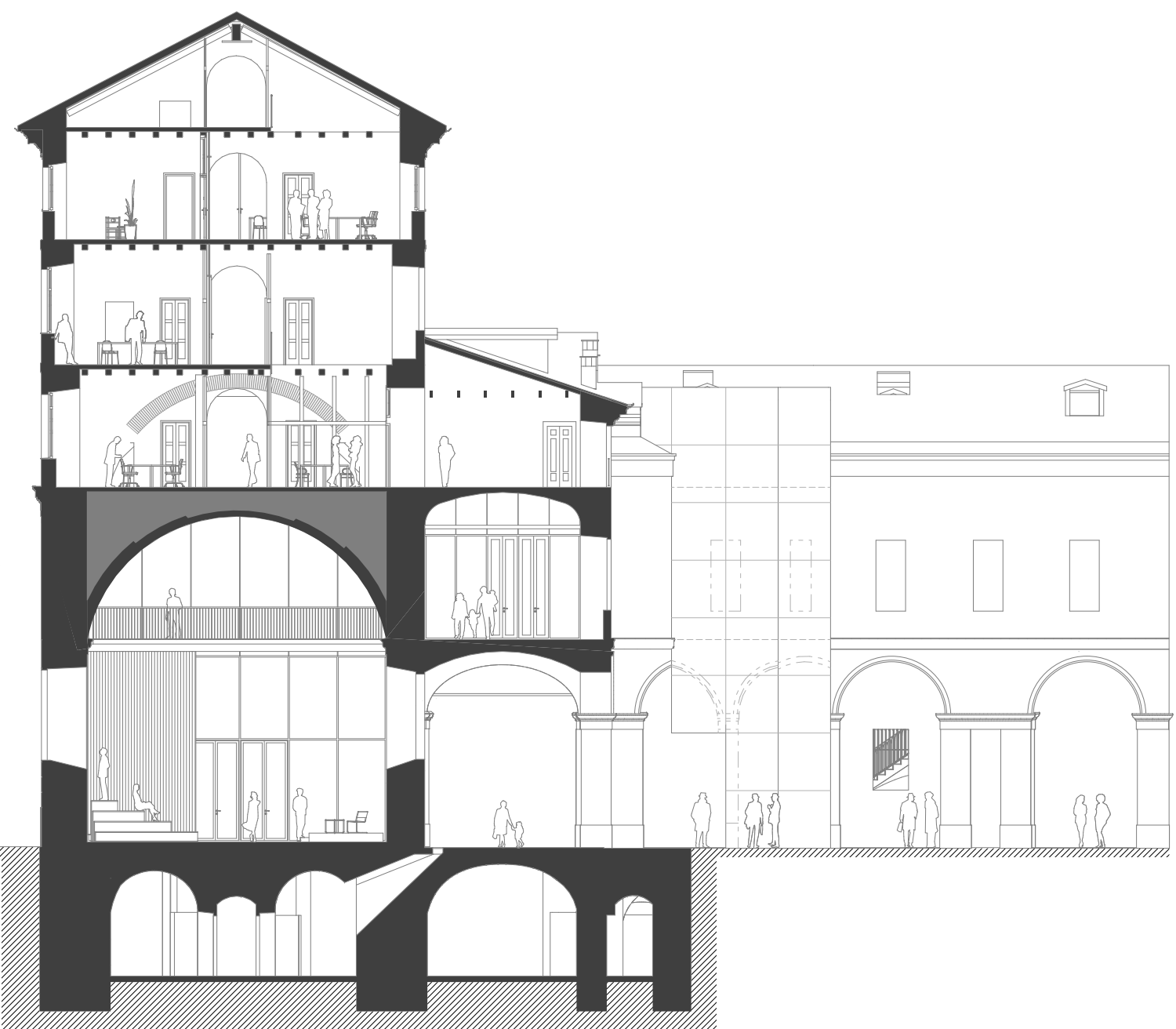
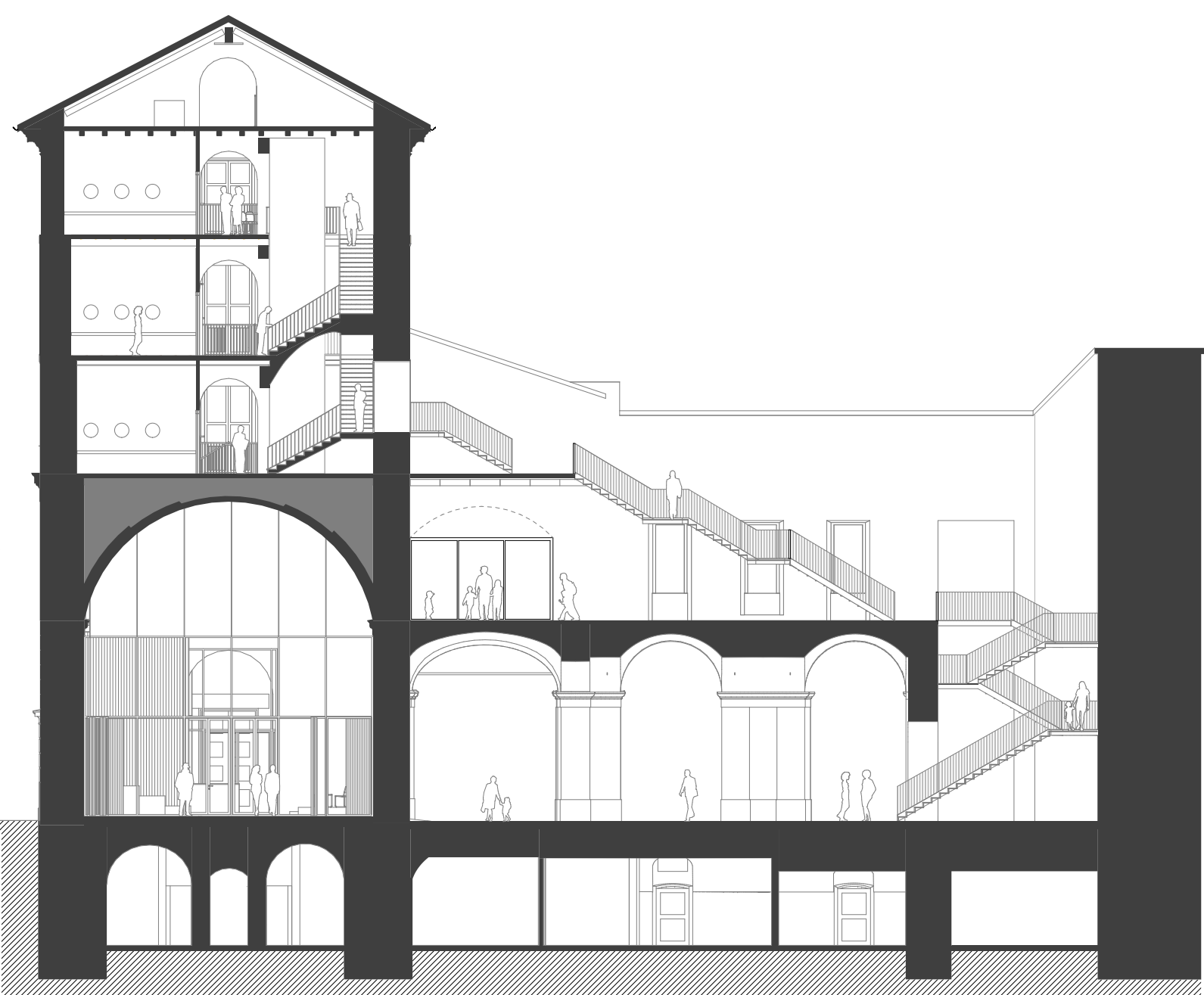




