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Department of Architecture

Master's Degree in ARCHITECTURE FOR SUSTAINABILITY

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Sant'Antonio di Ranverso preceptory

A proposal for a slow tourism hub along the Via Francigena

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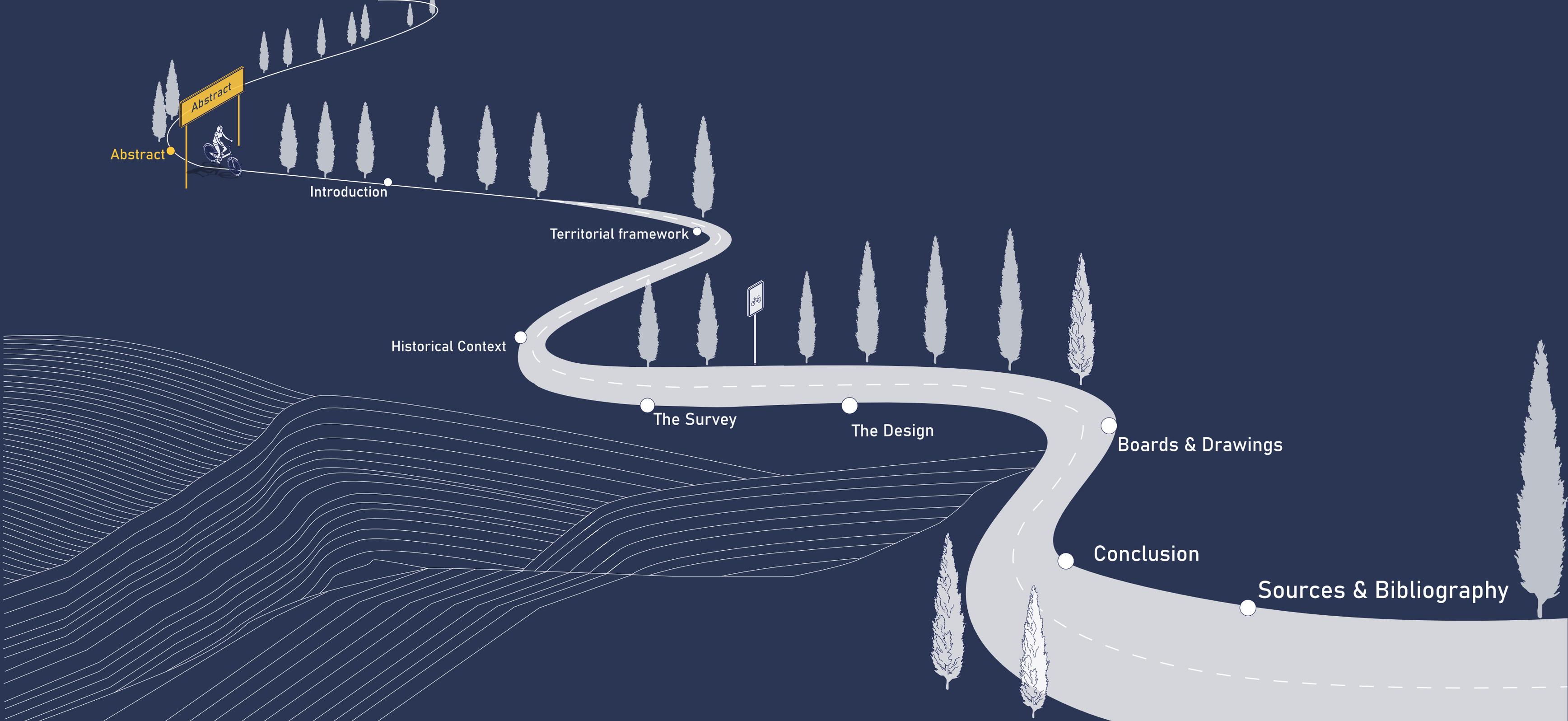


The project was developed through a balanced collaboration between the two members of the group. Both of us contributed to both the survey and the design phases, while specific tasks were divided to ensure an efficient workflow. For the written booklet, Part I (Territorial Framework) was prepared by Ala Salari, while Part II (Historical Context) was written by Romina Janfada. In Part III (Survey, Analysis, and Interpretation of the Existing Building), Ala Salari wrote the data acquisition and processing workflow, and Romina Janfada curated the existing conditions assessment and photographic documentation. For Part V (Rethinking the role of Sant'Antonio di Ranverso), Ala Salari developed the section on adaptive reuse case studies related to pilgrims, while the reflection on contemporary slow-mobility routes connecting to Ranverso was developed jointly.

was developed jointly. Ala Salari primarily handled the 3D modelling and technical drafting, while Romina Janfada primarily managed the graphic layout, representation strategy, and visual communication, contributing as well to the production and refinement of the drawings.

Regarding the boards, the work was divided as follows: for the Survey boards (5), Board 1 was produced together; Boards 2 and 4 were prepared by Ala Salari; and Boards 3 and 5 were prepared by Romina Janfada.

For the Architectural Design boards (3), Board 1 was prepared by Romina Janfada, Board 2 was developed jointly, and Board 3 was prepared by Ala Salari.



Abstract

This thesis investigates the medieval preceptory complex of Sant'Antonio di Ranverso, a religious, cultural, and territorial landmark along the historic Via Francigena pilgrimage route, located at the threshold between the Turin plain and the lower Susa Valley.

Over the centuries, the complex has undergone transformations and phases of uneven use and conservation. Since the 18th century it has been under the responsibility of the Ordine Mauriziano and, today, its monumental parts—such as the church and key sections of the convent and hospital—are accessible and well preserved. At the same time, new projects are planned for the Lower Farmhouse, while other areas remain in a critical state of conservation. In this context, the Fondazione Ordine Mauriziano (FOM) is actively promoting the site and exploring different future

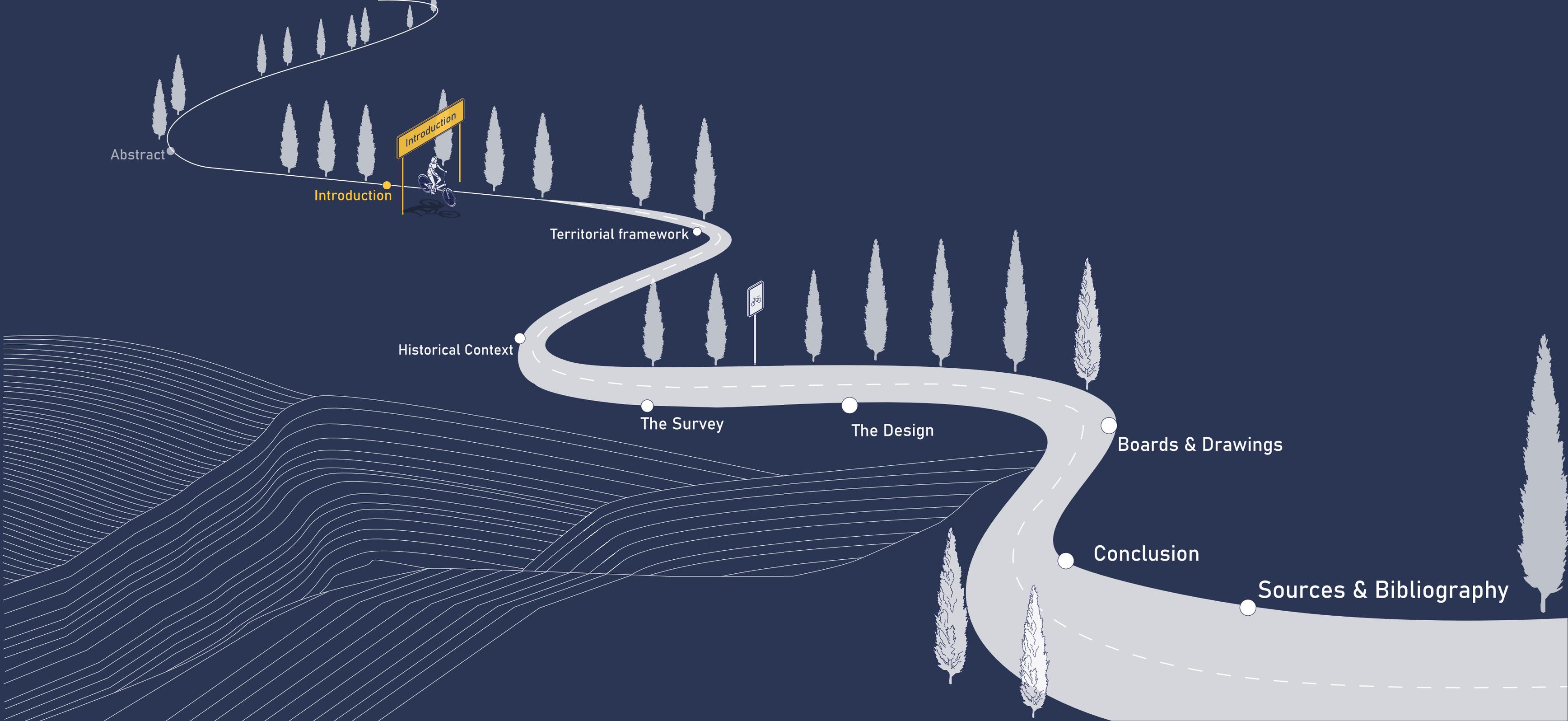
scenarios for the revitalisation of the most fragile parts of the complex.

Starting from this condition, the thesis focuses on the most compromised portion of the complex as the primary field of intervention. The work builds on the direction explored in previous restoration and integrated conservation ateliers—developed under the guidance of Professors Carla Bartolozzi, Marco Roggero, and Daniele Dabbene—and shared with the FOM. The project aims to reconnect the preceptory to its historical function of hospitality, care, and support for travellers, translating these functions into a contemporary and more accessible programme. The proposed approach expands the site's role beyond a strictly religious or cultural destination, strengthening its relationship with the territory through inclusive uses connected to slow mobility.

The research develops through an integrated process combining territorial, historical, and architectural interpretation with a detailed digital survey campaign (terrestrial laser scanning, handheld scanning, and on-site measurements). In parallel, international case studies of adaptive reuse—related to pilgrimage routes and cultural itineraries—are analysed to identify strategies for sustainability and heritage enhancement.

The resulting documentation supports the assessment of the existing fabric and informs the design proposal across multiple scales: a network of slow-mobility routes that reinforces Ranverso as a cycling and walking hub; a masterplan that reorganises the complex by integrating existing programmed functions with new compatible ones; and targeted architectural interventions that

enable the revitalisation of the degraded sector. Overall, the project aims to reactivate Sant'Antonio di Ranverso as a living node of the Via Francigena, capable of supporting sustainable tourism and local use while ensuring long-term heritage conservation.



Abstract

Introduction

Introduction

Territorial framework

Historical Context

The Survey

The Design

Boards & Drawings

Conclusion

Sources & Bibliography

Introduction

Sant'Antonio di Ranverso is a medieval monastic and hospital complex located between Rosta and Avigliana, at the entrance to the Susa Valley and along the historic Via Francigena pilgrimage route. For centuries the complex functioned as a place of worship, hospitality and care, managed first by the Antonine Order and later by the Ordine Mauriziano, and it played a significant role in the religious, social and territorial history of the valley. Its position at the threshold between the Turin plain and the Alpine landscape, and within a network of roads, villages and agricultural land, has made Ranverso a reference point in the collective memory of the area and a landmark in the wider system of European pilgrimage routes.

Today, however, the complex is in a condition of fragmentation and partial abandonment. Some parts of the ensemble have been restored

and are accessible, some are under conservation, but many of the former hospital, conventual and agricultural buildings – such as Cascina di Ponente and Cascina di Levante – are abandoned. The large open spaces, the internal courtyards and the surrounding land require continuous care and management, which are difficult to guarantee given the size of the property and the limited economic resources.

At the same time, the contemporary development of the Susa Valley, the presence of major infrastructure and the growth of tourism tend to bypass Ranverso or reduce it to a short stop, without integrating it into broader itineraries or local life. The risk is that the preceptory remains suspended between conservation and neglect: protected as a monument, but weakly connected to the dynamics of the territory.

This thesis emerges from this condition and from the need to imagine a future for Sant'Antonio di Ranverso that goes beyond simple preservation. The work aims to identify a strategy capable of reactivating the complex through contemporary, sustainable uses, rooted in the specific character of the place and compatible with its historic and architectural values. The central question is how slow tourism and adaptive reuse can become the tools for this reactivation, allowing the preceptory to function again as a node of hospitality, culture and exchange within the network of the Via Francigena and the Susa Valley.

From a more personal point of view, this topic is also shaped by the cultural background of the authors, an international student from Iran. Growing up in a context marked by historical routes such as the Silk Road, by caravanserais, sanctuaries and landscapes where travel, spirituality and everyday life are closely intertwined, has made questions of memory and reuse particularly meaningful. Studying

in Italy has opened a different but equally rich heritage culture, where the protection of monuments often confronts the need to keep them alive through new uses. Working on Sant'Antonio di Ranverso has therefore been an opportunity to compare these experiences and to reflect on how ideas of hospitality, slowness and care for the landscape can inform contemporary design for European cultural heritage.

To answer the research question, the thesis first builds a framework of knowledge at the territorial and historical scales. The geographical structure of the valley, the system of settlements and infrastructures, and the existing itineraries for walking and cycling are analysed in order to understand the current position and potential connections of Ranverso. In parallel, the historical evolution of the complex is reconstructed, from its origins as a religious and hospital foundation to its transformations and decline, examining not only the architectural changes but also the

functions and meanings that have characterised the site over time. This phase clarifies how strongly the complex has always been related to mobility, care and the relationship between local communities and travellers.

A second component of the knowledge phase consists of the direct survey of the built and open spaces. A combined methodology has been adopted, using terrestrial laser scanning, handheld scanning and on-site measurements, supported by photographic documentation and a first assessment of the material state and main pathologies. The resulting point clouds and drawings provide a precise geometric and spatial basis, indispensable both for understanding the complex organisation of the ensemble and for evaluating its potential for reuse. Alongside this, the thesis develops a comparative study of international case studies of adaptive reuse in pilgrimage and cultural-route contexts, including examples from the Via Francigena and other long-distance itineraries

such as the Camino de Santiago and segments of the Silk Road. These cases are examined with regard to the ways in which they combine hospitality, cultural activities and local economies, the strategies adopted to integrate slow tourism into fragile landscapes, and the balance they seek between conservation and transformation.

The design part of the thesis is structured through a scaling process from the territorial to the architectural level. At the territorial scale, a system of slow-mobility routes is proposed, based on existing and potential cycling and walking paths, in order to reconnect Ranverso with other cultural and landscape nodes of the valley and to position it as a hub within the wider network of the Via Francigena. At the scale of the complex, a masterplan reorganises the ensemble of buildings and open spaces, integrating the functions planned by the Ordine Mauriziano with new activities and services. At the architectural scale, the thesis focuses on a set of buildings that are currently

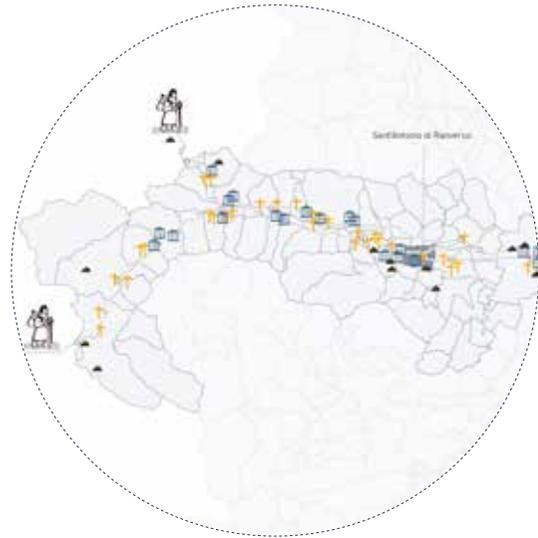
unused, developing an adaptive reuse project that transforms them into an interconnected system of spaces for living, experiencing and meeting. The proposal includes spaces for sport and movement such as a gym and a climbing area, a social loft and facilities for bike rental and repair, residences for artists and students, and studios and workshops for art, craftsmanship and photography. These functions are conceived not as isolated episodes, but as parts of a new cultural hub that maintains a strong relationship with the existing structures, the surroundings and the slow-mobility network.

Throughout the work, the project is developed in dialogue with the Ordine Mauriziano, current owner of the complex, and with the design culture developed within the academic ateliers that have worked on Ranverso in recent years under the supervision of Professors Carla Bartolozzi, Marco Roggero and Daniele Dabbene. Their studies and masterplans provide an important reference, both as

confirmation of certain choices and as a field for comparison and critical refinement. The thesis positions itself within this ongoing process, proposing a coherent contribution that is aware of practical constraints and institutional ambitions and that seeks to open realistic scenarios for the future of the preceptory.

DESIGN PROCESS

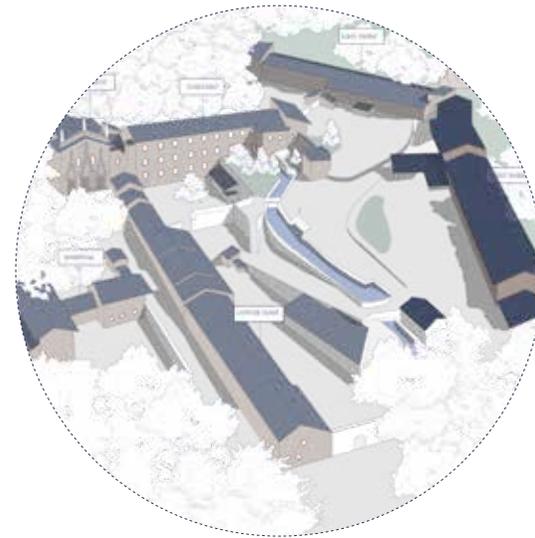
1.TERRITORIAL SCALE



Slow-mobility network based on existing and potential cycling and walking paths and territorial connections



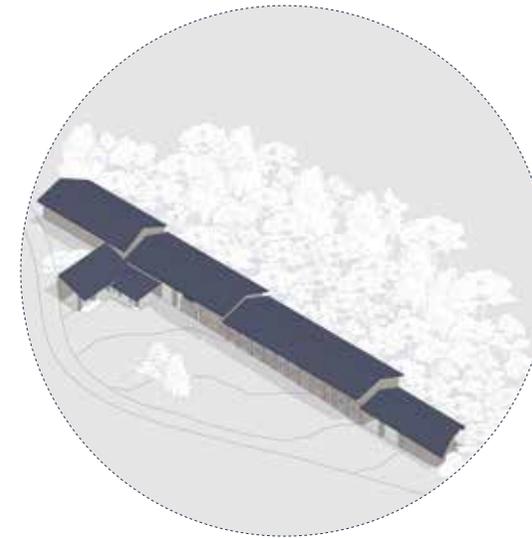
2.SCALE OF THE COMPLEX



Masterplan reorganises the ensemble of buildings and open spaces, integrating the functions planned by the Ordine Mauriziano and the design culture developed within the academic ateliers under the supervision of Professors: Carla Bartolozzi, Marco Roggero, Daniele Dabbene



3.SCALE OF PROJECT



developing an adaptive reuse project that transforms them into an interconnected system of spaces for living, experiencing and meeting.

1.1. Geographical Setting

1.1.1. Geographical setting within the context of Piedmont



► Fig. 01. Piedmont Region within the Italian national territory.



► Fig. 02. Metropolitan City of Turin within the Piedmont Region.

► Fig. 03. Aerial view of the Sant'Antonio di Ranverso complex

Ref. — Viaggi a Corte (Simona Berto). <https://www.viaggiacorte.it/portfolio-posts/abbazia-di-san-antonio-di-ranverso/>

The Preceptory of Sant'Antonio di Ranverso stands within the municipal territory of Buttigliera Alta (Metropolitan City of Turin), in the western sector of the Turin conurbation, approximately 20 km west of Turin and about 3 km east of Avigliana. It is located on the northern side of the historical Turin–Susa road (today's SS25), on a slightly elevated terrace compared to the plain, at an altitude of roughly 340–360 m a.s.l., i.e. at the same height as the belt of settlements that marks the entrance to the Susa Valley.

The site occupies a hinge position: to the east, the land flattens toward the Turin plain; to the west, the orography begins to rise toward Monte Pirchiriano and the valley narrows. In cartographic terms, the preceptory lies in the alignment Avigliana – Sant'Ambrogio – Rosta – Buttigliera Alta, which is the settlement band that follows the foot of the reliefs

and constitutes the actual gateway to the valley. This position is not accidental: the complex is placed parallel to the main east–west route but at a sufficient distance to preserve an open rural foreground around the church and the conventual buildings.

The territorial context is therefore neither isolated nor fully urban. The preceptory is outside the compact built-up area of Buttigliera Alta, surrounded by agricultural plots and residual green areas, but it is within a few minutes from the main settlement poles (Avigliana to the west, Rivoli to the east). This condition — peripheral but not remote — is coherent with the original function of the Antonine foundation, which had to be reachable from the main road to assist travellers and the sick, while maintaining a monastic character and a certain degree of separation from lay urban life.



► Fig 03.

1.1.2. General introduction to the Susa Valley (Val di Susa)



► Fig. 04. Outline of the Susa Valley within the Piedmont Region.

► Fig. 05. Location of the Susa Valley within the Metropolitan City of Turin.

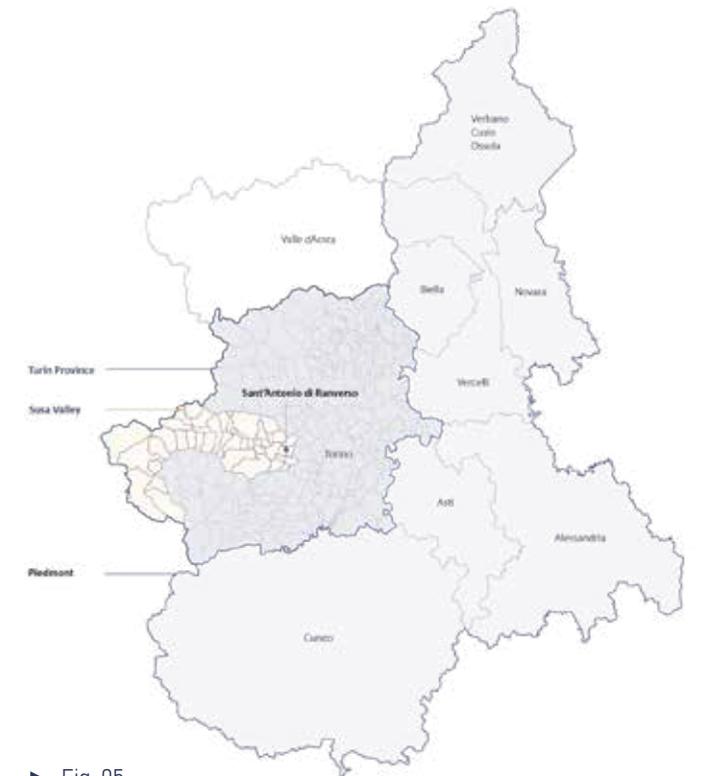
► Fig. 06. Division between the Lower and Upper Susa Valley.

The Susa Valley is an Alpine valley bordering France, located in the western part of Piedmont, west of Turin. With a length of about 80 km, an area of roughly 1,200 km², and around 90,000 inhabitants distributed across 37 municipalities, it is the largest and most populated valley in Piedmont. From a geographical, economic, and settlement perspective, the valley can be divided into two macro-areas: the Lower Valley (Bassa Valle), closer to Turin and more urbanized, and the Upper Valley (Alta Valle), which extends into the Alpine arc and has a stronger mountain and touristic character. Inhabited since the 5th millennium BC, as shown by several Neolithic sites, the valley played a fundamental role in the Middle Ages as a transit corridor for pilgrims, merchants, and soldiers from across Europe. These movements contributed to the current configuration of the settlements and to

monuments and symbolic buildings that still define the image of the valley today. The valley takes its name from the ancient city of Susa, located in the central stretch, although the largest town today is Avigliana, about twenty kilometres west of Turin – the same urban system within which Sant’Antonio di Ranverso is situated. Other important centres include Bardonecchia, Oulx, Bussoleno, and Susa itself; together, these municipalities host about 30% of the valley’s population.



► Fig. 06.



► Fig. 05.

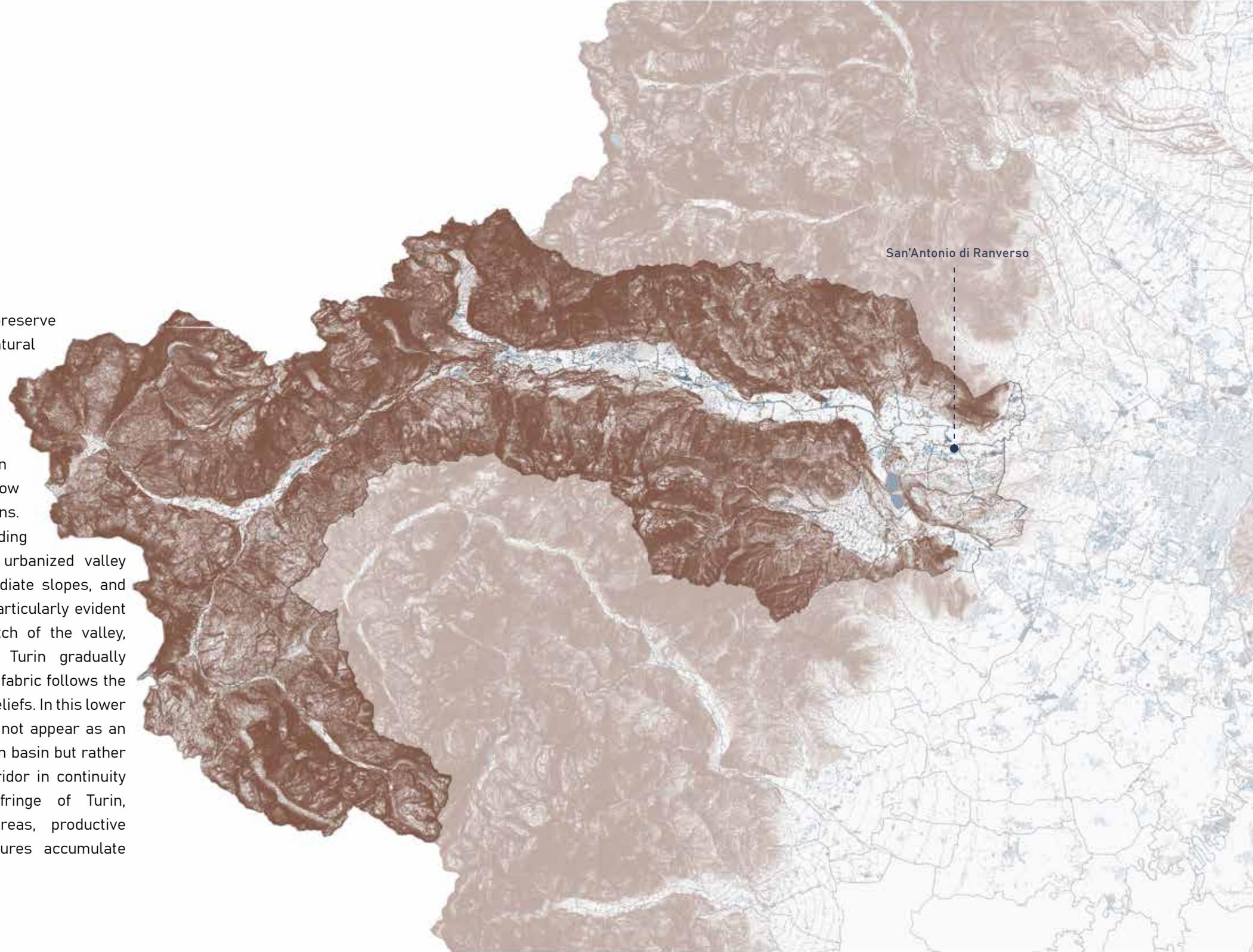
1.2. Landscape Morphology and Environmental Characteristics

The Susa Valley, situated between the Cottian Alps to the south and the Graian Alps to the north⁰⁹, originated from the modelling and abrasive action of the ancient glacial masses¹⁰ & from the subsequent erosive work of the Dora Riparia, which carved a wide valley floor, reaching in some points a width of up to 26 km. This transversal opening through the Alps explains why, since antiquity, the valley has functioned as a passage and communication corridor toward Western Europe: the presence of practicable routes and Alpine passes made it possible to cross the chain and favoured the establishment, along the valley, of strategic centres of control — forts, castles and other defensive or religious structures — capable of overseeing movements through this sector of the Alps.^{11,12}

Along the sides of the valley floor, which

mountain slopes still preserve much of their natural character, with cultivated fields, pastures and Alpine meadows forming a transition belt between the settlements below and the higher elevations.

This terraced reading of the landscape — urbanized valley bottom, rural/intermediate slopes, and Alpine heights — is particularly evident in the entrance stretch of the valley, where the plain of Turin gradually narrows and the built fabric follows the line at the foot of the reliefs. In this lower tract, the valley does not appear as an isolated high-mountain basin but rather as a semi-urban corridor in continuity with the western fringe of Turin, where residential areas, productive sites and infrastructures accumulate





► Fig. 07. Lower Susa Valley (Bassa Valle).

► Fig. 08. View of the lakes of Avigliana in the lower Susa Valley.

Ref. — photo by David Salamanca, unsplash
<https://unsplash.com/photos/lush-green-mountains-surround-two-serene-lakes--LyioZlhoe4>

► Fig. 09. The Sacra di San Michele overlooking the entrance to the Susa Valley.

Ref. — photo by Gildo Cancelli, Pexels.
<https://www.pexels.com/photo/st-michael-s-abbey-complex-on-top-of-the-mountain-12296853/> (accessed 16 Jan 2026).

along the two historic routes toward Susa.¹³ This is the part of the valley that recent descriptions define as the most anthropized among the Alpine valleys¹⁴ and that includes the municipalities of the Avigliana area (Avigliana, Buttigliera Alta, Sant’Ambrogio, Rosta, Villar Dora, Almese), i.e. the same settlement belt in which Sant’Antonio di Ranverso is located.

Although the basin appears unitary from an orographic point of view, from an environmental and territorial perspective two distinct macro-areas can be recognised: the Lower Valley, between Rivoli and Susa, closer to the plain and more densely settled, and the Upper Valley, which continues westward into the Alpine arc and takes on a more markedly mountainous and touristic character. The lower sector concentrates most of the population of the valley and shows the strongest overlap between natural structure and human transformations — settlements, productive areas, infrastructures — whereas the upper sector progressively reduces the width of the valley floor

and returns to a landscape in which the Alpine morphology prevails.¹³

The valley, which cuts the Alpine chain transversely, is oriented east–west in its initial section (the Lower Valley)¹⁵ and then, in the Upper Valley, turns toward the south–west. This change of direction is not only geomorphological: it also corresponds, geographically, to the historical boundary which, until 1714, separated the lands under the House of Savoy (downstream) from those under the Kingdom of France (upstream). In other words, the physical structure of the valley has contributed to defining not only settlement patterns but also political and cultural divisions over time.



► Fig. 08.



1.3. Mobility and Accessibility

The transportation infrastructure system, which follows the main axis of the valley, makes the entire Susa Valley area easily accessible in a longitudinal direction, although it still lacks adequate cross-valley connections between the two mountain sides. The infrastructures that run through the valley allow both rail and road connections, and include four main routes ¹⁶:

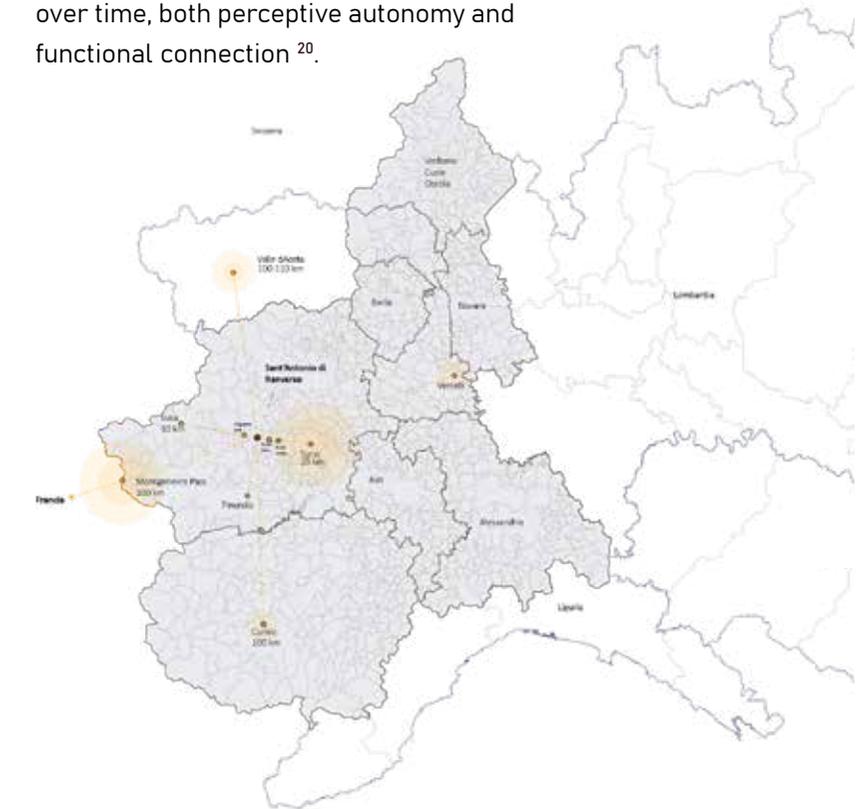
- the international Turin–Modane railway line and the metropolitan railway service between Turin–Susa and Turin–Bardonecchia;
- the A32 Turin–Fréjus motorway, which connects the Piedmontese capital to France through the Fréjus Tunnel;
- the State Road 24 of Montgenèvre, linking the valley to France via the Montgenèvre Pass;
- the State Road 25 of Moncenisio, which connects to France via the Moncenisio Pass.

Since ancient times, the Susa Valley has played a primary role in communication between the western Po plain and the Rhône valley. It is no coincidence that it is crossed longitudinally by the two state roads built in the early 1800s – the Moncenisio Road (SS25), leading to Lanslebourg and Modane, and the Monginevro Road (SS24), connecting Turin with Briançon – and that, in 1987, the A32 Turin–Bardonecchia motorway was inaugurated, linking the main towns of the Susa Valley with Turin and, through the Fréjus Tunnel, with France. ¹⁶ From Turin, an important hub for north-western Italian connections, it is possible to reach Milan (about 2 h), Genoa (about 2 h 10), Aosta (about 1 h 40), and, across the border, Lyon (about 3 h 45). The international airport of Turin Caselle, 16 km from the city, completes this framework, offering national and European connections. ¹⁹

Rail accessibility is equally structured: besides the current Turin–Bardonecchia/Susa lines, in the early 2000s the design of the Turin–Lyon high-speed line was started, conceived to run alongside the existing infrastructure ¹⁷; already in the 1990s the No TAV movement had arisen to oppose this project in defence of the valley's environment¹⁸. Local mobility is supported by a dense network of bus routes managed by GTT and SADEM, which connect almost all the towns and villages in the valley ¹⁹.

Within this system, the geographical logic of Sant'Antonio di Ranverso becomes clear. The complex stands just north of the east–west corridor made up of the A32, the SS25/SS24 and the railway line: close enough to be easily reached from the axis, but slightly set back on a higher terrace, so that it preserves its rural foreground and is not cut through by the traffic line. It is, therefore, a side-

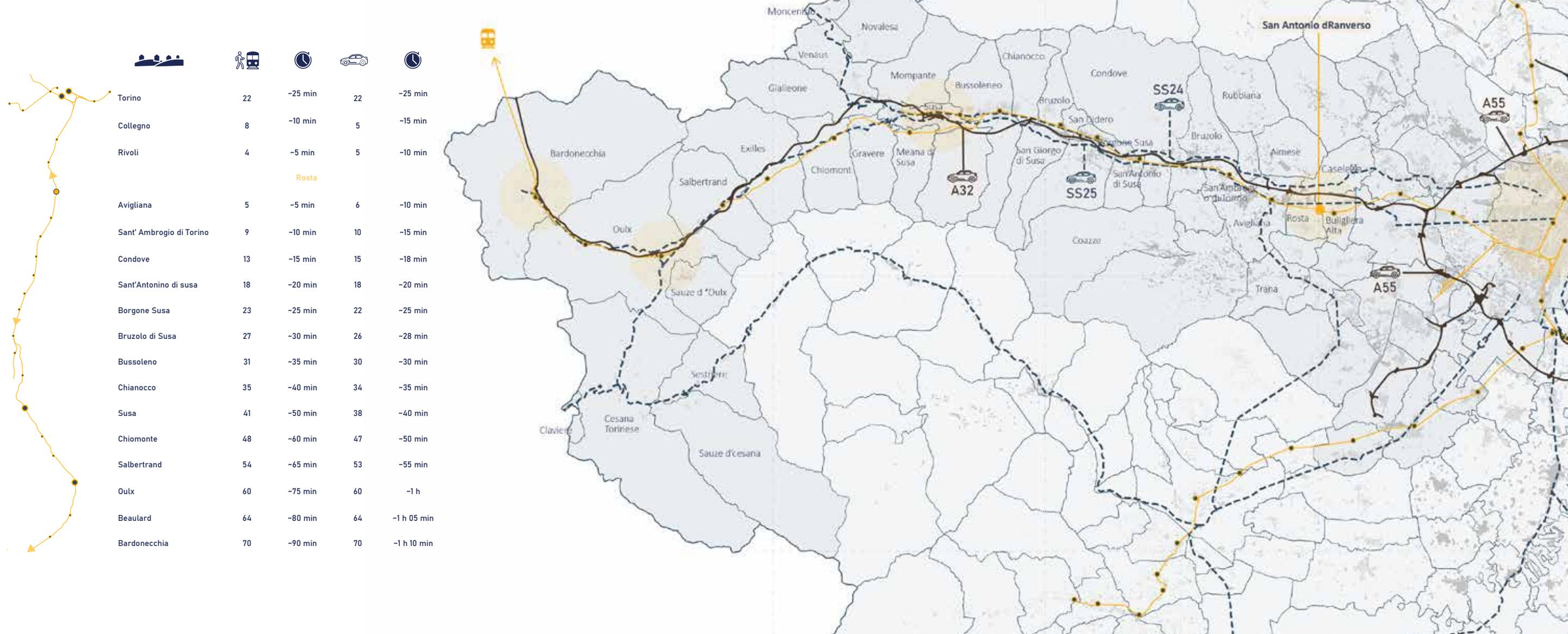
positioned node: not on the road margin, but on a short spur that branches off the main route. This position guaranteed, over time, both perceptive autonomy and functional connection ²⁰.



1.3.1. Main Infrastructure Network

► Fig. 10. Main infrastructure network of the Susa Valley, showing motorway, state roads and railway connections between Turin and the upper valley.

Ref. — This illustrated map, and all the other maps in this thesis, were produced in QGIS using data from Geoportale Piemonte (BDTRE 2025) https://www.geoportale.piemonte.it/geonetwork/srv/api/records/r_piemon:-903f1ad3-6821-4d87-b500-0c8028fd303b
 In this map, the illustrated path for Via francigena was produced using GPX tracks from the official Via Francigena website (www.viefrancigene.org/it/italia-il-percorso/)



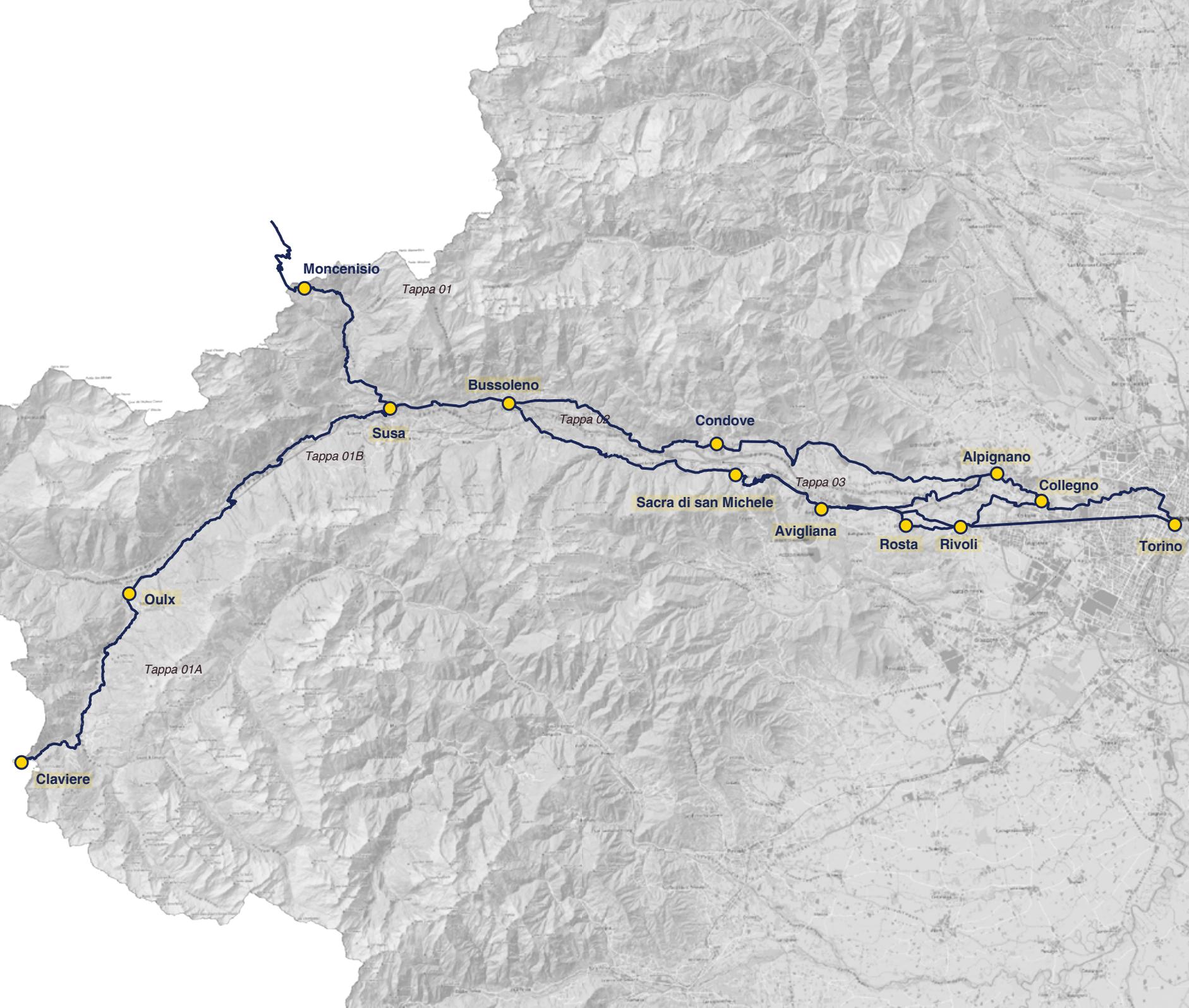
1.3.2. Pilgrimage routes and slow mobility: the Via Francigena

► Fig. 11. Cartographic representation of the Via Francigena route in the Susa Valley, connecting the Piedmontese territory with France. Compared to other sections of the route, two different paths are represented, starting respectively from the Colle del Monginevro and the Colle del Moncenisio (variant route). Both routes lead to Turin, with the difference that they unfold on opposite sides of the valley.

Ref. — The map was produced with QGIS-LTR using GPX tracks from the official Via Francigena website (www.viefrancigene.org/it/italia-il-percorso/) and additional material provided by Valsusa Turismo.

Alongside these modern infrastructures, the Susa Valley is traversed by an older and slower mobility system, represented above all by the Via Francigena ⁰⁶. This path through the valley served as one of the primary connections between Italy, France and the transalpine territories for travellers who, since the Middle Ages, crossed the Montgenèvre and Moncenisio passes on their way to Rome and the Holy Land, or even to Santiago de Compostela. Today, the territory is crossed by the first section of what is known as the “Variant of the Via Francigena from the Susa Valley to Vercelli”, which is then completed by the Turin–Vercelli stretch ^{21,22}. The continuous passage of people along the Francigena routes facilitated and ensured an important exchange of ideas, knowledge, languages and religious beliefs, creating a culturally rich environment ²¹. This movement

encouraged the development of places of worship and monasteries — such as the Abbey of Novalesa, the Sacra di San Michele and, precisely, the Preceptory of Sant’Antonio di Ranverso — as well as fortified castles and palaces that still characterize the main historical centres of the valley, including Susa, Bussoleno and Avigliana ⁰⁴. Retracing the Francigena in the Susa Valley today means rediscovering art, nature and history in a context marked by a stratified and heterogeneous intangible heritage, and it highlights once again the role of the valley as a connecting region.



1.4. Economic and Touristic Landscape of the Susa Valley

► Fig. 12. The Arch of Augustus in Susa, Roman monumental gate at the centre of the valley.

Ref. — <https://www.tripadvisor.ie/>

► Fig. 13. Winter sports facilities in the upper Susa Valley, illustrating its Alpine tourist vocation.

Ref. — <https://www.italia.it/en/piedmont/val-di-susa>

► Fig. 14. Cyclists on the Via Francigena, an example of contemporary slow tourism in the Susa Valley.

Ref. — <https://www.italia.it/>

The economy of the Susa Valley has traditionally been based on agriculture and livestock farming¹⁶. These activities are still present today and produce good-quality local products. Alongside them, a traditional woodworking craft has remained active. In the 20th century another important sector was added: hydroelectric power, with major plants in Bardonecchia, Chiomonte, Susa and Venaus, taking advantage of the valley's water resources⁰⁸.

Tourism is the other main component of the local economy. Winter tourism is particularly relevant thanks to the ski resorts of Sestriere, Sauze d'Oulx, Oulx, Sansicario, Cesana, Pragelato, Claviere and Montgenèvre, grouped under the name "Vialattea", as well as Bardonecchia and the Frais area of Chiomonte⁰⁷. Many of these resorts hosted events during the 2006 Winter Olympic and Paralympic Games, which

reinforced the image of the valley as an Alpine sports destination¹⁹.

Tourism, however, is not only winter-based. The passage of the Via Francigena and the presence of several protected areas make the valley attractive throughout the year for outdoor, cultural and naturalistic activities. Among these areas, the Orsiera-Rocciavre Natural Park is one of the largest and represents a rich ecosystem that separates the Susa Valley from the Val Chisone²³. The Gran Bosco di Salbertrand Natural Park was created to protect the Ecomuseum Trail, a 7 km circular route that links traditional buildings and structures^{23,24}. These parks are also crossed by important hiking routes such as the Grande Traversata delle Alpi, the Via Francigena and the Sentiero dei Franchi. On the south-eastern slope, the Rocciamelone Site of Community Importance (SCI), covering about 18,000

hectares and containing around half of all plant species in Piedmont, further underlines the environmental value of the area, even if it is partly threatened by the planned Turin-Lyon high-speed railway line. The valley also hosts a number of sporting and cultural events: stages of the Giro d'Italia and the Tour de France, the Red Bull K3 mountain race from Susa to the summit of Rocciamelone, Italy's oldest car race from Susa to Moncenisio, and the Cesana-Sestriere hill climb¹⁹.

In the lower Susa Valley, economic development followed a slightly different path. From the late 1800s and especially in the 20th century, the wide valley floor favoured the arrival of industries and services, reducing agricultural land and giving this part of the valley a more urbanised character⁰⁸. After the decline of the big factories, many activities shifted toward construction (also linked to the 2006 Olympics), local commerce and the promotion of typical products. Here tourism is supported not only by the natural parks but also by a dense heritage of religious buildings, abbeys, medieval villages, Roman remains and the system of fortifications and castles — with the Sacra di San Michele as the symbolic landmark of the valley.



► Fig 12.



► Fig 13.



► Fig 14.

1.5. Itineraries relationships within the via Francigena

► Fig. 15. The Sacra di San Michele on Monte Pirchiriano, symbolic landmark of the Susa Valley.

Ref. — https://it.wikipedia.org/wiki/File:Sacra_di_San_Michele

► Fig. 16. Aerial view of the Sant'Antonio di Ranverso complex within its rural surroundings.

