

Andrea Acerbi

a r c h i t e c t

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p o r t f o l i o

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# STEFANO LODESANI ARCHITECT

full time collaboration

interior & retail desing  
professional collaboration with Stefano Lodesani Architect  
Reggio Emilia, Italy | agoust 2013 - may 2014

Working together with Stefano Lodesani has been a great opportunity to learn the dynamics of the retail and interior design industry. The office develops most of the design process: concept, research on materials, layout of the stores, architectural and executive project, furniture design.

Besides this, my specific role was to design new furnitures according to the commercial and architectural image of the brand and to develop renderings of the projects.

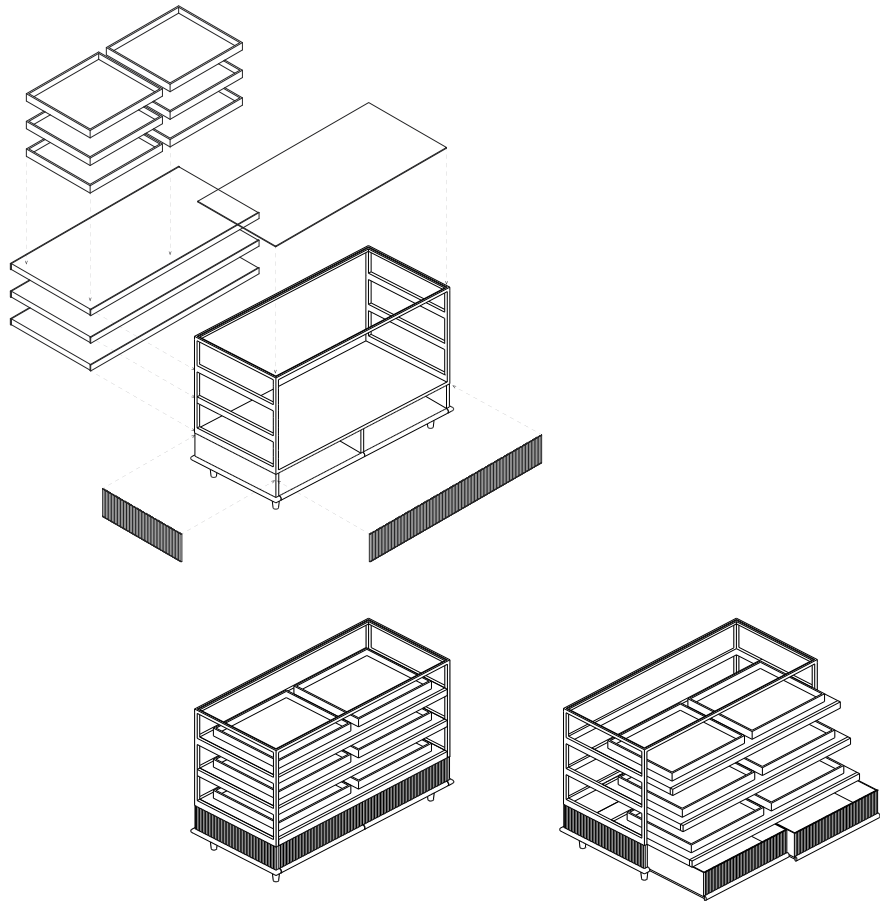
The office led by Stefano Lodesani works for independent clients and in particular for an international fashion brand, which is opening stores in many cities throughout the world. In this kind of work it is really interesting to highlight the need to give a formal dimension to the commercial image of brand in order to obtain recognizable stores. This need has to be translated both in the atmosphere of the stores and in furniture design and lights design.

Another important aspect of this work is the small scale of the project. Every millimeter is weighted in the overall design and the details are really important and visible.

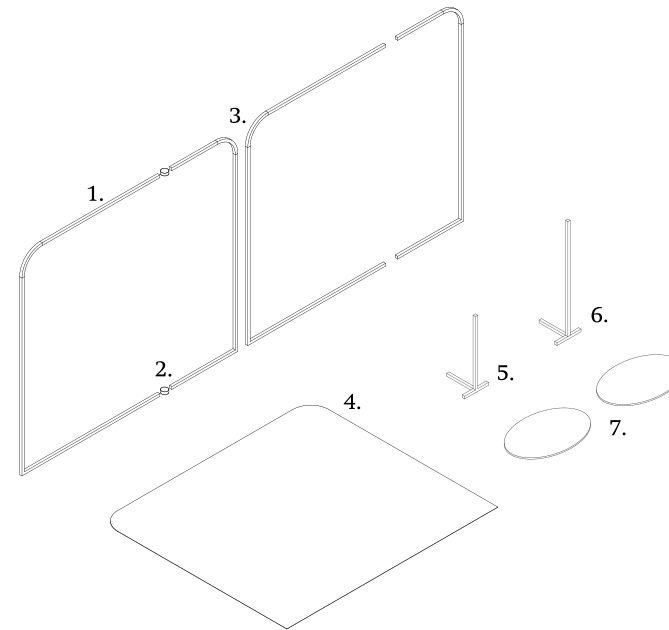
Thanks to the small dimension of the office, everybody is involved in all the working phases.



Open Counter  
designed in 2014  
in production



Free-standing Chopstick,  
designed in 2014  
in production



#### Chopstick

is a free-standing that can be rotated in 3 different positions, depending on the layout of the store. It can also be used with or without the tables for bags and accessories.

1. box-shaped steel 20mm 1800 x 1600h
2. rotating joint
3. welded fillet radius 150mm
4. perforated metal sheet with texture
5. box-shaped steel insert 20mm h550 threaded for plug with table's top
6. box-shaped steel insert 20mm h850 threaded for plug with table's top
7. elliptic top 600x400mm



Stefano Lodesani  
architect

# NEW “COBIANCHI” PUBLIC SPACE

former daytime hotel “Cobianchi”

recycling project of an abandoned space  
Thesis, project phase; with M. Ballabeni, A. Cardelli, S. Pecorari  
Parma, Italy | 2012 - 2013

The project for the former daytime hotel “Cobianchi” was developed following the research *Less, As, More. Resilient spatial strategies*. After making a map of the waste areas and buildings of Parma, it has been selected as one of the most potentially suitable for a recycling project, due to its position in the core of the city, underneath the ground of the central square. Even if its actual conditions are compromised, it offers the possibility for new uses for the social and creative life of the city.

The recycling project foresees basically 4 actions, with an investment cost of 3 million euros.

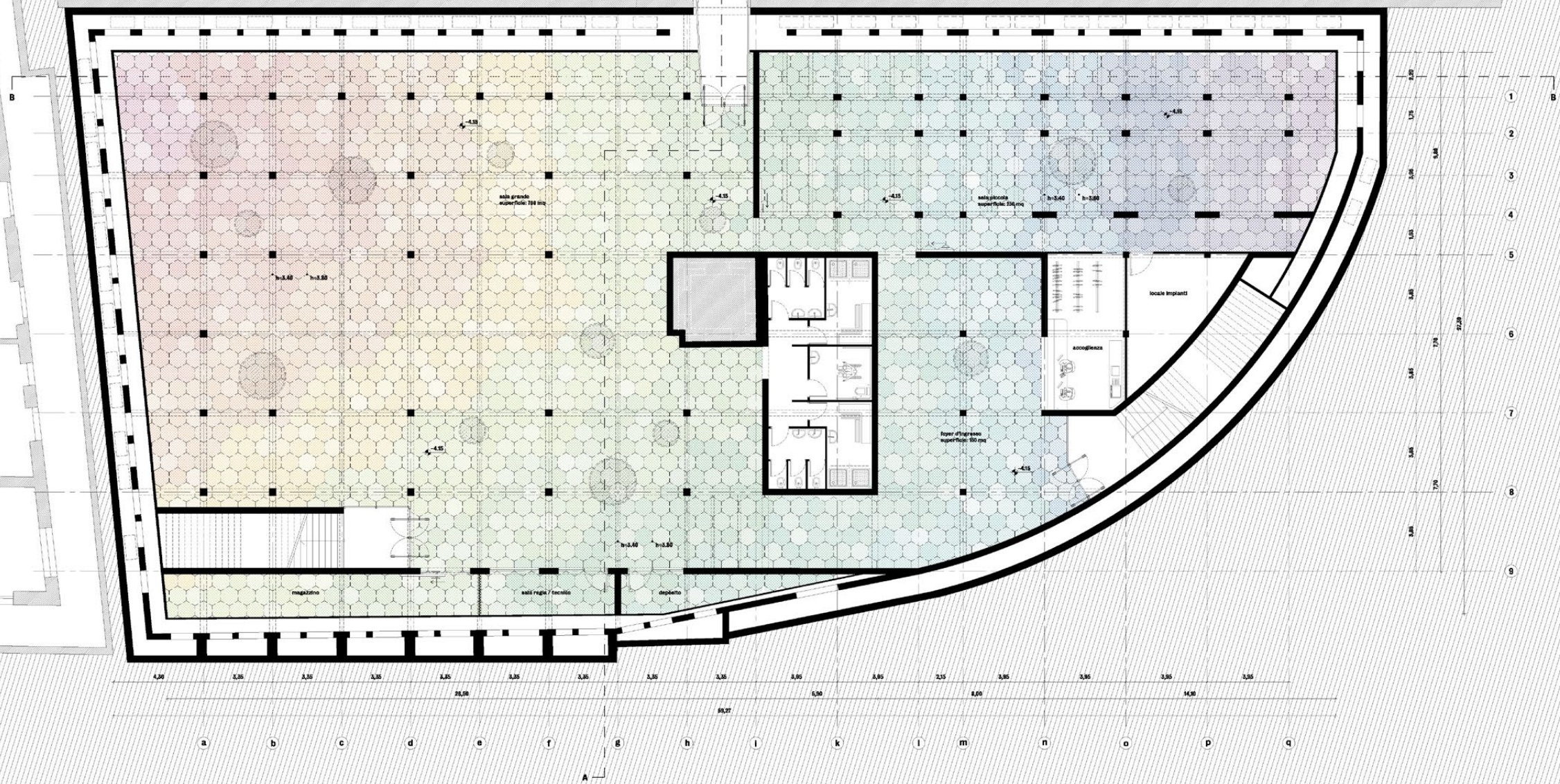
After this process, some dynamics of use have been taken into consideration as examples of what this space can host. All of them have been imagined in direct relationship with the public administration and the collective or individual subjects that may concern this kind of space nowadays.