Ala del Mosca – Sezioni 1:200



Sezione AA



Sezione BB

Epilogue. Etcetera.

But what did we do? What is it now all about?

Let's try to catch all this once more in five ideas. Maybe once more five points of departure.

Just to rewrite it one more time differently. Sure. We do believe. As written before: this PROCESS MIND as PROJECT PROPOSAL.

I. Refrain. And be happy. But also: understand economy.

Patio as ultimate example. However, all is about to refrain.

This proposal is not only about a method of rather different kind of interventions, interferences, and introductions specific to each situation and expectations but also about refraining. Refraining however enabling restauration and maintaining. But seeing that as enough for today needs but also in respect to what is given.

The patio is the ultimate example. Why not just confirming the yet available proposal for additional vertical circulation and other practical needs? Why not just free the below level of all by time added additions and just confirm the original spaces as good enough and available enough as they appear? Why not just making the patio available from the rotunda? All these simple questions yet answers by themselves.

II. Accept. And be inspiring. But also: interfere, intervene and introduce.

The generously waiting construction details, but also the cornered balcony, or the campanili staircase around. And this is not and exhausting list of strangers.

The act of refraining leads to or is too and act of acceptance. Acceptance on how the things is. And acceptance on how now and then how strange the things are or can be. And being maybe also rather inspired by these exceptions then by all over continuous consequent appearances at first.

Reading and cataloging these apparent and singular elements allow to introduce different but by that reading

acceptable introductions, interferences, and interventions.

Reading and re-reading learns that language is more then grammar and spelling. Reading marks do let the same sentence read different. Reading the black letter or the white space in between makes difference between pure grammatical understanding and literature in all its freedom. Language is on the move. Every day. And often by the dailyness as inspiration for change.

The OPUS CRATITIUM became a real inspiration. The unluckily burned down part of the Pagliere became a chance to offer undefined but inspiring spaces. The little tower staircase at the height of Padiglione della Scherma became and excuses to more: elevators are free. And so on and so on.

III. Dream. And dare free. But also: take it seriously.

Contemporary art is everything, is everywhere, is every daily, is every now and every soon. Maybe the space could be also everywhere and every now and then.

If on one hand refraining and on the other hand the interventions, interferences, and introductions as instruments to (re-)read and (re-)write these both attitudes not only made a context an inspiration but also freed the mind at all. Freed the mind to reconsider everything at all.

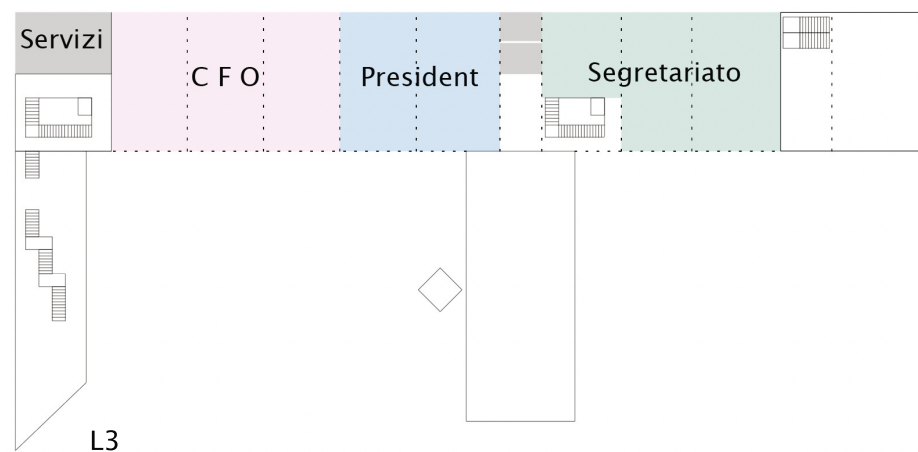
If the city has a museum and a foundation seeks a responsible engagement and the Pagliere will guide young artist; but does a museum today or the museum of tomorrow is still the museum of yesterday?

We dared to propose a museum of sprawl. The rotunda but also the alley in between a la Mosca and Paglieri become reference points of an all over the Cavallerizza spread ensemble of space for exhibiting and performing.

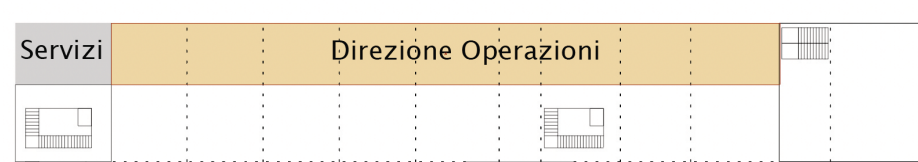
The horses were all over. The museum is now all over. From the spaces yet given to the space of the bank to the patio's and to the free spaces of the Paglieri. Nothing is bound to be only exhibition space or spaces of performance. Everything van be everything from moments of showing to times of working.

