

POLITECNICO DI TORINO
SECOND SCHOOL OF ARCHITECTURE
Master of Science in Architecture
Honors theses

Architectural exploitations of the Mediterranean Museum for Contemporary and Nuragic Art of Cagliari

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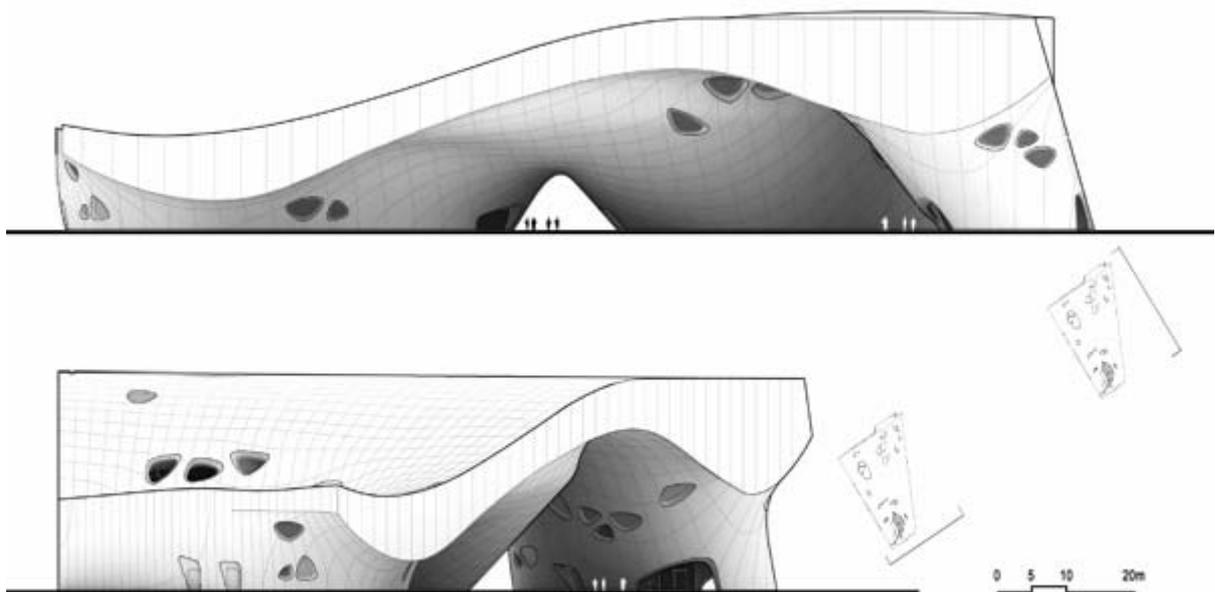
My laurea thesis is about the international competition announced in 2006 by the Sardinia Region for the project of the *Mediterranean Museum for Contemporary and Nuragic Art* in Cagliari. I got all the useful informations about the museum project, starting from the preliminary studies and the announcement made by the Sardinia Region and the Diarch, the Department of architecture in the Politecnico di Milano. My proposal for the museum is characterized by a smooth figure which in its shape refers both to the dunes and the waves, while the white colour I have chosen for the externals is due to its preponderance in the Mediterranean architectures. The waterfront, the principal façade of the building, impacts strongly on the Cagliari skyline and its asymmetrical shape keeps however some tracks of symmetry.



View from the Golfo degli Angeli

From the seaside the museum volume seems composed of two elements of the same dimensions: the first contains the expositive section and is covered by a convex roof, while the second has a concave cover that can be used as an open air theatre.

The imprint of the building draws rounded shapes which look like river stones or like eggs, a wish for an urban regeneration of this marginal area. The construction is composed of three blocks, which house respectively the offices and the archives, the museum collections and the spaces dedicated to the artistic production and the research labs. Over this last volume is realized the open air theatre, which has the sea as backcloth like the Greek theatre of Taormina.



Façades

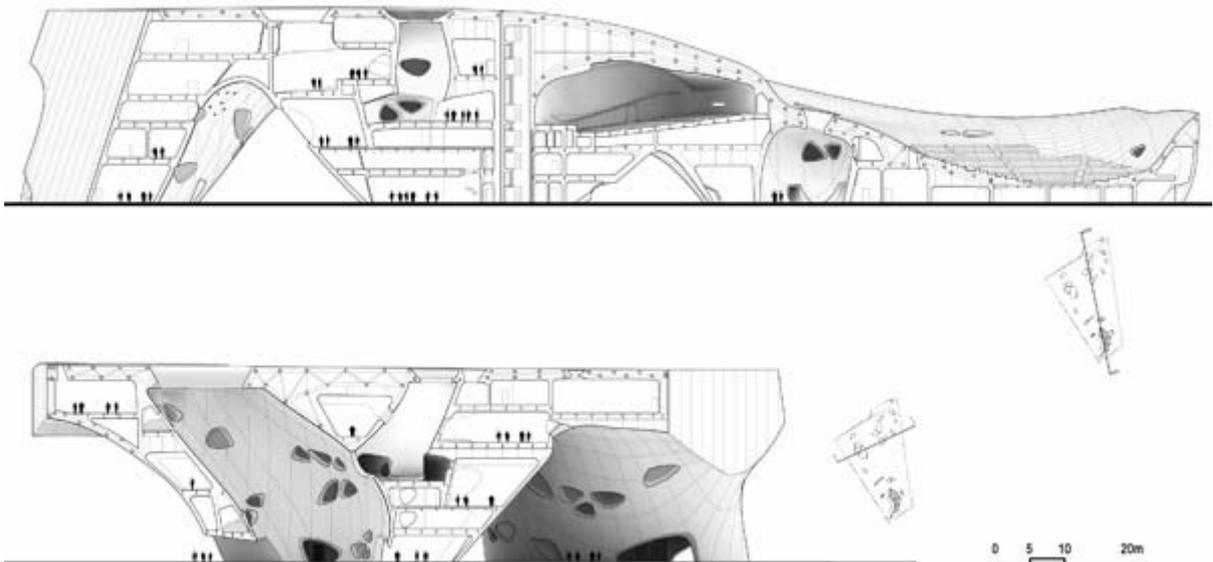
The vertical connections are designed around the vast central hall of the second block or placed in many points of the building and link all the levels of the construction. Staircases, lifts and goods-lifts are available from all the museum stages and partly from the offices sector.

The inner connections are differentiated on the basis of their purpose in order to avoid the mixing of different flows of people or materials.

The loading and unloading zone is located at the basis of the administrative sector, so the new collections can be checked by the museum staff before being moved to the goods-lifts and transferred into the stores, whence, once ready, they can reach the exposition area.

This inner subdivision of the complex is different from the common one, which relegates the deposit to the underground, because the area is very close to the sea and the ground is made of insubstantial materials, and so making underground spaces would be really difficult.

From the vast central hall the visitors can see all the time the sky through the skylights that enlight it or through an opening that links it with the landing from which all the stairs depart. Thank to this solution a visitor would never have the feeling to be inside a concrete box.



Longitudinal and cross sections

The museum block is divided into three sectors concerning the nuragic art, the contemporary art and the linkage between the two. These spaces are connected through a system of flights, but are situated on different stages of the building to allow the tourists to visit them separately. This way the sectors keep their own individuality, but are not too much separated from each other.

A great attention has been dedicated to the usage of the inner volumes, in order to avoid unuseful empty spaces, to the respect of the surfaces of the rooms, declared in the announcement, and to the research of a direct correspondence between the inner distribution and the external shape.

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