

Architect *Andrea* Capellino





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# Architecture Firm *Andrea Capellino*

The architects Andrea Capellino and Patrizia Brusco, after achieving their degree at the faculty of Architecture of the Politecnico of Turin, create in 2001 the Architecture Firm Andrea Capellino.

The firm, that operates with the two offices in Asti and Milan, has grown together with its professional skills thanks to the collaborations and the activities carried out. Today it has a staff of young architects with whom it develops projects with different intervention scales.

They offer unique, contemporary and functional solutions, they build residential, commercial, industrial, touristic buildings, but also they plan conservative restoration, renovation and refunctionalization projects, interventions in historical centres and renovations of building complexes that have an historical and monumental importance. A careful and sensitive attitude, fruit of the creation of a method and not of an autoreferential language.

The most important planning experiences concern restoration and refunctionalization projects of buildings that have an historical and monumental importance, in Asti with the conservative restoration of Palazzo Catena, the renovation of the Michelerio complex, planning and direction of the building site/interventions of the Castle Guasco da Bisio di Murisengo, ecc.

Furthermore, the renovation plan of the area of Villa Ferrario must be remembered, that was restored and reconverted to hotel/restaurant in Castano Primo (MI).

Furthermore, a particular attention is given to the collaboration with private and public bodies, to the study of a new graphic and stylistic image for enterprises and associations, to the decoration planning of fairs and of cultural happenings. In fact, together with the planning activities, the firm also offers consultancy in strategic marketing, developing projects of corporate identity, graphic design and communication.

All these different experiences are a guarantee of the professional ability of the firm and especially it should show the capability of adapting to all situations, still maintaining a balanced disciplinary base.





In April 2001, from a basic need, that is to start working, the love for architecture was born instead. The firm was small, there was only one computer, but the passion for work and the pleasure of being able to put into practice their ideas reduced the fatigue and the mistrust of people towards architects that were so young.

The architects Capellino and Brusco have been working in the city of Asti for 8 years now, their projects have become more refined with their experiences and through important collaborations with Private and Public Bodies and Banks. Their activity is already consolidated and their projects are recognizable in a methodological and essential architecture; they operate proposing solutions able to comprehend the evolution in time: therefore, modernity is a homogeneous mix between materials, lights, spaces and needs. Their projects are contemporary, in the literal sense of the term, that is what happens, occurs, lives and operates in the same period of time that for the project designers must be represented in the project.

The dynamiques through which they operate can be seen from the development of the project. Influenced by an ordinary discipline, that is based on fundamental rules and principles, they face each given task with absolute professional attitude.

In fact, the project is produced through a process born from objective analysis, evident attention for the actual facts, expression and interpretations of a place and of who lives it, of a feeling or more simply like a story able to add to the existing a different observation point. Both in the case of new architecture and in the case of a renovation, the harmony that can be found in the different spaces is the continuity of the one searched for in the renovation and in the reutilization projects.

A precise and sensitive attitude, result of the creation of a method and not of an autoreferential language. The great expressiveness of this language emerges from the renovation projects.

Even though today the renovation field is undefined, since it's not possible to give an assertive definition of renovation, but only a general one, it is possible to recognize their attitude, that is using conservation as their application tool. This is a necessary attitude of respect towards the structure, that finds in the project recognizable characters.

Their conservation and reutilization activities become such because they decide to operate abandoning ideological parametres, evaluation given without elements, gerarchical structures and they propose to find the different possibilities contained in the structure itself.

Therefore, they operate a synthesis, underlining the authenticity. It does not mean having a minimalist and essential attitude, because that implies reducing metaphorically everything to one point, but intending the renovation like a line, illimited, formed, according to its definition, by infinite points.

Furthermore, the renovation and conservation project is not only limited by the operative methods, but it has to guarantee the life of the structure through its use.

Therefore, for the architects, a correct reutilization project should be applied whenever possible, in order to guarantee a longer life to the structure and reinforce its historic memory. For example, one should consider the renovation and reutilization project called Villa Ferrario. Built during the first years of the '800s, the project foresees the recuperation of the structure and its reutilization as an hotel-restaurant.







The original characters have been maintained and also the material and painting renovations will be done in order to avoid reproductions, but consolidating and protecting the existing and showing what have been the effects of time and therefore showing the history of each single element.

Strong of the piemontese characters, the two architects show the entrepreneurship and the perseverance of their territories. They bring with them the desire to operate in an authentic way, they are far from formal aesthetics that are subject to the changing of the times.

Their architecture tries not to be episodic, but born from a repertoire of characters, details and building applications (Particular is the research that is being done on the elements to block shutters or the study on the decoration of wooden elements).

Even though the project is always a new project, the buildings always different from one another, there is at the basis that repertoire that connects them all.

The attention for the landscape and that continuous dialogue between styles and methods, enable their architecture to go from being neutral to colour itself through the characters of the places and enable them, thanks to their academic preparation, to employ their knowledge in the building techniques, as well as in the choices of the materials.

Materials is in fact a vast subject that the project designers consider particularly important.

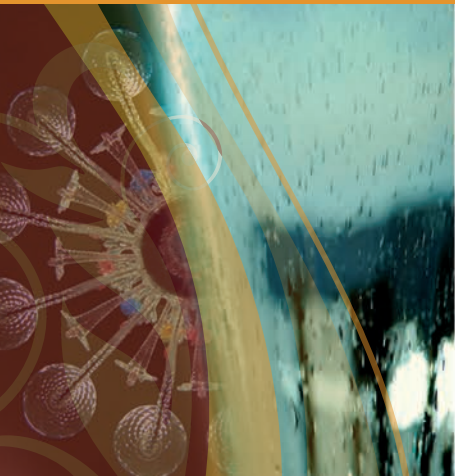
The choice of materials and their application is one of the most important tasks of the architect. Today it's a superficial attitude and therefore easy to associate an excellent aesthetic taste to the use of excellent materials. The association is completely inappropriate and especially it creates confusion about the real value of the materials. Often there is the proclamation of modernity in front of buildings covered with last generation materials, but the real modernity is reached when one participates in innovation, such as the perspective one introduced by Borromini, the technical one introduced by Eiffel and Le Corbusier and the refinement in the use of decoration introduced by Frank Lloyd Wright. The materials acquire added value when they are correctly employed and they participate to the modernity of that building when they are used in a totally innovative way, useful for an aim and able to reinforce a detail.

The project, at the moment almost finished, of the Residential building in Pietrabruna is a typical example of the correct application of materials, exaltation of the building repertoire of the place, but also of the absolute aesthetic richness. A very interesting field in which the young architects have always operated is the communication one.

The collaboration with public and private bodies has permitted them to experiment a form of architecture that abandoned the materialistic characters and could become pure message. They have experimented themselves in new research fields, from strategic marketing, tied to the promotion of enterprises, to the design of furniture and of decorating elements, to the use of visual and sound techniques.

Architecture and art meet to reduce the distance between man and the shapes of nature, mixing the senses to produce new realities.











*The suggestions and inspirations of  
Tuscan architecture*





It's not necessary to retrace the story of where they have lived, their growth within a family, the readings at school, their first years at work, of the visits to galleries, of the trips in the Italian cities or of the discovery of foreign architecture.

