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PLAY TOWERS,
GAME OF HALLS

ZABAWY WIEŻ,
GRY HAL

Abstract

The issue is playful, so my choice was to develop it by comparing two highly contemporary themes and absolutely classical types in architecture: the Type Tower and the Type Hall. Instead of writing to describe concepts and thought, I prefer to show my drawings and designs exploring figures and meanings, memories and experiences.

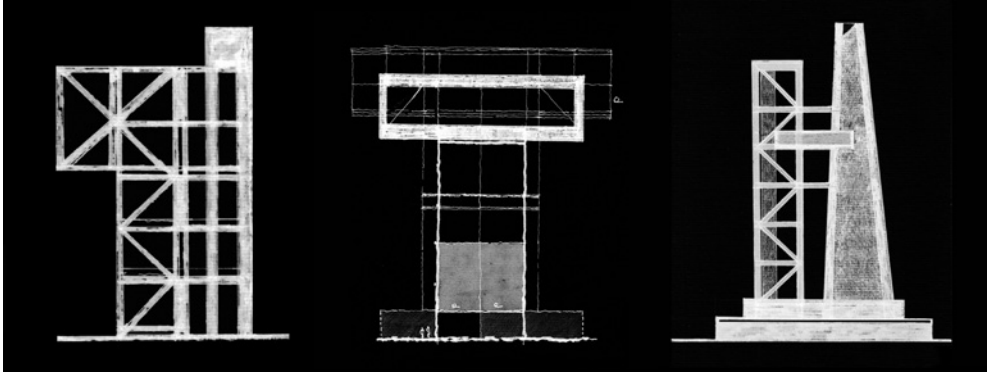
Keywords: Vertical composition, Horizontal composition, towers and halls

Streszczenie

Zagadnienie jest żartobliwe, dlatego zdecydowano się rozwinąć je w odniesieniu do dwóch bardzo współczesnych tematów i absolutnie klasycznych typów w architekturze: typu wieży i typu hali. Zamiast opisywać pomysły i myśli, pokazano rysunki i projekty, eksplorując figury i znaczenia, wspomnienia i doświadczenia.

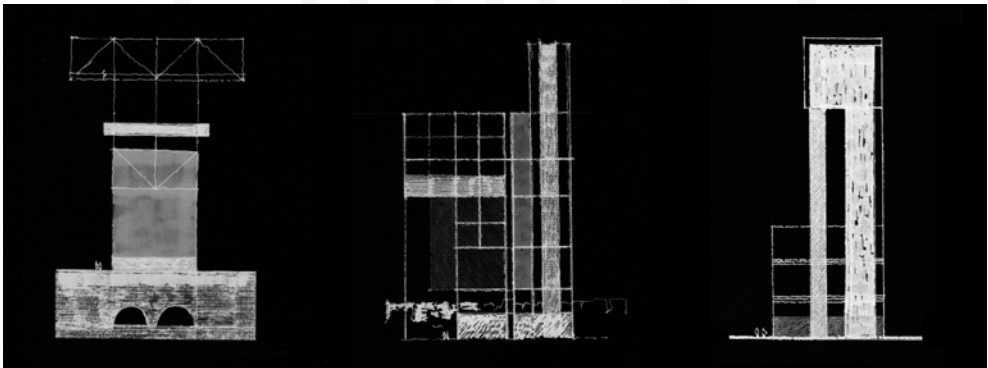
Słowa kluczowe: kompozycja pionowa, kompozycja pozioma, wieże i hale

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Any game needs predetermined rules and uses tools to achieve its goals.

