

POLITECNICO DI TORINO  
SECOND SCHOOL OF ARCHITECTURE  
Master of Science in Architecture for Sustainability  
**Honors theses**

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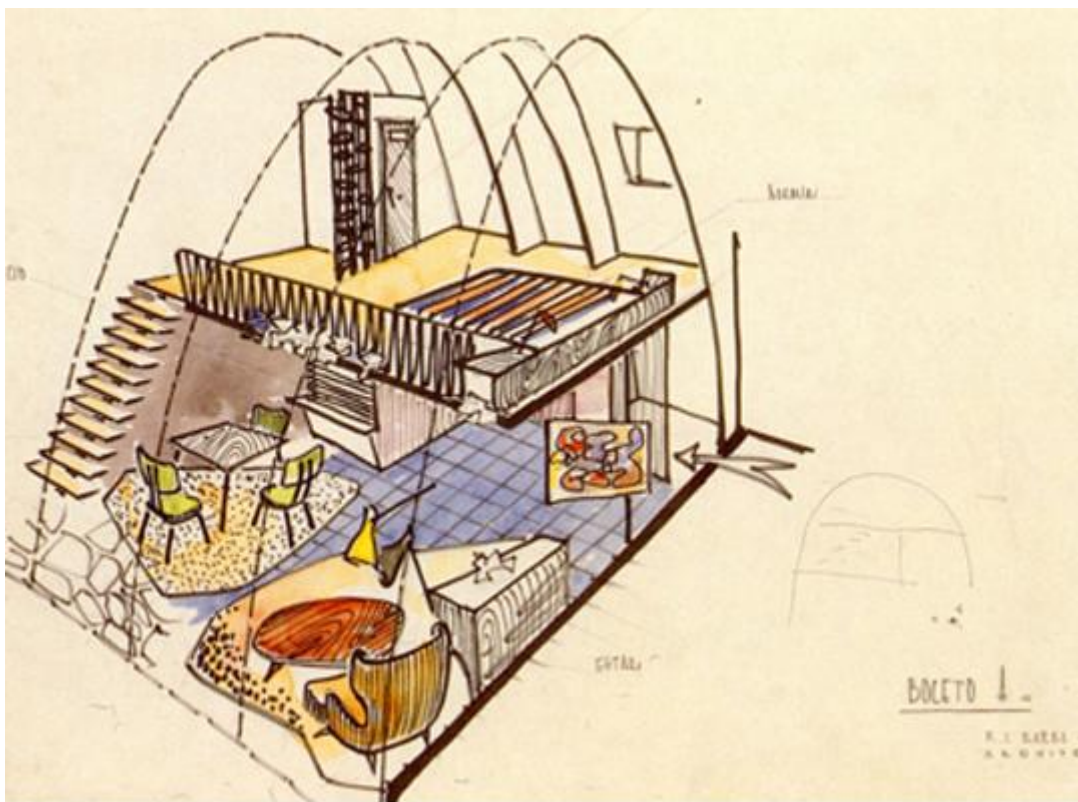
**Musealizing a lost heritage: Francisco Juan Barba Corsini at the Pedrera.  
Fifties' interiors: reflections on Torino and Barcelona**

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This work suggests a museum for the preservation of the apartments built in 1953 by the Spanish architect Juan Francisco Barba Corsini in the attic of La Pedrera by Gaudi in Barcelona. It was necessary to analyze the historical context in which Barba Corsini's project was born: the study of the house, in fact, obliges to study a social issue and this resulted in the need of two phases of work. In the first one it was analyzed the Fifties' history of architecture in particular in Italy in Turin and in Spain in Barcelona and, consulting texts and above all magazines of the period, were identified some of the main features of the architecture of the house of the period. Barba Corsini obtained the job of creating the apartments in 1953: thirteen apartments were born, all different and characterized by lot modernity, simple materials and suggestive polychromies.



Design sketch by B. Corsini

However, from the Seventies, the Pedrera increasingly finds itself in a state of decay and it's decided to turn it into a cultural center: in 1996 was opened, right in the attic, the Espai Gaudì. Barba Corsini's apartments were demolished and lost.