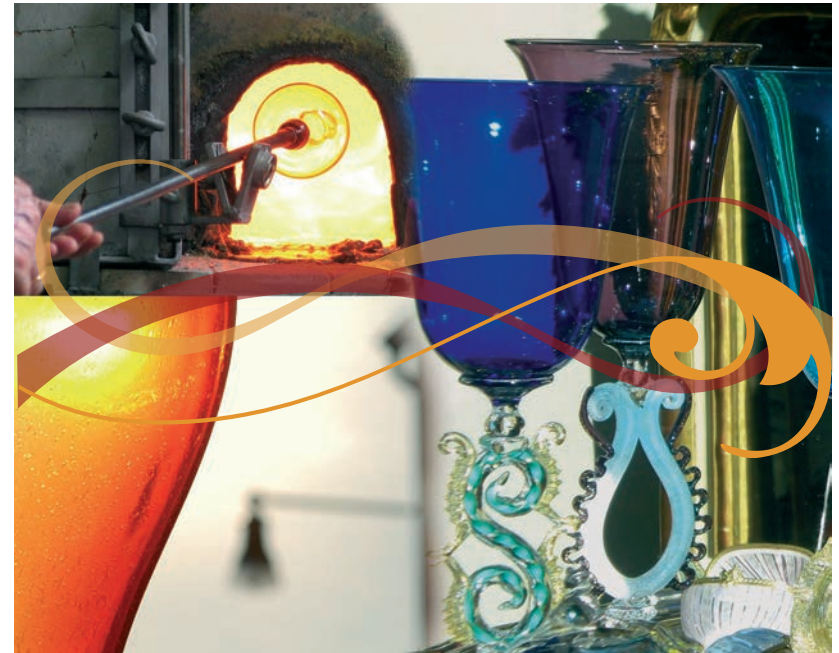
But if you observe the projects of the architects you can find many references to architecture choices of the Italian patrimony, to the use of materials from Tuscany, to the love towards traditions and the old craftsmen jobs.

The man tha blows glass in the installation for the 45° Douja d'Or is the admiration for a craftsmanship that only in Murano the craftsmen can do. The schematic drawing of wine glasses and bottles in the roundabouts of the streets of Asti evoke symbols of a warm and festive land. The Study of the garden of Villa Santoro recalls the essence of the great garden that Italy is, to then go on to the triumph of the warm brick colour on Palazzo Catena.

Also in the construction types, the originality of the choices can be found. The layered roof and the use of the truss in plywood in the project of the Castle Guasco da Bisio continue a tradition. They are places, materials, colours, laborations that put together make up an origin indication. The architects get to doing architecture with a wide knowledge of and a huge love for the great Italian tradition; and with the need of that same tradition to the changing times and to the different dimensions of social life. Their strong tradition is never a cultural and social limit for architecture, but the received influences will always clarifying, explanatory, not revealing for them.

They don't look for imitation, as a guarantee of correctness, but for adjustment.

Pushed by the need to know the techniques and experiment the



Murano glass tradition, an italian "excellence"

materials, they have tied important relationships with the major enterprises that operate in the building sector, contacting those realities that will then be the motor of their activities.

They have always shown a strong interest for craftsmanship, that, compared to a not-so-far past, have changed profoundly and that today have been included in the industrial structure.

A rapid process, that also interested the industrial production in itself.

From a fordist-constructionist production, that is the one that reproduced a n° of times a model guaranteeing functionality and quality, to one based on marketing and the consumers' choice.



*The excellance of italian  
woodworks*





Before there was an ethic of the production now passed by the aesthetic of consumption.

This request has been verified also in architecture, more and more often called to produce seducing shapes and solutions.

In this scenario, the forms of minimalism and essentiality are not to be considered the right choice or better it is not correct to mystify different aesthetics. Instead is the architect's choice to show how craftsmanship and industry are coming together.

Craftsmanship, for those realities that have been able to innovate themselves and to evolve with the times, is part of a new unite of production, to which research and experimentation activities are assigned. Therefore it is necessary to rehabilitate craftsmanship through experimentation experiences that comes before industrial production. The aim is therefore that of producing some examples of architecture, rich in different repertoires and aware of the value of each component.

The growth of realities tied to the building and residential sector should be observed. The design branch is the son of this concept, excellent Italian enterprises from the door and window makers, to the interior decorators, to the suppliers of stone, etc., have a line dedicated to experimentation, born through the collaboration with architects and designers. A balance in shapes is rediscovered that is born from the perfect integration of the functions and a use, by society that does not meet contradictions.

The products become therefore excellences and they acquire first of all a nominal value that, does not take into account the demand and the supply, but it presents itself and it is considered as a group of qualities.

The right value of handmade products is taken in account. Recognising a handmade product as an excellence is like



The italian bricks, tradition and innovation

drinking good wine, it satisfies all senses, as well as the characters if the handmade products don't need decorations or adjustments. Its value is recognised, it's instead its following use in the market that makes its price vary.

A part from an interaction between craftsmanship and industry, there is also an interaction between architecture and art. Modern architecture was able to finish its historical project at the beginning of the twentieth century, renovating and improving itself.

*Marble and stone,  
beauty and quality over time*





# Italianity

Therefore concluded a period, art has become its field of comparison, it has invaded new forms of application, from media communication to destabilising and strong aesthetics, but forgetting that the semantic registers are different and that above all else architectura needs a strong public consensus.

The two disciplines support themselves reciprocally when they are thought one for the other.

Each form of art is appreciated and understood when it is shown in right environments that are able to exalt its characteristics.



Plaster and stucco ...



... decorations and restoration, italian art and culture

Today the ambientation becomes a fundamental part for a piece of art, like scenography is for a theatre work; and the same thing happens with architectural spaces.



*Fabrics,  
quality that furnishes*



# Italianity

They can remain sterile and defined only by their function or be characterized by the colour of a picture, by a system of lights that highlight the different spaces and therefore the volumes, by the objects that animate the spaces etc...

It does not mean to fill in spaces and walls, but to find the right balance, the one that surprises each time, but in a silent way, that tends to clamour, but in a refined way, that does not have limits because its nature is duration in time.

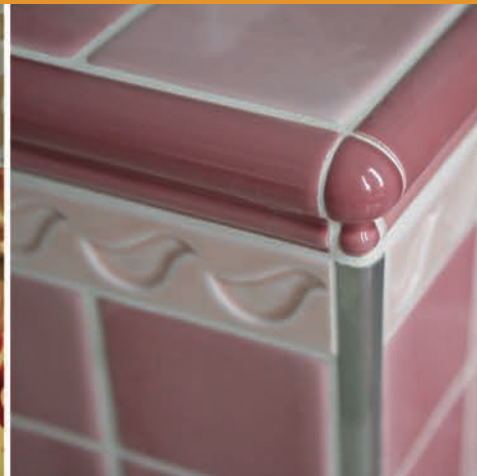
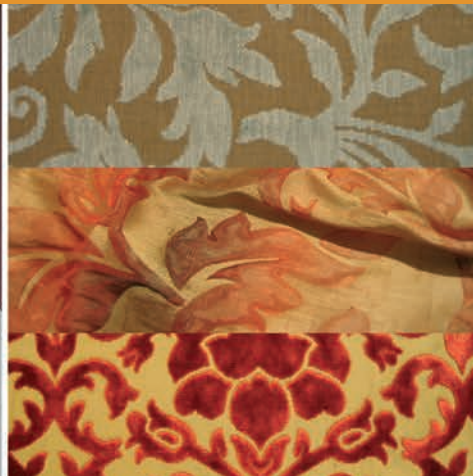


The tradition of “wrought iron”, another italian “excellence”





# Artisan firms and Materials







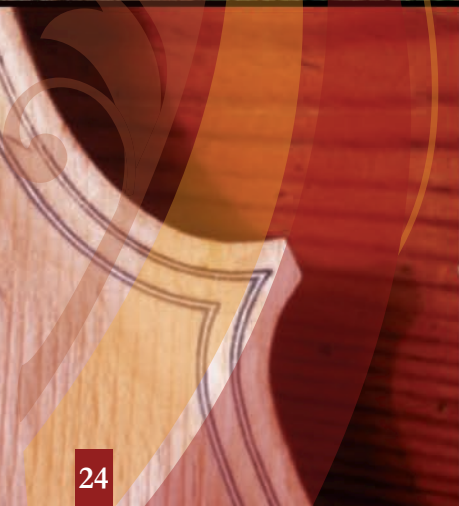
## An orchestra that grows

**T**he architecture firm Andrea Capellino, in the long experience matured in the field, has been able to build collaborative relations with qualified enterprises that operate in the construction sector, in the planning field in its most extensive sense and particularly with enterprises that support interior decorating projects.

