Basit Objelerin Neoplastik Dansı
Neoplastic Dance of Elementary Objects

Architecture: Antonino Cardillo

Bir akvaryum temelde balıklar için bir banyaktır. Bu banyanın diğer
sakinleri olan deniz canlılarını umursuyorsa, aynı zamanda mi-
marının iyi bir örneği de olması kapılınmazdır. Bu tür bir var-
sayım doğal habitatlarla boyut ve şekillen arz eden su tanklarının yapım tıknında gerçekleştirmiştir. Böylece kivmalar
ve matematiksel bir öne işle olan ve hatası olarak kabul edilir
ve serbest organik şekilli yüzeyleri tanımlayan NURB yüzeyler
vasıtasıyla modellenmiş akışkan oyuğunun oğullanması için bir
vesile oluşturur.
An aquarium is fundamentally a house for fish. If the house ca-
res for its marine inhabitands it will probably also be a good pie-
c of architecture. Such a presupposition is realised in the idea
of building tanks, analogous in dimension and shape to the na-
tural habitat, thus becoming pretexts for the elaboration of fluid
ovides, modelled by means of curves and NURBS surfaces, a
mathematical representation that accurately defines solids and
surfaces with free or organic shape.
Bunlar, dikkatle zeminle kesilen dij manto- nun bir duvar halini aldığını, mevcut temasın ger- çekeştiği yegâne iki kısımdır. Fakat bu temasın çok kâsîr ve bilgili olarak temasın hiç olmadığı bildirileceği,بالغ bir sıkıda kalma durumu üzerinde mara- amanyla, arada ciddi ortançılık tercih edil- meyeç. Cam kabuklu ‘’dokunmak’’ sadece Küçük alanlarla mümkün olmaktadır.

About Project
Aquarium “on” the Port of Trapani in Sicily

Contents and functions
Aiming to be as discreet and respectable as poss- ible to aquatic ecosystems, the visitor experien- ces the aquarium through a tubular pressurized gallery developing along a circumference. With a diameter of 200 metres and an extension of 600 metres, this creates a continuous walk which crosses the architectural complexes from the light and ample Foyer to the fleeting and mysterious aquatic cavities. This system of visitor experien- ce reverses the conventional hierarchy of single tanks and paths, the result of a vision of biologi- cal life rigidly subdivided by classes and sectors.

Space, Private or Public
Cadastre is the main instrument on which pro- perty legislation is founded. It originated from the urban culture of the 19th century and is by its na- ture two-dimensional. Contemporary and mod- ern architecture, following a now consolidated tradition that has it origins in the modern move- ment, tends to break up the building into parts to then reconnect the pieces in three-dimensional space. As well as for reasons of distributive effi- ciency, this has psychological, visual and poli- mological motives; but even in its legitimacy very often it clashes with current legislation. An example that has been built is the Kaufmann House by Frank Lloyd Wright, where the plani- metric superimposition of a private area on State spaces is evident. The living space and the con- tinuous temecas giving freely onto a limp brooks determine one of the most embarrassing “abu- ses” in the history of modern architecture.

Because the building is connected to urban space that the relationships between public and pri- vate are rendered complex and ambiguous. Turn- ing back the clock of history we find various examples like the Rialto Bridge or the Ponte Vecchio in Florence, true buildings on public waters, up to the bridges between the bu- ildings over the roads of Medieval and Baroque cities. These commonalities practi- cals were thrown out by 19th-century building culture, and today are being reapplied, without producing, at a legislative level, a critical re-elab- oration. And yet there is an ever more pressing need for emancipation from the spatial rigidity of the current regulations.

What follows is a list of analogous situations, po- tential causes of conflict, present in the context: 1. In the Foyer area, at street level, the “covered” plaza underneath (the end of the sea walkway) is the property of the Aquarium. Alternatively we could consider this a public space, whose enjoy- ment is not limited by the 19th-century law but is instead strengthened, visually and functionally. A configuration of adjoining private space is not necessarily harmful to public interests; it is hoped it might rather promote an osmosis, an inquiry, in the design, ultimately benefiting both parties.

2. Public access to the Foyer is gained by means of a large panoramic lift, inside the cavity of a structural plygon. Placed on the wharf of the port it is a public space. This feature, a con- tinuation of the walkway but higher up, a sort of vertical shuttle, gives the opportunity to perceive the surrounding space from new viewpoints, si- mulating the spatial knowledge of the place.

3. And again: apart from brief areas of structural contact with the submarine foundations, the tanks are undefined and defined navigable aqua- tic fields underneath. Therefore, even though the space above is private, the waters continue to re- main State property, rendering them navigable for small boats.

Pathways
It is through these paths that we can understand the structure of the building and the reason for the architectonic language. In aiming to regene- rate the site, the design tries to spark, through a branching circulation in the three-dimensional space, a process of appropriation and knowled- ge. In the normal view from the road or from the sea, the small group of roots to the west of the door, the salt reservoirs and the soft shapes of the Egadi islands in the background are seen as a series of low profiles, parallel and in receding serried perspective towards the sunset. If it is diffi- cult to discern the geometric relationships of the shape of the land and its distances. Thus the bu- ilding forms a three-dimensional observatory of the marine landscape. For this reason the Foyer extends 20 metres over the surface of the sea, inside a glass creation which, enveloping it, con- denses the internal cavities without making a rift in the landscape.

Usually, in buildings, the shape of the walkways and thus the spaces is determined by walls. In many aquaria, for example, the exhibition route is the geometric result of the space between the tanks. In traditional building the shape of the walkway coincides with that of the space. This process experiments with the deconstruction and the independence of these two entities. The flou- ros do not coincide with the spatial limits of the sur- rounding, they is walls or glass surfaces. In the Foyer the fluid and aerodynamic shape of the glass shell has all its heart a rectangular platform. Here, the terms “floor”, “ceiling” and “walls” are thrown into disarray. The perimeter glass surface develops within the slabs of the floor, transfigu- red from urban piazza to magic carpet appar- ently suspended in mid air. The only meeting points between the two entities are at the oppo- site corners of the rectangle: triangles of floor jet out from the glass shell, defining two galleries, one looking north-west towards the city, domina- ted by the veriginous and vibrant glass walls ar- ticulated by a steep series of uplights; the other looking south-west towards the Egadi islands, touched by the descending evolution of the shell outside. These are the only two segments of contact, in which the external mantle, intersec- ting with the rectangular floor, becomes a wall.