



POLITECNICO
DI TORINO

Honors thesis

COURSE OF ARCHITECTURA HERITAGE
PRESERVATION AND ENHANCEMENT

Abstract

The Borsa Valori of Turin.

**From "Author's rights" to "Conservation policies", first
hypothesis for its re-use**

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By

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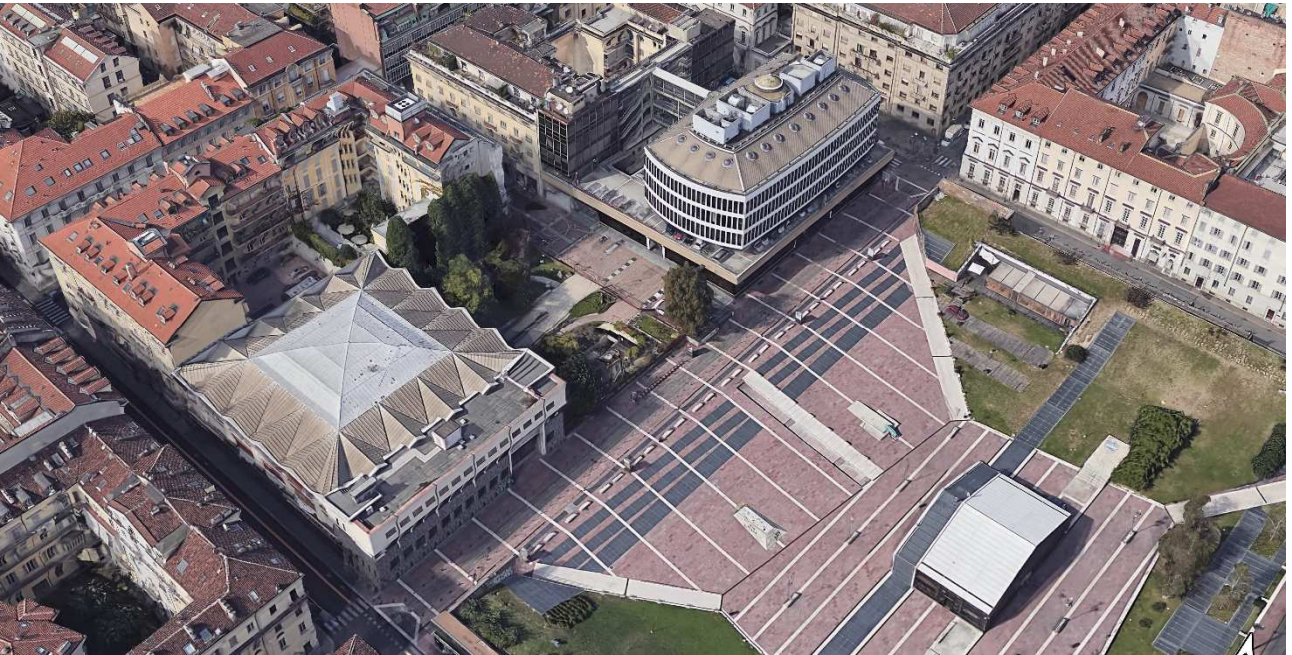
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The thesis takes its sprout from the conference Maintenance, guardianship, re-use for the Italian architecture of the second Nine hundred, organized in December 2016 by the Department of Architecture and Design of the Polytechnic in Turin. The attempt was that to define a sort of coordination among the institutions involved (University / Schools of Architecture, Office / Superintendences, public Corporate body) for promoting a shared guardianship on the works of the Italian architecture of the second Nine hundred object more and more, particularly in these last years, of complexes interventions of functional re-use decidedly managed for the most part through contradictory provisions. On the occasion of the conference the students of the Italian principal schools of architecture have been involved in the organization of the show-video Reflections on the second Nine hundred Italian. Architectures to risk, also to illustrate critically the degree of possible tampering in which you/they today risk to incur some of the most representative works of the history of the architecture of the second Nine hundred. This formative (to which have actively participated since his/her initial phases) experience, has produced a first recognition on the state of maintenance (adjourned to the 2017) of important cases piedmont study, today considerable "to risk", documented through brief tapes and comparative with the documentation of the native (with, additionally, interviews to the authors, to studios, to public and private buyers) project. Have some first considerations sprung of it: - the cessation of use justifies uncontrolled changes? - deformation or do I degrade? - does the restructuring necessarily involve the perceptive alteration of the work? - which the destiny of an incomplete project? - is the intervention of retraining able not to involve the native author? - how cannot the action of guardianship contemplate the restoration? In the thesis you/he/she is tried to build a run partly alternative, partly complementary to how much already product in these years from the corporate body predisposed to the guardianship (Office of the cultural Goods / Superintendences / Regions) and from the involved organizations (Unesco, Givès.co.mo.Mo International / I Give.co.mo.mo Italy), trying to also define new possible operational criterions through a series of profiling structured for comparison among been native of the signaled (submitted to the relationships of the authors and the sketches of file) work and is real of maintenance (verified during the site inspections). If in fact, quoting Bruno Reichlin: «*The safeguard of the modern and contemporary architectural patrimony, despite or really in virtue of the cultural difficulties and techniques, ideological and politics that he/she meets, constitute perhaps one of the great opportunities that are currently offered to the architect. and to the teacher. to consider his/her own work*»¹, just not to disperse this "great opportunity" it needs that the architect of the safeguard both also able to operate on the field, the knowledge of the work of architecture, of the materials and of the constructive techniques, the verification of the state of maintenance or alteration, but also the procedural and operational matters of the phases of re-use: the project, the competition of contract, the direction works, the yard.

