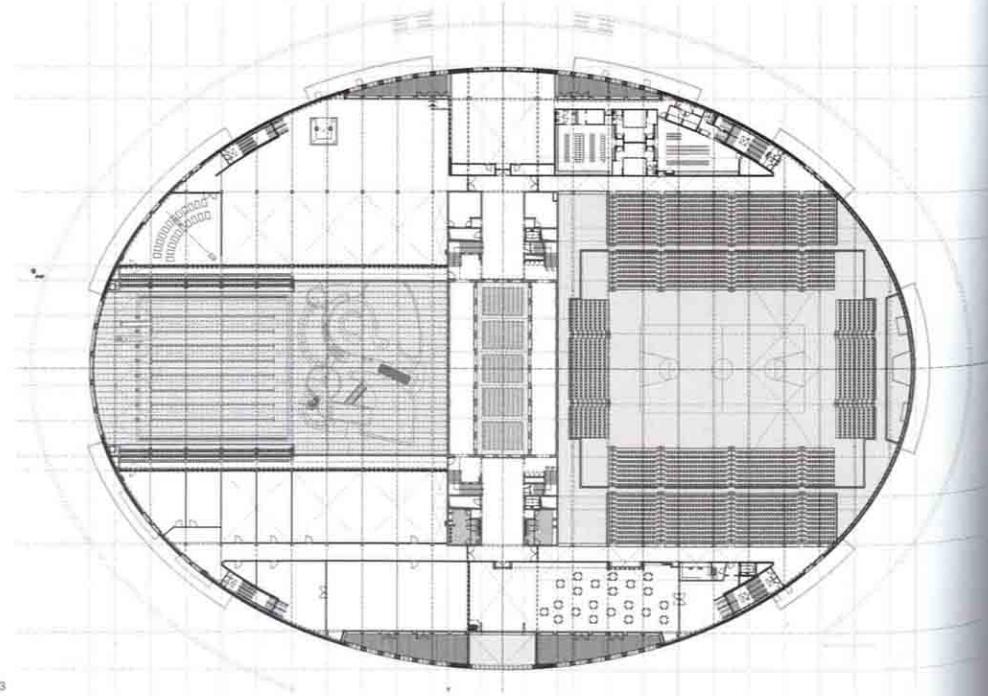
Località Location	Philips Site, Leuven, Belgium
Cliente Client	Stad Leuven/Sportavan nv., Belgium
Progettisti Design architects	Arassociati Studio di Architettura, Milano M. Brandolisio, G. Da Pozzo, M. Scheurer, M. Tadini De Gregorio & Partners, Hasselt
Strutture Structural engineering	Technum nv.
Impianti Technical engineering	Technum nv./Axima Services
Imprese di costruzione Building company	Groep Van Roey nv./Axima Services
Realizzazione Completion time	2003 > 2005
Superficie costruita Built area	28.465m ²
Costo complessivo Total cost	€ 27.051.000,00

