

Art dockyards

by Gabriele Iasi

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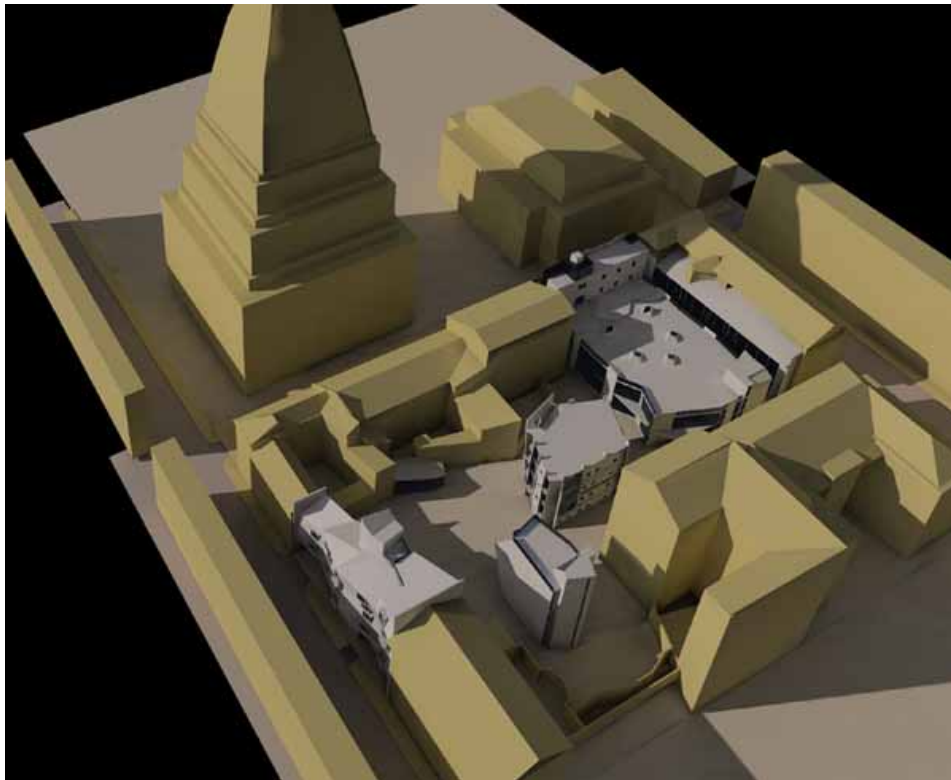
Co-tutor: Innocente Porrone

In the thesis I wrote, I decided to study a city area near the Mole Antonelliana, which is unsolved and is still suspended.

War destructions left two empty zones (they are still in use as parking for RAI) giving the block (Via Montebello ,Via Ferrari ,Via Rossini and Via Verdi) a breaking up building order.

During the last years local Administrators, also because of the imminent Olympic Games, are trying to throw back Turin and give it a new cultural and social face.

The main idea is to reassemble existing lacerations of the area by creating places for art and culture production and diffusion, by realizing DOCKYARD always on the move which support cultural activities and demonstrations. In my project the block can work as a centre of ideation, communication, creation and promotion for a divided panorama of arts; a kind of an experimental work-shop of new cultural trends, in which people can “work”, enjoying empty spaces that can be adapted to temporary different demands.

