Garden's space and project in Piedmont between the seventeenth and nineteenth century in the virtual reconstruction
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Computer using, combined to an effective and suitable software in managing architectural patrimony, showed to be an effective supporting way for the historical study of the territory and the space.

This degree thesis has been emphasizing the potential advantages **AUTOCAD**® program is able to offer, regarding the attempt of carrying out a parallel study between history and informatics processing.

So it. s been tested how much history is able to relate in context not usually approached to it.

In adhesion to educational experiences relating to historical space of territory, it. s been adopted a method for finding out historical gardens peculiarities and types in Piedmont.

Garden in his historical component, undertaken dignity of artefact strictly related to building. s one, obviously garden takes sense and refers to it. Then garden is seen not out of context but the living and an integral part of an antropical structure complex organization.

Remaking ephemeral space-garden, the searched typifying elements, can be considered a real example of safeguard.

Therefore availing of the aforesaid **AUTOCAD**® program, it. s been tried to propose vanished realities or even only never achieved projects.

Through the occurred virtual reconstruction about what garden represents, the spatial qualities are caught using prospective and points of view permitted by those techniques.

Not only, but this aspect also allows to appreciate the all formal organization of it with not ordinary and not reminding from time immemorial known sights.

Two typical cases: the _Reggia_ of Venaria Reale. s garden in the seventeenth century, through the action of architect Amedeo di Castellamonte and the Filippo Juvarra. s planned garden for the hunting lodge of Stupinigi for the eighteenth century.
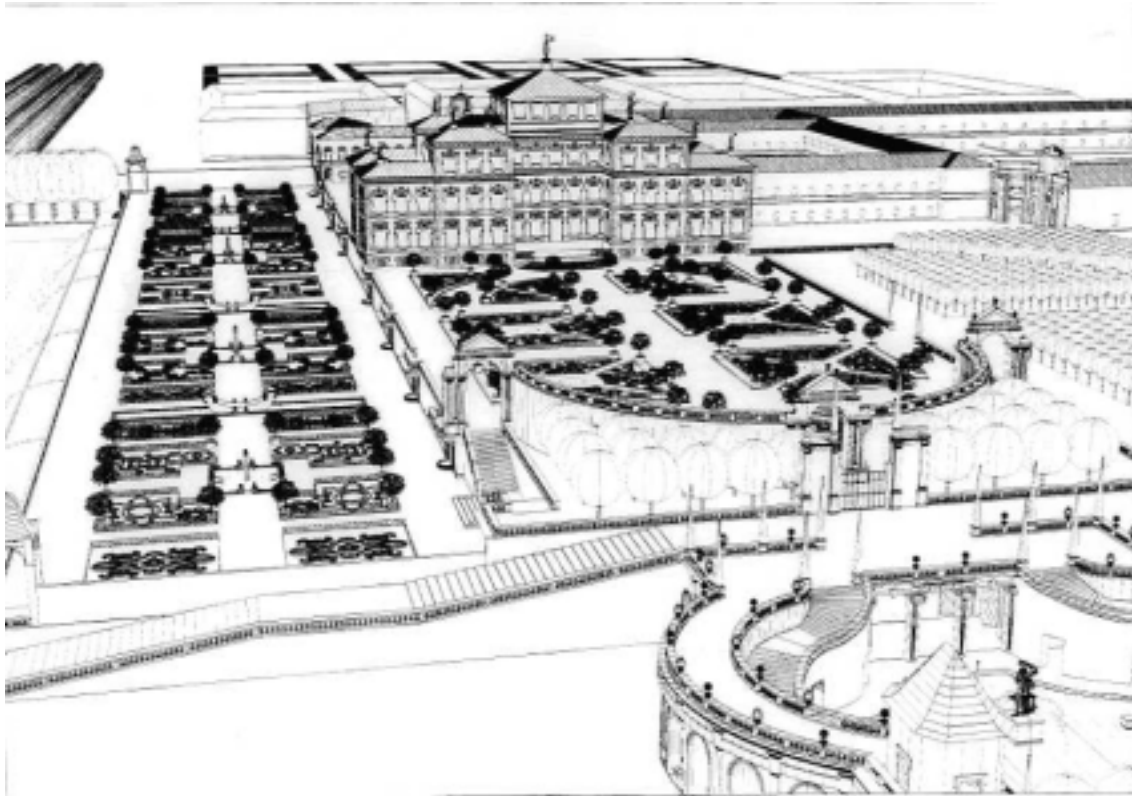
Reggia in Venaria Reale (last quarter of XVII century)