Philippe Vangheloven

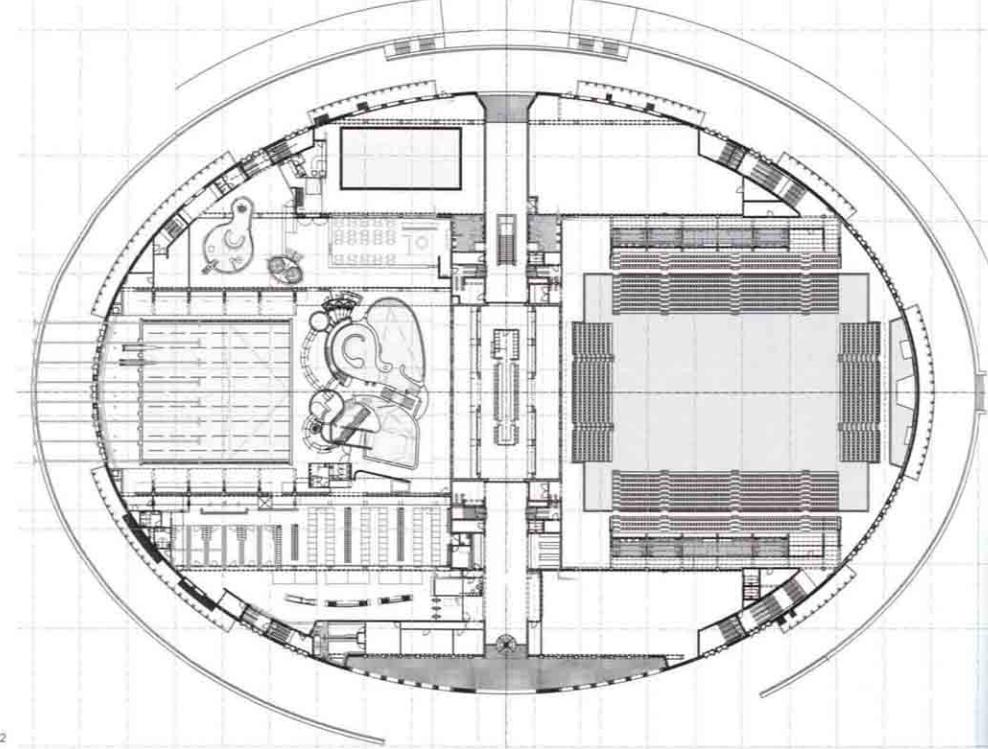


- 1 Vista generale del complesso dal parco
- 2 Pianta del piano terra
- 3 Pianta del piano primo
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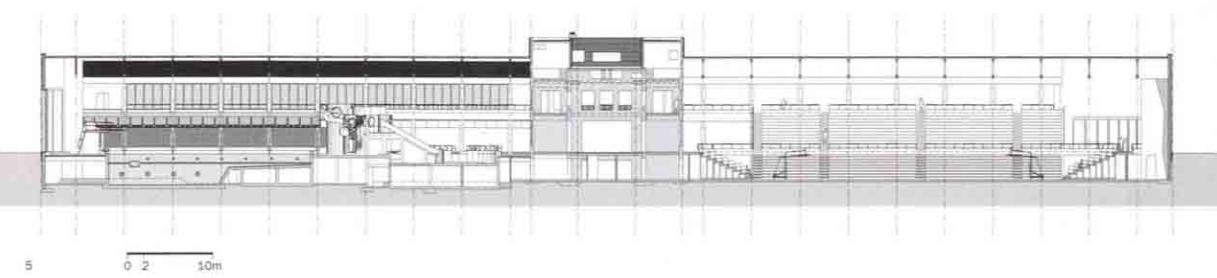


- 1 General view of park complex
- 2 Pianta del piano terra
- 3 Pianta del piano primo
- 4 Main hall; construction phase of the outer ring and installation of steel beams
- 5 Longitudinal section of the athletic complex



Philippe Vandevoorde

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5

The building is set prominently in relationship to the two constituent axes that order the masterplan of the Philips Site, a homogeneous former industrial area now set aside for public administrative services and a city park. It was conceived as an exceptional form within the public area. It is an ellipsis that forms an exposed brick monolithic volume that uses recognizable authority to resolve the urban relationships within the park and the diversities arising from the multiple uses asked of its functional program. The simplicity of the large structure's volumetric plan form is contrasted by a complex plan organized by a double-height gallery/entrance, central to the building's shorter axis, distinctly dividing and distributing the two

main athletic facilities, one of which is a multi-functional athletic area and the other a swimming area. In the 12 meter wide, 9 meter high gallery holds a café and lounge area, in addition to reception services and ticket offices.

The main hall makes use of the underground basement and a free height under 15 meter beams. It can accommodate around 4,000 people in different configurations for basketball and various other indoor sports. It also can be used specifically for concerts and community events; the reinforced concrete background wall adjacent to the gallery was conceived as a kind of large permanent set, made of a double row of large windows above a balcony with mobile platforms.