From this emblematic case, and in general from the analysis of this historical-architectural period in Italy and Spain comes out the need to communicate an heritage who often pay little attention to and which does not recognize the cultural value it deserves.

But how can you musealize an object that is often lost entirely or in part, or which can not be actually visited?

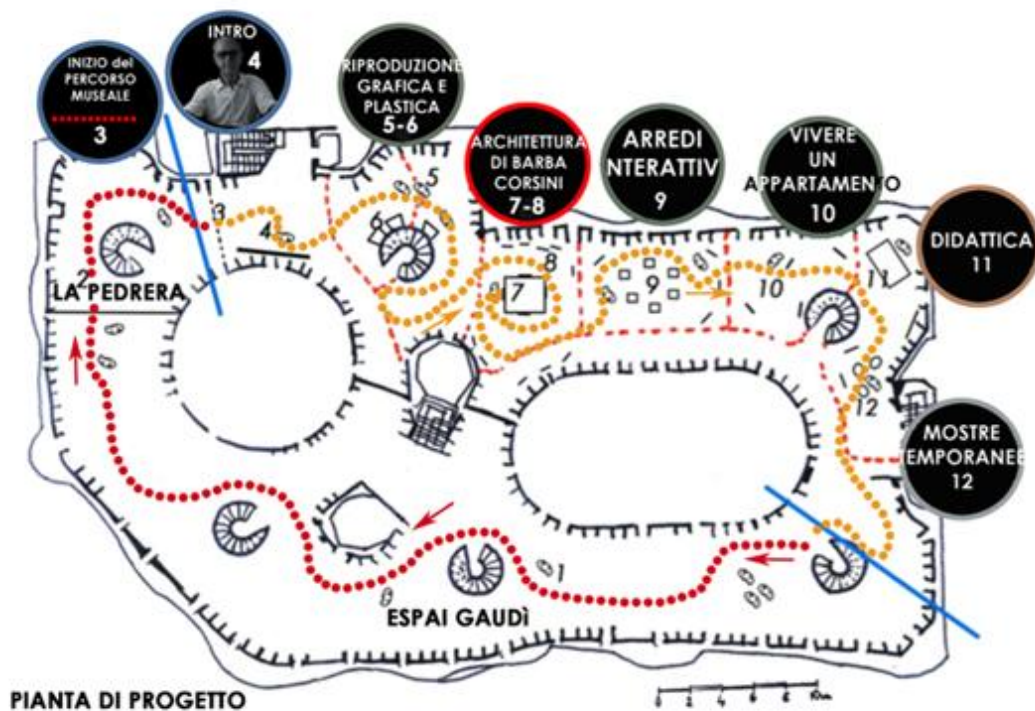
Many are the problems that characterize these realities: interior architecture, by its nature, is extremely volatile, they are goods lost fully or partially, their property is, in most cases, private and a further problem is the lack of perception of historical and documentary value of the recent past of which it is often difficult to perceive the importance and the need for conservation and protection.

The Contemporary museum isn't anymore a place for a few but its fundamental function is the communication and the disclosure to an audience as big as possible.

The visitor assumed and continues to assume a fundamental role in the museum design and at the same time become more and more demanding: he then needs constant stimuli to actively participate to the visit.

In this the use of new technologies and the visual communication in general becomes the starting point to create a really effective museum.

The project hypothesis is to bring to light a lost architecture: it was decided to dedicate just part of the attic to the Espai Gaudì, in which will be on display the works that contains today more succinctly, with a final space devoted exclusively to the history of the building.



Project plan

In the second part, instead, the visitor will be able to discover the existence of the apartments through a unique immersive experience: a succession of "rooms", in reality only divided by walls of light, will lead the visitor to understand this architecture.



Interior view of a part of the project

The conclusions of this work can only be tentative: it is an open issue that has not yet attracted the interest of which would need. There are very few cases in which the homes of architects of these years have been musealized or otherwise made accessible even only in a virtual way.

The dismantling and consequent loss of Barba Corsini's apartments is an emblematic case of how, also who works for the protection of heritage, has not yet made that step that would not allow to lose examples of architectures of this kind. It is clear that musealizing an interior design is very complex because of its nature, conditioned by the use and the necessities of who lives and own these goods.

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