

PINOCCCHIO LIBRARY









# **PINOCCHIO LIBRARY**

*Collodi*



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*Pinocchio by Enrico Mazzanti (1852–1910) – the first illustrator (1883) of Le avventure di Pinocchio*

# Astratto

## Biblioteca Pinocchio

L'obiettivo del progetto è disegnare una biblioteca per Pinocchio, una favola famosa in tutto il mondo scritta da Carlo Collodi, che ha fatto parte dell'infanzia di molte generazioni. L'idea è partita dall'obiettivo progettuale dell'ampliamento di una struttura organizzativa di Collodi, in particolare di una biblioteca, richiesta dalla fondazione Collodi. Fornendo un ambiente gioioso, accogliente e vivo, lo studio sta cercando di dedicare una biblioteca ai bambini di diverse età in cui possano leggere, immaginare e vivere nel mondo di una favola. Evitando la traduzione letterale e l'incarnazione della storia originale in uno spazio costruito e la creazione di un'altra Disneyland, il progetto è stato realizzato ponendo attenzione alle fonti di luce e la concezione della libertà di cui Pinocchio si stava godendo durante il suo viaggio attraverso l'ignoto. Questo è stato possibile grazie ad una forte connessione tra il fiume, l'esistente Parco di Pinocchio e la vecchia fabbrica di carta e l'incarnazione di un edificio tranquillo.

Keywords: Biblioteca, Bambini, Pinocchio, Connessione, Collodi, Gioioso

# Abstract

## Pinocchio Library

The purpose of the present project is to design a library for Pinocchio, a world famous tale by Carlo Collodi, which has been part of many generation's childhood memory. The present discussion has been realised by the design objective of an Extension of Collodi organization facility, in particular a library, claimed by the Collodi foundation. By providing a joyful, welcoming and vivid environment, the present study is seeking to dedicate a library for children of different ages where they can read, imagine and experience a fairytale world. Avoiding the literal translation and embodiment of the original story into a built space and creation of another Disneyland, this objective has been successfully realized. In the light of the conception of freedom which Pinocchio was enjoying of, during his journey through the unknown. Furthermore, setting a strong connection between the river banks, the existing Pinocchio Park and the old paper factory and embodiment of a tranquil building.

Keywords: Library, Children, Pinocchio, Connection, Collodi, Joyful

# Brief

Pinocchio is the fairy tale par-excellence. It is one of the stories that mostly influenced culture and international imaginary over the last two centuries. The puppet destined to become a boy made adults and children of all generations dream. From Disney's interpretation to various film adaptations, the adventures of Pinocchio have travelled around the world. This tale comes from a remote and picturesque corner of Italy: Collodi. Thanks to the precious activity of the homonymous Foundation, Collodi is getting ready to inaugurate a new chapter of international notoriety and importance.

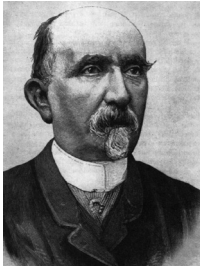
In fact, 2018 will be a crucial year for the project "Collodi Capitale Europea dell'Infanzia" (Collodi European Childhood Capital). It is an ambitious program of the Collodi Foundation and the Italian Government that will build in the sites of the fairy tale- the largest theme park inspired by Pinocchio ever built. The 250.000 m2 intervention will include installations, attractions and a library dedicated to all the fairy tales that made the childhood of dozens of generations magic (Alice, Peter Pan, Pinocchio, the Little Prince among others). The opportunity is given to design the first and largest children library inspired by the fairy tale of Pinocchio. This library will have to be the image and the materialization of childhood dreams for millions of visitors who will visit the park. noble project of the Foundation: to build the future society by nurturing the most powerful and endless childhood resource: imagination. Which will be the house to safeguard the most important fairy tales in the world? How to define a child-friendly space destined to be the most prestigious fairytale library at international level? These are the questions that Pinocchio Children's Library asks designers. It invites them to

go back to the magic horizon of fairy tales and stories. Only by let the project taking them back to their childhood, designers can rediscover the sense of wonder and fantasy necessary to design a refined place. A place built to play and have fun but above all grow up and learn. A place that displays the noble project of the Foundation: to build the future society by nurturing the most powerful and endless childhood resource: imagination.

We all grew up with stories from different cultures, countries and substrate, the real and fiction ones. Stories makes parallel world for us and bring us together by sharing the same experience and space. We cry, laugh, empathy and live with characters, tales like music embrace us and take us to another dimension which is very similar to architecture. Children are true believer. They give their heart and mind and with a world of wonder and question travel through the fiction to explore. But not all the fiction are blessed to be loved like Pinocchio. Pinocchio is not only a story of a puppet which was created over a night but it's a journey of a man to find himself to become a human.

Architects are story teller and this competition provides opportunity to retell a famous tale which colored our childhood with another tool. Imaginary spaces within space, the library that embed and host heroes, fairytales, and legends and let them be the companion of our children. In the world that visual media are epidemic and habit of reading is fading away this project is a perfect opportunity to reconcile children with book and dedicate a space and platform for them to dive into imagination.

# Carlo Collodi



C. Collodi, pseudonym of Carlo Lorenzini, (born Nov. 1826 ,24, Florence, Tuscany [Italy]—died Oct. 1890 ,26, Florence), Italian author and journalist, best known as the creator of Pinocchio, the childlike puppet whose adventures delight children around the world.

As a young man Collodi joined the seminary. The cause of Italian national unification usurped his calling, however, as he took to journalism as a means of supporting the Risorgimento in its struggle with Austria. In 1848 Collodi started publishing *Il Lampione*, a newspaper of political satire. With the founding of the Kingdom of Italy in 1861, Collodi ceased his journalistic and militaristic activities and began writing for children.

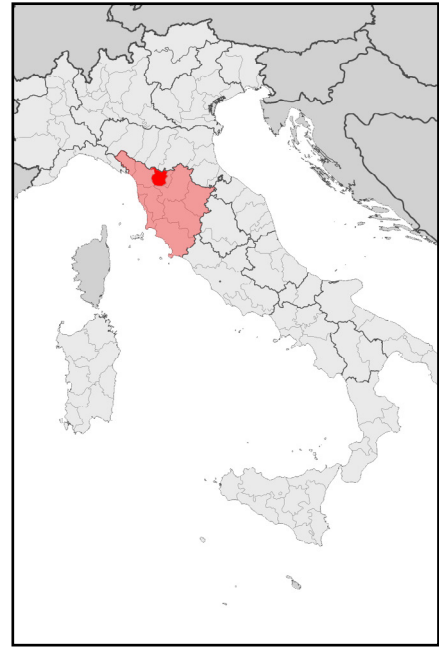
*Giannettino* was published in 1876 and *Minuzzolo* in 1878. The first chapter of *Pinocchio* appeared in the *Giornale dei bambini* (“Children’s Magazine”) in 1881 and was an immediate success. All of Collodi’s works portray children in a realistic light, imbuing them with mischievous behaviour with which youngsters easily identify. <sup>[1]</sup>

[1] <https://www.britannica.com/biography/C-Collodi>

# Collodi City

Medieval village documented since the twelfth century, is linked to the name of Carlo Lorenzini, author of Pinocchio. The Florentine writer, whose mother was originally from the village, spent part of his childhood there and took his name, signing Carlo Collodi.

The village preserves an ancient fortress and the aristocratic Villa Garzoni with a large garden, and founded its economy on tourism thanks to the park dedicated to Pinocchio. For its tourism-environmental quality it is the Orange Flag of the Italian Touring Club.