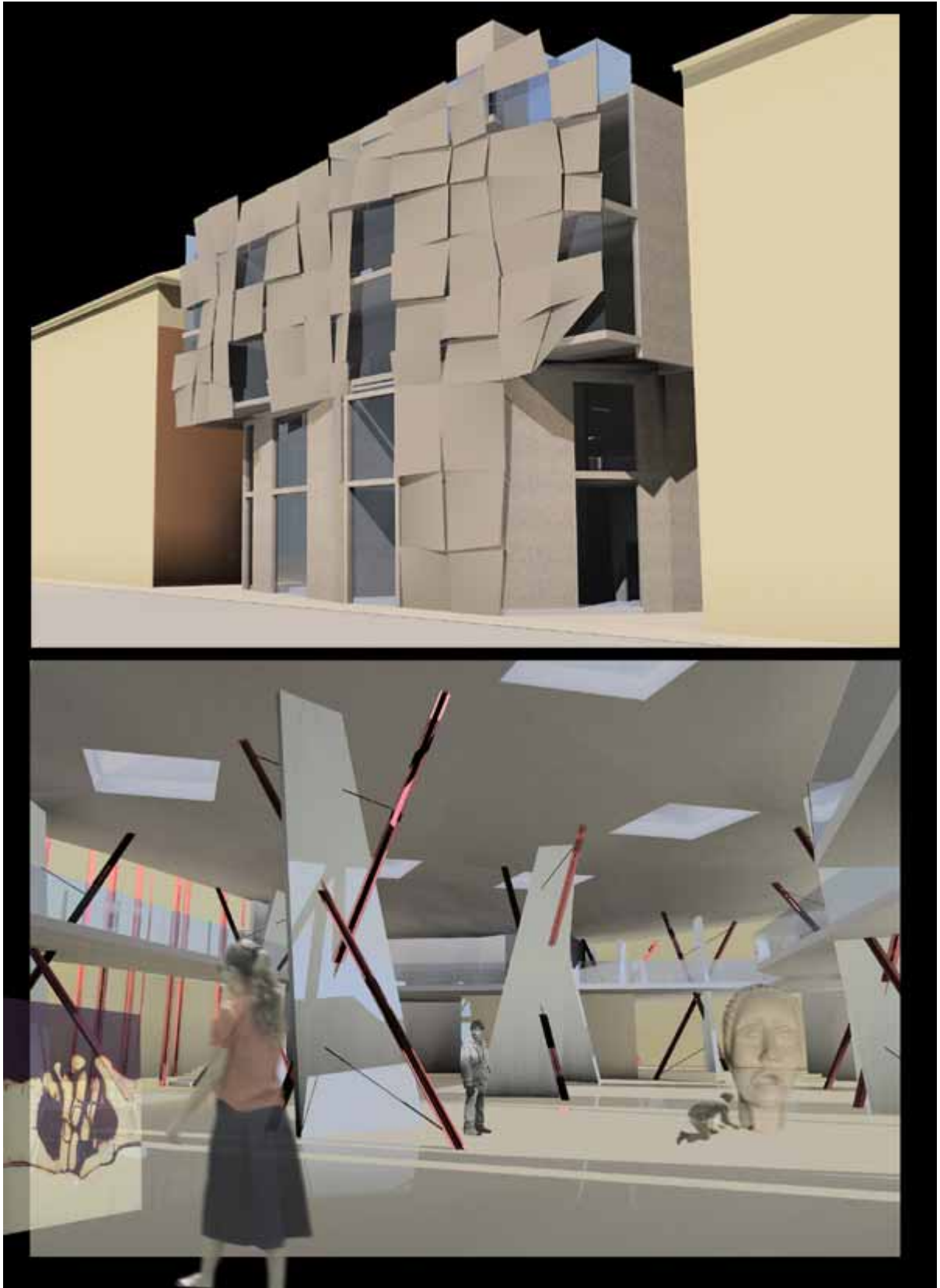


The objective of the hypothesis of transformation is to create an internal net in the area (in front of Mole); an open space for everyone with fluid and free accesses that wouldn't brutally break the geometry of Nineteenth-century block façades.

Exploiting empty areas, passages, courts, making the "uncity" live, composing internal spaces to enjoy the block in a new and different perspective, creating suggestive foreshortenings able to enlighten Mole Antonelliana.

The project is characterized by four buildings (two of them for work-shops and expositions, one for administrations and the fourth for temporary residence), and it is defined by little courts, laybys, pedestrian runs, meeting areas that create a symbiosis between inside and outside spaces.

Work-shops are going to be very flexible and suitable for different functions. The main building for visual and plastic arts (on Montebello Street) can be used for small temporary expositions (picture 2) and it can be specially connected to the ex Turin Theatre.



pict.2

The front on the street is defined by the idea of fragmentation and reassembling. A “divided skin” made of opaque methacrylate panels works as brise-soleil and it leans against a solid structure.

The building for multimedia, photograph, cinema, theatre and dance work-shops can also host didactic activities and can be a good connection to citizen organizations and institutions. The administrative turret is the running center of the entire complex and it rules the organizations of events and it creates the relationship with the city. The last building, situated on the East side of via Ferrari, is for temporary residence (picture 3) to host the protagonists of the Centre events.



pict.3

Street shape is a broken straight line with variable inclination both on planimetry and front elevation and it creates a strong angular geometry. Projecting cornices of windows come out from the façade

The final objective is to elicit an exchange between artists and visitors. The component aim is to generate a fragmentary building tissue through the dynamism of straight lines with variable angulations deduced by Sixth-century traces boundary walls and bastions.

(English version by Alice Furioso)

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