Ref. — <https://mole24.it/>

► Fig. 17. Gothic façade of the church of Sant'Antonio di Ranverso.

Ref. — <https://www.tripadvisor.ie/>

The Susa Valley can be read not only through its geography and economy, but also as a cultural landscape. In the sense used by Carlo Tosco, the landscape is a “bene apicale” — a top cultural asset — because it contains many layers of meaning and many historical phases that are still visible. The present-day valley is, in fact, the result of a stratification: older landscapes (Roman, medieval, border between Savoy and France) have remained in place and continue to influence the current one, which is still evolving. For this reason, the landscape of the valley can be considered a repository of legacies from the past, and these legacies must be identified in the territory²⁵.

Several studies, including those by Santagata, describe the Susa Valley as a “complex sum of ancient and modern subsystems²⁶”. This definition fits the valley well: here religious sites,

defensive works, museums, historical roads and even natural areas are not separate elements, but parts of the same territorial system. When these subsystems are read together, they create a clearer image of the valley and help both its cultural identity and its touristic promotion²⁶.

Cultural subsystems:

-Religious heritage

This is the strongest system in the valley. It includes major medieval and pilgrimage centres and a widespread network of parish churches, chapels and local devotional places. It also includes intangible elements such as religious feasts and traditions. Many of these religious buildings were founded because the valley was crossed by pilgrims and travellers, so they are directly linked to mobility.

-Military and Defensive Heritage

Because the Susa Valley is a natural

corridor between Italy and France, for a long time it was a border and transit area. For this reason it was equipped with forts, castles and defensive walls to control the passages through the valley. Even if they no longer have a military function, they still mark the landscape and tell the political history of the valley¹⁶.

-Civic and Historical-Artistic Heritage

Civic museums, ecomuseums and small local collections preserve the memory of rural life, traditional crafts and more recent transformations (industrialisation in the lower valley, construction of infrastructures). This level connects everyday history to the “big” monuments.



► Fig 15.



► Fig 16.



► Fig 17.

► Fig. 18. Hilltop castle ruins in the lower Susa Valley, overlooking the valley floor.

Ref. — photo by Alberto Montrucchio
<https://www.flickr.com/>

► Fig. 19. Fortified complex guarding one of the main Alpine passes in the upper Susa Valley.

Ref. — <https://www.laval-susa.it>

► Fig. 20. Remains of medieval defensive walls and towers in the Susa Valley.

Ref. — <https://it.wikipedia.org/>

► Fig. 21. Panoramic view of a medieval tower and curtain wall above the valley.

Ref. — <https://www.parchi-alpicozie.it/>

Religious heritage

Turin

Church of San Domenico

Rivoli

Santa Maria della Stella

Avigliana

Church of San Giovanni

Sant’Ambrogio di Torino

Sacra di San Michele

San Giovanni Vincenzo

Chiusa di San Michele

San Pietro Apostolo

Condove

Church of San Rocco

Susa

Cathedral of San Giusto

Chapel of Madonna delle Grazie

Oulx

Church of San Giovanni Battista

Cesana Torinese

Madonna della Neve

Montgenèvre

Parish Church of Saint-Maurice

Military and Defensive Heritage

Turin

Palatine Towers

Rivoli

Castle of Rivoli

Chiusa di San Michele

Medieval roads and towers

Oulx

Medieval town and fortifications

Civic and Historical Heritage

Susa

Arch of Augustus (8 BC)

Roman Amphitheater

aqueduct

Via delle Gallie

Cesana Torinese

Roman road remains

Claviere–Montgenèvre Corridor

Ancient Montgenèvre Pass route



► Fig 21.



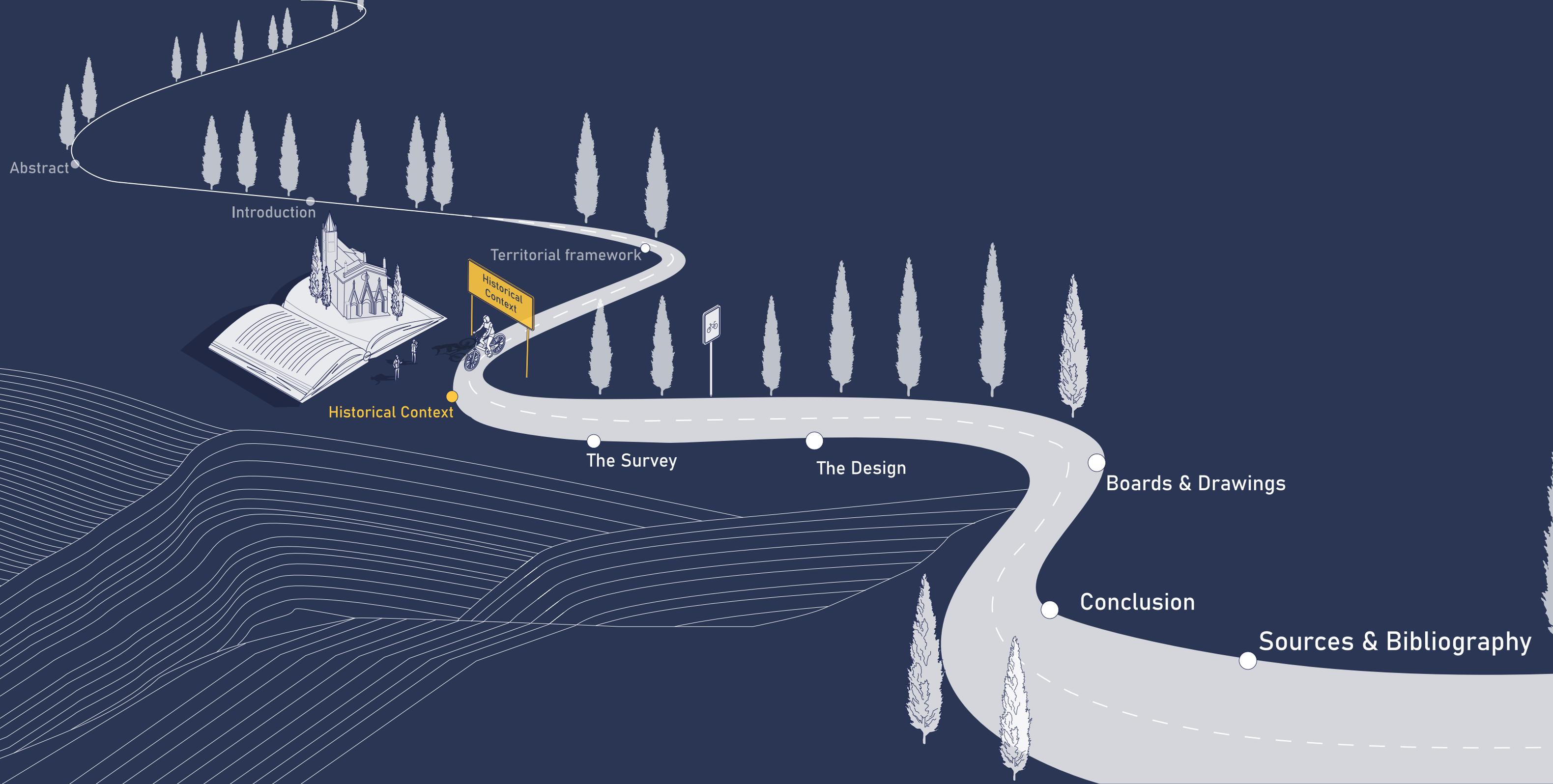
► Fig 18.



► Fig 19.



► Fig 20.



2.1 Sant'Antonio di Ranverso: A Cultural and Spiritual Landmark

► Fig. 22. The church of saint antono di ranverso.

Ref. — Ranverso e oltre, Rossi, 2018.

Sant'Antonio di Ranverso stands as one of the most enduring and symbolically significant monastic and hospital complexes of medieval Piedmont. Situated at the entrance of the Susa Valley, between Buttigliera Alta and Rosta, the complex occupies a liminal position between plains and mountains, along the historical artery that connected Turin to the Alpine passes of Mont Cenis and Montgenèvre. This territory—shaped by morainic ridges, glacial terraces, and the watershed of the Dora Riparia—developed into a natural corridor for travellers, merchants, armies, and pilgrims moving between northern Europe and the Italian peninsula. Within this strategic geography, the complex of Sant'Antonio di Ranverso emerged not only as a religious institution but as a spiritual, medical, and social landmark that shaped the landscape and human mobility of the Susa Valley for almost

nine centuries. The cultural relevance of the site is deeply tied to the Order of the Antonines, a congregation founded in the Dauphiné region of France, whose mission centered on the treatment of ergotism, known as *ignis sacer* or “holy fire.” The specialization of the Antonines in this disease—widespread among peasant communities dependent on rye cultivation—gave their houses a dual spiritual-medical identity that set them apart from other monastic orders. In the Susa Valley, a region marked by intense circulation along the Via Francigena, the presence of such a medical-hospitaller institution played a vital role. Ranverso offered refuge to pilgrims, provided care to the sick, anchored agricultural production, and contributed to the shaping of a cultural landscape where spirituality, travel, health, and economy were strongly interconnected. Over the centuries, the complex expanded,

transformed, and adapted to new political, religious, and social contexts. As historical sources, archival inventories, and architectural stratigraphy demonstrate, Ranverso evolved from a modest early nucleus into a richly layered Gothic complex, comprising a church, hospital, conventual buildings, agricultural structures, and water-management systems. Though its religious and medical functions eventually declined, the architectural and historical significance of the site remained, and its later rediscovery by antiquarians and conservationists ensured that Sant'Antonio di Ranverso survived into the modern era as one of the most valuable medieval monuments in Piedmont. Today, it stands not only as a memory of medieval devotion and charity but as a testament to the evolving relationship between territory, spirituality, and community.^{34,35,36}

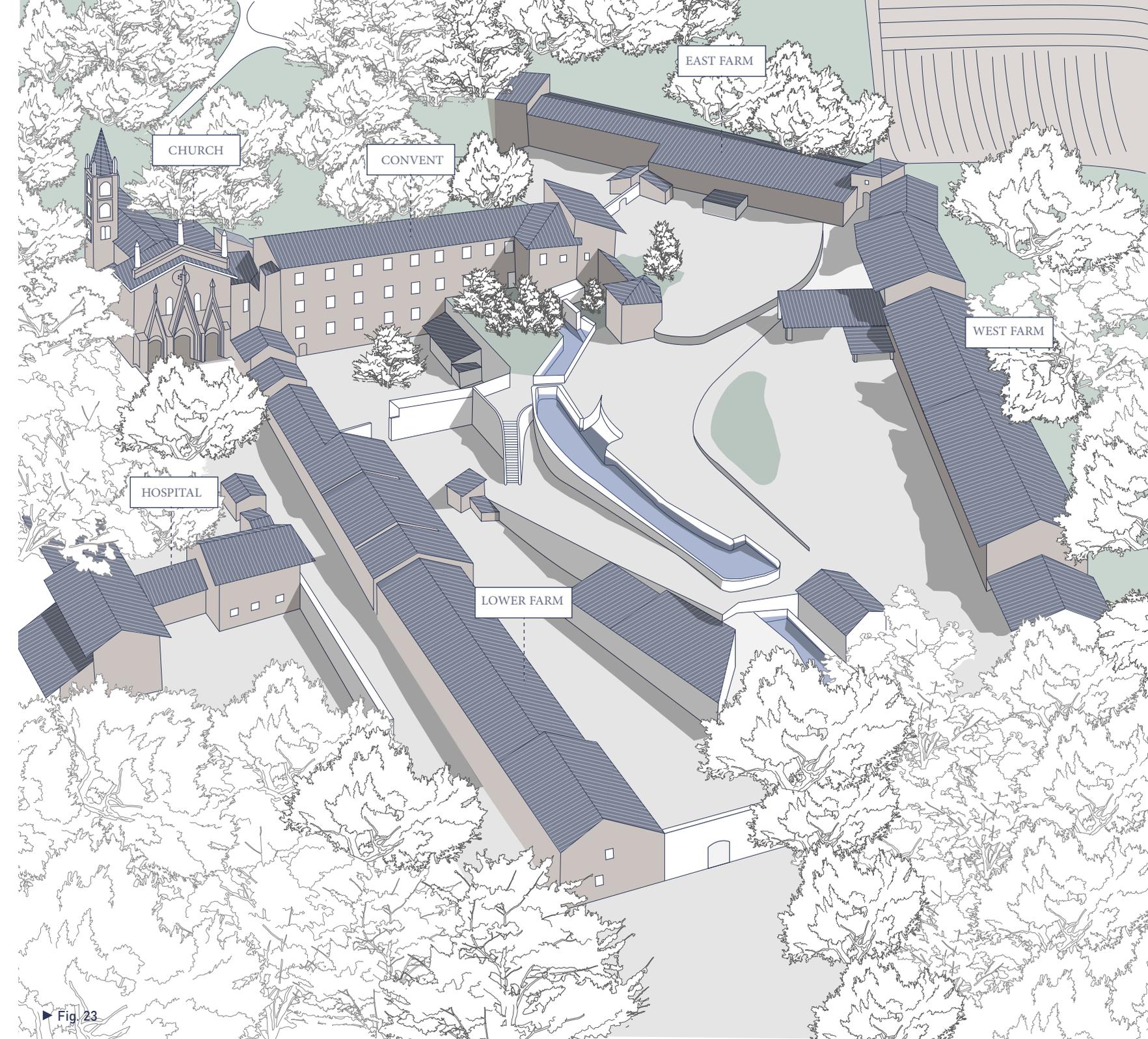


2.1.1 Foundation and Original Function

► Fig. 23. Axonometric reconstruction of the Precettoria di Sant'Antonio di Ranverso. This schematic model illustrates the complete architectural organism of the complex at its historical peak, including the church, convent, hospital wing, and the three agricultural farms (lower, east, and west). Based on archival maps, cabrei, and surviving structures, the diagram helps visualize the functional and spatial relationships that characterized the monastic-hospital precinct before its decline in the 18th–19th century.

The origins of Sant'Antonio di Ranverso can be traced to the late 12th century, although the exact year of its foundation remains subject to scholarly discussion. The original charter of donation by Count Humbert III of Savoy, which established the precettoria, has not survived, and the surviving copies—produced between the 16th and 18th centuries—present two dates: 1181 and 1188. While both dates recur in archival transcriptions, many contemporary historians consider 1188 the more reliable year, as it appears in the copies preserved in French archives historically connected to the Antonine mother house in Vienne. Regardless, it is clear that the foundation belongs to the period of Savoyard consolidation of control over the Susa Valley, a time when monastic, hospitaller, and defensive institutions were strategically encouraged. Humbert III's donation included a mill, an alder forest, and

rights over the estate of San Colombano, under the explicit condition that an ecclesiam—a church—be constructed. This detail is crucial, as it demonstrates that Ranverso was conceived from the beginning not as an agricultural estate or a simple hospice, but as a full ecclesiastical and assistential complex. The Antonines, already active in the region of Vienne, were invited into Piedmont to administer medical and spiritual care to travellers and sufferers of ergotism. Their expertise in treating this severe illness, characterized by gangrene, burning sensations, hallucinations, and convulsions, was recognized across Europe.



► Fig. 23

► Fig. 24. Saint antono di ranverso.

Ref. — IlGiornale dell'Arte, [ilgiornaledellarte.com](https://www.ilgiornaledellarte.com), <https://www.ilgiornaledellarte.com/>

The architectural and institutional evolution of Sant'Antonio di Ranverso unfolded over more than eight centuries, producing a complex palimpsest in which religious, medical, territorial, and artistic layers are deeply interwoven. This long transformation is attested not only by surviving structures but also by the rich archival documentation preserved in the Mauriziano collections, French monastic archives, ecclesiastical inventories, and the stratigraphic analyses conducted during the most recent restoration campaigns. Together, these sources reveal a process of continuous adaptation to new economic, spiritual, and territorial circumstances, shaping the complex into its present-day configuration. The earliest centuries of Ranverso's life (late 12th–13th century) were characterized by gradual architectural consolidation. The initial Romanesque nucleus—a modest church, function extended far beyond its immediate territory. Positioned on the principal medieval road linking Turin to the Alpine passes, the site received a steady flow of pilgrims heading toward

Rome, Santiago de Compostela, or the great sanctuaries of Western Europe. The hospital offered beds, warmth, food, and basic medical treatment, while the church provided spiritual support to travellers facing the uncertainties of Alpine crossings. The Antonines' reputation for treating ergotism quickly attracted the rural population, making Ranverso a reference point for the sick from the surrounding countryside. Thus, the foundation of Sant'Antonio di Ranverso combined a spiritual dimension with a highly specialized form of medical hospitality, situating it within a European network of care institutions directly linked to the Via Francigena.



► Fig. 24

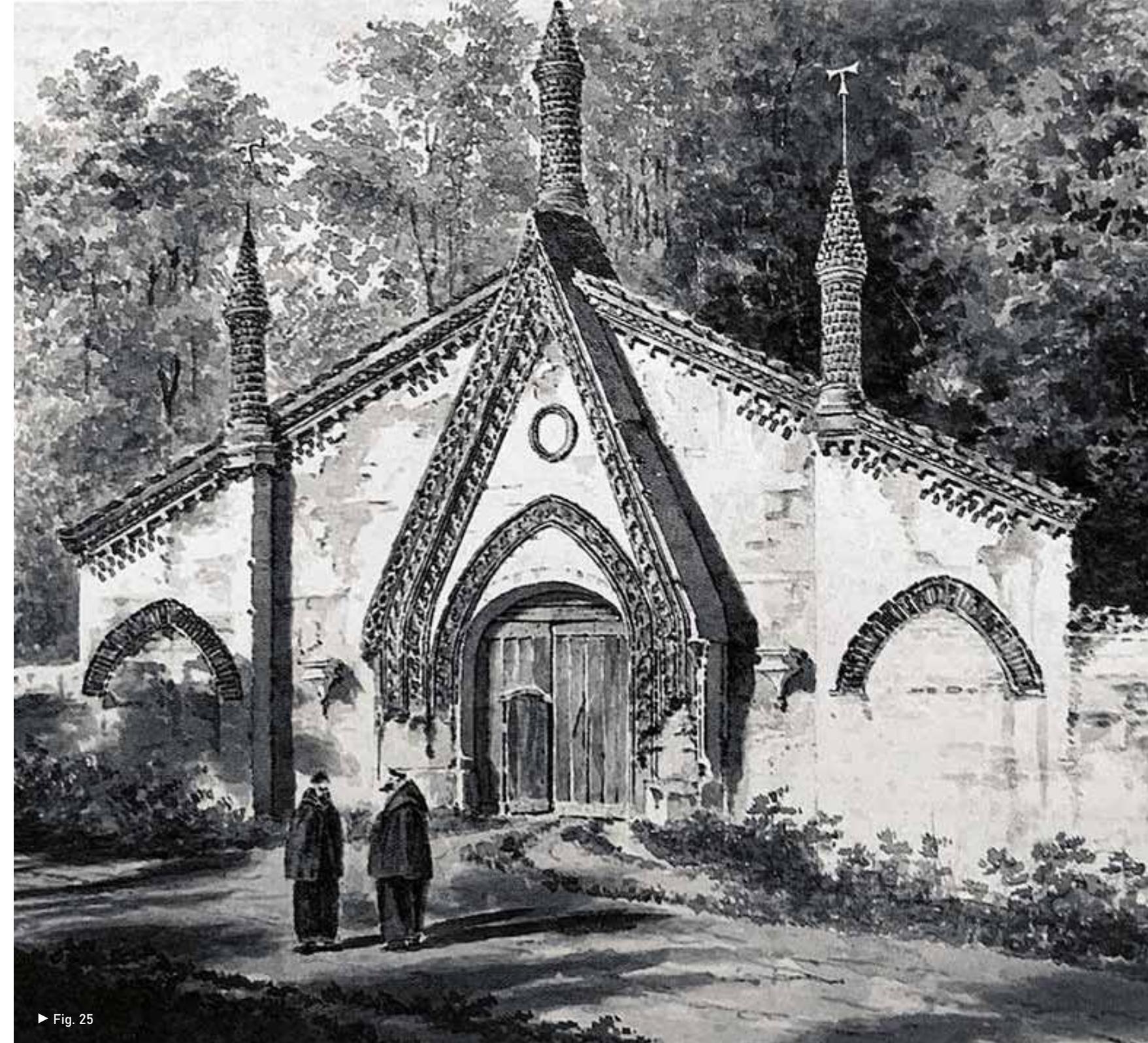
2.1.2 Transformation Through the Centuries

► Fig. 25. 19th-century watercolor of the façade of the medieval hospital (Ospedaletto) of Sant'Antonio di Ranverso. This illustration documents the appearance of the Antonine hospital structure during the 19th century, when the building was already in a state of abandonment and partial ruin. Produced by antiquarian artists before the major restoration campaigns of the early 20th century, the watercolor preserves essential evidence of architectural elements now lost, including Gothic arches, brickwork, and the original volume of the hospital wing

Ref. —De Gubernatis, G. B. (n.d.). *Facciata dell'Antico Ospedale di Sant'Antonio di Ranverso* [Watercolor]. Galleria Civica d'Arte Moderna e Contemporanea, Turin, Italy.

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bell tower, and adjoining hospital—was adequate for the early community of Antonines, who administered care to pilgrims and the sick while managing a small agricultural estate. However, as the Antonines' medical reputation grew and as pilgrim traffic along the Via Francigena intensified, the original structures became insufficient. The second half of the 13th century saw the first major expansion of the complex: the construction of the Chapels of the Magdalene and Sant'Isidoro along the southern side of the church.



► Fig. 25

These additions signaled a shift toward a more articulated liturgical and devotional program, reflecting the spiritual role of chapels as spaces for intercession, private prayer, and the commemoration of benefactors. The substructure of what would later become the narthex also dates to this period, suggesting that the façade area was already being prepared for larger, more monumental interventions. The 14th century, however, was the true turning point in the evolution of Ranverso. In the early decades of the century, the church underwent an ambitious enlargement centered on the reconstruction of the presbytery. The earlier apse was replaced with a more architecturally sophisticated choir area, and the Chapel of the Beata Maria was added, further expanding the system of side chapels. At the same time, the chapels of the Magdalene and Sant'Isidoro were elevated, harmonizing their height and volumes with the growing vertical articulation of the presbytery. These modifications correspond to a broader stylistic shift from the Romanesque to the Gothic,

which manifested in the adoption of pointed arches, ribbed vaults, and more complex spatial layouts. The lower portion of the narthex was also built during this phase, marking the beginning of Ranverso's characteristic façade system. Mid-14th century records indicate various reinforcement interventions—consolidations of chapels, repairs to roofs and vaults, and adjustments to structural masonry. These works likely address both natural deterioration and the increasing use of the church as a devotional center. But it was in the second half of the 14th century that Ranverso acquired much of its Gothic identity. The bell tower was heightened substantially, transforming it from a simple Romanesque campanile into a more imposing vertical marker visible across the valley. Both the presbytery and major chapels received new exteriors adorned with pointed arches and corbel arcades, unifying the building's elevations into a coherent Gothic vocabulary. Extensive plastering was applied to the exterior walls to support large-scale fresco cycles,

indicating that Ranverso had become an important center for sacred imagery and didactic representation. These interventions mirror the artistic currents emerging from the duchy of Savoy and the Dauphiné, suggesting strong cultural exchange with transalpine artistic workshops. The 15th century brought a second major wave of transformation, resulting in the architectural form most recognizable today. In the mid-15th century, the polygonal apse was constructed, replacing earlier rectangular or semicircular structures. This new apse, enriched by rib vaults and articulated buttresses, aligned Ranverso with the international Gothic style prevalent in major monastic and cathedral complexes of the region. The façade underwent an equally dramatic transformation: the addition of the three prominent Gothic gables created a tripartite monumental front that announced the church's elevated status.

► Fig. 26. illustrates one of the most significant frescoes from the early 15th-century Gothic decoration campaign at Sant'Antonio di Ranverso, attributed to the painter Giacomo Jaquerio, a leading figure of the International Gothic in Piedmont. The scene depicts Christ rising from the tomb, surrounded by the Arma Christi—the Instruments of the Passion—which include the rooster of Peter's denial, the sponge, nails, lantern, spear, and other symbolic elements. The delicate chromatic contrasts, expressive modeling, and narrative clarity reflect the refined transalpine artistic influences that reached Ranverso during its major expansion and embellishment phase. This fresco exemplifies the complex's transformation in the late 14th and early 15th centuries, when new vaults, chapels, and wide plaster surfaces enabled the creation of extensive painted cycles that enriched the devotional and visual character of the church.

Ref. — All images in Figures 26–32 are reproduced from *Ranverso e oltre* (Rossi, 2018).

The narthex was raised and provided with an ancient cornice structure supported by pointed arches, becoming an intermediate space of welcome, instruction, and ritual passage. The interior spaces evolved in parallel. The Chapel of San Biagio, originally a self-contained environment, was opened toward the nave through the demolition of internal partitions, integrating it into the main circulation. New ribbed vaults replaced earlier timber ceilings, and portions of wooden floors remained embedded in the masonry, offering precious stratigraphic evidence. The Loggia Rossa, an upper-level ceremonial loggia located on the north side of the church, also belongs to this period. Its distinctive red wall painting—still partially visible under the roofline—testifies to its former use as a representational space, likely serving administrative, devotional, or liturgical functions.

Below it, traces of 13th-century structures suggest that the loggia was built atop earlier conventual buildings, reflecting a continuous process of

reuse and elevation. The complex's transformation was not limited to religious spaces. Agriculture played an increasingly central role in Ranverso's economy, as documented in inventories and land surveys. Between the 13th and 15th centuries, the Antonines expanded their rural holdings through acquisitions, emphyteutic contracts, and donations, forming a dense network of fields, vineyards, orchards, meadows, and mills.



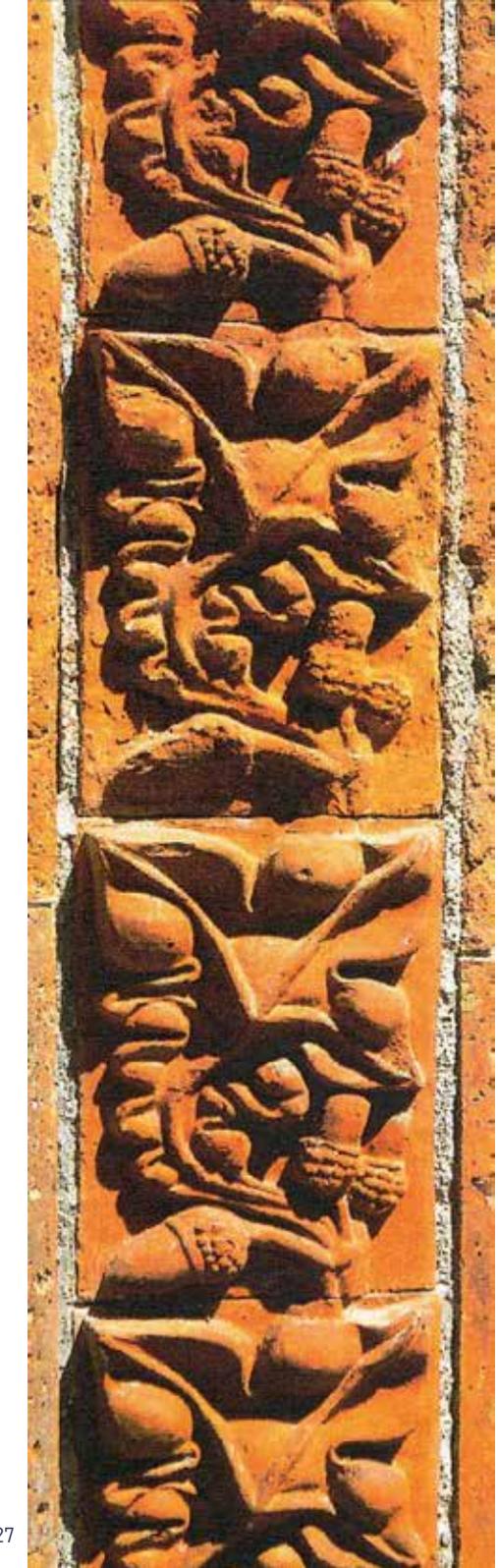
► Fig. 26

► Fig. 27. Terracotta decorative reliefs on the Gothic façade of Sant'Antonio di Ranverso (late 14th–15th century). These molded terracotta elements form part of the rich Gothic ornamentation added during the major 15th-century transformation of the church façade. Their vegetal and geometric motifs reflect the International Gothic style circulating between Piedmont and Savoy, illustrating the refined craftsmanship and decorative vocabulary that characterized Ranverso's architectural renewal.

Water management became a defining feature of the site: rights over the Dora Riparia allowed the construction of canals, irrigation systems, and waterworks essential for both agriculture and medical practices. The canal systems established under Amadeus V (1310) and Louis of Savoy (1461) laid the foundation for the Canale di Rivoli, an infrastructural element that shaped the landscape around Ranverso for centuries. By the early 16th century, the architectural “body” of Sant'Antonio di Ranverso had reached its mature medieval configuration. While later centuries brought further restorations and modifications, the essential spatial arrangement—the church with its sequence of chapels, the hospital structures to the north, the conventual buildings, and the agricultural facilities—was already established. The façade-apse misalignment, a characteristic feature noted in numerous stratigraphic analyses, reveals the cumulative and adaptive nature of this growth, in which pre-existing structures, site constraints, and evolving liturgical needs intersected.

From the 16th to the 18th century, transformations became more administrative and functional than architectural. With ergotism decreasing across Europe, the Antonines shifted from intense medical care toward a more conventional monastic life. Inventories from 1551 and 1584 show a growing focus on liturgical textiles, reliquaries, and sacred furnishings, reflecting a gradual decline in the hospital's primacy. Despite this shift, the complex remained a reference point for the local population and maintained its economic role through agricultural production, leases, and land management. The 17th century saw the creation of devotional artworks such as the 1698 terracotta relief of Saint Isidore in the chapel of the same name, signaling continued local engagement with the site. By the 18th century, however, the winds of decline had become unmistakable. The Order of the Antonines, weakened by political changes and declining revenues, was officially suppressed in 1776. The complex passed first to the Order of Malta and later to the Ordine

Mauriziano, initiating a long phase of neglect that would reshape the destiny of Ranverso. Yet even during this decline, the architectural, spiritual, and territorial legacy of the medieval centuries remained engraved in the fabric of the buildings, awaiting rediscovery in the modern era. political changes and declining revenues, was officially suppressed in 1776. The complex passed first to the Order of Malta and later to the Ordine Mauriziano, initiating a long phase of neglect that would reshape the destiny of Ranverso. medieval centuries remained engraved in the fabric of the buildings, awaiting rediscovery in the modern era.





► Fig. 28. The Polyptych of Sant'Antonio Abate (1531)

This grand altarpiece is the work of Defendente Ferrari, a prominent artist of the 16th-century Vercelli school. It was donated to the church in 1531 by the citizens of Moncalieri as a votive offering for protection against a plague epidemic, as shown by the city's coat of arms at the top of the gilded frame.

The central panel depicts the Nativity, surrounded by Saint Anthony Abbot (the patron saint of the order) and other saints invoked against the plague, such as Saint Roch and Saint Sebastian. At the base, a series of seven small panels (the predella) illustrates the life and miracles of Saint Anthony Abbot.

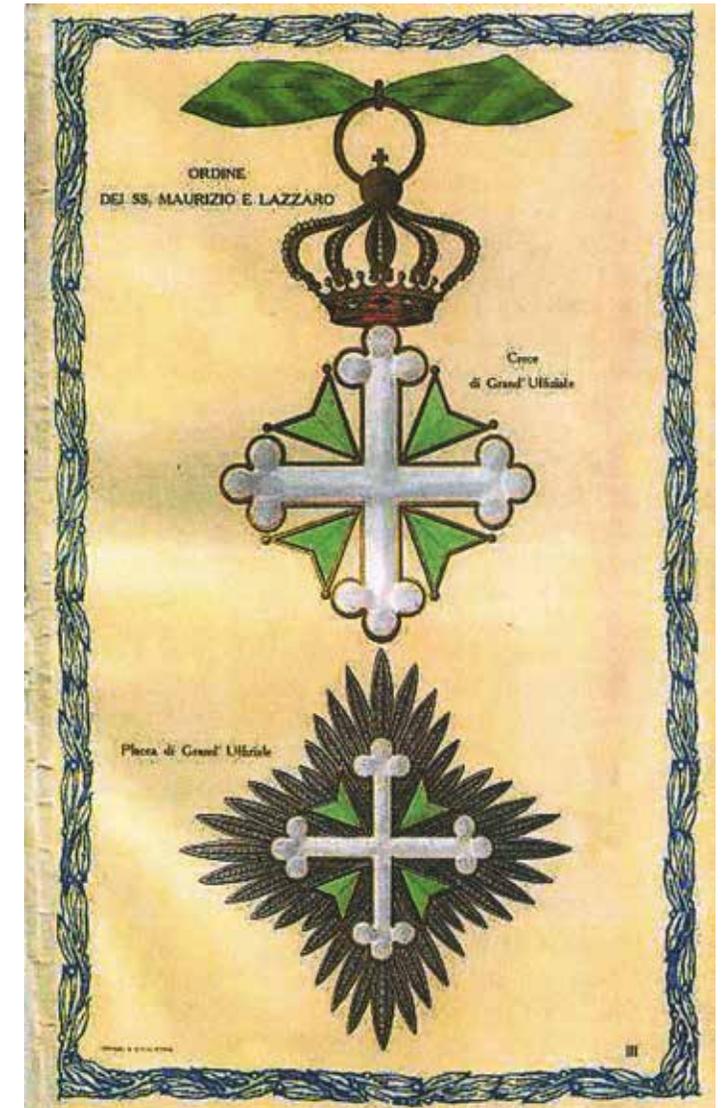
2.1.3 Decline, Abandonment and Current Status

► Fig. 29. Insignia of the Ordine dei Santi Maurizio e Lazzaro (18th–19th century). These symbols represent the Order of Saints Maurice and Lazarus, the institution that assumed full control of the Precettoria di Sant’Antonio di Ranverso after the suppression of the Antonine Order in 1776. Under the Mauriziano administration, the complex underwent a new phase of land management, documentation, and later restoration, shaping its evolution into the modern era.

The decline of Sant’Antonio di Ranverso began gradually and almost imperceptibly between the late 16th and early 18th centuries, driven by a combination of medical, political, economic, and institutional factors. The site had flourished for nearly four centuries as one of the most important Antonine commanderies outside France, but the conditions that had sustained its prosperity changed profoundly over time. The most decisive factor was the significant decrease of ergotism cases across Europe. Improvements in agricultural practices, diversification of crops, better grain storage, and gradual changes in dietary habits reduced the prevalence of the Sacer Ignis, thereby weakening the primary medical function that had justified and sustained the Antonines’ presence. This epidemiological shift is clearly reflected in inventories from the 16th century:

while earlier records detail therapeutic equipment, medical beds, and supplies of pig fat and ointments, later inventories from 1551 and 1584 focus increasingly on liturgical objects, vestments, and devotional furnishings, indicating a transition from a hospital-centred institution to one primarily dedicated to worship and routine monastic life. Later inventories from 1551 and 1584 focus increasingly on liturgical objects, vestments, and devotional furnishings, indicating a transition from a hospital-centred institution to one primarily dedicated to worship and routine monastic life. Economically, the commandery continued to manage an extensive agricultural estate, but the pressure exerted by the Antonine mother house in Vienne and by the changing political landscape of the Susa Valley altered the stability of this system. From the early 14th century onward, the

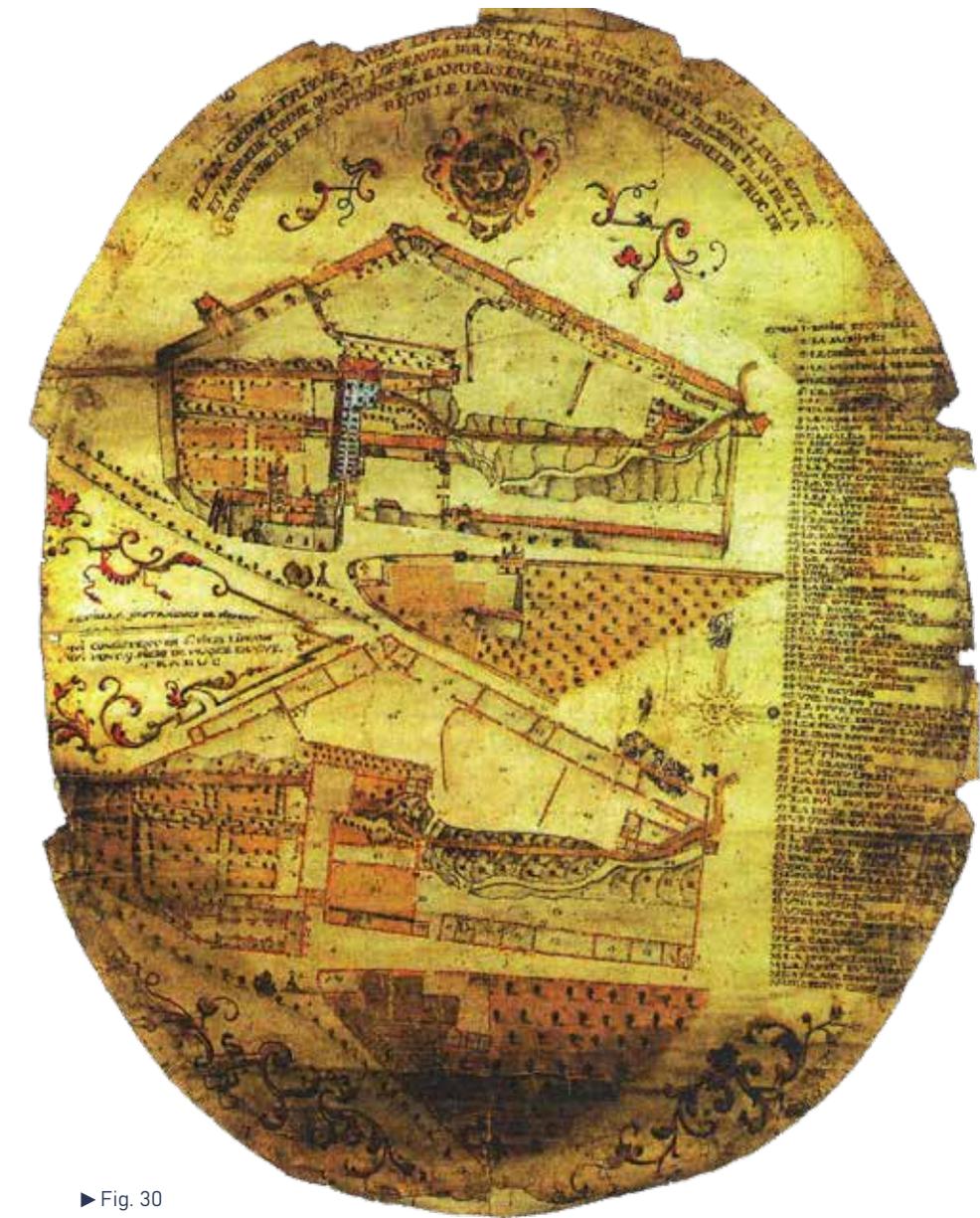
commandery was required to send annual tributes to Vienne—a requirement intended to stabilize the finances of the French mother house but one that placed increasing strain on the revenues generated locally through rents, emphyteusis, and agricultural production. Despite holding more than 600 hectares of land by the 18th century, the commandery struggled to maintain its agricultural infrastructure, particularly irrigation canals and mills, which required constant maintenance. Administrative friction further eroded internal cohesion, as tensions between local Antonine preceptors and the central authority in Vienne escalated in the 15th and 16th centuries. By the early 1700s, these long-term weaknesses had become acute.



► Fig. 29

► Fig. 30. Cabreo of the Pre-cetoria di Sant'Antonio di Ranverso (Ordine Mauriziano, 18th century). This cadastral map documents the extensive agricultural estate of the complex, including fields, vineyards, irrigation canals, farmhouses, and boundaries managed by the Antonines and later by the Mauriziano administration. It illustrates the economic structure that sustained the hospital and monastic community and shows the territorial organization of Ranverso before its decline in the late 18th century.

The final blow to the medieval identity of Sant'Antonio di Ranverso came with the suppression of the Antonine Order in 1776. By papal decision, the Antonines were dissolved, and their properties transferred to other ecclesiastical institutions. Ranverso was first assigned to the Order of Malta and soon after to the Ordine dei Santi Maurizio e Lazzaro, the charitable and administrative arm of the Savoy dynasty. Although this administrative transfer preserved the monastic buildings from immediate dissolution, it also signaled the end of centuries of Antonine vocation. The Mauriziano order had no specific medical mission related to ergotism, and the hospital ceased to function in its original form. Many buildings were repurposed as agricultural or residential spaces, while others fell into neglect. Over the late 18th and early 19th centuries, archival reports describe persistent structural issues: collapsed roofs, deteriorating vaults, infiltrations, and crumbling plaster. The cloister and several auxiliary buildings experienced partial ruin, while frescoes suffered

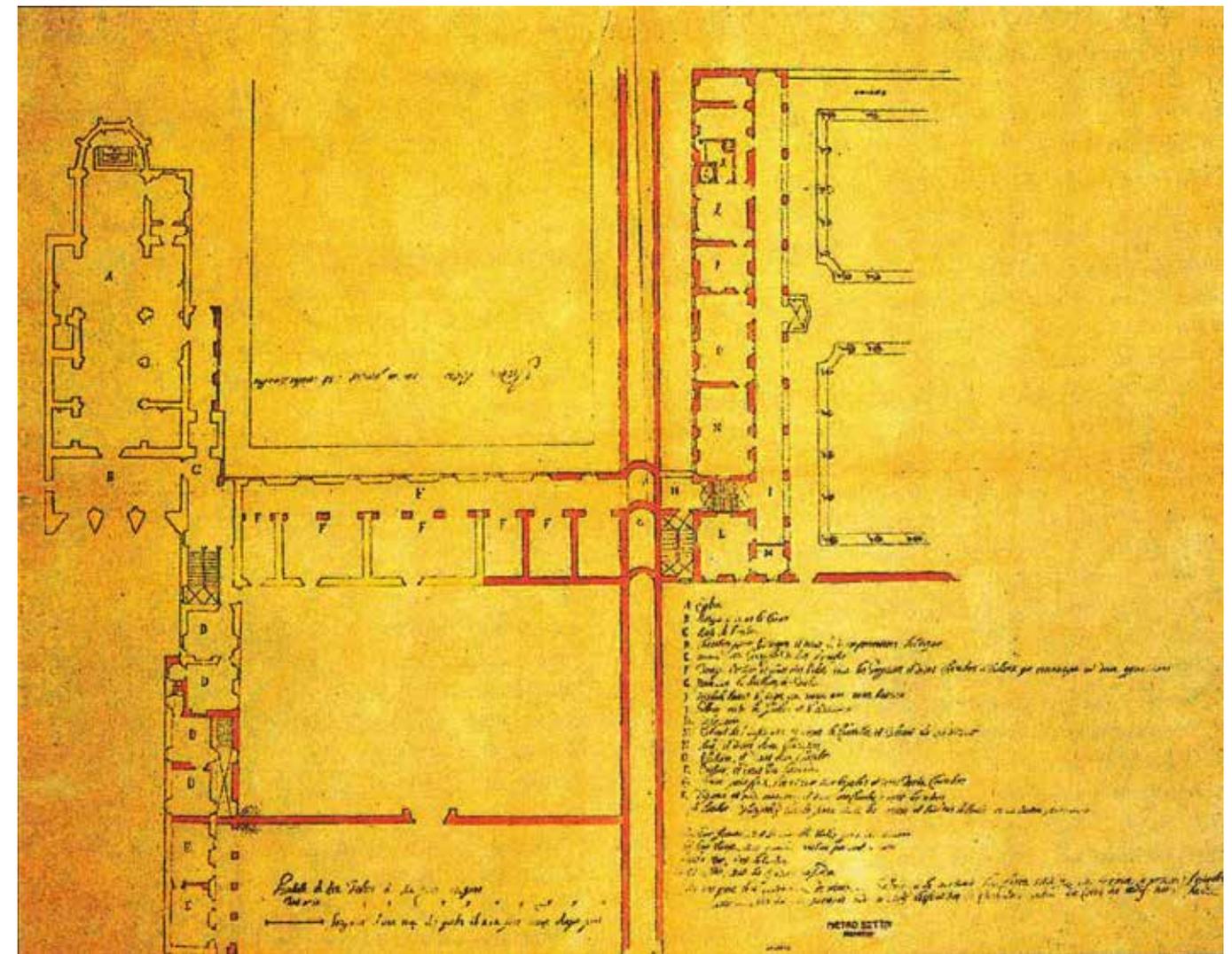


► Fig. 30

► Fig. 31. Architectural plan of the Precettoria di Sant'Antonio di Ranverso (late 17th–18th century, Ordine Mauriziano archives). This plan documents the full spatial articulation of the complex, including the church, cloister, hospital wards, service rooms, agricultural courtyards, and ancillary structures. Produced during the Mauriziano administrative period, it provides essential evidence of the architectural configuration of Ranverso before the progressive abandonment and loss of several conventual buildings between the 18th and 19th centuries.

from moisture and overpainting. Yet it was precisely during this period of decline that Ranverso attracted new attention from travellers, antiquarians, and early art historians. The growing Romantic fascination with medieval architecture in the 19th century encouraged scholars to rediscover the Gothic heritage of northern Italy. Artists and intellectuals drawn to the Susa Valley for its picturesque landscape often visited the decaying complex, documenting its sculptures, frescoes, and architectural features in sketches and early photographs. Their descriptions, sometimes embellished with romantic sentiment, nevertheless played a crucial role in shaping public awareness of Ranverso's cultural value. The first modern restoration interventions began in the second half of the 19th century. Early efforts were inconsistent and, by contemporary standards, often problematic. In 1858, Giuseppe Gardina conducted extensive repainting and aesthetic “refreshing” that—although well-intentioned—introduced non-original layers of paint

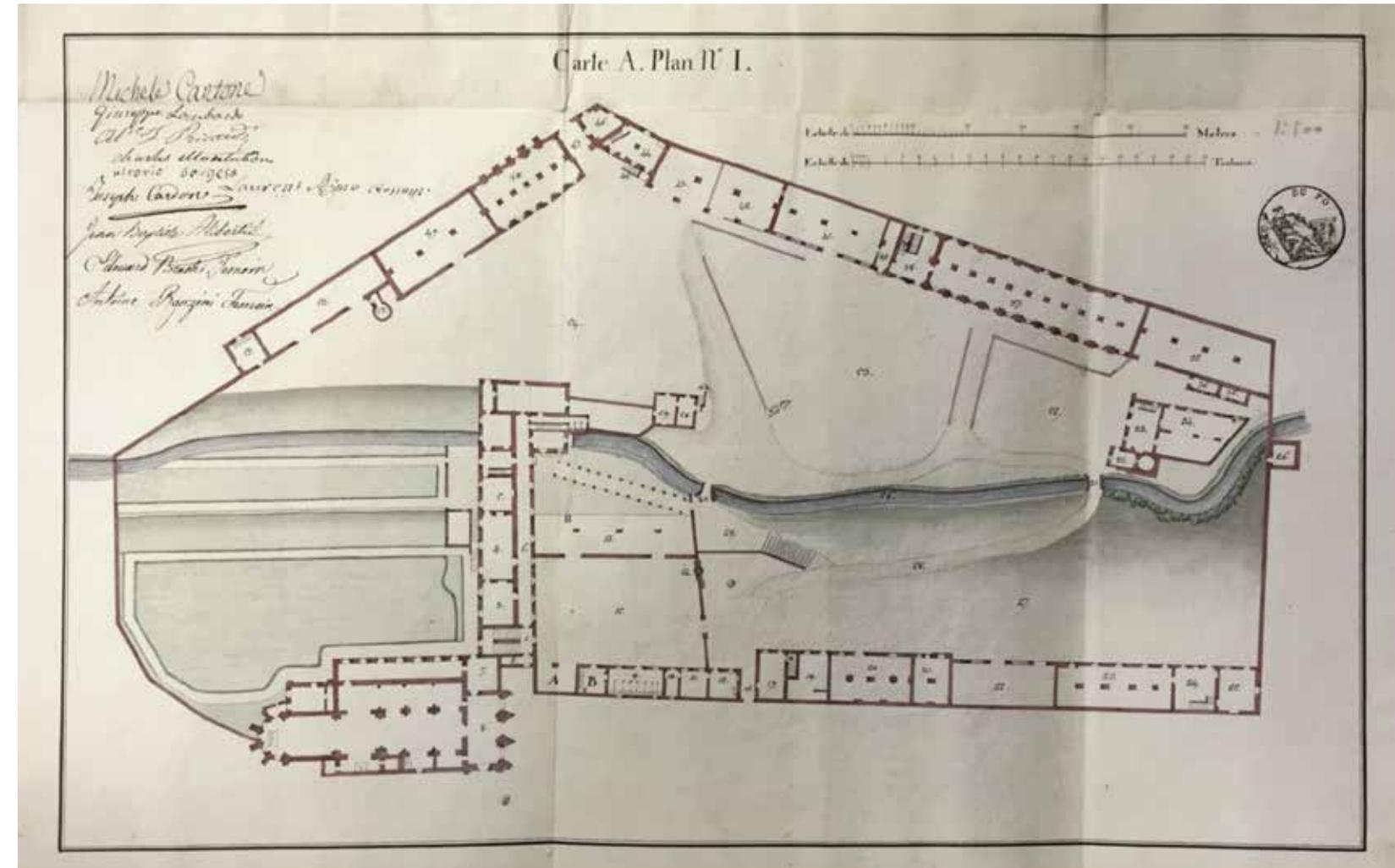
that obscured medieval surfaces. By 1869, engineer Camusso and architect Borella produced technical reports identifying serious structural vulnerabilities in the chapels and vaults, especially near the façade and the bell tower. These preliminary restorations, however, lacked an overarching conservation philosophy and responded primarily to the need to prevent imminent danger.