Actions:

1. Structural consolidation, implementation of the facilities linked to the urban heating network, general safety measures of the space, all according to the regulations of public building. This part should cost around 1.8 million euros;
2. Recovery of the two existing accesses to the square and the opening of a third access that connects the underground level of the Palazzo del Governatore (which today is an exhibition space) to the Cobianchi, with a possible synergy between the two spaces;
3. Reconstruction of the floor by laying new tiles made of recycled, crushed and pigmented materials, foreseeing that this process can be put in place in a participatory way, a sort of “open yard” in which citizens can participate actively;
4. Opening circular section skylights in shatterproof glass, making it possible to better illuminate the space underground and promoting contamination between the square and what it's hidden beneath.



base plan.  
4 actions included  
able to be used in many ways



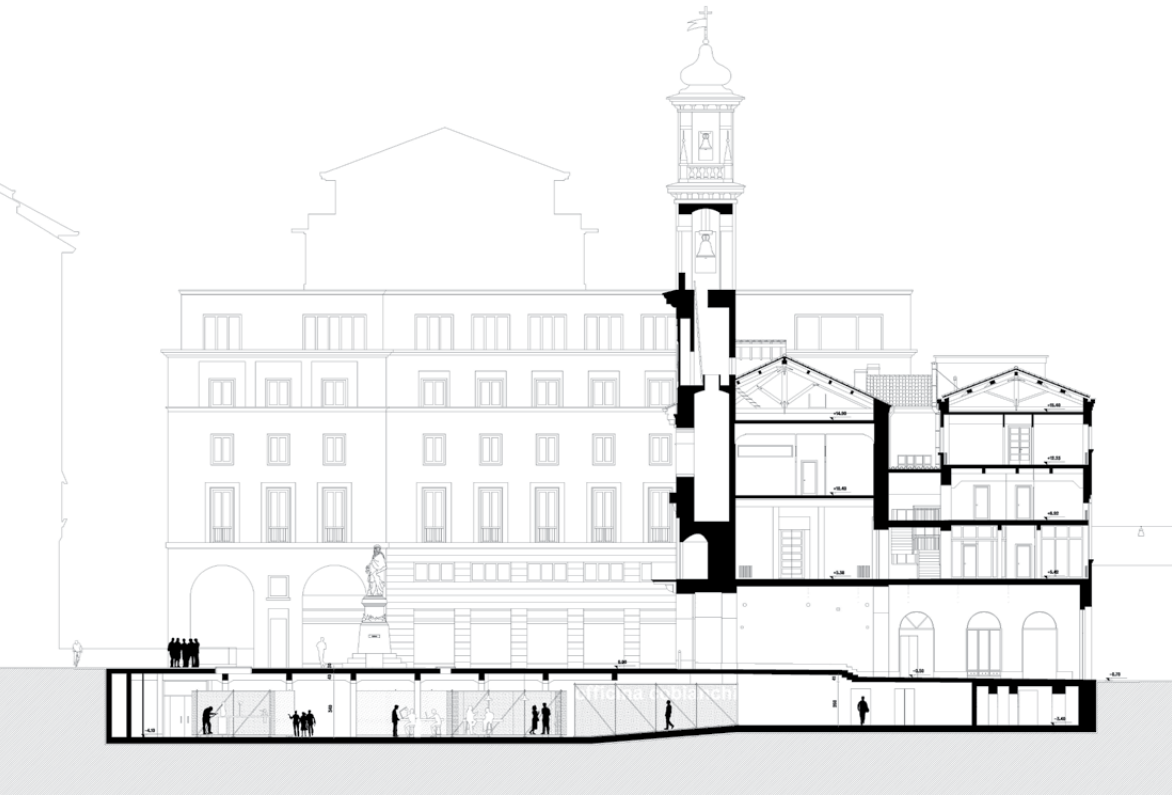


previous page: general plan - project

above: perspective section from Palazzo del Governatore

- in the side page: the actions for the recycling project were explained in 4 related dossiers:
1. structures and facilities
  2. lighting system
  3. accesses' arrangement
  4. layout of the new floor





above: longitudinal section. In evidence the new access that links Palazzo del Governatore to Cobiaichi.

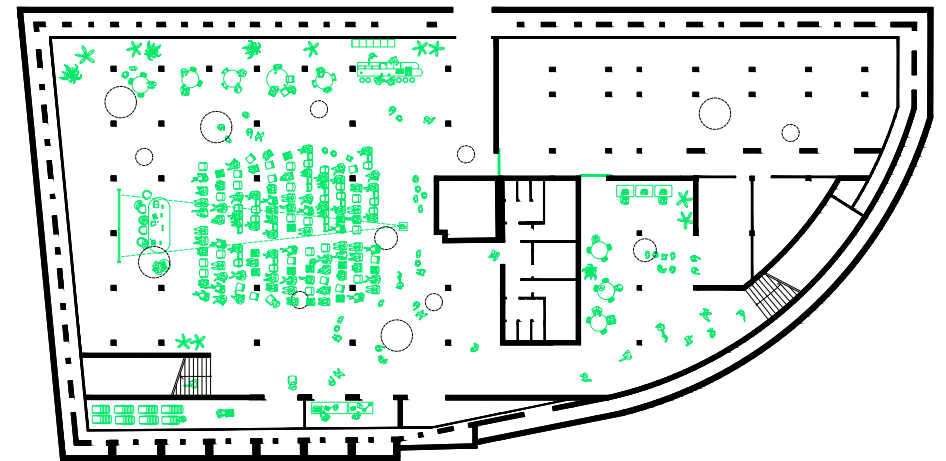
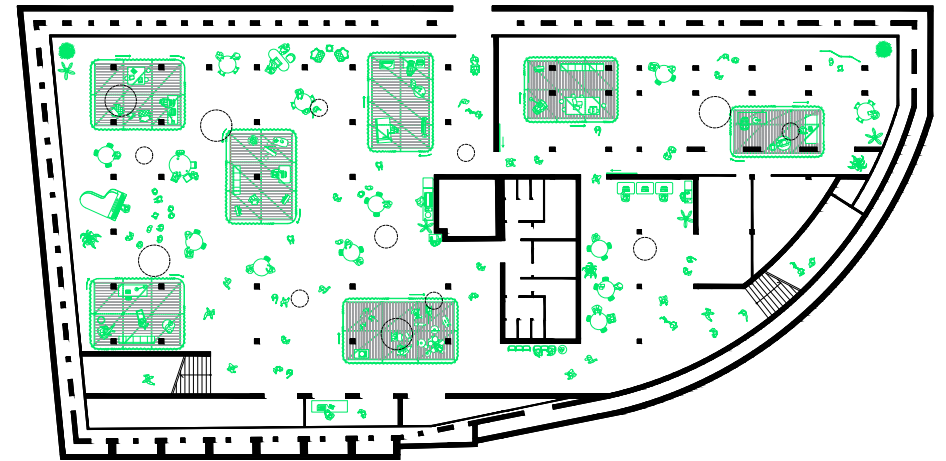
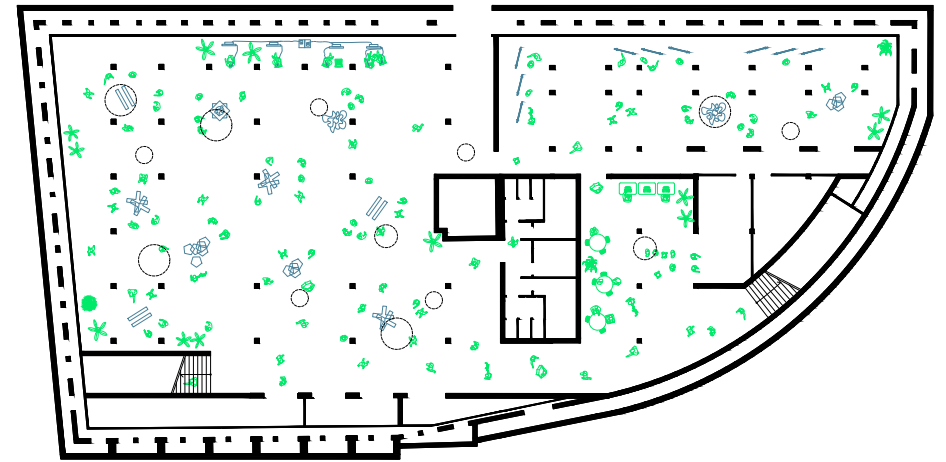
in the side page: 3 possible layouts of use (the space can also be partitioned into smaller parts)

