

POLITECNICO DI TORINO
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Master of Science in Architecture
Honors theses

New Palace of the Cinema of Venice. A light needlework

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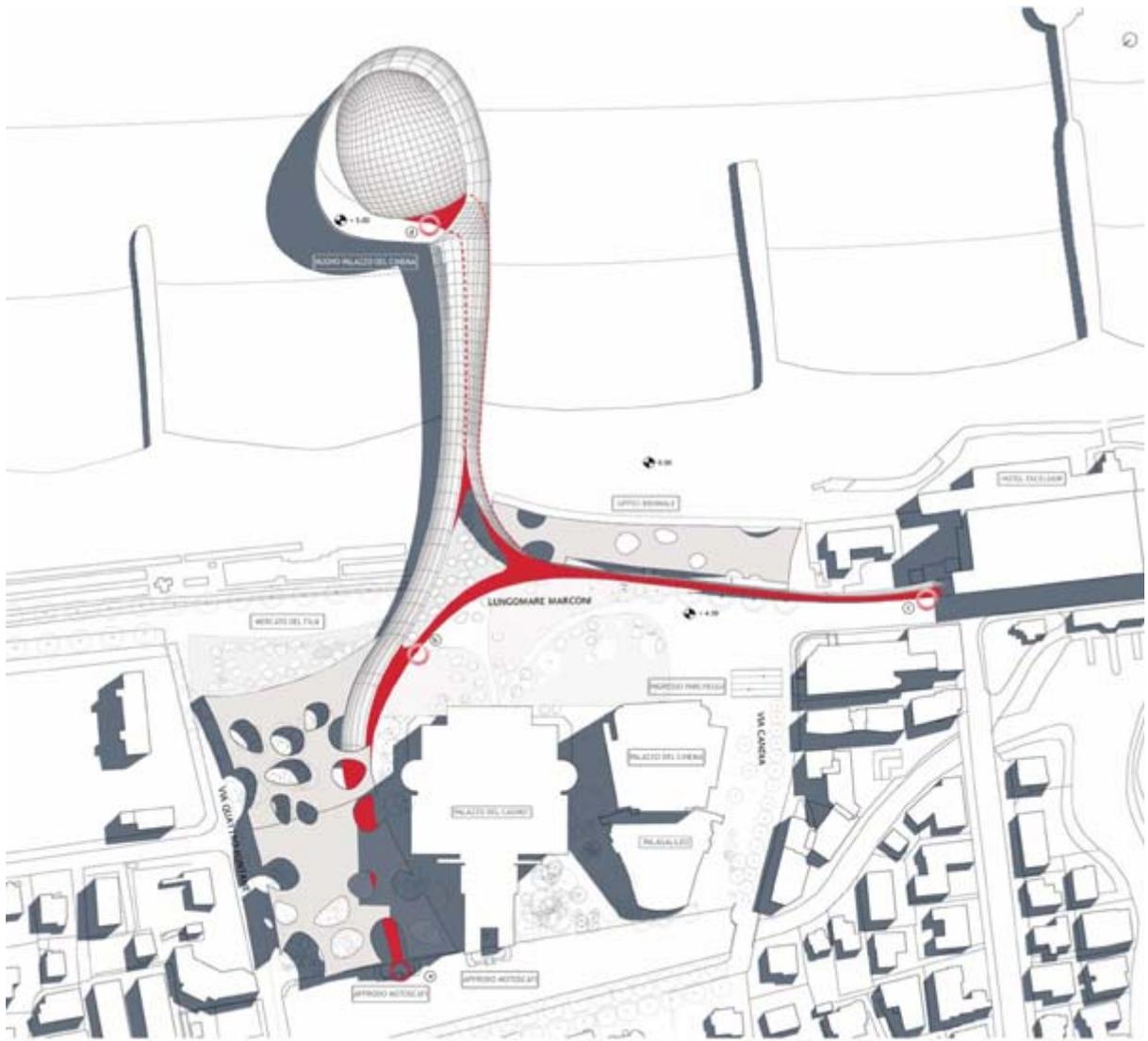
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If the fog is a transition between water and air, Venice is a city at the critical limit between the liquid of the lagoon and the solid of the city. While you are in Venice you can not distinguish between the margin of the constructed city and the lagoon, because it is a mobile line that moves continually, according to the seasons, to the hours of the day, to the lunar phases, to the tides. Venice is an horizontal city which represents the urban utopia of a complex, soulful, tolerant but at the same time unitary city, where landscape and architecture vanishes one in the other like in a watercolour of Turner.

When the Foundation Biennale di Venezia in the 2004 announces an international competition for the new Cinema Palace is aware to demand to the planners an architecture that in its stability will be temporary. It is aware to demand an architecture for Venice and its stereotype even if it will find his centre in the Lido. Because the Lido is periphery, but it is the periphery of Venice. What is demanded is a spectacular architecture that can live ten days a year. It deal with, therefore, the planning of conditions rather than with conditioning the plan. The demand, implicit in the job advertisement, asks to answer with an architecture that has requirements to an architectonic question that has a conceptual taste. Give to Venice a dress to wear for one of its more glamour and known party in the world: the Festival of the Cinema.

Spilling down the program on the Lido, for its same nature, has not been easy to realize. The greater problem is the evident slenderness of the area. How to succeed, while maintaining the pre-existing structures, to introduce an ulterior building, from the multiple functions, all in direct connection and without risk of immediate congestion? The risk is monumental asphyxia.



General plan

The idea subtended to the participation is: to dress with lightness the area of an embroidery, whose weft hides in its inside drops suspended of venetian fog. As soon as it has been extended on the plan area, it has evidenced the volumes of the unique and secular trees of the city: 2.700 mq spread with 431 trees. Although they reside in the only portion free from building, in which we can be able to insert part of approximately 10.000 mq demands of the program, we have not believed in a radical choice, like that to pull down all the trees, so creating an incurable scar. Here thus motivated the choice to try to maintain the majority of the arboreal essences that become direct design reason, of the Market of Film, and indirect reason for the New Palace of the Cinema.

The Market of the Film supplies organization and structures for the promotion and the sale of film to the operating people of the cinematographic industry. It outside unfolds between the trees creating a fluctuating volume of 8 meters height.

At 180 meters from the coast, on the extension of the axial wharf to the Palace of the Casino, a milky volume emerges from the water. The water is not only submarine image and visual pointer, but it is a generative force, in fact the plan seems to follow in its logic the movement of a drop that moulds the matter in a continuous and wrapping way.

The fog has condensed. A unique, great fog drop suspended on the water, to which we attempted to make losing its materiality through the creation of a micro pierced aluminium shell, where the light can wisely penetrate creating a luminous carillon.



New Palace of the Cinema_view from Adriatic sea

But the actor protagonist of this architecture finds itself between the dock, point of landing place of the celebrities with the motorboats, and the sea, from which the New Palace emerges: it is the Red Carpet.

The New Palace of the Cinema cannot disregard from the concept of media visibility, because this is its own reason to exist. Maximizing the exposure time of the celebrities means maximizing the economic flow that in those days comes and that is put in circulation, and all the driven gain, in a position to justifying an intervention of such capacity, but temporary in its stability.



Film Market _view from the dock

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