L'edificio è costruito in posizione preminente rispetto ai due assi costitutivi che ordinano l'intero masterplan del Philips Site, un'ex-area industriale omogenea ora destinata a servizi pubblici amministrativi e parco della città, perciò è stato pensato come forma eccezionale all'interno dell'area pubblica: un'ellisse che definisce un volume monolitico in mattoni a vista, in grado di assolvere con riconoscibile autorevolezza sia i rapporti urbani all'interno del parco che le diversità derivate dai molteplici usi richiesti dal suo programma funzionale.

Alla chiarezza della forma planivolumetrica del grande contenitore è contrapposta una pianta complessa organizzata da una galleria-foyer a doppia altezza, centrale rispetto l'asse minore dell'edificio, che divide nettamente e distribuisce i due impianti sportivi principali, deputati

uno alla sala sportiva polivalente e l'altro alla zona natatoria. Nella galleria, larga 12 metri ed alta 9 metri, oltre ai servizi di accoglienza ed alle biglietterie è ubicato un bar con relative zone soggiorno. La sala principale sfrutta il basamento interrato ed ha un'altezza libera sotto trave di 15 metri, essa può ospitare circa 4000 persone nelle diverse conformazioni per il basket e per i vari sport al coperto ma prevede la possibilità di un utilizzo anche specifico per concerti ed eventi collettivi; in tal senso, la parete di fondo realizzata in c.a. attigua alla galleria è stata pensata come una grande scena fissa rappresentata da un doppio ordine di grandi aperture sovrapposto ad una balconata contenente le tribune mobili. Al lato opposto invece, sfruttando la concavità della curva, è stato progettato un elemento caratterizzante, quasi

6
Aula principale;
galleria superiore
ed appoggi delle travi
d'acciaio
7
Aula principale, vista
interna complessiva



6
Main hall; upper gallery
and steel beam supports
7
Main hall, comprehensive;
interior view





On the opposite side, making use of the curve's concavity, a distinctive, almost sculptural, element was designed for the training wall for free climbing. The hall has mobile platforms to give the parterre optimal flexibility. It is 54x42m with the platforms closed or 59x27m with them open. The swimming pool area is 9 meters high, divided in two parts. One is a recreational area with water play equipment and the other is more specialized for swimming and diving, edged by reinforced concrete stands for the public. The first area relates directly with the gallery and becomes an additional attraction for the café users. The second, though it is made in the same undivided area is more private and has a view to the outdoors through a large window. The three levels in which the sports complex is organized also hold training spaces for specific sports and for athlete warm-ups, changing rooms, storage areas, rest and recreation areas, and a restaurant with a scenic terrace on the first floor overlooking the entrance's central square, and a fitness center with a terrace facing the park.

The building is set on a larger axis of 140.80 meters and a smaller one of 102.80 meters on which the three macrostructures are arranged: the through gallery and the two main halls built with a mixed system of reinforced concrete