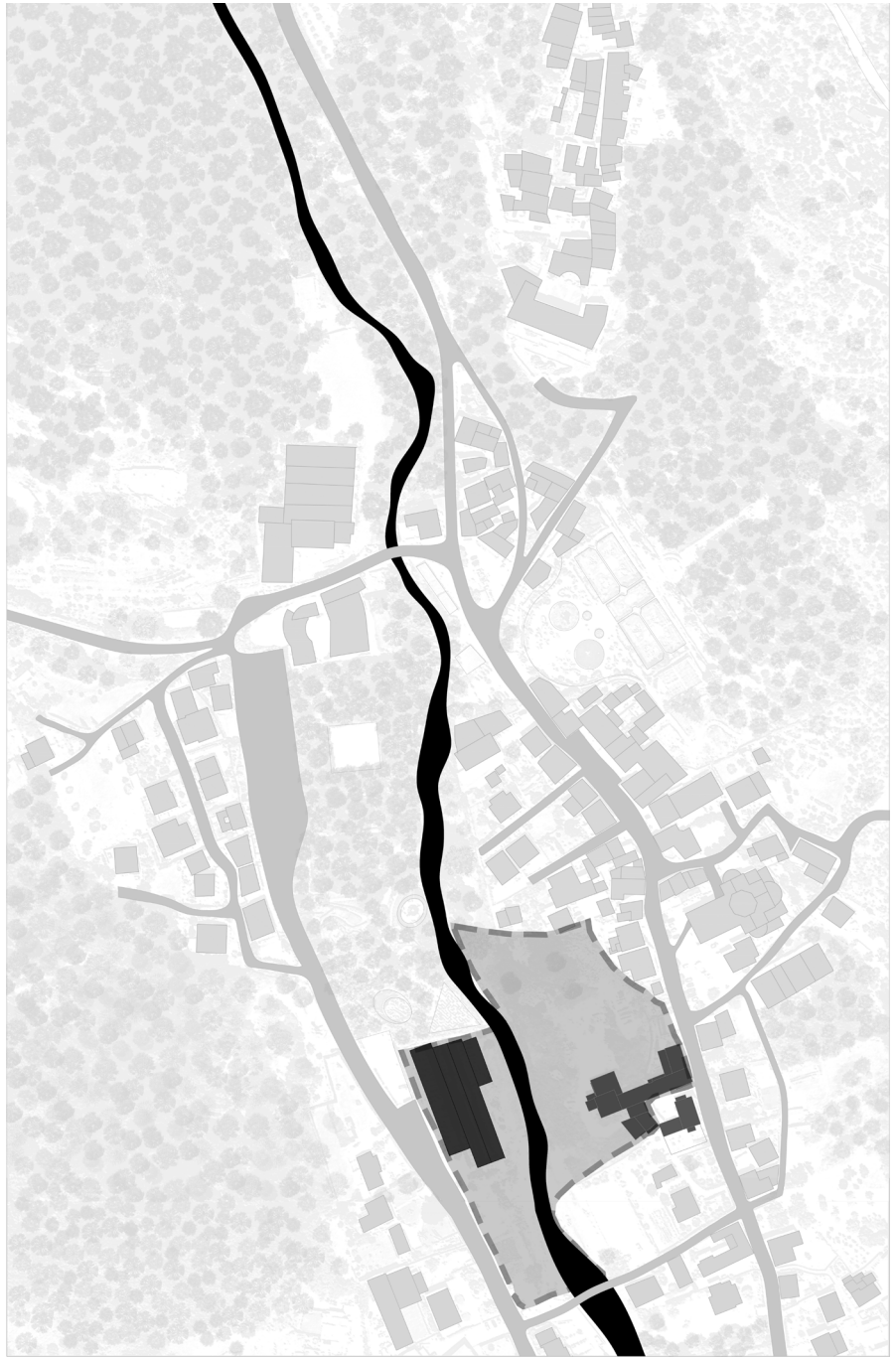


## Site Location

Located on a green hill, Collodi looks like almost a cascade of little houses. From the ancient fortress, located on the top of the village, these houses seem to flow to the valley and stop before Villa Garzoni. As if it was a bank, the villa stops the course of the unusual assemblage. With dreamy naturalness, the village changes appearance and language within a few meters. It is composed by both the unadorned style of the medieval buildings and the sumptuous opulence of the baroque villa offering late 19th-century emotions in the shadow of the ancient paper factory. Lastly, it also offers an evidence of modernity in the Butterfly House of Villa Garzoni. The village is a unique whole of memories and stories, a succession of little houses

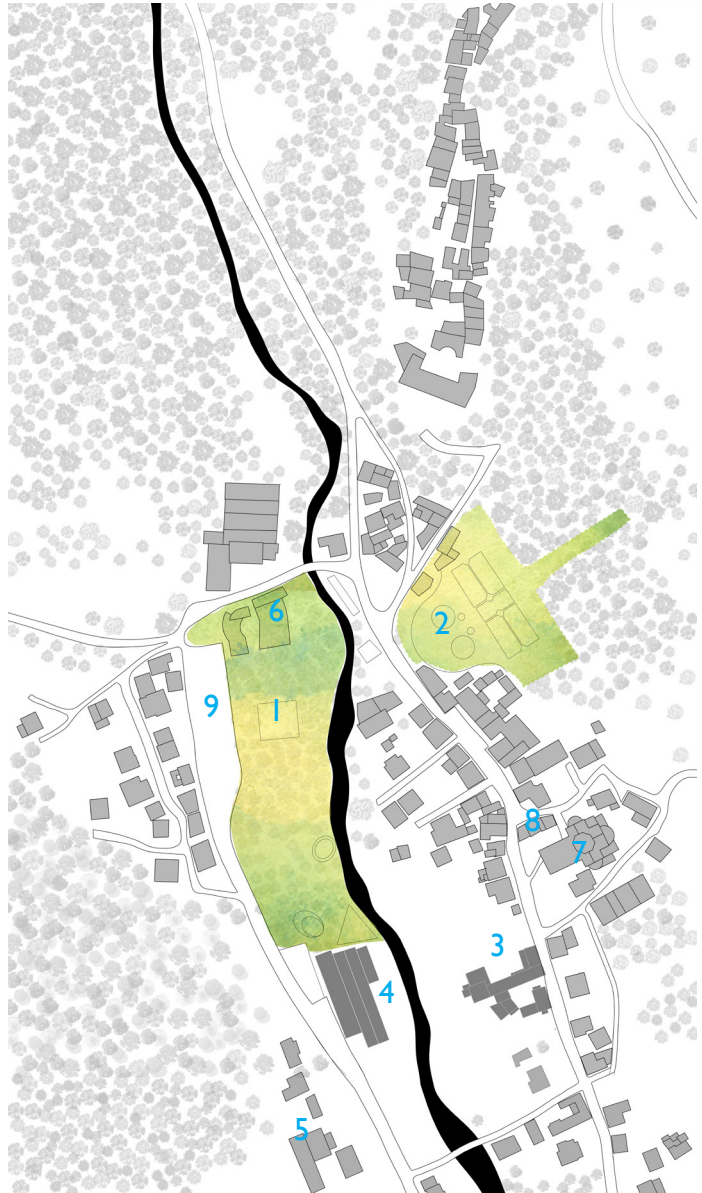
and steep alleyways. These back lanes are still the same as when they were acting as backdrop in the childhood of Carlo Lorenzini (Inventor of Pinocchio, later internationally known with the pseudonym “Collodi”). These alleyways irreversibly remained in the memory of the writer: these places seem to be the setting of his imaginative adventures. Mosaics, illustrations, paintings and statues: in Collodi everything is about Pinocchio. There are also countless allusions and artistic re-interpretations peeping out in every corner of the village paying homage to the puppet-boy. This character touched countries and generations beyond any latitude and geographical border. Collodi is Pinocchio and Pinocchio is Collodi. Only with this awareness designers can implement effective programs able to properly respect the social and cultural structure of the territory.



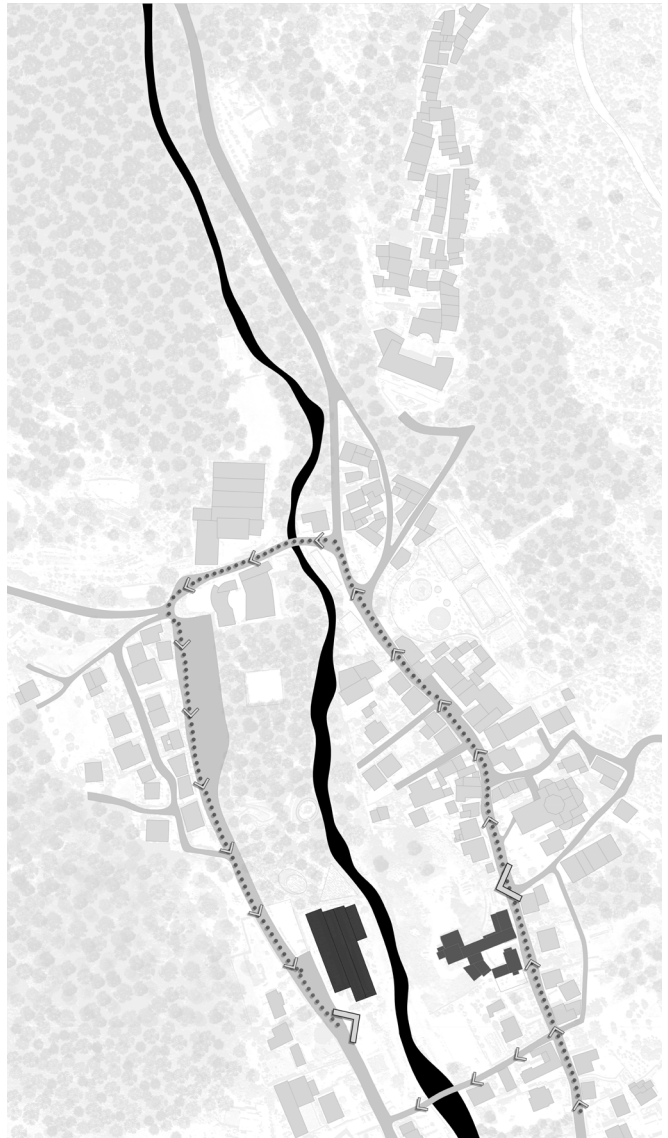


# Site analysis

- 1 Parco Di Pinocchio
- 2 Giardino Garzoni
- 3 Old Paper Factory
- 4 Green House
- 5 Fondazione Nazionale Carlo Collodi
- 6 Osteria del Gambero Rosso
- 7 Chiesa Di Collodi
- 8 Parrocchia Di San Bartolomeo
- 9 Parking Lots