The firm is the story of craftsman and specialized experiences, a horizontal structure where a team of young architects participates as a group with the artisans and the skilled workers that own new and old knowledge, in order to interact, innovate themselves and to be able to give back high quality products that can offer the maximum satisfaction.


Planners, designers, artisans meet in laboratories, collaborate with devotion on the same project and they offer their knowledge. A team that is destined to evolve, that doesn't suffer the sterile attitude of the industrial production, but that makes the craftsman product a unique and authentic product, that does not know aging and that is therefore inimitable.







## Italy, infinite passion

 Each project of the Architecture firm Andrea Capellino is the story of voices and passions, result of a long tradition, the same that is part of Italy. Land of rich resources, unique for its excellences, from the raw materials to the craftsman products, it satisfies the most romantic dreams and it interprets the evolution of times.

Custodian of traditions that are passed on from generation to generation, it reaffirms in each place, from the cities to the small towns, from the mountains to the long coasts of the sea, the ancestral tie between man and his environment.

An intense relation, in which the material is modelled by the hands of man and it accompanies him throughout his life. A constant and lasting relation, an infinite passion that is the witness to the succession of generations and that, through traditions, affirms their knowledge and operosity.

The architecture firm Andrea Capellino is the speaker for these arts, conjugating different languages and combining research, design and experience of the past. It offers a service that assures the use of Italian excellences, from the use of raw materials, to the laboration methods, to their use and to their maintenance.





*creation of matter...*




*from matter ...  
to creation*





## Unique quality

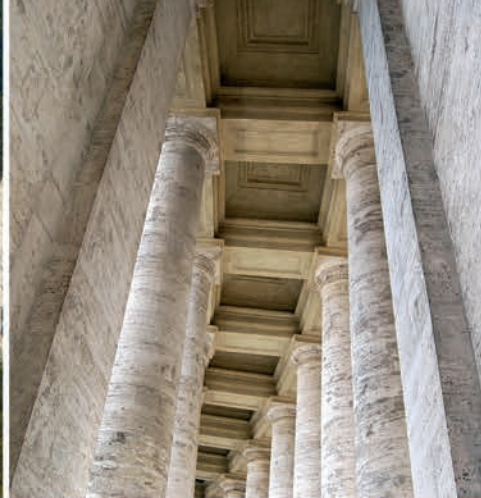
ollaborating with enterprises that offer excellent products is the main condition, mix them together in solution that become unique is a duty. A concrete engagement that the architecture firm Andrea Capellino maintains continuously searching for enterprises able to guarantee high quality standards, through visits to labs, knowing the people, the use of materials and their response on the market.

The materials, all the stages of the productive cycles and their uses are guaranteed, as well as the highly qualified work and the vanguard technology, always in the respect of tradition. At the basis of the products of each enterprise there is the tight tie to the territory, to its history and its traditions, a specific attention towards culture and art.





*lasting values...*





# Lasting values



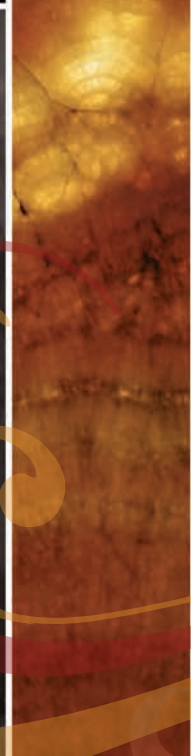
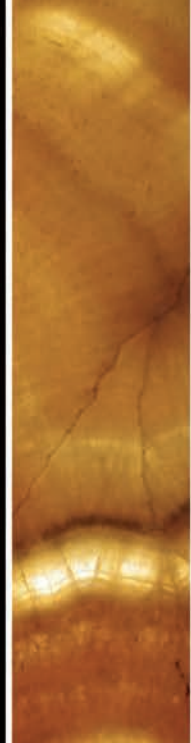
What the Italian architects propose is a high value alternative.

The moment of the selection of materials is a fundamental part of the planning process: they are able to make the spaces live in a complete way and furthermore they are able to reflect in all their completeness their peculiar characteristics.

They warm up rooms, they personalize structures, they make walls more gentle and they light up empty spaces. The selected materials are guaranteed by certifications and undergo specific tests: usage, duration, collision, flexibility and so on are some of the evaluation parameters.

Furthermore each type of material has its own certification bodies and specificities, each one responding to environmental control and management requirements and careful to the whole productive process, that is controlled and organized, from the supply of raw materials to the assistance after the purchase, passing through the human resources and the machine organization.

The result is a higher efficiency, the demonstration that the enterprises are reliable both for the small and the big client.



*Everything is in the past...*

*The present is an evolution  
of the past...*

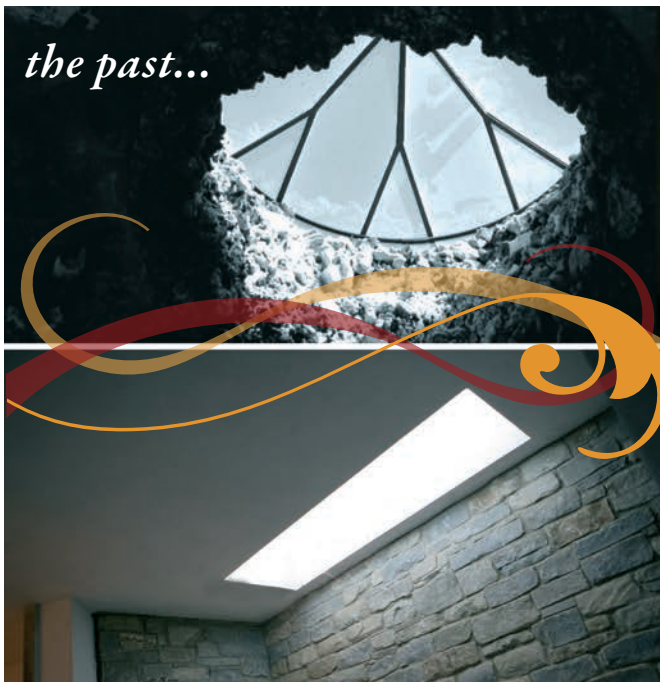


# Evolution and innovation

**R**esearch and innovation are fundamental factors for the growth of any enterprise, even when you speak about products that come from traditional processes. As already said, tradition is the witness of generations that follow one another that, as a characteristic, bring with them evolution principles.

Each generation brings changes, evolves, but in its operosity it creates a repertoire of products that has as a mirror the reflection of goods that have already been experimented, so that a confrontation is born in every field, from its functionality, to aesthetic research, to the environmental impact, to the use of qualifying products...

It's for this reason that evolution, if compared to a traditional repertoire of knowledge, becomes innovation, otherwise the risk is producing sterile elements that conclude the experimentation process, not generating other products.





*...from restoration  
to housing*





## Full and complete service

**T**he Architecture firm Andrea Capellino, in collaboration with the selected enterprises, offers not only quality products and custom made planning solutions, but it guarantees a series of services, that translate in concrete answers the needs of every client.