► Fig. 31

The historical plan titled “Carte A. Plan n°1” documents Sant’Antonio di Ranverso as a complex territorial organism rather than a singular architectural monument. The drawing reveals an articulated and elongated spatial structure in which religious, hospital, agricultural, and infrastructural functions are closely interwoven. The linear arrangement of buildings reflects the original logic of the Antonine preceptory, conceived to accommodate pilgrims along the Via Francigena while simultaneously supporting charitable care through productive activities. Central to the organization of the complex is the integration of water infrastructure, represented by the canal system that structures the open spaces and supports both agricultural production and daily operations. The presence of extensive farm buildings, storage areas, and service spaces highlights the economic foundation of the site, confirming its role as a self-sustaining settlement managed by the Ordine Mauriziano. The precision of measurements, room subdivision, and boundary definition indicates the

administrative nature of the document, produced to regulate ownership, use, and maintenance rather than solely to record architectural form. This plan therefore illustrates a crucial phase in the historical evolution of Sant’Antonio di Ranverso, in which medieval charitable functions were consolidated into a rationalized institutional estate, reinforcing the idea of the site as a living structure continuously shaped by use, management, and territorial relationships.



► Fig. 32

► Fig. 33. Bell tower and stationary cross of Sant'Antonio di Ranverso (late 14th century Gothic elevation). The bell tower, originally Romanesque, was significantly heightened during the second half of the 14th century, acquiring the pointed arches, brick openings, and vertical proportions characteristic of the Gothic reconstruction of the complex. In the foreground stands the medieval stationary cross, marking the sacred threshold of the precinct and reflecting the liturgical and processional practices associated with the Antonine community.

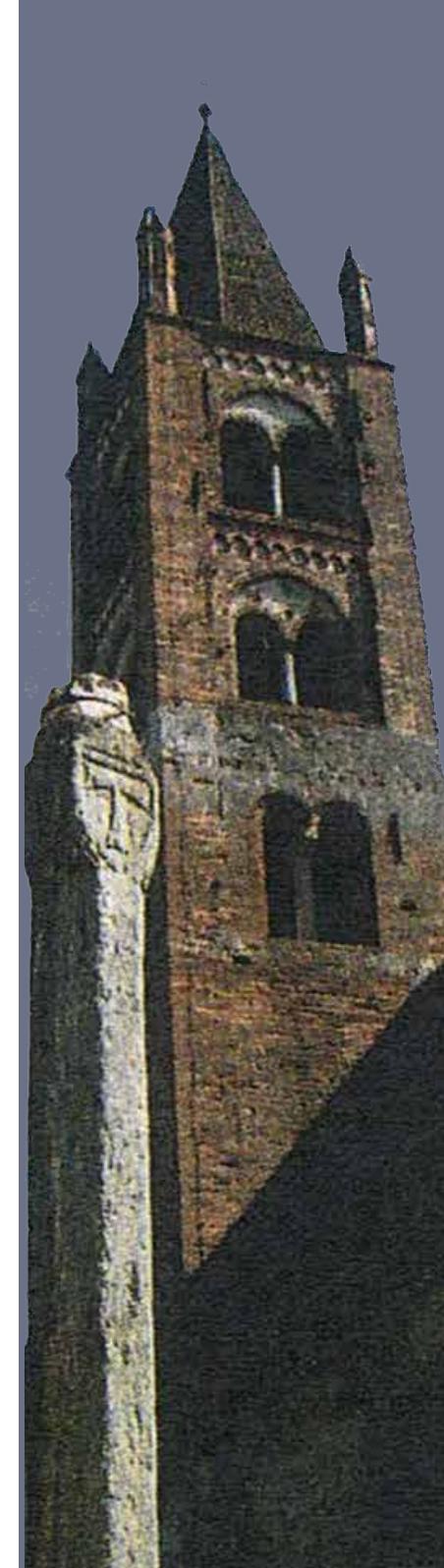
A more scientifically grounded phase of restoration began at the end of the 19th century and continued into the early 20th century. In 1896, architect Carlo Nigra—a leading figure in the movement to preserve medieval art in Piedmont—undertook work to remove whitewash and reveal the late medieval fresco cycles. His intervention marked an important change in attitude: the goal was no longer cosmetic but historical, and the removal of non-original surface layers initiated a broader recognition of Ranverso's medieval identity. This new perspective laid the foundation for the more systematic restoration efforts carried out under the supervision of Alfredo d'Andrade and Cesare Berteà between 1913 and 1915. Their work was grounded in archival research, structural analysis, and careful material documentation. They restored the openings of the narthex, reconstructed the apse windows, secured the corbel systems, inserted iron tie-rods in the campanile, consolidated vaults, and repaired long-neglected masonry. Their project is extensively documented in

worksite journals preserved by the Soprintendenza, representing one of the earliest examples in Piedmont of modern scientific restoration methodology. Despite these significant early-20th-century interventions, portions of the complex remained fragile throughout the mid-20th century. Weathering, environmental conditions, and partial abandonment continued to affect the Ospedaletto, the conventual structures north of the church, and various agricultural buildings. It was not until the late 20th and early 21st centuries that Ranverso benefited from a comprehensive conservation program aligned with contemporary heritage standards. The restoration campaign carried out by Studio Gritella between 1999 and 2003 marked a decisive moment in the complex's modern history. This project combined extensive diagnostic surveys, structural consolidation, material conservation, and a systematic stratigraphic study of the entire architectural organism. The façade plaster was renewed; the narthex and the Gothic gables were

stabilized; the chapels were cleaned and conserved; and the apse and bell tower underwent structural inspections and reinforcement. Crucially, the stratigraphic research conducted during this campaign made it possible to reconstruct the chronological phases of the building with unprecedented clarity, laying the foundation for the historical interpretation upon which contemporary scholarship now relies. Today, Sant'Antonio di Ranverso stands not as an abandoned relic but as a carefully preserved historical monument managed by the Ordine Mauriziano and recognized as one of the most important medieval complexes in the region. It is open to the public, integrated into cultural itineraries, and positioned as a landmark along the modern revitalization of the Via Francigena. Its significance extends beyond its architectural and artistic value: it represents the evolution of medieval healthcare, pilgrimage culture, Alpine mobility, and monastic economy. society as a space of memory, education, and identity, where centuries of history remain visible in the stratified layers of

stone, fresco, and landscape. Although its original medical vocation has long disappeared, the enduring presence of the church, chapels, cloister, and agricultural structures preserves the memory of an institution that shaped the human and cultural geography of the Susa Valley for nearly 900 years.

The following page presents a collage-based timeline illustrating the historical development of Sant'Antonio di Ranverso across the centuries.



2.2 The Via Francigena : Pilgrimage and the Role of Sant'Antonio di Ranverso

2.2.1 Historical Formation of the Route

The Via Francigena, one of the most important medieval European routes, did not emerge at a single moment nor under the influence of a single authority. Rather, it developed as an evolving network of paths shaped by geography, political power, religious movements, and centuries of human mobility. In its broadest definition, the Via Francigena connected northern Europe to Rome, crossing France, Switzerland, and Italy; yet its Italian entry point—through the Susa Valley—was far from incidental. The valley's physical configuration as a natural gateway through the Alps, combined with its long history of monastic settlement and political contestation, made it a crucial segment within the entire itinerary. Understanding the historical formation of this route therefore requires an integrated reading of territorial morphology, ancient communication systems, and the

sociocultural practices that transformed simple tracks into a trans-European spiritual and infrastructural landscape. From antiquity, the Susa Valley served as a transit corridor for commercial, military, and diplomatic purposes. The Roman presence consolidated this function through the construction of roads linking Augusta Taurinorum (Turin) with Gaul via the Alpine passes. After the collapse of the Western Roman Empire, these routes persisted as informal tracks connecting the remnants of Romanized communities with emerging medieval polities. By the early Middle Ages, the valley was already home to significant religious foundations: the Benedictine Abbey of Novalesa (founded in 726), the churches of the upper valley, and several smaller eremitic and cenobitic communities. These institutions were located along pre-existing transit paths and contributed to the stabilization

of routes by offering hospitality, spiritual guidance, and protection. They also served as cultural intermediaries, transmitting liturgical practices, agricultural techniques, and artistic knowledge across regions. The 9th and 10th centuries introduced a period of crisis, as the valley was subjected to Saracen incursions. The temporary abandonment of monastic sites—recorded in narrative sources associated with Novalesa—reveals the vulnerability of the valley's religious infrastructure. Yet this moment of instability confirmed, paradoxically, the strategic importance of the route: raiders targeted the valley precisely because it was a vital corridor for movement and communication. By the late 10th and early 11th centuries, following the expulsion of Saracen groups, the valley underwent a significant phase of reconstruction and spiritual reorganization. This period that

the monumental Abbey of San Michele della Chiusa was founded between 983 and 987, strategically positioned on a commanding height above the main transit path. Its architectural magnificence and territorial visibility symbolized the valley's renewed political stability and served as a spiritual landmark for travellers. The development of the Via Francigena as a formally recognized pilgrimage route is closely connected to the consolidation of medieval pilgrimage culture. From the 10th to the 13th centuries, the practice of long-distance pilgrimage spread across Europe, encouraged by ecclesiastical authorities and sustained by increasing mobility. Pilgrims travelled toward Rome, Santiago de Compostela, Jerusalem, and other major shrines, following routes that combined spiritual motivations with economic, personal, or penitential purposes.

86-1188: Count Umberto of Savoy grants land for the foundation of Sant'Antonio di Ranverso.

12th Century

12th-13th century: The Antonian Order establishes a hospital and monastery along the Via Francigena pilgrimage route.

Mid-13th century: The Ospedaletto (hospital) becomes fully functional, treating patients suffering from St. Anthony's Fire (ergotism).
14th century: The monastic complex expands, and agricultural development strengthens its economic base.

Late 15th century: Giacomo Jaquerio paints frescoes, decorating the church interior with biblical and monastic themes.

16th Century

16th century: Architectural and artistic enrichment of the church and monastery, including works by Defendente Ferrari.

Late 16th century: Decline begins due to fewer ergotism cases and advancements in medicine.

20th Century

1776: The Antonian Order is suppressed by the Savoy government; assets are transferred to the Order of Saints Maurizio and Lazzaro.

1900-1920s: Architect Alfredo d'Andrade carries out major preservation works, concentrating on fresco restoration and structural consolidation.
1970s-1990s: New restoration campaigns follow, focusing on building stabilization and continued protection of the frescoes.

Recent years

2004-Present - 2022-2026
Fondazione Ordine Mauriziano
Established by law in 2004, which is responsible for the conservation and enhancement of the heritage of the Ordine dei Santi Maurizio e Lazzaro, including Sant'Antonio di Ranverso.
2022 and 2026: the Foundation has promoted major restoration and adaptive reuse projects at the site, supported by public and European funding, focusing on the Ospedaletto and Cascina Bassa to introduce visitor slow tourism along the Via Francigena.



► Fig. 34. Overview map of the Via Francigena across Italy. The map illustrates the main north-south axis of the Via Francigena, from its Alpine entry at Susa through major stages such as Piacenza, Siena, and Rome, and continuing along its southern pilgrimage extensions toward Benevento, Monte Sant'Angelo, Bari, Brindisi, and Santa Maria di Leuca. This national-scale framework contextualizes the position of Sant'Antonio di Ranverso within the broader system of medieval and contemporary pilgrimage routes.

Ref. — fig 34-35 Territorial framework of Sant'Antonio di Ranverso in relation to the Via Francigena. Map drawn by the author, based on data from the Via Francigena official website and regional Geoportal platforms.

The Via Francigena became one of the principal arteries for such pilgrimage, in part thanks to the detailed travel account by Sigeric, Archbishop of Canterbury, who documented his journey from Rome to England in 990. Although the exact path he described does not correspond precisely to later medieval configurations, his account played a fundamental role in canonizing the identity of the Via Francigena as a transnational spiritual axis. Within the Susa Valley, the route continued to diversify over time. Rather than a single road, the Francigena consisted of multiple braided paths that adapted to seasonal conditions, local settlements, and political establishments. Some branches passed through the valley floor, while others followed higher or safer terrain depending on the season. Each segment intersected with religious institutions that offered hospitality: Benedictines at San Giuliano in Susa, Augustinians at Oulx, Hospitallers in Chiomonte, and Templars at various points in the lower valley. institutions

points in the lower valley. These institutions formed a dense network of care and protection, making the valley a structured system of assistance for pilgrims and travellers. Their presence also encouraged the creation of markets, fairs, agricultural estates, and artisanal activities, reinforcing the valley's role as an economic hub.



► Fig. 34

► Fig. 35. Overview map of the Via Francigena across Italy. The map illustrates the main north-south axis of the Via Francigena, from its Alpine entry at Susa through major stages such as Piacenza, Siena, and Rome, and continuing along its southern pilgrimage extensions toward Benevento, Monte Sant'Angelo, Bari, Brindisi, and Santa Maria di Leuca. This national-scale framework contextualizes the position of Sant'Antonio di Ranverso within the broader system of medieval and contemporary pilgrimage routes.

The political dimension of the route cannot be underestimated. From the 11th century onward, the House of Savoy gradually extended its authority over the valley, recognizing its strategic and economic importance. Their control of Alpine passes allowed them to regulate movement, secure military routes, and collect tolls. Monasteries and hospices, while serving spiritual and charitable functions, also contributed to Savoyard political consolidation by stabilizing territory, managing resources, and anchoring local communities. The foundation of the Antonine commandery at Ranverso in the late 12th century must be understood in this context: it strengthened Savoy's influence over the lower valley, introduced a specialized medical institution into the region, and reinforced the communication axis linking Turin to the Alpine crossings. By the 12th and 13th centuries, the Via Francigena had acquired its mature medieval configuration: a deeply embedded territorial infrastructure consisting of roads, bridges, water

canals, hospices, monastic estates, fortified communities, and a landscape cultivated to serve the needs of those who traversed it. The route adapted to topographical challenges, seasonal conditions, and political transformations, yet retained its fundamental identity as the principal transalpine corridor connecting the plains of Piedmont to the Rhône Valley and beyond. This identity persisted well into the early modern period, although mobility patterns evolved with changing political borders, economic structures, and technological innovations. The rediscovery of the Via Francigena in modern times has placed renewed emphasis on its medieval significance. Scholarly research, archaeological surveys, and heritage initiatives have demonstrated that the route was not only a path of faith but a channel of cultural exchange, economic interdependence, and environmental shaping. In this longstanding framework, the role of Sant'Antonio di Ranverso emerges not as an isolated episode but as an integral chapter in the broader

story of European mobility. The complex served as a stabilizing presence along the route, offering spiritual, medical, and logistical support to generations of travellers. Its foundation and evolution are therefore inseparable from the formation of the Via Francigena itself.^{34,35,36}



► Fig. 35

2.2.2 The Role of Sant'Antonio di Ranverso Along the Route

► Fig. 36 A general view of the Church of Sant'Antonio di Ranverso

Ref. —Facciata dell'Antico Ospedale di Sant'Antonio di Ranverso. Fondazione Torino Musei. <https://www.gamtorino.it/en/work/facciata-dell-antico-ospedale-di-san-antonio-di-ranverso/>

The importance of Sant'Antonio di Ranverso along the Via Francigena cannot be understood merely as the presence of a religious structure on a busy road. Rather, the complex functioned as a multidimensional node where medical care, spiritual assistance, territorial management, agricultural production, and political authority intersected. Its role along the route was shaped by its affiliation with the Antonine Order, its geographic placement at a crucial threshold between plains and mountains, and its integration into the dense network of institutions that serviced the flow of pilgrims and travellers through the Susa Valley. Over the centuries, Ranverso became not only a place of passage but also a destination in itself, attracting the sick, the devout, and the rural population seeking medical treatment or spiritual intercession. The location of

Sant'Antonio di Ranverso was carefully chosen. Positioned at the mouth of the Susa Valley, just before the terrain begins to ascend toward the Alpine passes, the site offered a natural resting point for travellers departing from Turin or descending from the mountains. The valley at this point expands into a fertile fluvial plain shaped by the Dora Riparia, allowing the construction of agricultural estates, mills, and water-management structures that sustained the monastic and hospital community. Although the Dora's seasonal flooding posed challenges, the Antonines turned these natural constraints into opportunities by developing irrigation systems and canals, including parts of the hydraulic network that would later evolve into the Canale di Rivoli. This water infrastructure was not only essential to agriculture but also to the hospital's medical practices, which required water for hygiene, food



► Fig. 36

preparation, and therapeutic treatments. Ranverso's integration into the pilgrim network of the Via Francigena was reinforced by its specialized medical mission. While numerous monasteries, parish churches, and hospices flourished along the route, the Antonines offered something unique: a recognized expertise in treating ergotism (*ignis sacer*), a disease that was widespread among rural populations in the Middle Ages. The Antonines developed a therapeutic regimen based on dietary control, hygienic practices, and the use of animal fat (especially pig fat), combined with spiritual rituals invoking Saint Anthony Abbot. Because ergotism caused excruciating pain, hallucinations, and gangrene, afflicted individuals often sought refuge in places associated with miraculous healing. This reputation extended throughout Piedmont, Savoy, and the Dauphiné, attracting not only travellers but also local inhabitants who visited the precettoria seeking relief. Thus, even individuals who were not pilgrims in the traditional sense undertook journeys to Ranverso

specifically for medical reasons, expanding the site's catchment area and intensifying its economic and spiritual significance. In the medieval period, the hospital was an integral part of the monastic complex, directly influencing its architecture and spatial organization. Travellers approaching from the route would encounter first the external façade and narthex—a space that acted as an intermediary threshold—before entering the interior areas devoted to worship and healing. The church provided liturgical services essential for the spiritual welfare of the sick, while the hospital wards (located north of the church in structures now largely modified or in ruin) offered beds, basic treatments, and shelter. The Antonines' holistic approach to healing blurred the boundaries between spiritual and physical care. Pilgrims remained for days or weeks depending on the severity of their condition, integrating themselves temporarily into the rhythm of monastic life through meals, prayers, and communal rituals. These practices rendered Ranverso not simply a transit

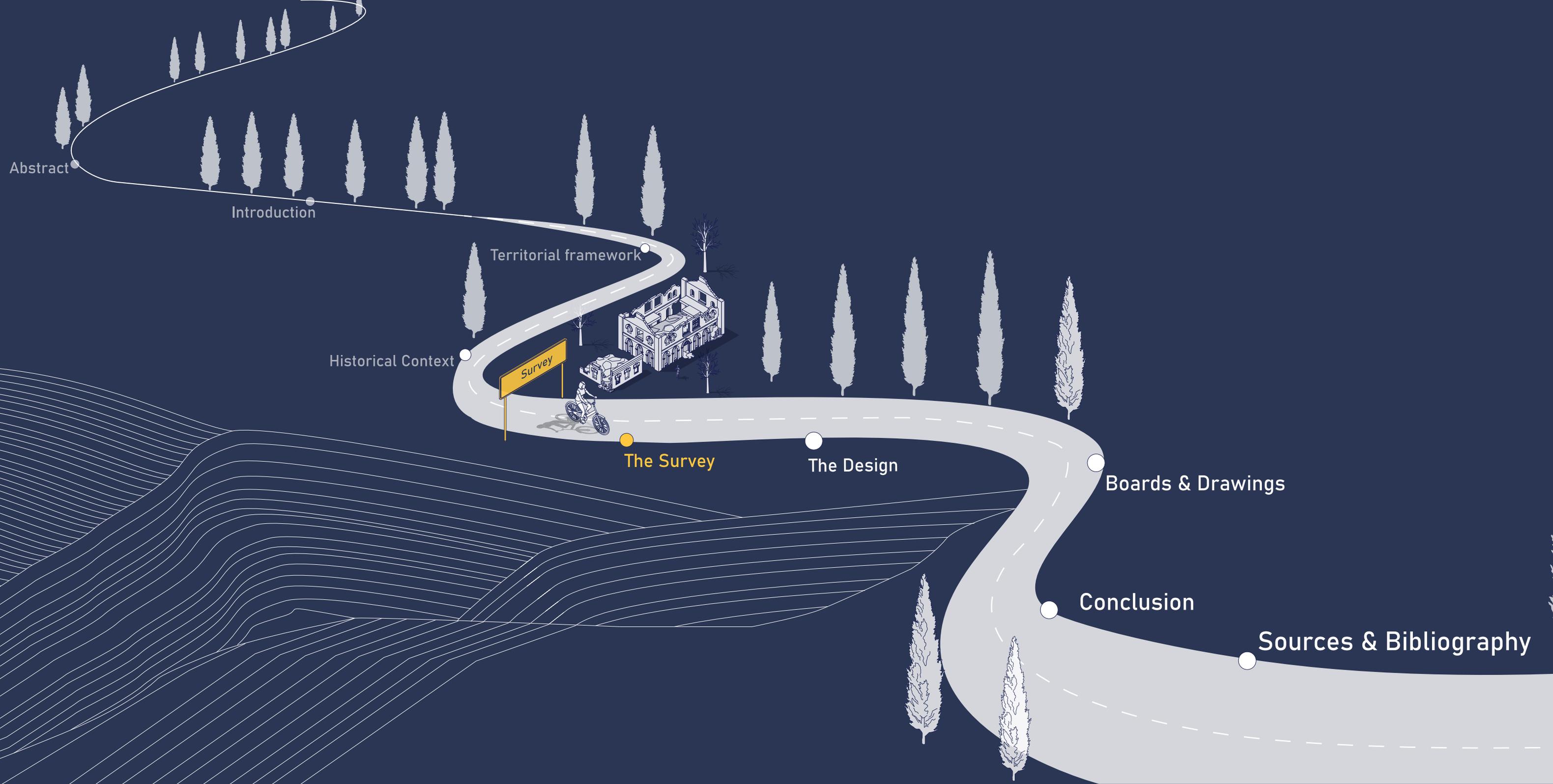
point but a temporary home for the weary and the ill. The institutional and political significance of Ranverso along the Via Francigena was equally crucial. As a major Antonine commandery, Ranverso was tied economically and spiritually to the mother house in Vienne. This connection created a transalpine axis of authority that linked the Susa Valley directly to the Dauphiné. The commandery collected revenues from its agricultural estates and sent part of them to Vienne as tribute. It also served as an administrative hub within Piedmont, managing other Antonine houses and properties in the region. Its function thus extended beyond service to travellers; it was a centre of monastic governance and territorial control. This administrative role became especially visible when the commandery was documented as possessing rights over mills, forests, vineyards, and farmlands across the valley. Through these holdings, the Antonines influenced local economies, shaped land use, and engaged in long-term landscape modification. Moreover, the presence of

the Antonines along the Via Francigena intersected with broader political strategies pursued by the House of Savoy. The valley had long been contested between different powers—bishops, counts, emperors, and later emerging states—due to its strategic importance as a military and commercial corridor. By hosting the Antonines, the Savoy effectively strengthened their influence over the lower Susa Valley. The presence of a reputable medical-hospitaller institution under their patronage reinforced the legitimacy of Savoyard rule, encouraged stable settlement, and facilitated safer mobility for merchants and pilgrims whose economic contributions benefited the entire region. The commandery thus functioned not only as a spiritual sanctuary but also as a tool of political consolidation. In time, the flow of travellers itself began to reshape the physical and spatial layout of Ranverso. Archival and stratigraphic sources indicate that in certain periods—likely between the late 4th and early 15th centuries—the route of

the Via Francigena passed directly along the right side of the church. This alignment meant that pilgrims would have encountered the façade, portico, frescoes, and chapels in a highly choreographed sequence designed to mark the transition into sacred space. As the complex expanded—with additional chapels, the construction of the polygonal apse, and the elevation of the bell tower—the path was gradually diverted away from the wall of the church. These shifts reflect not only infrastructural adaptations to changing needs but also the commanding presence that the expanding complex imposed on the valley's road network. Ranverso did not merely sit along the route; it actively shaped the way the route evolved. The attraction of Ranverso extended far beyond the medieval period. Even after the decline of the hospital in the 16th and 17th centuries, the church remained a spiritual landmark for travellers. Pilgrims who passed through the valley often sought blessings or visited the frescoes depicting the life of Saint Anthony, scenes of temptation, and other

didactic imagery linked to the order's healing mission. The site preserved its symbolic function as a gateway to the Alpine crossings, marking the transition between urban Turin, the rural valley, and the demanding ascent toward the mountains. This symbolic threshold function continues today, as modern pilgrims and cultural tourists retracing the Via Francigena regard Ranverso as one of the most evocative stops along the Italian segment of the route. In the contemporary context, the role of Sant'Antonio di Ranverso along the Via Francigena has been revitalized through heritage conservation, historical research, and the growing popularity of slow tourism. The reactivation of the Via Francigena as a cultural route has brought new attention to the complex, emphasizing its historical importance as a centre of hospitality, and spiritual reflection. Visitors today encounter the site not only as an architectural monument but as a witness to centuries of human movement, interaction, and care. The church, chapels, cloister, and

agricultural landscape represent layers of history that continue to shape the identity and collective memory of the Susa Valley. As such, Ranverso remains a living component of the Via Francigena network—a place where past and present converge, and where the legacy of medieval mobility finds renewed expression in the paths of contemporary travellers.^{34,35,36,37}



3.1. Survey Methodology and Objectives

The survey of Sant'Antonio di Ranverso was developed through a combination of methods and instruments to provide a coherent, metrically reliable description of both the landscape and the architectural complex. The work is based on two main families of data:

- An aerial photogrammetric survey with UAV, carried out and pre-processed by Prof. Marco Roggero and the teaching staff, used as the basis for the site plan and the analysis of the surrounding terrain;
- An on-site survey campaign with mobile laser scanning and terrestrial instruments, focused on the interior and exterior spaces of Cascina Ponente (Western Farm) and the adjoining buildings.

The first objective was to define the project's scope and area of interest using UAV data and the professor's previous surveys. Based on this, a site

plan for the complex and its immediate surroundings was constructed. This site plan then guided the subsequent architectural survey.

The resulting point clouds were then processed and translated into conventional drawings and models, following the workflows described in the next sections. The project adopts a Scan-to-BIM approach within a BIM authoring environment. The model is primarily used for geometric verification and the production of drawings; however, selected constructive components—such as the timber roof hierarchy (primary beams, secondary rafters and decking)—are explicitly modelled based on point-cloud interpretation and historical/technical documentation.



3.2 Data Acquisition and Processing Workflow

The construction of the site plan and the survey drawings of the Sant'Antonio di Ranverso complex is based on a set of three-dimensional datasets produced by an aerial photogrammetric survey with UAV, carried out by Prof. Marco Roggero and other Teaching Staff of Politecnico di Torino.

Within the thesis, these data were processed, interpreted, and translated into conventional 2D drawings and a digital model to support the architectural analysis and design phase.

The original UAV survey, conducted and pre-processed, was delivered as four separate point clouds in LAS/LAZ format, each corresponding to a thematic component of the site:

- UAV_terreno.laz – terrain surface
- UAV_edifici.laz–buildings and architectural volumes of the abbey
- UAV_vegetazione.laz – vegetation
- UAV_linee_elettriche.laz

These files are the result of a first segmentation of the global point cloud, carried out to facilitate the reading of the site's different elements. All datasets are referenced in a common local coordinate system and not georeferenced to a national Coordinate Reference System (CRS), which was adopted as the reference for the site plan. The processing of the point clouds was carried out using a combination of:

· **CloudCompare** :
for inspection, cleaning, subsampling, and generation of the Digital Terrain Model (DTM) and contour lines.

· **Autodesk ReCap** :
for conversion of LAS/LAZ datasets into RCP/RCS format and management of the complete 3D point cloud for CAD and BIM environments.

· **PointCab** :
for the generation of horizontal slices and orthographic images in selected areas, used to support verification and 2D vectorisation.

· **AutoCAD** :
as the primary environment for vectorisation and the construction of the 2D site plan and survey drawings.

· **Agisoft Metashape** :
used for the production of the photogrammetric point clouds delivered for this thesis (processing carried out by Prof. Marco Roggero, Politecnico di Torino).

· **Autodesk Revit** :
for the subsequent integration of the topography and building survey into a three-dimensional BIM model. This workflow allows the 3-dimensional

survey data to be progressively translated into a set of conventional drawings, while preserving the metric accuracy of the original acquisition. This workflow allows the three-dimensional survey data to be progressively translated into a coherent set of conventional drawings and digital models, while preserving the metric accuracy of the original acquisition.

► Fig. 37. Different categorized layers of Point Cloud exported from Cloud Compare.

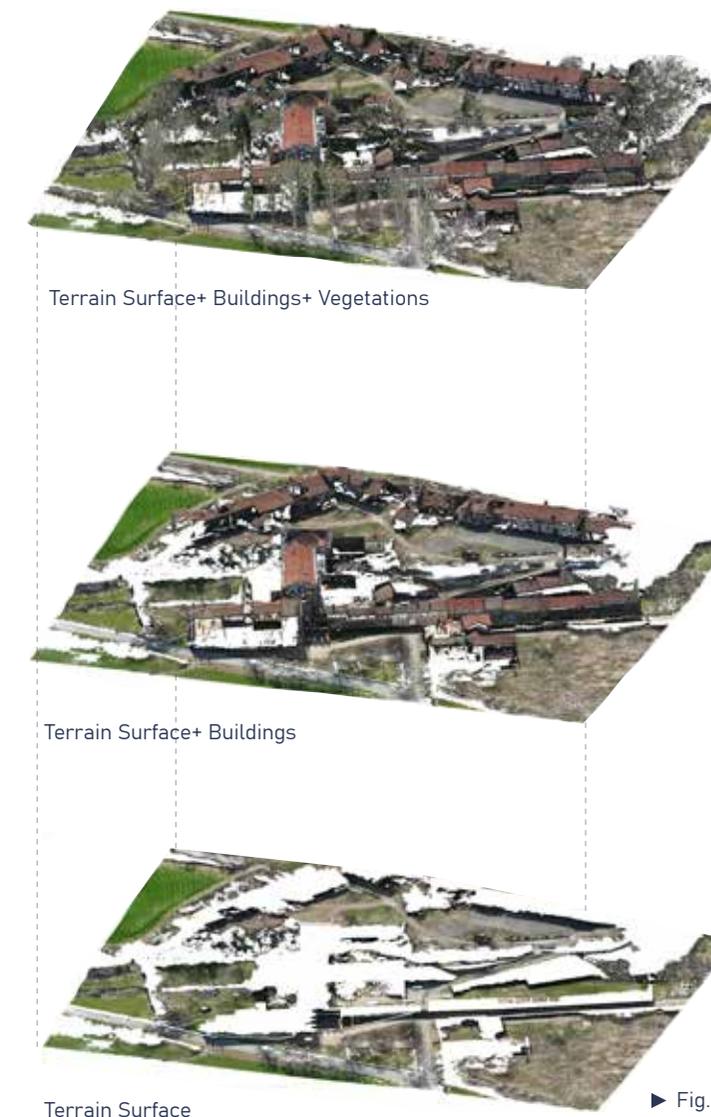
Processing of the terrain cloud and generation of contour lines:

The first step in the construction of the site plan concerned the terrain cloud UAV_terreno. The LAS file was imported into CloudCompare, which automatically proposed applying a global shift to numerically align the coordinates with the origin. The suggested shift was accepted: this operation is purely numerical and is stored by the software, so that the original local coordinate system is restored when exporting the processed data.

A preliminary inspection of the cloud revealed approximately 21 million points, covering a rectangular area of about 426×336 m around the abbey, with a vertical excursion of roughly 26 m. Since the design focuses on the immediate surroundings of the complex, an area of interest was defined using a clipping box. The terrain cloud was cropped to this area, discarding peripheral portions of the survey that lie outside the project scope. Obvious noise and small isolated

clusters were then removed, especially near the edges of the acquisition, where reconstruction is less reliable. Given the very high point density of the original data, a spatial subsampling with a spacing of 0.20 m was applied to the cropped terrain cloud. This operation significantly reduces the number of points while preserving the ground's essential morphology; the resulting dataset is lighter and easier to manage in subsequent processing steps.

Starting from this cleaned and subsampled terrain cloud, a Digital Terrain Model (DTM) was generated using the Rasterize tool in CloudCompare: the cloud was projected onto the horizontal plane (XY), with the elevation component (Z) as the interpolated scalar field, and a grid step of 0.50 m was adopted, consistent with the intended scale of the site plan. The resulting raster was visualised using a height-based colour scale to verify the surface's continuity and identify any residual anomalies. From the DTM, contour lines (level curves) were automatically extracted



► Fig. 378,39. Terrestrial laser scanning on site at 23 October 2024

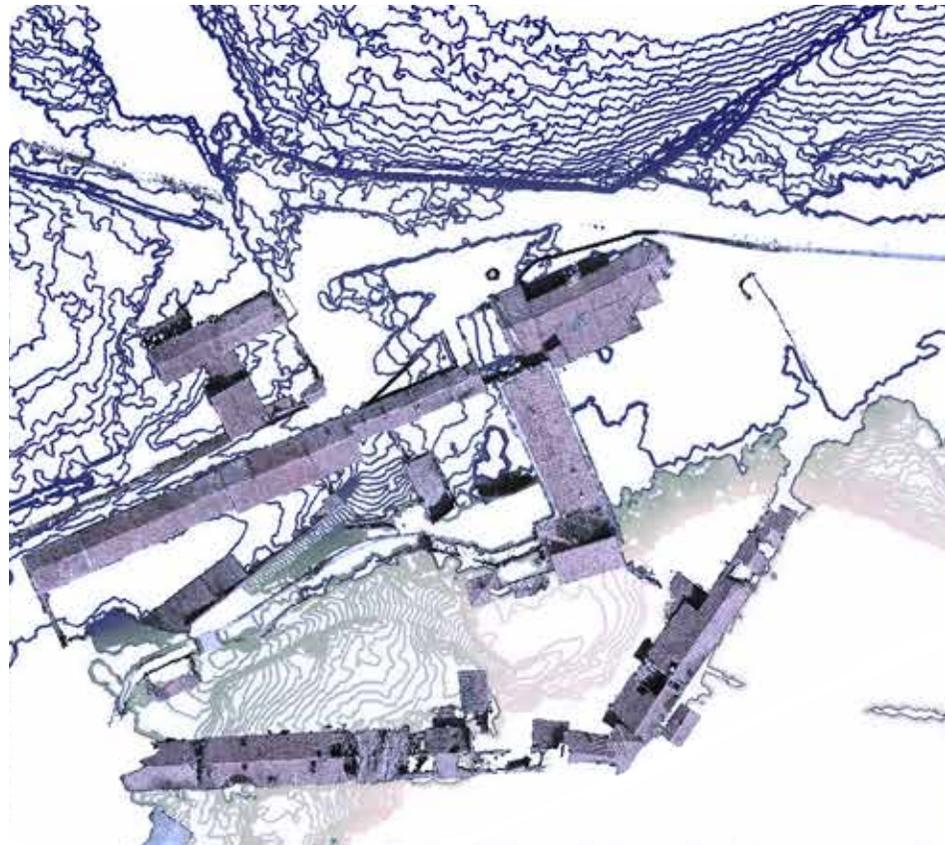
Starting from this cleaned and subsampled terrain cloud, a Digital Terrain Model (DTM) was generated using the Rasterize tool in CloudCompare: the cloud was projected onto the horizontal plane (XY), with the elevation component (Z) as the interpolated scalar field, and a grid step of 0.50 m was adopted, consistent with the intended scale of the site plan. The resulting raster was visualised using a height-based colour scale to verify the surface's continuity and identify any residual anomalies. From the DTM, contour lines (level curves) were automatically extracted at an equidistance of 0.50 m, with index contours every 5 m to facilitate reading. The contour polylines were exported in DXF format, with the original local coordinates restored in CloudCompare using the stored global shift. Once imported into AutoCAD, the contours were organised into dedicated layers and subjected to minor cleaning operations (elimination of very short segments, correction of overlaps, insertion of height labels). This drawing serves as the topographic base for the site plan.



► Fig. 38.



► Fig. 39.



Indexing of the point clouds in Autodesk Recap:

In order to work with the point clouds directly within the Autodesk environment, the two LAS/LAZ files (UAV_terreno, UAV_edifici) were imported into Autodesk Recap.

Recap performs point indexing and optimisation, generating project files in RCP/RCS format that can be attached as point cloud underlays in AutoCAD and Revit.

During the import, the common local coordinate system of the survey was preserved, so that the different thematic clouds remain perfectly aligned with each other and with the contour drawing produced from UAV_terreno. Within Recap, a preliminary cleaning was carried out, removing small, isolated clusters and checking the model's overall consistency in plan and 3D views. The resulting RCP project thus provides a unified, lightweight representation of the survey, ready to serve as a metric reference in AutoCAD for vectorizing the site plan.

Derivation of building footprints from the UAV_edifici point cloud:

To integrate terrain information with an accurate representation of the built fabric, the UAV_edifici point cloud was processed in AutoCAD. The Recap project was attached to the DWG containing the contour lines as a point cloud underlay, ensuring that the two datasets shared the same origin and scale.

Working with the point cloud in AutoCAD enables full exploitation of the 3D survey while drawing in a conventional 2D environment.

To isolate the information required for the site plan, vertical clipping planes were defined so as to display only a limited band of points around ground level: in practice, a thin horizontal slice that intersects the exterior walls and suppresses the upper parts of the roofs. With the cloud thus filtered and viewed in top view (PLAN), the building footprints were vectorised manually.

Using the ortho and object snap tools, polylines were traced along the external faces of the walls and the main architectural elements. The drawing was

organised into dedicated layers (existing buildings, landscape, water channel, perimeter walls), keeping a constant elevation ($Z = 0$) for all entities so that the result remained a true 2D plan, while the reference cloud retained its three-dimensional nature. Where necessary, additional information such as steps, ramps, or slight level changes was interpreted by temporarily switching to 3D views, reading the point cloud in section, and then returning to the top view to complete the vectorisation.

Integration of vegetation, utilities, and other landscape elements:

The same Recap/AutoCAD workflow was applied, in a simplified way, to the other thematic clouds. The UAV_vegetazione cloud was used to identify the positions and approximate crown extensions of the main trees and tree lines, which were represented in the site plan with conventional symbols and placed on separate layers according to their type (isolated trees or rows). In parallel, roads, pedestrian paths, retaining walls, and other landscape

features were traced in AutoCAD by combining visual information from point clouds with orthophotos and on-site observations. All these elements were organised in a structured layer system, distinguishing between existing topography, built fabric, vegetation, and infrastructure.

Construction of the final site plan and preparation for BIM modelling

By combining the contour lines derived from the terrain cloud with the building footprints and other elements (vegetation, utilities, paths) vectorised from the thematic point clouds, it was possible to construct a coherent, metrically controlled site plan of the Sant'Antonio di Ranverso complex and its immediate surroundings. This drawing synthesises the richness of the three-dimensional survey into a conventional 2D representation that can be easily read and used in the architectural discourse.

The same datasets were then used as the basis for the subsequent BIM modelling phase. The contour

drawing was imported to generate the topographic surface, while the building footprints and point clouds served as references for the reconstruction of the existing building according to a Scan-to-BIM workflow. In this way, the digital process ensures continuity between the survey, the analytical representations, and the modelling tools employed in the subsequent parts of the thesis.

► Fig. 40. On site Laser Scanning with Mobile Mapping on 10 January 2025

On-site Survey Campaign – Laser Scanning and Mobile Mapping

The architectural survey of the complex was carried out during a dedicated on-site campaign using a mobile laser scanning system (mobile mapping), with the support of the professor. The aim of this activity was to record a dense three-dimensional point cloud of the building, both inside and outside, which could later be used to reconstruct the plans, sections, and a three-dimensional model with the required level of detail.

Survey organisation

Before commencing data acquisition, the building was inspected to assess the site conditions and understand the main challenges of the survey.

These included the complex topography of the surroundings and the condition of several building elements, which are deteriorated, damaged, or only partially accessible.

Acquisition with a mobile laser scanner

The survey was conducted with a mobile mapping system that records geometry and colour as it moves. The instrument was carried at a

constant height and speed along the predefined routes, trying to keep the trajectory as stable as possible. For the interior survey, acquisition was carried out by maintaining continuous trajectories wherever possible.

However, due to the building's condition and limited accessibility in some areas, it was not always feasible to keep a single continuous path, and the interior was therefore recorded in separate sections.

For the exterior survey, the façades were recorded from two main directions:

- from inside the courtyard, corresponding mainly to the north elevation;
- from the south side of the complex, along the external front.

These two trajectories made it possible to document the entire external envelope of Cascina Ponente and to understand its relationship with the surrounding open spaces. During the acquisition, the operator monitored the live feedback of the mobile mapping system and repeated segments whenever the trajectory was interrupted or the coverage appeared insufficient.

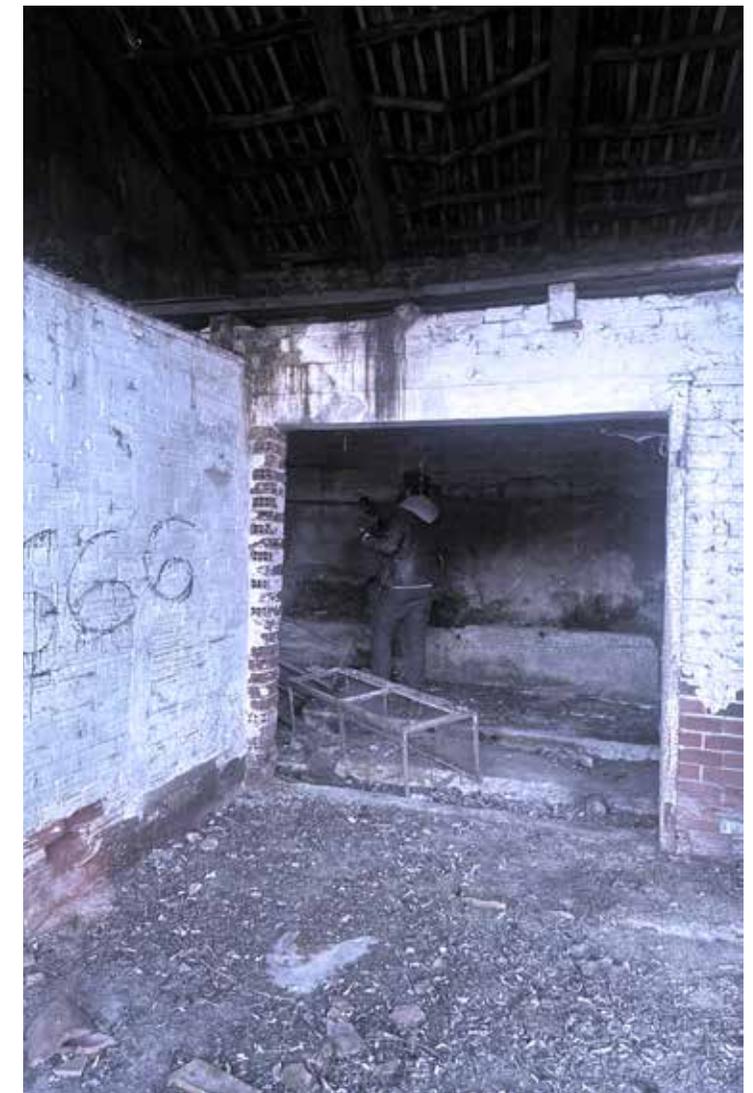
Resulting datasets

After the on-site campaign, the raw laser data were registered and processed by the surveying laboratory. The interior trajectories were grouped and then divided into several registered blocks, while the exterior trajectories were unified. The final result was exported and organised into six files in E57 and LAZ format:

- Registered 1 west.e57
- Registered 2 west.e57
- Registered 3 west.e57
- Z_Cascina di Levante A.laz
- Z_Cascina di Levante B.laz
- Z_Cascina di Levante C.laz

These files correspond to different portions of the complex and were created to keep each dataset manageable in size. All datasets are expressed in a common local reference system and are not georeferenced to a national coordinate reference system.

In this thesis, the plan production focuses on Cascina di Ponente (Western Farm); therefore, the work concentrates on the three “west” files. However, the three LAZ datasets for



► Fig. 40.

► Fig. 41. Mobile mapping outcome exported from the Western Farmhouse

kept only as contextual references to support overall orientation and understanding of the site and were not used as primary inputs for the survey drawings.

