The re-use of the historical building for cultural purposes in the city of Asti. The collection “Scassa Tapestries” and the project concept for the new location of the museum.

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Museums are places of conservation and exposure of a wide range of categories of goods and works, unique testimonies of artistic moments of the past or of history. The current museum concept is based on a specific educational, cultural and social function in which each visitor can complete his learning path.

The reality of the Scassa Tapestry Factory, and its collection, was born from the passion of Mr. Ugo Scassa who dedicated himself to the recovery of the art of tapestry, now widely considered a legacy of the past. He pursued his interest in contemporary figurative art by merging the ancient artisanal techniques and modern conceptions of the decorative image on cartoons of artists such as Cagli, Casorati, De Chirico, Spazzapan, Mastroianni, Capogrossi, Mirko and contemporary painters as Klee, Mirò, Kandinskj, Ernst, Matisse with whom he cooperated in total respect of the skills of each, united in the unique purpose of creating a work of art.

Scassa has made some small but fundamental innovations to the traditional high-heddle technique, allowing the weaving directly on the right side so as to immediately evaluate the fabric highlighting shades, chiaroscuro contrasts and tonal passages.

The study of the textile materials and their processing, linked to aspects such as the microclimate, air quality and lighting, was aimed at understanding the major factors of deterioration in order to allow exhibition and conservation choices that focus on the "well-being" of the tapestries.

The long history of the Scassa Tapestry Factory and its transformations, from a small workshop to the production of great contemporary works, led in 2000 to the realization of a museum inside the ancient Certosa of Asti, and finally, in 2013, to its closure for lack of funding. The proposals for a new location were many, including that of a re-staging at Palazzo Alfieri, but none of them took place.

My idea was to find a place inside the historic centre in order to bring back to the city of Asti one of its pieces of history. Following a careful study of Palazzo Ottolenghi, where the Risorgimento museum, the Imaginary Museum, the ISRAT, a conference room in the Hall of Honour and many spaces still unused coexist, it seemed to me the ideal place for the realization of a unique museum system, capable of managing in a unitary way different realities that however pursue the same cultural aims.

The unused spaces proved to be suitable for the insertion of the museum, having large rooms available to exhibit the tapestries, restoring their function of visual enjoyment of the visitors.

To best enjoy this experience, I hypothesized a visit itinerary dedicating the first rooms to the tapestries made on cartoons of Italian artists and to the weaving looms and the following rooms to the foreign artists.

The study of a special exhibition system able to enclose inside it the lighting system and the passive humidity control of the tapestries allowed me to define a system freed from the building itself, capable of varying according to different needs. The expositive communication, linked to the expressiveness of light, suggested to me the creation of a linear system, clean in shape, with the possibility of hosting two different types of lighting fixtures, creating a uniform light effect coming from above, without creating shaded areas on tapestries or dazzling visitors.
The effectiveness of this image has allowed me to exalt even more unique works, without other examples in the world, contemporary experiences represented through an ancient tradition.
PIANO TERRENO DI PALAZZO OTTOLENGHI
ILLUMINAZIONE GENERALE DELLE SALE.

Obiettivo:
- Uniformità di illuminazione in ambiente
- Illuminazione d’emergenza
- Limitazione della luce naturale

Requisiti:
- Illuminamento medio mantenuto: 30 lx
- Risonanza cromatica: > 90
- Temperatura di colore: bianco-caldo / neutro 4000 K

Tipologia di sorgente e apparecchio
- Proiettori a fascio largo con sorgente LED
- Lampade di soluzione
  - "Cadium 12P" - Artemide

Sezione A-A

SCHEMA DEL SISTEMA ESPOSITIVO

Elemento espositivo concepito come un grande quadro in cui l’allestimento risulta essere la cornice e l’opera L’opera esposta con integrato i sistemi d’illuminazione e controllo passivo dell’umidità relativa.

Gli esposti verranno realizzati su misura con lunghezze diverse in base alle dimensioni degli arazzi. L’altezza pari a 2,20 m., la profondità pari a 45 cm e la "cornice" frontale di 20 cm resteranno però fissa in modo da creare uniformità di allineamento. La struttura verrà realizzata con pannelli di legno dello spessore di 3 cm con finitura lisca laccata di color marrone pallido opaco (RAL 8022 saturo) in modo da distaccarsi visivamente dal bianco delle pareti ma legandosi con la pavimentazione in tufo.

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