IV. Serve. And be precise. But also: make it honest.

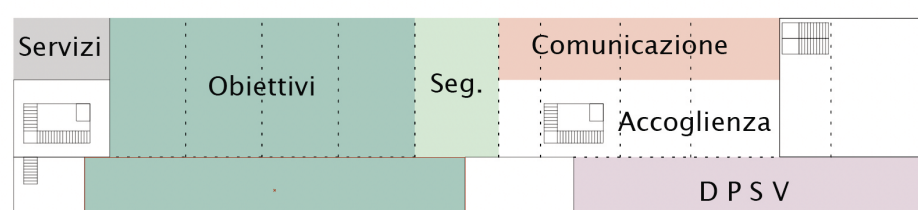
Ala del Mosca – Programma



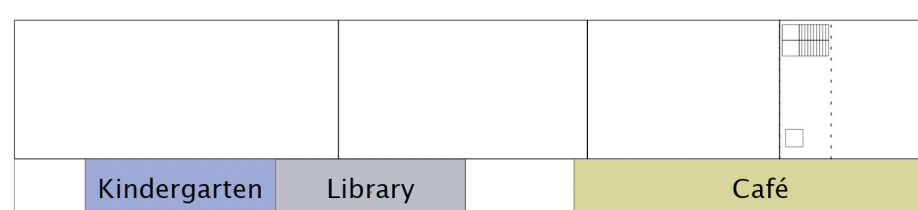
L3



L2



L1



M

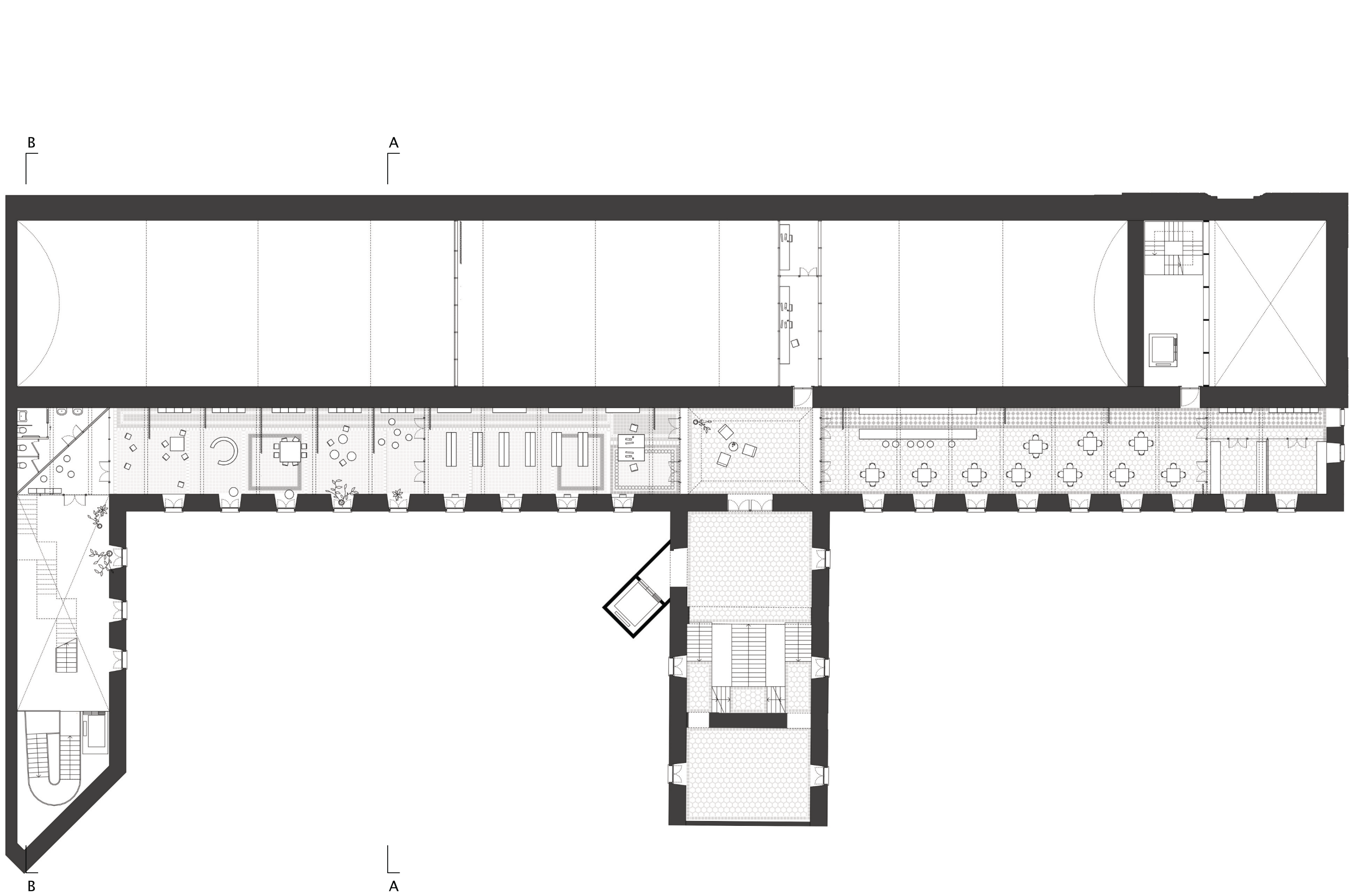
