

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

Eugenio Ballatore di Rosana architect (1880-1948)

The triumph of the modern tradition

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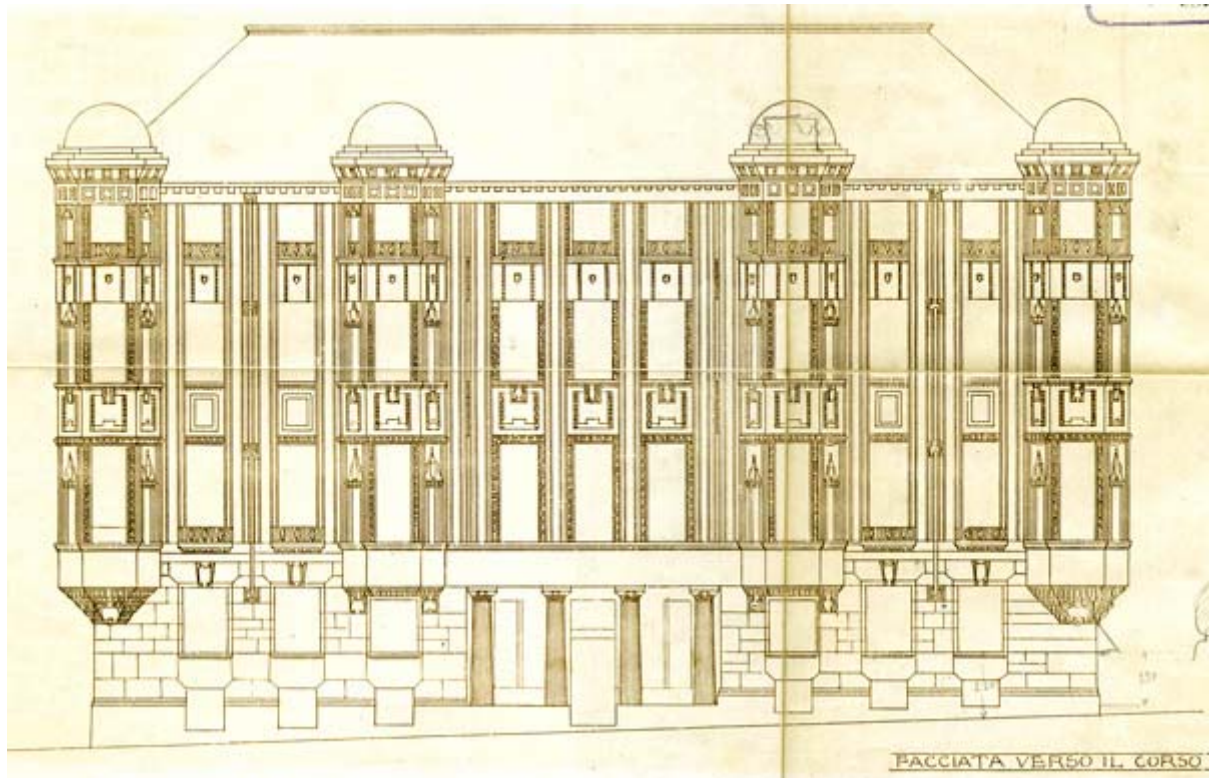
Exactly one hundred years since the first architectural project by Vittorio E. A. Ballatore di Rosana, and almost seventy since the end of his professional career, the greatest difficulty faced whilst carrying out this research was due, almost exclusively, to the lack of critical references to the projects by the architect in question, despite the fact that he was mentioned in the Albo d'Onore by the Ordine degli Architetti of the city of Torino.

The guide lines of the contemporary architectural biographer, consolidated following the second world war, tend to ignore that which in the eyes of "an objective historical exam" results as "contemporarily built patrimony", even so far as arriving at "crystallizing in stereotypes" of the "censure" that the protagonists of the modernist current reserve for the works "born with the intention of a clever but unhappy compromise". Only in recent years, "through differing visual perspectives", has a process of revision of the history of architecture begun, which proposes a systematic study of the actual creations which have contributed to the real make up of the city, above all in the period from the end of the 19th century up to the Thirties in the 20th century, thereby stimulating an attentive investigation into the aspects identifiable within society itself which show professionalism in relation to economical, political and cultural mechanisms, to technological innovations and to market needs.

Ballatore di Rosana, who lived in Torino from the 5th of July 1880 to the 12th of March 1948, was one of the most prolific architects of the 20th century in Torino, with almost thirty first class projects presented to the local council planning offices and the participation in numerous local contests.

His works, identified for this research mainly from the council archives and by studying magazines of the period in question, show a well educated and well prepared professional, radicated in his "ceppiana" and "Beaux Arts" formation, but at the same time able to understand the ever changing needs of society.

The works considered,, from sports facilities to industrial buildings, from council houses to elegant villas, through to research institutes, during the first forty years of the twentieth century, adopting the most advanced construction techniques, in order to carry out a personal study with the firm objective of maintaining the “links between art and technique”, important to art nouveau and in complete symphony with his own university teachers, according to modern traditions.



Bellia house oscillating between differing proposals fruit of two Turin exhibitions of 1902 and 1911, looks at themes debated by Europeans and Americans, with evident reference to the building by Ceppi of via Diagonale, elegantly interpreting the international modernist instances. The parts that underline in decorative key the vertical structure recall the stereometrically defined results and the rational of Hoffmann, or the first buildings by Perret, whilst secessionist lessons are found in the desire to realise a homogeneous volume the form of which is determined by the search for internal functionality.



The experimental institute S.I.P, often compared to the towers of Rivella and STABIT, does effectively take from those projects the same approach to dialogue with the pre-existing urban surroundings. With the difference that in this case, the evocation of the pavilion of the Valentino Castle, squashed on a single level, does not only conotate the building in the urban image but confers to the structure a majestic scenography in the important view of the park, contributing in highlighting the official aspects of the building according to the criterior believed indispensable by Ballatore di Rosana.

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