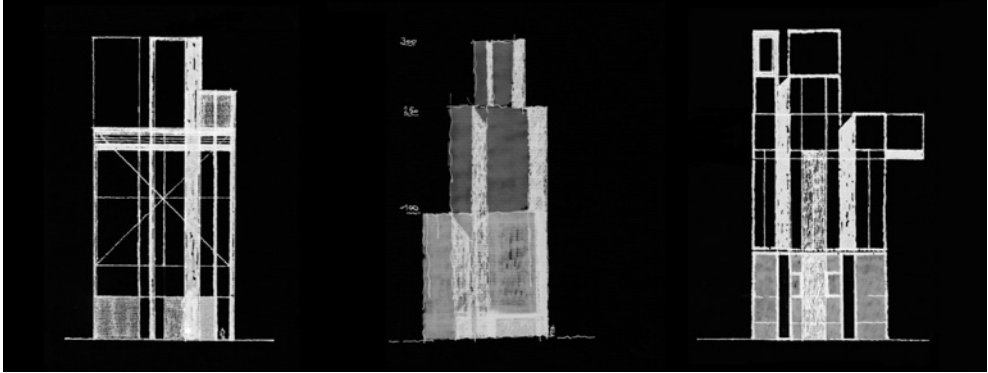
From these considerations we can tell – paraphrasing Le Corbusier’s famous sentence – that architecture is a subtle and unpredictable play in which figures and bodies come to life in space. But its reason for being, the main one, we believe resides in the relationship that architecture manages to establish with places, history, tradition, and so on. The designs shown here refer to a visual interpretation of the theme through two examples of contemporary architecture, in their own way, highly evocative: the vertical building (type Tower) and the horizontal building (type Hall).



1. Play Towers

The architecture of the high building follows the principle of vertical composition. It is configured in a system of evocative elements referring to experiences of knowledge and composition according to the technique of vertical mounting. Some of these examples indicate the character of an urban scene represented in its figurative elements and building components

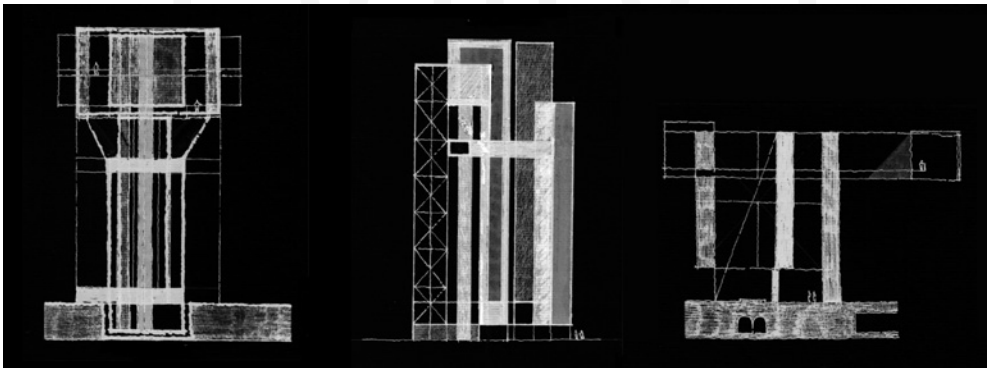
The issues of composition have been privileged in the definition of the building as a whole and in the assembly of elements, to be summarized as follows:



The detachment from the ground seen as an opportunity to compare a building and its context, as the place where you can represent the passage between inside and outside space, between the private space of the building and the public space of the street.

The facade, which, like an urban device, can either have a real architectural depth (and be inhabited) or turn into a sophisticated technological device;

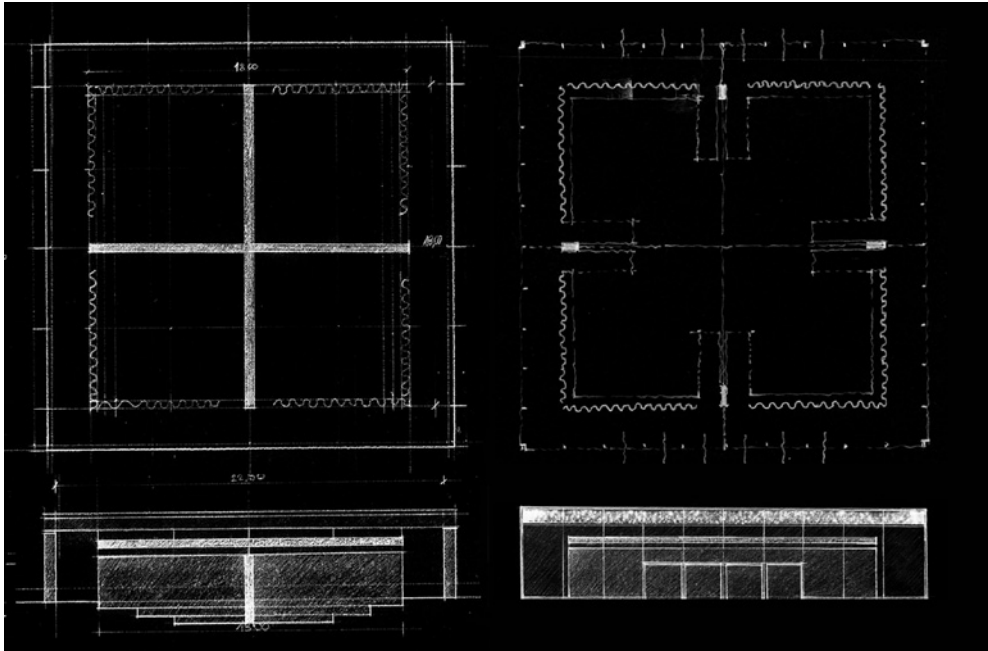
The crowning as a closing element or as the roof of the building, such as an attachment to the sky that emphasizes the character of the building and its recognition factor in the urban landscape.