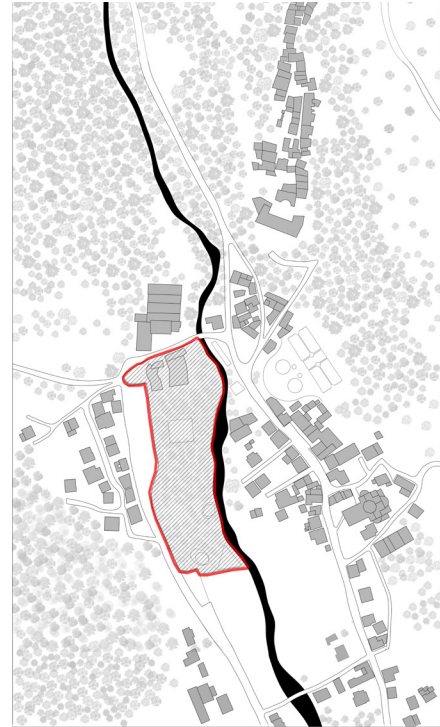


# Traffic Circulation



# The Polycentric Park

with relentless commitment and strong determination, for 55 years the Collodi Foundation has been the standard bearer of the spirit of liveliness and fantasy that have inspired the adventures of the most famous puppet in the whole world. Through a wide range of projects and initiatives, the Foundation carries on the extremely valuable dissemination work of one of the most complete pedagogic novels of the international literature. It does so by cherishing and nourishing imagination and creativity of young generations in order to consolidate a more human and aware society. With this spirit, respecting the characteristic of the village and its inhabitants, over the years the Foundation has been carrying on numerous projects and initiatives that have stratified in the village like coral. This stratification has led to the current cultural offer, which can captivate children and adults. It also has created a perfect context to foster education and entertainment. The polycentric park includes:



## I The Pinocchio's park

Pinocchio's Park in Collodi represents an almost unique episode in the history of twentieth-century gardens in Italy: from the point of view of typology it fits rightfully into the series of theme parks, but its particularity is in being a park that serves to tell a story and that develops therefore unraveling the thread of the story, using the elements of the landscape composition to accommodate episodes of the story. At the same time, an element of fundamental interest in Pinocchio's park is also the relationship between the design of the park and the insertion of sculptures with the person of the story.

In 1953 a national competition for Pinocchio was announced by initiative of prof. Ronald Anziolotti on the seventieth anniversary of the publication of the first episode of the fairy tale of Pinocchio by Carlo Collodi. The competition involved the combination of architects and sculptors. There were two winners: Emilio Greco (Pinocchio and the Fairy, bronze) and Venturino Venturi (The Piazzetta of the Mosaics), whose works, created by the architects Renato Baldi and Leonello De Luigi, formed the first collection of the Monumental Park of Pinocchio.

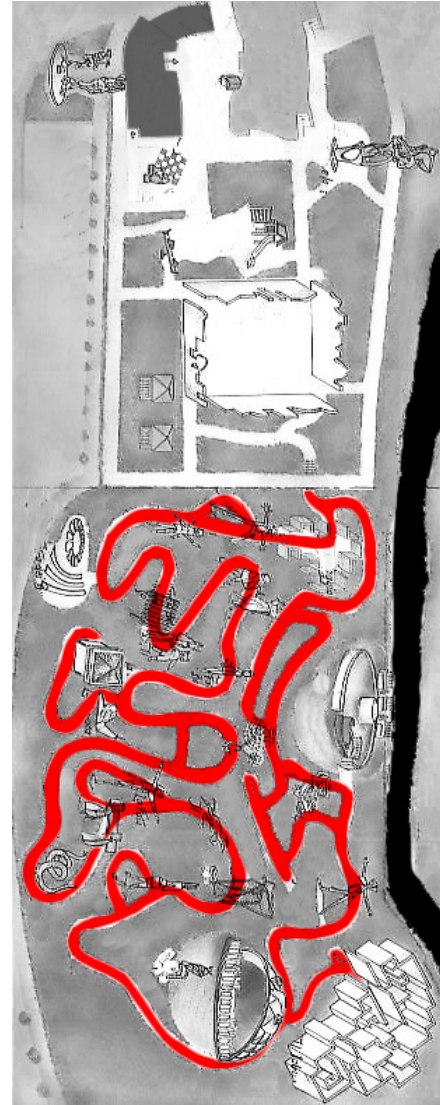
Architect Marco Zanuso and sculptor Pietro Consagra, came in second place for their park-itinerary, later realized

as the addition of the first park in an adjacent area. The result was one of the most outstanding park due to the creation of non-trivial entertainment. The project was success not to be captivated in American-style commetcial playground. And it has overcome the difficulty of maintaining a high tone without yelling in presenting the story of Pinocchio thanks to the solution due to the great art proposed a series of chareters from the story to be exhibited in a path. The park design to be the financial help to the local which they had difficulties due to the previous war. The Pinocchio Park was a crucial help not only in economical aspect but also from educational, aesthetic and recreational objective.

The Park in fact, in echoing the novel places and events, articulated “to the measures of infancy”,<sup>[2]</sup> gives birth to spaces, paths, episodes, artifacts, colors, linking itself to the artistic dimension held therein, and, through short perceptive touches to the surrounding landscape scenario.<sup>[3]</sup>

The park begins with the square mosaic walled piazza (la piazza del mosaic) the very first nucleus of the park. After passing throw the eye level walls the twisted path take you to the journey. The second phase of park is created on south-east of the park by combination of Art, Architecture, landscape and gardens thanks to proposal of Consagra which realized later and developed in the park project by Marco Zanuso and Pietro Porcinai with the name of «Paese dei Balocchi». This section of the site is inspired by land of toys in novel and it was strictly connected both to the beauty of its surrounding landscape and to its continuous fruition on behalf of the locals.

The path begins in Pinocchio village where the story begins. The twisted path Pinocchio chose to take in the



[2] J. COPE, *The Beauty of Pinocchio. The Poetics of Place*, a cura di I. Marchegiani Jones, T. Haussler, Firenze, Olschki, 2001, p. 189.

[3] Pietro Porcinai and Pinocchio's Park in Colodi, Italy: Art, Garden, Landscape Claudia Maria Bucelli New York University, Villa La Pietra – Firenze



adventure to experience and seeking all the way to fulfil his dream to be a help for Geppetto and become human. The path which we all take in life. The long road is designed to make the journey longer, it is not a shortcut but Children going down on the road to live the tail, get amused, discover and taste the joyfulness of childhood in this magical place. The road embedded chapters, characters and sentiment of the tail. «Paese dei Balocchi` is successful noble project that could depict the story this playful, rebellious beloved Marionette with the help of sculptures turns to architecture.

As documented by the many drawings produced by Porcinai for the park, the design processing is also very complex, as is the difficulty and novelty of the theme same show together with the complex relationship of the genesis of the park together with the architectures. The wealth of the many solutions given corresponds to the working method of Porcinai as is well documented in many other projects: the final solution is found through various proposals and evaluations. Some architectural drawings elaborated by the Zanuso studio are thus transformed and reinterpreted by Porcinai, such as the Casa della Fata and the labyrinth which will then be executed according to the landscaping solutions. Porcinai intervenes on an area consisting of a completely flat field and, as can be seen from the many drawings and a model of which are visible photographs at the Fondazione Collodi, the project is based on significant land movements that create the differences in height of three small hills built with earthworks, on which the animated route takes place. An animated and totally artificial landscape that looks like very natural thanks to the arrangement of the trees and the large hedges that cover the hills through which winds a path that is almost a path in some places enclosed and hidden within a

sort of «Mediterranean scrubland». [4] As Porcinai clearly wrote, “per proteggere il paesaggio dalla bruttezza occorre educare gli uomini, tutti gli uomini, alla bellezza” [5] (to protect the landscape from unattractiveness, it is necessary to educate man, all men, in beauty )

Pinocchio Park manage is succession of three different landscape environments to create magical space for children while respecting and considering all aspect of architectural, Landscape and artistic objective, not like other ordinary place but a place where children could explore the fiction and imaginary in reality and feeling another dimension.

[4] *Le dimore di Pistoia e della Valdinievole: l'arte dell'abitare tra ville e residenze urbane.* Emilia Daniele, Associazione dimore storiche italiane. Sezione Toscana Alinea Editrice, 2004, P. 185

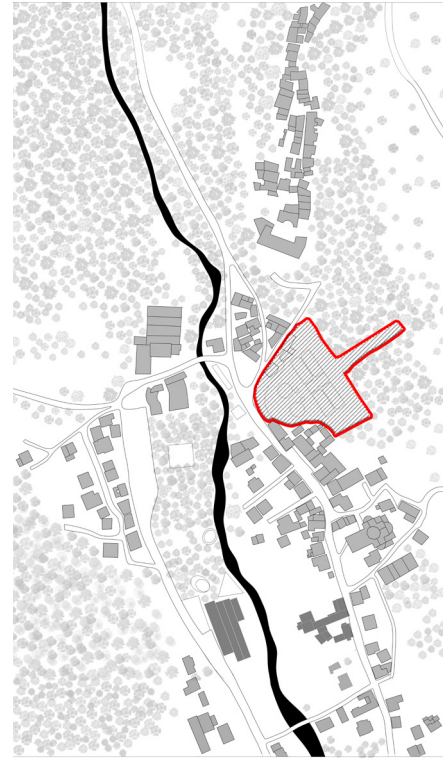
[5] P. Porcinai, *Per la bellezza...cit., Il Mondo, Firenze, March the 2nd 1946.* Ibidem.