The client is followed accurately, step by step: you go from consultancy, to planning, to the order and transport of material, to the laying down and finally to maintenance indications.

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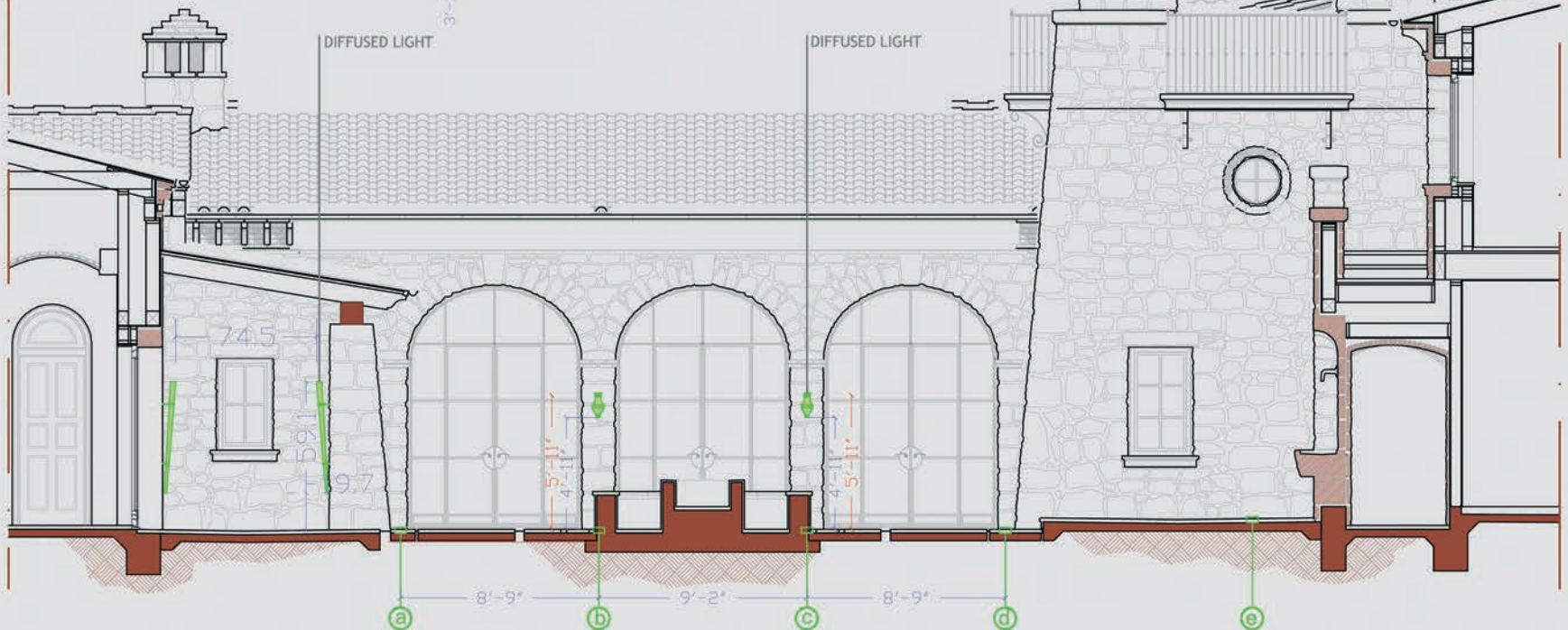
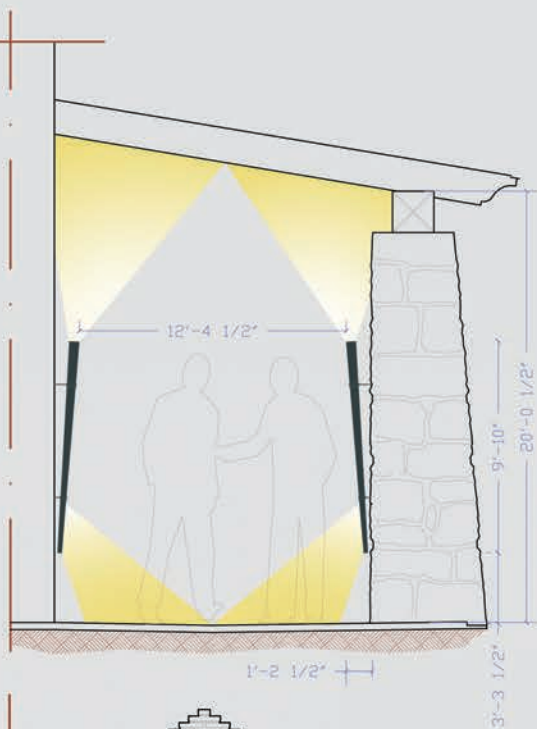
### Guasco da Bisio Castle

An example of “full and complete service” by architecture firm Capellino

The team of architects carries out its activity so that there shall be only one coordinator of the project, guaranteeing realibility on the products and on the enterprises, saving in time e becoming the speaker both for the needs of the client and for the management of the relations with suppliers.

One of the most important aspects is the support in making the best choice, then the client is free to choose among many different proposals.

Full and complete service  
*interior design project:*  
*lighting*

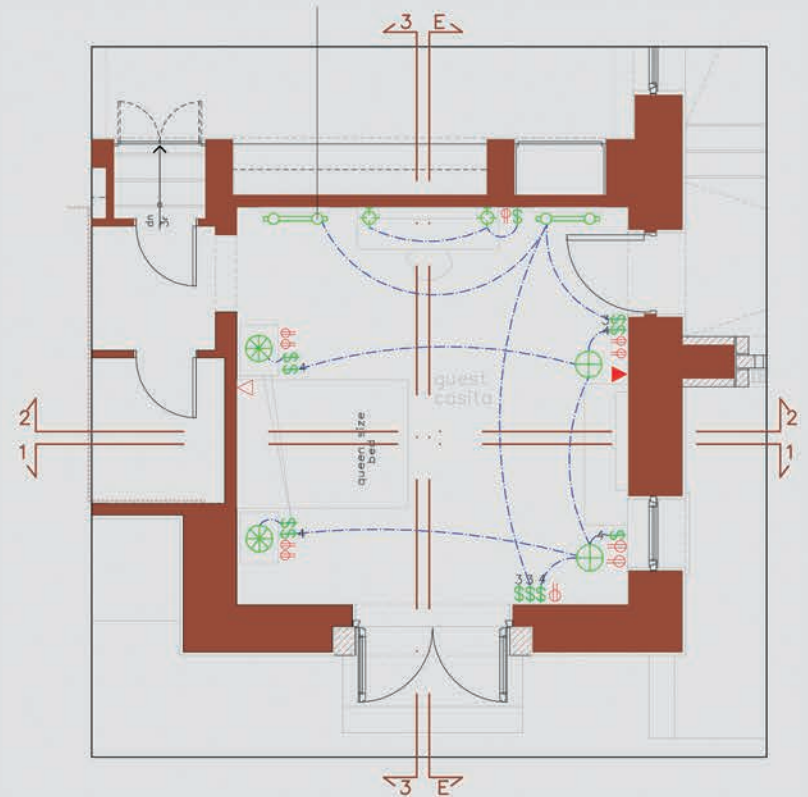
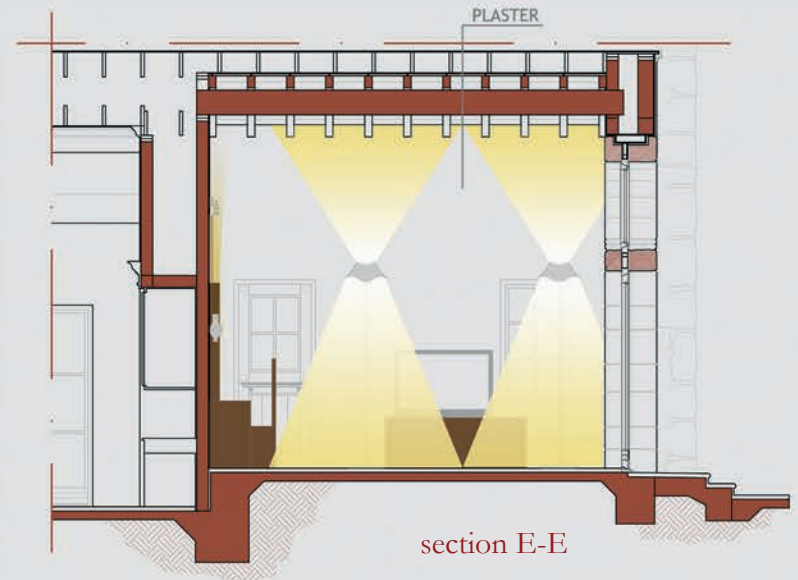