Data preparation and software environment

The three Western E57 files were imported into Autodesk ReCap, where they were indexed, registered, and unified into a single RCP project. This step preserves the local reference system defined during the survey and allows the entire Cascina Ponente point cloud to be treated as a single continuous model. In Recap, a preliminary cleaning was carried out, removing small, isolated clusters and obvious noise, and ensuring that all interior spaces and façades of interest were present and correctly aligned. Different software tools were then used in combination:

- AutoCAD – as the main environment for drawing, editing, and organising the 2D plans.
- Autodesk Recap – to manage the full

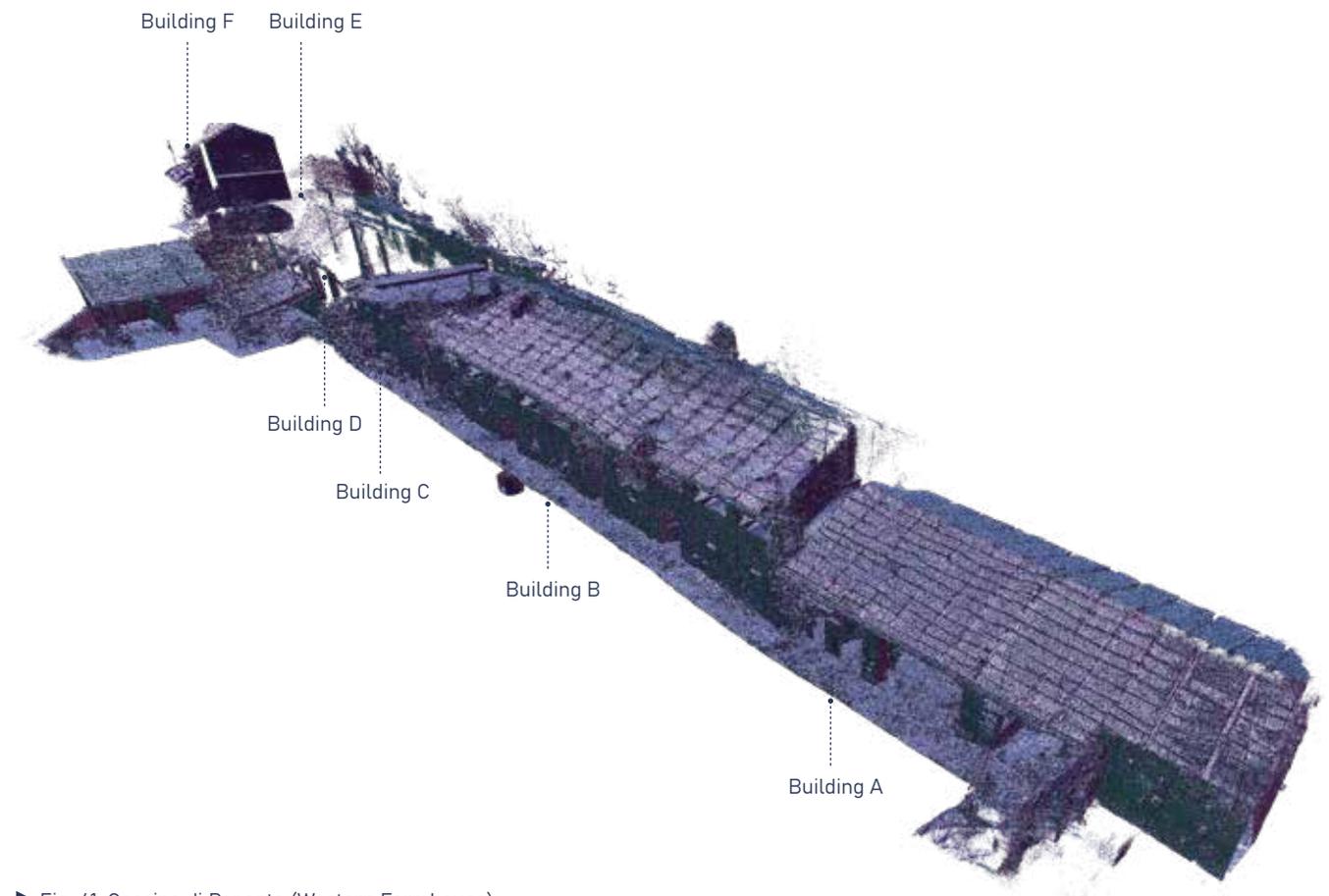
3D point cloud, apply clipping boxes, and control the overall quality of the data;

- PointCab – to generate horizontal slices and orthographic images in specific areas where an additional level of detail or verification was required.

Extraction of reference slices and drawing of the plans

The unified RCP project was attached to AutoCAD as a point cloud underlay. Working in top view, horizontal clipping planes were defined at a conventional cutting height (approximately 1.00–1.20 m above the finished floor level). This slicing height was chosen so that the cut passed through walls, windows, and doors, producing a clear horizontal section of the building and making the wall positions and thicknesses, as well as the positions and sizes of the openings, readable.

Because the area of interest is quite long and articulated, the work was divided into two main sectors (A-C & D-F) to make the process more manageable. Within each sector, the



► Fig. 41. Cascina di Ponente (Western Farmhouse)

point cloud was examined room by room. Using orthogonal constraints, the outlines of the external and internal walls, pillars, staircases, and openings were traced manually with polylines directly on top of the point cloud.

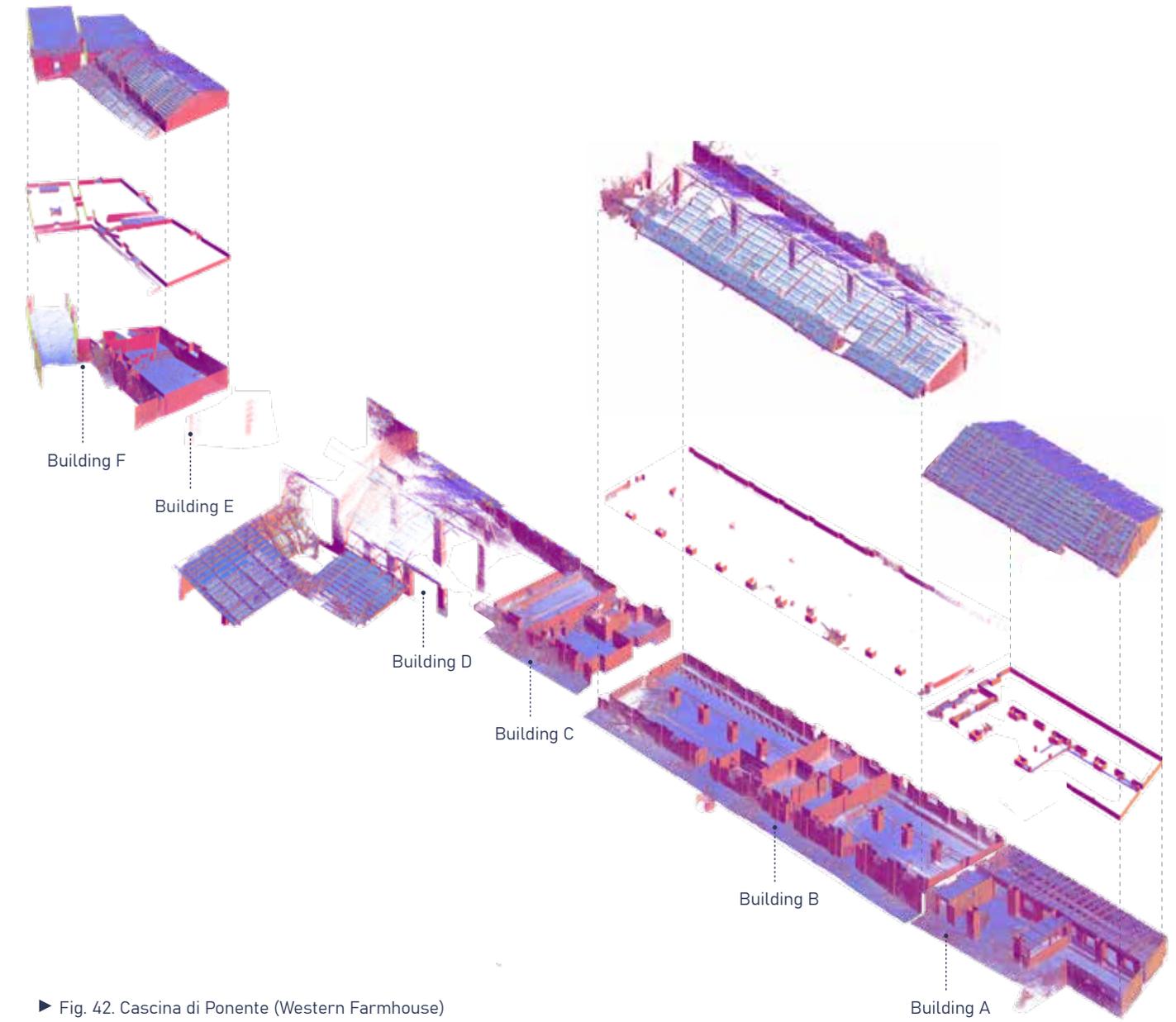
To keep the drawing organised and facilitate comparisons between floors, separate layers were created for the different levels (ground floor, first floor, and roof plan). All plans were drawn within the same base file and coordinate system. By switching layers on and off, it was possible, for example, to view the first-floor plan while drawing the ground floor in order to check the alignment of load-bearing walls and detect inconsistencies. This approach reduces errors and helps clarify the vertical relationships between floors.

In areas where the geometry was particularly complex—for example, where there were changes in level, irregular walls, or partially incomplete data—additional horizontal slices were created in PointCab and exported as

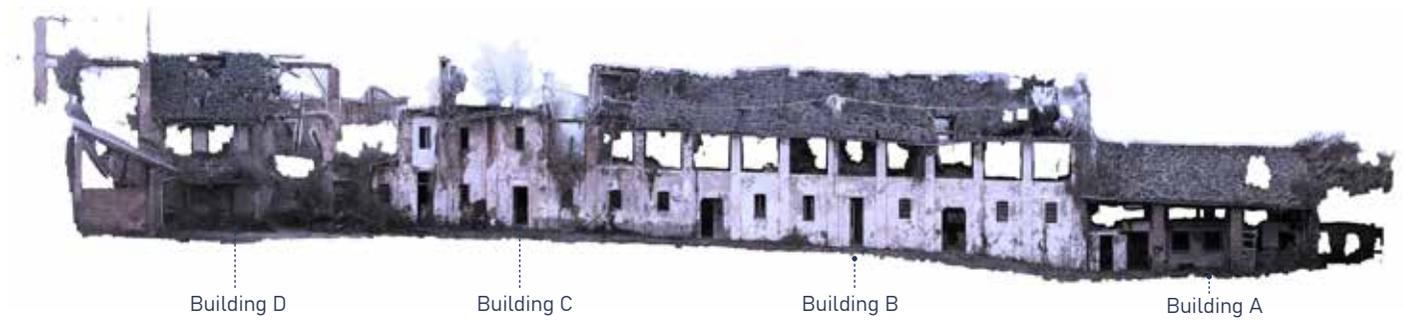
orthographic images. These images were then used as backgrounds in AutoCAD to refine the interpretation, confirm the positions of specific elements, and complete missing portions.

Accuracy and reliability of the plans

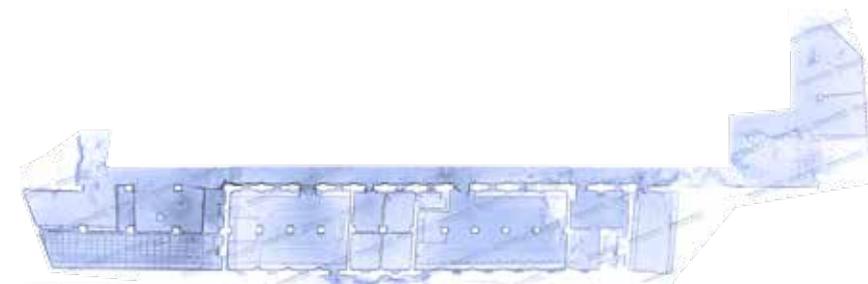
The accuracy of the final plans depends both on the precision of the mobile mapping survey and on the care taken during manual vectorisation. The mobile laser scanner used for the acquisition provides centimetre-level accuracy under normal conditions, which is appropriate for the drawing scales adopted in the thesis (1:100 and 1:200). During the drawing process, the combined use of Autodesk ReCap, PointCab, and AutoCAD enabled the plans to be refined iteratively, reducing interpretation errors. The resulting plans constitute the metric and interpretive basis for the subsequent sections, the BIM modelling phase developed within a BIM authoring environment, and the design proposals presented in the following chapters.



► Fig. 42. Cascina di Ponente (Western Farmhouse)



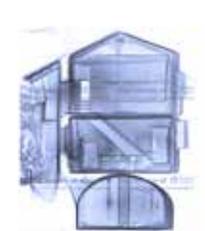
► Fig. 43. Main elevation created by Agisoft Metashape



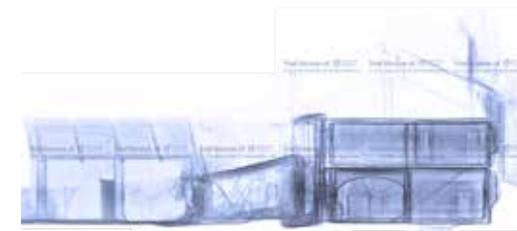
► Fig. 44. Ground floor plan 0 5 10 15 20m



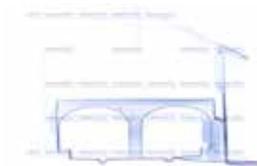
► Fig. 45. First floor plan 0 5 10 15 20m



► Fig. 46. Section EE' 0 2 4 8 16



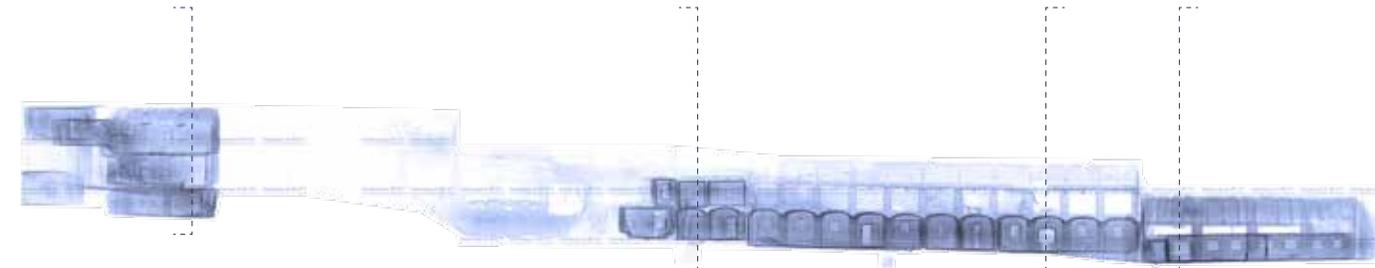
► Fig. 47. Section DD'



► Fig. 48. Section CC'



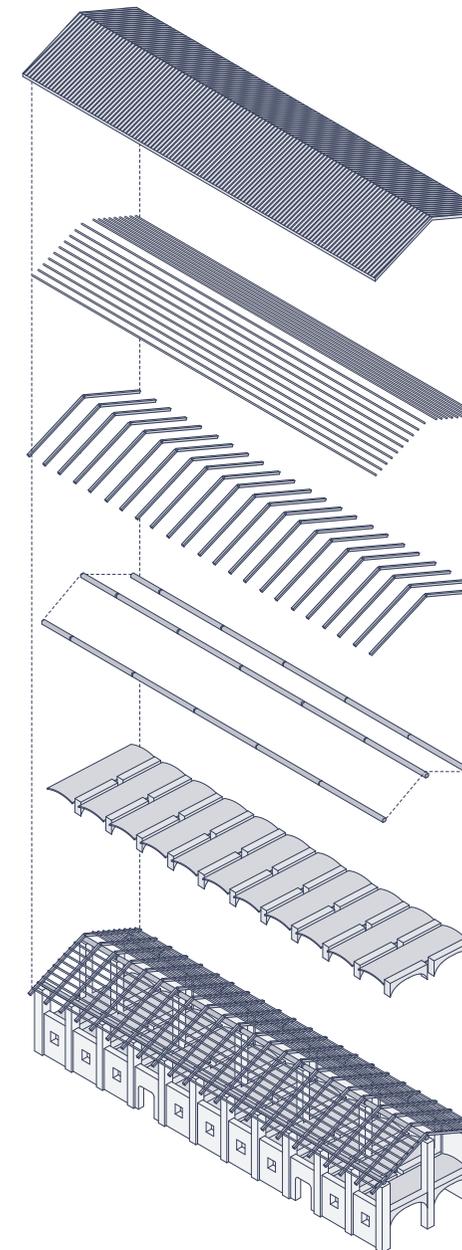
► Fig. 49. Section BB'



► Fig. 50. Section AA' 0 5 10 15 20m

Nature and limits of the Revit model

Although the survey data were imported into a BIM environment (Revit), the model developed for this thesis is primarily a geometric 3D representation of the existing building. The elements were modelled in order to reconstruct the volumes, levels and main construction features and to support the production of plans, sections and elevations, as well as the insertion of the new interventions. However, the model does not contain a complete set of BIM information: materials, structural properties, costs and maintenance data are not systematically associated with the elements. Only some basic parameters, such as the distinction between existing structures and new walls added in the project phase, are used.



Roof tiles

The roof covering is composed of curved terracotta tiles (coppi) arranged in alternating rows of concave and convex elements. This traditional covering system, typical of Piedmontese architecture, allows for controlled water run-off along the slope while ensuring adequate ventilation and thermal protection of the underlying wooden structure.

Tertiary beams

The tertiary structure consists of wooden planks (tavolato) fixed above the rafters. This continuous surface distributes the loads from the upper layers, providing rigidity to the roof system and serving as a support base for the waterproof layer and tile battens.

Secondary beams

Resting on the primary beams, the secondary beams (cabios or rafters) are inclined according to the roof pitch. They define the roof's geometry and provide direct support for the wooden decking. The spacing between the rafters are around 1,70 meter, depending on the roof span and tile dimension.

primary beams

Above the vaults are positioned the primary wooden beams (correa), running longitudinally along the building. They act as the main horizontal members supporting the roof structure, transferring loads from the secondary rafters to the masonry walls.

Vaults and arched walls

The base level consists of brick vaults, mainly with sail and barrel configurations, supported by continuous arched walls. These elements function as the primary load-bearing system, transferring structural loads to the perimeter masonry and foundations while providing horizontal stiffness to the building.

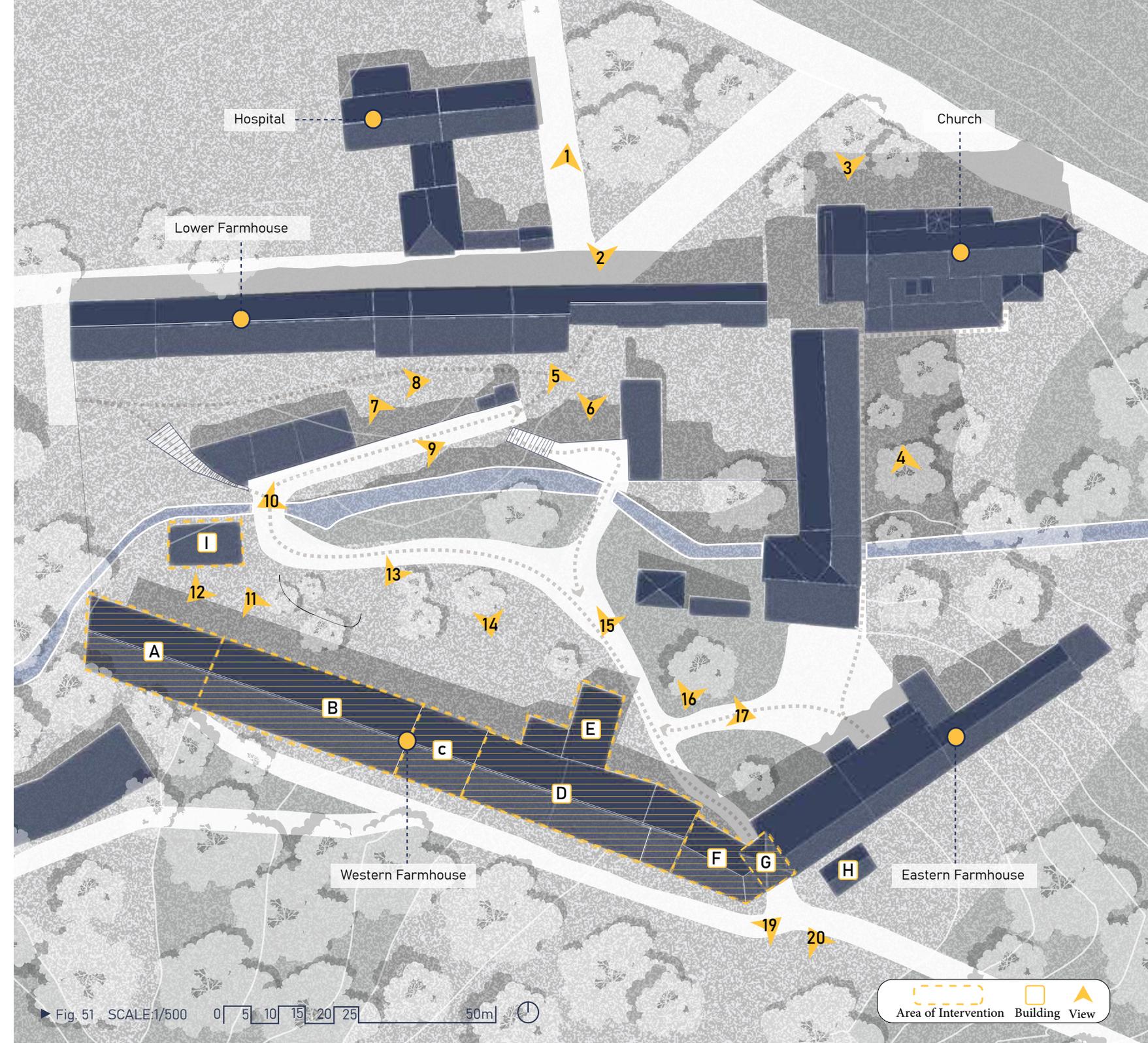
complete structure

3.3. Existing conditions assesment with fotografic documentation

► Fig. 51. shows the base masterplan of the complex of Saint Antonio di Ranverso, highlighting the main viewpoints and reference points of the photographic survey and identifying the interior spaces of the buildings included in the documentation. The area outlined by the yellow line indicates the main portion of the complex addressed in this study, while the yellow triangles represent the viewpoints from which the photographs were taken. The interior spaces are identified by the letters A, B, C, etc., corresponding to the areas indicated in Figures 39,40.

The purpose of this section is to provide a comprehensive visual record of the Precetoria of Saint Antonio di Ranverso as it exists today. While the historical research provides the “memory” of the building, this photographic survey captures its “reality” documenting both its enduring architectural beauty and its current state of fragility.

The Keyed Site Plan The introductory site plan serves as a spatial index for this survey. Each numbered marker corresponds to a specific viewpoint, allowing the reader to orient themselves within the complex. This system ensures that the observations regarding material decay or structural issues are precisely localized, providing a clear justification for the subsequent design interventions.



The photographic documentation begins with the majestic tree-lined avenue that defines the historical approach to the complex, illustrating the relationship between the architecture and its surrounding landscape context. This perspective highlights the “filter” created by the natural environment before reaching the built structures of the Precettoria. As the survey approaches the heart of the site, the focus shifts to the building envelopes, specifically the iconic Gothic facade of the Ospedaletto and the primary entrance gates. This part of the study records the current state of the external volumes and the intricate terracotta decorations that characterize the site’s historical identity. By documenting the buildings from the outside first, the survey captures the reality of the complex as it appears to the public today a monumental presence within a rural setting before moving inside to analyze the structural vulnerabilities that necessitate contemporary intervention.



► Fig. 52. (View ► 1 illustrated in fig. 51)

The next step of photographic documentation begins at the entrance to the Cascina Bassa, which serves as the primary monumental threshold to the complex. The facade of this entrance wing provides a clear visual record of the building's historical stratigraphy and current material condition, characterized by a large arched portal that frames the transition into the internal courtyard. A detailed analysis of the building envelope reveals two distinct states of conservation: while the right side of the structure shows original lime-based plaster with significant weathering and surface decay, the left side exhibits a more uniform, recent restoration layer. Architectural details, such as the terracotta window frames and a walled-up arched opening at the base, highlight the historical evolution and functional changes of the structure over time. The masonry itself reflects the traditional construction techniques of the area, utilizing ciottoli (river pebbles) and brick courses as documented in historical surveys. This initial documentation of the exterior captures the current reality

of the site, identifying the material pathologies and surface degradations that provide the technical justification for a project focused on structural reliability and adaptive reuse.



► Fig. 53. (View 2 illustrated in fig. 51)

This area was originally used as part of the residential and service buildings of the rural complex of Saint Antonio di Ranverso, likely accommodating workers' housing on the upper level and service or storage spaces on the ground floor. The building is organized on two levels, with a continuous wooden balcony providing external access to the first floor, a typical feature of rural architecture in the region. This element allowed independent circulation and functional separation between different uses.

The construction is based on load-bearing brick masonry, partially plastered, with visible stratifications that testify to successive phases of repair and transformation. Localized loss of plaster reveals the underlying brickwork and highlights material discontinuities. The inscription "Cascina Bassa" visible on the plastered surface confirms the historical agricultural identity and naming of this part of the complex. The roof structure is composed of a traditional wooden system with trusses,

beams, and boarding supporting clay tile roofing. The survey images show structural aging of the timber elements, as well as deformation and deterioration caused by long-term exposure to weather and insufficient maintenance. Rainwater drainage elements appear inadequate, contributing to moisture-related decay at the base of the walls.

The surrounding open spaces and boundary walls further define the agricultural character of the site and its relationship with the landscape. Overall, the images document a building of high testimonial value, where original use, construction techniques, and current state of conservation are clearly legible, providing a solid basis for restoration and adaptive reuse strategies.



► Fig. 54. (View 6 illustrated in fig. 51)



► Fig. 55.



► Fig. 56. (View 5 illustrated in fig. 51)



► Fig. 57.

The entrance to the church area is defined by a series of monumental pointed arches and cross vaulted ceilings that represent the high Gothic identity of the complex. These structural elements, documented in historical surveys such as those by D'Andrade, show the sophisticated stone and brick construction used to create the transition between the monastic core and the external landscape. A detailed visual analysis of the current state reveals: The interior views capture the pointed cross-vaults, where the masonry ribs show signs of surface erosion and potential moisture-related decay. The survey documents the substantial stone columns and capitals that support the vaulted portico, highlighting material weathering and the accumulation of environmental deposits on the vertical surfaces. The transition to the open gardens and the church square is regulated by iron gates, through which the relationship between the built monument and the historic plane tree avenue is clearly visible.

While the primary stone and brick volumes remain intact, the plaster finishes of the vaults and the decorative stone details show pathologies that require the contemporary, reversible conservation efforts proposed in the design phase.



► Fig. 59. (View ► 3 illustrated in fig. 51)



► Fig. 58. (View ► 4 illustrated in fig. 51)



► Fig. 60.

This area was originally used for agricultural and service functions connected to the monastic complex of Saint Antonio di Ranverso, including storage spaces, stables, workshops, and housing for workers. The architectural configuration reflects its utilitarian role, with simple volumes, load-bearing brick masonry, and plastered surfaces, combined with pitched roofs covered by traditional clay tiles. The organization of the façades, characterized by regular openings and large ground-floor doors, allowed direct access from the courtyard and facilitated daily agricultural activities. The presence of an external staircase and a continuous first-floor balcony indicates the functional separation between working spaces at ground level and storage or residential areas above. The current state of conservation shows signs of material decay, such as plaster detachment, moisture-related deterioration at the base of the walls, and aging roof structures. The strong relationship between the buildings and the courtyard highlights the original role

of this open space as a central element for circulation and production. Overall, this area represents a significant example of rural architecture within the complex, clearly expressing its historical use and construction logic.



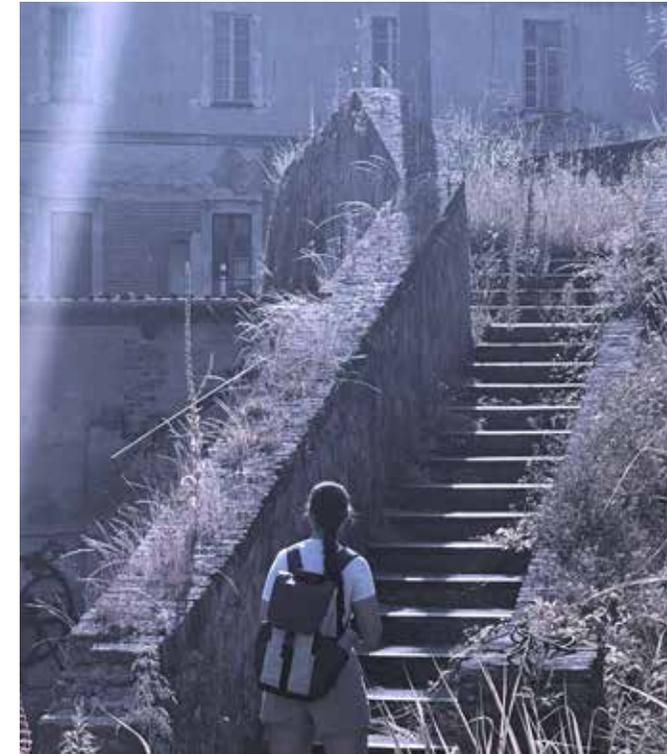
► Fig. 61. (View ► 7 illustrated in fig. 51)

This area was originally used as a system of service paths and terraced connections linking the different functional levels of the complex of Saint Antonio di Ranverso. The stone staircases, retaining walls, and narrow passages allowed movement between the agricultural buildings, storage areas, and the main courtyard, adapting the architecture to the natural slope of the terrain. These elements played a fundamental role in organizing daily activities, ensuring access for workers, circulation of goods, and functional separation between productive and residential zones.

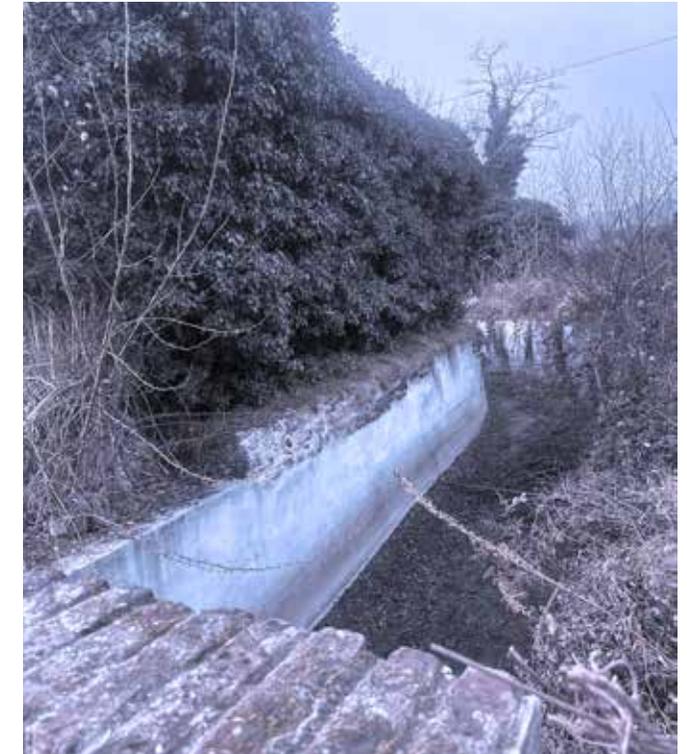
The construction is characterized by masonry retaining walls and stone steps, designed to stabilize the terrain while creating usable horizontal platforms. The terraced layout reflects a practical response to topography, typical of rural monastic settlements, where architecture and landscape are closely integrated. The walls also acted as boundary elements, defining courtyards and service routes within the complex.

From a survey point of view, the images reveal signs of abandonment and material degradation, including vegetation overgrowth, surface erosion, moisture damage, and loss of original finishes. The staircases and walls remain structurally legible but require conservation interventions to prevent further decay. The presence of uncontrolled vegetation suggests long-term lack of maintenance, which affects both accessibility and material durability.

These spaces, although secondary in appearance, are essential for understanding the functional logic, circulation system, and historical use of the complex. Their preservation and reinterpretation are crucial for any restoration strategy aimed at maintaining the relationship between architecture, landscape, and historical use.



► Fig. 62.(View ►9 illustrated in fig. 51)



► Fig. 63. (View ►10 illustrated in fig. 51)



► Fig. 64.(View ►8 illustrated in fig. 51)

This area was originally used for agricultural and service-related functions, such as storage spaces, shelters, and working areas connected to the rural activities of the complex of Saint Antonio di Ranverso. The spaces are defined by load-bearing brick masonry walls and a traditional wooden roof structure composed of main beams, secondary joists, and boarding, originally designed to support lightweight roofing materials. The absence of finishes and the simple construction techniques reflect the utilitarian nature of these environments.

The images clearly show the original construction system, which remains legible despite the advanced state of decay. The wooden roof structure is extensively affected by biological degradation and vegetation growth, indicating prolonged exposure to moisture and lack of maintenance. In several areas, plants have penetrated through the roof covering and structural elements, accelerating material deterioration.

The brick masonry walls present signs of aging, including surface erosion, loss of mortar, and localized plaster remnants that suggest previous partial finishing. The ground surfaces appear untreated and irregular, consistent with spaces originally intended for non-residential use. Structural continuity between walls and roof is still readable, but weakened by material decay and environmental exposure.

From a conservation perspective, these spaces represent a critical condition within the complex, clearly demonstrating the need for structural consolidation and controlled intervention. At the same time, they offer valuable information about the original construction logic and material authenticity, which should be preserved and respected in any future restoration strategy.



► Fig. 65.(Building 1,inside ,illustrated in fig. 51)



► Fig. 66.(Building 1,inside ,illustrated in fig. 51)



► Fig. 67.(Building 1,inside, illustrated in fig. 51)



► Fig. 68.(View 11,illustrated in fig. 51)

This space is characterized by a robust stone masonry envelope and a traditional timber roof system composed of primary beams, secondary rafters, and wooden trusses. The construction technique and materials suggest a pre-industrial origin, consistent with the functional architecture developed to support the hospital and agricultural activities of the Antonine order.

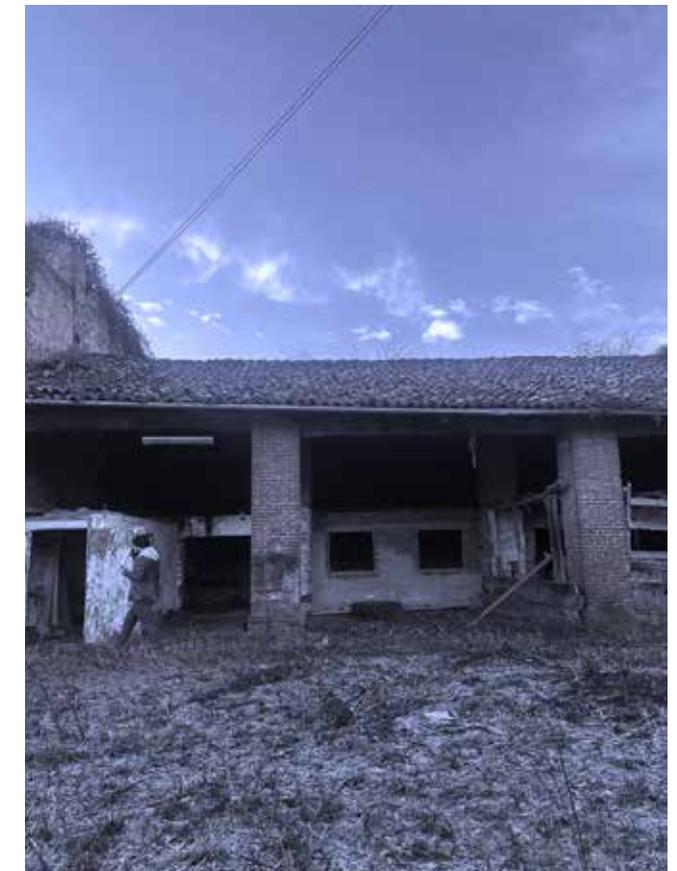
The image reveals the structural logic of the building: the heavy masonry walls provide vertical load-bearing capacity, while the timber framework forms a lightweight but extensive roofing system that spans the interior volume. However, the photograph also shows clear evidence of deterioration. Openings in the roof covering allow daylight to penetrate the interior, indicating missing tiles and compromised waterproofing. This condition exposes the wooden elements to prolonged moisture infiltration, accelerating biological decay and reducing structural reliability. The masonry surfaces exhibit material erosion and mortar loss, particularly in the upper sections, suggesting

long-term exposure to humidity.

The masonry shows erosion and mortar loss due to prolonged humidity, especially in the upper areas. Later masonry or concrete partitions in the lower zone have altered the original layout and introduced incompatible materials, potentially increasing structural stress and deterioration. Externally, the building's linear form with brick piers and simple openings reflects its original agricultural function. The roof is uneven and deteriorated, while the masonry exhibits weathering, biological growth, and decay, particularly at the base due to rising damp. Unprotected openings and poorly drained surrounding ground further expose the structure to moisture, accelerating material decay and weakening the wall fabric.



► Fig. 69.(Building A ,inside, illustrated in fig. 51)



► Fig. 70.(View 12 illustrated in fig. 51)

The building documented in the photographs is a long, linear service structure forming part of the functional and agricultural system of the Sant'Antonio di Ranverso complex. It is organized as a two-level volume with a pronounced horizontal development, aligned with the surrounding landscape and integrated into the broader monastic infrastructure. Its architectural language is simple and utilitarian, reflecting its original role as a working building rather than a representative or symbolic one.

The load-bearing system consists of thick stone and brick masonry walls, which establish a regular rhythm along the façade. This rhythm is defined by a sequence of vertical piers supporting the upper level and framing a series of rectangular openings on both floors. The repetitive modularity of the elevation suggests a functional internal organization, likely subdivided into storage rooms, service spaces, and work areas arranged according to the practical needs of agricultural and hospital-related activities.

The upper level is partially open, forming a continuous loggia-like space originally intended to ensure ventilation, drying, and natural light penetration—functions essential to buildings used for agricultural processing and storage. This open configuration visually lightens the mass of the structure and reinforces its strong horizontal relationship with the surrounding environment. The building is covered by a traditional pitched roof with clay tiles supported by a timber framework, whose low profile and extended overhangs emphasize the linear character of the volume and protect the masonry surfaces below. Internally, the ground floor is structured as a sequence of vaulted rooms supported by robust masonry piers and rounded arches. These spaces, characterized by limited and elevated window openings, ensured stable environmental conditions suitable for agricultural and service-related functions. The presence of long feeding troughs integrated into the walls strongly suggests the use of this level as stabling and livestock accommodation.



► Fig. 71.(View ►13 illustrated in fig. 51)



► Fig. 72.(View ►13 illustrated in fig. 51)



► Fig. 73.(View ►13 illustrated in fig. 51)

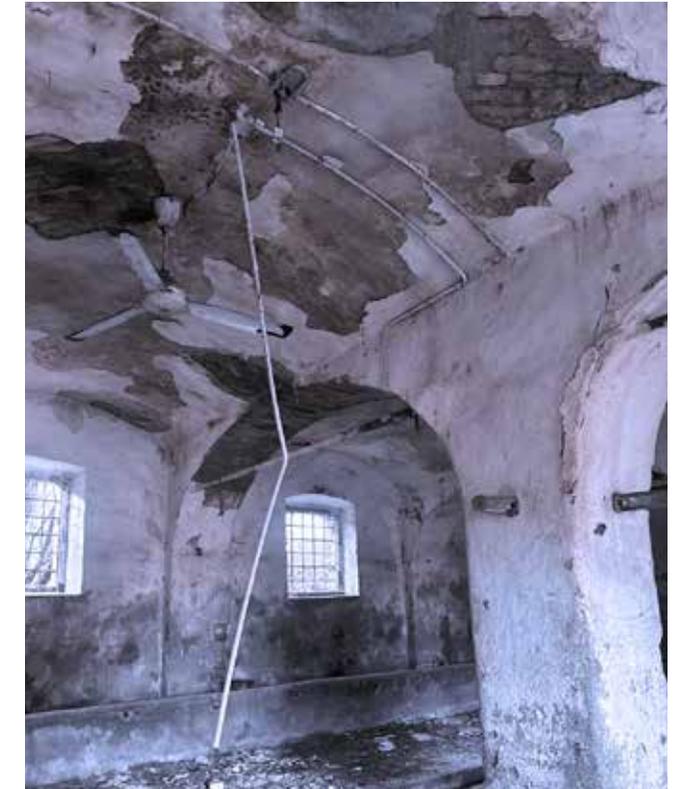
The upper level, accessed from the exterior loggia, likely served as storage for crops, tools, and supplies, benefiting from improved ventilation and natural light.

Today, the building's physical condition reveals the consequences of long-term lack of maintenance and prolonged exposure to environmental stress. The deterioration of the roof has allowed persistent water infiltration, accelerating the decay of both the timber framework and the masonry structure. Interior vaults exhibit widespread plaster detachment, cracking, and material loss, accompanied by staining, salt crystallization, and biological growth. The masonry piers and arches show localized erosion and weakening, particularly at structural junctions, while unprotected window openings further contribute to uncontrolled moisture ingress. crystallization, and biological growth. The masonry piers and arches exhibit localized erosion and weakening, particularly at structural junctions, while unprotected window openings further

contribute to uncontrolled moisture ingress. Taken together, these factors place the building in a state of advanced vulnerability. Despite its modest architectural expression, it remains a fundamental element for understanding the operational and social life of the Sant'Antonio di Ranverso complex. Its conservation is therefore essential not only to ensure structural stability but also to preserve the historical and functional integrity of the site as a whole.



► Fig. 74.(Building B ,inside, illustrated in fig. 51)



► Fig. 75.(Building B ,inside, illustrated in fig. 51)

The following images complete the documentation of the same service structure, focusing on its terminal and auxiliary volumes and clarifying both the architectural logic of the complex and the advanced state of decay that now characterizes this sector. While the main longitudinal block previously described expresses the primary organizational framework of the building, these secondary volumes reveal how the structure expanded to accommodate additional agricultural and maintenance functions and how its construction system responds to those needs.

Architecturally, this portion of the building is composed of simple masonry enclosures combined with open porticoed spaces and lightweight timber roofing. The load-bearing walls, constructed in brick and stone, define enclosed rooms used for storage and working activities, while the adjacent open structures—originally sheltered by extended roof planes—created protected transitional zones between

interior spaces and the surrounding landscape. This configuration reflects a functional design strategy aimed at facilitating movement, ventilation, and the handling of materials and livestock essential to the daily operation of the Sant'Antonio di Ranverso complex.

The current condition of this sector reveals the most critical phase of structural deterioration. The roof system has suffered extensive collapse, with large portions of the tile covering missing and the timber framework left fully exposed. The loss of this protective layer has disrupted the building's structural equilibrium and allowed continuous water infiltration, accelerating the decay of wooden beams and the erosion of masonry supports. In several areas, the porticoed spaces have effectively lost their architectural definition, as collapsed roof elements and advanced material degradation have transformed formerly functional working zones into unstable, open ruins.



► Fig. 76. (View 15 illustrated in fig. 51)



► Fig. 77.



► Fig. 78.



► Fig. 79.

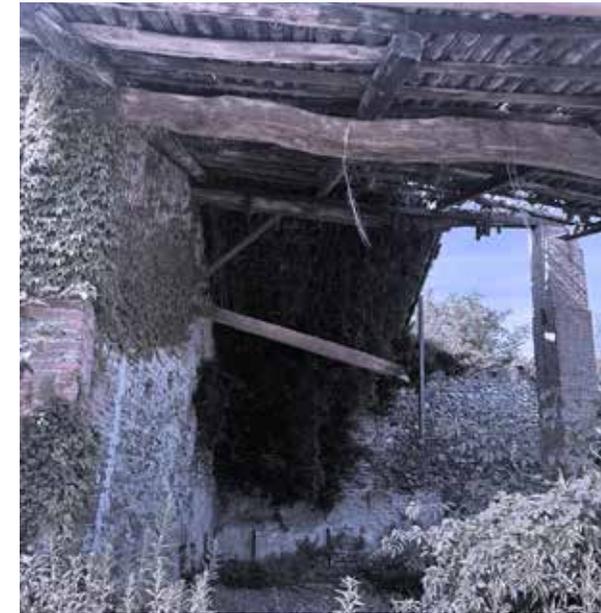
Vegetation has colonized both the interior and exterior of the structure, filling voids created by structural failure and exerting mechanical pressure on already weakened walls and joints. This uncontrolled growth, combined with prolonged exposure to weather and the absence of maintenance, has pushed this part of the building into a state of severe vulnerability. Without urgent conservation measures—particularly the stabilization of the remaining roof structure, consolidation of masonry elements, and systematic removal of invasive vegetation—the progressive loss of this portion of the service complex will continue, undermining the integrity of the site as a whole.



Fig. 80

Architecturally, this sector is defined by simple masonry walls combined with open portico-like spaces supported by brick piers and a lightweight timber roof. The extended roof planes, originally covered with clay tiles, created protected working zones beneath, allowing agricultural tasks to be carried out in all weather conditions. The construction reflects a pragmatic approach: solid load-bearing walls where enclosure was necessary, and open structures where flexibility, ventilation, and direct access to the landscape were required. The current state of conservation reveals severe structural compromise. The roof system has suffered widespread collapse, with large sections of the timber framework exposed and several beams fractured or displaced. The loss of roof covering has eliminated the building's primary protective layer, allowing continuous water infiltration and accelerating the decay of both wood and masonry. The walls display extensive erosion, mortar loss, and surface disintegration, particularly where vegetation has taken root within

joints and cracks. Uncontrolled plant growth now dominates this sector, enveloping the lower walls and penetrating the structure itself. This vegetation not only retains moisture against the masonry surfaces but also introduces mechanical stresses that further weaken the already compromised structural elements. The porticoed areas, once central to the functional organization of the building, have effectively lost their architectural definition, transforming from sheltered working spaces into unstable and exposed remnants



► Fig.81.



► Fig. 82.(View► 16 illustrated in fig. 51)



► Fig.83.

This area was originally used for agricultural and service activities connected to the productive life of the complex of Saint Antonio di Ranverso, including storage spaces, shelters, and controlled access points to the farm buildings and courtyards. The architecture is characterized by elongated masonry volumes, large arched openings, and simple construction techniques typical of rural monastic settlements. These elements allowed the movement of people, animals, and goods while ensuring functional separation between different areas of the complex.

The images show load-bearing masonry walls composed of irregular stone and brickwork, with brick arches reinforcing large openings used as entrances or covered working spaces. The pitched roofs, originally covered with clay tiles, are now partially collapsed, exposing the wooden structural elements beneath. This condition reveals the original construction logic but also highlights severe structural vulnerability.

Vegetation overgrowth is widespread, particularly along façades, roof edges, and openings, indicating long-term abandonment and lack of maintenance. The presence of plants rooted within the masonry accelerates material decay, causing mortar loss, surface erosion, and progressive instability of both walls and arches. Several openings are no longer usable, either obstructed by vegetation or compromised by structural damage.

From a conservation and survey perspective, these buildings represent a critical condition within the complex. They clearly express the relationship between architecture, landscape, and original rural use, while simultaneously demonstrating the urgent need for stabilization and controlled restoration. Despite their degraded state, these structures remain fundamental for understanding the historical organization, access system, and productive functions of Saint Antonio di Ranverso.



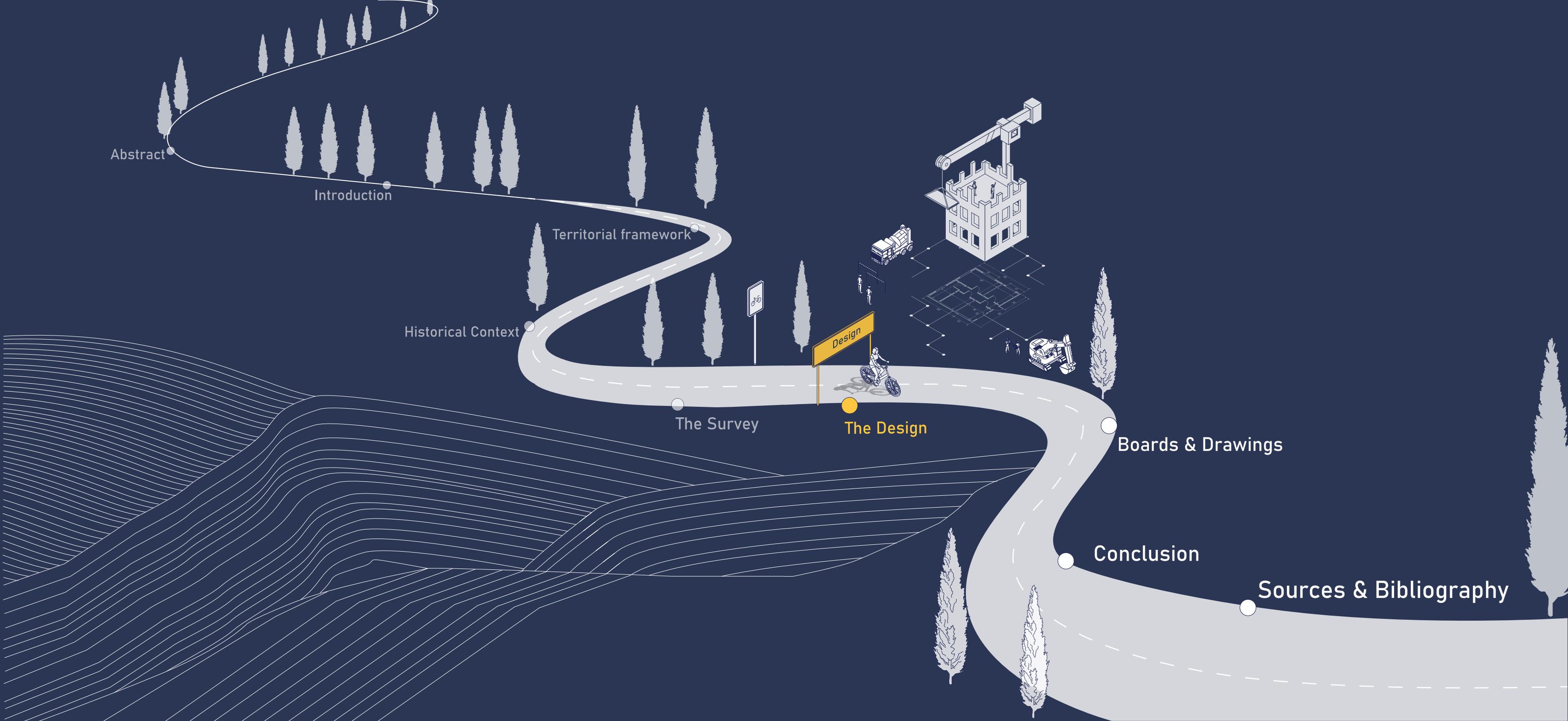
► Fig. 84.(View ► 17 illustrated in fig. 51)



► Fig. 85.(View ► 20 illustrated in fig. 51)



► Fig.86.