¹ Bruno Reichlin, *Preface. Which history for the safeguard of the modern and contemporary architectural patrimony?*, in: *To plan the built one. Culture and technique for the recovery of the architectural patrimony of the XX century*, G. Callegari, G. Mountaineers (edited by), Franco Angeli, Milan, 2001, p.11

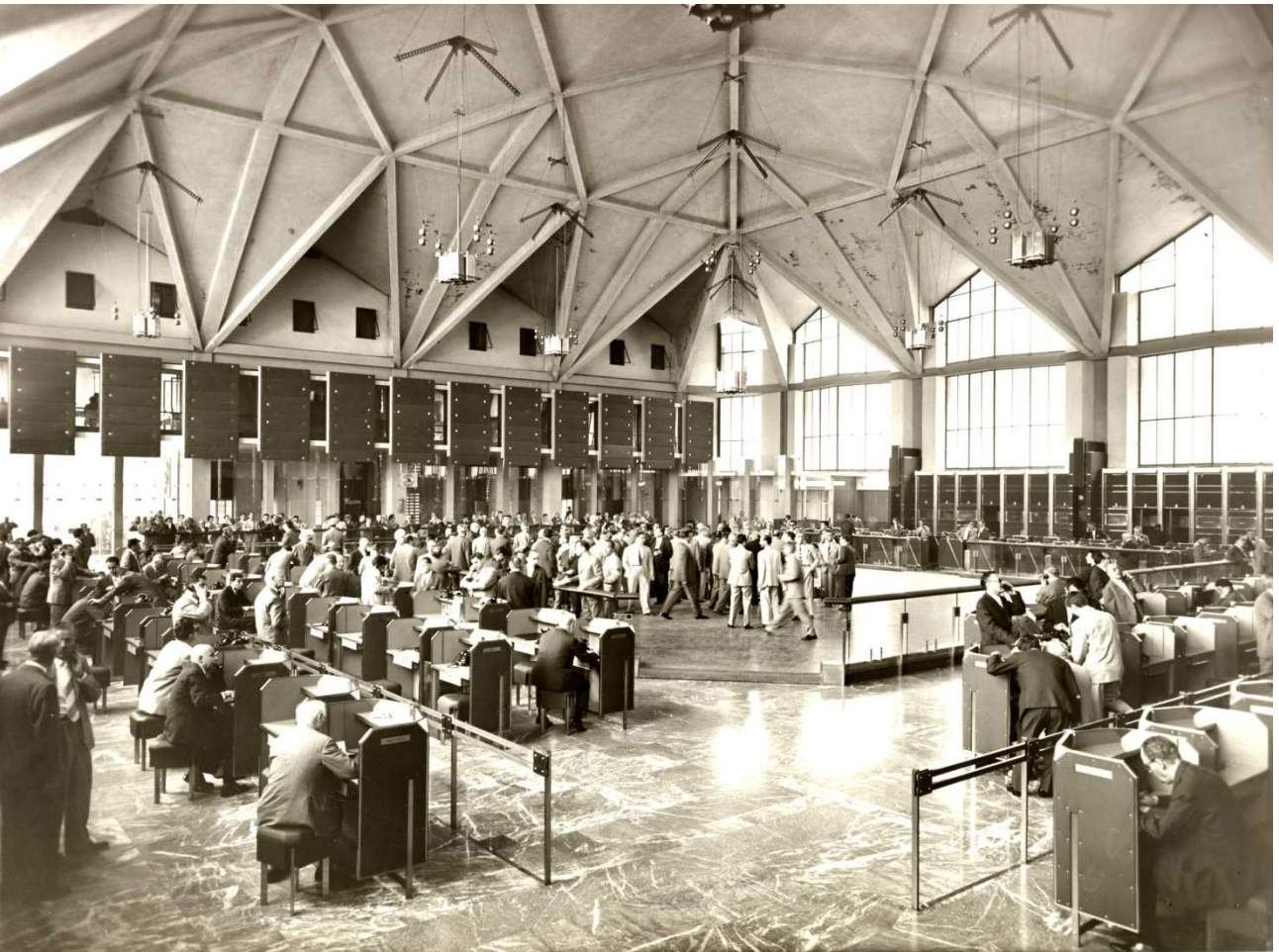
Always in the application of the normative in force on the guardianship of the second Nine hundred (straight of author, tie report her recognition of the important artistic character), unfortunately still lacking of meaningful preceding jurisprudentials. Some recent solutions for the integrity of the works recognized of the second Nine hundred, even if you already program in the phase of the planning, I am then of done you submit, especially in Italy, to a resolution of yard.

