

Honors theses

A museum for the Paschetto collection in Torre Pellice. An exhibition of art and territory

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This project starts and develops from the collection of paintings of Paolo Paschetto and the representation of the landscapes and the Waldensian history connected to his native town Torre Pellice and the closed valleys, situated at the South- West of Turin.

The importance of the collection and the necessity of a new fitting location for an exposition were the starting elements to assume a project of a new museum in the Waldensian district of Torre Pellice, within an area currently used as parking and without a physical and symbolical connection with the adjacent areas.

Therefore the devising of this project couldn't take into account only the elements connected to a museum function but it required also a real staging of the collection and of its themes and landscapes represented.

Indeed the new building becomes an element capable of representing and represents itself as a connection between paintings and territory. An example of architecture that reflects what there is inside and also what it wants represent through a development of its shape and spatial articulation as a symbol of continuity with the environment but also as an example of innovation.

Therefore the first analysis was characterized by a comparison between Paschetto's paintings and valleys to understand the landscape features and subsequently to set the project in the urban contest through a direct analysis of the urban centre and the Waldensian district of Torre Pellice.

This analysis of the territory has emphasized the principals features of the project sequence: the façade that represents the relation between the new building and the district, the "stage course" that characterizes the spatial articulation of the new building and finally the direct and continuous relation between the collection and the nature of the valleys.



Plans and elevations for territory setting : relation between the existing area, buildings and the new museum. Scheme to indicate the maintenance of the road alignment of the façade and proportions of plan

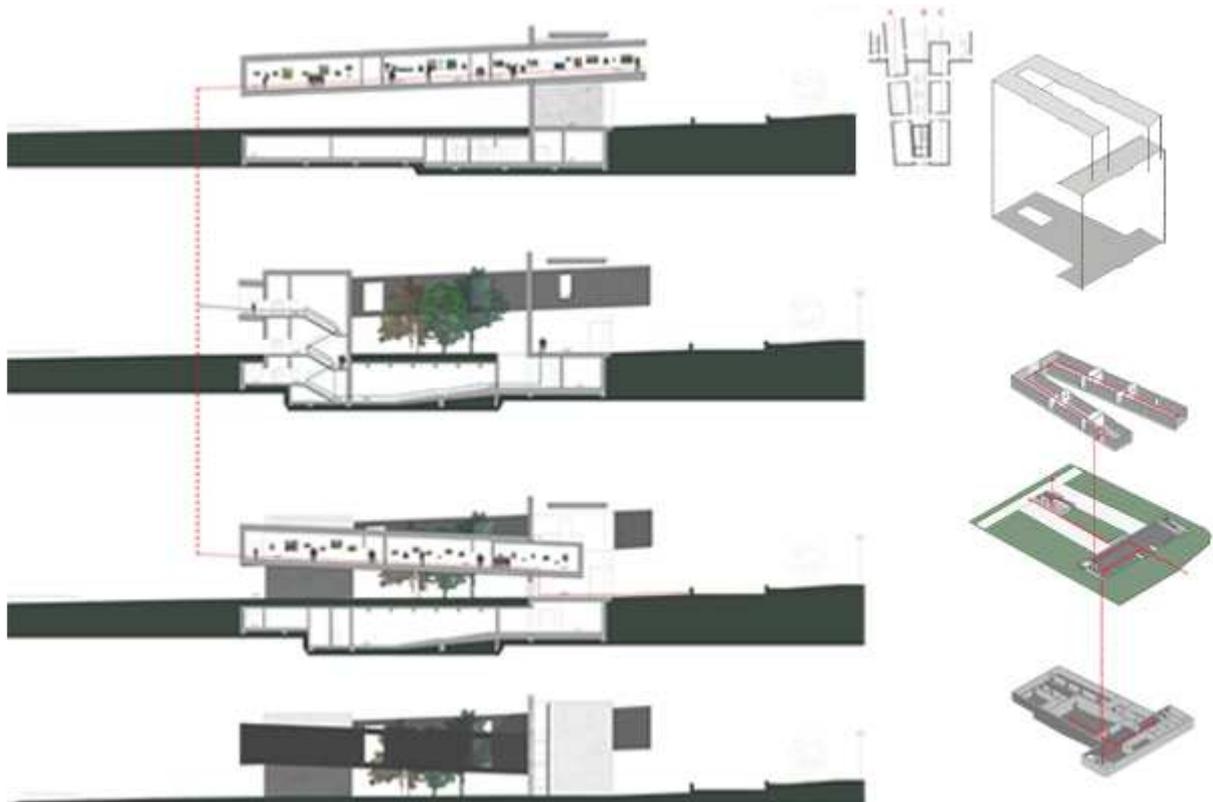
A sequence that has set out five main characters of development for the project : spatial regularity and simplicity of composition, an ascension pathway with a physical-visual-museum meaning, heaviness and lightness of the volumes, articulation of the technological elements in support of the structure, the Paschetto's green areas and the green areas of the project.

The spatial regularity and simplicity of composition of the Waldensian district have been taken in the new building through the maintenance of the road alignment of the façade and proportions of plan to emphasize the relationship between the museum and the neighborhood.

This relation between the collection and the historical and natural narrative of the area has been developed thanks to the theme of the physical and symbolical “ stage course”. This element can be found both within the district through the buildings and the main events of the Waldensian history both in the museum through the rooms and views inside and outside the building.

The articulation of the internal spaces, due to the different functions of a museum and the different themes of the paintings, is developed through an uphill course that unites all spaces in a uniform way.