## 2 Villa Garzoni & the complex of its garden

It is the design of the same lineage that built its summer residence in this village. Villa Garzoni was the place where Marianna Garzoni (heir of the homonymous family) and the marquis Leopoldo Carlo Ginori fell in love. This love did not only involve the noble representatives of the two families. In the shadow of kitchens and service rooms, it also involved two humble servants of the respective blazons: Domenico Lorenzini and Angiolina Orzali. He was the cook of the Ginori family whereas she was the servant of the Garzoni family. They became the parents of Carlo Lorenzini, afterwards author of

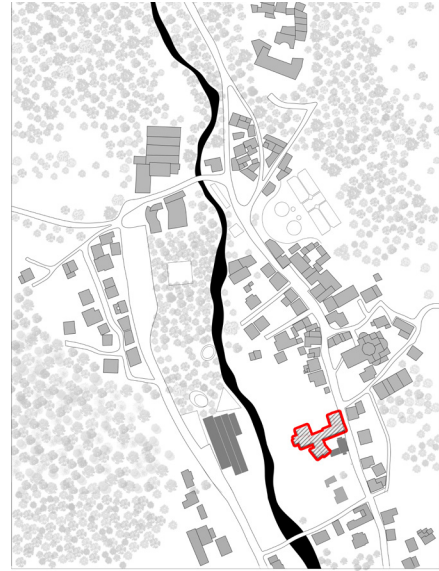
Pinocchio, destined to go down in history as one of the most representative writers of the XIX century. The villa is a gem of the baroque architecture. A large and refined park surrounds it. With its fountains, water surfaces and architectures, this park had to be considered by the visitor as an enchanted place, effigy of the prestige of the cultured and refined lineage. In this park a labyrinth of box promises eternal love to those who find a shelter in it. In this park statues of varnished chalk hide between the foliage forcing the visitor to become a curious explorer. In this park, again, the small swimming pools create an extraordinary space where every pond is hidden to the others. This allowed the former hunters to play also the most licentious games.



It is necessary to specifically consider the Butterfly House (facility which completes the extraordinary experience of Villa Zarri). Here, in a space characterized by controlled temperature and humidity, dance dozens of butterflies with bright colors. Beautiful specimens of tropical species find in this place their ideal habitat in a play of colors able to move and fascinate any visitor.

# The Paper factory

paper production in this part of Italy dates back to the beginning of the XIV century. This market flourished thanks to the abundance of water (crucial both for the production and the feeding of the mechanical tilt hammers of the paper factories) and the natural commercial vitality of the area. This part of Italy was voracious of accounting books and tax registers. This flourishing was destined to give birth to a real revolution: the invention of straw paper (the typical yellow paper for packaging, progenitor of the modern paperboard). According to the legend, around the XIX century, a brilliant local pharmacist had the great intuition. Taking his inspiration from the maceration of the Egyptian papyrus for the paper production, he imagined repeating the process with a poor and widely available material: chestnut shells. The first attempt was unsuccessful, but the second – which replaced the chestnuts with straw – entirely revolutionized the paper market. The number of paper factories in this area, within a few decades, grew from 8 to 211 at the beginning of the XX century. Also on the river lapping against Collodi, within a few meters, there are two paper factories. One of them is still situated in the perimeter of the intervention. The paper factory is a place of majestic beauty. The distinctive features of the paper factories of that time still characterize it. There are high windows in the upper floors to dry the reams. There are also wide spaces in the two lower floors where raw materials were processed for the production of paper.







The River



Parco di Pinocchio



Green House



Giardino Garzoni

In this context, YAC presents Pinocchio Children's Library competition. Through the collaboration of the Collodi Foundation- this competition gives designers the opportunity to create an unprecedented project. They are given the opportunity to design the first and largest children library inspired by the fairy tale of Pinocchio.

Pinocchio Children's Library will request the design of an exceptional architecture. It will have to live up to one of the most famous fairy tales. It will have to live up to a picturesque context and a cultural design- that of Collodi European Childhood Capital – characterized by a strategic importance for European and international politics. The library the competition will aim at creating will have to be a real international fairytale monument. It will have to be a manifesto and compendium of an architecture for childhood. It will be an opportunity for designers to consolidate and delve into the pedagogic and formative role of architecture.

Pinocchio Children's Library will invite all designers to make children protagonists of their creative action, imagining a spatiality to be lived with joy. A kind of spatiality able to educate, reassure and tell stories easing the lively experience of exploring and discovering, which is typical of childhood. Architecture will have to be the pillar of the adventure that every child will build with his/her imagination. It will have to create spaces able to amaze, welcome, connect and amplify the narration of the fairy tales kept in the library. Hidden spaces, slits, connections, drops and rises and child-friendly routes will be the starting point for an architecture aimed at offering the visitors an amazing adventure. Such architecture will make the young audience enter into an imaginary world and will reconcile adults with their childhood self. Whatever the aspects every designer will decide to highlight,

it is necessary to specifically consider the use of lights and colors, the tactile, visual and sensorial experience in the architectonic space.

PCL wishes to create a comprehensive stimulation aiming at reaching every kind of users (including people with different disabilities: perceptive, motor or cognitive disabilities). It also wishes to amplify the experience of the library. Hereby follows a list of different functional possibilities. It is important to underline that the composition, integration and reshuffling of these scenarios shall be under total discretion of the designers.

## Library

Filing of the book heritage of the Collodi Foundation. This area will have to guarantee an individual and collective experience where parents can accompany children in the discovery of fairy tales that have marked the history of global literature: Pinocchio, The little Prince, Peter Pan and Alice among others. It will have to be a refined but also childfriendly place. It will have to be a place able to enhance the child's concentration and learning. In this area children will have to have the opportunity to find a shelter to read or build an imaginary world with their imagination. A world made of magic and extraordinary adventures. Min. 4.000 m<sup>2</sup>.

## Program

## Workshop area

This place will be dedicated to the play and the experiential discovery of the fairy tales kept in the library. In this place, with the help of animators, artists and illustrators, children will live a comprehensive tactile, visual and sound experience of each tale. It will be a versatile place, a place built to be lived and explored. This place will play with the visitor but it will not be frivolous. It will be enjoyable both for adults and young visitors. Min. 200 m2.

## Cafe

It will be a place to relax and socialize. In this place visitors will enjoy restorative moments before or after a visit to the fairytale heritage of the library. Min. 400 m2.

## Exhibition area

This polyvalent exhibition area will aim at hosting exhibitions and different types of installations inspired by the fairy tale of Pinocchio or the world of fairy tales in general. This area will be a temporary or permanent mounting place where the Collodi Foundation can keep its collection of toys or exhibit hundreds of illustrations and artistic interpretations that every year are donated to the Foundation. Min. 2.000 m2.

## Auditorium

This will be a place for the most significant artistic performances. This place will host concerts, representations and conferences promoted in synergy with the various partners of the Collodi Foundation. Min. 200 seats.

## Reception/ticket booth

The library will have to be the heart of the Pinocchio's polycentric park. For this reason, it will also have to welcome the visitors who decide to have access to the attractions of the complex. Therefore, the facility will have to be composed by adequate areas to manage the flow of visitors who will move from the hall to the Pinocchio's Park, the Pinocchio's Friends Park, the Science Museum or the Didactic Farm. Min. 300 m2.

## Media-space

In this place the literary heritage of the library will be showed and represented through the most modern digital representation tools like augmented reality, IOT and immersive projections. These will be some of the possible tools useful to convey the power of the past fairy tales in an engaging language for young generations. Min. 400 m2.

## Parking Spaces

An adequate car park will be crucial for the comprehensive functionality of the area. Min. 250 parking spaces (it is possible to design covered or underground solutions)

# Adventure of Pinocchio

Regardless of aesthetic point of view and physical connection of the project to the site it is important to understand the statement of Pinocchio story and Pinocchio as a lead which could be a key to see the solution.

Several factors about the tale and Pinocchio are discussed in below.

## Creation

“Once upon a time there was a piece of wood. It was not an expensive piece of wood. Far from it. Just a common block of firewood, one of those thick, solid logs that are put on the fire in winter to make cold rooms cozy and warm.” [1]

The piece of wood ended up in the hand of old Geppetto who was hoping to make a marionette out of it that could be a help to go around and make ends meet and be a companion during lonely days. Geppetto fashioned the marionette and call it Pinocchio. The name got more popular than creator and even Carlo Collodi the author.

It took god seven days to create the man and out of Old Testament and Abrahamic religious right after big bang some million years passed Homo sapiens evolved. Geppetto fashioned the

marionette in a day and yet Pinocchio needed a long journey to become a man. “All of Creation’s a farce. Man was born as a joke. In his head his reason is buffeted like wind-blown smoke. Life is a game. Everyone ridicules everyone else. But he who has the last laugh laughs longest.” [2]

[6] *The Adventures of Pinocchio* by Carlo Collodi, P. 2

[7] William Shakespeare



Figure 1 The Creation of Adam by Michelangelo, Sistine Chapel's ceiling, 1508–1512



# Freedom

“Very little time did it take to get poor old Geppetto to prison, In the meantime that rascal, Pinocchio, free now from the clutches of the Carabineer, was running wildly across fields and meadows, taking one short cut after another toward home. In his wild flight, he leaped over brambles and bushes, and across brooks and ponds, as if he were a goat or a hare chased by hounds.”<sup>[8]</sup>

Pinocchio had many property which made him Pinocchio such as: Naivety, clumsiness, kindness and etc. the most important matter that made him different from other Marionette was the freedom he had and a call to make a choice. Free of any ropes unlike other Marionette.

Children of today are born in different systems and governments in a world with diversity of ideologies. The goal is to push forward towards the utopia. They flow the system, they go to the school and obey the same principle to

be graded and the come out would be the same like mass production machine to standardize the product. Some by creating educational system, some by dictating the norms. Others brainwash and colonies the ideology and prepare the next generation.

Pinocchio skipped the school and start explore the world. Wild and free made lots of wrong and right choices. To have the concept of the world without knowing anything about it like a child try to taste and feel outside world, fearless and free.