And' also useful to remember that with a correct application of the Law 633/1941 on the Right of author these could easily be checked. In fact, the art. 20, also specifying: *"Nevertheless in the works of the architecture the author cannot oppose to the modifications that were made during the realization necessary [and even] to those other modifications that you/he/she made him necessary to bring to the work already realized"*, you/he/she establishes that: *"However if the work is recognized by the competent authority government important artistic character they will be up to the author the study and the realization of such modifications."* A decree of great value for the work and for his/her authors that you/he/she could perhaps become, to the peer of the condition "to risk", one of the possible criterions from which to depart for establishing priority and urgency of intervention on the works of the second Nine hundred. Finally the choice to deepen, as case symbolic study of the search, the Stock exchange in Turin, 1953-56 (by Roberto Gabetti, Aimaro Isola, Giorgio Raineri, with structures of Giuseppe Raineri) - from some years abandoned, to the center of the public debate for a new destination of use and, really in these days, recognized by the Office of the Cultural Goods of "important artistic character" -, it results particularly meaningful and demonstrative of this series of passages: knowledge, verification of the structures, search on the materials and on the constructive techniques but, also, necessity of a compatible function that allows to maintain the more possible entire the native perception of the work. The new proposal for the Stock exchange intervenes on the structure and on the section recovering, in the project, the surface of the plan buried existing (tall around five meters) that, "open" and connected with the terrestrial (through galleries steps) plan, it welcomes possible new functions: The wine's plaza; Auditorium with gym; food Market; but also religious Center or popular Bath with swimming pool and areas for the rehabilitation. The time nervata, the room of the cries, the double band of the windows in façade they maintain in this new solution the characters of oneness and exception if mostly emphasized by the new proportions of the invades one.



The Stock exchange in Turin, 1953 -56. beside, the Building Business, 1965 -72. Center of the Chamber of Commerce, Industry and Craftsmanship in Turin.

(by <https://www.google.it/maps/place/Torino+TO>)



The Stock exchange in Turin, 1953 -56. The Room of the Cries during the bargainings, years '60, (Center of documentation of the Chamber of Commerce, Industry and Craftsmanship in Turin)



The Stock exchange in Turin, 1953 -56. Actual situation, 2018

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