

POLYTECHNIC OF TORINO
FACULTY OF ARCHITECTURE 2
Degree in Architecture
Honors theses

Wich space

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In a world signed by specialization and fragmentation, where, by now, a ground is overrun by “boxes” which contain the daily way of life of each of us, man puts himself apart with a hard sign from the harmonious and perfect nature, which he feels unfortunately like unknown and he’s in the hand of an existence under the banner of more and more frantic rhythms.

If we look at the nature, every living creature which is a part of it is perfect, its structure is complete and efficient, colours live together with harmony. We can simply think about the different vegetable species where green rules: their matching is always pleasant, instead of the most part of artificial colours that don’t give the same feeling.

If we imagine to watch through some consecutive shoots the vibration of a leaf, the flight of a butterfly, the clumsy movement of a tortoise, we can see that the track of their movement creates spaces, very pleasant sizes for the only reason they’re natural.

Man, as a part of it, is a “perfect machine” made by emotions and feelings too, but always conditioned by the background where he lives.

The magnificence of architecture can change anyway from an aseptic box into an armony of sensations, heritage of each of us, of our territory, lieing down with sweetness and weakness into our life.

My degree starts from this point, from the simple idea of a mankind in which architecture becomes a made up and not separable element.



I analyzed sculptures in full relief made with weaves of flowing and soft steel wires that, blending themselves, create real structural frames.

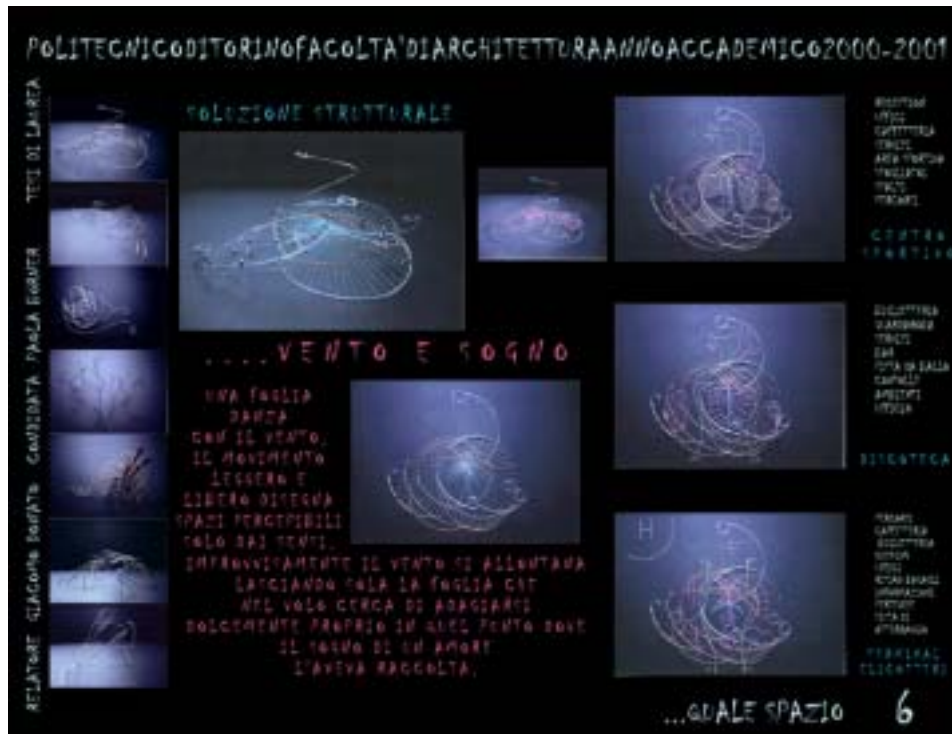
Watching wires' patterns, some living spaces were built in my eyes. Rotating, translating, tipping over any little modelled steel wires' element, I planned lights and changeable architectures, undoing the concept of stiffness of walls and floors that, with a right angle, cut the space off.

These structures, as a bird, fly up to lie finally down softly on the ground.



I worked drawing up pictures shot to take models in consideration through some expressly free-hand drawings. I observed these sculptures to turn them into structures, paintings and, finally, poetry. This project comes from my personal thinking to consider architecture as an expression that wraps all the arts making them a whole thing.

The poetic definition that goes with each graphic process compares the movement to the sensations the space creates.



From this point my work has grown up, proving that light architectures like these are extremely malleable in their own too, they are able to contain most different purposes, described through a symbology expressed by coloured signs, not to bind the endless creativeness suggested by these “shapes”.

In this introduction I picked out and showed three of the seven drawings that complete my project.

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