

POLYTECHNIC OF TORINO
FACULTY OF ARCHITECTURE 2
Degree in Architecture
Honors theses

Tradition and an innovative project in the Canavese region

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The knowledge of the territory is also going through the analysis of its folklore and the local traditions of its inhabitants. This is an essential tool of a fully aware city planning and architectural designing.

We will point out this side of designing in the following work, since it has been neglected too many times or it has been even ignored.

Nowadays, more than ever, being in a global society, we are feeling the need to ground ourselves to our own roots. The territory is tending to gradually lose its ability to convey an identity and a sense of belonging to its inhabitants. Thus, the individual needs of self-awareness and social identity are almost completely unsatisfied.

The identity of the territory must be taken out from the signs of history and the whole cultural heritage, widespread across the territory, but also from the cultural and anthropological substratum which is inevitably describing it.

Besides being an historical cultural heritage, the popular image is offering us a set of explanatory rules enabling us to read events of a material culture, as well as artistic and architectural ones, etc.

Hence we can outline what is the way of thinking and “living” on the territory, starting from inside the very same communities.

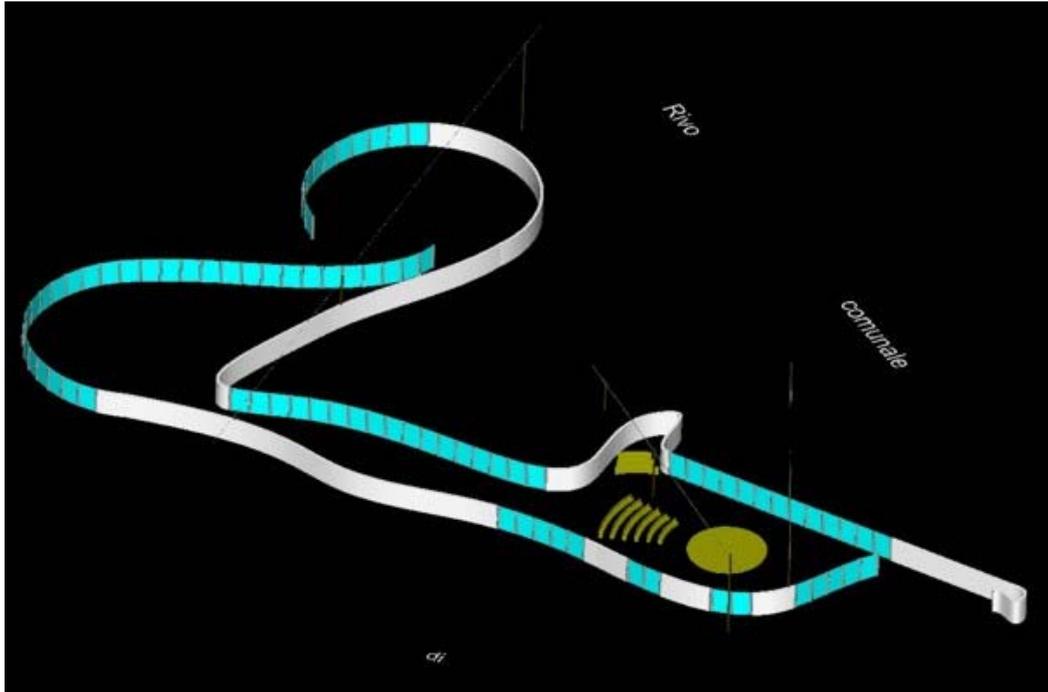
The main moment of the first phase has been the research in the field: recording orally-transmitted testimonies.

We considered the Canavese region, lying in the province of Turin. It is still structured according to small centers which are still keeping their own traditions. This is resulting in an imaginary description of the territory, which is caught on its more specific and detailed peculiarities. It is a sort of imaginary geography out of which significant landscape elements are emerging, producing a story and which, in a sense, can be considered the products of the very same story.

Therefore we can single out some constant elements in the territorial organization, which can be put together with *isoglosses* (this is a technical term pointing out those lines which are joining places using the same grounds).

We need to underline how often these traditions are so rooted in popular culture that they are influencing the taking and use of a definite territory.