[8] *The Adventures of Pinocchio* by Carlo Collodi, P. 10

Figure 2 Birth of Venus by Botticelli

## Path

To get rid of poverty and for helping old Gepetto, Pinocchio took many different paths. He had ups and downs always struggled to find a right path. What is the merit of the right path without being able to choose it? Goodness (turquoise haired) always walked aside him as guide not as force but helped him through difficulties he faced. The ways he took to thrive, he hoped and dreamed to become a real boy, But wasn't he real enough, wasn't he living? In this case what is the different between a living being and being a human, at the end of the road how many end up to be human and how many finish the duty of living being. Without taking the path and exploring and without a right to choose, how does the inner peace and strong

belief archive?

Life is a journey and a journey is a path. The joy of journey is not in reaching destination but the path. Where all the adventure happens. Path is a guide. It hosts our guide, companion and all the events we face. It gradually shape us. We learn and progress true passing it. "You have not traveled from a transformed body, and you have not taken your soul to the road men of vision take. You will not turn into a gem before going to a journey of soul. A dew drop will not turn to a gem without a journey" [9]



[9] Mukhtar Nameh  
by Attar Nishapur 12th  
century Persian poet

Figure 3 Poet Turning Into Heech (Nothingness) by  
Parviz Tanavoli



Figure 3 pinocchio or the long journey of men by  
Andrea Granchi

# Dream

“As he slept, he dreamed of his Fairy, beautiful, smiling, and happy, who kissed him and said to him, «Bravo, Pinocchio! In reward for your kind heart, I forgive you for all your old mischief. Boys who love and take good care of their parents when they are old and sick, deserve praise even though they may not be held up as models of obedience and good behavior. Keep on doing so well, and you will be happy.»<sup>[10]</sup>

Children are living more parallel world than adults, they live in fiction stories and in the skin of heroes they drown in those world right before getting old and drown to the reality. Now a days with the help of Disney and many other companies' stories are told and worlds are made. Toys, books and etc are mass

produced for children to experience the same fantasy. They accept these characters in their reality and grow up with them. They somehow grow with someone else fantasy. Old days stories were told and children were depicting all characters in their mind now things got easier. With the help of technologies and mass production of images, the sense of imagination was delivered in the hands of others to fantasy instead. In the embodied image Pallasmaa explains how images start to lose their meaning due to the pervasive of usage of recording devices.

Pinocchio once had the dream to live as a human and children having fantasy to experience and live through this magical world.



Figure 4 Renne Magritte



Figure 5 Marc Chagall. Over the town. 1918. Oil on canvas. 45 x 56 cm



Figure 5 Dream of Collodi

[10] The Adventures of Pinocchio by Carlo Collodi, P. 126

# Bridge

“This bridge will only take you halfway there  
To those mysterious lands you long to see:  
Through gypsy camps and swirling Arab fairs  
And moonlit woods where unicorns run free.  
So come and walk awhile with me and share  
The twisting trails and wondrous worlds I’ve known.  
But this bridge will only take you halfway there-  
The last few steps you’ll have to take alone.”<sup>[11]</sup>

A bridge is a structure built to span physical obstacles without closing the way underneath such as a water body, valley, or road, for the purpose of providing passage over the obstacle. In literature the bridge is used as a metaphor of connection between two people or in many poems, the loving souls. It is a path that closes the distance of separation and promises the reunite of lovers.

The term of bridge in architecture is related to the physical connection. There are many different types of bridge which serve different purposes such shorten the road or make it possible to pass, in early ages for pedestrian and later for passing vehicles. During the course of history as a result of technological prosperity, bridge has undergone structural, formal and compositional evolutions, although its very function has remained the same.

Ponte vecchio, the monumental bridge situated in the heart of Florence, Italy, is an outstanding example of this evolution, where due to the functional requirements and settings, a new typology of built form, building-bridge has come into the existence.

Turning to the terminology of bridge and its physical existence as a built form, now the question is how the poetic term for bridge could be a joint between literature and architecture?

[11] Shel Silverstein  
*Over the Hills and Far  
Away*



*Water Lilies and Japanese Bridge (1897-1899)*  
Monet





# Concept & Design Strategy

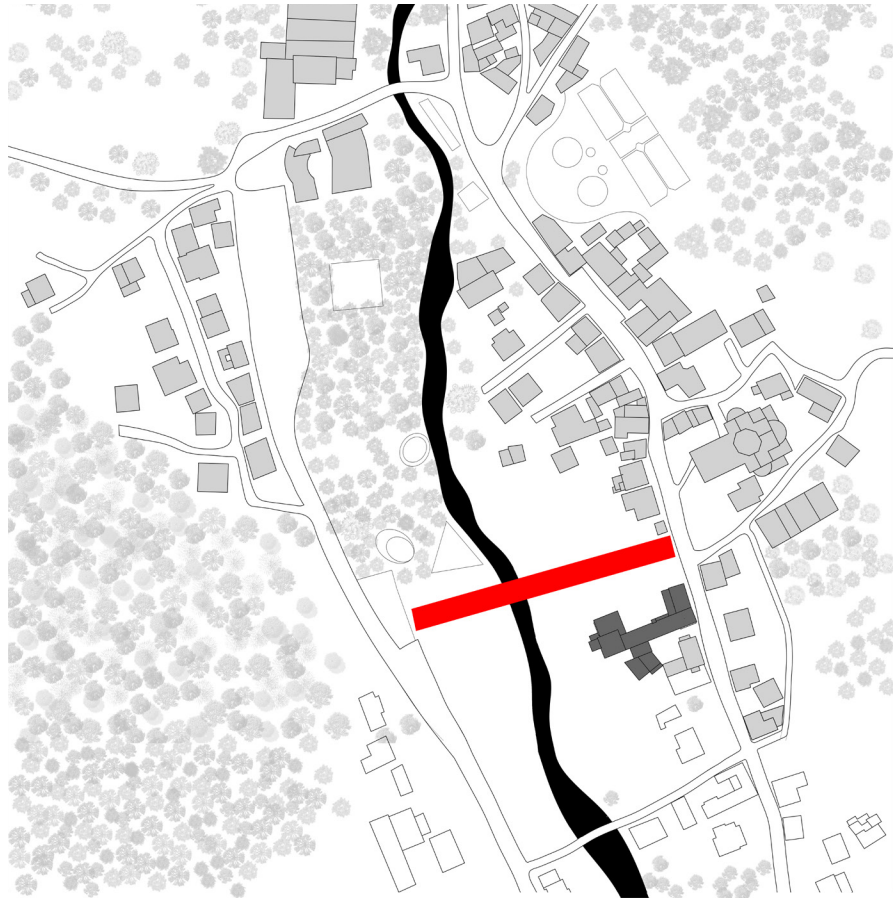
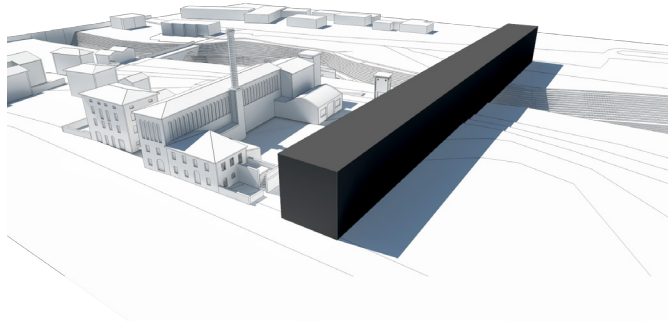
Most of the stories have been told to lead children to the right path, and giving them a general aspect about life and showing the right and wrongs. What is playing a key role in this project to settle in the building in the site and having semantic relation with the context and important neighborhoods like Pinocchio Park.

The site is located right on the southern part of Pinocchio Park, Where an abandoned old greenhouse is placed.

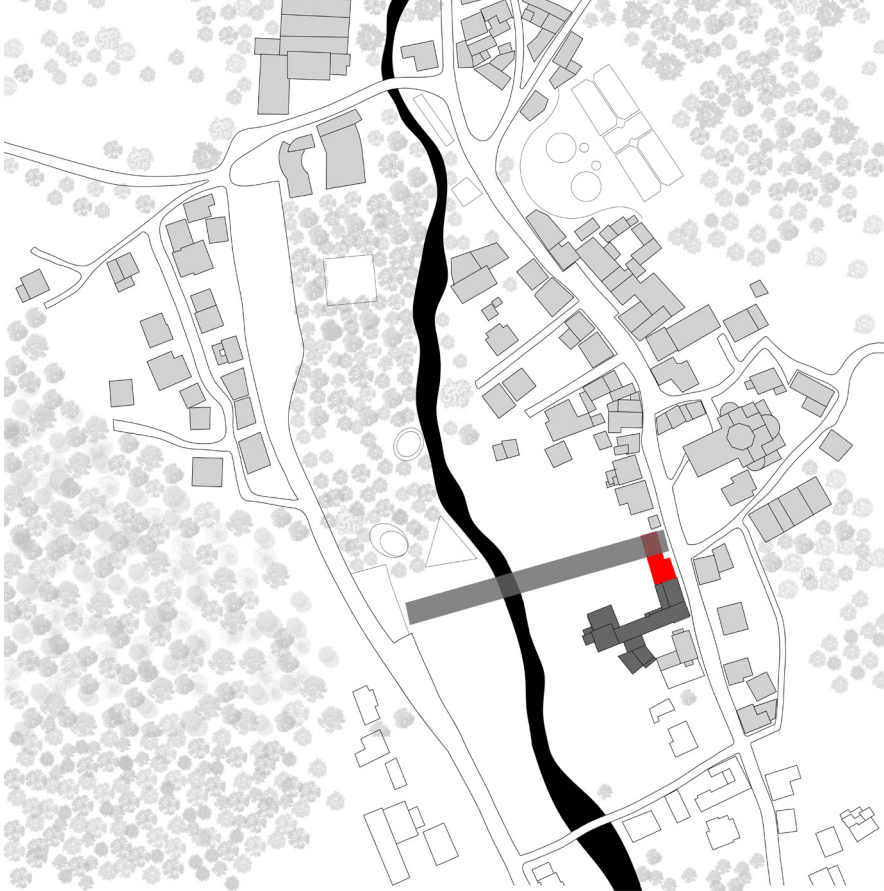
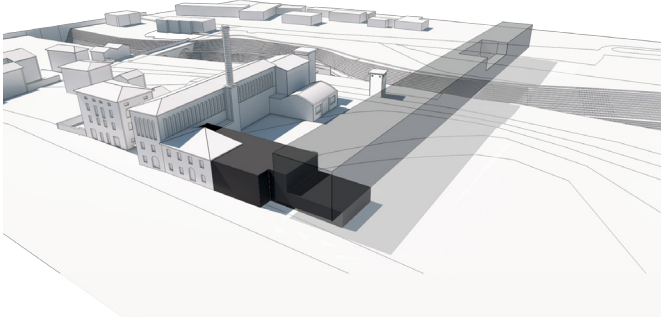
On the other site of river next to the main road that goes toward the town there is an old paper factory. The site is vast and separated by the river. One of the important factor of Pinocchio Park which suggested earlier is a path which contain several statues and stories of Pinocchio. To keep the continuity of the park and extend it greenhouse was removed.