### Interior design project: lighting

An example of “full and complete service”  
by architecture firm Capellino









## As a piece of artwork



Most of the products used for building, refinishing and interior decorating come from specific and often handmade processes. A value that acquires an artistic quality that only the best professional experts, with their experience, are able to exalt and preserve in time.

The collaborating enterprises have invested a lot in human resources, developing a network of expert artisans that are able to manage in a punctual and reliable way every phase of the process, from the order of the material to its laying down, to the assistance.

The management and product organization rules make the art of the craftsmen up-to-date and respondent to every need.

### Architecture/Restoration

Cascina Madonna before and after restoration



*Before ...*

*After...*





## Laying down

**I**nstallers, masons and all those professional figures that lay down materials follow the indications of the planner, consulting the project schemes and collaborating directly with him, interpreting in the best possible way his directives.

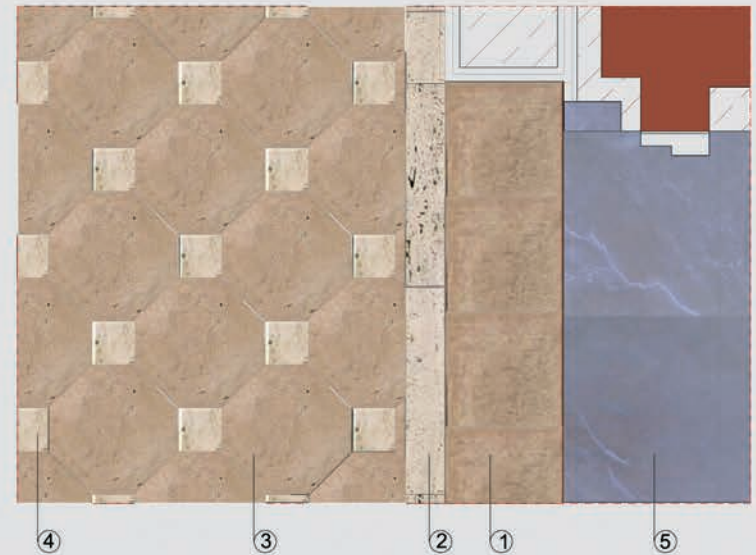
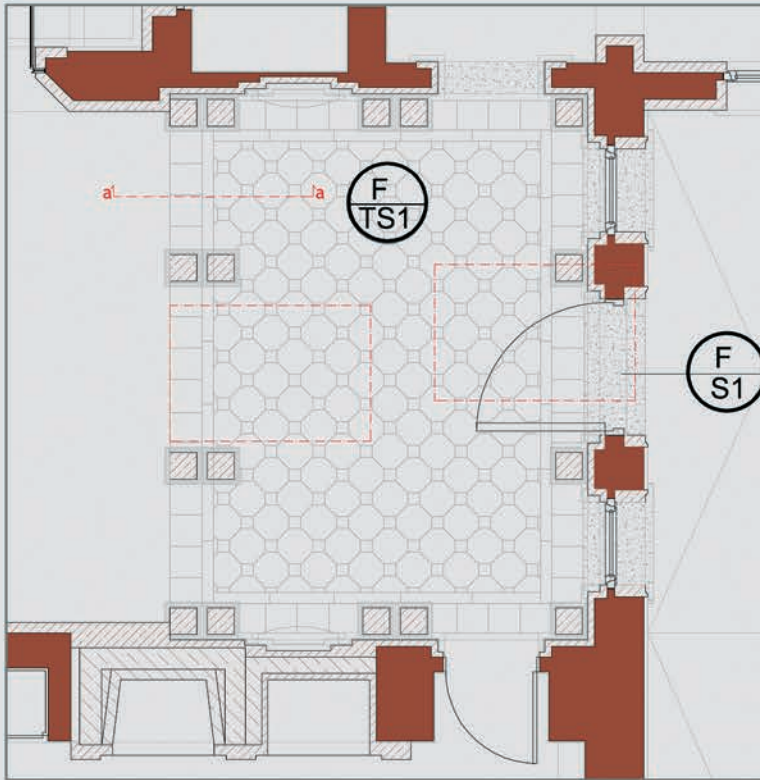
The aesthetic of the shapes, the colours, the light and shadow effect are entrusted to the laying down moment and to objective techniques. The drawings become concrete and they comply to the material transformation.

The idea abandons its being and it passes in the hands of the artisans, blown, worked, nailed or otherwise manipulated, but cradled by a human passion.

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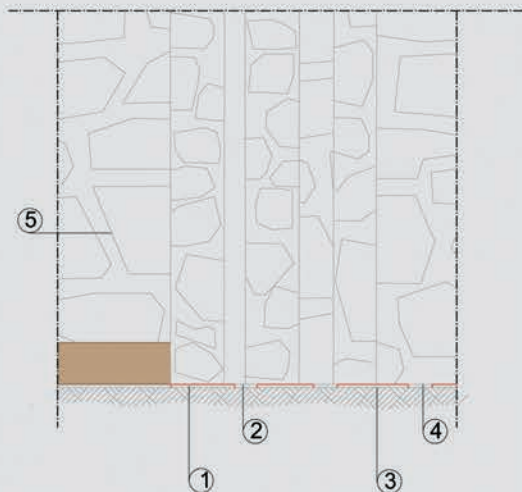
Laying down of parquet

The artisan tools and  
ability man



- 1) BAND OF TERRACOTTA ELEMENTS 10" X 10"
- 2) FRAME IN TRAVERTINO RECTANGULAR ELEMENTS 4" X 24"
- 3) CENTRAL PART MADE OF TERRACOTTA HEXAGONAL ELEMENTS LAYED AT A 45° ANGLE ELEMENTS 10" X 10"
- 4) TRAVERTINO SQUARE ELEMENTS 4" X 4"
- 5) STONE OF TRANI ELEMENTS