5. Rethinking the role of San'Antonio di Ranverso complex

5.1. Methodology and Process

The design methodology adopted in this thesis is structured as a three-step process, developed through a progressive change of scale—from the territory to the architectural detail—in order to ensure coherence between landscape systems, institutional strategies, and the adaptive reuse proposal. This approach allows Sant'Antonio di Ranverso to be rethought not as an isolated monument, but as an active node within the Via Francigena and the Susa Valley, where spatial, functional, and cultural relationships operate simultaneously.

The first step is the territorial scale, where the project defines a slow-mobility network based on existing and potential cycling and walking routes. Through mapping and spatial analysis, connections are strengthened between Ranverso and

other landscape and cultural nodes of the valley, aiming to overcome its current marginalisation and reposition it as a reachable and meaningful destination. The network strategy focuses on continuity, accessibility, and territorial legibility, using slow mobility as both an infrastructural tool and a cultural narrative capable of reconnecting heritage with contemporary patterns of movement.

The second step addresses the scale of the complex, through the development of a masterplan that reorganises the ensemble of buildings and open spaces. At this level, the project integrates the strategic directions and functional intentions defined by the Ordine Mauriziano, while also engaging with the design culture established by previous academic ateliers conducted under the supervision of Professors

Carla Bartolozzi, Marco Roggero, and Daniele Dabbene. The masterplan works as a framework for spatial hierarchy, access systems, and program distribution, ensuring that new uses support the historical logic of the site while improving its operational clarity, environmental quality, and capacity for everyday and seasonal activation.

The third step focuses on the architectural scale of the project, selecting a set of currently unused buildings and developing an adaptive reuse intervention that transforms them into an interconnected system of spaces for living, experiencing, and meeting. At this scale, the design translates territorial and masterplan principles into concrete spatial solutions, combining hospitality, cultural production, and social functions in a coherent architectural language. The proposal is conceived as a flexible

and sustainable reuse model, where new programs do not simply occupy abandoned volumes but regenerate them through continuity of movement, shared services, and spaces that encourage interaction between residents, visitors, and local communities.

Together, these three steps establish a structured methodology in which each scale informs the next: the territorial strategy provides connectivity and relevance, the masterplan ensures integration and feasibility, and the architectural project materialises the reactivation of Ranverso through adaptive reuse.

5.2. Show casing Adaptive reuse case studies in pilgrims

Historic buildings located along pilgrimage corridors are increasingly understood not only as monuments to be preserved, but as long-term territorial resources that require continuous management, activation, and care through time.

Traditionally associated with religious devotion and hospitality for travellers, these structures—such as monasteries, hospices, caravanserais, convents, and hospitals—formed part of integrated systems supporting movement, shelter, and exchange.

Today, many of these buildings face abandonment or underuse as pilgrimage practices evolve and their original functions decline. This condition has prompted a broader reconsideration of how heritage along historic routes can remain meaningful and operational within contemporary territorial and social contexts.

A significant conceptual shift in heritage policy has supported this change in perspective. The Council of Europe's Faro Convention (2005) marks a turning point by redefining cultural heritage in relation to the values and meanings attributed to it by people, and by introducing the concept of "heritage communities" as active participants in decision-making and care processes.³⁸

In parallel, the Council of Europe's European Heritage Strategy for the 21st Century (Strategy 21) promotes heritage as a driver of sustainable development, social cohesion, and territorial integration, encouraging interdisciplinary governance models rather than isolated monument protection.³⁹

Within this policy environment, heritage is no longer treated as a static object, but as a dynamic component of living territories.

In this framework, adaptive reuse emerges as a strategic instrument for sustaining historic buildings along pilgrimage routes. Rather than focusing exclusively on material conservation, adaptive reuse enables continuity through compatible new programmes that support access, everyday use, and long-term maintenance. At the European level, this approach is reinforced by policies and financial instruments that connect cultural heritage to the revitalisation of cities and regions, particularly through interventions supported by EU funding streams linked to local and regional development and aimed at combining conservation with contemporary use.⁴⁰ Initiatives such as Cultural Heritage in Action further consolidate adaptive reuse as a key theme, promoting peer learning and the exchange of good practices and highlighting the social and territorial impact of heritage-led interventions.⁴²

In this context, the table presented on the following page provides a comparative selection of international case studies

illustrating how pilgrimage-related and religious architectures have been adaptively reused for contemporary cultural, social, and touristic functions. The cases span diverse geographic contexts—including Europe, Central Asia, North Africa, East Africa, and Japan—demonstrating how buildings historically associated with hosting, assisting, or protecting travellers can be reinterpreted through new programmes while maintaining a connection to heritage identity.

Across the dataset, typologies include monasteries, convents, caravanserais, hospices, merchant houses, barracks, and hospitals. Their current uses range from museums and interpretation centres to eco-lodges, guesthouses, cultural hubs, educational spaces, and community-run facilities. Although these outcomes differ, they share a common logic: cultural significance is sustained not only through the preservation of fabric, but through the capacity of the building to remain active within its territorial system.

A significant contemporary driver of visibility and accessibility—especially in Europe—is the overlap between pilgrimage landscapes and long-distance slow-mobility infrastructures. In this regard, the EuroVelo cycling network plays an important role in making historic corridors more legible and attractive to wider audiences, including younger generations.

EuroVelo routes are presented as cultural journeys that intersect religious heritage: EuroVelo 3 (Pilgrims Route) follows major European pilgrimage itineraries, while EuroVelo 5 (Via Romea/Via Francigena) is described as a route rich in churches, cathedrals, and monuments, explicitly referencing the Via Francigena as a medieval pilgrimage and communication corridor.

Through route branding, mapping, and signage, cycling infrastructure contributes to transforming pilgrimage heritage from a niche or purely devotional practice into a broader slow-tourism system—one in which buildings along the route regain relevance as stopovers, cultural nodes, and

community platforms.⁴¹

Within this comparative framework, two case studies are analysed in greater depth in the following pages. The first is Art Station Samarkand, an international project connected to the Silk Road cultural landscape; the second is Poggio di Camporbiano, an Italian rural complex adaptively reused along the Via Francigena.

Although these two projects are very different in context, scale, and cultural background, they helped define key principles and questions for the thesis and supported the process of finding a site-specific design direction for Sant'Antonio di Ranverso.

In particular, they contributed to shaping an approach to heritage activation based on sustainable slow tourism, where conservation is combined with contemporary cultural practices, mobility-based experiences, and territorial economies along the route.

Project Name	Location	Original Function	Current Function (Adaptive Reuse)	Pilgrimage	
Poggio di Camporbiano	Gimignano, Tuscany, Italy	Medieval rural settlement with agricultural production and support functions for the surrounding countryside	Reused as a multifunctional agritourism and hospitality complex, combining accommodation, organic farming, wine tasting, equestrian activities, events, and slow-tourism experiences	Via Francigena	
Musée Champollion – Les Écritures du Monde	Figeac, France	Medieval hospice and merchant house	Converted into museum of writing and communication	Santiago de Compostela (secondary route)	
Maison du Pèlerin et du Patrimoine	Chartres, France	18th-century pilgrim lodging near cathedral	pilgrimage heritage guesthouse	Route to Santiago de Compostela	
Parador de Santillana Gil Blas	Santillana del Mar, Spain	Medieval pilgrim hospital and noble house	Restored as heritage hotel (Parador)	Camino del Norte – Santiago route	
Convento da Graça – Centro de Interpretação das Peregrinações	Tavira, Portugal	16th-century convent	interpretation center & cultural venue	Portuguese routes to Santiago	
Dar Itrane – Eco-Lodge & Cooperative	Tafraoute, Morocco	Abandoned caravanserai	eco-lodge & women's craft cooperative	Silk Road routes/Ancient Trans-Saharan	
Old Barracks Cultural Center	Kars, Turkey	19th-century Russian military barracks	youth hostel and cultural hub for Silk Road travelers	Silk Road	
Art Station	Samarkand, Uzbekistan	The Church of St. Nicholas	contemporary cultural hub	Silk Road	
Shah Abbasi Caravanserai	Karaj, Iran	Shah Abbasi Caravanserai	cultural center for traditional handicrafts	Silk Road	
Casa delle Arti e dello Spirito – Convento di San Crispino	Assisi, Italy	local confraternities	restored medieval residence used as heritage lodging	St. Francis Pilgrimage Network	
Guesthouse Kiyomizu – Machiya Revival Project	Kyoto, Japan	Meiji-era merchant townhouse (machiya)	guesthouse for Shikoku pilgrims	Shikoku 88 Temple Pilgrimage	
Hadji Nikoli Inn Cultural Complex	Veliko Tarnovo, Bulgaria	19th-century Ottoman caravanserai	museum, restaurant, and youth hostel	Balkan pilgrimage crossroads	
Bete Maryam Community Library Project	Lalibela, Ethiopia	Stone pilgrim house near rock-hewn churches	community library & café run by local women	Ethiopian Orthodox Pilgrimage Site	



Art Station
Samarkand
Uzbekistan

► **Address**

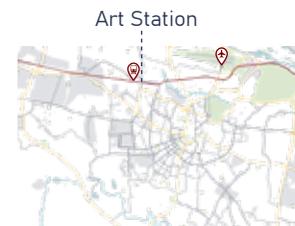
Beruni St 1, Samarkand,
Samarqand Region, Uzbeki-
stan

► **Contact**

Instagram:
<https://www.instagram.com/artstationsamarkand/>
Website:
<https://artstation.uz>

► **Fig. 87.**

Ref. — [https://en.wiki-
pedia.org/wiki/Art_
Station_in_Samarkand](https://en.wikipedia.org/wiki/Art_Station_in_Samarkand)



► **Fig. 88.** This figure illus-
trates the precise location
of Art Station Samarkand,
situated adjacent to the
city's main railway station.

The Church of St. Nicholas to Art Station, Samarkand – A Contemporary Cultural Landmark Rooted in Heritage

Introduction: The Art Station in Samarkand is a striking example of architectural adaptive reuse, transforming a late-19th-century Orthodox church into a contemporary cultural hub. Built in 1899 as the Church of Saint Nicholas – the first brick Orthodox church in Samarkand – the structure later served as a Soviet cinema and even a 1990s nightclub. After falling into ruin from fire damage and neglect, it was restored and repurposed in 2022 as “Art Station,” a multidisciplinary art gallery and residency. This adaptive reuse project not only preserved the historic building’s façade and arched windows but also imbued it with new life as a center of art and education. It stands as an important model of how a disused religious heritage site can be creatively transformed to serve contemporary cultural purposes. The transformation of St. Nicholas Church into Art Station illustrates a broader global trend of

reimagining sacred architecture for community use, while honoring the site’s historical significance.⁴²

Religious Origin (1895–1924)

The Church of St. Nicholas was built between 1895 and 1899 to serve the Russian Orthodox community in Samarkand’s railway district. As the city’s first brick Orthodox church, it became an architectural and spiritual landmark near the train station. Its interior included decorative plaster columns, arches, and painted elements, reflecting its status and role for local worshippers in the late imperial period.⁴³

Transformations

After the establishment of Soviet rule, the church was closed in 1924 and stripped of religious symbols, then adapted for a series of secular uses aligned with state policy. Over the following decades it hosted multiple functions—such as a technical library, temporary accommodation, and later a dormitory—



► Fig 87.

before being converted in the post-war period into the Molodaya Gvardiya (“Young Guard”) cinema, which operated for decades as a local public venue. Following Uzbekistan’s independence, the building entered a new phase of decline: it was intermittently reused (including as a nightclub/snack bar), suffered major fire damage in 2009, and remained in deteriorated condition despite limited repair attempts. By the late 2010s it stood largely abandoned and at risk, despite its protected heritage status.⁴³

Restoration and Cultural Rebirth (2022–present)

In 2022, a restoration and adaptive reuse initiative led by the Silk Road International University of Tourism and Cultural Heritage—guided by architect Dona Kulmatova—rehabilitated the building and transformed it into Art Station Samarkand. The intervention retained and repaired the main historic fabric (brick masonry, arches, and openings) while reconfiguring the interior to support galleries, studios,

events, and residency functions. Since its opening in August 2022, Art Station has operated as an “art cluster” hosting exhibitions, workshops, performances, and international exchanges, becoming a new cultural landmark that reconnects heritage space with contemporary public life.⁴⁴

Transformation of the Church of St. Nicholas into Art Station (Samarkand, Uzbekistan)

1 Religious Origin (1895 – 1924)

Built between 1895 and 1899 as the Church of St. Nicholas, the building served the Russian railway community near Samarkand Station. As the city’s first brick Orthodox church, it symbolized imperial expansion and modernization, standing as a spiritual and architectural landmark of late-19th-century Samarkand.

2 Soviet Secularization (1924 – 1940s)

Following the Bolshevik Revolution, the church was closed in 1924, its dome and cross removed, and repurposed for secular use as a library, dormitory, and campaign center. This marked the suppression of religious life and the adaptation of sacred buildings for state and ideological purposes.

3 Cinema and Soviet Cultural Phase (1950s – 1980s)

During the mid-20th century, the structure became the Molodaya Gvardiya cinema, transforming into a cultural venue for the community. Although stripped of its religious features, it continued to serve as a public gathering space within Soviet society.

4 Post-Soviet Neglect and Decline (1990s – 2016)

After Uzbekistan’s independence, the building endured decades of neglect. Used as a nightclub and snack bar, it suffered a fire in 2009 and years of decay. Despite heritage protection, poor restorations and lack of

5 Restoration and Cultural Rebirth (2022 – present)

In 2022, the Silk Road International University of Tourism and Cultural Heritage, led by architect Dona Kulmatova, restored and transformed the site into Art Station Samarkand — a multidisciplinary art gallery and cultural hub. Today, it symbolizes adaptive reuse, merging historic preservation with modern creativity and intercultural dialogue.

Art Gallery

The Art Gallery is a vibrant and flexible cultural space dedicated to showcasing a wide spectrum of visual art practices. It regularly hosts curated exhibitions featuring both emerging talents and internationally recognized artists, working across diverse media—from painting, photography, and sculpture to digital installations and mixed-media works. The gallery's programming is intentionally diverse, aiming to reflect global trends while fostering dialogue with local traditions and themes relevant to the Silk Road's legacy. Through its exhibitions, the gallery provides visitors with immersive experiences that bridge past and present, tradition and experimentation, inviting critical reflection and aesthetic engagement. In this way, the Art Gallery functions not only as a display venue but also as a catalyst for cultural discourse and public engagement.



Art Residence

The Art Residence offers a unique and dynamic environment where artists from various disciplines can live, work, and engage in creative exchange. Located within the broader Art Station initiative, the residency program supports artists through short- and long-term stays, offering studio space, logistical support, and opportunities to collaborate with peers and the local community. Residents are encouraged to develop site-specific projects, lead workshops, participate in interdisciplinary research, and explore the cultural richness of Samarkand as a source of inspiration. The residency fosters intercultural dialogue and innovation, serving as a platform for experimentation, reflection, and growth. By connecting artists to both heritage and contemporary contexts, the Art Residence enriches the cultural ecosystem of the region and contributes to the international creative network.



► Fig. 94. Exterior of Art Station Samarkand (formerly the Church of St. Nicholas), showing the preserved 19th-century brick façade after restoration. The once-abandoned church has been reborn as a vibrant art gallery and cultural center.

► Fig 89-94.
Ref. — <https://artstation.uz/>

Broader Context and Significance

The conversion of St. Nicholas Church into Art Station reflects a wider global trend in the adaptive reuse of religious heritage for contemporary purposes. As many sacred buildings become underused, communities increasingly repurpose them for public cultural functions—such as libraries, museums, performance venues, and galleries—rather than demolishing them. This approach supports sustainability and preservation by retaining the visual and historical character of the built environment while enabling new forms of social use. In this context, Art Station demonstrates how a former sacred building can be revitalised through cultural programmes that preserve material memory and activate new community engagement, contributing to the cultural vitality of the city.

Relevance To the Sant'Antonio di Ranverso Preceptory

The Art Station Samarkand case

study highlights the potential of culture and artistic practices as tools for reactivating disused heritage buildings. By introducing flexible and inclusive cultural functions, the project transforms a former religious structure into a contemporary place of encounter without erasing its historical layers. This approach has informed the thesis project by demonstrating how art-based programmes can support slow tourism, community participation, and the long-term revitalisation of heritage sites, reinforcing the role of architecture as a mediator between history and contemporary use.



► Fig. 89.



► Fig. 91.



► Fig. 93.



► Fig. 90.



► Fig. 92.



► Fig. 94.



► **Address**

Il Poggio 292, 53040 Celle sul Rigo S.Casciano dei Bagni (SIENA)

► **Contact**

Instagram:
<https://www.instagram.com/ilpoggioagriturismo/>

► Fig. 95. An aerial view of Il Poggio, nestled within the rolling Tuscan countryside

Ref. — <https://www.imperialefdm.com/en/experience/bolgheri-flavours>

Poggio di Camporbiano – From Medieval Rural Settlement to Contemporary Hospitality Hub along the Via Francigena

Poggio di Camporbiano is a historic rural complex located in the Tuscan countryside near San Gimignano, along the Via Francigena. Originally developed as an agricultural settlement, the site represents a significant example of adaptive reuse of rural heritage, where a former cascina has been transformed into a contemporary hospitality and landscape-based destination. Through a gradual process of restoration and functional adaptation, the historic agricultural fabric has been preserved while accommodating new uses linked to slow tourism and pilgrimage. The transformation of Poggio di Camporbiano illustrates how rural architecture can be reactivated to support contemporary territorial dynamics without losing its historical identity.⁴⁵

Rural Origin (Medieval period – 19th century)

The settlement of Camporbiano has medieval origins and historically functioned as a rural agricultural complex serving the surrounding countryside and the nearby town of San Gimignano. Its position along the Via Francigena reinforced its strategic role within the local economy, where agricultural production, food supply, and support for travellers were closely interconnected. The original built fabric consisted of stone farmhouses, service buildings, and cultivated land organised as a compact rural system, designed to sustain permanent agricultural life and seasonal movement along the pilgrimage route.⁴⁶



► Fig 95.

► Fig. 96,97,98
Ref. — <https://www.ilpoggio.net/en/experiences/>

Transformations (20th century)

During the 20th century, Poggio di Camporbiano experienced transformations linked to changes in agricultural practices and rural lifestyles. As traditional farming activities progressively declined⁴⁷—particularly after the 1950s—parts of the complex lost their original productive function and entered phases of reduced use. Unlike many rural settlements that were abandoned or replaced, Camporbiano maintained a degree of continuity, remaining structurally intact while awaiting new functional interpretations. These decades marked a transitional phase in which the agricultural identity of the site weakened, but its spatial organisation, rural typologies, and architectural character were largely preserved.⁴⁸

Adaptive Reuse and Current Function (Late 20th century – present)

From the late 20th century onward, Poggio di Camporbiano underwent a process of restoration and adaptive reuse aimed at reactivating the historic farmstead through a diversification of compatible functions. The intervention preserved the original rural layout, stone construction, and relationship with the surrounding landscape, while adapting interior spaces to support contemporary uses.

Today, Il Poggio operates as a multifunctional rural destination that combines organic farming and wine production, wine tasting and local gastronomy, horse riding and equestrian training, e-bike experiences, accommodation (farmhouse suites and residential apartments), and events (private celebrations and curated territorial experiences). Together, these functions transform the former rural estate into a contemporary hub for slow tourism, landscape enjoyment, and local culture.⁴⁸

A) Farm and wine tasting

Il Poggio maintains an active organic agricultural production (cereals, vineyards, olive groves, aromatic herbs, and livestock), linking the estate's rural identity to high-quality local products. Wine and food experiences—such as tastings—connect visitors directly to the landscape and agricultural traditions of the area.⁴⁹

B) Horse riding (Equestrian centre)

The Il Poggio Equestrian Centre supports both beginners and experienced riders through courses and training (including disciplines such as endurance and show jumping) and offers facilities for horses and riders. The activity expands the estate's use beyond accommodation, turning the countryside into an experiential route network for sport and landscape exploration.⁴⁹



► Fig. 96.



► Fig. 97.



► Fig. 98.

► Fig. 99
Ref. — <https://www.ilpoggio.net/en/experiences/>

C) E-bike experience

E-bike tours offer a sustainable way to explore the Val d'Orcia landscape through slow mobility, moving across dirt roads, vineyards, and villages while emphasizing nature, culture, and wellbeing. The experience positions the farm as a starting point for territorial discovery through low-impact tourism.⁴⁹



► Fig. 99.
Fig 97.

► Fig. 100-105
Ref. — <https://www.ilpoggio.net/en/experiences/>

D) Staying and residence

Hospitality is provided through farmhouse suites in the main building and apartments in the residence, designed to reproduce the atmosphere of a traditional Tuscan country house. This function supports longer stays and anchors the estate within the slow-tourism economy. 49

E) Events (anniversaries, meetings, celebrations)

Il Poggio hosts events and private celebrations within the rural setting, combining local food, music, convivial activities, and landscape experience. These programmes reinforce the estate's role as a social and cultural destination, extending its use beyond seasonal tourism into a flexible, community-oriented venue. 49

Relevance To the Sant'Antonio di Ranverso Preceptory

The case study of Poggio di Camporbiano demonstrates how a historic rural complex can regain relevance

through a strategy based on slow mobility, agritourism, and functional diversification, while preserving its architectural and landscape identity. The integration of hospitality, agricultural production, experiential activities, and low-impact mobility has allowed the site to become an active territorial node rather than a static heritage asset.

This example has been particularly influential for the development of the thesis project, highlighting the potential of rural heritage sites located along Via Francigena to support slow tourism. The ability of Poggio di Camporbiano to attract visitors through landscape-based experiences, agricultural culture, and movement-based activities illustrates how architecture can operate as a catalyst within a wider territorial system. These principles directly informed the project's approach, encouraging the reinterpretation of the site as a place of encounter and continuity along slow-mobility networks, rather than as a purely monumental or isolated intervention.



► Fig. 100.



► Fig. 101.



► Fig. 102.



► Fig. 103.



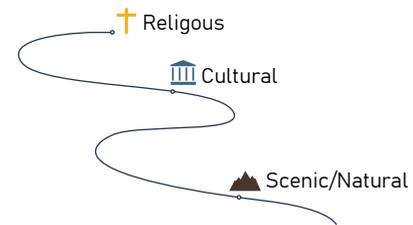
► Fig. 104.



► Fig. 105.

5.3. Rethinking of the contemporary routes of slow mobility connecting to Ranverso

The tables presented here outline the main touristic places of interest located along the Via Francigena between Turin and Montgenèvre. This stretch of the route includes a diverse range of sites that are relevant to visitors, pilgrims, and local users, reflecting the historical, spiritual, and landscape richness of the territory. All identified places have been analyzed and classified into three main categories: Cultural, Religious, and Scenic / Natural. This classification provides a structured reading of the route and helps distinguish between different types of experiences and attractions encountered along this section of the Via Francigena. The tables also summarize the most important aspects of each place, offering a quick reference for their significance, location, and type of interest. In the following page, these places are explored in greater detail, with attention to their characteristics and spatial distribution along the route.



1. Route: Torino – Collegno

-  Chiesa della Consolata
-  Chiesa di San Lorenzo
-  Parrocchia di Santa Maria della Stella
-  Villaggio Leumann
-  Certosa Reale di Collegno
-  Via Garibaldi / Roman Centro Storico
-  Parco della Pellerina
-  Eco-Urban Paths
-  Ex-ospedale Psichiatrico di Collegno
-  Villaggio Leumann's Church Theater

2. Route: Torino – Rivoli

-  Chiesa di San Bartolomeo
-  Cappella di San Grato
-  Castello di Rivoli
-  Centro Storico di Rivoli
-  Villa Melano
-  Collina Morenica
-  Via Garibaldi / Roman Centro Storico
-  Parco San Grato
-  Castello di Rivoli

3. Route: Collegno – Rosta

-  Chiesa di San Michele Arcangelo
-  Chiesa di San Martino
-  Historic Center of Rosta
-  Parco Naturale Collina Morenica
-  Vecchie Fornaci (Old Kilns)
-  Parco San Grato

4. Route: Collegno – Avigliana

-  Abbazia di Sant'Antonio di Ranverso
-  Chiesa di Santa Maria Maggiore
-  Chiesa di San Giovanni
-  Centro Storico di Avigliana
-  Castello di Avigliana
-  Laghi di Avigliana
-  Monte Pirchiriano
-  Ruins of Avigliana Castle
-  Museo di Avigliana

5. Route: Alpignano – Condove

-  Chiesa di San Martino di Tours
-  Cappella di Sant'Antonio Abate
-  Chiesa di San Pietro Apostolo
-  Torre Civica
-  Mulini di Condove
-  Sentiero della Dora Riparia
-  Monte Musinè
-  Museo della Civiltà Contadina

6. Route: Almese – Torino

-  Cappella di San Valeriano
-  Abbazia di Sant'Antonio di Ranverso
-  Chiesa di Santa Maria della Stella
-  Torre Civica
-  Mulini di Condove
-  Sentiero della Dora Riparia
-  Monte Musinè
-  Roman Aqueduct Ruins

7. Route: Rivoli – Sacra di San Michele

-  Chiesa di San Giovanni Battista
-  Chiesa di San Rocco
-  Sacra di San Michele
-  Castello di Rivoli
-  Old Fortifications and
-  Sentiero della Sacra
-  Monte Pirchiriano
-  Old Monks' Dormitories and

8. Route: Chiusa di San Michele – Avigliana

-  Chiesa Parrocchiale di San Pietro
-  Chiesa di San Giovanni
-  Castello di Avigliana
-  Centro Storico di Avigliana
-  Laghi di Avigliana
-  Parco Naturale dei Laghi di Avigliana
-  Museo della Civiltà Contadina

9. Route: Chiusa di San Michele – Sant'Ambrogio di Torino

-  Chiesa di San Giovanni Vincenzo
-  Historical Center of Sant'Ambrogio
-  Monte Pirchiriano Base Forest Trails
-  Bec di Mea and Valley Views

10. Route: Condove – Bussoleno

-  Chiesa Parrocchiale di San Pietro
-  Chiesa di San Giovanni Battista
-  Castello di San Giorio
-  Historic Village of San Giorio
-  Orsiera-Rocciavrè Natural Park Trails

11. Route: Sacra di San Michele – Susa

-  Chiesa di San Giovanni Evangelista (Vaie)
-  Roman Arch of Augustus (Susa)
-  Chiesa di San Giovanni
-  Amphitheatre of Susa
-  Cathedral of San Giusto (Susa)
-  Ancient Road Fragments (Via delle Gallie)
-  Val di Susa Panoramas
-  Museo Diocesano di Arte Sacra (Susa)
-  Fontana delle Cento Bocche (Susa)

► Fig. 106. Cartographic representation of the Via Francigena route in the Susa Valley along all the rethought routes and the historical places. Ref. — This illustrated map, was produced in QGIS using data from Geoportale Piemonte (BDTRE 2025) https://www.geoportale.piemonte.it/geonetwork/srv/api/records/r_piemon:-903f1ad3-6821-4d87-b500-0c8028fd303b In this map, the illustrated path for Via Francigena was produced using GPX tracks from the official Via Francigena website (www.viefrancigene.org/it/italia-il-percorso/)

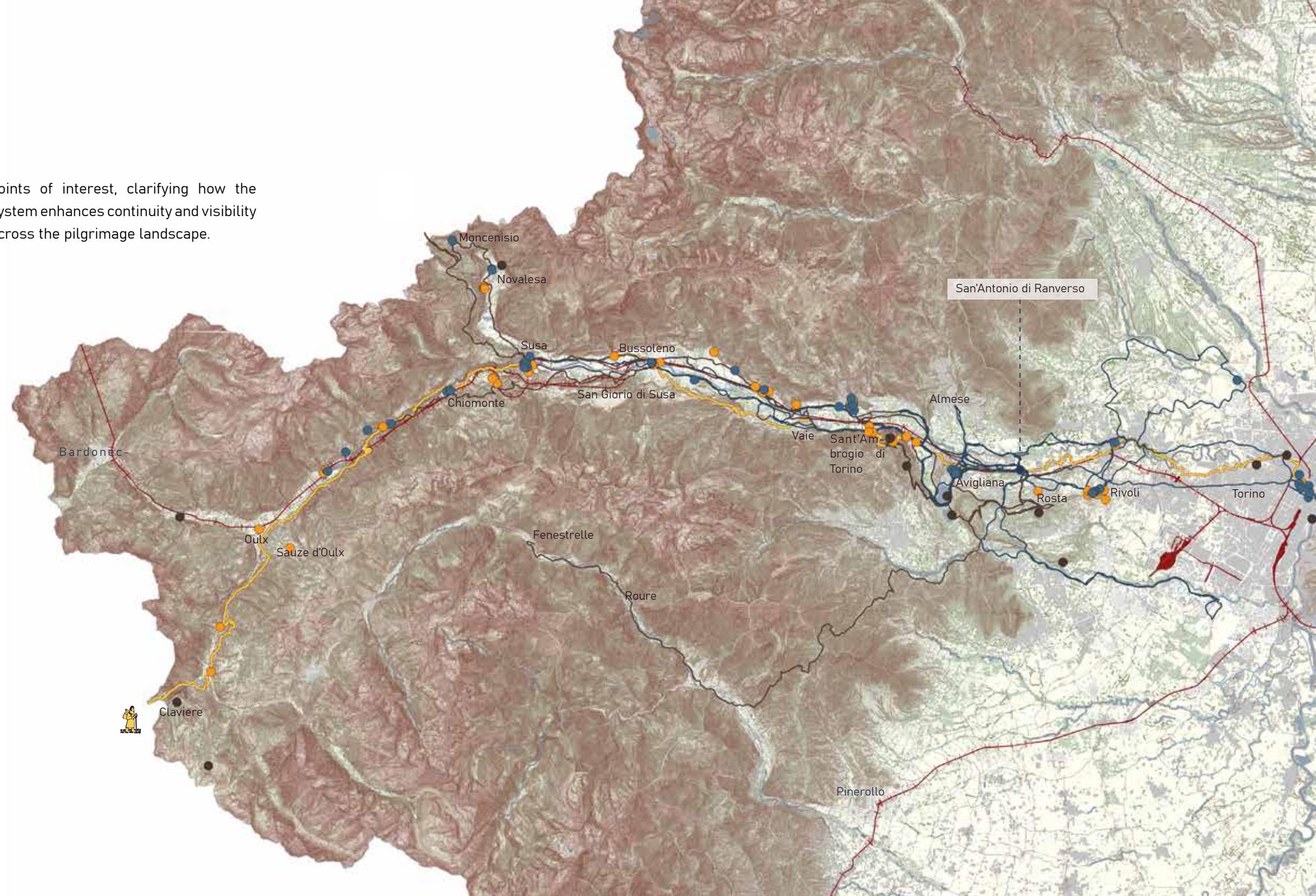
- Legend
- Scenic/Natural
 - Religious Nodes
 - Cultural Nodes
 - Intermediate bicycle path
 - Hard bicycle path
 - ++ Train path
 - 👤 Via Francigena
- 0 | 3,75 | 7,5 | km

► All images in the following pages were sourced from the official Komoot website.

After mapping and categorising the existing Via Francigena itineraries in the Susa Valley, the project focused on defining complementary slow-mobility routes to reconnect these paths and expand access for different users. Rather than replacing the historical itinerary, the proposal strengthens it through a network approach that supports walking and cycling—both short visits and longer stays—while reinforcing Ranverso as a recognisable node.

The routes are designed for families and occasional cyclists, regular cyclists, and expert users, and are differentiated by distance, slope, and overall difficulty. This allows the same landscape framework to be experienced at different intensities, combining inclusive access with more demanding options. The map summarises the strategy by showing the network and its links to key territorial resources—historic, cultural, and religious landmarks, viewpoints, villages, and existing infrastructures—while the following pages detail each route's alignment, target users, and

points of interest, clarifying how the system enhances continuity and visibility across the pilgrimage landscape.





https://www.komoot.com/

1. Sant'Antonio Loop – Goja Waterfall & Avigliana Landscape

1. Religious

Chiesa si Santa Maria Maggiore – Avigliana
Chiesa parrocchiale dei ss.Giovanni e Pietro – Avigliana

2. Cultural

Castello del drosso – Torino
Castello di bruino – Bruino
Castello di reano – Reano
Torre degli orsini – Rivalta di Torino

3. Scenic/Nature

Parco fluviale ilenia giusti – Orbassano
Parco del sangone
Collina morenica
Monte cuneo



View 05.



View 06.



View 07. Goja waterfall



View 08.



View 01.



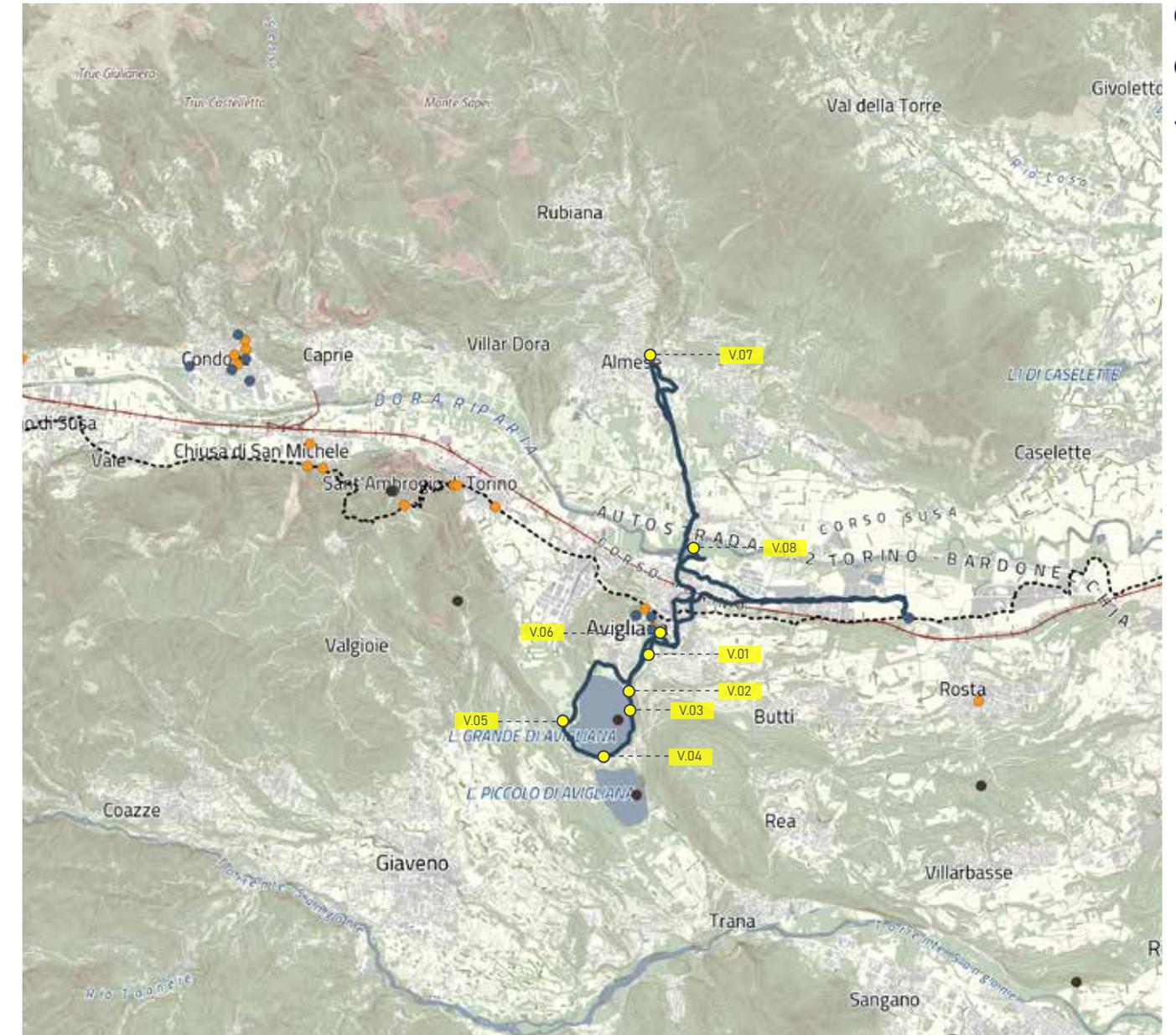
View 02.



View 03.



View 04.



Scenic/Natural Cultural Religious TrailView Train Path Via Francigena 0 2 km

Moderate
1h 35 m
26,6 km
168 m
168 m



https://www.komoot.com/

2. Sant'Antonio Loop – Rivoli Castle, Gravel & the Dora River

1. Religious

- Chiesa di San Martini – Rivoli
- Chiesa collegiata alta di Santa Maria della stella – Rivoli
- Chiesa di san Bartolomeo Apostolo – Rivoli
- Chiesa cristina evangelica Battista. – Rivoli
- Capella di san grato – Rivoli
- Chiesa di san Michele Arcangelo – Rosta
- Chiesa parrocchiale di san Martino vescovo – Rivoli

2. Cultural

- Ecomuseo sogno di luce – Alpignano
- Villa cane d'Ussol – Rivoli
- Castello di Rivoli
- Museo D'Arte contemporanea – Rivoli
- Villa Melano – Rivoli
- Porta di San Giovanni – Avigliana
- Casa di porta Ferrata – Avigliana
- Castello di Avigliana

3. Scenic/Nature

- Parco fillippo Turati – Rivoli
- Parco di san Rato – Rivoli
- Truc Monte
- Bosco del Ghiaro – Alpignano



View 05. Castel of Rivoli



View 06



View 07.



View 01.



View 02.



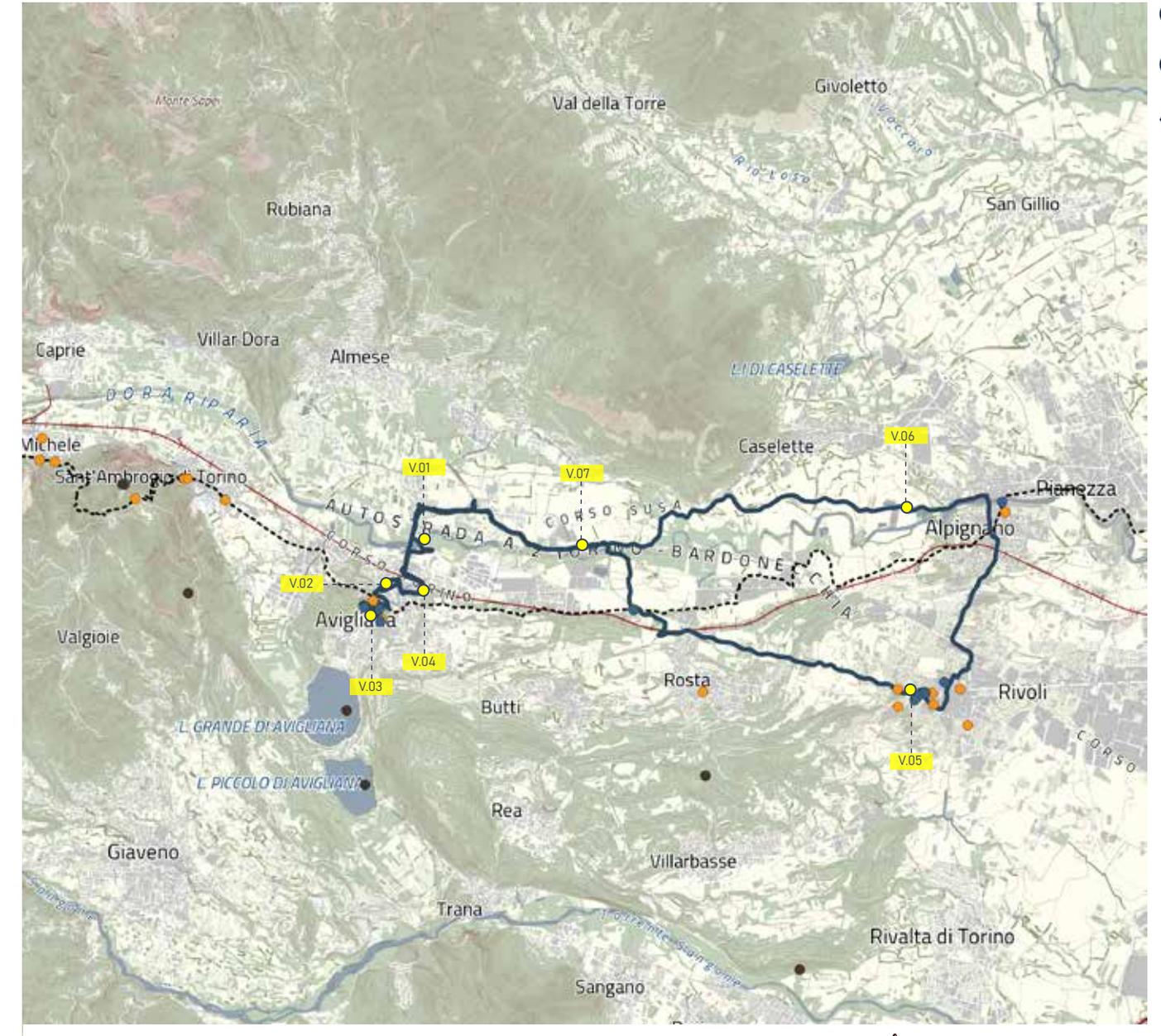
View 03.



View 04.



View 05.



Moderate
 2h 23 m
 36,9 km
 282 m
 290 m

▲ Scenic/Natural 🏛️ Cultural ✝️ Religious ○ TrailView 🚆 Train Path - - - Via Francigena 🏠 0 1 2 km



https://www.komoot.com/

3. Sant'Antonio Loop – Parco Dora & Turin's Heritage

† 1. Religious

- Chiesa di san Lorenzo - Torino
- Santuario della consolata - Torino
- Chiesa Basilica Mauriziana - Torino
- Chiesa della Madonna del Carmine - Torino
- Chiesa Evangelica della Riconciliazione - Torino
- Chiesa dei santi Pietro e Paolo - Torino
- Cappelletta di san Michele - Alpignano

🏛️ 2. Cultural

- Museo Egizio - Torino
- Porta palantina - Torino
- Museo storico reale mutua - Torino
- Museo della sindone - Torino
- Museo casa Don bosco - Torino
- Ecomuseo sogno di luce - Alpignano
- Vila cane d'Ussol - Rivoli
- Castello di Rivoli
- Museo d'Arte contemporanea - Rivoli
- Villa Melano - Rivoli

🏞️ 3. Scenic/Nature

- Parco Dora - Torino
- Parco della Pellerina - Torino
- Parco della pace - Alpignano
- Basco del Ghiaro - Alpignano
- Truc Monte



● View 05. Porta Palatina



● View 06.



● View 06



● View 08.



● View 01.



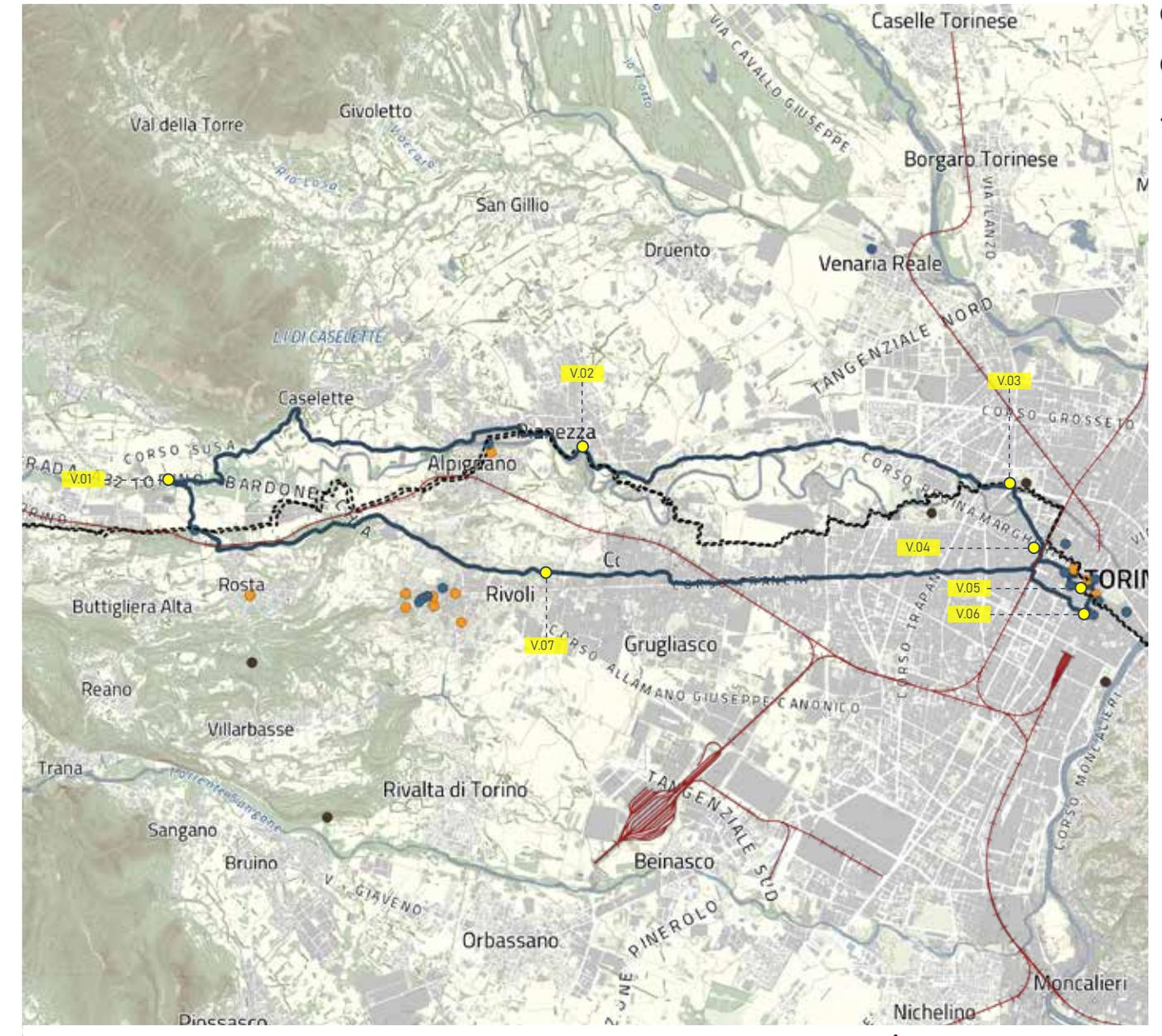
● View 02.



● View 03. The Red Towers of Parco Dora



● View 04.



