



Walking. A world.
We describe here now each player part of the expectations – Ala Mosca/the FSP, Pagliere/the Cultural Hub, Theater and museum/ the city, Court/the university – together with each special player in the context – like the rotunda and the transversal staircase to the Ala Mosca, or the in between passage between Ala Mosca and Pagliere to the park, or like many other smaller details freeing approaches however the careful environment UNESCO heritage always is – by little stories of visiting or wandering around. Stories that on one hand guide through each of the organizations – functionally and special – but also shares feelings of impressions regenerated by the architecture given but also the twisted interventions, introductions, or interferences in architecture.

Ala Mosca
Arriving from via Verdi and walking straight towards the arcade in front of the Ala Mosca. It is like we can see trough. Never one saw light entering. Light from the back side. From the North. Not much. But not any more just dark.

Once entered, it is clear now where that light came from. The now opened window at the backside wall gives a glimpse on the park. The existence of that park is freed now. The trees and the sky. And this just by opening a window. Or at all: all the windows alongside. It seems.

At the left the lobby desk. Behind that desk a long perspective of the immense vaulted space emerges. A sequence of spaces seems reville. At first an auditorium and following a space presenting pieces of art. And even at the total back the long space seems to give access to furthermore.

Arrived here to be on time for the appointment. Now friendly directed towards the outside staircase that immediately got our interest once we were pointed at. Being guided back outside to find our way to the offices at first seems strange but taking that inviting historical staircase in the eye the feeling of strange is intertwined by the feeling of generosity.

Before we direct outside turning around in this most beautiful lobby space one other new perspective comes in the eye. A view that once more in sequence brings another building in perspective. And the space in between this building and the other. It is said that the other building is named Paglieri. After our visit to the Foundation and before walking home we will walk by that Pagliere. It seems much is going on.

We walk back outside under the arcade towards the staircase. What a beauty. What a staircase. An elevator is available, but the beauty of the staircase space invites us at all. We walk slowly up just enjoying this hidden treasure.

A walk however outside. But such a joy. The symmetrical double turns twice into a central wide staircase. But before one knows one arrives above. Whirling around reconnected to the outside. Giving glimpses of all that is around. Arriving above two bridged do invite. One seems to guide to nowhere. But a view on another space is for free. An the other direct to somewhere. Somewhere I'm expected: at the appointment with my banker.

It is arriving a new ground level. The staircase lifts one to.

A smaller lobby invites. My appointment is waiting yet. We walk up to the next level. However, the inviting mirrored elevator. Walking along space openly present but marked by glazed divisions or mirroring partition walls. Playfully but careful alterations of seemingly existing wooden structures precisely supported by new wooden and metal structures. Now and then not only open but also foreseen from infills alternating from plaster to stone. And completed by transparent to fluffy curtains.

Our meeting room is opposite to a void connecting this floor with the floor above. As we passed before yet a void connecting this floor with the floor below. The old spaces seem to reville there most little details. But also embrace newer little. As they go hand in hand. The meeting place is not different.

Under the roof the spaces are not different. After our meeting we just passed the office of the president to say hello. The free wooden ceiling structure as beautiful as the other arched spaces at the other level below.

Walking out the bank turned to the elevator that asides the beautiful staircase. Waiting a moment, I take a glimpse on the patio aside. And see in the opposite corner a porch door open. Light seems to enter that space from another side.

But first arriving below I turn to the Pagliere walking the arcade again and passing the main lobby once more. As to the right there is a space still to be discovered. And what a discovery. Not only the art present but also the space as such. Open till the roof it let enter light from everywhere, but it also feels like a turning point to all around. The park at the back side enters by the windows. A mirrored wall continuous this space endlessly. Above the arched windows reconnect to the bank. The doors open around connect this space to the outside. This space is an outside space inside.

Pagliere
Walking to that other building. Looking aside into the park. But the other building comes in two. Two long stretched slender buildings in seems. I walk till the end. Till the street at the backside. Or maybe not a backside but a frontside to the city. A bar and a little trattoria accompany to the city. I take a coffee.