The idea of a straight path introduced in the project. A path which turns to the bridge and connect two side of the river and it flank next to the old factory. Together they are two wings of one system. The bridge is the edge of dream and reality.

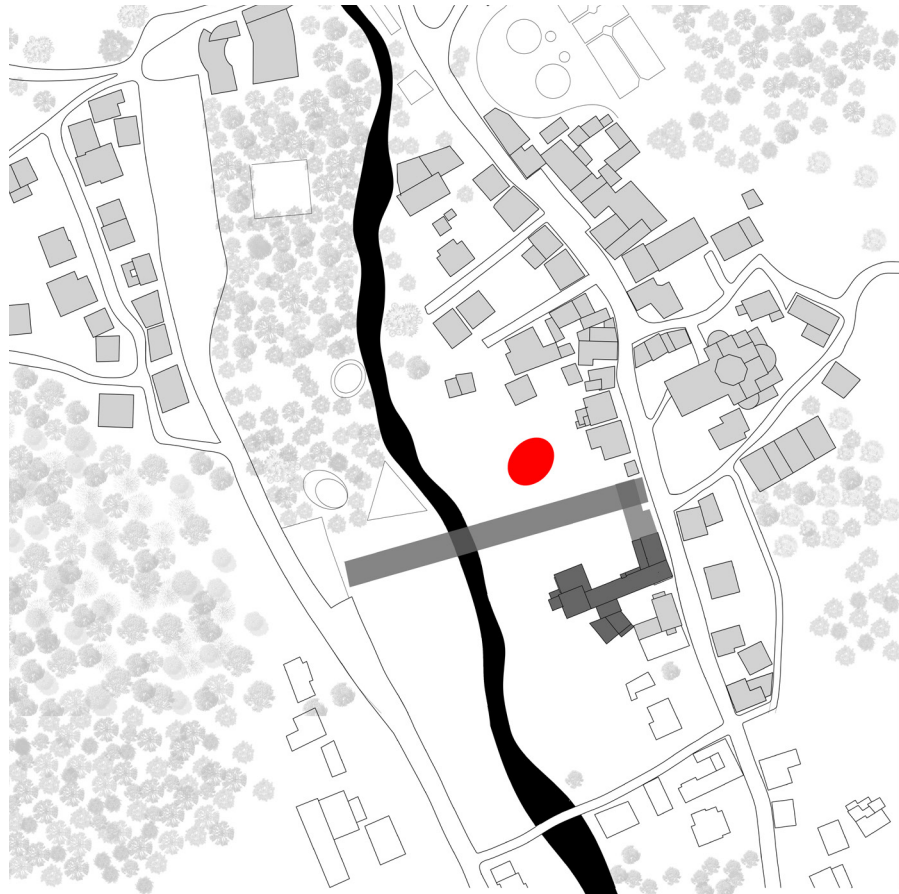
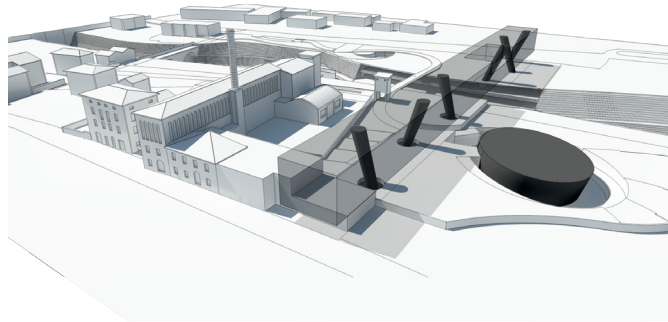


Connction of two wing.



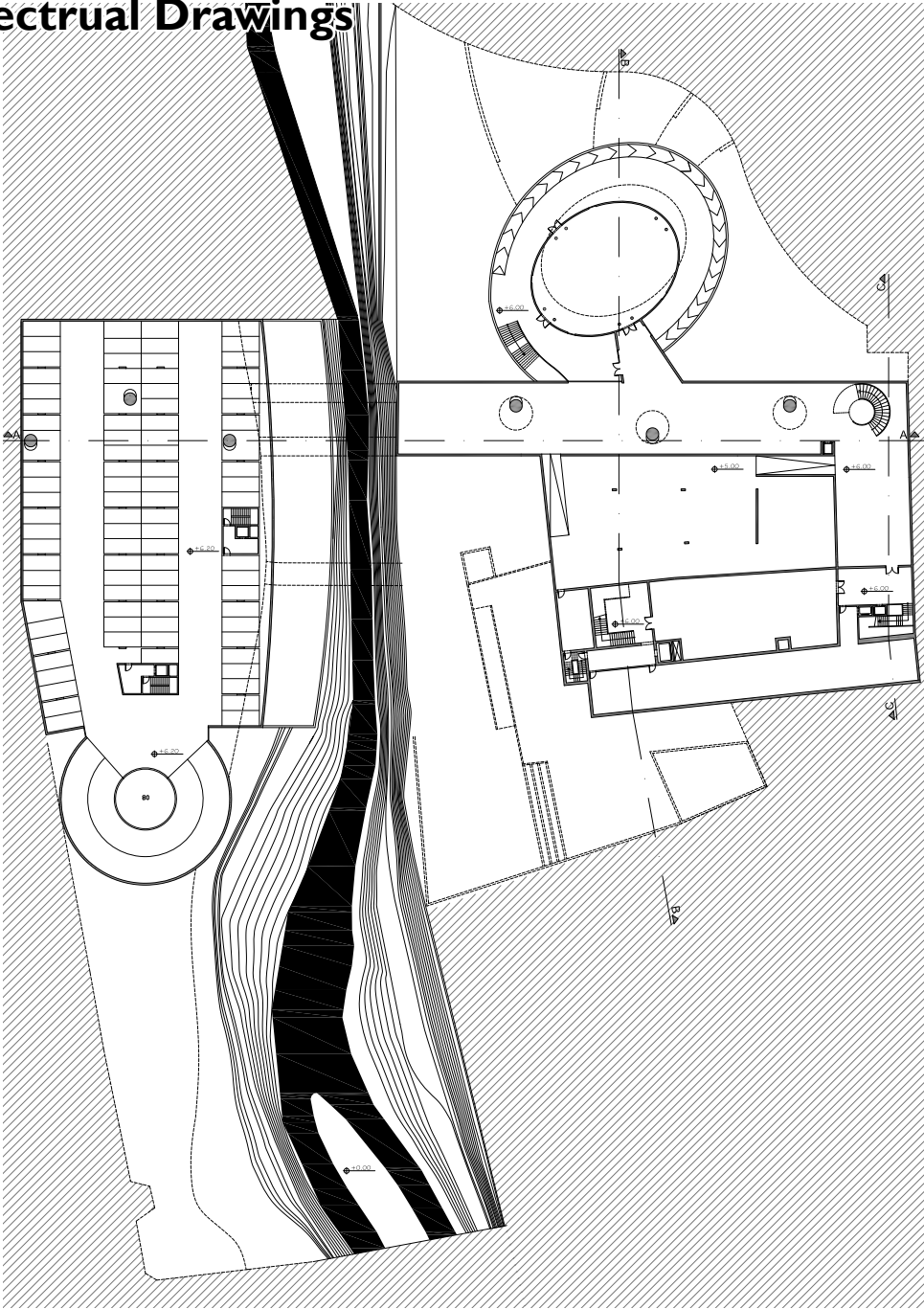
On the southern side of the Park the land was kept flat in a way the movement of the park would be continuous. Library flying over it and parking area is hidden beneath it.

The cylinder shape sit next to the bridge on the other side of river and serve as the multipurpose hall.