1. exhibition hall
2. ateliers
3. conference and meeting

next page: before / after views of the space in different layouts proposed

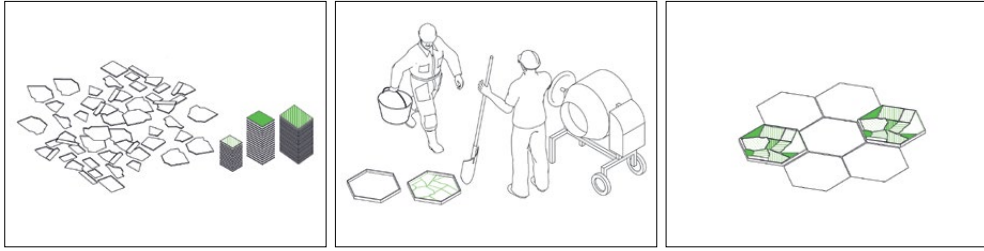
Processes of use:

It has been tried to keep the space as more flexible and open as possible, to allow different and also temporary uses. The space was imagined able to host small and removable ateliers for craft workers and creatives, which can be organized for rent in rotation; the space is also suitable for exhibitions and temporary installations. After a period of permanence in the ateliers, the artists will have the chance to show their works in an exhibition. The space can also be used as a conference room, for screenings and for seminars. Most important, the space is intended to be always open and crossable by citizens.









above: diagram of the process of construction and installation of the new floor, made of recycled, crushed and pigmented materials. Citizens can be involved in the process

under: view of the space with removable ateliers



# ARTS AND CULTURE CREATIVE CENTER

former La Perla factory

new frequencies to an abandoned factory  
competition project  
with M. Ballabeni, L. Bragalini, A. Cardelli, A. Castellari, G. Olivi  
Bologna, Italy | 2014

## 1. Completion through removal

The building seems to be ready itself to accommodate new spatial and inhabiting programs, but in order to meet the needs of a center for production and diffusion of contemporary arts it must be expanded vertically: the interior heights aren't sufficient now. Inspired by the work and words of Gordon Matta-Clark, we decided that the project will be resolved in a completion through removal.

We chose subtraction as a strategy tool for the project and we developed this in a selective way, according to structural and programmatic logic.

Follow this idea, we dissected the floor of the first level to generate new corridors of emptiness, so that things can happen vertically and not just horizontally.

We tried to open the space to the third dimension. We have framed new perspectives and brought the light inside. We have opened gates for large and high installations.

What is not removed remains in its current form and together with the emptiness we created, they now comes up again as a wide resilient device, able to open up to new possibilities to those practiced in the past.

## 2. Against specialization

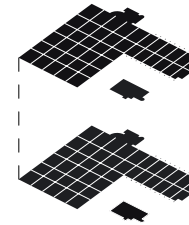
We are looking for the possibility of a complex way to live and use the space, in which all activities can intersect and overlap each other.

Modular and flexible architectural solutions are offered for different usage. Detachable pavilions, movable partitions and curtains on rails offer the opportunity to review the program according to the needs of the functions that the center can accommodate. The expanded and open spaces support this settlement model.

Time becomes critical component of the project, as well as the interaction of the people who animate it.

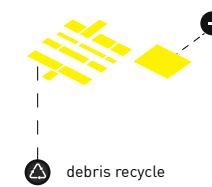
The intention is to set up, within a more defined macrostructure, a comprehensive, interactive social machine, where improvisation and unexpected become elements of the project, constantly changing in a never-ending circle of assembly, fitting and dismantling. A building capable of engaging the visitor both emotionally and concretely.

existing first floor  
+ structural grid

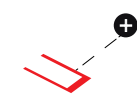


existing ground floor  
+ structural grid

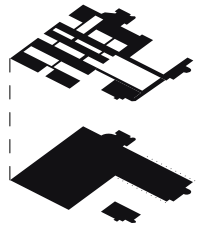
"splitting"  
first floor demolitions

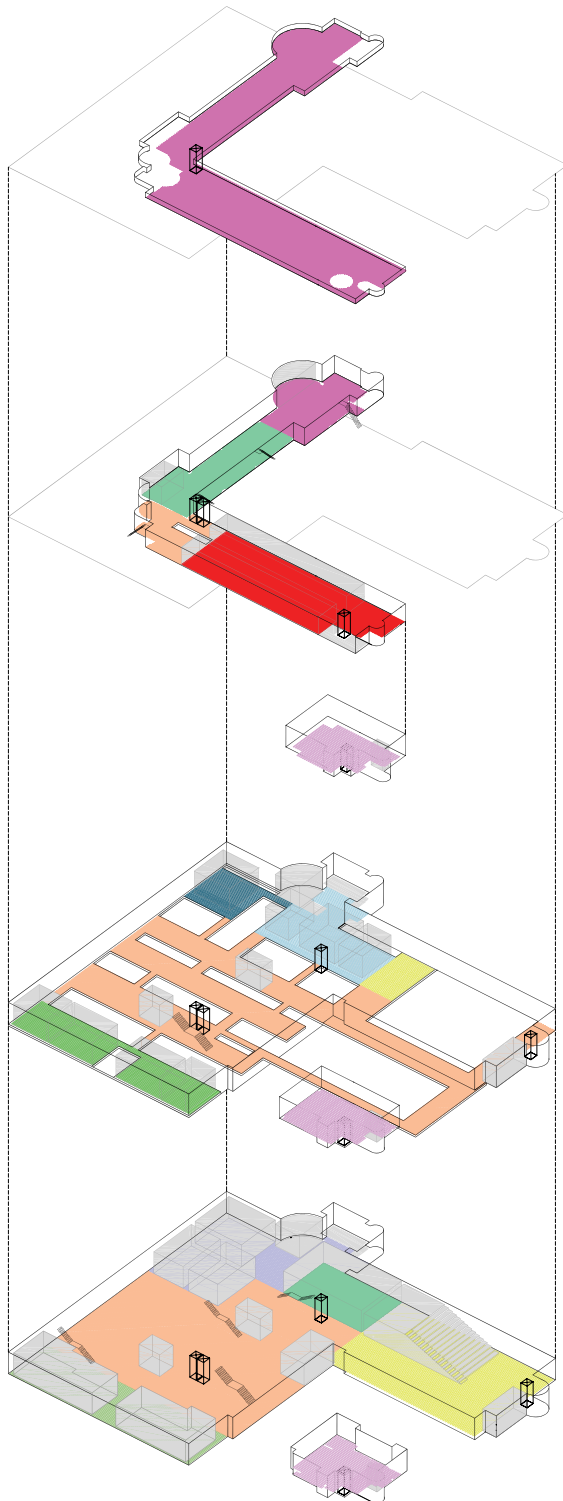


external additions  
"the courtyard"



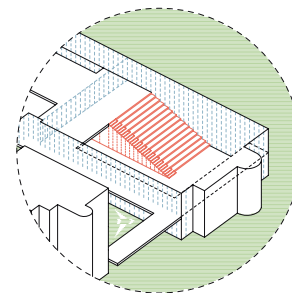
final result



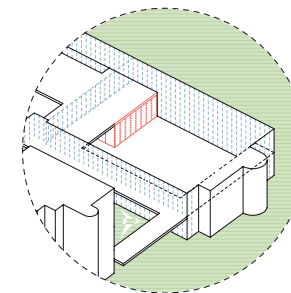


legend

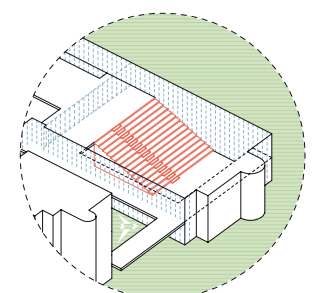
- exhibition spaces 3400 sm
- auditorium 950 sm
- multipurpose rooms 600 sm
- ateliers 550 sm
- artists' apartments 390 sm
- coffe / child room 250 sm
- art hotel 600 sm
- offices 620 sm
- media room 150 sm
- restaurant 330 mq
- sport facilities 1600 sm
- services



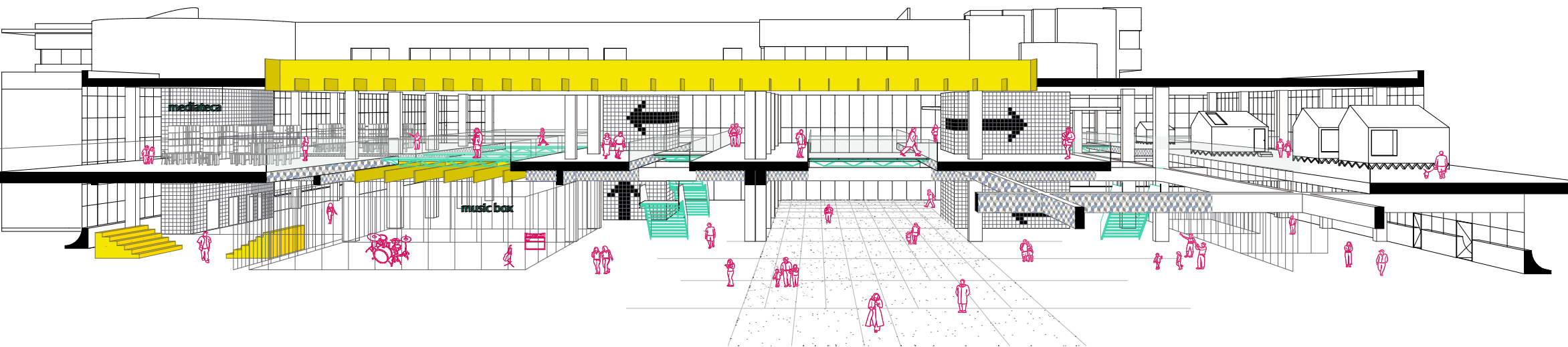
configuration 1.  
2/3 of the stands are open  
about 280 seats



configuration 2.  
the stands are closed  
full space availability



configuration 3.  
the stands are totally open  
about 420 seats



# UNIVERSITY & PUBLIC FACILITIES

former Fiat Officine  
Grandi Motori area

educational complex on the traces of  
an old disused factory, today is a huge urban void  
academic project with M. Ballabeni, A. Cardelli, A. Scozzesi  
Torino, Italy | 2010

For more than 50 years the production was continuous at the Officine Grandi Motori and the area was quickly saturated by the addition of new buildings. A total area of 72.000 square meters was covered with factories at the end of the thirties. This was one of the most important production centers of Fiat and a symbol of the fordist system that had strongly characterized the city of Turin.