The articulation of different levels of museum brings to emphasize this uphill theme that is visible also in the structure of the building.



Looking from the bottom toward the top: East plan and longitudinal sections with the indication of the museum courses and spatial articulation. Axonometric view of the theme of slope

The lightness and heaviness of the project volumes is another compositional principle that has characterized the building, closely connected to the study of the articulation of the technological elements related to these.

This concept is immediately perceived by the shape of the new building: the main building on the pedestrian road, characterized by the shaped C of the main walls in concrete, is rooted to the ground, a direct relationship between the built and green context, where the construction seems to be born from the ground and becomes part of it.

The concrete wall becomes an important element that represents a physical and symbolic presence in space and time related to the paintings and landscape.

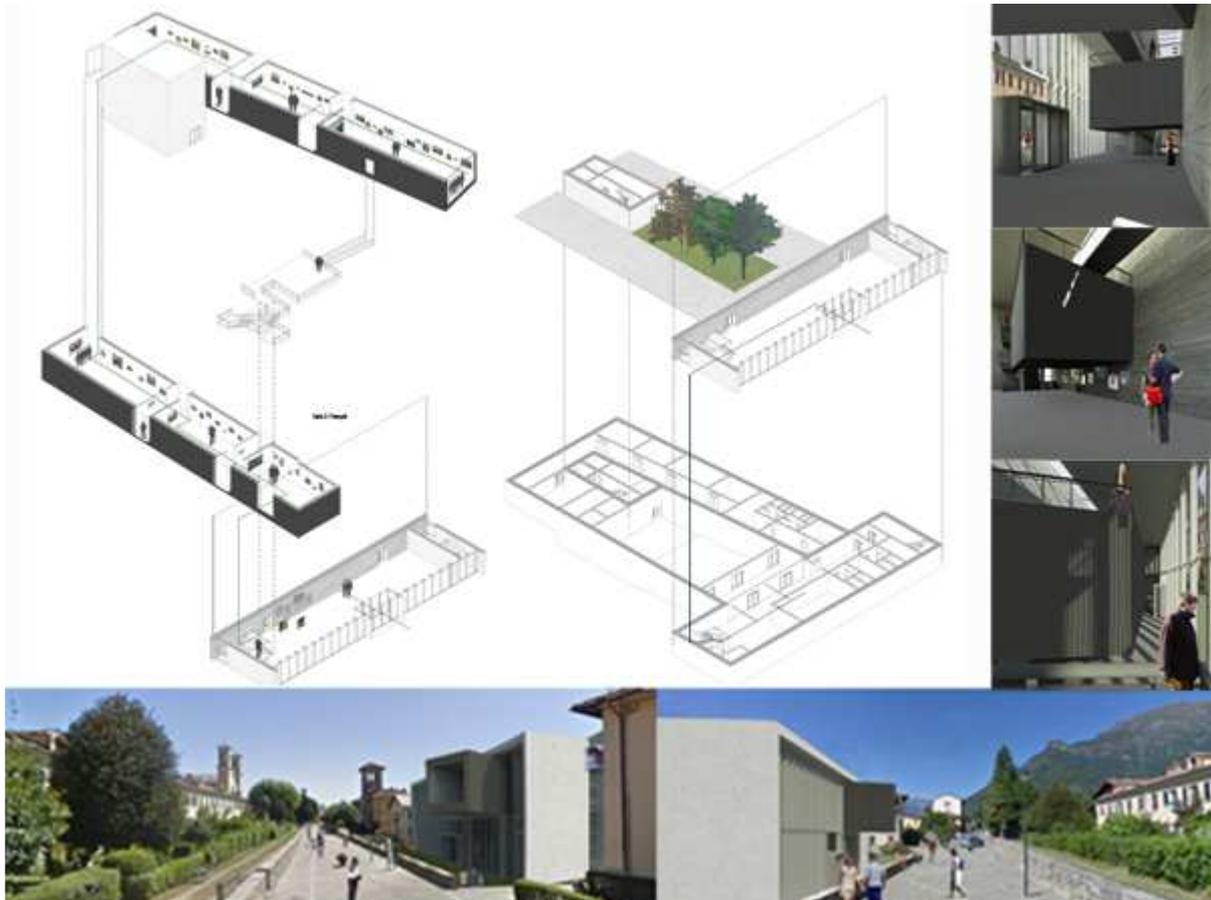
The concrete block in which is located the stairs, placed in the rear part of the project area, becomes the other element rooted to the ground and symbol of heaviness.

The transparent glazing of the hall and the two inclined blocks are the other two elements that confer lightness to the building and detach themselves from the materiality of the walls. The two sloped parts of the museum, through a reticular structure cantilever that linked to the two structural elements of reinforced concrete, remain raised from the ground.

The design of the new green area and the new routes has been developed based on the use of a grid that takes into account the landscape of valleys, existing buildings, green areas and pedestrian walkways and driveways to develop a subdivision of the land in vertical bands characterized by different height levels.

The different green belts are characterized by the presence of wooded areas, areas only with grass, parking facilities, and areas with a single tree, a symbolic element of the Waldensian culture.

The new walkway is designed to connect horizontally all the different bands with the new museum area, which is only characterized by grass and gravel pedestrian paths to emphasize the relationship between the natural and built environment.



Axonometric view to indicate articulation of the museum spaces and the lightness and heaviness of the project volumes. In the bottom: axonometric views of the main façade on the pedestrian street. At the right: Internal views of the hall and the museum rooms

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