

POLITECNICO DI TORINO
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Master of Science in Architecture (Environment and Land)
Honors theses

Bonaria House in San Pietro del Gallo (Cuneo). A Mario Ludovico Quarini's unpublished project

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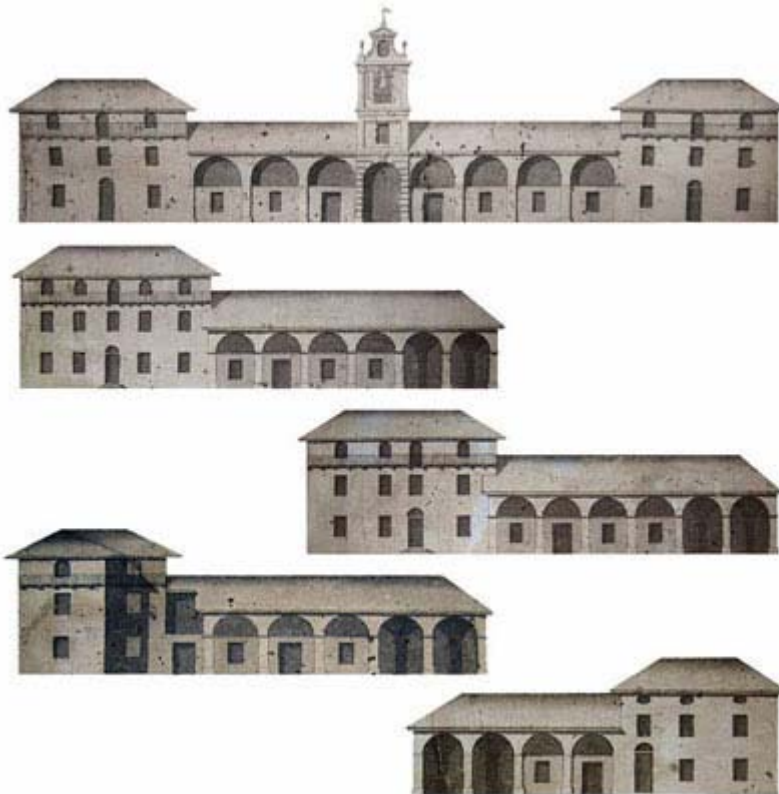
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The thesis is relative to the study of *Bonaria* (the villa of *Tetto del Bosco*, a farm that's situated in *San Pietro del Gallo*) and it is divided into four parts. The first of these concerns "The territory and the settlements" and develops an analysis on the rural landscape and on the countries of *Cuneo*, with a particular attention to the territory of *Brogliasco* (which corresponds to the current zones of *San Pietro del Gallo* and *Passatore*), where, beginning from the 16th century, the original core of the hamlet, the *Villata*, set up and expanded. The research follows then the growth of the same inhabited area and reports the most important events of the local history, as the construction of the seventeenth-century chapel (which is devoted to St. Peter and from which would derive the name of the locality, *San Pietro del Gallo*), the setting up of the first production facilities, the building of villas during the 18th century and the birth of the parish on October 5th 1819.



Bonaria house in the Quarini's definitive project.

The second part of the work concerns, instead, those who are defined “The «characters»” of the story which is pertinent to *Bonaria*, that’s to say those who had something to do with it, living in it and transforming it: precisely, the members of the two owning families, the *Delfino* of *Trivero* and the *Della Chiesa* of *Cervignasco* and *Trivero* (whose genealogies are reconstructed and whose real estates are located), and the royal architect's figure, *Mario Ludovico Quarini*, who, at the end of the 18th century, designed the extension project of *Gianbattista Delfino*'s manor house, providing it with a private chapel and a gardener house too.



The *Delfino*'s farm-houses in *San Pietro del Gallo* (*Cuneo*), that were redesigned by *Quarini*. This project was never carried out.

In this chapter is proposed, besides, a reading of some *Quarini*'s works (only designs of palaces and villas), in relation to the treated subject and to understand better the architectural quality of the studied building. A building that’s an important historical and architectural evidence of the *Cuneo* territory and to which is dedicated the third part of the thesis, “*Bonaria House*”, that rediscovers its history and rewrites it through the found documents (most of them is kept in *Della Chiesa*'s private archives); these papers are contained in the fourth and last part of the writing, “Documents”, to which refers also the chronology relative to *Tetto del Bosco* and *Bonaria*, that’s included in the previous chapter.

The same considers the most significant events which passed one after the other during about four centuries (from the second half of the 16th century to the Nineties of the 20th century) and dwells up on the ten-year period 1785-1796, when *Quarini* worked at the *Bonaria* design.



Between the two proposals that were presented by the architect, the count of *Trivero* preferred that which gave prominence to the garden in front of the main façade of the house, though it implied a partial demolition of the preexistent structures; in this way, that place became the central spot of the estate (from which it was possible to reach both the large southern garden and the facing north court) and the crux to which converged the outside routes and the perspective views, that were defined by the tree rows.

The *Quarini's* definitive project, in fact, regarded not only *Tetto del Bosco*, but all the count's rural properties (farm-houses and fields), that would have been reorganized in accordance with an unitary design and that would have acquired a new appearance.

But this ambitious territorial work was soon dropped, probably because of the time events (the Napoleon's Italian campaign was occurring) and because of the debts that *Gianbattista Delfino* piled up in the last years of his life, and it was never completed. Today only the manor house and some annexes (that were built following the *Quarini's* proposal) remain to testify its existence and its importance as an example of the eighteenth-century Piedmont style.

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