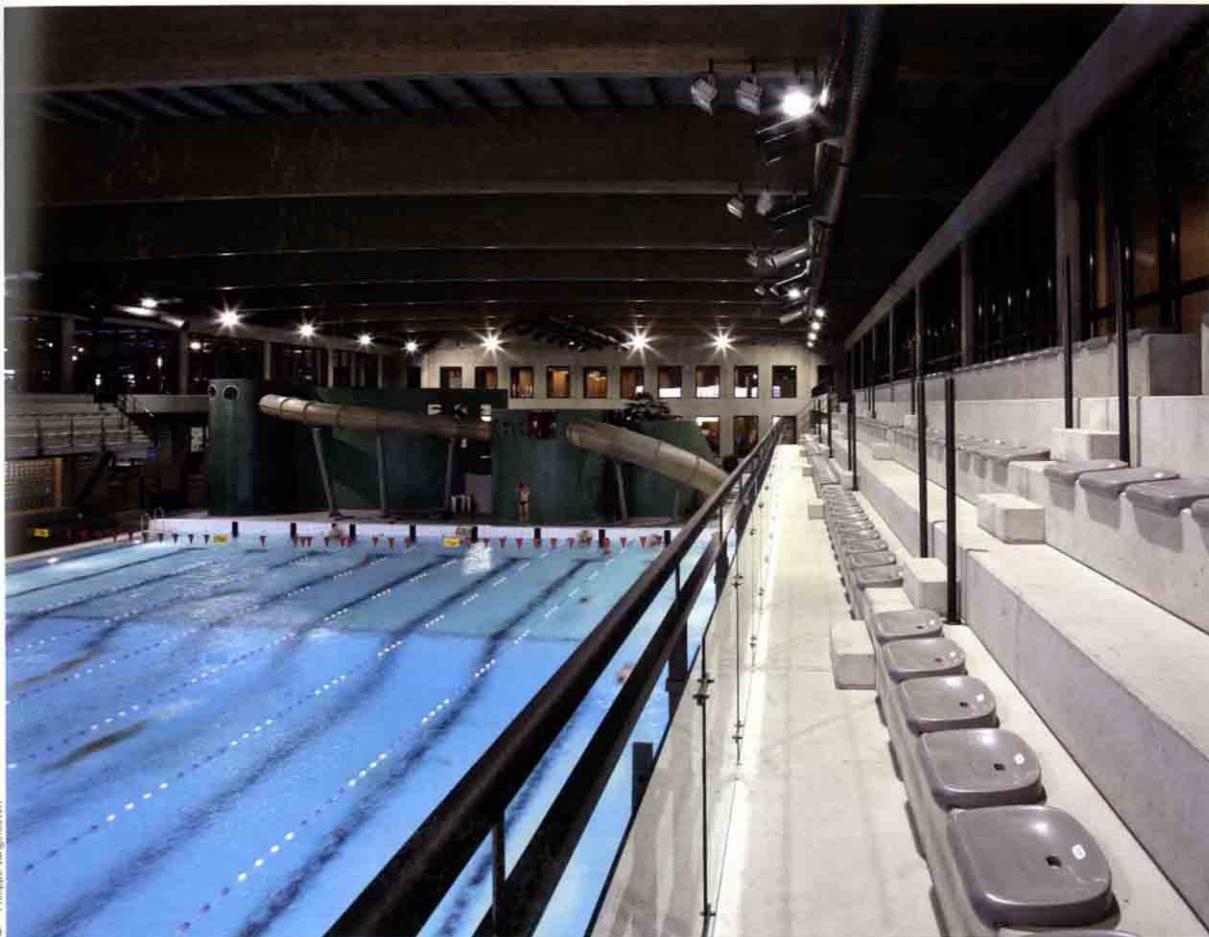
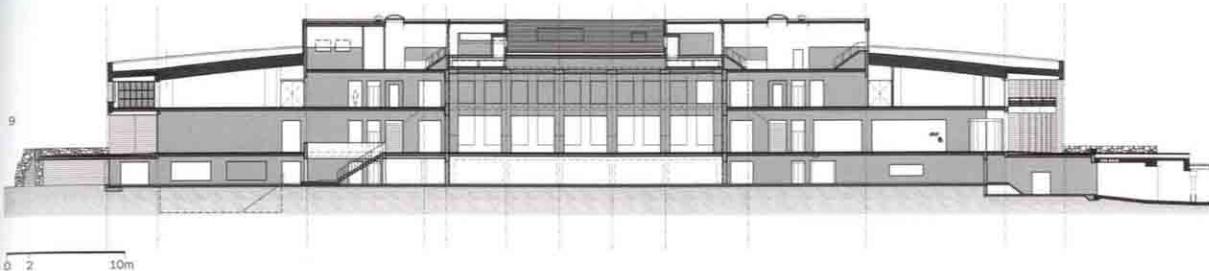
walls and beams with a 6 meter main module. The hall's roof is made with a system of single-truss beams with diverse materials: steel grid beams for the sports complex with a net span of 60 meters and a variable height of 5-2.20m. For the swimming pool, full glulam beams were used (for enhanced resistance to moisture and for maintenance purposes) with a 35 meters span, 5-2.50m high. The entire building is made of reinforced concrete with an extensive use of prefabrications. The outside perimeter is made with industrialized panels clad in exposed brick, and unfinished materials, intentionally left unadorned to keep manufacturing costs down. The outside architecture is intentionally simple and straightforward, keeping with the homogeneous pattern of the red brick in a traditional local color. It moves symmetrically and slightly upwards to determine the ellipses curves (lower at the center, 10 meters, and higher at the opposite ends.). This gives the zinc roof a supple movement marked along the gallery's axis by a black technical volume.