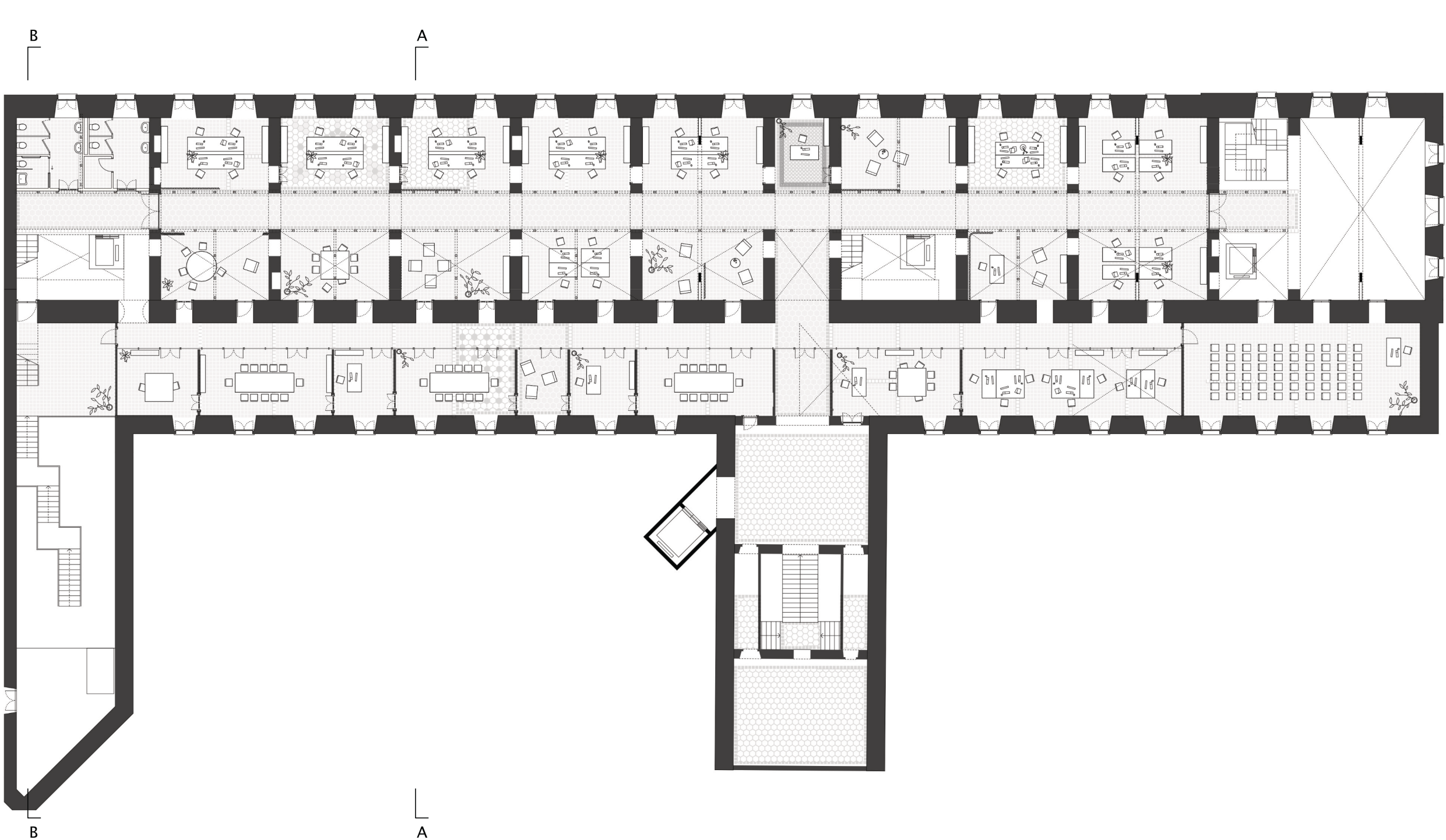
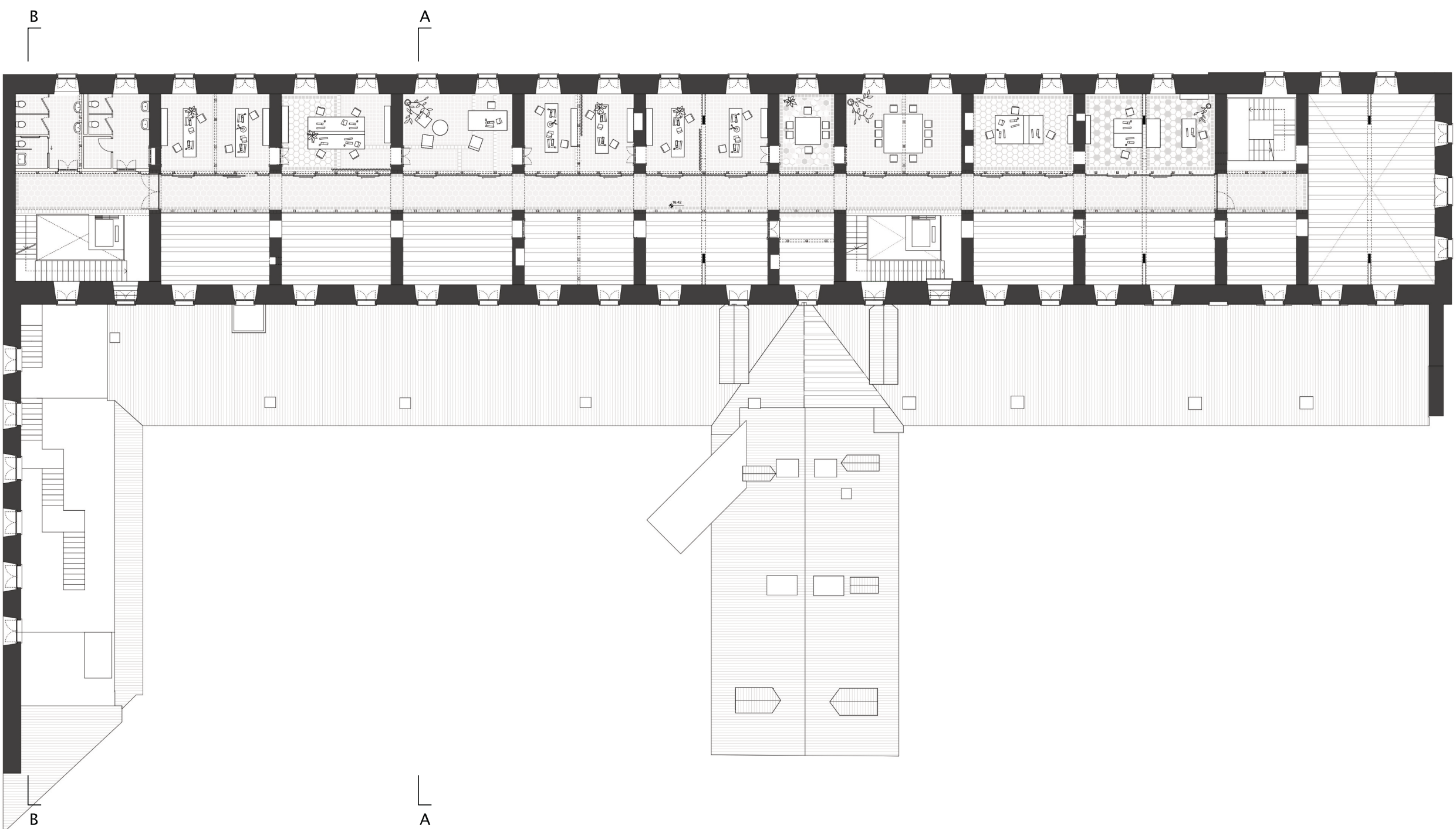
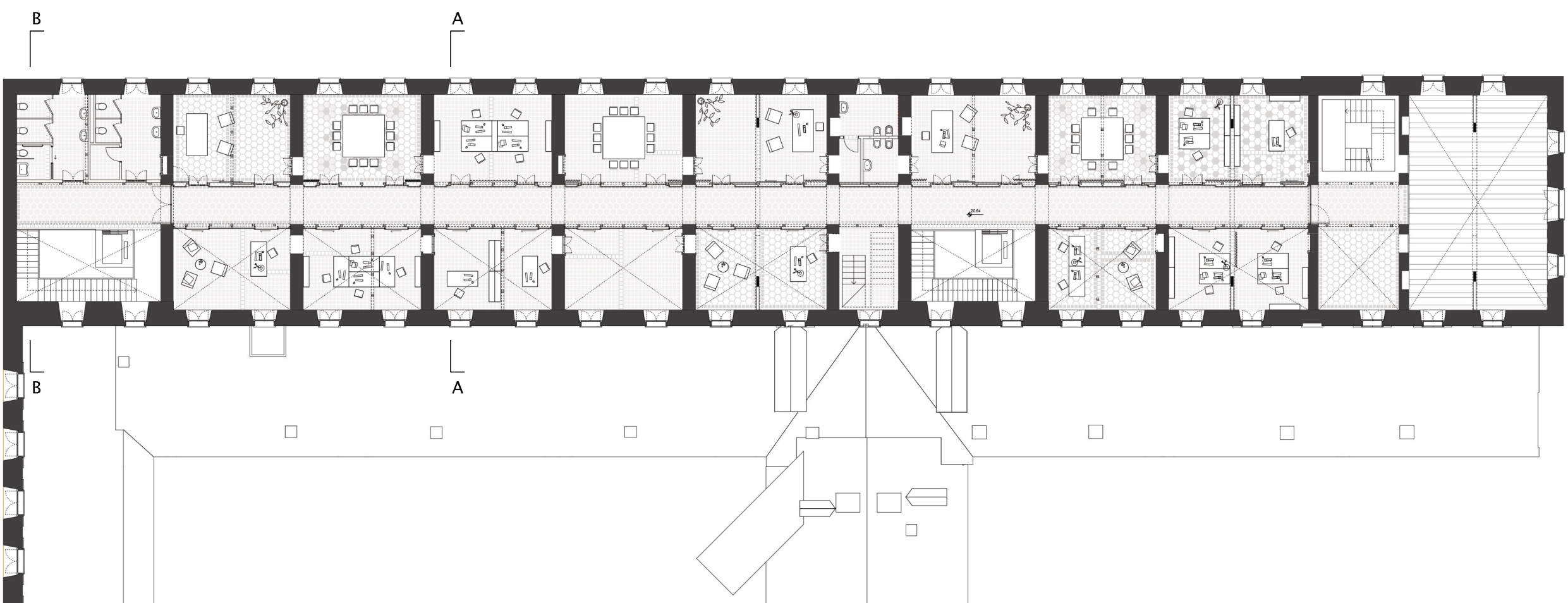