# Architectrual Drawings

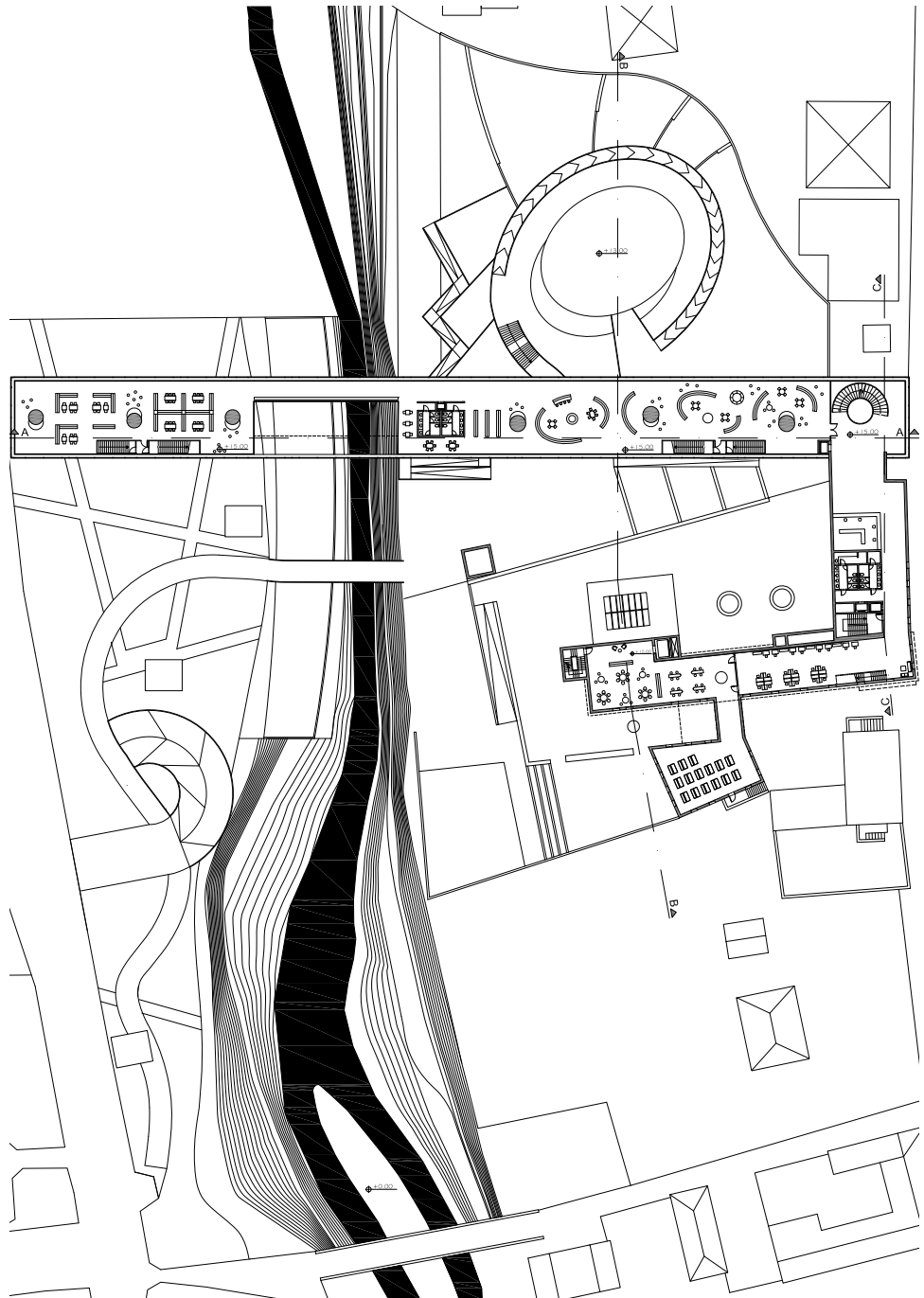
Plans



-1 Floor

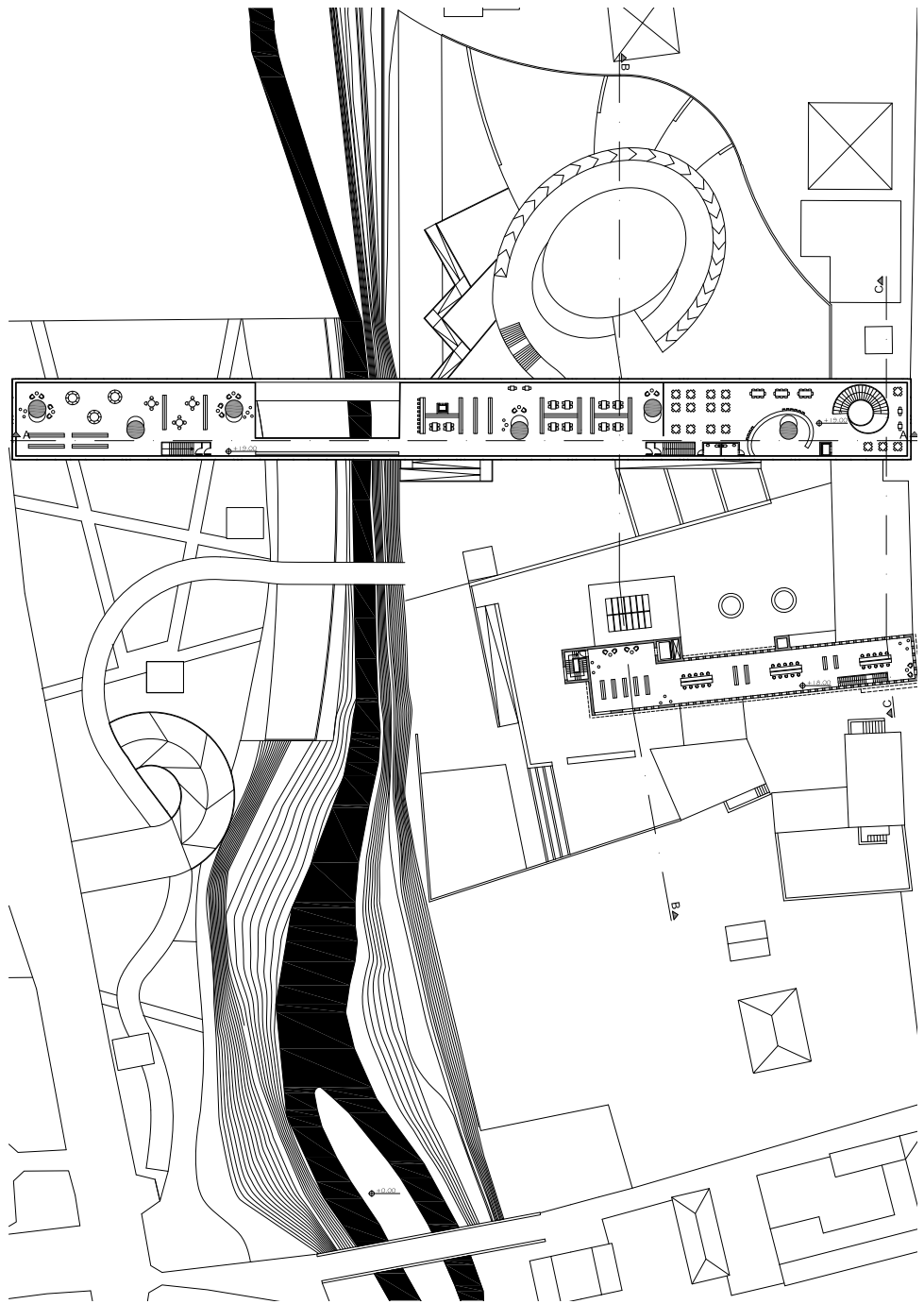


Ground Floor

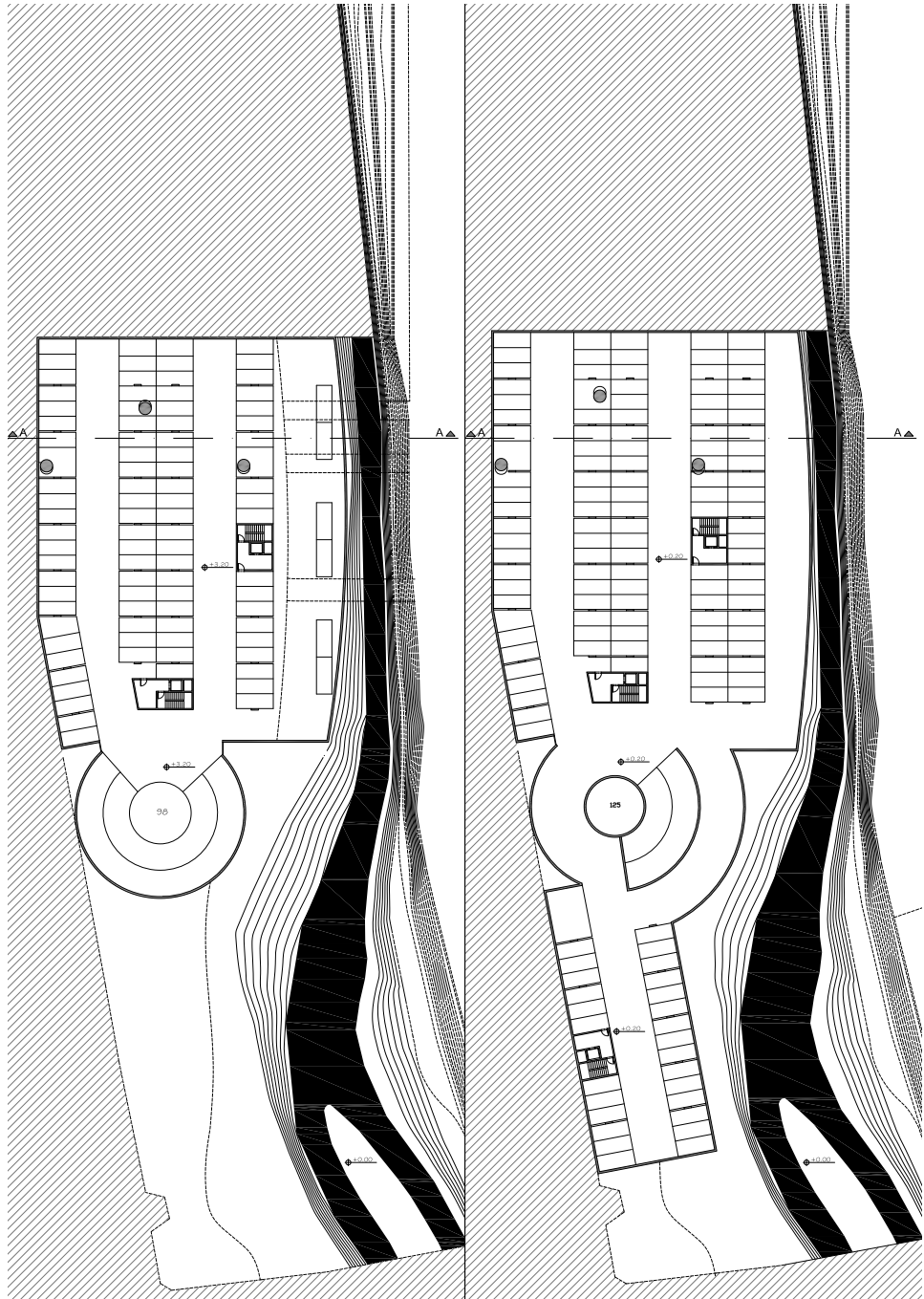


First Floor





Second Floor



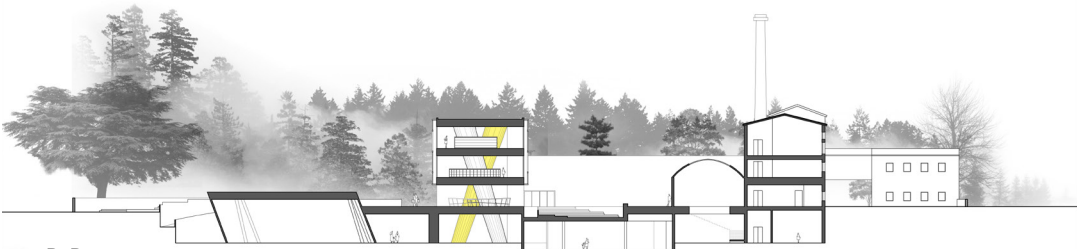
-2 & -3 Floor



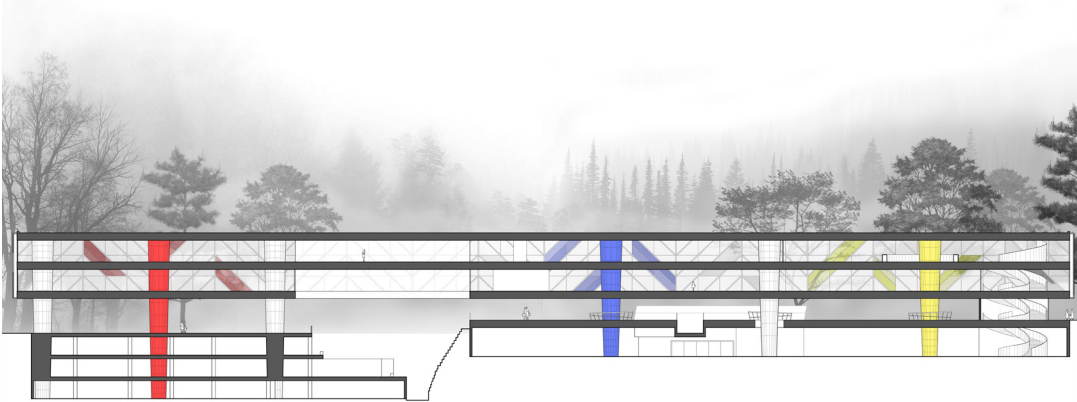
# Sections & Elevations



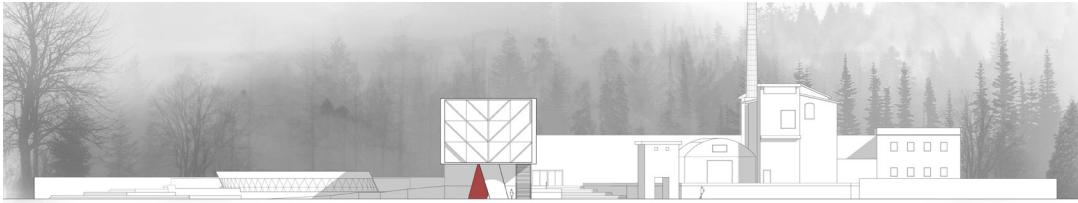