section a-a

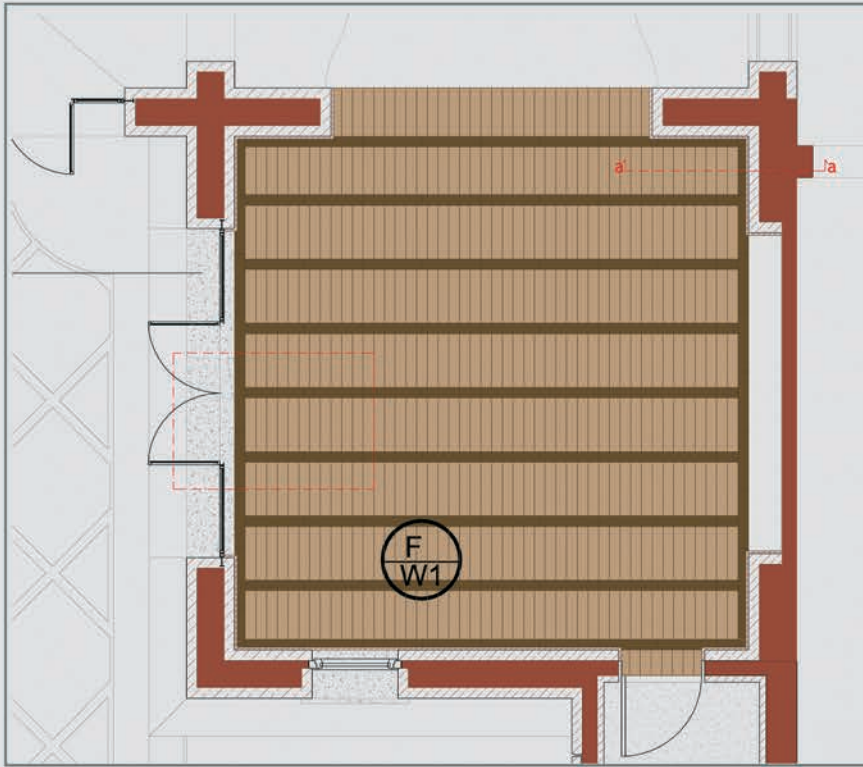


- 1) BAND OF TERRACOTTA ELEMENTS 10" X 10"
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- 4) TRAVERTINO SQUARE ELEMENTS 4" X 4"
- 5) BASEBOARD OAK ELEMENT 4" X 20"  
thickness : about 1"  
height: about 4"
- 6) STONE FINISHING ELEMENT

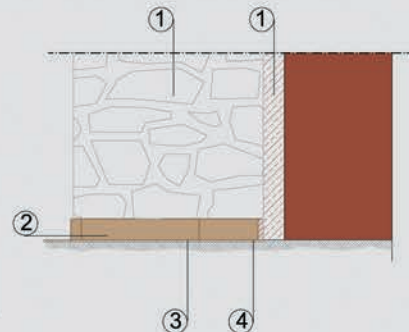
### Interior design project: the floors

Examples of floor "laying down" by architecture firm Capellino

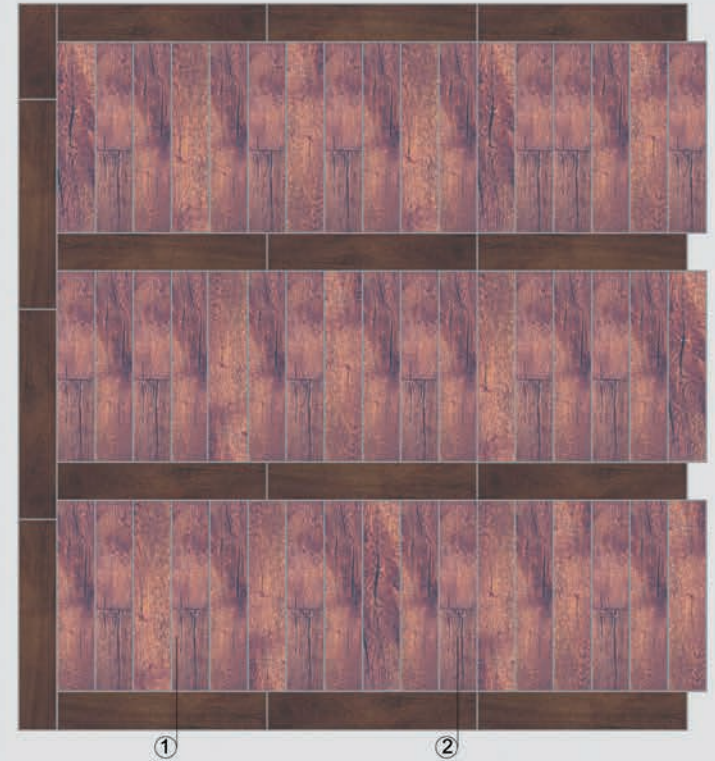




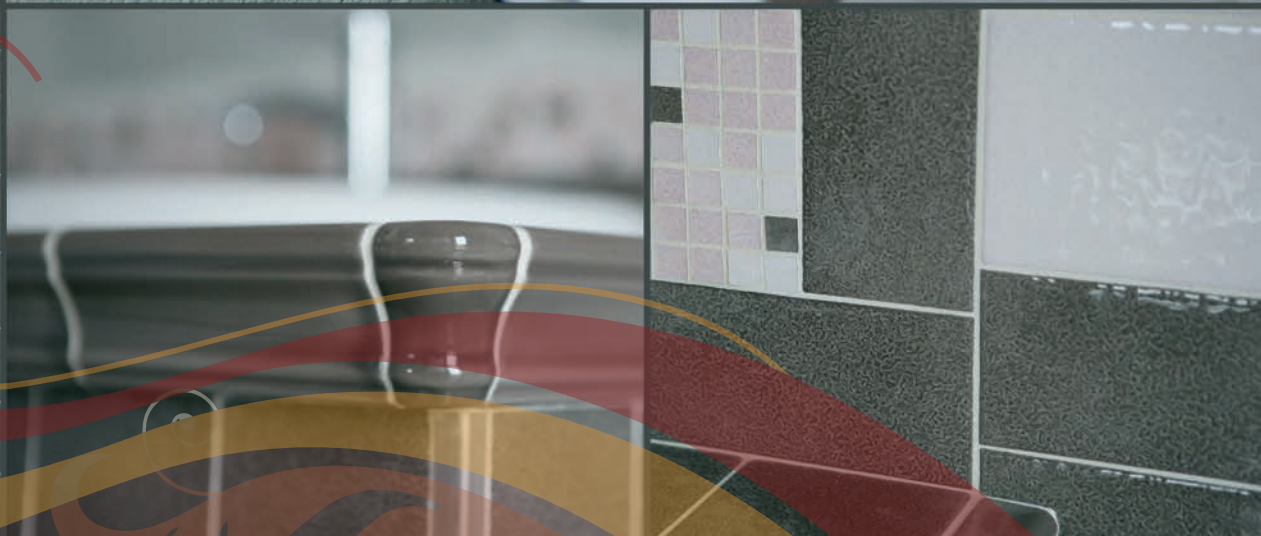
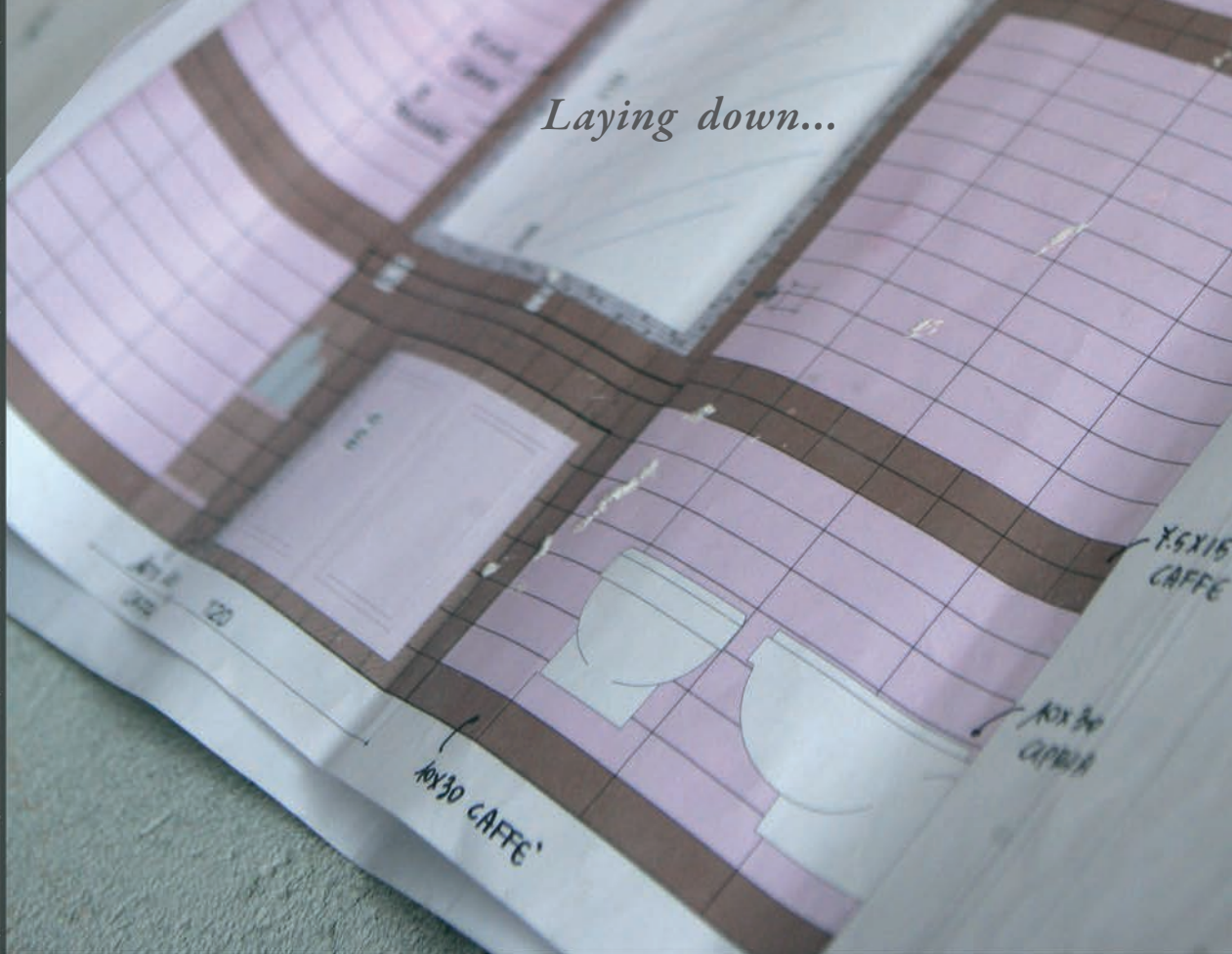
section a-a