L0

Ground Floor

Concorso internazionale di progettazione – Cavallerizza Reale di Torino

Ala del Mosca – Pianta Scala 1:250



Provide all what is needed. And provide more than what is needed.

And all this; refraining, introducing, interfering, and intervening, as also daring; but never without serving. What needs to be served. This attitude at all is not without the professionalism to make things possible.

All spaces of exhibiting, performance and presentation need to be well equipped. This demand, this need but also this service is not in contradiction to the attitude. But since this attitude they are able to appear in an open and visible way.

The OPUS CRATITIUM became and OPERANDI CRATITIUM that alternates between restauration and innovation: it makes spaces clear and open; available and conditioned; existing and flexible.

All what is added to serve can be added as it needs to come.

V. (P)re-use. As be (P)re-pa(i)re. But also: (p)re-live.

At all. Nothing declines any other future. As the past is made present again. And the present make the future free. Nothing to add. As all what is added is ready to be replaced. Or to become at there turn part of a future past appreciation.

Nothing more to add. Then maybe only saying:

Maybe it is rather about:

ADD AWAY & TAKE ON

Instead of Take away and add on.

Or maybe: last but not least

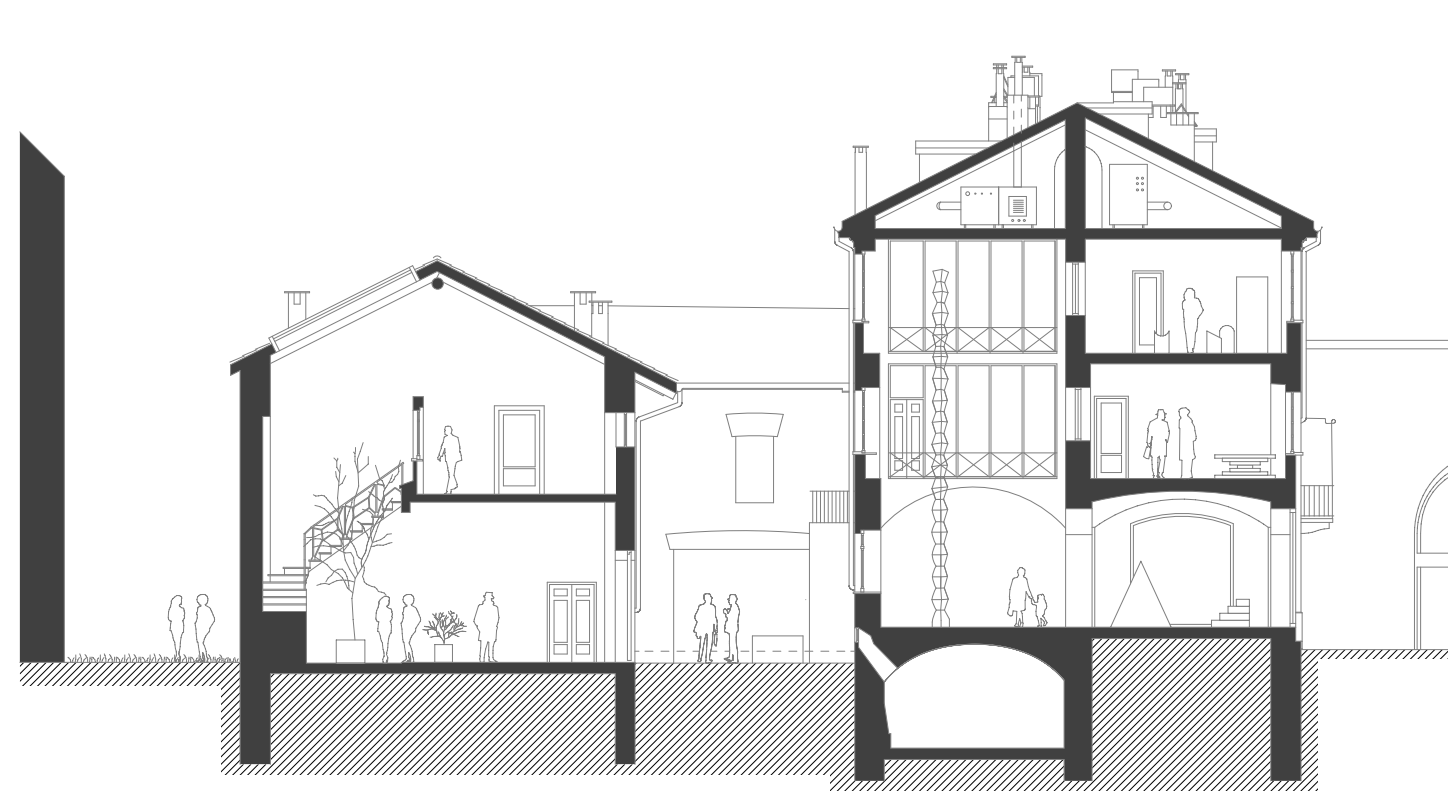
ETCETERA

ETCETERA as a CONTINIUM

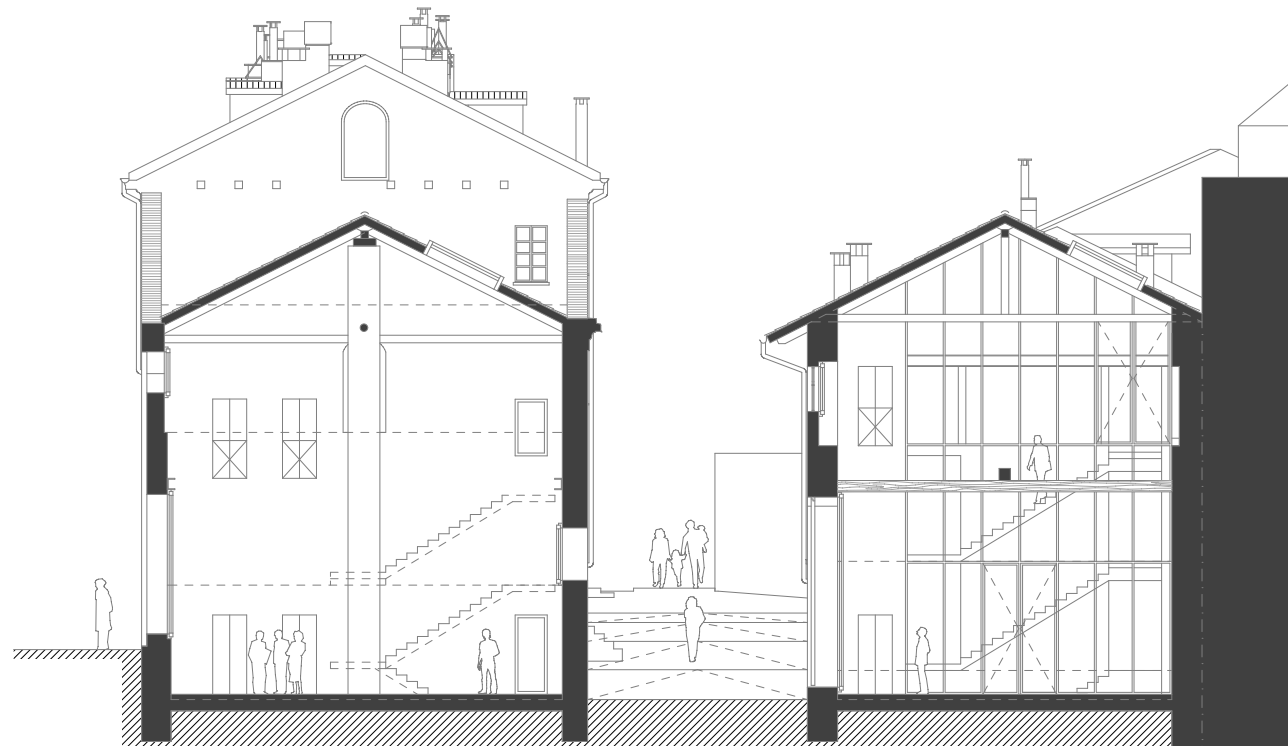
CONTINIUM of heritage to CONTINIUM of life

Expressing it is all at all And every time somethings else However all together.