Rear façade with view on the *parterre en broderie* from the north: the three levels garden, hemicycle theatre and the Ercole. s Fountain.

This choice has been justified in relation to overtaken actuality episodes, that explain somehow the importance in intention given to those choices.

The cultural limit could be not managing in fully pointing up the intrinsic meaning of these. The material and iconic historical significance it. s been referred to hasn. t always been immediately legible because sometimes taken by simple descriptions rather than surely more clarifer images and relieves. Representations of that time often don. t reflect faithfully reality, on the contrary they extend contents of it in the showing off exaltation of Power.
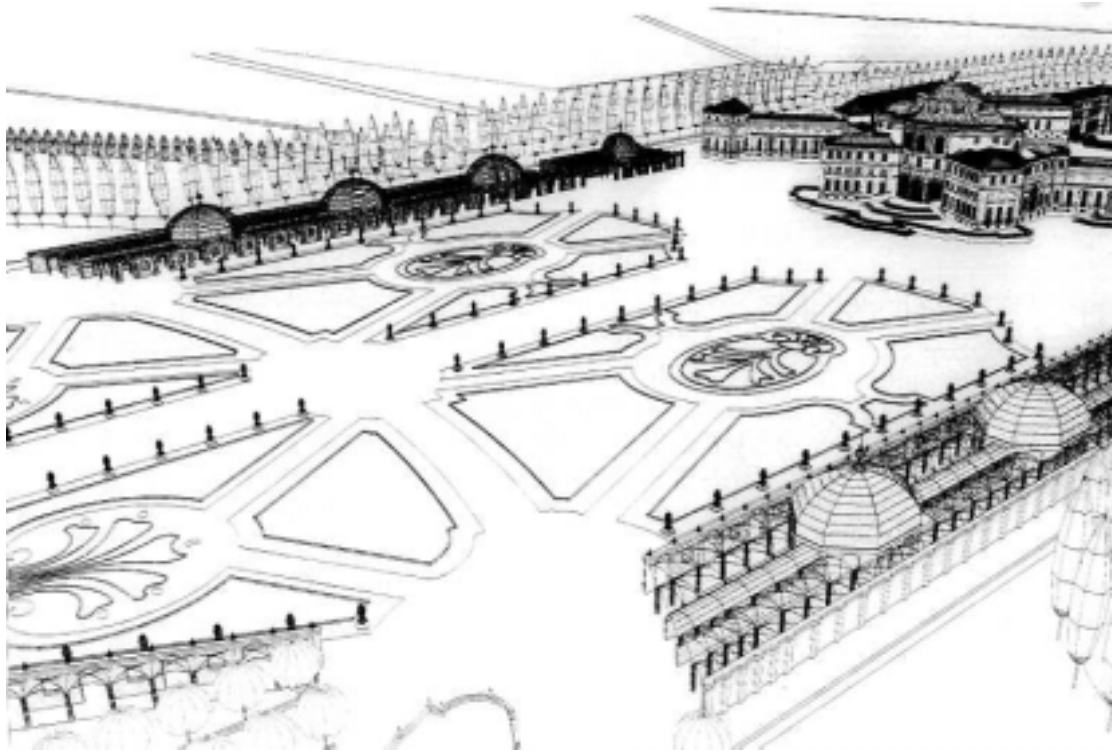
Palazzina di caccia, Stupinigi

View on large and very refined plan thought by Filippo Juvarra: a structuralized circular *parterre* with *apartements verts* next to the hunting lodge.