Section C-C



Section B-B



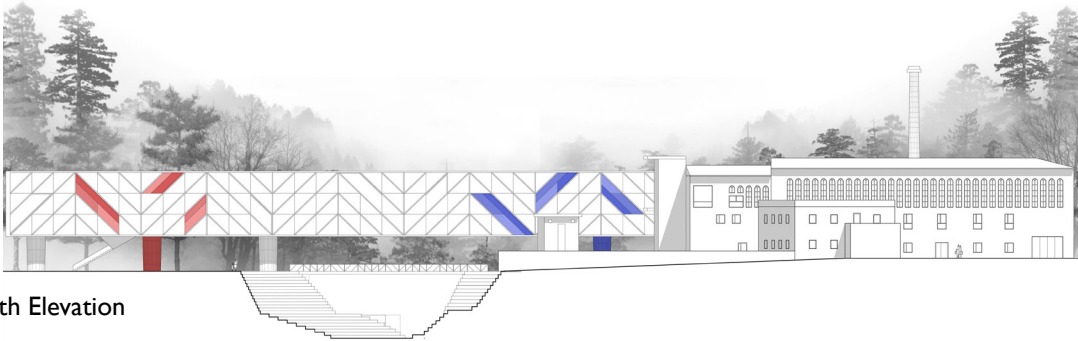
Section A-A



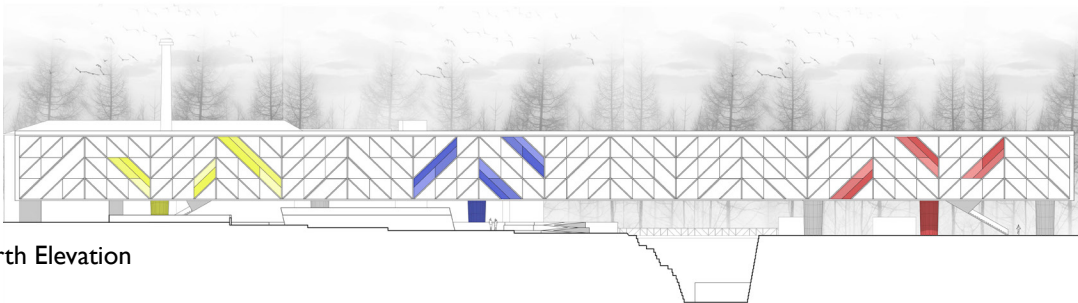
East Elevation



West Elevation



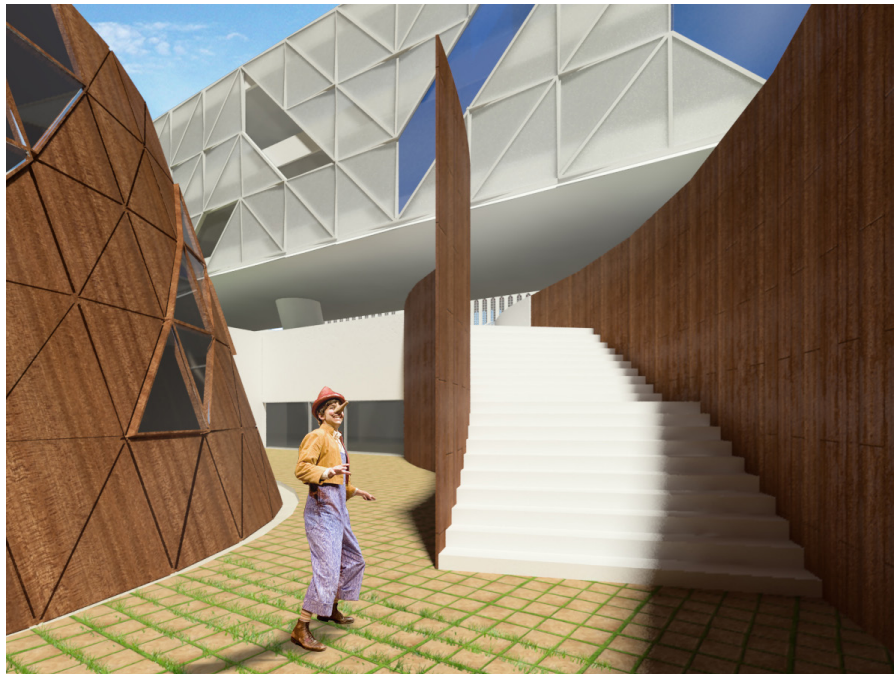
South Elevation



North Elevation















## Bibliography

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