Told that this place is a place for creative industry. For artists and entrepreneurs. Some supporting companies found there place here. But not only. Since the capacity of these buildings did allow more. However, the sad recent history of fire incidents the accidents is taken as an occasion to create more space. Yesterday evening there was a vernissage in one of the three new spaces good to visit today. I accepted the advice. And yes. What a space. What a work. The artist was around.

A nice chat. She said that this space was not only a place to present but it was also her place to work for three months a head of exhibiting. Two other of this kind was mentioned. One will be open this afternoon starting a weeklong colloquium on art and management. The smallest one continuing the work of

the same artist presenting that impressive other work in that open inside outside space of the Ala Mosca.

The backside wing includes at that point an enclosed outside staircase. At the same time, it opens to the till now closed outside spaces of the congress center at the backside.

After that enclosed inside outside space of the Ala Mosca and the Pagliere it is clear what makes the site different from before: alternating space from inside to outside and from outside to inside is the idea of change.

This Pagliere is a total other building then the Ala Mosca. History be read in the brickwork. Arches suggesting past constellation but also allowing today's interventions. A particular detail appears at a change of level of the front building. Like waiting brickwork for future change to come. A message. But a message well received it seems. I remember these stable as inaccessible. Today they only invite.

Rotonda
Walking back from the Pagliere passing again that open inside space of the Ala Mosca continuing the vaulted arcade passing the open staircase entering that patio where the opposite side a porch door was open.

Entering a rotunda building. Finding four open doors open to four courtyards around. But not only. Also giving access to four spaces around. Four exhibitions space. Recognizable from before but different today. Of seemingly each time to another kind of space. Another scale. Another proportion. Another architecture. The former theater. A theater of performance. Performance to exhibit.

It was yet al there before. But is now here different. In different order. Different sequence. Different experience. The same artist as in the Ala Mosca and Pagliere. In that inside outside space. Now also here in the two wings and the theater. And in the patios.

Courtyards
The exhibitions seem to continue in these four courtyards. And rotunda guides the visit from one to the other.

The four courts are as easy as they are remembered. What a simple act of restoration and maintenance can do. Pavements taken care and uniting all together however each one specific surrounding and life. And each time one or more trees make these urban spaces also spaces of life.

In between
It is remarkable, the pavement all over and around. Being on one hand maybe not that different from its origin, on the other hand the original seems but today by having taken care of that much different however yet good enough. And by that all came one still each time beautifully particular at each place and corner.

As the staircase of the Ala Mosca, the Rotonda or the in between passage Ala Mosca and Pagliere are turning points to give direction then the pavement is the guiding carpet that stitches all to one however each moment is another moment.

This walk today learns.

Mollino
Walking through the patio's walking further on towards the Regio theater once designed by Carlo Mollino. It made me reflect on next. It seems that many of his generous ideas of in between spaces and optimistic detailing are today given air in the all over site Cavallerizza seems to be today.

Architecture and art as an alternation. The museum became an active alternating walk of inside and outside. The smallest details around a direct inspiration for smaller changes or dared introductions, interferences, and interventions.

Park
Tomorrow it is weekend, and I will return with my love. That time by the park. Which seems to me to day to no longer be anymore a backside. It would be not to my surprise that the exhibition of that great artist will be also continued in that park. Giuseppe Penone is a great artist. And, curator it seems. His own work became an invitation to young artists. All together and in this place: what a world!

Seven. A matter of walking.
Is the ABACUS the result of a way of observing to INSTRUMENTALIZE the act of CHANGE then the final act of walking a new world is guided by finding and seeing CONNECTIONS in between the today not yet or still NOT yet CONNECTED parts of the heterotopia.