The engagement is inferring new forms of representation mediated by an historical substratum read over again from treatises of that time translated in a sort of an *informatics dictionary*: in relation to analysis of formal components deduced from French treatises which Piedmont referred to.

It mention among so many of them analysed, the Antoine Joseph Dezallier d. Argenville. s one, it has to be considered the milestone of the art of garden of the eighteenth century.

Among several examples of gardens of his, has been done a third three-dimensional model that presents the developed work.

The result is showed as a revealing parallel, besides handbook, that now expresses itself in a revised translation.

From detailed indications of garden treatises, a syntactical key has been supplied turned to illustrate the compositive elements of garden.
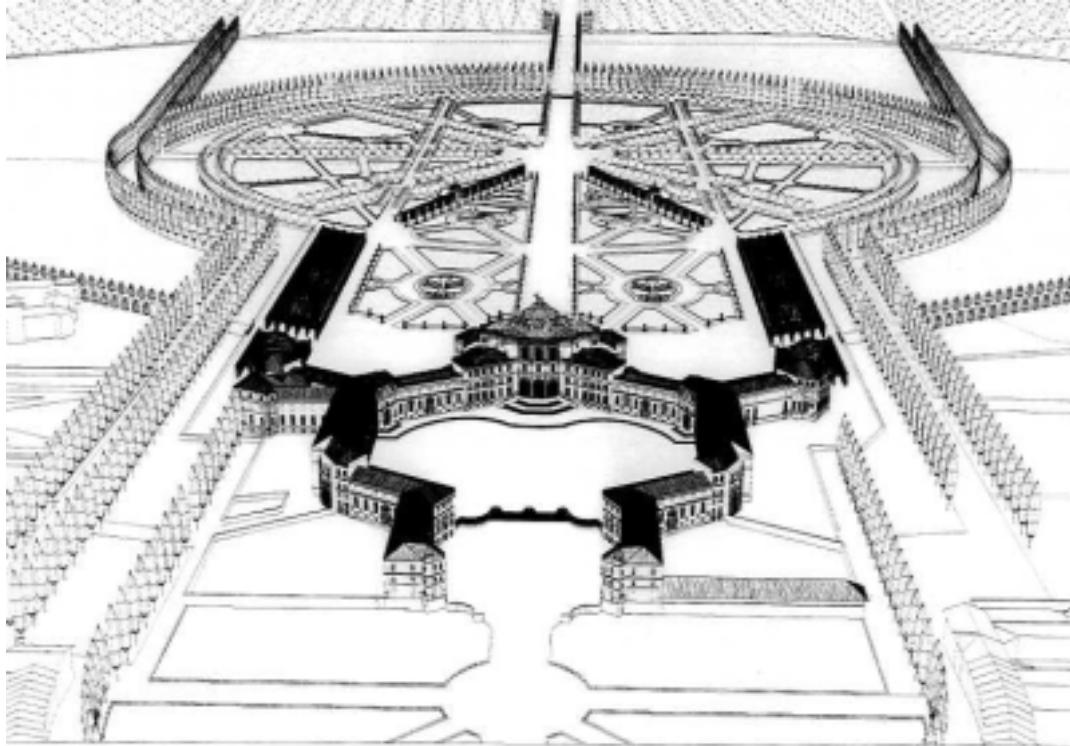
Palazzina di caccia, Stupinigi: the *parterre en broderie* and, in the foreground, the *cabinets verts*

Essential purpose has been the reinterpretation the aulic space of history appealing to key-path, although it. s used as an usual research instrument.
The individualization of a structure argued by the two typical case. s analysis of garden, it. s put into practice through formal patterns according to a lexicon that underlines the semantic values of it, and consequently to this, typology and tectonic purport.

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