As happened in the last 40 years in most of the old industrial sites across Europe and United States, the recent trends of the global economy have imposed to stop or decentralize the production somewhere else. These old production sites have started to be named “industrial archeology”. Officine Grandi Motori underwent the same destiny: since the middle of the seventies, the production was no more in activity there, with all the consequences for the city and its inhabitants.

From these years several debates have been held about what to do with this huge abandoned area. The conflict was between associations of people, social collectives and also nostalgics of the past of the city on one side and the pu-

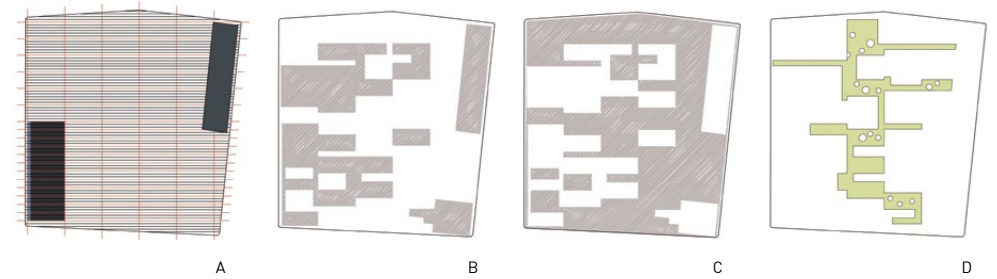
blic administration and private investors on the other side. The first group wanted to preserve the buildings, the second wanted to tear them down and to start building a new commercial and residential complex.

In the end the factory has been torn down, except for two buildings which have been preserved: the “Lingottino” in Corso Vercelli and just the facade of a building by Pietro Fenoglio in via Damiano. Since today, nothing was built in place of it.

With this situation on the ground, we were asked to develop a project for the northern part of the former factory. This area is 32000 square meters more or less. The program in this case provides a faculty of architecture and its facilities, an auditorium, a public library and public services.



in the side page, above: diagram of the project  
 A - matrix | B - full spaces  
 C - void spaces | D - elevated path  
 in the side page, under: planivolumetric



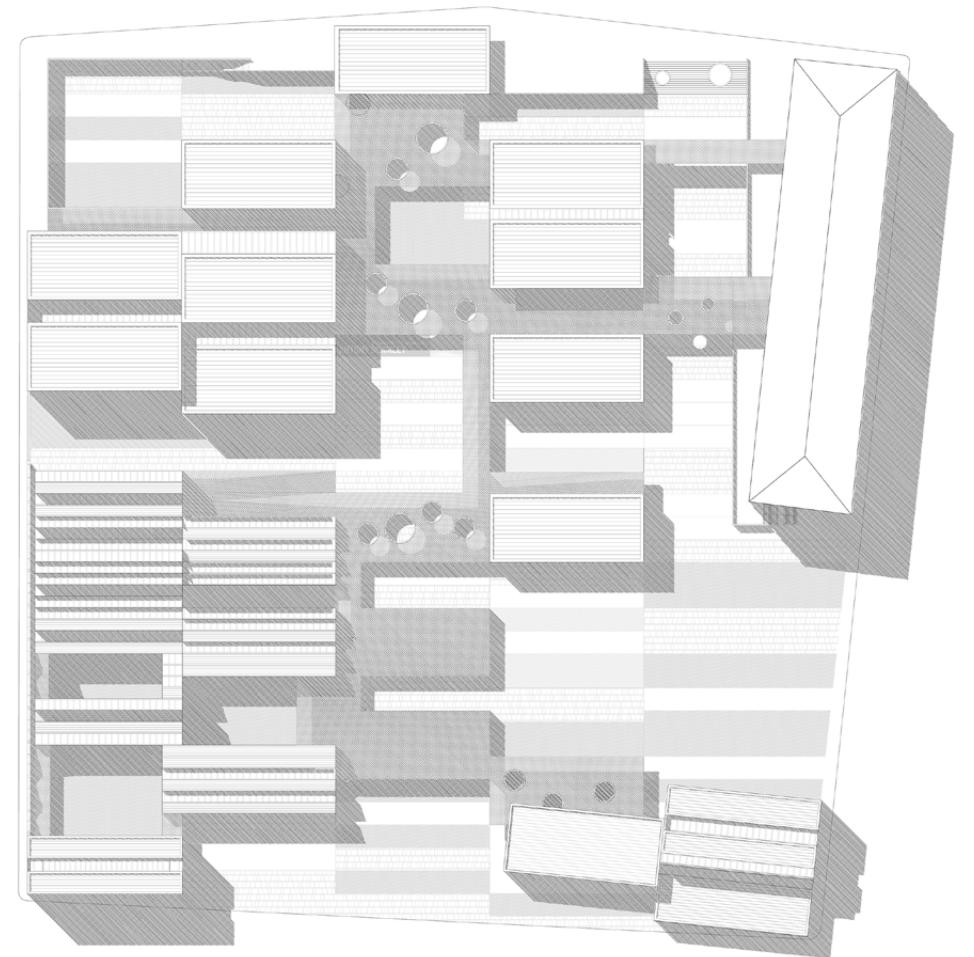
The idea behind the project can be re-summed in two words: to redensify and to open. The new center must retain the characteristics of the dense factory and at the same time it must offer spaces and crossings for the city.

In the beginning we have drawn lines from east to west, suggested by the aerial view of the sawtooth roofs of the old buildings. Then those lines became the grid of our proposal. This grid should permit to fill and to empty spaces in a very flexible way; it should be able to generate a horizontal diffuse system that present at the same time complexity of uses and rationality of spaces.

An important reference for the project is the typology of “Mat-Building”. The new superimposed system is developed on the rule of a matrix, evenly distributed over the entire area, and it could continue or regress without ending. Monodimensional blocks are arranged in multiple ways to generate a complex texture of full and void spaces. To each block or group of blocks were assigned different functions but the entire system is organized to allow porosity and fluidity between the spaces.

Imagined as a city within a city, like the old factory used to be, here the rhythm of urban squares, gardens and blocks is represented by the alternation of full and empty spaces, sometimes more public and sometimes more private.

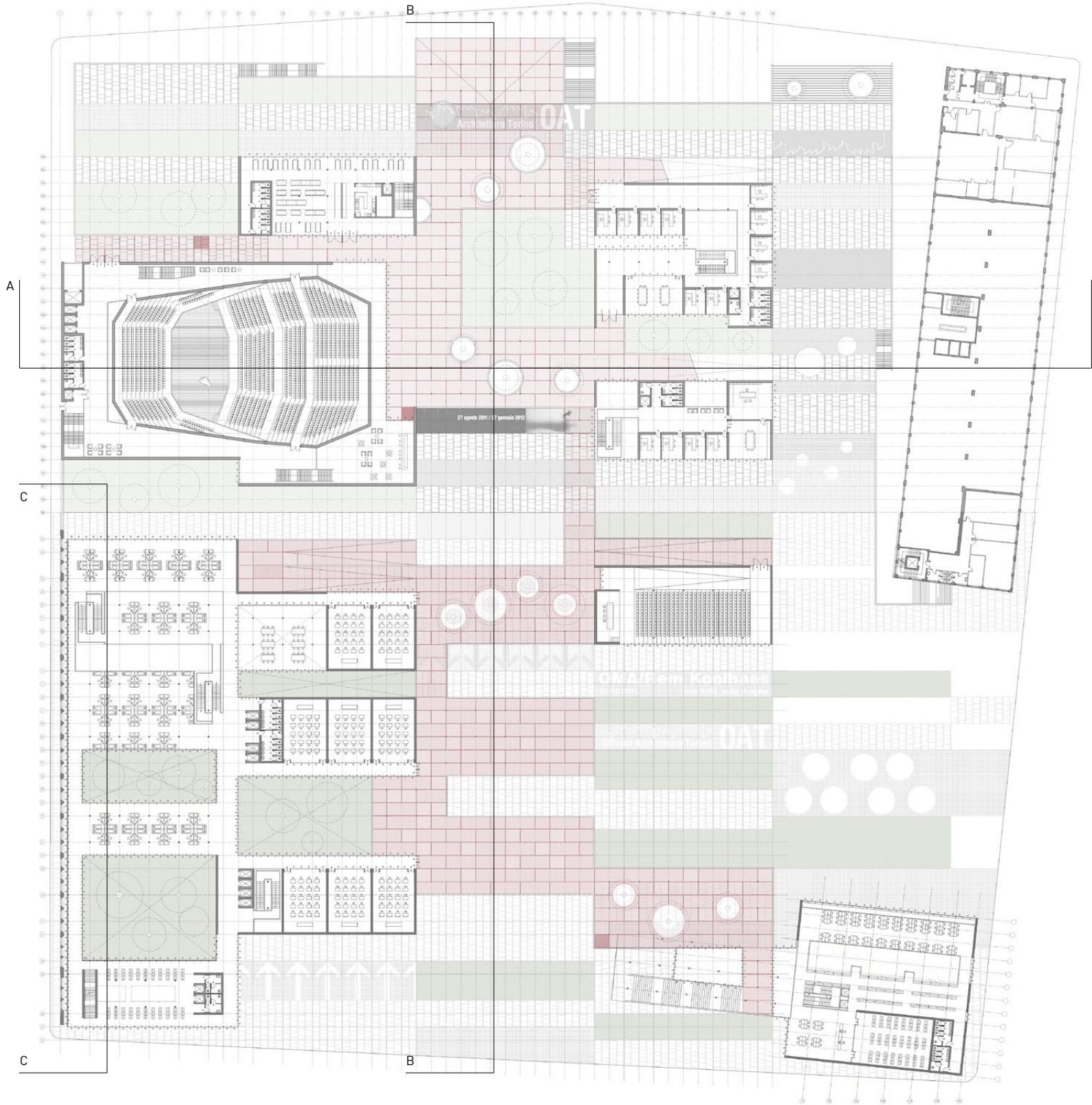
An important part of the project is the elevated path, which connects the upper side of the site to the lower side and which distributes the flows of people in every parts of the new complex. Imagined as a urban link, it can be used by both citizens and users.



