

POLITECNICO DI TORINO
FIRST SCHOOL OF ARCHITECTURE
Master of Science in Architecture (Construction)
Honors theses

**The fortress of Fenestrelle as an architectural question. The reconstruction of
fortress Mutin**

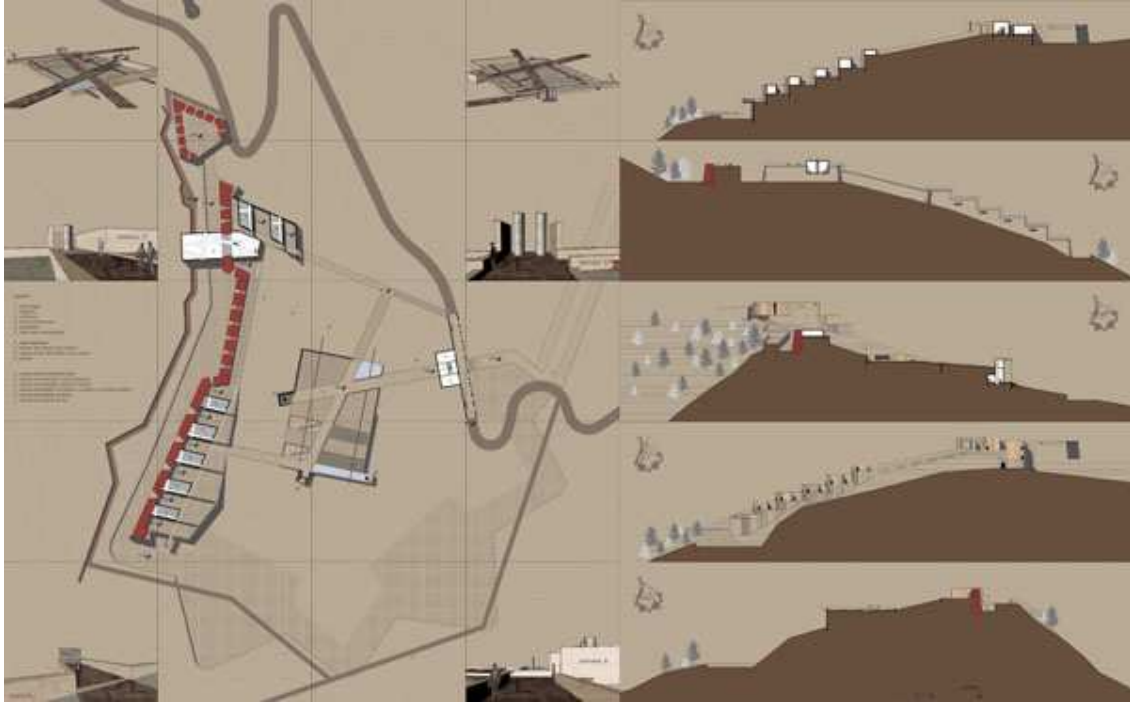
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The military barrier

The theme was suggested by the international competition of ideas "*Il Drago e la Montagna*" for the future use of the Fortresse of Fenestrelle complex, whose main aim was the recovery of Carlo Alberto Redoubt transforming in the main entrance to the fort. The study focuses on an argument that the competition itself has instead chosen to ignore, but which we considered important: the ruins of Fort Mutin, a fortress designed by the Vauban's students, now dilapidated and invaded by vegetation. The artifact, along with the Fort of Fenestrelle Fort occupies a stretch across the valley Chisone drawing a military barrier, whose continuity with other structures (such as Bard and Vinadio Exilles) nowadays creates an imaginary curtain geographical but once largely achieved.

These considerations have developed a particular interest in making again a readable that for almost a century has been the protagonist of that stretch of the valley. To evoke the military character, the connection with the Carlo Alberto Redoubt is designated by a walkway known as the Bailey bridge.



The Vauban's axes

The project born from a reading of the system of historic axes on which the fort was set. The intersection and the translation of these has generated an interest in reconstruction, at least in volume, only the southern bastions, the curtain between them, the parade ground and entry in their original entirety, but without evoke it the tectonics. In this way, the ruin is designated on its inner side with a stepped basement of concrete, which follows the sloping ground from a bastion at the other. The axis of entrance identifies its end the hall and ticket office of the museum. The axes of gunboats locate a series of parallelepipeds covered to Cor-ten steel panels engraved by slashes of light evoking the lines.

The end of axes are equipped with a range of scenarios in which we propose a selective vision of the landscape which in turn allows or denies the outside. To determine this condition is a compositional game that uses two simple elements of architectural composition: the support as a three-dimensional element and the wall as a two-dimensional element. The diversity of the landscape also is influenced by the combination of elements, by the accessibility/inaccessibility and by the distance.



The breach of the bastion of Roudour

The bastion of Roudour has an opening in the walls, dating back to an explosion of 1836, which in fact stops readability. The risk is to reconstruct the breach in an original style, making only a few necessary precautions to distinguish the intervention from the existing.

The project evokes the explosion through the juxtaposition of a parallelepiped covered to Cor-ten steel panels engraved by slashes of light which in turn recall the concept of historical axes identified in eighteenth-century fortress. These slashes are made on the fifth facade and projected on the four vertical faces, giving the volume the appearance of a battering ram, which, crossing the walls and jumping over the moat, was damaged bringing some cracks in his armor of steel.

The decision to cross the moat and to protrude from it with a considerable overhang arises for two reasons: the first reason is the need to revalue the moat itself and the picturesque view of the Fortresse of Fenestrelle; while the second reason arises from the need for an architectural symbol, a *signum* able to communicate the presence of a place to rediscover.

This volume is a veritable gallery lighted from above and crossed by the historical axes, whose intersection generates a series of exhibition rooms in open space. The scenery that can enhance the ruin is defined by the fact that it is wrapped in an enclosed space and then exposed as main work of the museum.

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