🏞️ Scenic/Natural
🏛️ Cultural
† Religious
○ TrailView
🚆 Train Path
⋯ Via Francigena
🏠
0 | 1,25 | 2,5 km

🚶 Moderate
🕒 2h 56 m
↔ 47,3 km
↘ 244 m
↗ 244 m



https://
www.
komoot.
com/

► 4. Sant'Antonio Loop – Spiritual Ring of Avigliana and Francigena

✝ 1. Religious

- Chiesa parrocchiale dei ss. Giovanni e Pietro – Avigliana
- Chiesa di Santa Maria Maggiore – Avigliana
- Capella Madonna delle Grazie – Sant'Ambrogio di Torino
- Chiesa di San Giovanni Vincenzo – Sant'Ambrogio di Torino
- Capella di San Rocco – Chiesa di San Michele
- San Pietro Apostolo – Sant'Ambrogio di Torino
- Chiesa di Santa Croce – Avigliana
- Capella di San Giuseppe – Condove
- Capella di San Valeriano – Borgone Susa
- Chiesa parrocchiale di San Nicola – Borgone Susa
- Capella Bordiglione – Borgone Susa
- Chiesa di San Giovanni Battista – Condove
- Chiesa di Santa Maria Assunta – Condove
- Chiesa Evangelica Valdese – Condove

🏛 2. Cultural

- Porta di San Giovanni – Avigliana
- Casa di Porta Ferrata – Avigliana
- Castello di Avigliana
- Abbazia di San Michele – Sant'Ambrogio di Torino
- Castello di San Giorgio – Chiesa di San Michele
- Mulino Varesio – Bussoleno
- Porta Superiore – Avigliana
- Forte Santa Maria – Susa

🏔 3. Scenic/Nature

- Monte Pirchiriano – Sant'Ambrogio di Torino



● View 04.



● View 05. Sant'Ambrogio – Chiesa di San



● View 06.



● View 07. Via Francigena Along the Canal



● View 01. Santuario della Madonna dei Laghi



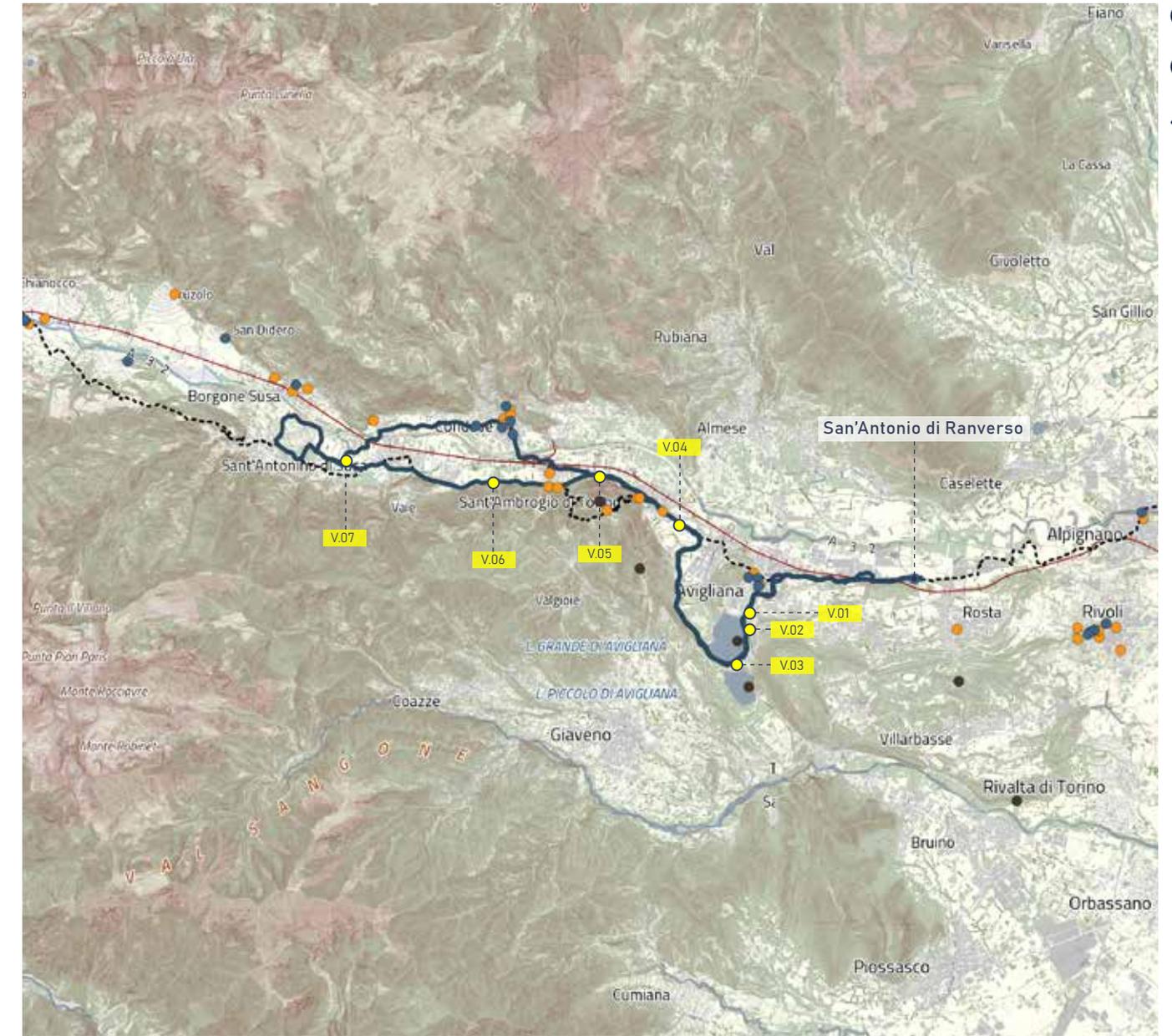
● View 02.



● View 02.



● View 03.



Scenic/Natural
 Cultural
 Religious
 View
 Train Path
 Via Francigena
 0 1 2km

Moderate
 3h 16m
 53.1 km
 320 m
 320 m



<https://www.komoot.com/>

► 5. Sant'Antonio Loop – Sangone River & Stupinigi Landscape

✝ 1. Religious

Chiesa di santa maria Goretti – Torino
 Natività di maria vergina – Venaria Reale
 Santuario di nostra signora della stella – Rivoli

🏛 2. Cultural

Ecomuseo sogno di luce – Alpignano
 Villa cane d'Ussol – Rivoli
 Castello di Rivoli
 Museo D'Arte contemporanea – Rivoli
 Villa Melano – Rivoli
 Porta di San Giovanni – Avigliana
 Casa di porta Ferrata – Avigliana
 Castello di Avigliana

🏔 3. Scenic/Nature

Parco fillippo Turati – Rivoli
 Parco di san Rato – Rivoli
 Truc Monte
 Bosco del Ghiaro – Alpignano



● View 05.



● View 06.



● View 07.



● View 08. Stupinigi



● View 01.



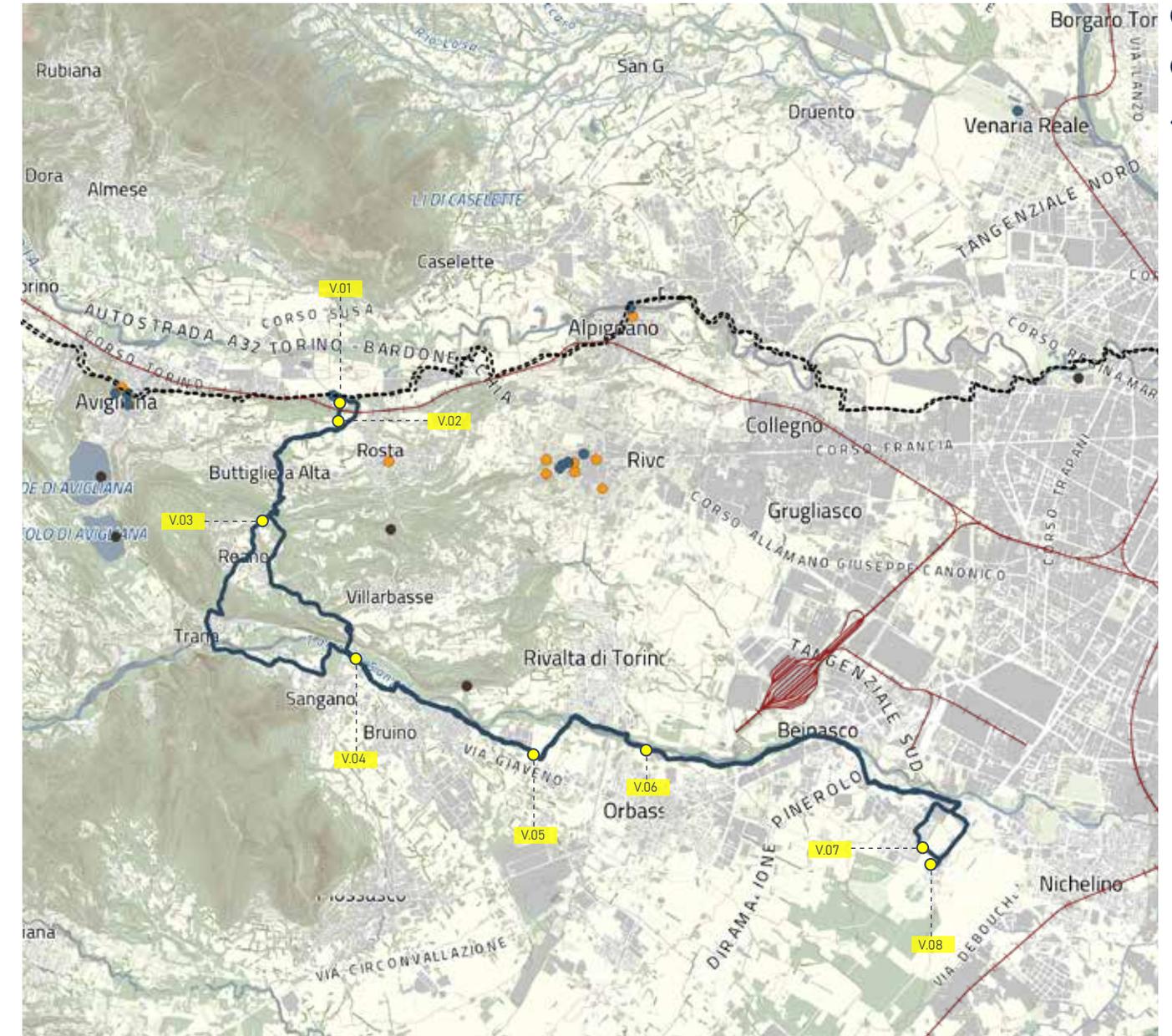
● View 02.



● View 03.



● View 04.



🏔 Scenic/Natural
🏛 Cultural
✝ Religious
○ TrailView
🚆 Train Path
⋯ Via Francigena
0 | 1 | 2 km

🚶 Moderate
 ⌚ 3h 27 m
 ↔ 55,8 km
 ↘ 450 m
 ↗ 450 m



<https://www.komoot.com/>

7. Sant'Antonio Loop – Pathways to Susa

† 1. Religious

- Chiesa di sant maria maggiore – Avigliana
- Chiesa parrocchiale dei ss.Giovanni e pietro – Avigliana
- Cappella madonna delle grazie – Sant'Ambrogio di Torino
- Chiesa di san Giovanni vincenzo – Sant'Ambrogio di Torino
- Capella di san rocco – Chiesa di San Michele
- San pietro Apostolo – Sant'Ambrogio di Torino
- Chiesa di santa croce – Avigliana
- Chiesa di san pietro in vincoli – Villar Dora
- Capella sant'Antonio – Borgone Susa
- Capella di san valeriano – Borgone Susa
- Chiesa parrocchiale di san Nicola – Borgone Susa
- Capella bordiglione – Borgone Susa
- Chiesa Abbaziale di san Michele – Sant'Ambrogio di Torino

🏛️ 2. Cultural

- Porta di san giovanni – Avigliana
- Casa di porta ferrata – Avigliana
- Castello di Avigliana
- Abbazia di san Michele – Sant'Ambrogio di Torino
- Monumento Partigiani Georgiani – Condove
- Busto Bauchiero – Condove

🏞️ 3. Scenic/Nature

- Lago di Avigliana – Avigliana
- Sentiero dei principi – Sant'Ambrogio di Torino
- Monte pirchiriano – Sant'Ambrogio di Torino



● View 05.



● View 06.



● View 07.



● View 08. Roman Amphitheatre of Susa



● View 01.



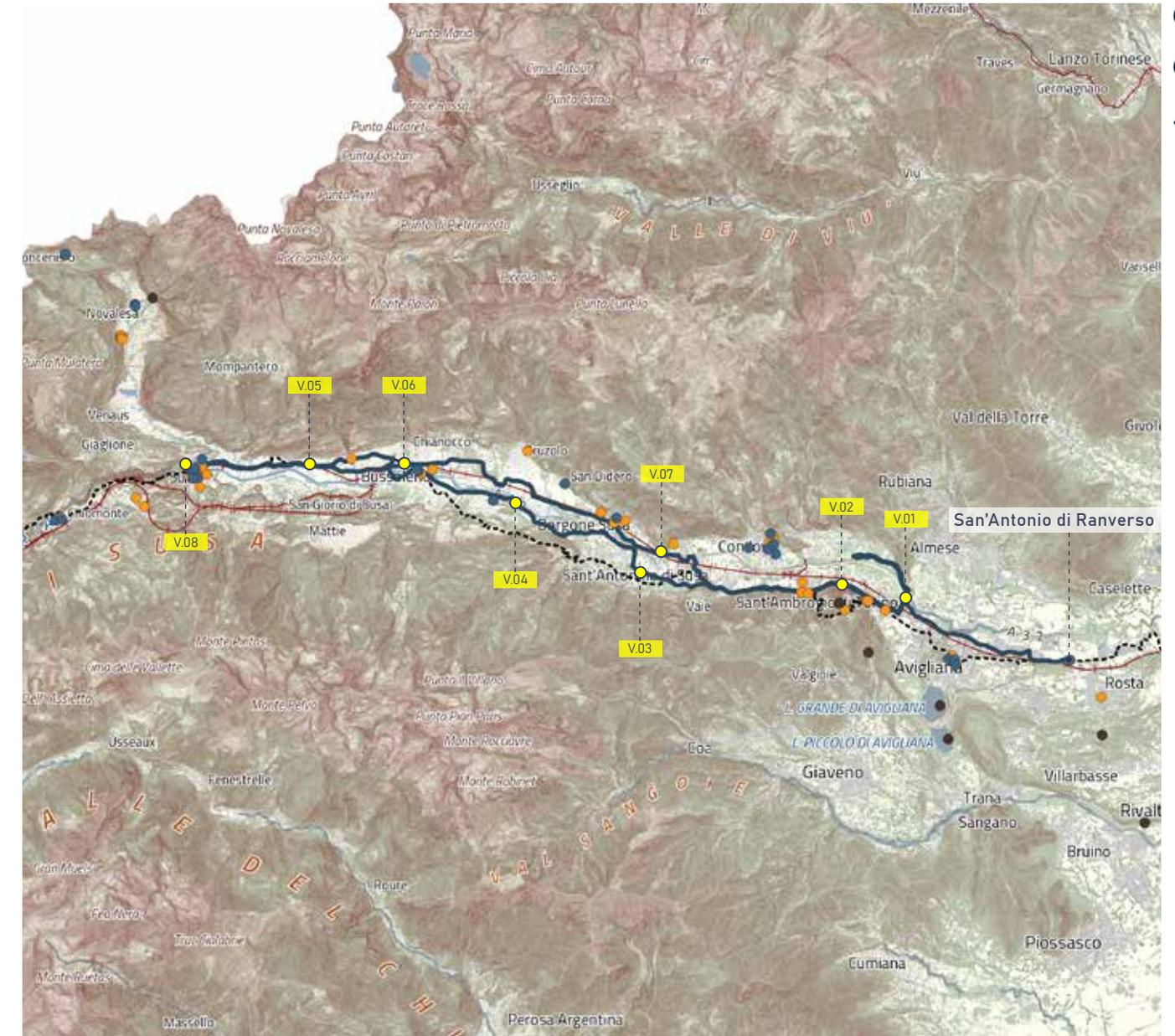
● View 02.



● View 03.



● View 04.



- Moderate
- 🕒 3h 44 m
- ↔️ 78,4 km
- ↘️ 4.4 m
- ↗️ 419 m

🏞️ Scenic/Natural 🏛️ Cultural † Religious ○ TrailView 🚆 Train Path 🛤️ Via Francigena 🧭 0 | 2,5 | 5km



https://
www.
komoot.
com/

8. Sant'Antonio di Ranverso Loop - Venaria Reale and La Mandria Park

1. Religious

Nativita di Maria Vergine - Venaria Reale
 Chiesa di sant'Uberto - Venaria Reale
 Chiesa di san Domenico savio - Rivoli
 Chiesa delle santissima Trinità - Rivoli
 Santuario di san pancrazio - Pianezza
 Chiesa dei santi pietro e paolo - Pianezza
 Cappelletta di san Michele - Alpignano
 Pieve di san pietro - Pianezza
 Chiesa santa Maria della stella - Rivoli
 Chiesa collegiata alta di santa Maria della stella - Rivoli
 Chiesa di san Bartolomeo apostolo - Rivoli
 Chiesa di san Michele Arcangelo - Rosta

2. Cultural

Venaria Reale
 Castello della Mandria - Venaria Reale
 Giardini dello reggio - Venaria Reale
 Ecomuseo sogno di luce - Alpignano
 Villa Cane d'ussol - Rivoli
 Casa del conte verde - Rivoli

3. Scenic/Nature

Parco della pace - Alpignano
 Alpignano calcio - Alpignano
 Bosco del ghiaro - Alpignano
 Parco del san grato - Rivoli



View 05.



View 06. Ponte Verde Entrance



View 07.



View 08.



View 01.



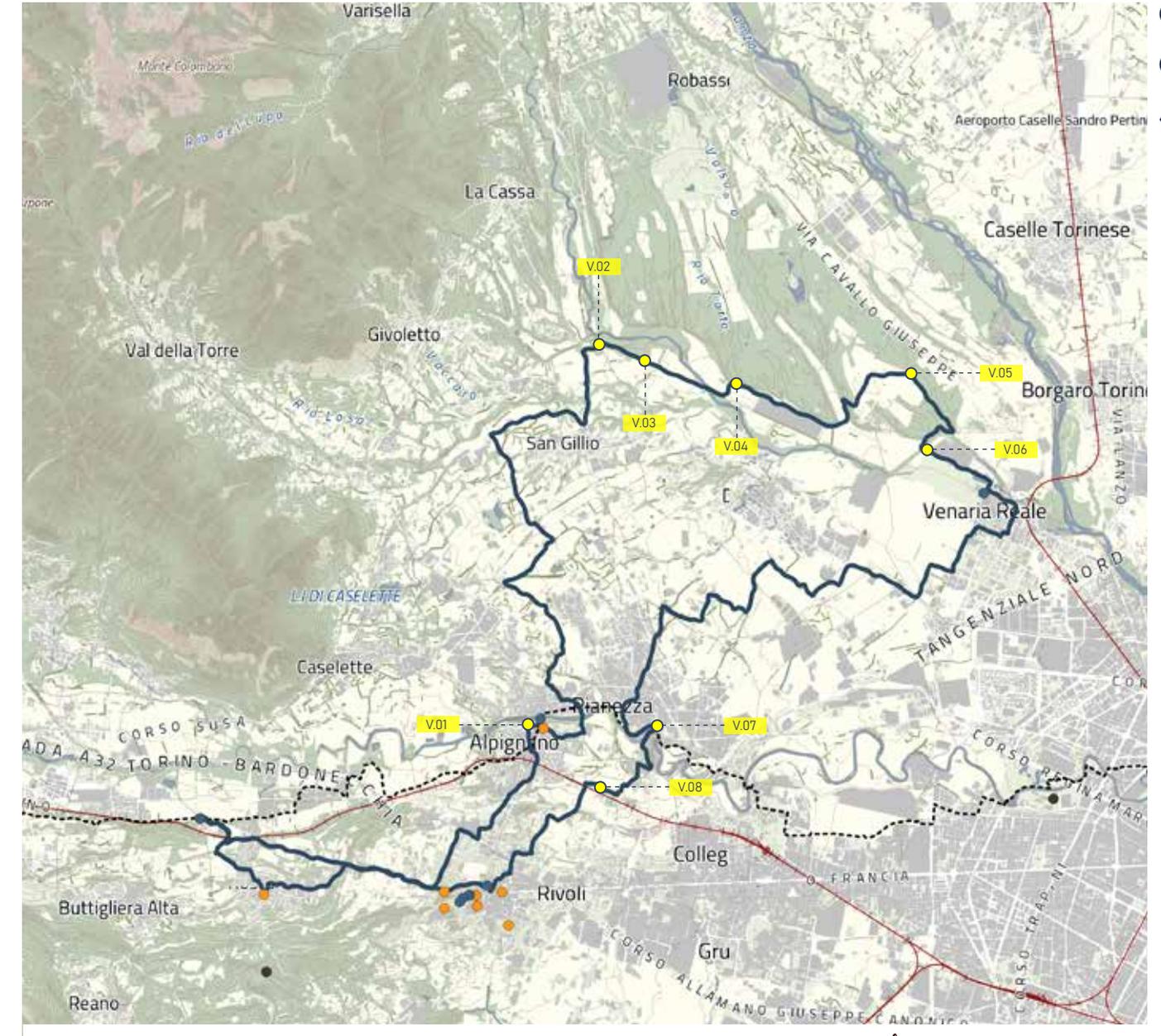
View 02.



View 03.



View 04. Cascina Rubbianetta



Moderate
 4h
 59,1 km
 389 m
 389 m



https://
www.
komoot.
com/

► 9. Sant'Antonio di Ranverso loop-Sacra di San Michele

✝ 1. Religious

Chiesa parrocchiale dei ss.Giovanni e Pietro
- Avigliana
Chiesa di sant maria maggiore - Avigliana
Cappella madonna delle grazie - Sant'Ambrogio
di Torino
Chiesa di san Giovanni vincenzo - Sant'Ambrogio
di Torino
Capella di san rocco - Chiesa di San Michele
San Pietro Apostolo - Sant'Ambrogio di Torino
Chiesa di santa croce - Avigliana
Capella do san Giuseppe - Condove
Capella di san valeriano - Borgone Susa
Chiesa parrocchiale di san Nicola - Borgone
Susa
Capella bordiglione - Borgone Susa
Chiesa di San Giovanni Battista - Condove
Chiesa di santa Maria Assunta - Condove
Chiesa Evangelica Valdese - Condove

🏛 2. Cultural

Porta di san giovanni - Avigliana
Casa di porta ferrata - Avigliana
Castello di Avigliana
Abbazia di san Michele - Sant'Ambrogio di Torino
Castello di san Giorgio - Chiesa di San Michele
Mulino Varesio - Bussoleno
Porta superiore - Avigliana
Forte santa Maria - Susa

🏔 3. Scenic/Nature

Monte pirchiriano - Sant'Ambrogio di Torino



● View 05. Sacra di San Michele



● View 06. Sacra di San Michele



● View 07



● View 08. Sacra di San Michele



● View 01.



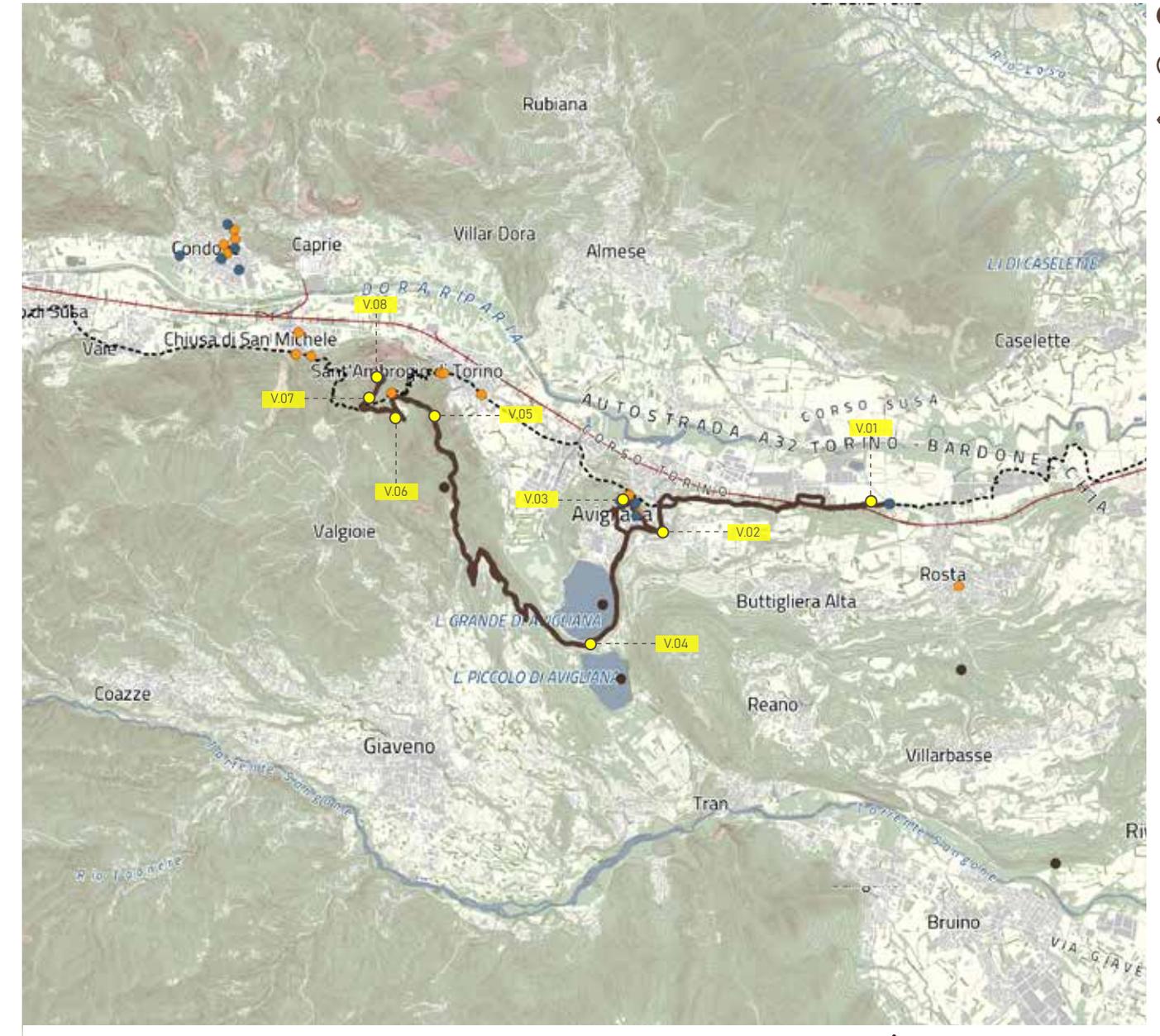
● View 02.



● View 03. Castello di Avigliana



● View 04. Avigliana Lake view



● Difficult

🕒 2h 35 m

↔ 33,8 km

↘ 808 m

↗ 808 m

🏔 Scenic/Natural 🏛 Cultural ✝ Religious ○ TrailView 🚶 Train Path 🚶 Via Francigena 🏠 0 | 1 | 2 km



https://www.komoot.com/

► 10. Sant'Antonio one way- Buttigliera Alta to ExillesSusa Valley

✝ 1. Religious

- Chiesa parrocchiale dei ss.Giovanni e Pietro - Avigliana
- Cappella madonna delle grazie - Sant'Ambrogio di Torino
- Chiesa di san Giovanni Vincenzo - Sant'Ambrogio di Torino
- Capella sant'Antonio - Borgone Susa
- Capella di san Valeriano - Borgone Susa
- Chiesa parrocchiale di san Nicola - Borgone Susa
- Capella bordiglione - Borgone Susa
- Chiesa di San Niceta di Remesiana - Susa
- Chiesa di San Francesco - Susa
- Chiesa di san Carlo - Susa
- Cattedrale di San Giusto - Susa
- Chiesa Evangelica Valdese - Condove
- Chiesa della Navita di Maria Santissima - Bussoleno
- Chiesa di Sant'Andrea - Bussoleno
- Chiesa di Santa Maria Assunta - Condove
- Chiesa di san Pietro Apostolo - Chianocco

🏰 2. Cultural

- Porta di san Giovanni - Avigliana
- Casa di porta ferrata - Avigliana
- Castello di Avigliana
- Abbazia di san Michele - Sant'Ambrogio di Torino
- Monumento Partigiani Georgiani - Condove
- Busto Bauchiero - Condove
- Museo convento di san Francesco - Susa
- Arco di Ottaviano Augusto - Susa

🏞️ 3. Scenic/Nature

- Lago di Avigliana
- Sentiero dei principi - Sant'Ambrogio di Torino
- Monte Pirchiriano - Sant'Ambrogio di Torino



● View 04.



● View 01.



● View 05. Arch of Augustus (Susa)



● View 02.



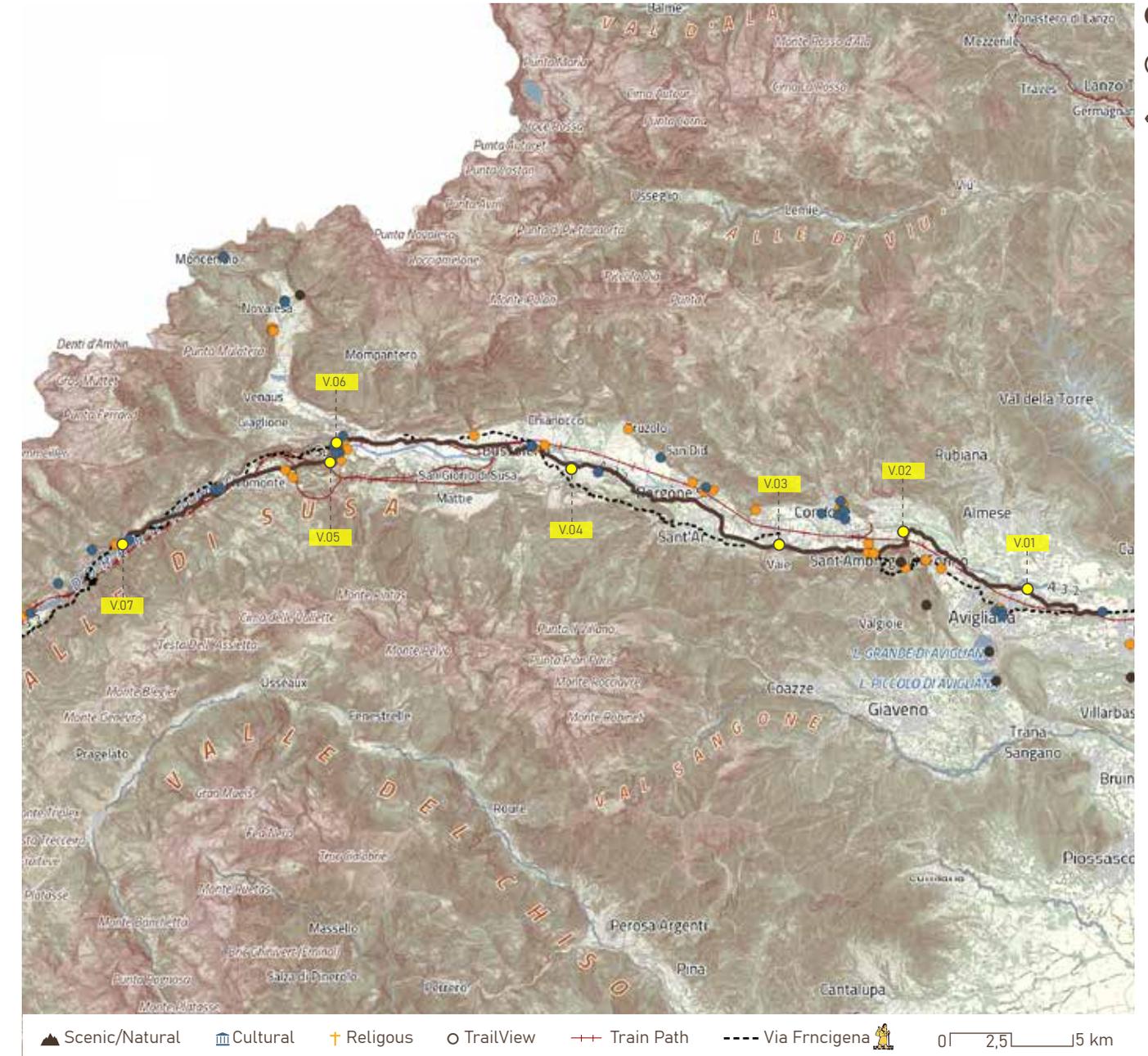
● View 06. Susa (Italy)



● View 07. Forte di Exilles



● View 03.



- Difficult
- 🕒 4h 53 m
- ↔ 56,5 km
- ↘ 850 m
- ↗ 1.370 m

🏞️ Scenic/Natural 🏰 Cultural ✝ Religious ○ TrailView 🚶 Train Path - - - Via Francigena 🏠 0 | 2,5 | 15 km



https://www.komoot.com/

► 11. Sant'Antonio di Ranverso - Fenestrelle

✝ 1. Religious

Santuario di nostra signora della stella - Trana
Natività di maria vergina - Venaria Reale
Chiesa parrocchiale di san giuseppe - Pinerolo
Chiesa di santo stefano - Almese
Chiesa di san luigi IX - Fenestrelle

🏰 2. Cultural

Castello di reano
Torre degli orsini - Rivalta di Torino
Museo del forte di fenestrelle
Ridotta santa barbara - Fenestrelle
Ridotta delle porte - Fenestrelle
Ridotta sant'antonio - Fenestrelle
Forte delle valli - Fenestrelle
Ridotta carlo alberto - Fenestrelle
Centro storico di fenestrelle

🏔 3. Scenic/Nature

Lago di Avigliana
Sentiero dei principi - Sant'Ambrogio di Torino
Monte pirchiriano - Sant'Ambrogio di Torino



● View 05.



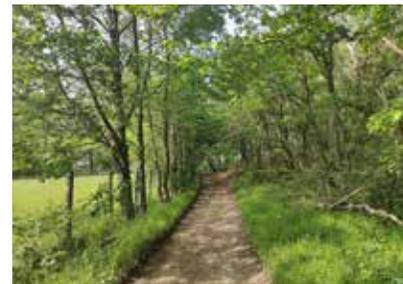
● View 06. Forte di Fenestrelle



● View 07. Forte di Fenestrelle



● View 01.



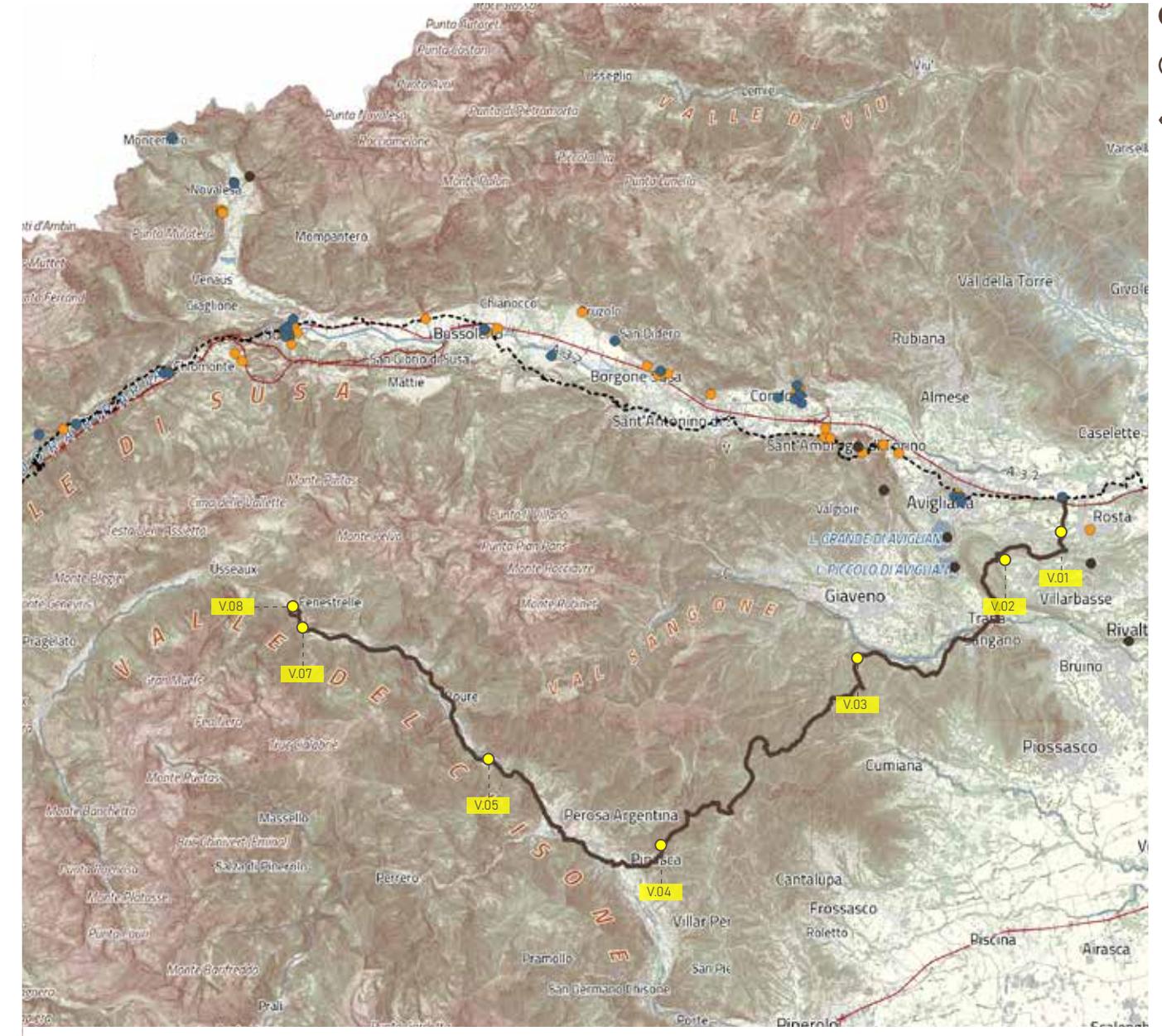
● View 02.



● View 03.



● View 04.



● Difficult
🕒 7h 26 m
↔ 64 km
↘ 2.230 m
↗ 1.440 m

🏔 Scenic/Natural 🏰 Cultural ✝ Religious ○ TrailView 🚆 Train Path 🛖 Via Francigena 0 2,5 5 km



https://www.komoot.com/

▶ 12. Sant'Antonio Loop – Pilgrims' Trails & the Upper Susa Valley

✝ 1. Religious

- Chiesa di san pietro in vincoli – Villar Dora
- Chiesa Battista – Rivoli
- Santa Maria Assunta – Condove
- Chiesa di Niceta di remesiana – Susa
- Chiesa evangelica valdese – Condove
- Cattedrale di san Giusto – Susa
- Chiesa di san Francesco – Susa

🏛️ 2. Cultural

- Villa cane d'ussol – Rivoli
- Casa del conte verde – Rivoli
- Castello di Rivoli
- Museo d'Arte contemporanea – Rivoli
- Villa Melano – Rivoli
- Porta di san Giovanni – Avigliana
- Casa di porta ferrata – Avigliana
- Castello Avigliana
- Castello di san Giorgio – Chiesa di San Michele
- Mulino varesio – Bussoleno
- Porta superiore – Avigliana
- Forte santa Maria – Susa
- Porta savoia – Susa
- Museo civico – Susa
- Museo convento di san francesco – Susa
- Mueso di Arte religiosa alpina – Novalesa
- Museo Etnografico – Novalesa
- Ecomuseo Terre Al confine – Moncenisio

🏔️ 3. Scenic/Nature

- Parco of Avigliana
- Parco Naturale di Avigliana
- Monte pիրchirianocascate di Novalesa



● View 05. Lake Mont-Cenis



● View 06. Moncenisio Pass



● View 07.



● View 08.



● View 01.



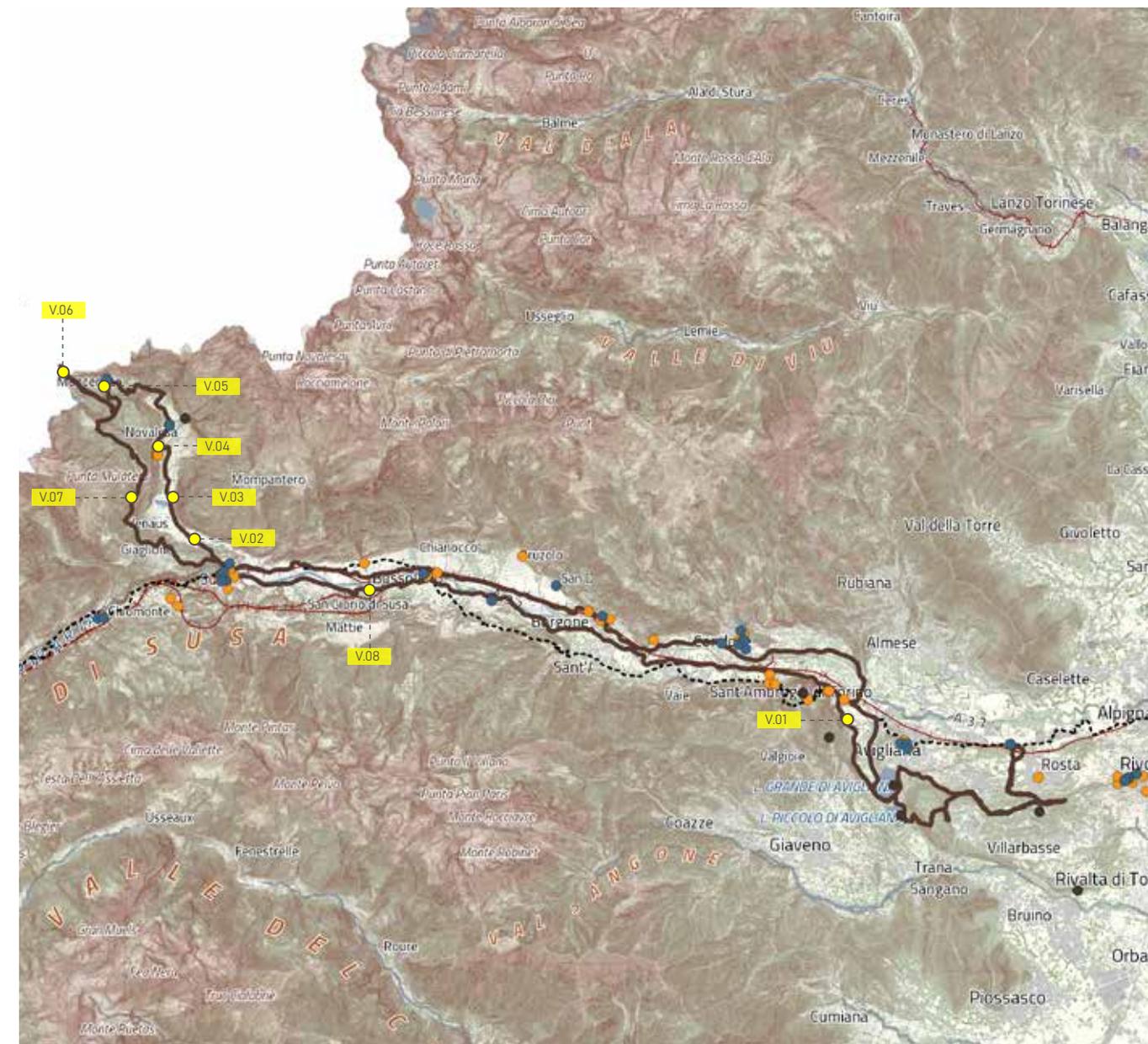
● View 02.



● View 03.



● View 04. Abbazia della Novalesa



🏔️ Scenic/Natural 🏛️ Cultural ✝ Religious ○ TrailView 🚶 Train Path 🛤 Via Francigena 🏠 0 | 2,5 | 15 km

● Difficult
 ⌚ 10h 37 m
 ↔ 139,9 km
 ↘ 2.355 m
 ↗ 2.355 m

5.4. Design

This section opens the design part with a three-dimensional axonometric view of the complex of Sant'Antonio di Ranverso, which serves as a synthetic diagram to introduce the design approach and the spatial logic of the proposed intervention. The image provides an overall reading of the site, illustrating both the existing functions within the preceptory and the new proposed uses, allowing an immediate understanding of the relationship between the current condition and the design strategy. In the diagram, the existing functions are mapped across the entire complex, while the proposed functions are clearly distinguished to highlight the process of adaptive reuse. The portion of the site emphasized with a bolder color and a yellow dashed outline identifies the specific area on which preceptory selected for architectural intervention. In addition to the functional organization,

the diagram also illustrates the transformation of the site plan. Originally characterized by simple soil and undeveloped ground, the open spaces have been reinterpreted through a landscape design strategy aimed at improving accessibility. The proposal introduces a structured system of three pedestrian routes converging toward the entrance of the building under intervention, strengthening the relationship between the architectural complex and its surrounding landscape.

Overall, this diagram functions as an introductory framework for the design part, summarizing the main principles of the project: functional reactivation, improved accessibility, and integration between existing heritage and new interventions.