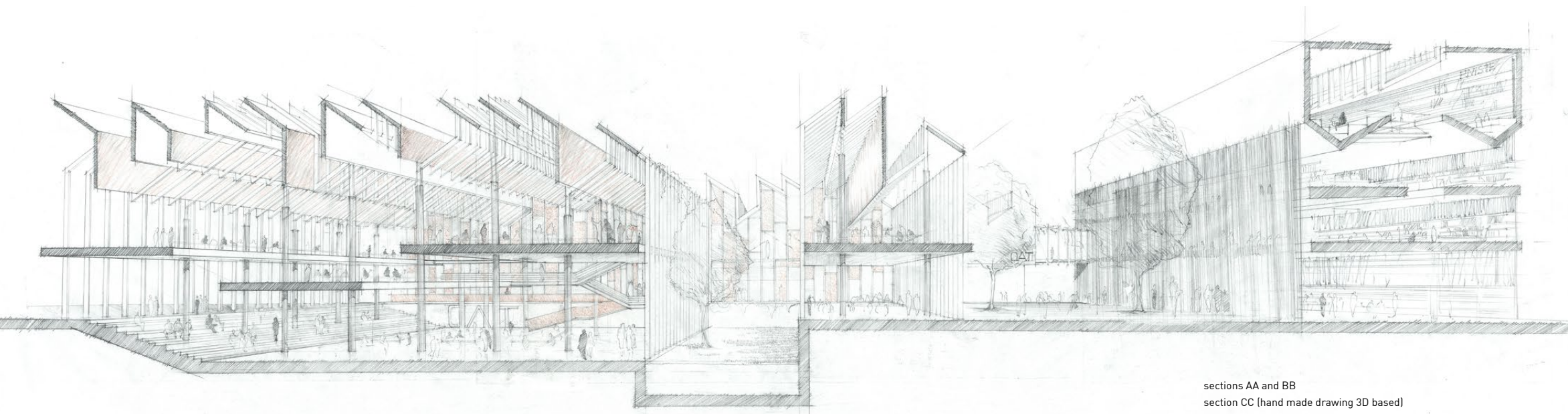
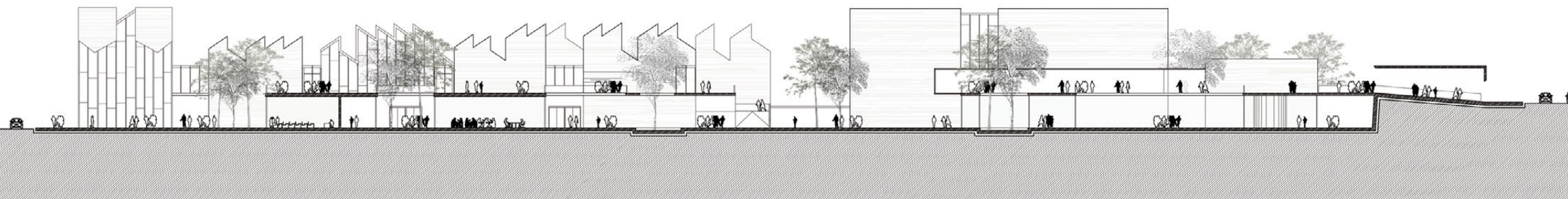
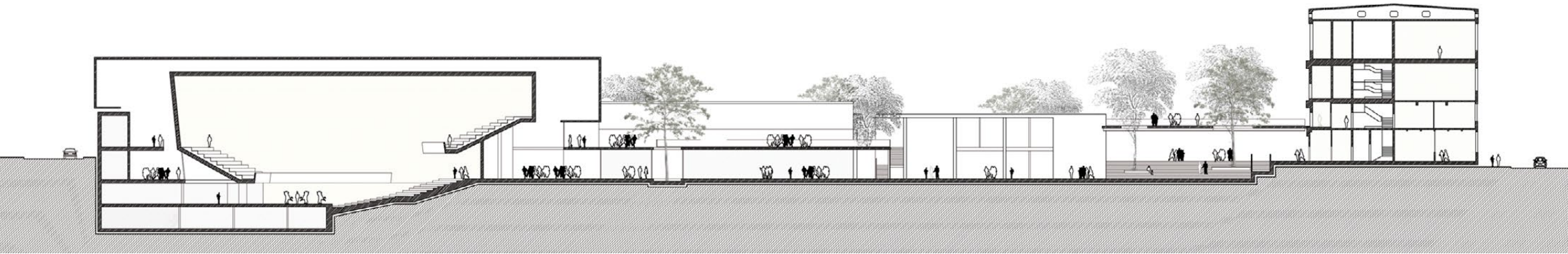


general plan - ground level





general plan - first level



sections AA and BB  
section CC (hand made drawing 3D based)

# PARISH COMPLEX

## Church of Visitation

a spiritual shelter at the feet of the Apennines  
competition project  
Prato, Italy | 2011

A new parish complex has to be built in a rural area next to the city of Prato, in Tuscany. The program foresees a church, a small chapel, the priest's apartment and recreational and educational spaces.

After a recognition on old and recent churches projects and after a survey on the liturgical needs in terms of spaces, it was decided to start working from a question that seems to be relevant to translate the experience of religiousness in architectural forms.

What does spirituality mean and how can it be represented? Where and why we feel to be in a context full of spirituality?

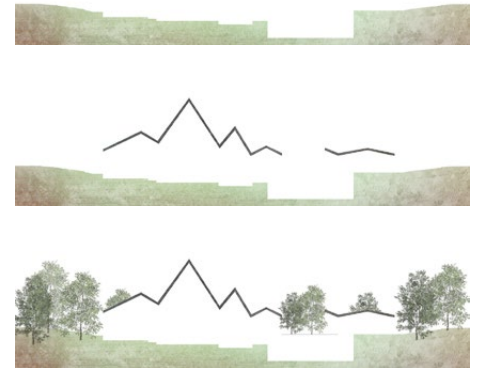
Trying to answer to those questions has meant to put in place a metaphor, an analogy made by the contact between the human being and the greatness of nature. The memories go back to the experience of the mountains, of the high mountains where there are no sound but the noise of the wind and of your own steps, where the clouds move quickly, where the smallness of humans and the grandeur of nature. At the top of them it can usually find a cross and sometimes

