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MILAN, PARIS, VICENZA

TIMELY TOPICS:
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THE CENTRAL THEME:
BLACK, GREY, RED

DESIGN PROJECT:
PHILIPS, HORM

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TABLE DESIGN

TIMELY TOPICS: TURIN 2006



Patrick Tuttofuoco, Olympic, 2005, hanging installation composed of five circular neons (300 cm) that alternate changing colors of light. For the exhibition 'Fuori pista' (21 January - 17 April), organized by Fondazione Sandretto Re Rebaudengo of Turin, the work is placed outside the recently restored Capanna Mollino of Sauze d'Oulx (2274 m above sea level), in the area of the Turin Olympic system. (courtesy studio Guenzani Milan; photo by Roberto Marossi).



A window to the side of the entrance to the International Museum of Applied Arts Today (Miaao, Turin, Via Maria Vittoria

Turin 2006

by Olivia Cremascoli and Antonella Boisi

With Evelina Christillin, vice-president of the organizing committee of Turin 2006, and Stefania Belmondo, Italian cross-country ski champion, both on hand, on Saturday 21 January the highest contemporary art museum in the world (2274 meters) will open with the show 'Fuori pista', which continues until 17 April at Capanna Mollino of Sauze d'Oulx. The Sandretto Re Rebaudengo Foundation of Turin, in collaboration with the municipal administration of Sauze, has come up with this project to save the chalet, previously abandoned and now restored, by Carlo Mollino (1905-1973), a true masterpiece by the great architect and designer from Turin.

The show is divided into two parts: outside the chalet, a large (9 x12 m) image on PVC by Paola Pivi (two zebras) and an installation by Patrick Tuttofuoco, 'Olympic', five luminous circles that mark the space of encounter of different energies, as happens in the intersection of the Olympic rings; inside, visitors can see the videos 'Thaw', on the glaciers that are melting in Alaska, by Doug Aitken, and 'Hockey', a match in an empty stadium, by Annika Larsson. The accent on creativity is everywhere in the city that is Italy's answer to Detroit (home of the Fiat automobile factories), shifting the perspective from industry to the production of immaterial goods: culture, leisure, food and wine.

The lively spirit is evident on all scales: 350 worksites, 2,066,000,000 euros spent to build sporting facilities for the Olympics, an avalanche of new bars, restaurants, shops, exhibition spaces, urban installations, hotels (including the Santo Stefano designed by the studio Gabetti & Isola and Franco Fusari, with a Moroccan-style hammam by Jeannot Cerutti and Bab Amnil). So Turin is a 'changing city', but not in a fragmentary, ephemeral way associated only with the Olympics or with Sestriere, the ski capital of the Piedmont region, which from 3 February will host the 'Snow Show', an outdoor exhibition in which an artist and an architect, both world famous, will collaborate to make a Land Art installation created only with water, snow and ice.

The transformation works also include the Lingotto complex, reinvented in 1986 by Renzo Piano, now connected to the Olympic Village by a raised walkway, and the Olympic Arch, the emblem of these Gamers, a red, slightly inclined 'gateway', in steel, 65 meters high. The head of the project group is Benedetto Camerana, who back in 2000, together with Emilio Ambasz, helped to launch the transformation of the city with the Environment Park, made with eco-friendly technologies on the banks of the Dora. After the Games the Olympic Village 40 modular constructions in bright colors will become a residential neighborhood, contributing the renewal of the area of the wholesale produce market. Palalozzaki (for ice hockey), named for its architect Arata Isozaki, a large 'box' clad in steel, with seating for 12,000 persons, will become a multifunctional center. Next door, the Olympic stadium is a renovation of the old municipal stadium, also handled by Isozaki. The Palavela was transformed by Gae Aulenti; the Palaghiaccio features a long glass facade along Corso Tazzoli; the Oval and many other sports structures add impact, to represent a city that is not particularly easy to grasp today on a visual level. The images of these works join those of urban projects in a state of becoming, like the rail station of Porta Susa, now being restructured under ground, along the Bypass

Today (Miaao, Turin, via Maria Vittoria, near Piazza San Carlo), with the logos of the Congregazio Oratorii Taurinensis and the Miaao, designed by Bellissimo.



Model of the future cultural center by Mario Bellini, with library and theater.

covered by a glass galleria that will contain a shopping mall; or the future cultural center designed by Mario Bellini, with a library and a theater.

The old Mole Antonelliana, recycled as a Museum of Cinema, the new ethnic market of Porta Palazzo, designed by Massimiliano Fuksas, the Merz Foundation, an example of industrial conversion for contemporary art, are all recent developments. ♦The high quality of all the projects ♦ writes Enzo Biffi Gentili in one of the essays in the above-mentioned ♦Torino tour♦ ♦ erases any aesthetic hierarchy between central and peripheral, monumental zones and suburbs, major or minor arts, noble or popular housing♦.



A staircase by Juvarra with the original chandelier by Toni Cordero.