

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

---

**Art and lost architectures of the sacred of Asti in the work of S.G.Incisa: a virtual experience**

by Fabio Lano

Tutor: Anna Marotta

The thesis draws its genesis from a book, unique at least in Piedmont's area: the *Appendice al Giornale d'Asti del 1806*, Stefano Giuseppe Incisa's manuscript that collects the relief of all facades of churches in 1804.

The question that has places is to understand the reason behind a simple cleric, with no apparent technical training, has made a long and laborious work of architectural survey of the ecclesiastical heritage.



The first step was to put *Appendice* and Incisa within a framework of time, ranging from 1773, years of Victor Amadeus III of Savoy coronation, go to the outbreak of the French Revolution, and reaches the Restoration in 1814.

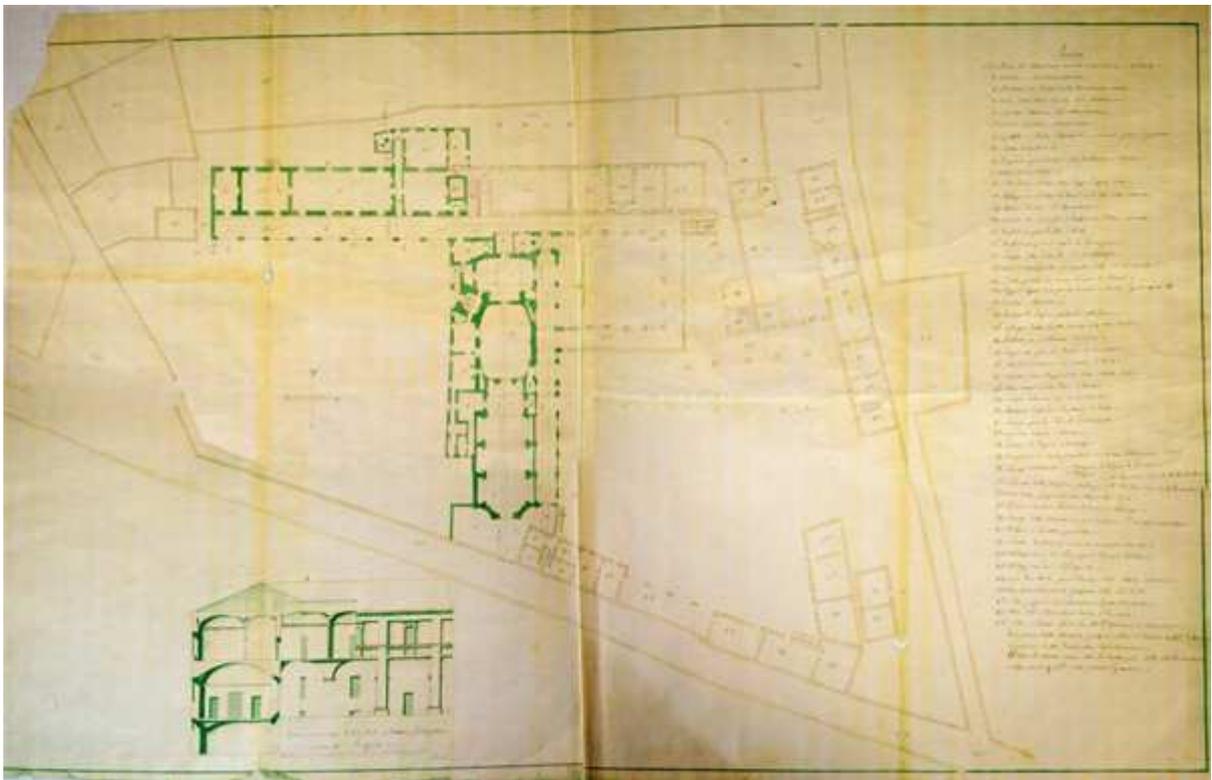
At this time Asti undergoes in a period of political decline, which resulted in a failed attempt of the *Repubblica Astese* in July 1797, and economical, caused by the magnification of Turin.

The first warning of the impending deletion occurred in 1798, with the dissolution of the monastery of Santa Maria Nuova, whose convent were sold to finance Savoy's war.

It was clear signal that architectural and artistic heritage of sacred of Asti appeared to be under serious threat of cancellation almost complete, as it did for the Certosa di Valmanera and the convent of San Bartolomeo d'Azzano.

The choice to reconstruct the system of Churches in Asti at the turn of the eighteenth and nineteenth century, through the application of a proven method such as the "Progetto Logico di Rilievo", it seemed useful given the high flexibility of organization of work method, because has been created a system of cataloging, reworking than the PRL, which have been systematized all the accurate information on church buildings, divided into building boards, documents boards, altars and marbles boards, peintures and sculptures boards.

The next phase has seen the reconstruction of the architecture and art informations of each church destroyed or modified, updating critically, in the light of the facts, researches already carried out previously on this topic, with a debate among the regular model and Asti's factory: for the first time have been proposed some plants for churches destroyed.



The innovative part of this work, so it was not just a collection of boards but a possibility of re-contextualization of masterpieces, it's made concrete in the proposal of an innovative method of historical research communication, specifically in creation a new generation of virtual museum.

It was done a comprehensive analysis on what is a virtual museum and metamorphosis that the same had from '90s until today, searching for technical and social reasons why the project has been declared failed by experts.

There were selected some modern cases, divided into three types: real museums with virtual content, real museum with virtualization of rooms and masterpieces, and entirely virtual museum, just to emphasize the multiplicity of reworkings of the original concept of the virtual museum.



The MUVIA – Museo Virtuale Astense is a modern informative website, which the traditional interactive tools available in classic virtual museums, brings together two technologies that use user's personal device (smartphone, tablet) to bring museum in the real City, which becomes "museum in itself": this is achieved through the use of *tags*, 2D color barcode, recognized by device, direct to building board in language, or other information, and *augmented reality*, with overlapping interactive layers on reality, such as 3D models and relocation of masterpieces on the original altars, preserved in art galleries in Piedmont and Europe.

For further information, e-mail:  
Fabio Lano: [fabio.lano@alice.it](mailto:fabio.lano@alice.it)