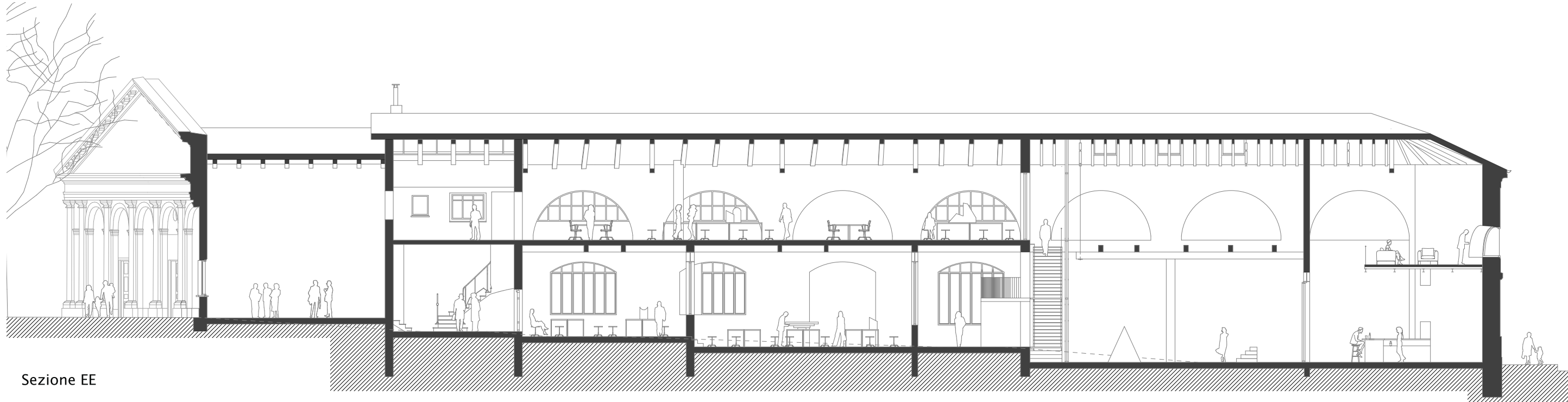
Pagliere – Sezioni 1:200



Sezione CC

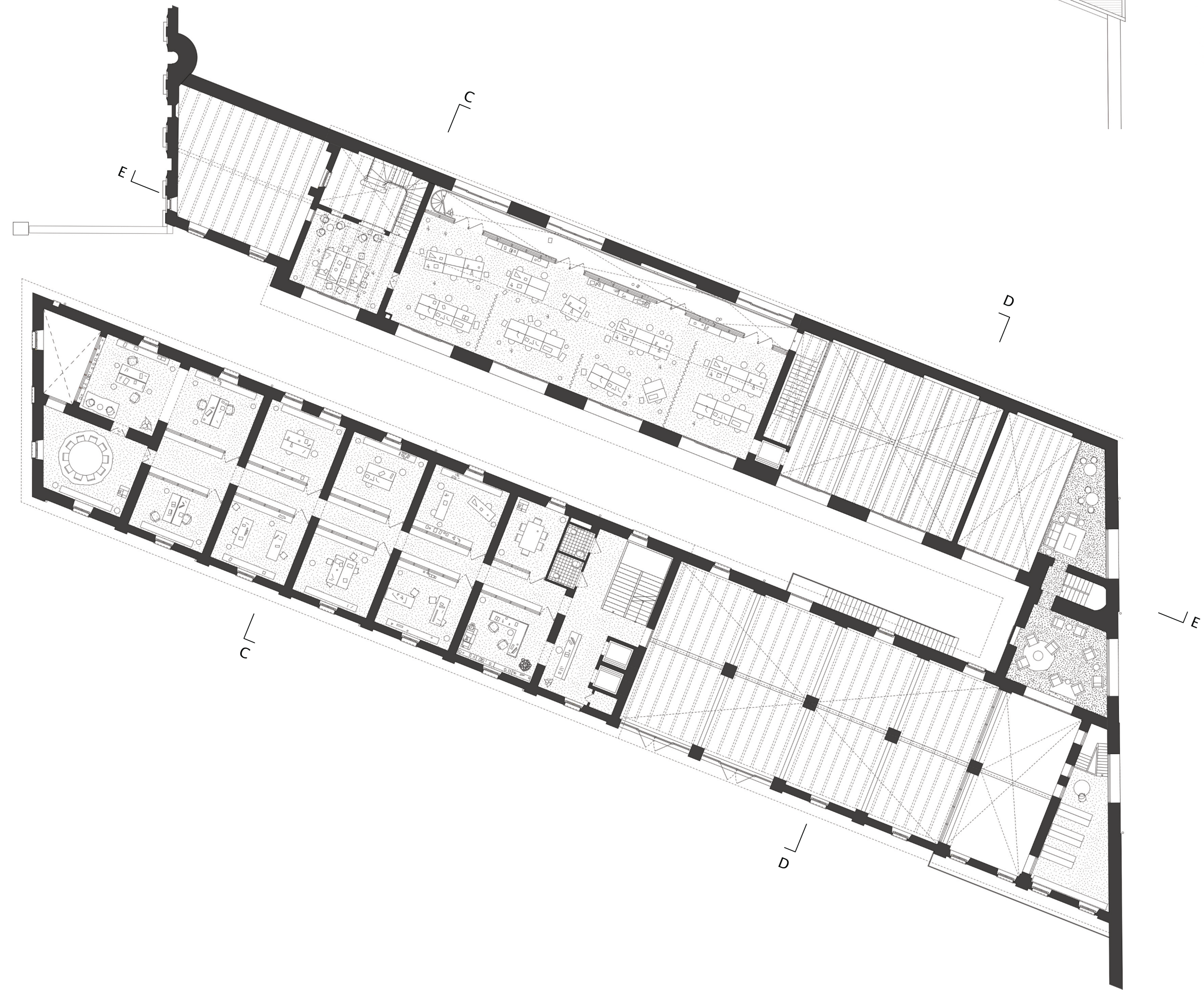
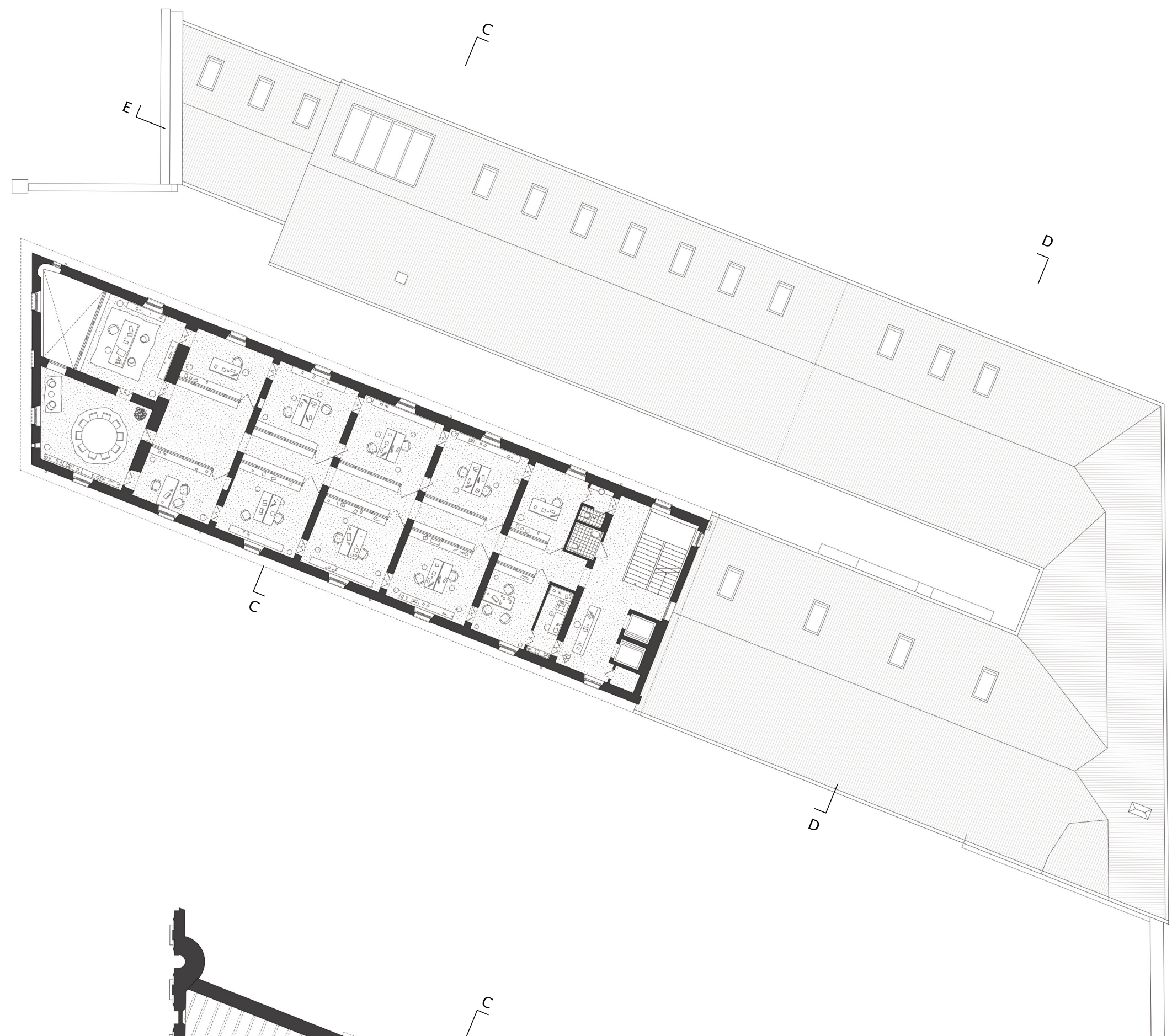