2. Game of Halls¹

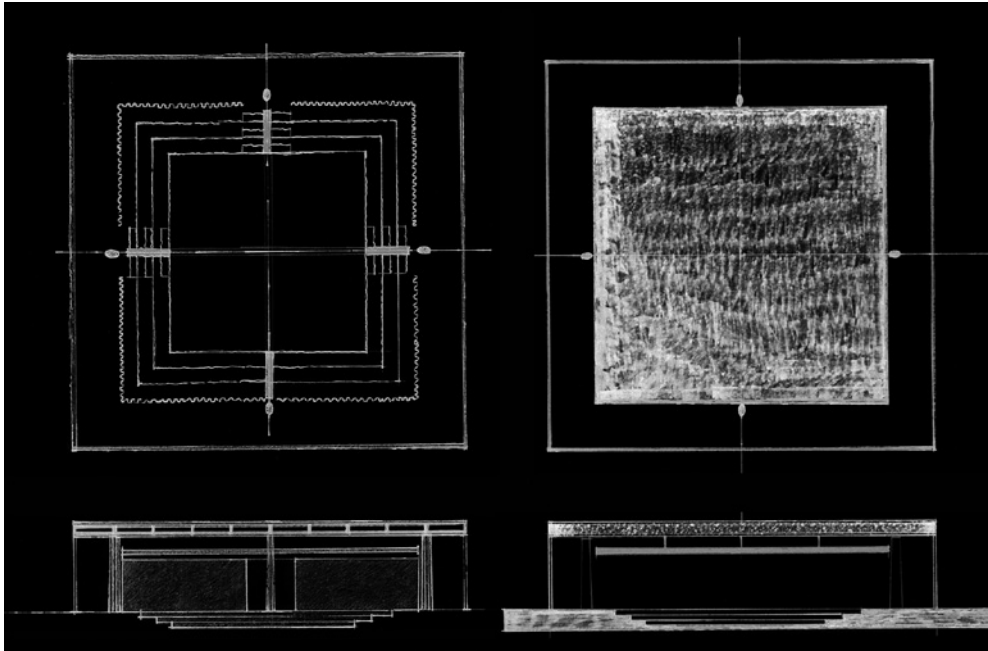
The conceptual, compositional, and constructive worth of Type Hall buildings achieves an aspiration towards architectural invention in which spatial and technical solutions coincide.

¹ The Game of Halls' designs were drawn up at the Milan Triennale Xtra exhibition Di ogni ordine e grado. L'architettura della scuola, a cura di Massimo Ferrari, 2015 (structures prof. ing. Paolo Foraboschi; collaborator dott. arch. Silvia Bertolone).



The project of the Type Hall aims to emphasize the relevance of the theme of undivided and collective space, its ability to interpret the new urban strongholds of the contemporary city, but also to remark on the relationship with the history of architectural types and the will to let architecture express itself in its own time and significance, in new and ancient beauty: *Nova sed Antiqua*.

The issue of Mies' architecture emerges transfigured and reconceptualized in terms of the ways of looking at and interpreting it, as a piece of architecture classic and elementary at the same time.



Also in this case, the *Game of Halls* refers to the architecture of the large covered and undivided space, such as the hypostyle hall and the enclosure.

The hall, the hypostyle hall, and the enclosure are architecture's three main archetypes, and represent, moreover, three composite figures, strongly characterized in their spatial, structural and constructive components.

In this case, the theme of the hall was interpreted through the spatial and figurative declination of the horizontal building with a big covering and one and only space, which can take on various internal configurations according to functional needs.