- 1) STONE FINISHING ELEMENT
- 2) BASEBOARD OAK ELEMENT 4"X21"  
thickness : about 1"  
height: about 4"
- 3) OAK ELEMENTS 4" X 20"  
thickness: about 1"
- 4) PERIMETER BAND IN AMERICAN ELM 4" X 20"  
thickness: about 1"



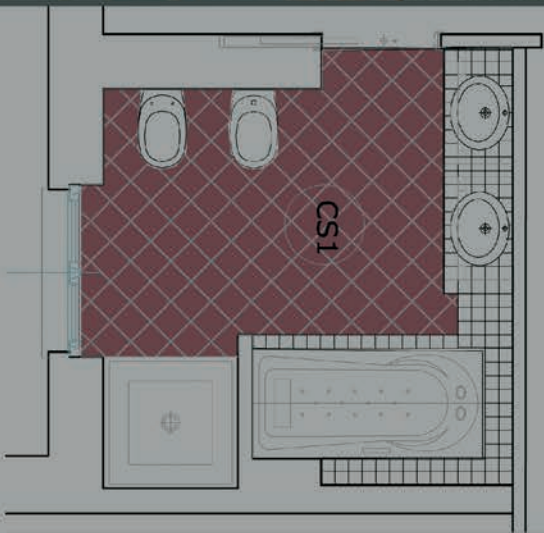
- 1) AMERICAN ELM ELEMENT
- 2) OAK ELEMENT



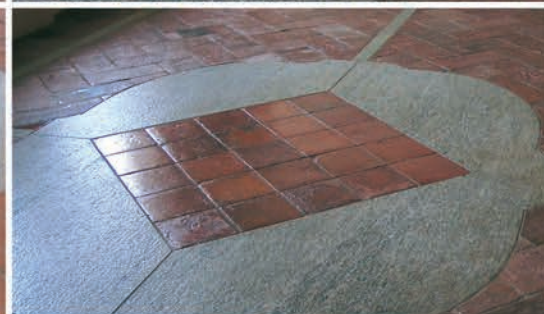




*Laying down...*









## Treatments

**A**mong the different services, specific methods to preserve from the start the qualities of the materials are offered. The cure of the product is fundamental when materials that grow in value over time are chosen: preserving them is guaranteeing oneself a sure value. For this reason, the enterprises offer all the specific techniques for a first treatment of the materials, giving products that exalt the material qualities, the chromatic qualities and so on.

The correct use of specific products guarantees a long life to the materials, even if the larger part of these can undergo chromatic variations or other types of variations, being natural materials and therefore tied to transformation processes.





*Treatments...*







*Treatments...*







## Maintenance

**T**he architecture firm, together with the selected enterprises, is always available for consultations, inquiries and material testing. At the end of the laying down and of the treatment, the client will be supported in any request concerning the maintenance of the material. Many enterprises can offer specific sets of neutral and non toxic detergents and refinishing products specifically studied in order to maintain and revive both tactile and visual qualities of the materials, while completely respecting environmental and health issues.








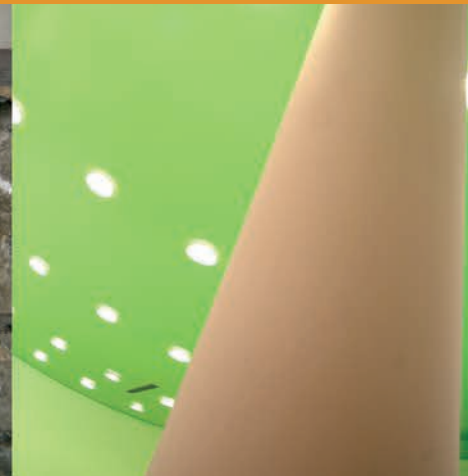


## Harmony and balance

esthetic beauty and craftsman functionality are the principles from which the planning and the solutions proposed by the Architecture Firm Andrea Capellino are born. The projects of the architects tie aesthetic research and realibility of the products with simple solutions, but rich in contents. The projects are elaborated in order to reach solutions that enhance the quality of living both in the interior environments and in the external ones, coordinating them in a perfect balance of style and refinement.











# Guasco da Bisio Castle - restoration project and conservative improvement

*Murisengo (Alessandria), Italy*

---

## Architecture/Restoration

Project planners:

Arch. Andrea Capellino

Arch. Patrizia Brusco

Client: private buyer

History:

beginning of the works 2005

works in progress

**T**he castle Guasco da Bisio dominates the hill of the town of Murisengo, towering above the vineyards that colour the countryside below.

Home of important noble families and having lived through many men and times, we have only little and uncertain information about its history.

Of the antique castle, only the crenellated tower still exists, while the destruction of the first and well built war building must have occurred well before 1400.

The characteristics of the castle lead to believe that it was rebuilt not after 1600, since it contains all the typical elements of the castles of that time. In the '800s it was still modified as it can be seen today.

The restoration and conservative renovation intervention was started in 2007, when the passions for the culture of this land and the desire to relive those spaces, their richness and their luxury, to enjoy the smell of old wood and the perfume of ancient species, met.

A project with an antique charm, that has helped to understand the culture of who generated it and has developed a critical approach towards the whole complex.

The importance of the castle and of its project is in the richness of the elements that compose it.