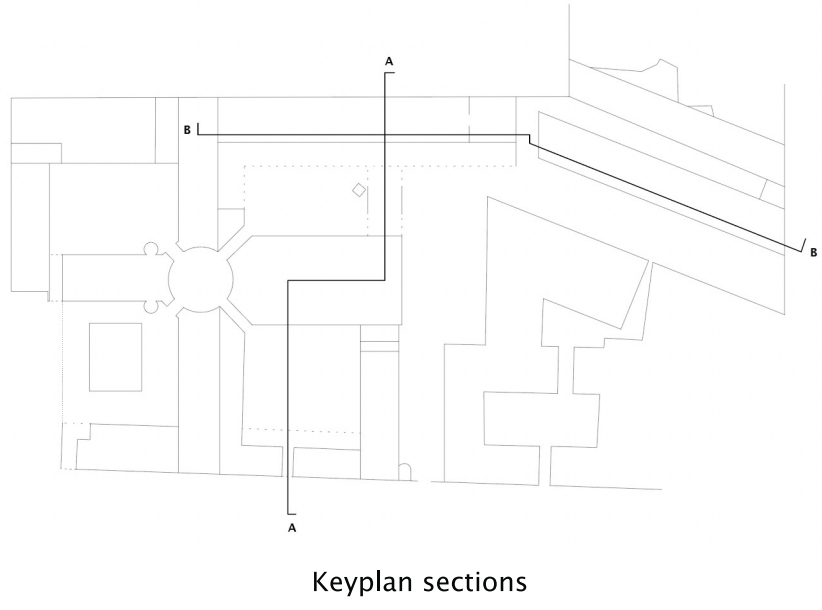
Doors. And openings. And in between. And yet available. That simple. 5 x 7.

Opening doors might be simply the first act. And bringing the doors status of rest in an open position is the guarantee.

In the rotunda the four doors to the four courtyards change the understanding of the space at all. Courtyards got connected. But also, the four wings around appear in another understanding. One might say by declaring the Rotonda open one disconnects actual connections, but one can also understand that all sudden much more gets connected and connected in a free way of possible connections. The doors become a way of distributing and possible re-distributing again and again driven by different exhibition concepts and seasonal conditions. The rotunda opens the alternating inside and outside spaces as a rose in all directions. If the Ala Mosca to the east and equally the Pagliere to the west opens the doors so that what was before just an in between



Public tower – a space that connect



Keyplan sections

PERSPECTIVE DRAWINGS

Two perspective drawings. One on a North-South axe and one on an East-West axe. One lining from via Verdi over courtyard through the theatre and opens staircase that connects to the Ala Mosca. And finally depict the cross section of the Ala Mosca. The other perspective depicting an all-over longitudinal section depicting the open spaces made available by the OPUS CRATTIUM becoming OPERANDE CRATTIUM as also the spaces won in the fire at the Pagliere.

today passage becomes an active turning point equally to the rotunda. And makes the park at the backside not only anymore to the backside. If the Pagliere to the east opens all doors to the street, then the whole Cavallerizza opens to the city once more and with a generous invitation: an aperitivo is waiting.

Just emphasizing and re-opening available passages all around the Cavallerizza is good enough to have a new understanding or at least re-understanding of the whole areal as such and city at large.

Doors. But not only. Up to 7 x 7. The act of making. Another observation.

Opening doors not only but also opening light walls – all the way

– and light floors a– now and then – at the Ala Mosca is enough to make the Ala Mosca à jour with the today expectations op inhabiting but also expectations towards the historical understanding – from palimpsest over abacus – nevertheless the ever-future history ever was. Alternating transcriptions of the given OPUS CRATTIUM give the change its architectural language.

The Pagliere takes its recent faith of fire incidences as an occasion to present unexpectedly large and at first non-defined however inspiring spaces as a gift.

Freeing the open spaces in between is yet part of all that idea of opening but also as such it is about opening. And this way of opening is guided by a patchwork of pavement that sometimes

takes the open space from corner to corner and sometimes with some simple gestures interfere with the given fabrics. But at all unites as one large special understanding.

Enlarging the 5 X 7 to 7 X7. This time by understanding the BUILD and the LOST.

7 x 7 – VI – THE LIGHT CONSTRUCTIONS SEEM TO BE THE (PRE-USE INSPIRATION
7 x 7 – VII – THE LOST BECOMES THE WIN – DID WE TALKED ABOUT ECONOMY?

Seven times seven. 7 x 7. It is not a dogma. It is not a system. It is not a limit. Nor it is arbitrary. It is just the order upon today. Giving an image to all these divers but each time to the point