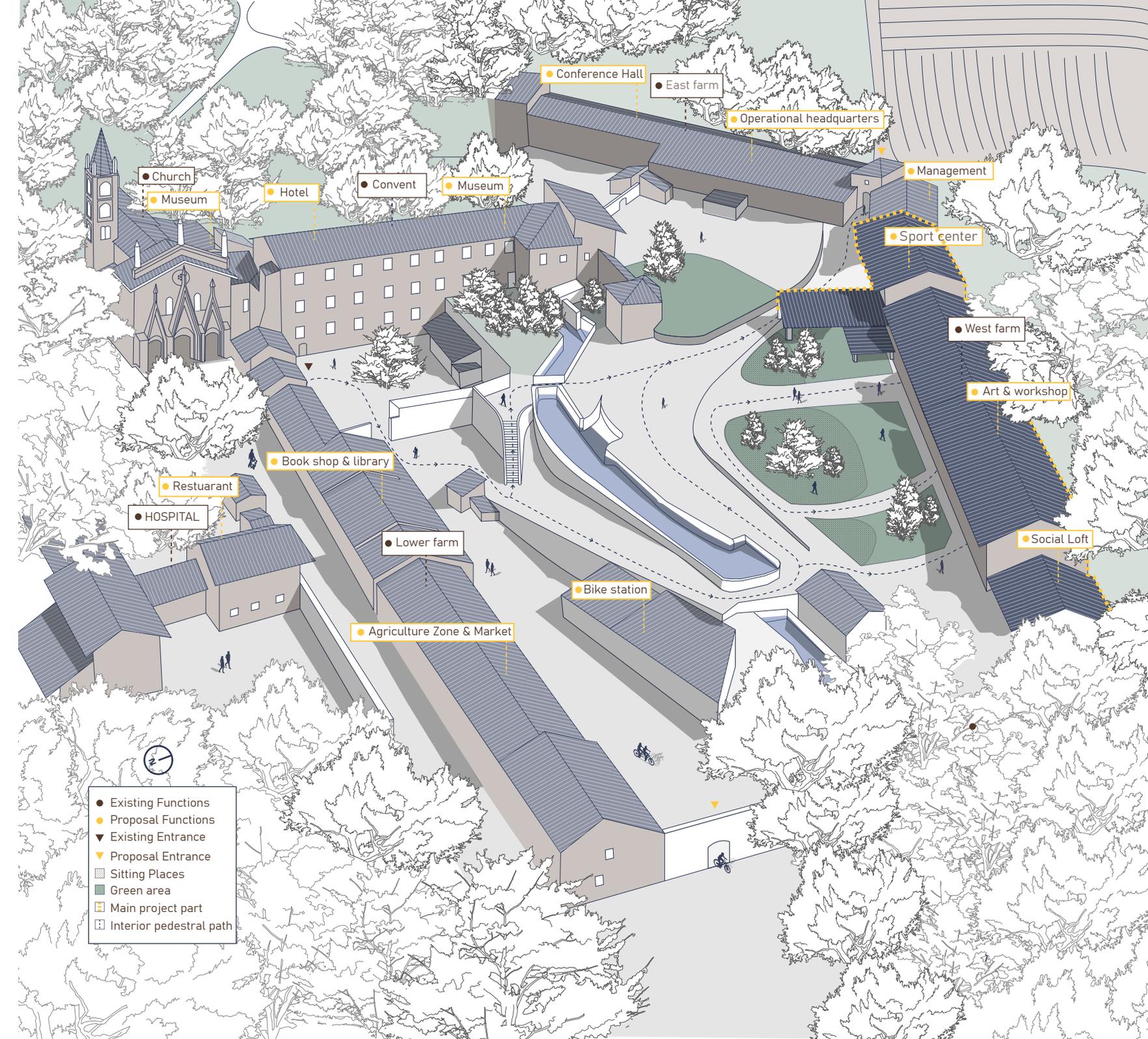
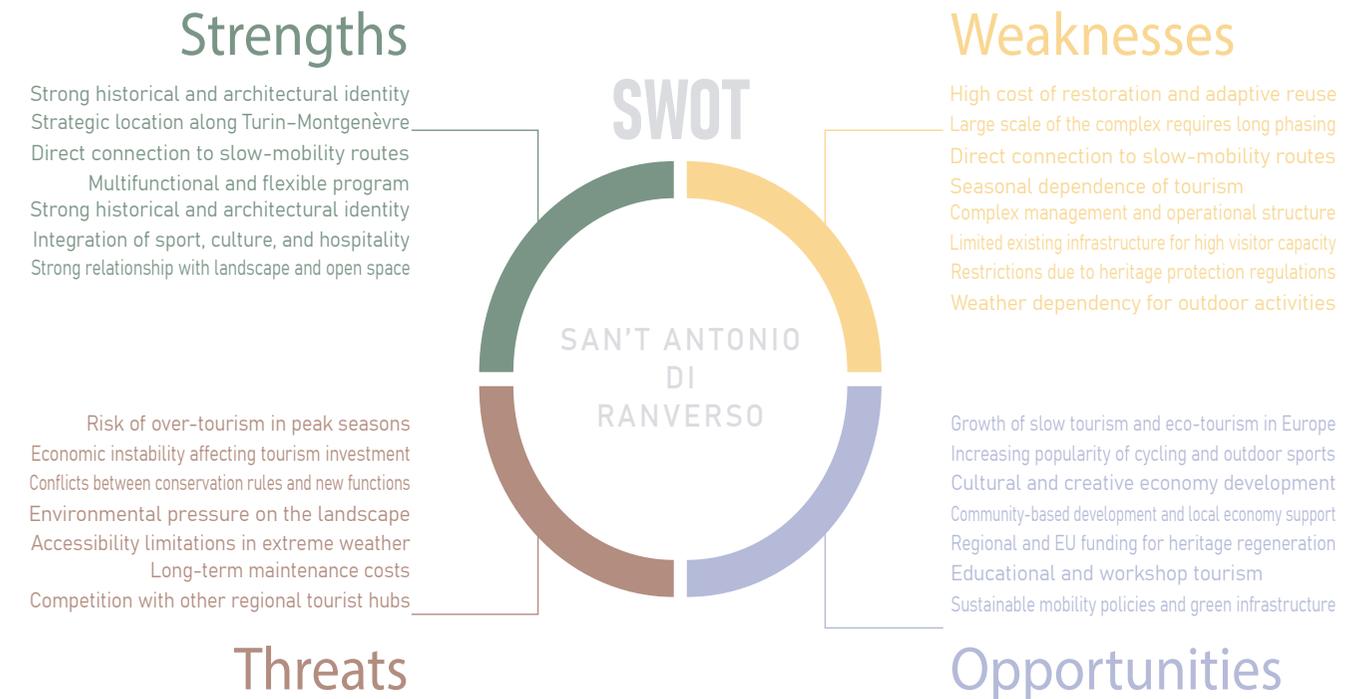


fig. 50 presents a SWOT analysis developed to critically assess the conditions influencing the adaptive reuse of Sant'Antonio di Ranverso. The analysis identifies the strong historical, architectural, and symbolic value of the complex, as well as its strategic location along slow-mobility routes and cultural tourism networks. These strengths are counterbalanced by weaknesses related to conservation constraints, high restoration and maintenance costs, and the complexity of managing a large heritage site. At the same time, the analysis reveals significant opportunities linked to the growth of slow tourism, cultural and sport-oriented travel, and sustainable development policies at the regional and European levels. Potential threats, including seasonal tourism pressure and environmental vulnerability, underline the need for a balanced and resilient design strategy. This analytical phase informs the project's decision-making process, ensuring that the proposed intervention responds to real conditions rather than abstract assumptions.

fig. 50 illustrates the user-based approach adopted in the project, identifying four main user categories: Pilgrims and Cultural Visitors, Sport Visitors (hikers and cyclists), Creative and Educational Users, and the Local Community. These groups reflect both the historical vocation of Sant'Antonio di Ranverso as a place of hospitality and care, and its contemporary potential as a multifunctional hub for slow tourism, cultural production, and social interaction.

Rather than assigning functions to isolated user groups, the diagram highlights overlaps and shared spaces, emphasizing coexistence and exchange. Functions are organized into thematic categories—cultural heritage, accommodation, sport, creative workshops, and social spaces—and are strategically connected to multiple users. This approach ensures flexibility, long-term adaptability, and an inclusive spatial model, forming the conceptual basis for the masterplan organization.



► Fig. 107.

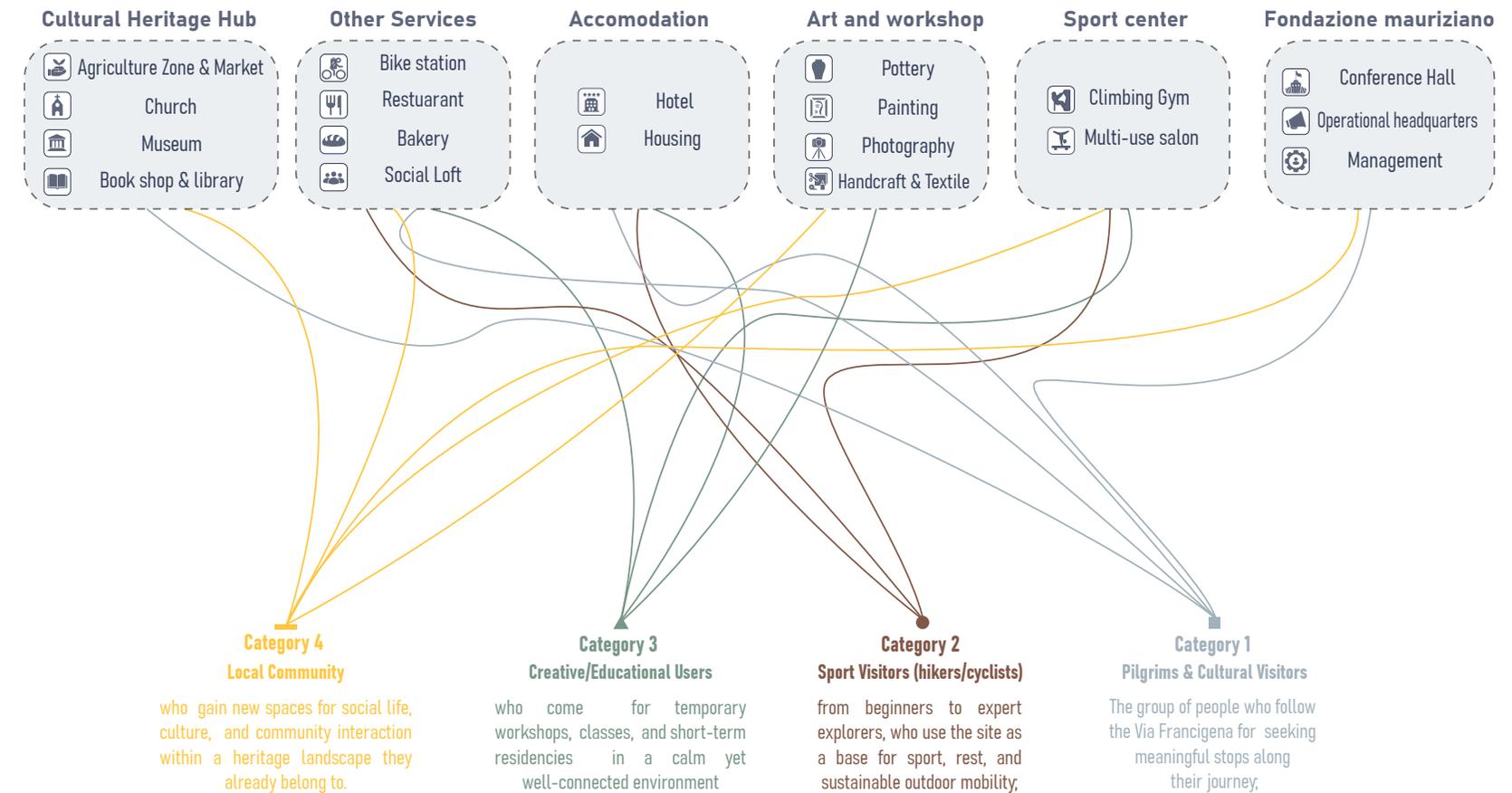
In this section is illustrated the process of defining the functions and user groups that inform the design proposal for the Sant'Antonio di Ranverso complex. Based on the outcomes of the territorial analysis, the SWOT assessment, and the historical role of the abbey, a set of compatible programs has been identified in order to reactivate the site while respecting its cultural and spiritual identity.

The selected functions respond to different categories of users, including pilgrims, slow tourists, visitors, local residents, and staff. Each user group is associated with specific needs in terms of accessibility, duration of stay, and type of experience, ranging from short visits related to the church and cultural activities to longer stays connected to hospitality, learning, and community-oriented uses.

Rather than introducing a single dominant program, the project proposes a mix of complementary functions that can coexist and

support one another throughout the day and across different seasons. This approach allows the complex to remain active over time, reducing the risk of mono-use and reinforcing its role as a living part of the territory.

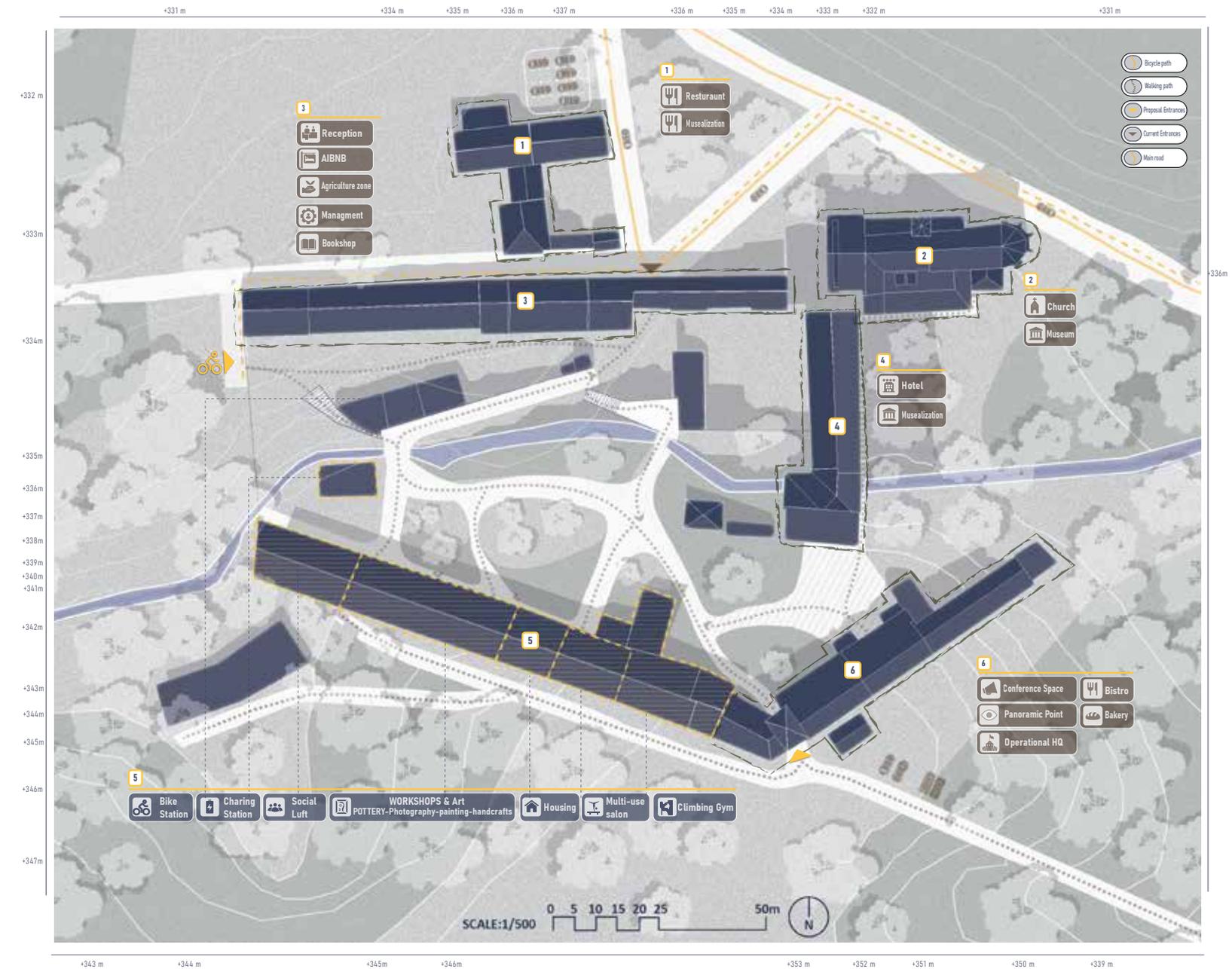
This framework establishes the basis for the subsequent design decisions, guiding the spatial organization of functions and the relationships between different users within the abbey complex.



► Fig. 108.

Fig. 50 presents the masterplan of the Sant'Antonio di Ranverso complex and defines the spatial translation of the previously established analytical and programmatic framework. The primary area of detailed design intervention is indicated by the yellow dashed line, encompassing the buildings and spaces developed in depth within the thesis. This choice reflects both methodological clarity and respect for the scale and complexity of the heritage site. The masterplan illustrates the distribution of functions, access points, pedestrian and cycling paths, service routes, and connections to the surrounding slow-mobility network. Areas outside the main design focus are assigned general functions without detailed architectural definition, based on earlier academic studies and reference strategies proposed by the Ordine Mauriziano. This layered approach ensures coherence at the territorial scale while maintaining a realistic and focused design scope. In addition to the general spatial organization, the masterplan places particular emphasis

on access hierarchy and the separation of movement flows. A secondary entrance is introduced within the building located between the West Farm and the East Farm, providing a more direct internal connection and allowing users to reach other parts of the complex more efficiently. This intervention improves permeability across the site and supports smoother circulation between programmatic zones. A dedicated entrance for cyclists is also proposed adjacent to the Lower Farm, ensuring direct access to the bicycle station for charging and parking. This access is intentionally separated from the primary entrance used by visitors to the church, allowing different user groups to arrive independently while preserving the contemplative character of the religious space. The landscape design further supports orientation and accessibility through the introduction of four distinct pedestrian paths leading toward the East Farm. These paths are conceived as intuitive routes that simplify access for first-time visitors.

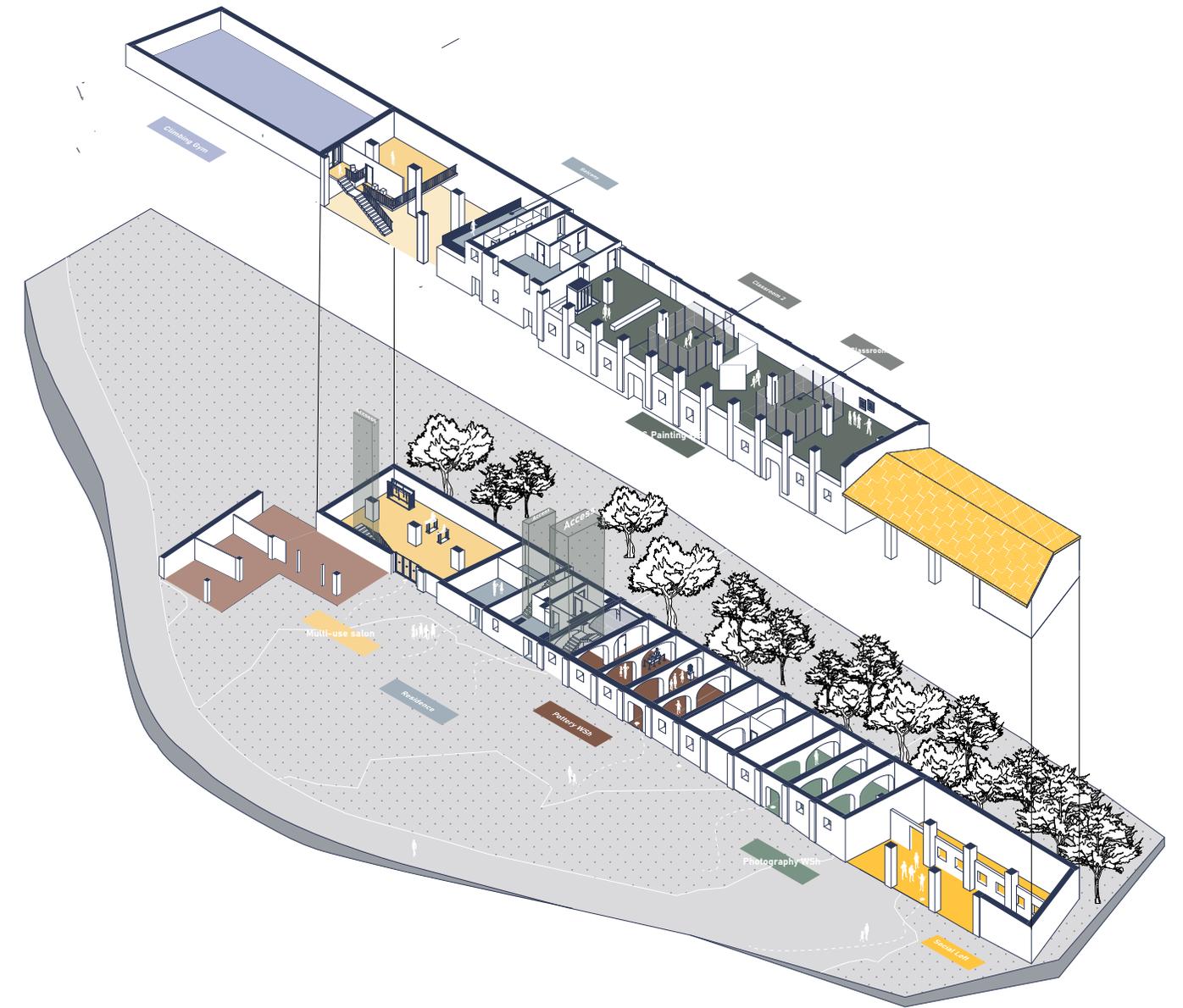


► Fig. 109.

So now in fig. 50 the focus shifts to the East Farm, the portion of the Sant'Antonio di Ranverso complex developed in detail within the thesis project. This area, previously identified in the masterplan as the primary zone of intervention, is highlighted by the yellow dashed line and represents the architectural scale at which the project's conceptual and programmatic strategies are translated into spatial form.

The diagram provides an axonometric reading of the East Farm, illustrating the internal organization of spaces and the functional relationships between different programs. Rather than treating rooms as isolated units, the design organizes functions along a continuous circulation system that supports intuitive movement and encourages interaction between activities. Shared and transitional spaces play a key role in connecting programs and mediating between public, semi-public, and more private areas.

Particular attention is given to the relationship between interior spaces and the surrounding landscape. Visual and physical connections to open areas and pedestrian paths reinforce continuity between built and natural elements, allowing the East Farm to operate as a cohesive architectural unit. Through this spatial configuration, the diagram demonstrates how the broader themes of community, accessibility, and adaptability are concretely implemented at the building scale.



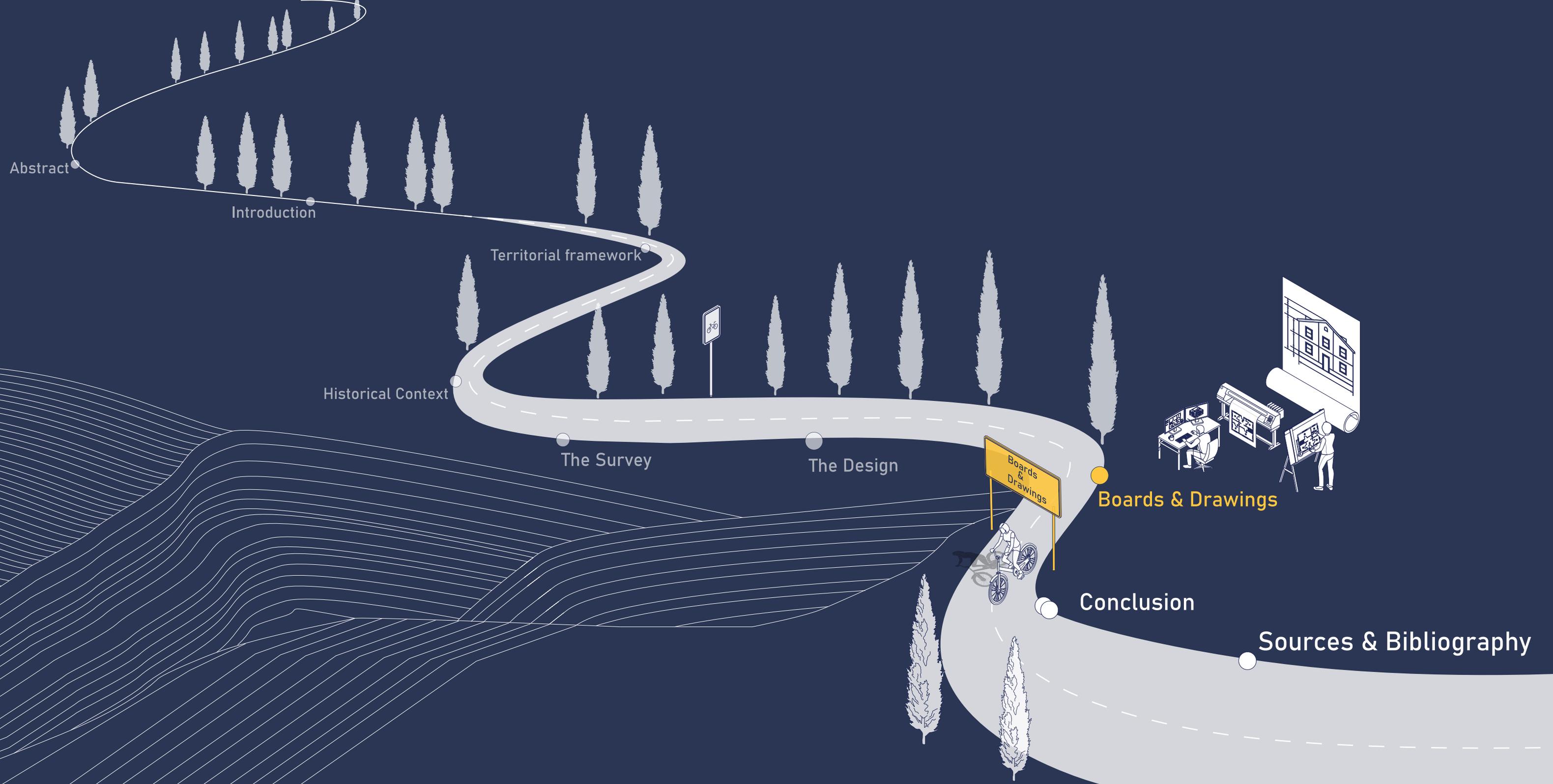
► Fig. 110.

Fig. 50 represents the conceptual synthesis of the project and functions as a concluding interpretation of the design strategy. The diagram expresses the idea of Sant'Antonio di Ranverso as a contemporary place of encounter, where diverse communities coexist within a shared architectural and landscape framework. By introducing varied functions connected to culture, sport, education, and hospitality, the project activates multiple social dynamics within the preceptory.

The representation emphasizes interaction between users with different rhythms, backgrounds, and purposes, reinforcing the historical role of the complex as a space of care, exchange, and collective experience. Landscape and open spaces act as mediating elements between functions and communities, supporting informal encounters and everyday use. In this sense, the project reinterprets the traditional values of hospitality and refuge through a contemporary, inclusive vision.

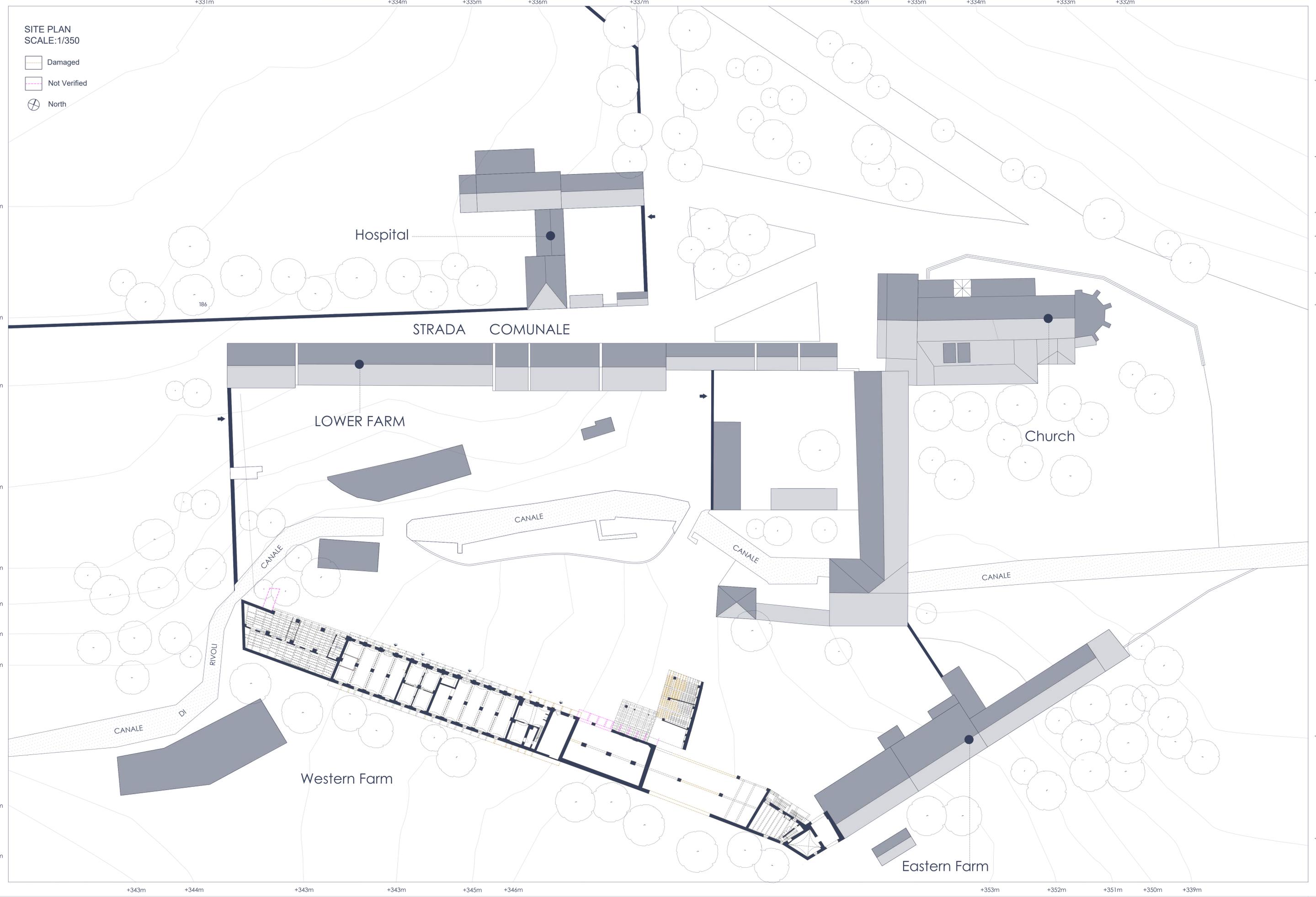
► Fig. 111.



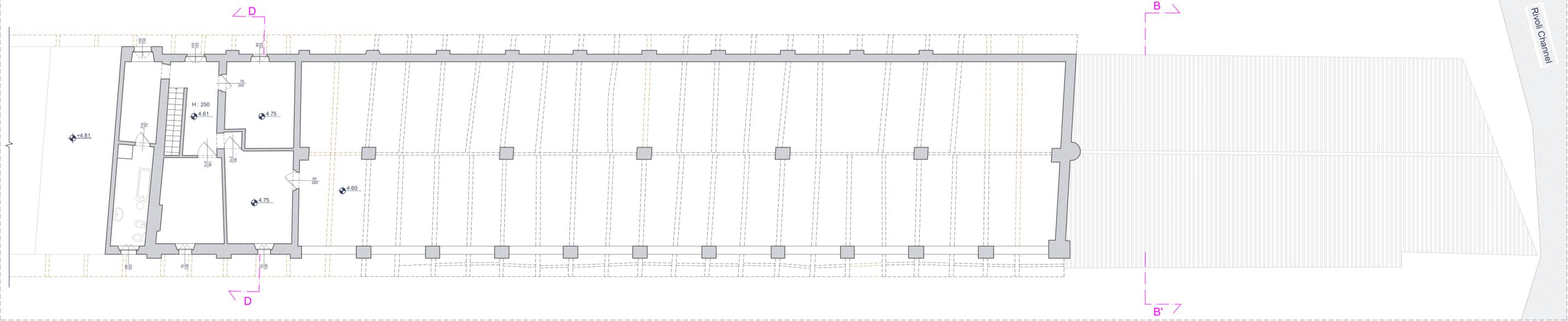


SITE PLAN
SCALE:1/350

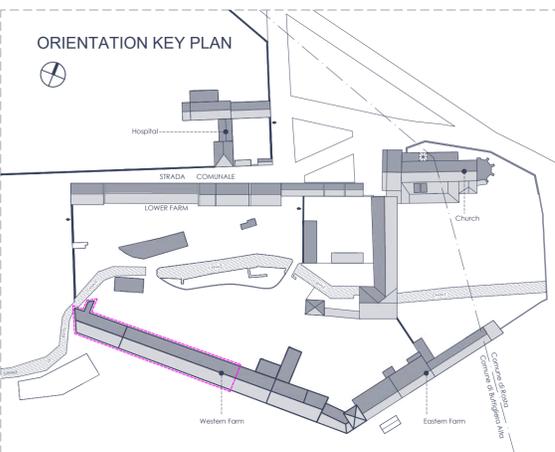
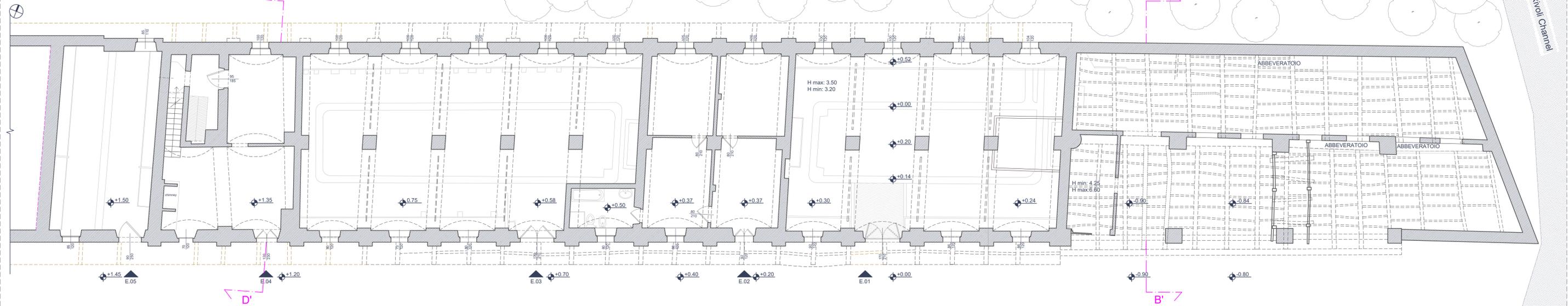
- Damaged
- Not Verified
- North



FIRST FLOOR PLAN
SCALE: 1/100

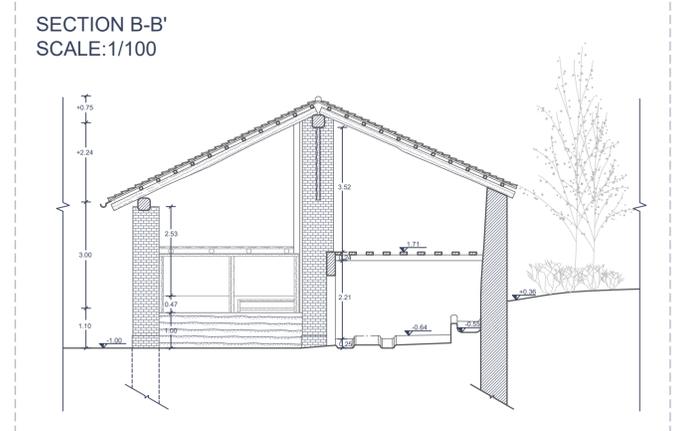
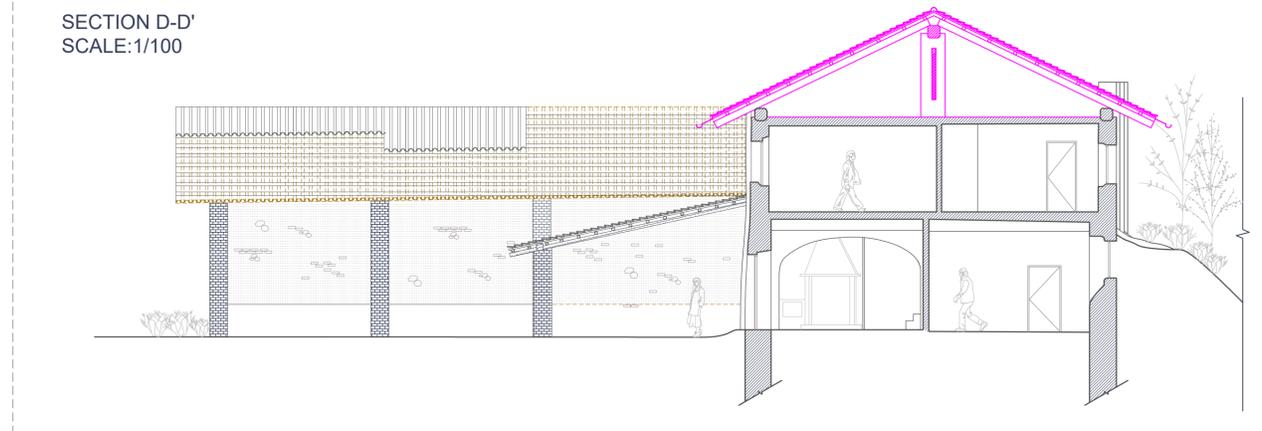


GROUND FLOOR PLAN
SCALE: 1/100

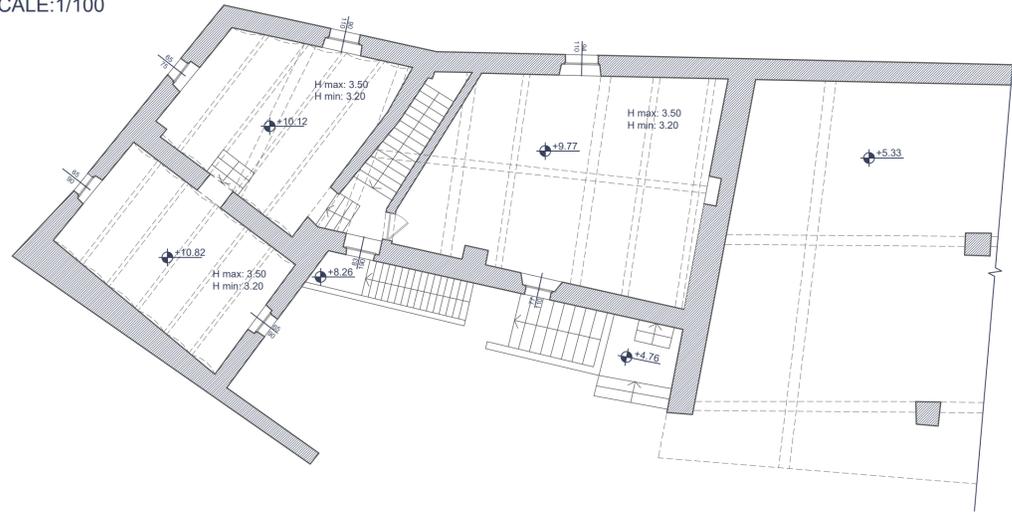


LEGEND

- steel bar
- Brick
- Sectioned wall
- Brick
- damaged
- Not Verified
- Projection



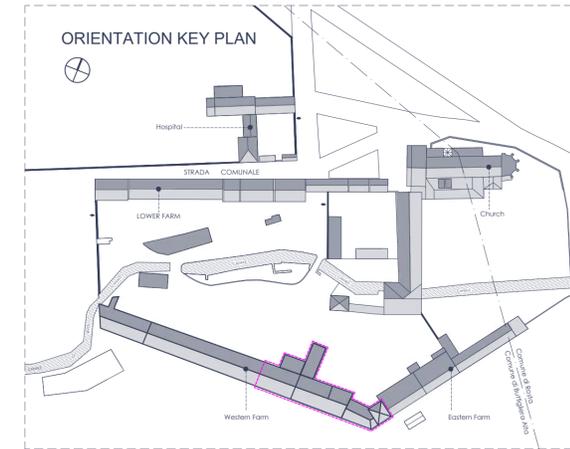
FIRST FLOOR PLAN
SCALE:1/100



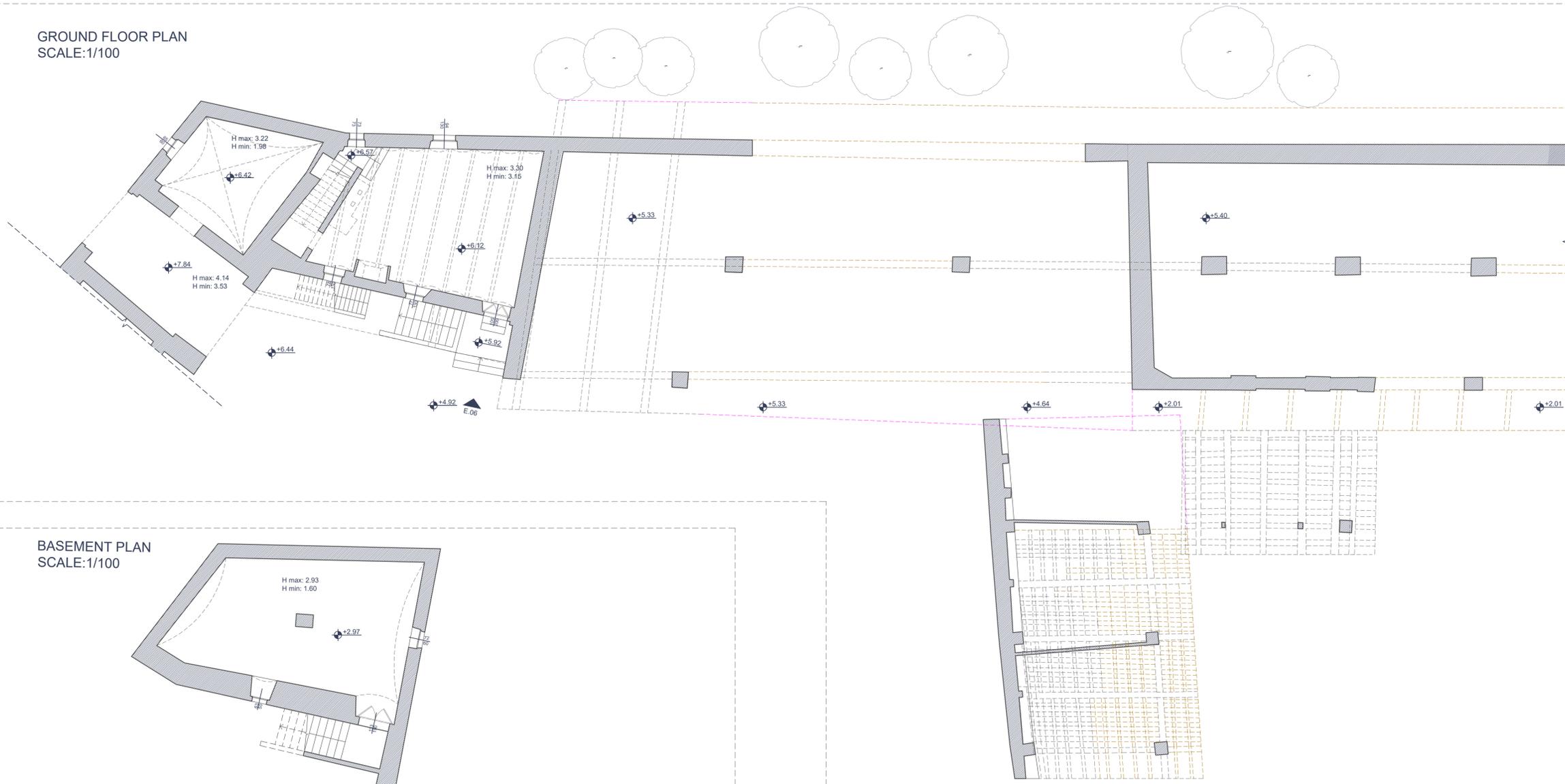
LEGEND

-  steel bar
-  wood Timber (beam, column)
-  Brick
-  Sectioned wall
-  Non regular stone masonry
-  damaged
-  Not verified
-  Projection

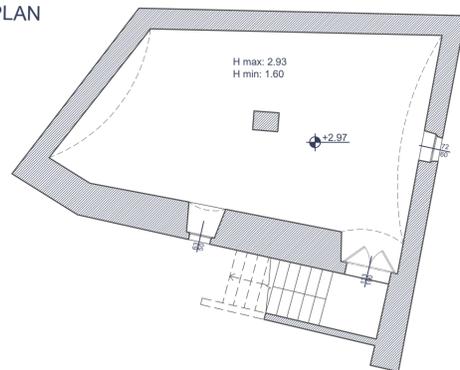
ORIENTATION KEY PLAN

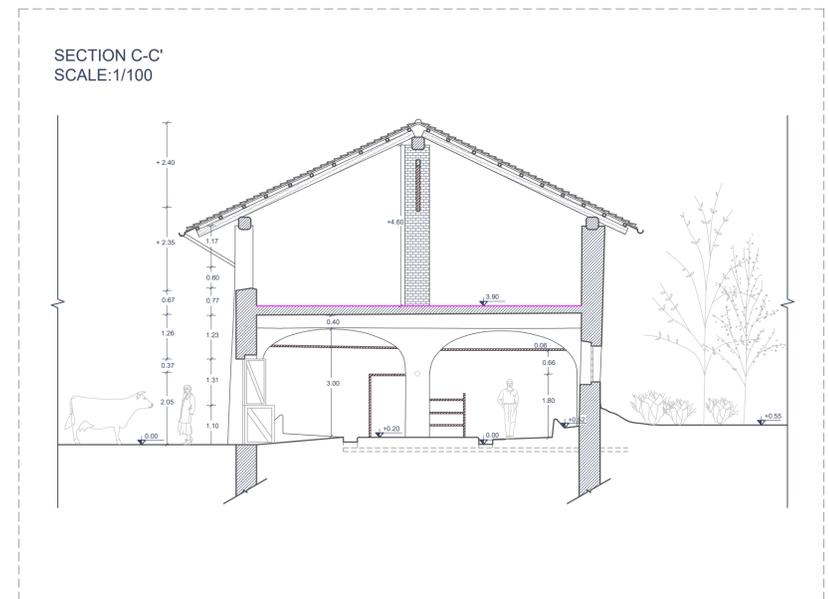
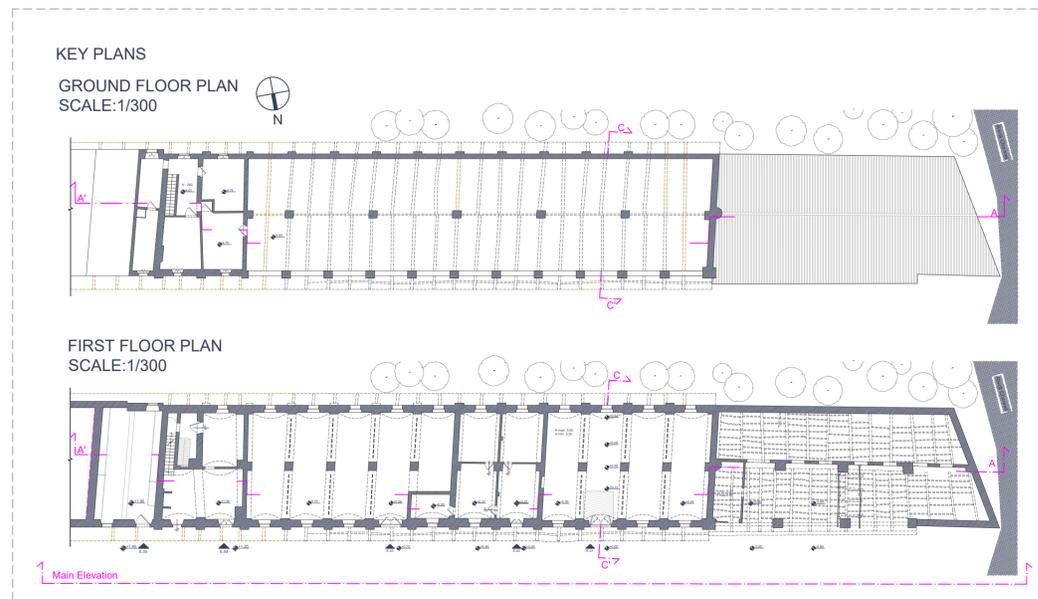
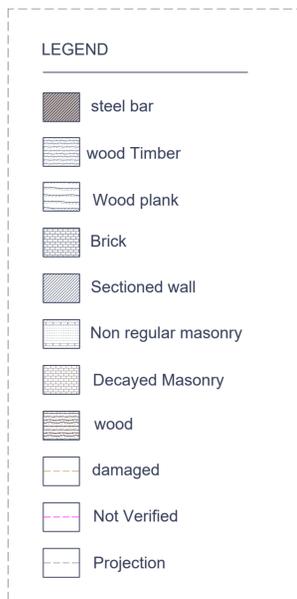
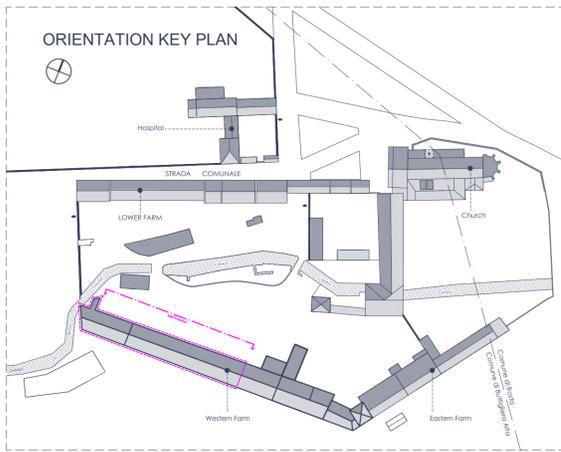