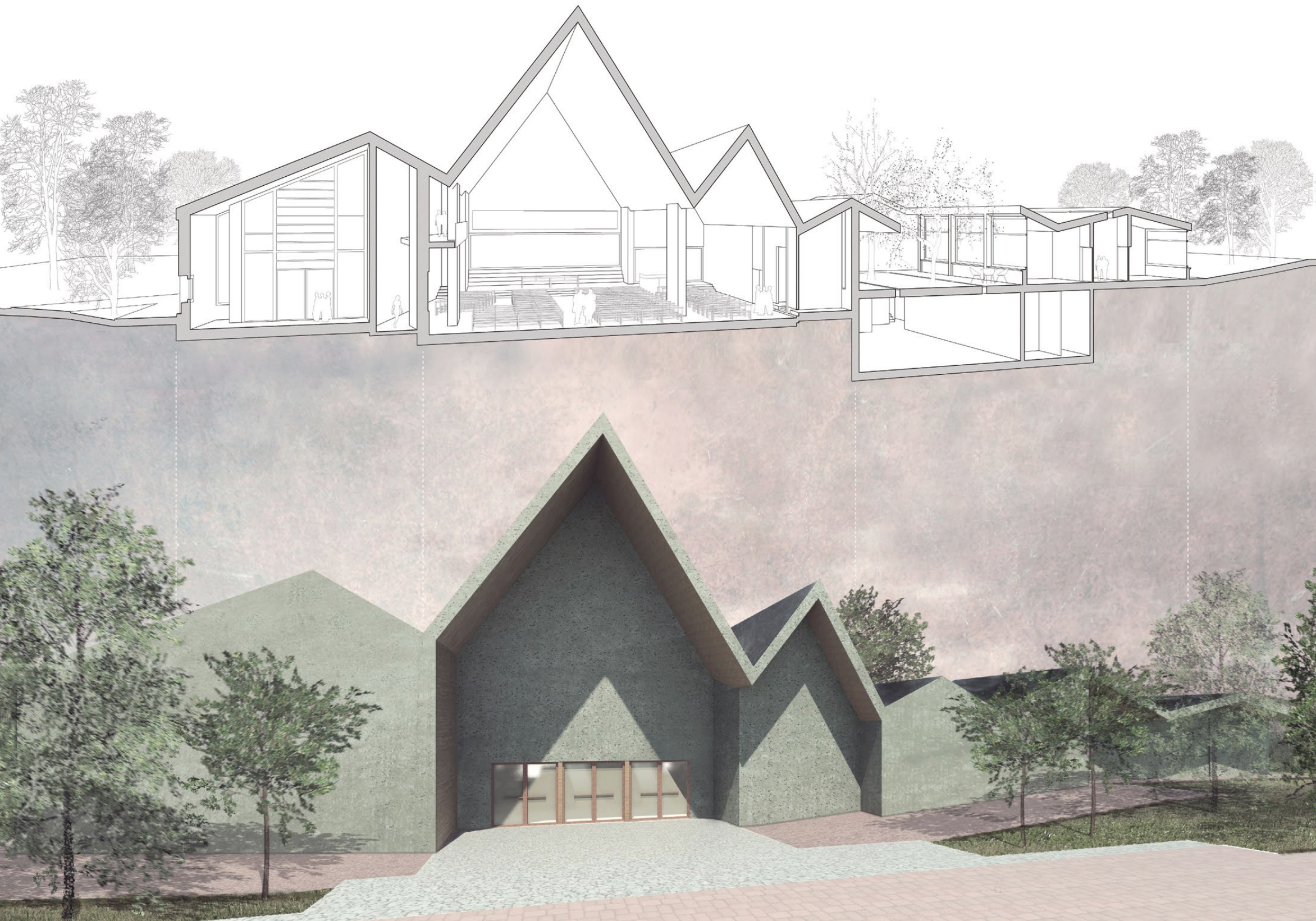
people praying or gathering in themselves. Then, in the middle of a woods, a stony ground or a glade, you can find a shelter able to give welcome and a warm atmosphere. A shelter in which people stay together in a silent agreement of sharing and community, before taking back their paths.

The project has tried to be modeled on these images and on the atmospheres they evoke. The design process can be resumed in three steps: firstly it has been proposed to lower the ground where the church would be built, in order to reinforce the idea of a protected and intimate space. Above this dig, a continuous roof covers all the complex with different heights and angles, to stretch and contract the perception of the inner spaces and to evoke the image of a shelter or the image of the mountains. Finally, it is provided to plant a large amount of trees all around the complex and also in the interior patio, to generate a place in which nature and architecture are founded.

Two materials define all the architecture: concrete on the outside and wood in the interior's finishing.







## HOUSE FOR 2 FAMILIES

between the plain and the sky  
private clients  
Parma, Italy | 2011

In a plot of land in the countryside of Parma, characterized by the typical padan landscape, two families intend to build a home that allows them live together but in distinct living units.

Since they are working together, they want to integrate an office in the building, willing to work and receive customers directly at home. They are both intended to be provided with the same set of facilities, such as the garage, the laundry, the cellar and to share the office and the garden.

The project started from the land itself, which presents a ditch that runs across the site. Luckily, the orientation of the ditch fits perfectly with the best orientation of the house, in relation to sun's path and dominant wind.

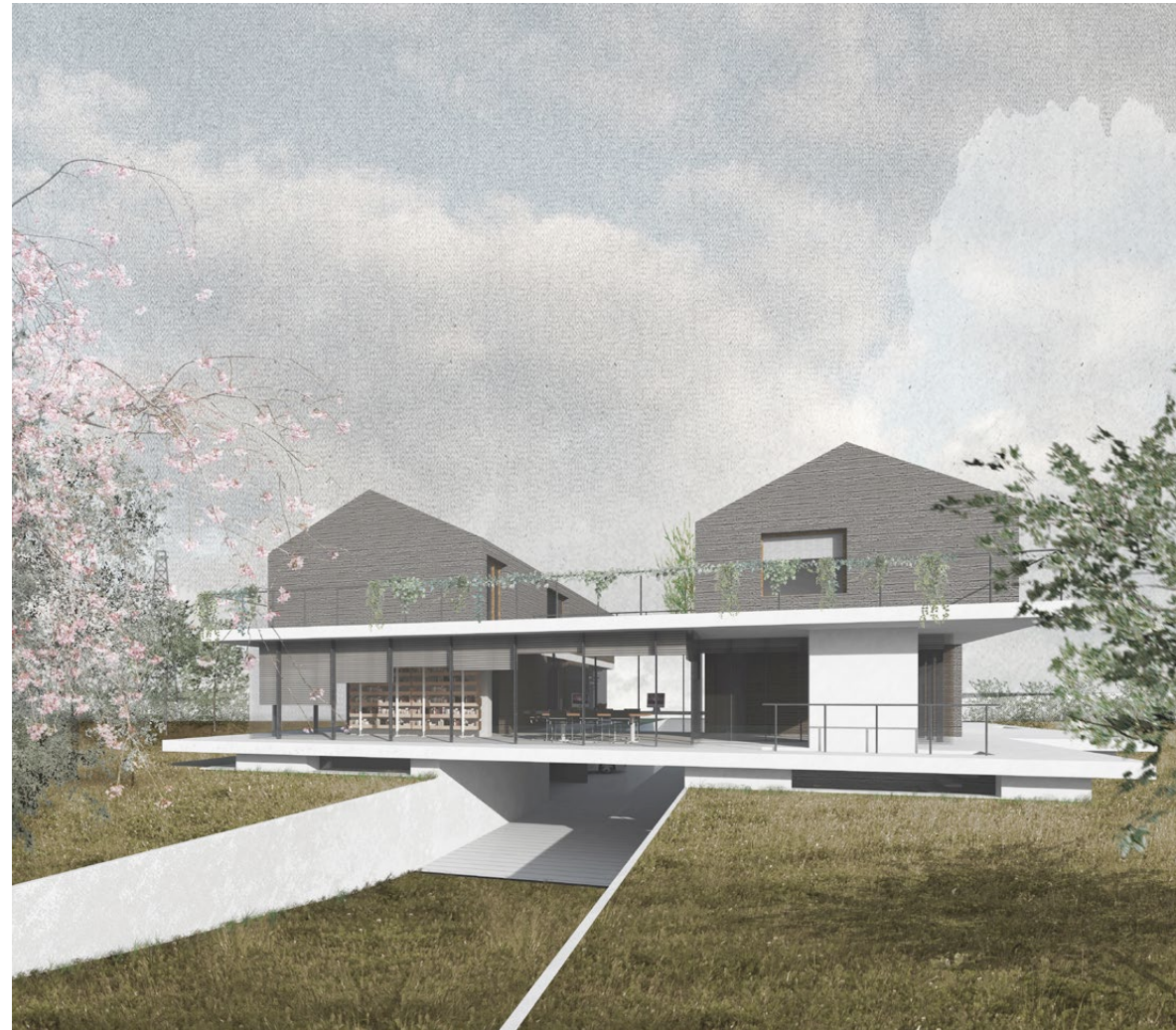
It was decided to keep and enlarge the ditch and to elevate the house above it.