Seen from the park,

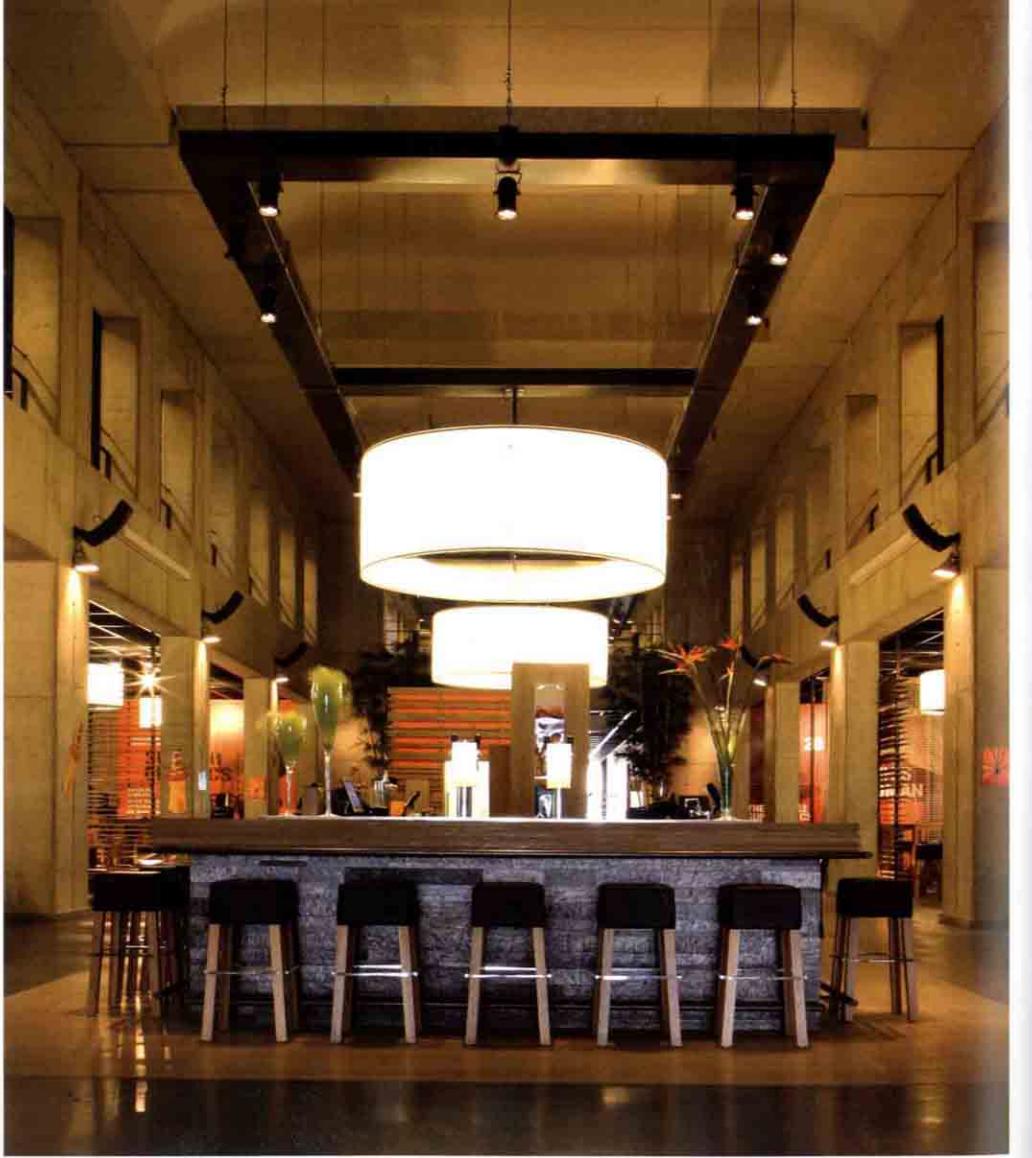
the sports complex is edged

and supported by a wide natural stone base that progressively adapts to the ground's contours, strengthening the idea of the ellipsis as an exceptional constructive act of this new city part.

- 8 Aula delle piscine:
posta delle travi di copertura
in legno lamellare
- 9 Sezione trasversale lungo
la galleria centrale di
distribuzione
- 10 Aula delle piscine, vista
interna della zona agonistica
e sullo sfondo l'area ludica



Philippe Vangoolven



Informazioni
Information

Facciata in pietra
Façade stone

Rivestimento copertura
Roof finishing

Tribune telescopiche
Telescopic tribunes

Sedute
Seating

Rivestimento piscina
Tiles swimmingpool

Strutture in legno
Wooden structures

Struttura metallica
Metal structure

Pavimentazione sportiva
Sports flooring

Porte e serrature esterne