GROUND FLOOR PLAN
SCALE:1/100



BASEMENT PLAN
SCALE:1/100

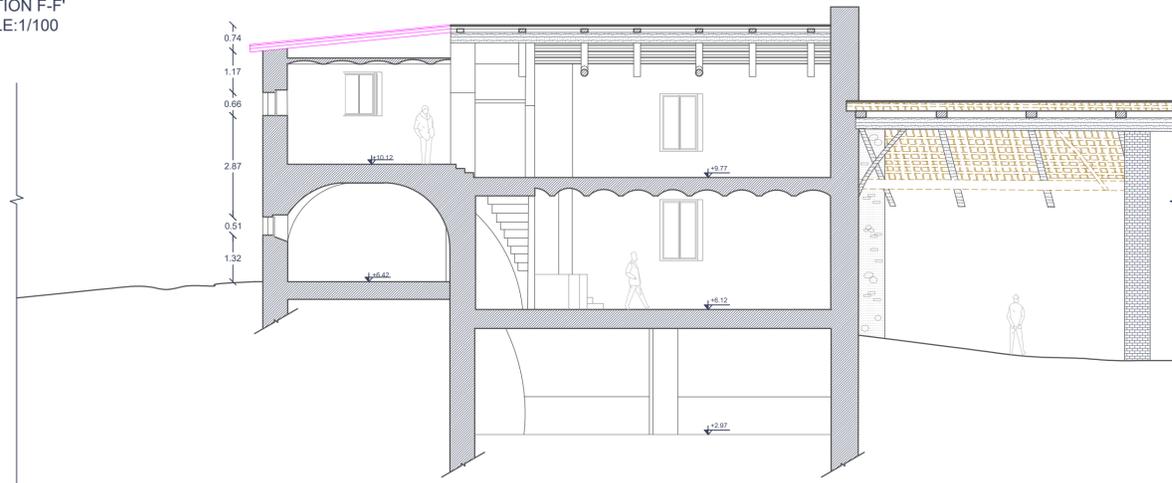




Main Elevation
SCALE:1/100



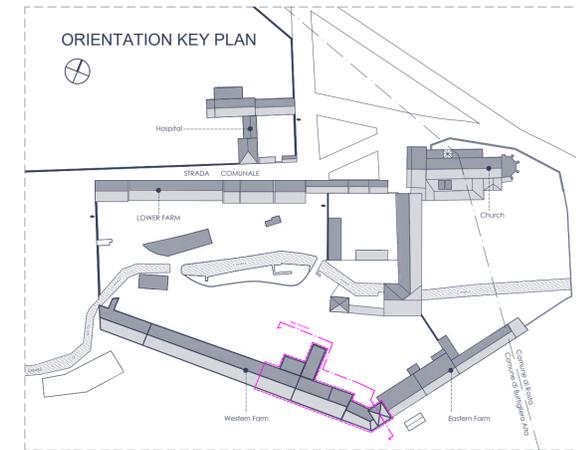
SECTION F-F'
SCALE:1/100



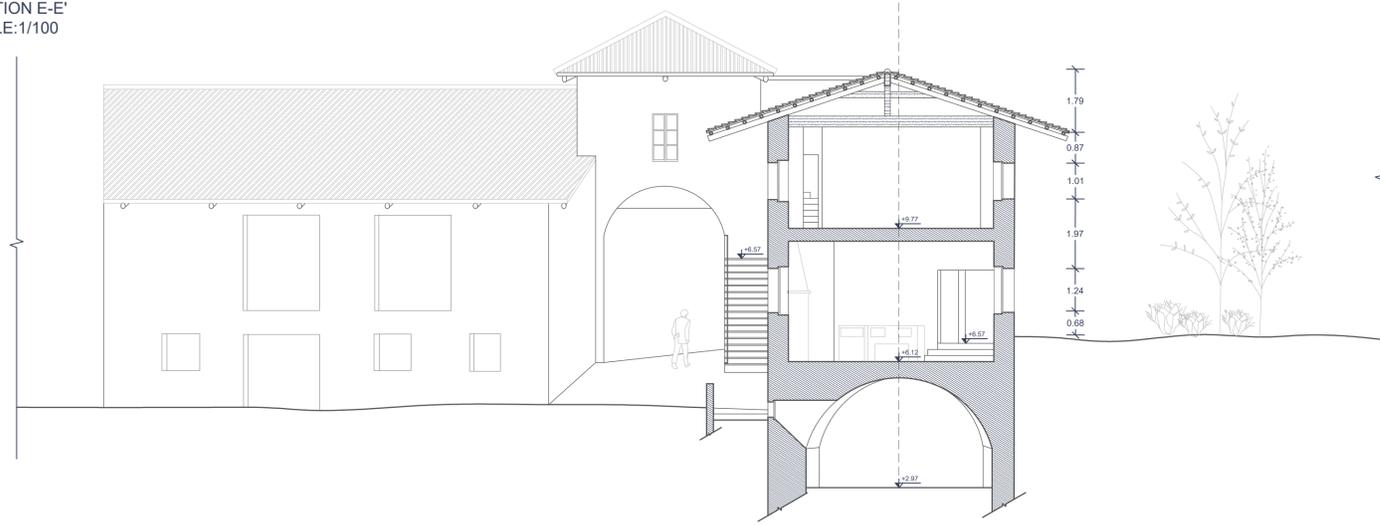
LEGEND

- steel bar
- wood Timber
- Brick
- Sectioned wall
- Non regular stone masonry
- damaged
- Not verified
- Projection
- wood

ORIENTATION KEY PLAN



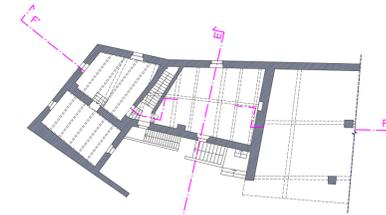
SECTION E-E'
SCALE:1/100



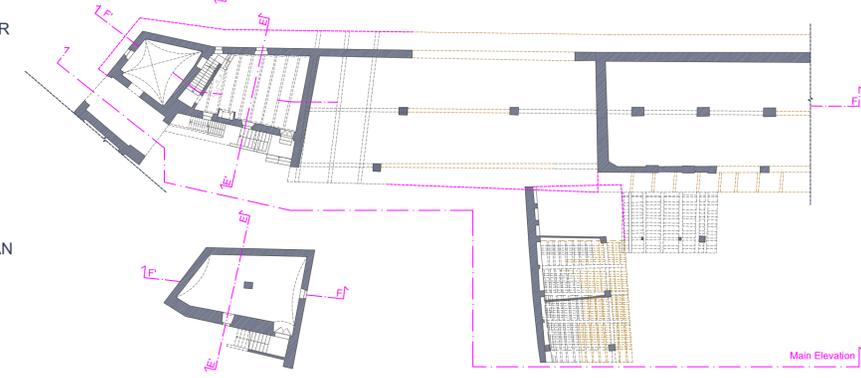
KEY PLANS



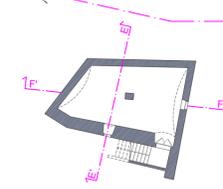
FIRST FLOOR PLAN
SCALE:1/300



GROUND FLOOR PLAN
SCALE:1/300

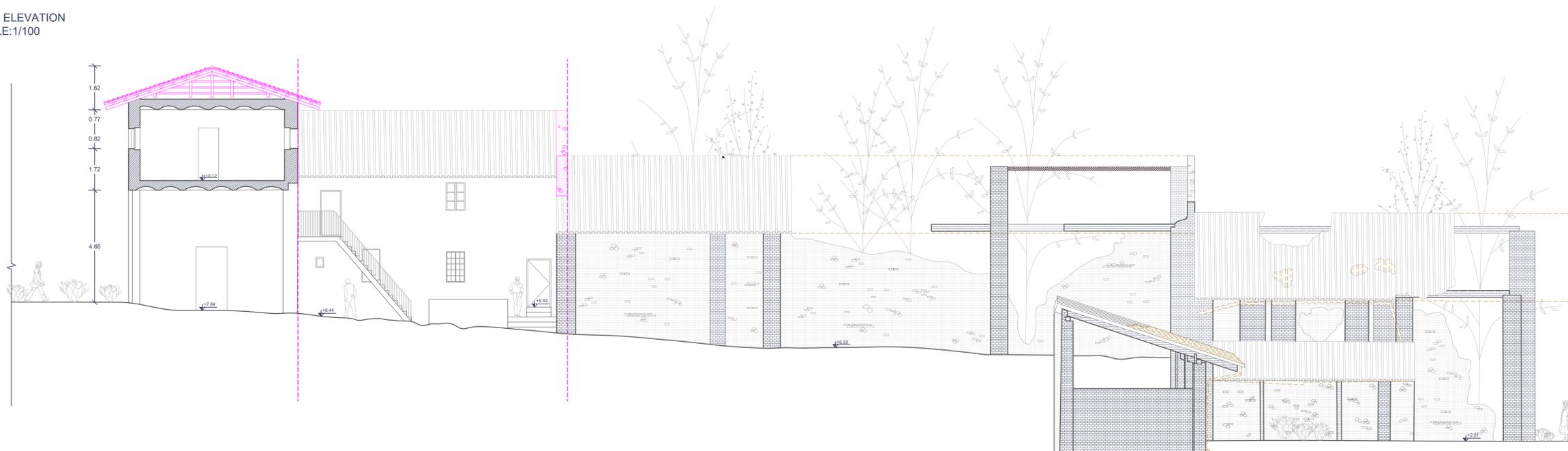


BASEMENT PLAN
SCALE:1/300



Main Elevation

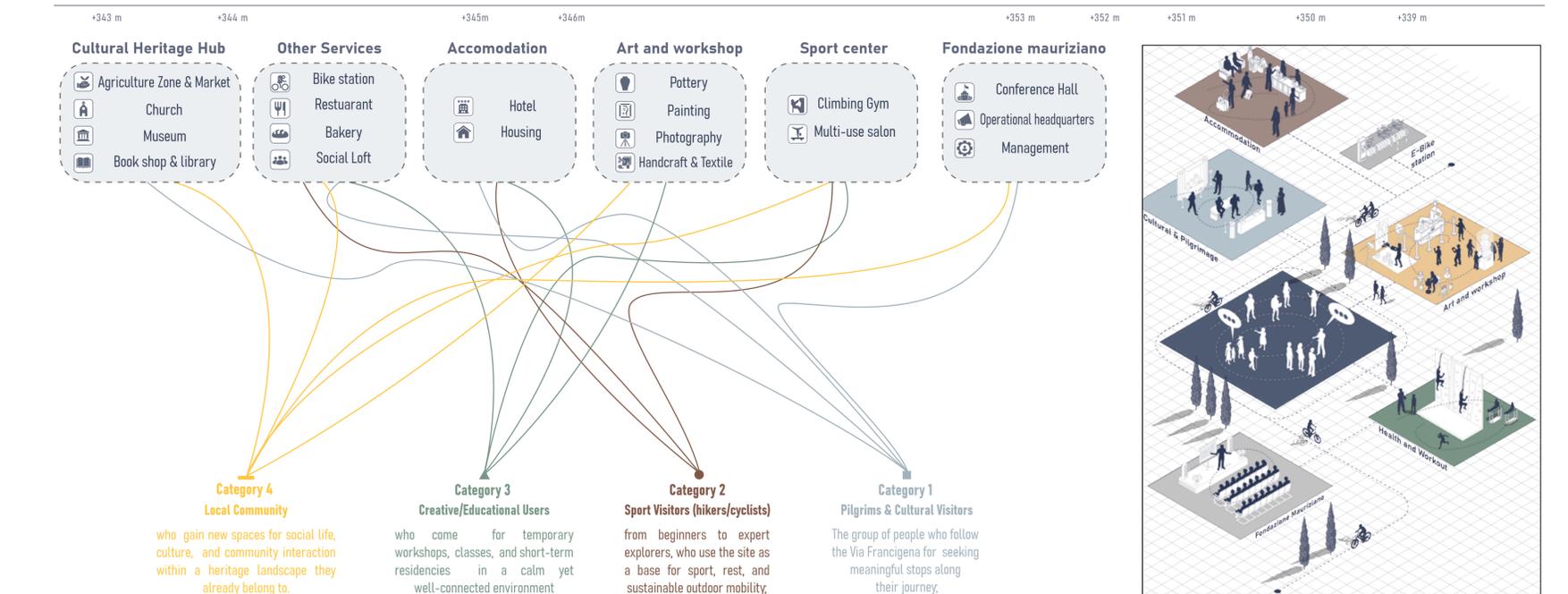
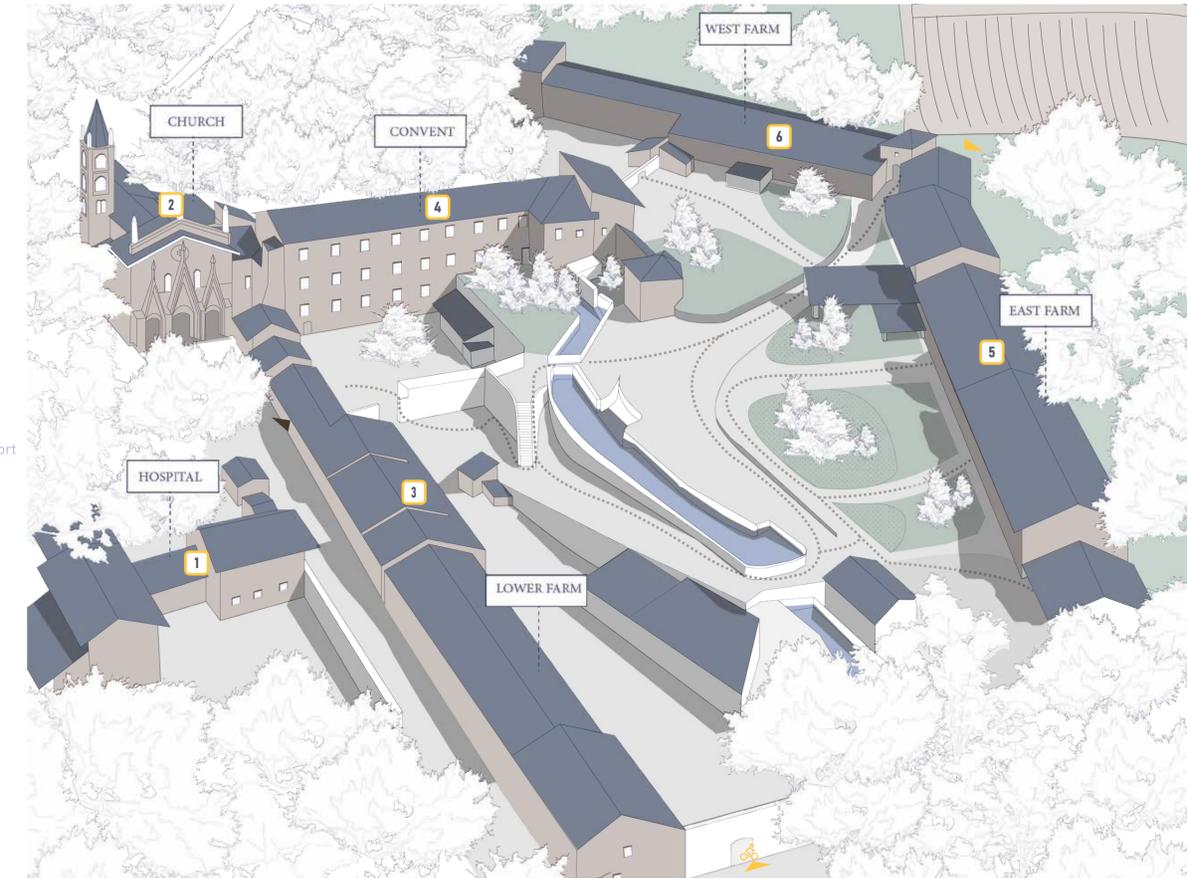
MAIN ELEVATION
SCALE:1/100



Reimagining Sant'Antonio di Ranverso:

A Slow-Tourism Hub and a Contemporary Sport & Arts Campus

The project envisions Sant'Antonio di Ranverso as a renewed gateway along the slow-mobility routes stretching between Turin and Montgenèvre. Instead of treating the complex as a static monument, the concept transforms it into a living environment shaped by movement, landscape, and contemporary forms of cultural and social exchange. The idea is to reconnect the site to the rhythms of today's users—cyclists, hikers, cultural visitors, and local communities—while preserving its identity as a place of hospitality and encounter. At the core of the concept is the idea of continuous flow: people arrive, pause, interact, and continue their journey. Ranverso becomes a point where movement meets experience. The design reinterprets the site as an open campus of activities, where heritage spaces and contemporary interventions coexist and support each other. Instead of adding new isolated structures, the project builds a cohesive system of spaces that encourage learning, recreation, and community life, all within a slow-tourism framework that values time, landscape, and regional connection. Another central theme is activation through coexistence. Different types of users—travelers, sport enthusiasts, creative groups, educators, and locals—share the same environment in complementary ways. The complex becomes an ecosystem rather than a single-function destination. The aim is not only to offer services but to create an atmosphere of exchange, where residents and visitors can meet, rest, produce, learn, or simply enjoy the environment. The concept also emphasizes the relationship between built heritage and landscape. The historical character of Ranverso is respected but not frozen; instead, it is used as a framework that supports contemporary experiences. The surrounding routes, green areas, and the natural setting become part of the design strategy, integrating outdoor movement with indoor activities and creating a seamless transition between the territory and the architecture.



Strengths

- Strong historical and architectural identity
- Strategic location along Turin-Montgenèvre
- Direct connection to slow-mobility routes
- Multifunctional and flexible program
- Strong historical and architectural identity
- Integration of sport, culture, and hospitality
- Strong relationship with landscape and open space

Weaknesses

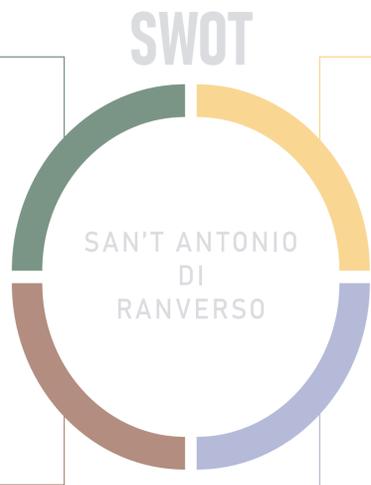
- High cost of restoration and adaptive reuse
- Large scale of the complex requires long phasing
- Direct connection to slow-mobility routes
- Seasonal dependence of tourism
- Complex management and operational structure
- Limited existing infrastructure for high visitor capacity
- Restrictions due to heritage protection regulations
- Weather dependency for outdoor activities

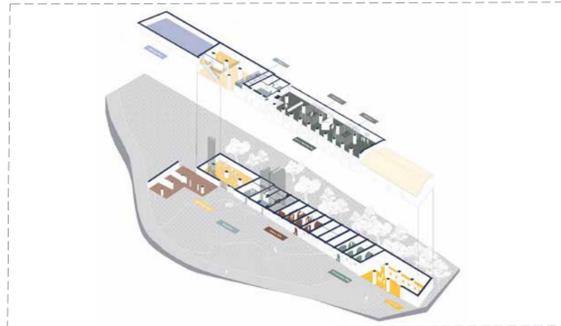
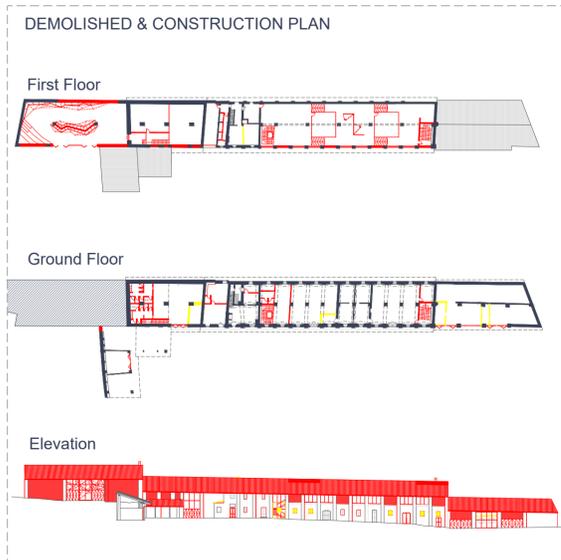
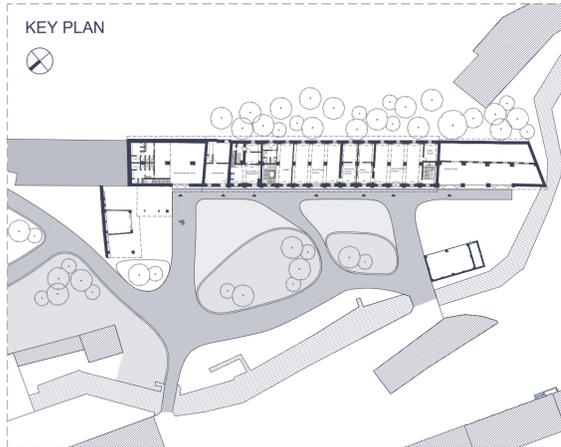
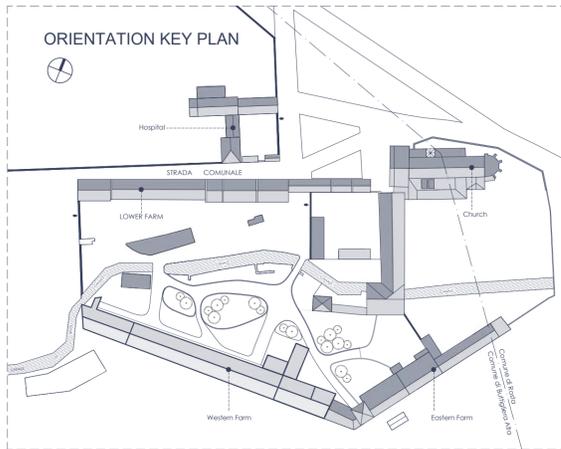
- Growth of slow tourism and eco-tourism in Europe
- Increasing popularity of cycling and outdoor sports
- Cultural and creative economy development
- Community-based development and local economy support
- Regional and EU funding for heritage regeneration
- Educational and workshop tourism
- Sustainable mobility policies and green infrastructure

Opportunities

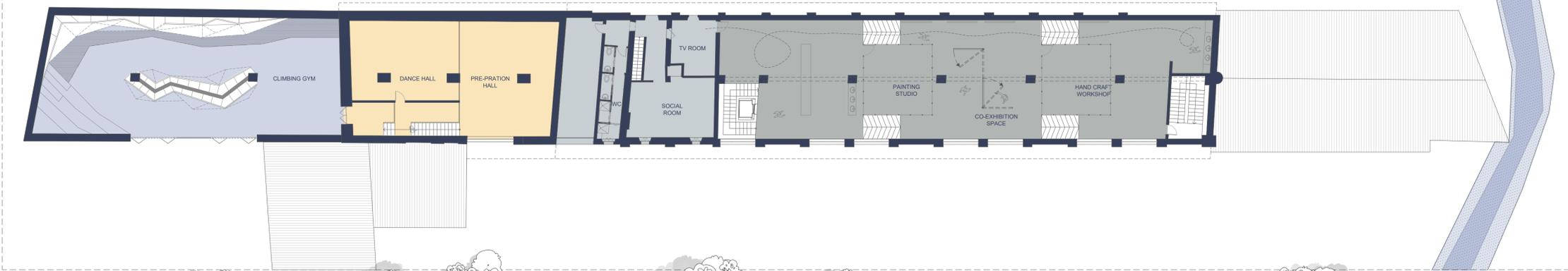
Threats

- Risk of over-tourism in peak seasons
- Economic instability affecting tourism investment
- Conflicts between conservation rules and new functions
- Environmental pressure on the landscape
- Accessibility limitations in extreme weather
- Long-term maintenance costs
- Competition with other regional tourist hubs





FIRST FLOOR PLAN
SCALE:1/200

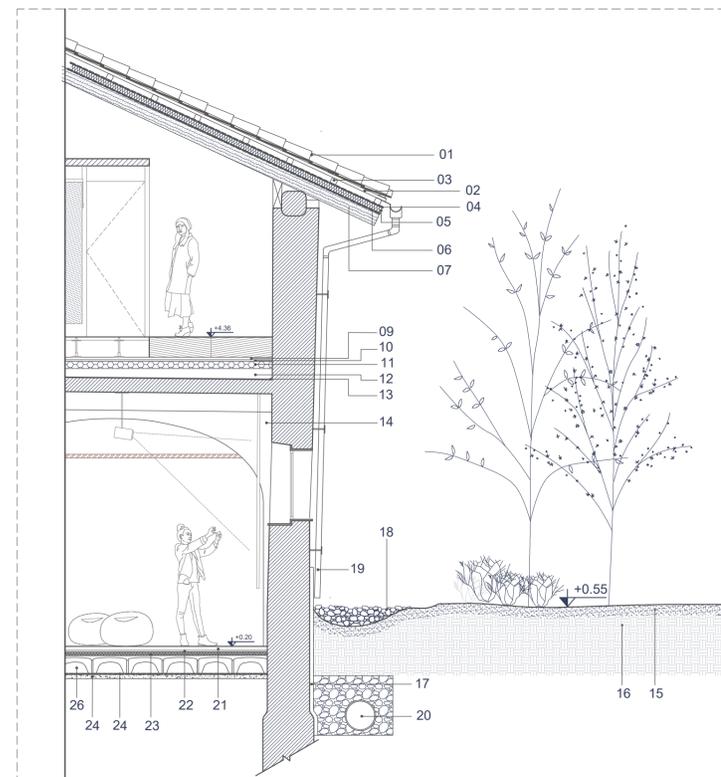
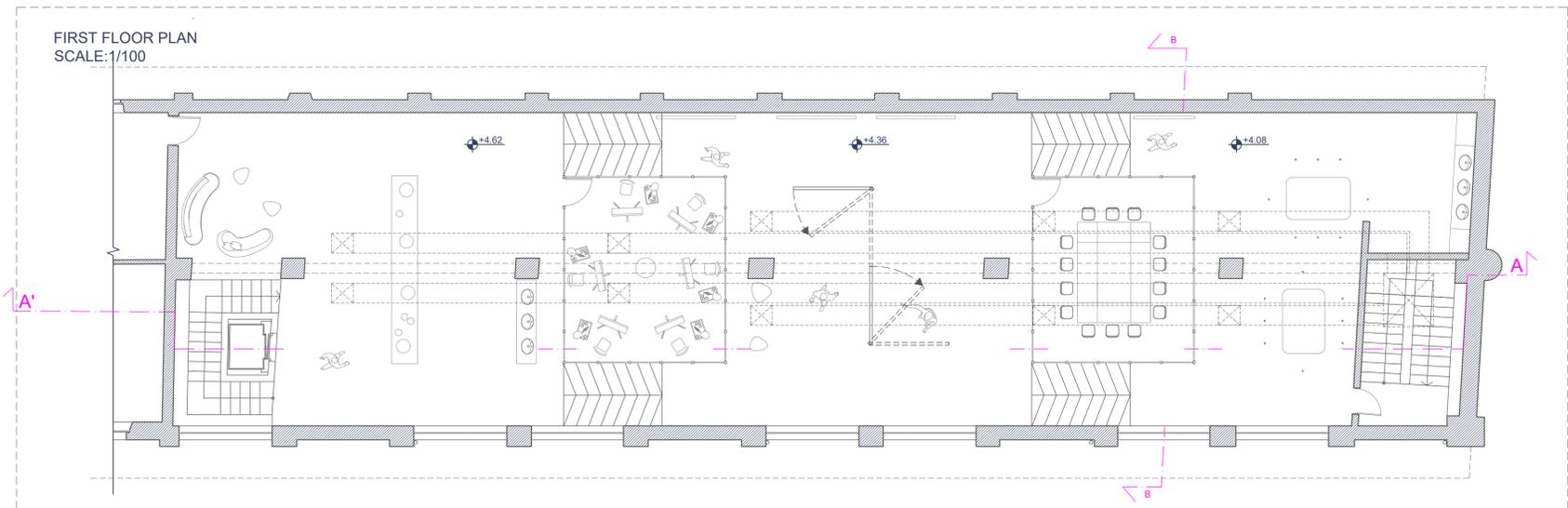
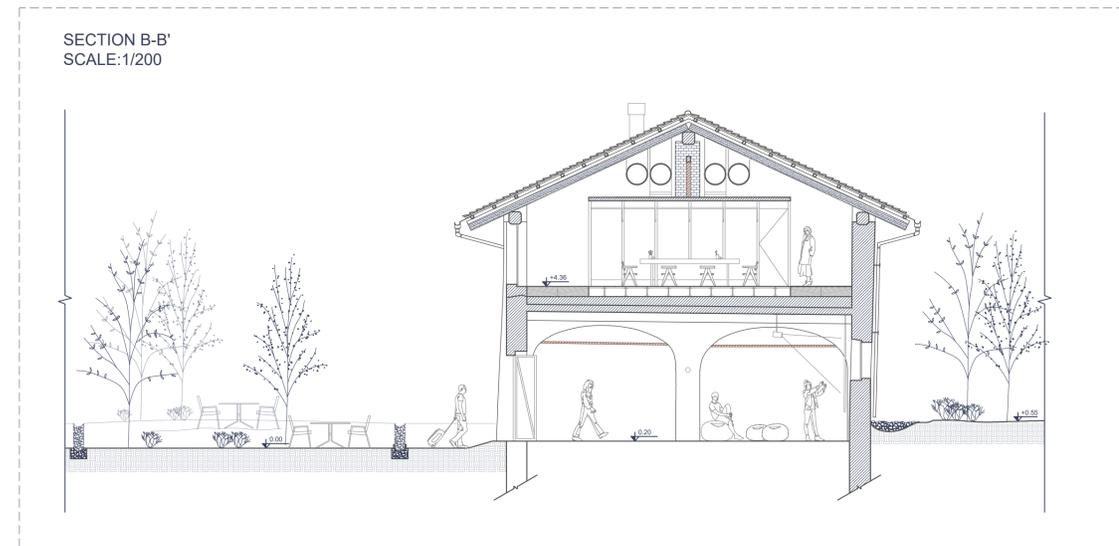
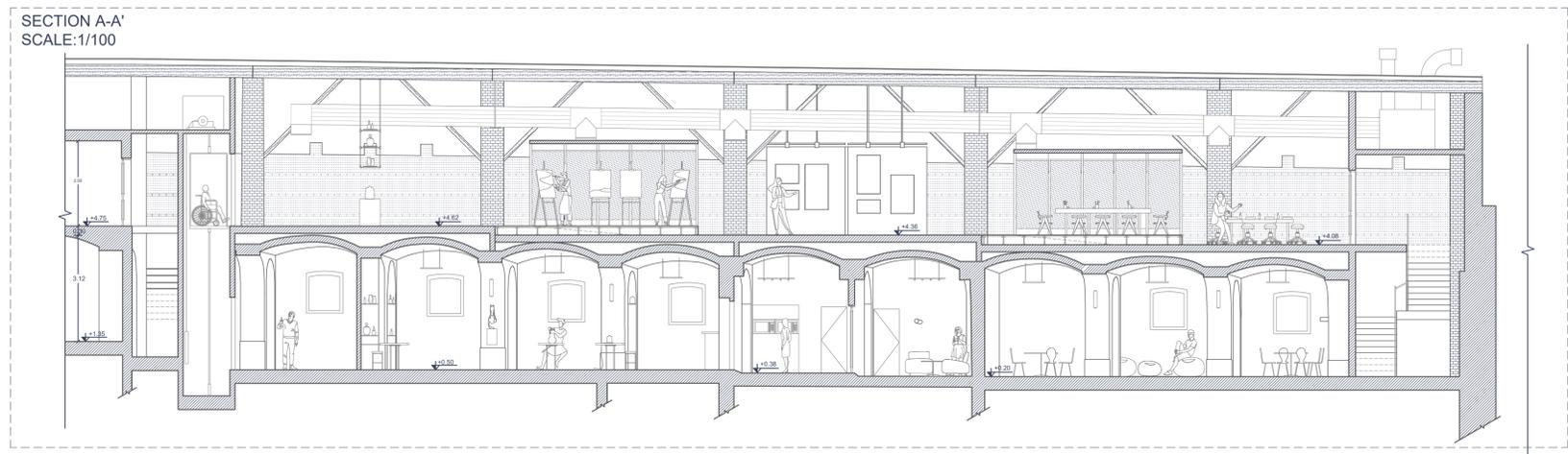
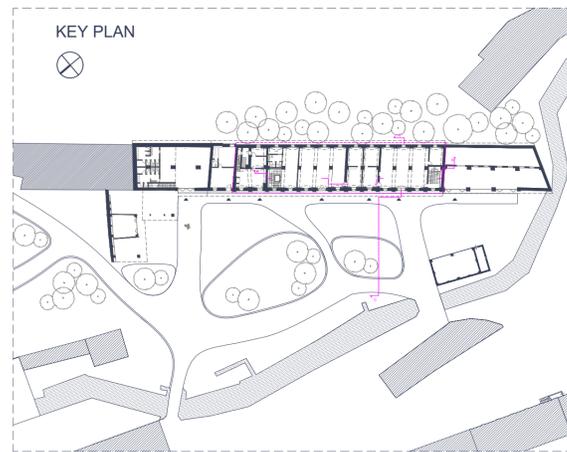
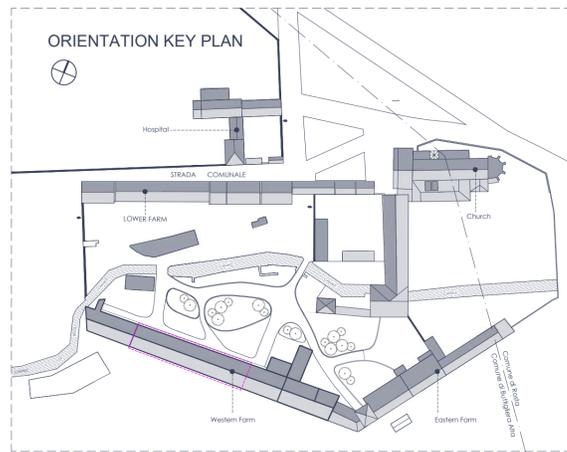


GROUND FLOOR PLAN
SCALE:1/200

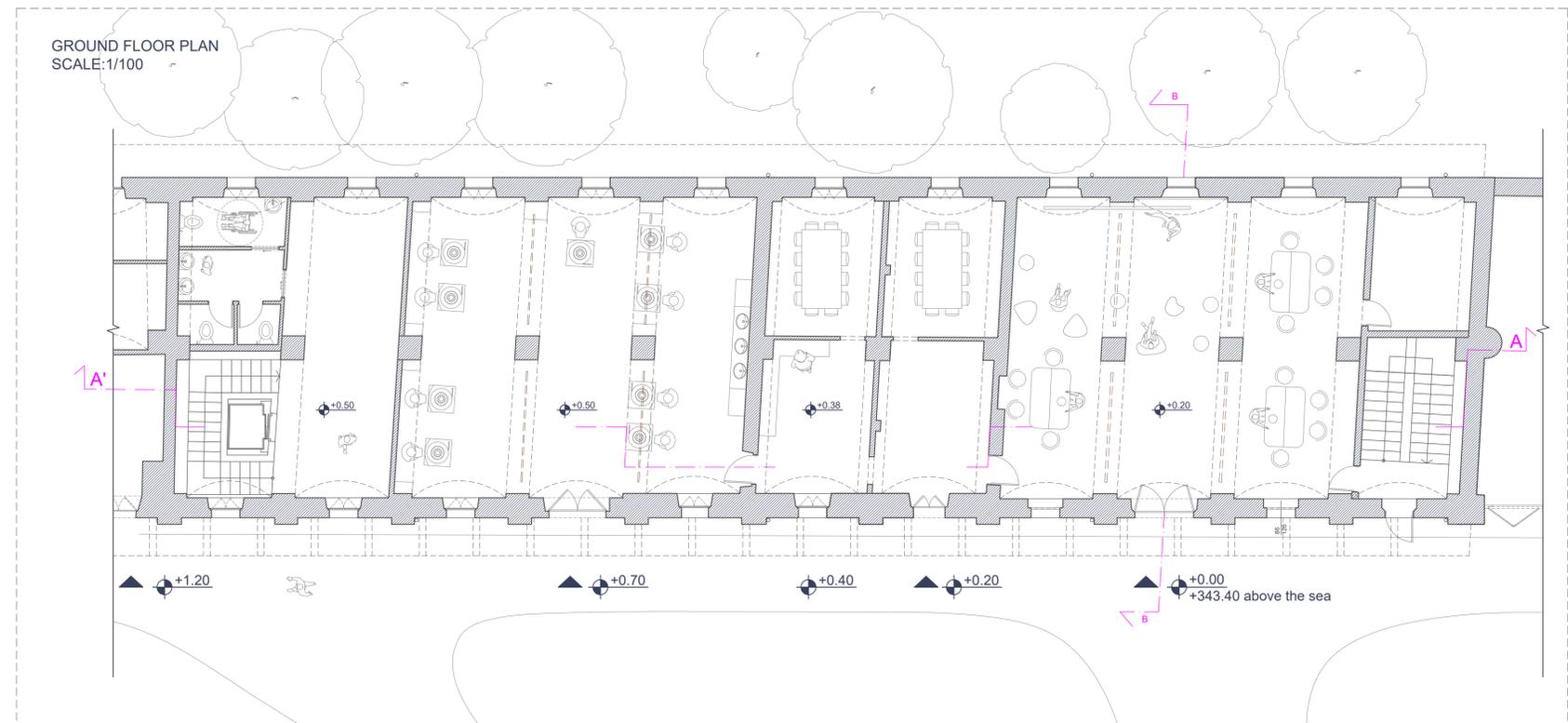


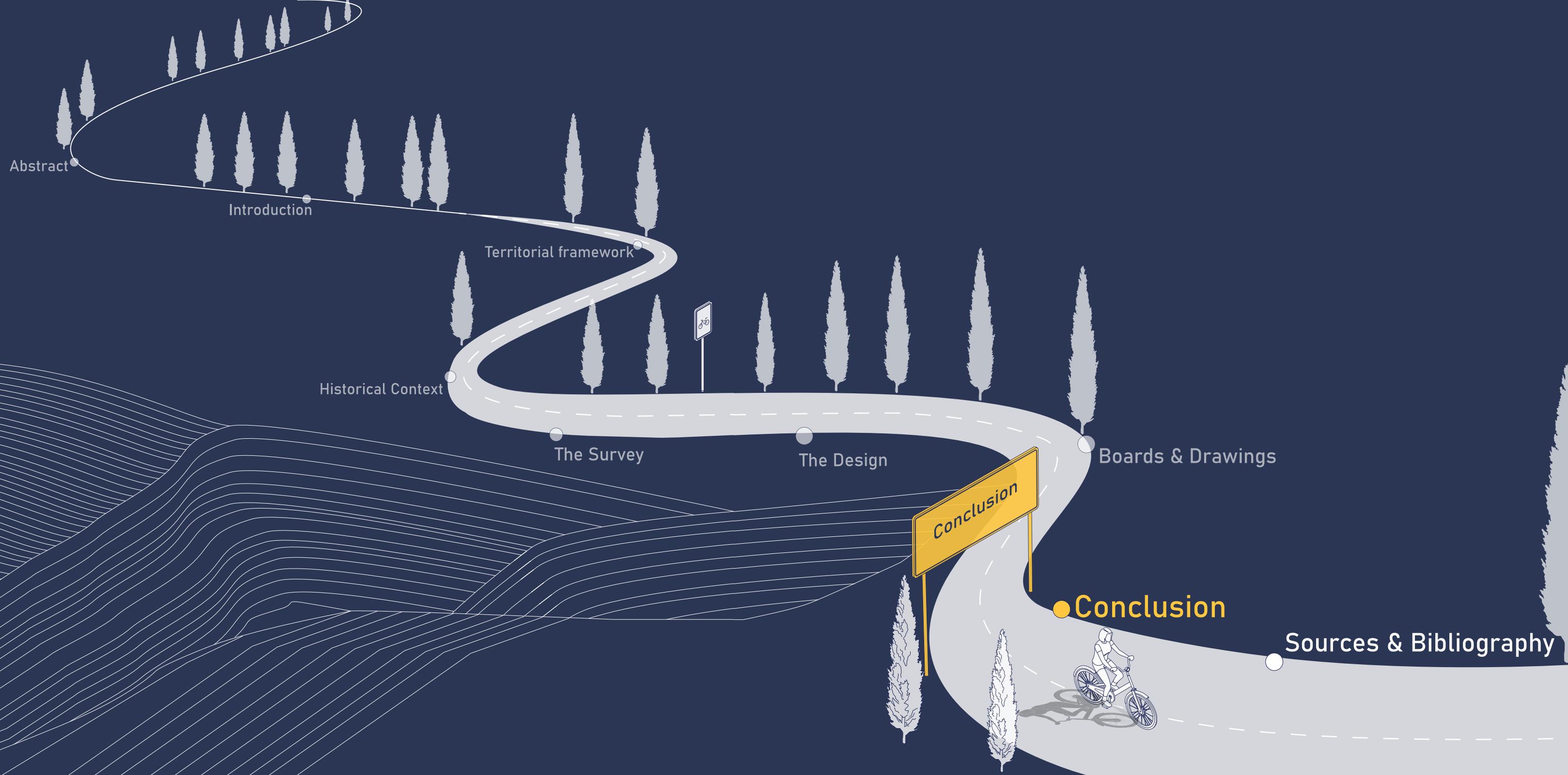
MAIN ELEVATION
SCALE:1/200





- SECTION B-B'**
SCALE: 1/50
- Detail Construction:
1. Roof tiles
 2. Battens
 3. Counter-battens
 4. Breathable waterproof membrane
 5. Wood fiber insulation board
 6. Vapor barrier
 7. Main timber beams / rafters
 8. Interior finish (wood ceiling)
 9. Finishing: sheet vinyl, 3.5 mm
 10. gypsum-fiber boards, 25 mm
 11. Acoustic layer, 10 mm
 12. Dry lightweight leveling fill (Expanded clay granules), 50mm
 13. Geotextile separation layer, 2mm
 14. Existing vault extrados (masonry)
 15. Topsoil / vegetation layer
 16. Backfill soil
 17. Waterproofing / damp-proof membrane
 18. Drainage layer (gravel)
 19. Gutter
 20. Drainage pipe
 21. Cement-based screed
 22. Heating system
 23. EPS thermal insulation
 24. Vapour / heat membrane
 25. Cast-in-place concrete
 26. Ventilated crawl space (IGLU system)





Sant'Antonio di Ranverso represents far more than a historic architectural complex preserved along the Via Francigena. Since its foundation, the site has played a significant cultural, territorial, and symbolic role within the Susa Valley, functioning as a place of reception and exchange along a major trans-regional route. Its value lies not only in its architectural integrity, but in its long-standing relationship with movement, landscape, and human presence. This thesis approaches Sant'Antonio di Ranverso not as a static monument, but as a living complex whose identity has continuously been shaped by use, transformation, and engagement with its rural and territorial context.

Through an in-depth analysis of Sant'Antonio di Ranverso, the research has clarified the cultural, architectural, and territorial significance of the complex, highlighting the interdependence between its monumental core and its rural components. The historical and architectural investigation demonstrates how the site evolved

through successive phases of adaptation and reorganization in response to changing cultural, social, and economic conditions. These transformations are interpreted as evidence of an intrinsic flexibility that has allowed the complex to remain meaningful across centuries. History is therefore understood as an operative framework for the project, guiding contemporary architectural choices while respecting the material and symbolic integrity of the site.

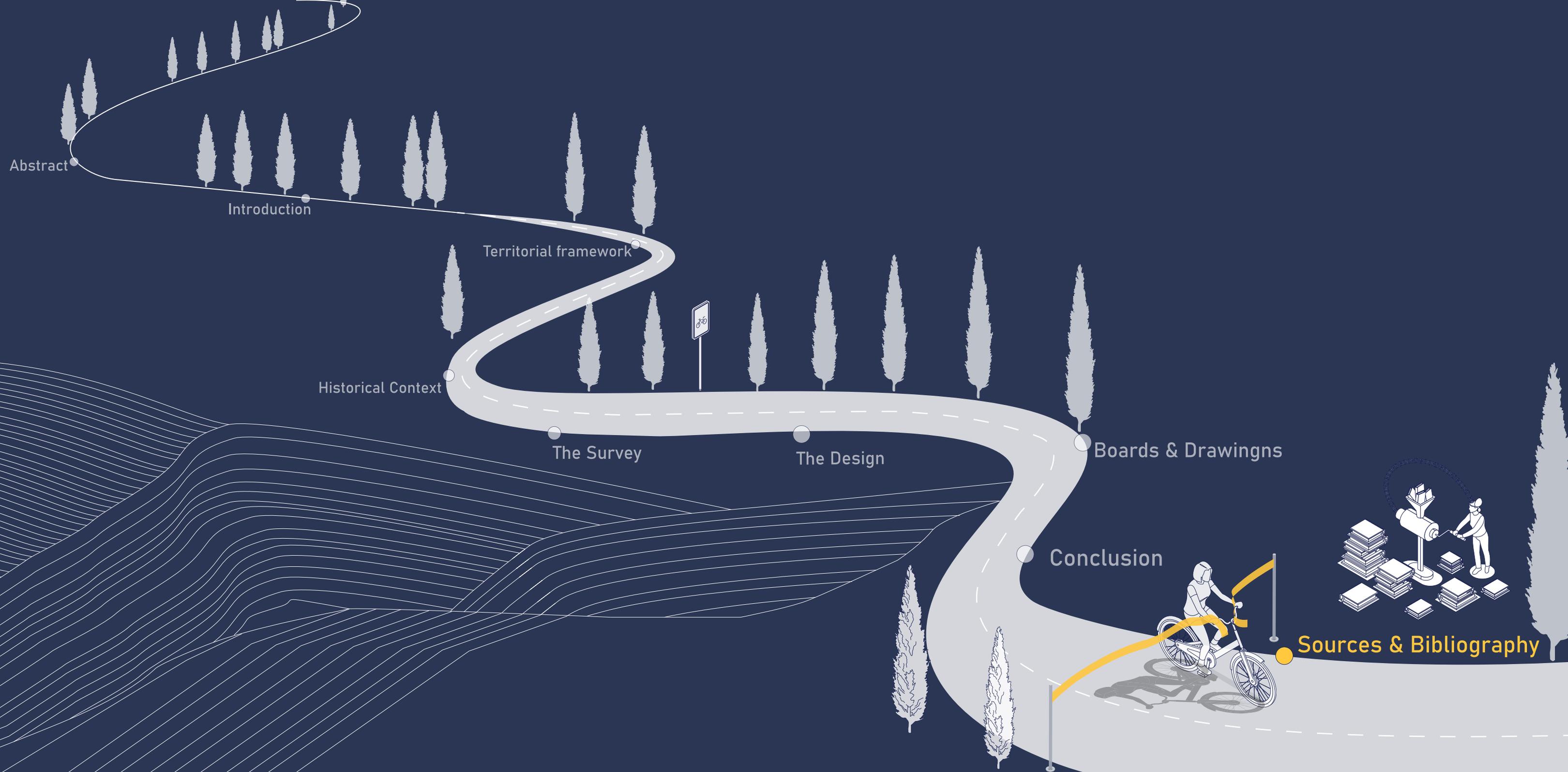
In the current season of intervention, Sant'Antonio di Ranverso is once again at the center of renewed institutional attention. The conservation initiatives promoted by the Fondazione Ordine Mauriziano (FOM) focus on the protection and enhancement of the monumental parts of the complex, such as the church and the historic architectural core. In continuity with these efforts, this thesis extends the same approach of care, interpretation, and reactivation to the rural parts of the complex, recognizing them as an essential system with significant

potential for contemporary reuse. The proposed project reactivates Sant'Antonio di Ranverso as a contemporary place of reception, encounter, and activity through slow mobility and sustainable tourism. By reconnecting the complex to the Via Francigena and to the network of cycling and hiking routes linking Turin to the Alpine crossings, the intervention reinforces its historical vocation as a point of passage while responding to present-day interests in landscape, culture, and environmentally responsible forms of movement. The rural dimension is treated as a strategic resource capable of supporting new uses rooted in the relationship between architecture, land, and territory.

At the architectural scale, the project establishes a clear hierarchy of access, circulation, and spaces, improving legibility and permeability while allowing different user groups to coexist within the historic fabric. Interventions are deliberately restrained: restoration actions respect existing structures,

actions respect existing structures, while new architectural elements are conceived as reversible and clearly distinguishable, engaging in dialogue with the pre-existing architecture rather than imitating it. At the territorial scale, Sant'Antonio di Ranverso is envisioned as a catalyst within a broader cultural landscape, capable of supporting local vitality and contemporary forms of use.

Ultimately, this thesis argues that the conservation of historic complexes must be inseparable from their capacity to host new forms of life. The reactivation of Sant'Antonio di Ranverso demonstrates how architectural design, aligned with institutional conservation strategies, can preserve identity while enabling transformation. By integrating architecture, rural landscape, and slow mobility, the project proposes a future in which historic sites regain relevance through active participation in the evolving rhythms of the territory.



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This thesis was written largely during a period of profound difficulty, marked by war and uncertainty affecting our country. Working under such circumstances inevitably shaped our experience and gave this work an additional emotional weight, making the completion of this thesis not only an academic achievement but also an act of resilience and hope.

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Thank you for being part of this journey