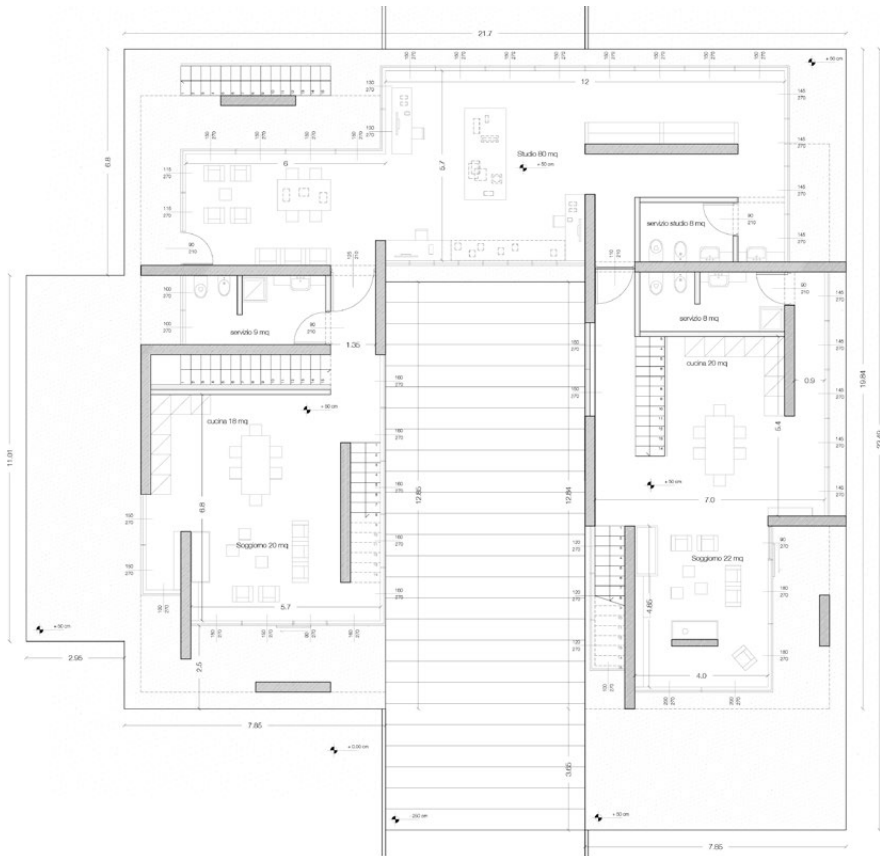
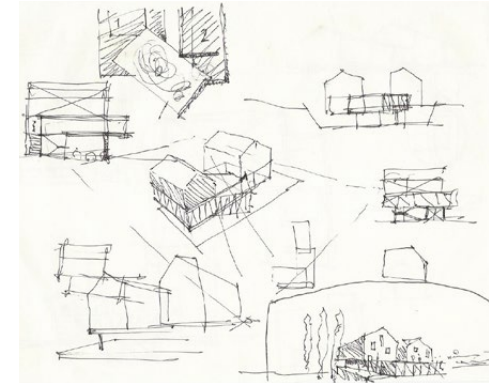
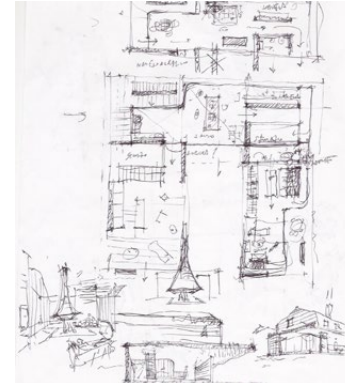
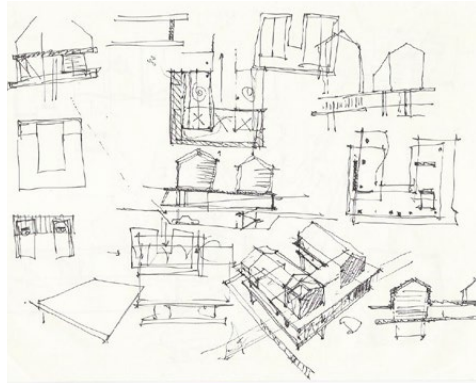
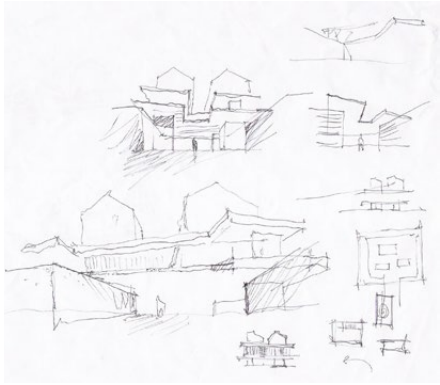
A platform of concrete slightly raised from the ground will be the base of the construction. Under this platform all the facilities are arranged on both side of the ditch, which becomes the entrance for the cars on one side, while on the other it could be organized as a orchard.

On the first floor, two similar blocks will

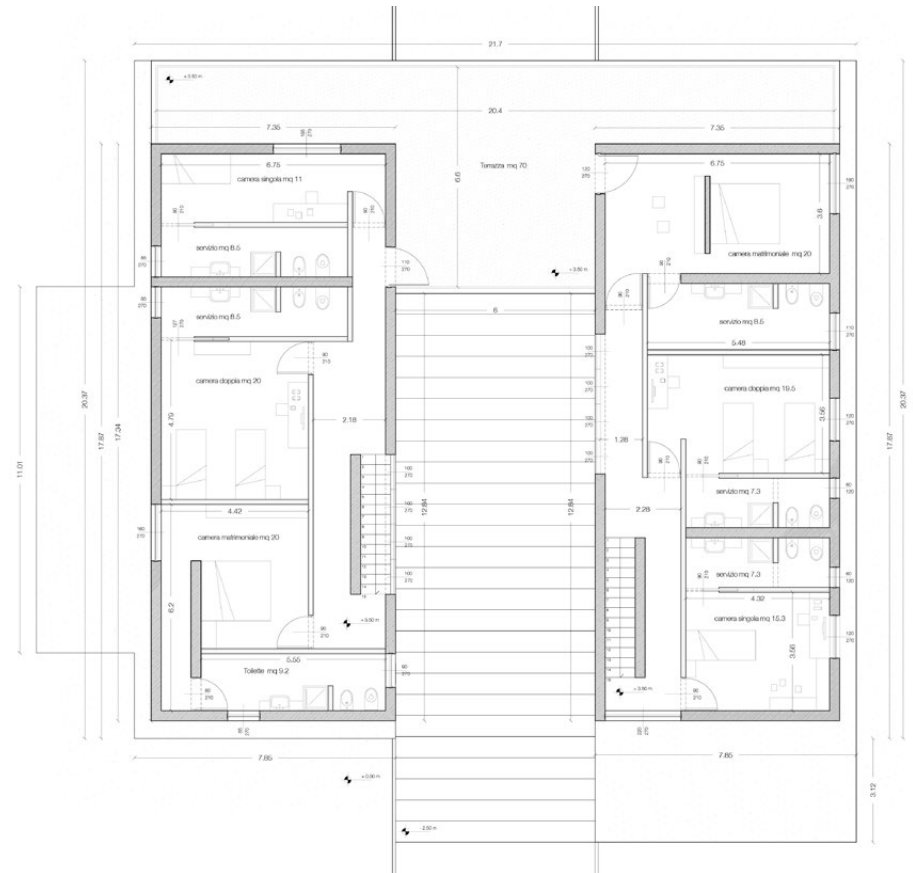
host the more intimate part of the houses.

The office is a bridge that connects the two parts. It is also directly accessible for customers from the outside. Above the office a large terrace could be used as a solarium, for summer barbecues and as an extension of the living space during the warm season.





ground floor + 0.5 m



first floor + 4.00 m



north east facade

south west facade





# URBAN RELATION MULTIPLIERS

\Street/oia

temporary installation for the London Festival of Architecture 2010  
- International Architecture Student Festival -  
with SEGNIdSEgni, association of the Faculty of Architecture of Parma  
London, UK | 2010

We were invited to present a proposal for a temporary installation to be built on a pavement of an assigned area of London, between Union street and Flat Iron square. The competition brief had as guidelines four words: reveal, reuse, signpost, inclusive. The ultimate goal is to move the first steps in the redevelopment of urban spaces that are used unconsciously, such as sidewalks, parking areas and urban waste.

Our project deals with these issues; it leads to a definition of architecture that goes beyond the meaning of the given words, in the search of inherent and hidden values. The evolution of the concepts of reuse and recycling didn't lead us to focus our attention on the materials; we focused on the people and on the recycling of relationships.

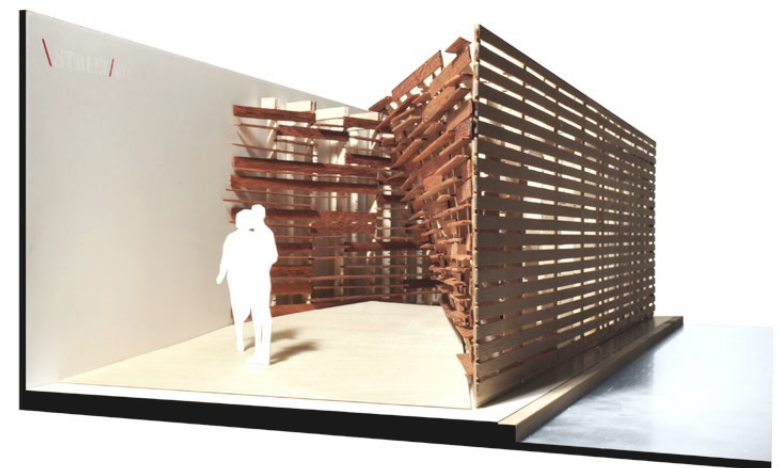
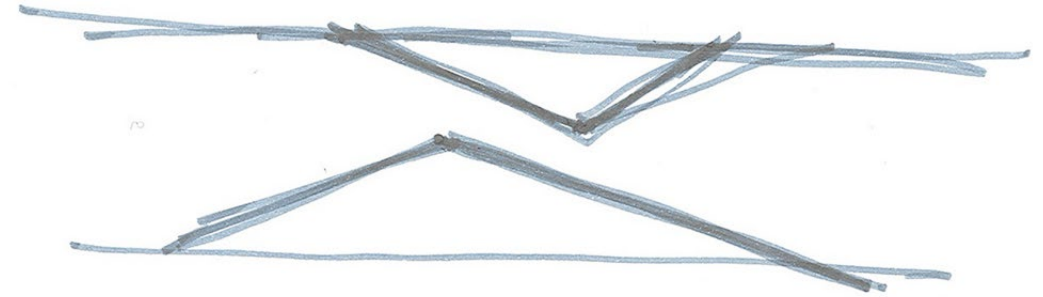
We started the project assuming the generic situation of pedestrians walking on a pavement in a big city like London as an interesting concept. We suggested an installation called "Urban Relations Multiplier", that is an attempt to produce a place where encounters between people can occur. The structure is compo-

sed by two walls made of recycled wood connected by a slightly inclined wooden floor, appearing in the urban landscape: you don't see what stands on the other side and your everyday life in the city is enriched by mystery and expectation. The small obstruction of the pavement's section forces the pedestrian to change her/his way, and forces her/him to reduce the speed, and stop, if required.

In a moment the pedestrian, who is generally unaware of the people walking around, joins the other people in a sensory experience.

The "urban relations multiplier" can also be set up in different configurations. The standard or in both sides of the street configuration; it can be easily adapted to specific sites. We chose the colour red because it recalls the "stop" signal.

Since it had been difficult to obtain the necessary permissions and to raise enough funds to proceed with the installation, we held an exhibition of the installation "Urban Relations Multiplier" at the new Better Bankside Pop Up Space, giving a short speech and showing the maquette.