The second part of this degree thesis is of an exquisitely planning kind. It takes form from a multidisciplinary analysis of the territorial context, taking also the imaginary topography – among the different features- into consideration, up to planning a local museum.

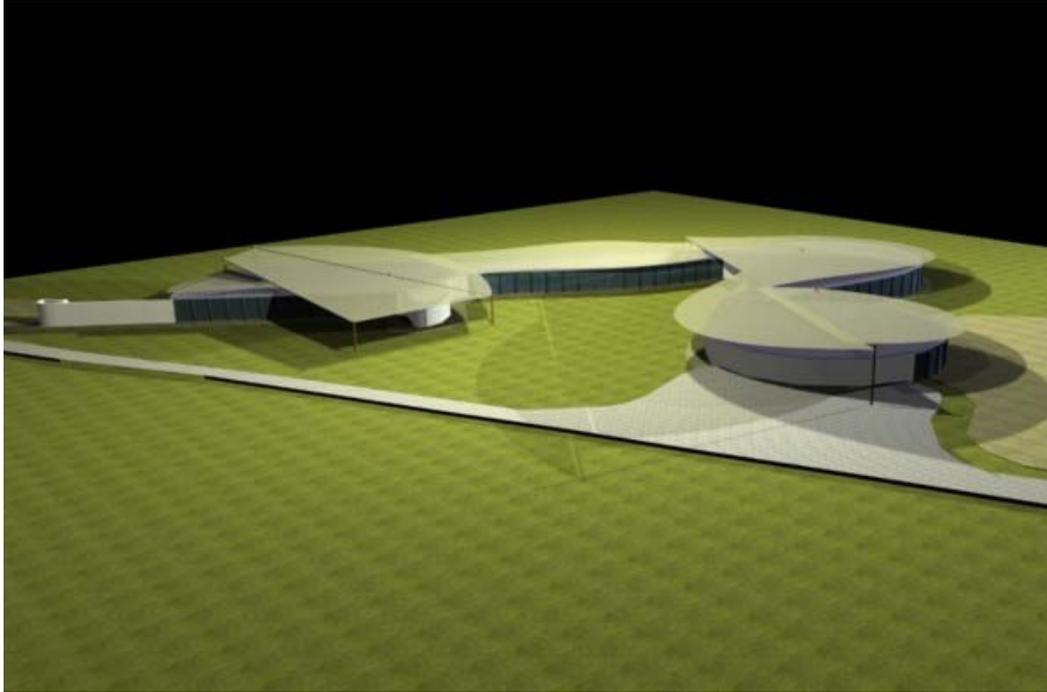


Virtual model of the studio, where we can notice the structure of the inner area of the museum: two wide circular areas for exhibitions, a central gallery and a conference room

The decision of creating a local museum in Agliè comes from the aim of starting a process of cultural policies which can foster a common learning aimed at safeguarding the territory and the identity of those places and the inhabitants' sense of belonging.

Moreover, it can bear a strategic role insofar as it is concurring to create those conditions enabling the production of a massive growth of taste and aesthetic creativity.

The principle following the location of such a museum is a one of an absolute central position, even if a symbolic one, as regards to the community of reference. There comes the capacity of placing the museum in a free area in Agliè, facing the Castello Ducale, in the surroundings of the historical centre.



Axonometric night vision of the museum complex

The project comes to be innovative in different aspects. The whole flexibility of inner areas allows us to prepare an exhibition which is not tied to the museum complex. Each single exhibition can be designed following criteria of specificity, univocity and museological correctness.

The materials used are the reinforced concrete for walling, steel and glass for openings, made of aluminium-fibre webs. Their own stiffness allows to create the forms found in the project. A transparent membrane made of water-repellent paint is sprayed on those webs during the execution, thus allowing the filtering of the solar light while stopping the meteoric water from infiltrating. The covering is independent from the body of the building below, which, on the contrary, is surrounded by a false ceiling made of opaque lamellas which enable us to obtain an optimal distribution of the light across the expositive areas.

There are two entrances, the main one being on the northern front and the secondary one being on the southern front. This is allowing us to enter directly the spacious room used as conferences and debates hall.

Lightness is a word which is well describing the choices adopted in the project.



Northern prospect

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