Outdoor windows and doors

Interbau
Blink

Korlam

Timmers

Tarkett-Sommer

Gijmacon
Schüco

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Vista della galleria centrale al piano terra in cui sono dislocati il bar e il ristorante

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Aula principale; dettaglio della macro struttura in travi d'acciaio e degli impianti

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Vista esterna dell'emiciclo e del basamento dalla zona urbana con lo skating-field

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View of central gallery on ground floor where the café and restaurant are located

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Main hall; detail of steel beam macro structure and systems

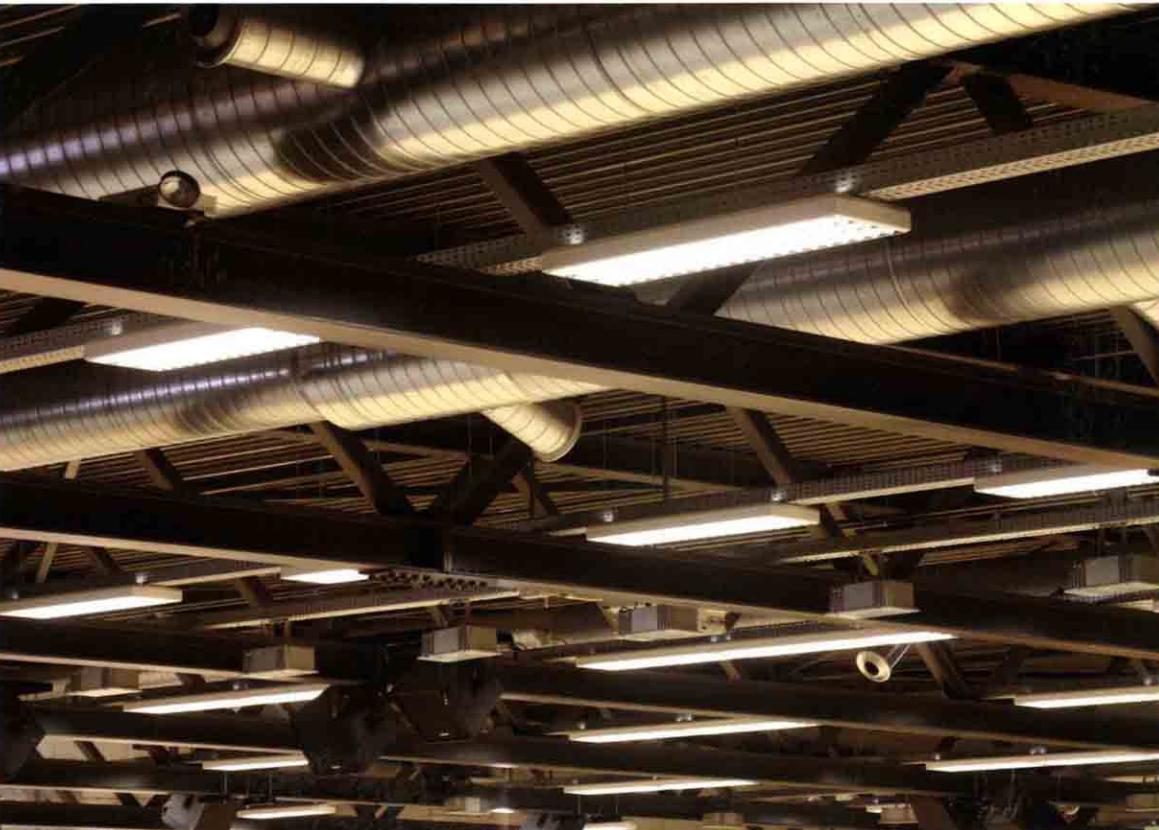
15
External view of semi-circle and basement of the urban area with skating field