# INSCRITTURE

write the city on the city

temporary installation for Milano Public Design Festival 2010  
with S. Bartoletti, F. Cavalli, A. Sportillo & Grafio  
Milano, Italy | 2010

The concept of “writing” has generated our proposal for the Public Design Festival 2010, as a conscious act of communication, as a sign for the others. An action that became an object.

A small platform parked in the streets of Milan presents a map of the city, engraved on a mirror. You can jump on it and write with a marker your own ideas, comments and experiences about the city. You can sit on this platform and relax yourself for a while. The passerby is invited to write her/his story of the city in the exact position on the map. While he's writing, the mirror reflect him on the map, in a metaphoric play of relations. The final aim of the project is to create during the Festival's days a space for debating on the city, where people can leave their thoughts drawing a new map of Milan. At the end of the Festival, the map can be hung vertically and become a collective representation of our urban experience. Milan wrote by the milanese citizens.

Writing is like objectify oneself, writing about places is like writing about ourselves, about the community which we belong

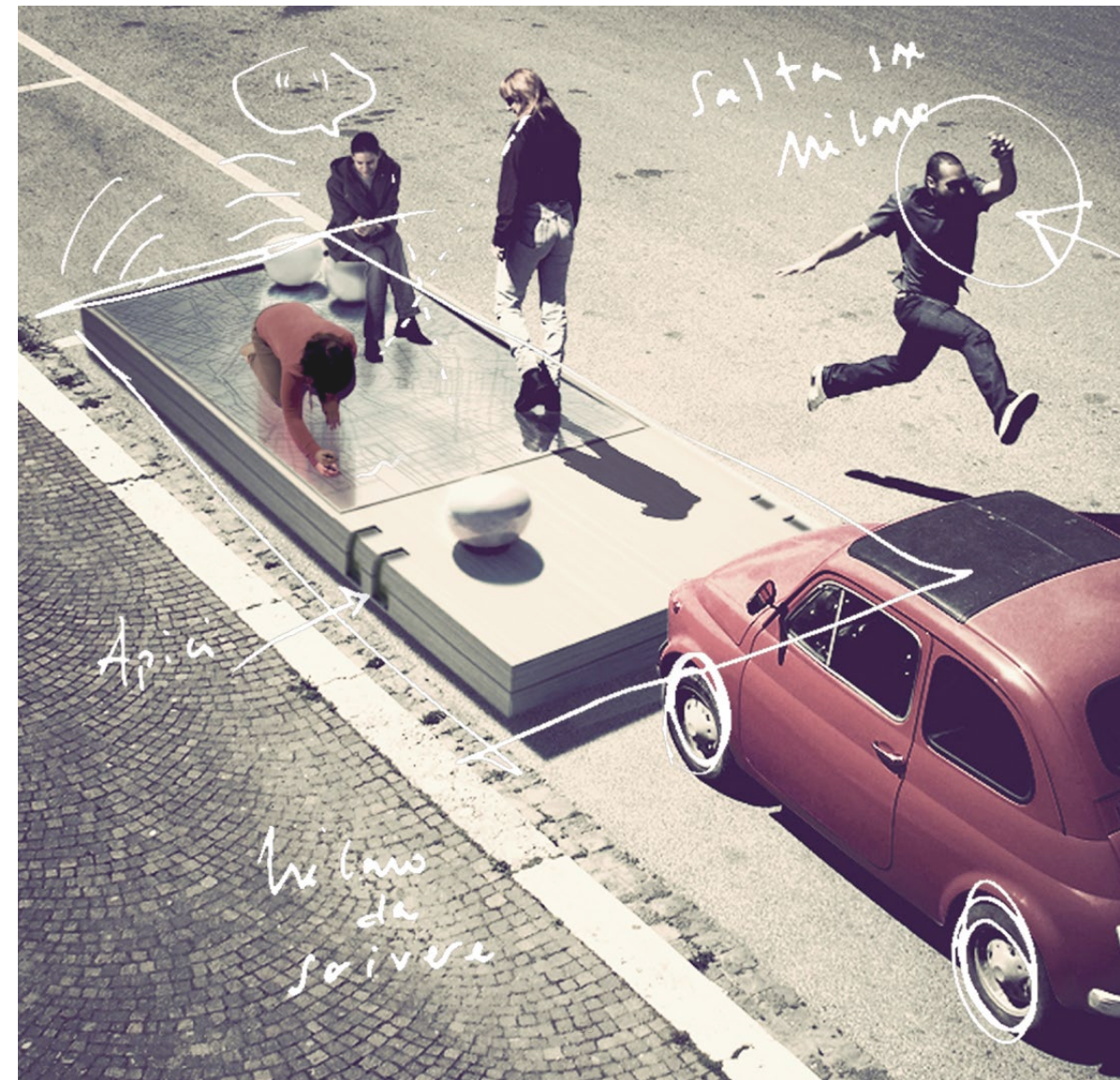
to, about stories and traces. It's like giving voice to the imaginary that unconsciously inhabits us.

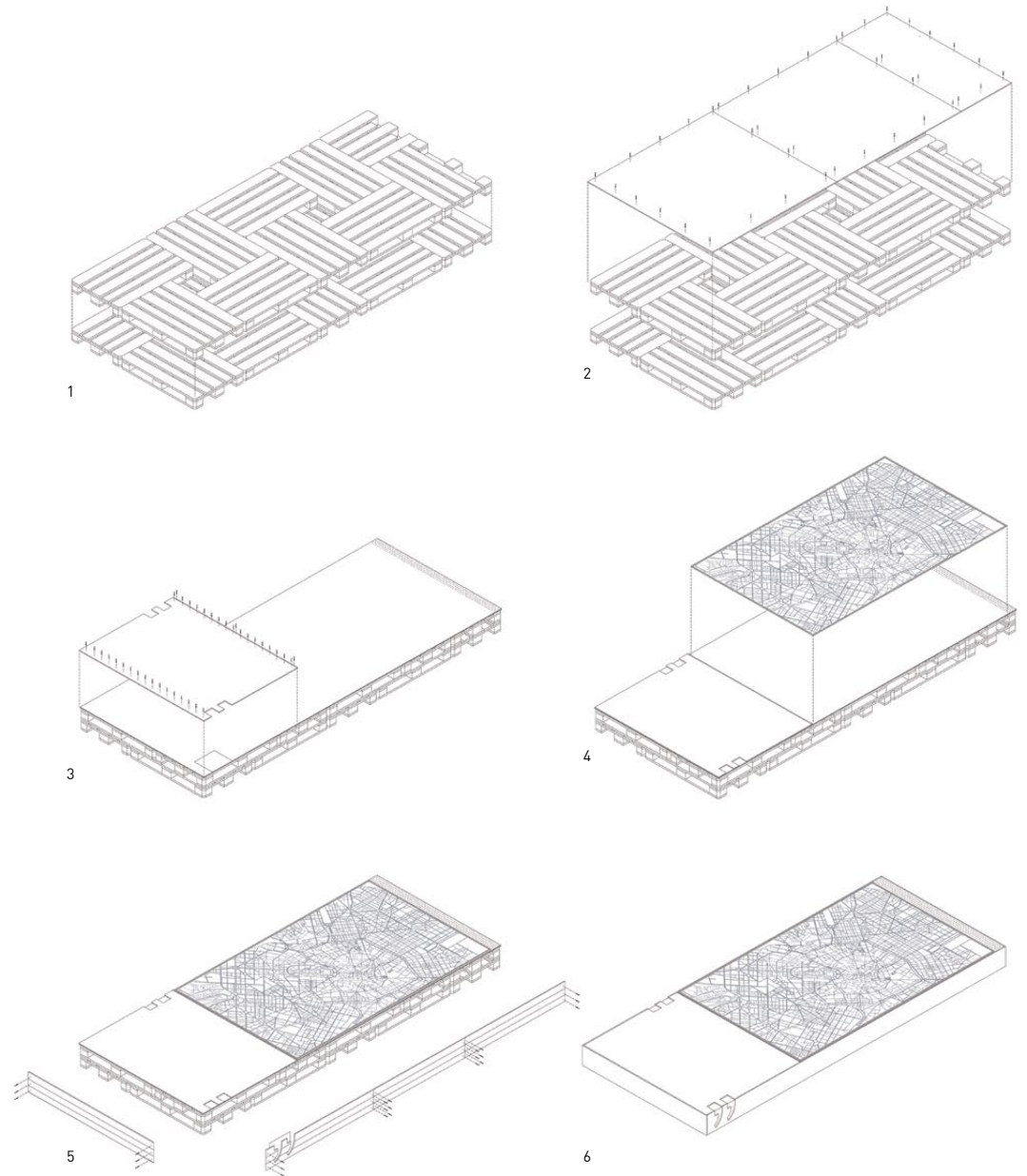
The platform's fix dimension is 2 x 5 meters, which was defined by the brief of the competition.

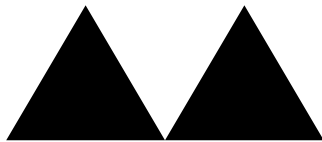
It is composed by a double layers of euro pallet that form the base. This base is covered with wooden recycled slats, painted in white. This is the floor.

Two third of the platform are occupied by the map, while one third is intended as a small space for visitors.

The map is engraved between two sheets of plexiglass one of which is mirror-treated, is stands on a soft surface and crush-proof. To complete the installation, two dimmable lamps on which you can sit. The total cost of the project is 1500 euro.







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