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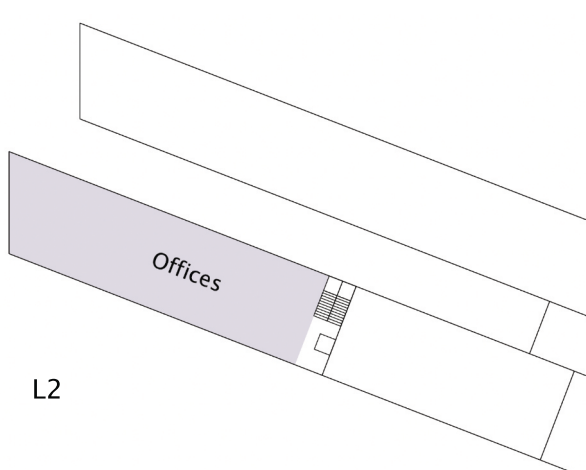


Sezione EE

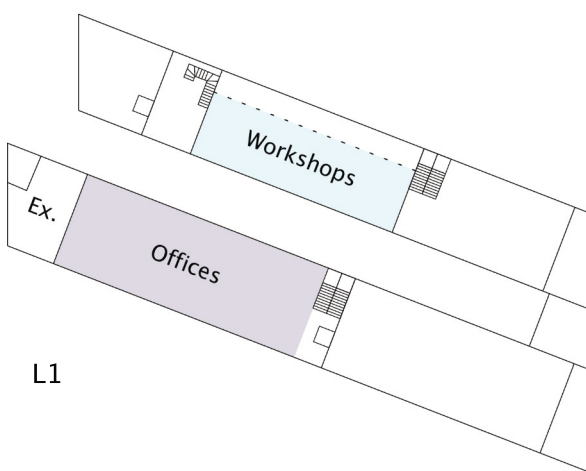
Pagliere – Pianta Scala 1:250



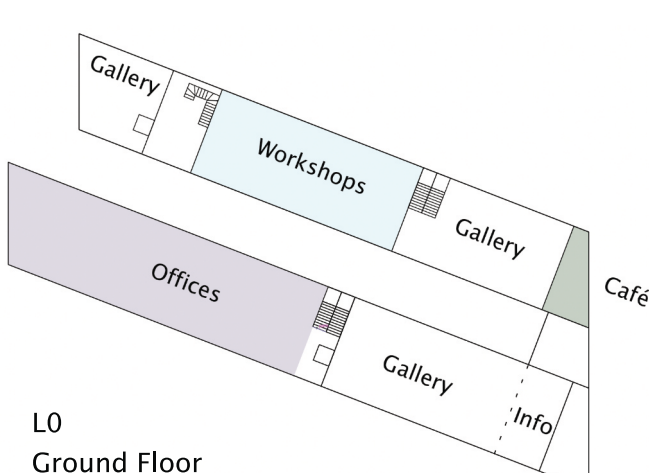
Pagliere – Programma



L2



L1



L0

Ground Floor