scultoreo, deputato alla parete d'allenamento per l'arrampicata libera. La sala è fornita di tribune mobili per garantire la massima flessibilità del parterre: 54,00x42,00m con tribune chiuse o 59,00x27,00m con tribune aperte. L'aula delle piscine natatorie è alta 9 metri ed è divisa in due parti: un'area ludica con giochi d'acqua ed una più specialistica per il nuoto ed i tuffi contornata da balconate in c.a. per le tribune del pubblico. La prima è in relazione diretta con la galleria in modo da essere anche attrazione per i fruitori del bar, mentre la seconda pur essendo realizzata nello stesso ambiente indiviso è più riservata e si apre, tramite una grande vetrata, sul panorama esterno. Nei tre livelli in cui è organizzato il palazzo dello sport trovano posto inoltre altri spazi palestra per sports specifici e per il riscaldamento degli atleti, spogliatoi, magazzini, aree di riposo e ricreazione oltre, al primo piano, un ristorante con terrazza panoramica prospettante sulla piazza centrale d'ingresso ed un centro fitness con terrazza rivolta invece verso il parco.

L'edificio è dimensionato su un'asse maggiore di 140,80 metri e su uno minore di 102,80 sui quali sono disposte le tre macrostrutture della galleria passante e delle due aule principali realizzate con un sistema misto di muri e pilastri in c.a. con modulo prevalente di 6 metri.

La copertura delle aule è realizzata con un sistema di travi monocampata differenziato nei materiali: travi reticolari in acciaio per il palasport con luce netta di 60 metri ed altezza variabile 5-2,20m mentre per la piscina sono state utilizzate travi piene in legno lamellare (per maggiore resistenza all'umidità ed esigenze di manutenzione) di 55 metri di luce alte 5-2,50m. Tutto l'edificio è realizzato in c.a. con un ampio uso della prefabbricazione, in particolare il perimetro esterno è realizzato con pannelli industrializzati rivestiti in mattoni faccia a vista, e materiali grezzi mantenuti al rustico per contenere i costi di realizzazione. L'architettura dell'esterno è volutamente semplice e lineare, coerente con la trama omogenea del laterizio rosso nella tipica tonalità locale e si muove simmetricamente e lievemente in altezza caratterizzando le curve dell'ellisse (più basse al centro 10 metri, e più alte agli antipodi 12 metri); ciò conferisce un sinuoso movimento anche alla copertura in zinco segnata lungo l'asse della galleria dal nero volume tecnico.

Visto dal parco il palazzo dello sport è contornato e supportato da un largo basamento in pietra naturale che progressivamente si adatta alle curve di livello del terreno rafforzando l'idea dell'ellisse come atto costitutivo eccezionale di questa nuova parte di città.



Philippe Vangoolven