A part from the magnificence of the public and of the private rooms, the castle has a chapel that was redone in baroque times, an antique tower that witnesses both its military and representative function, the cave, dream and magic place and a rich park. Full of high trees it's also rich with species that are not local (spontaneous capers), such as the lemon garden with a liberty structure.

The project has involved the entire building, both for what concerns the conservative renovation of the structure and of its spaces, of the facades and of all the interior finishings; and for what concerns the project to reuse the rooms, as a private residence with some public areas. The project for the garden and for all the connection and parking spaces has also been done.





Guasco da Bisio Castle - *Murisengo*,  
a particular of project scale









## Architecture/Restoration

### Project planners:

Arch. Andrea Capellino

Arch. Patrizia Brusco

Client: private buyer

### History:

beginning of the works 2004

end of the works 2008



Catena Palace, of medieval origin, is situated in the historic centre of the city of Asti and it is an architectural heritage of the city. The building is the result of the unification of three distinct buildings. A “giant” tower of the second period, along the street, that has generated two buildings, and a small building that delimits the interior courtyard. The medieval building has been renovated during 2004.

The project included the revision of the distributive systems (stairs, ascent systems...) and the renovation and restoration of the facades on the street and towards the courtyard. Built with the usual structure of palaces, with two perpendicular arms, that meet where a tall angular tower and an interior courtyard were built, the Palazzo has recognizable stylistic differences both medieval (XII sec.) on the facade on the street and of the '700s in the lodge on the courtyard.

The more antique part is defined by a typical “ogival” entrance with four alternated sandstone and terracotta cornices, while on the ground floor towards the courtyard a vast lodge opens with full arches with bicolour red-white cornices.

At first, the main facade had three single windows per floor of different dimensions, that grew going upward, but in the '300s the building is transformed, with the qualification of the first floor to a “noble floor” and the substitution of the tight single windows that let little light come through with big veranda-French windows, with terracotta stamped cornices.

The central window is then modified soon after that to become a quadrangular window, “crossed shape”, whose ruins we find today.

The whole Palazzo is decorated with terracotta cornices and tiles typical of Asti's architecture of the fifteenth century. The tower was modified during the years: originally it had double windows but during the fifteenth century the structure was “reduced” in height and “unified” with the rest of the façade.

The project, presented after a deep study of the building, has foreseen an analysis of the damages and the degradation of the facades that includes the surface geometry and the finishings and the degradation level connected: missing plaster, different and disconnected wall machines, alterations, damages, materials detachments and crashes.

The group of professionals wanted to go on in total respect of the history of the building and of all its interpretations.

Each restoration project is a process of discovery, without the ambition of recreating what it was, but of revealing the different layers created during the years.

The charm of the renovation permits a more conscious use of the building, both by who will use it and by who will be responsible for its preservation. In fact the project involves specialised operators and antique craftsmen that are able to adapt to the new materials and the technologies used. An operation that calls out to people and thoughts, past lessons and new methodologies.

Front view



Section



Plan of the architectural survey













# Villa Ferrario - restoration project and conservative improvement

*Castano Primo (Milano), Italy*

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## Architecture/Restoration

Project planners:

Arch. Andrea Capellino

Arch. Patrizia Brusco

Client: private buyer

History:

beginning of the works 2004

works in progress

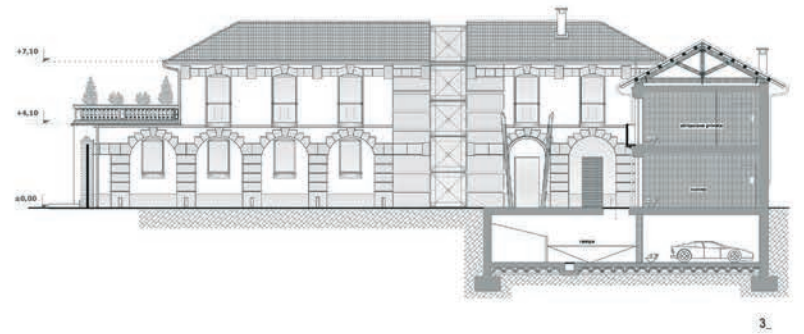
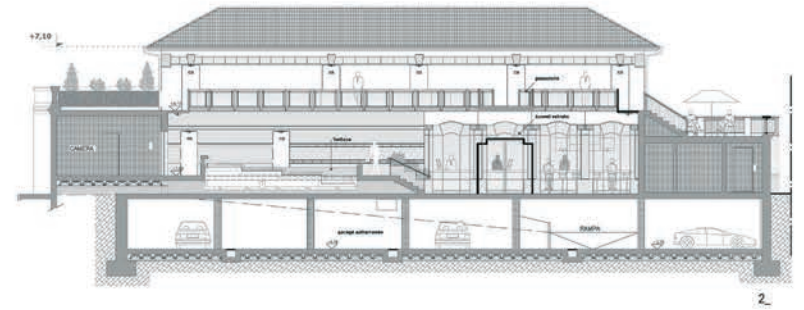
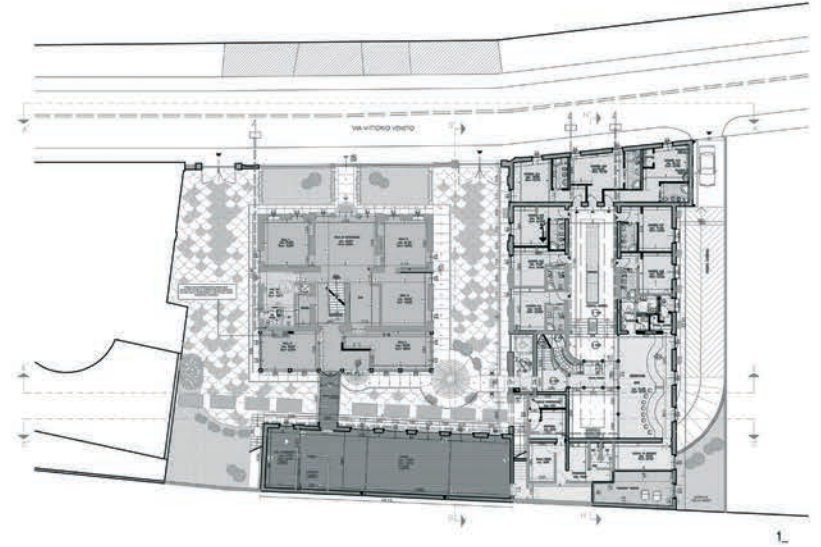
**T**he intervention concerns the renovation, the conservative restoration and new building of the complex called “Villa Ferrario” in Castano Primo. The works interest the restoration of the noble villa in Liberty style in order to create a receptive hotel structure, that is, the project foresees to dedicate the ground floor to hosting services and restoration and to use the noble rooms on the first floor as hotel rooms.

Furthermore, the structure will be completed with a new building with other rooms and hosting and bar services.

The rooms will have the best comfort and wellness services, including a small spa. Furthermore, the different parts of the building develop around an open-roof courtyard, that still maintains the characteristics of Italian courtyards, particularly followed in the project of the garden and able to create intimate and reserved atmospheres, all linked together with distribution glass elements, synonym of transparency and lightness.

The project in fact wants to highlight the richness of the villa, making the liberty style and its elements evident, using for the parts that will be built as new materials that can show the luxury, without stealing the scene to the frescoes and the magnificence of the structure.

Very prestigious for the whole complex is the recuperation of the cellar under the villa. One of the last cellars that still exists in the area, that still has its original materials. A little piece-of-art, characterised by full arches and sustained by original pillars built with full bricks. The rooms, already used in the past as a wine cellar, will be renovated and a cellar for wine tasting will be created to be used by the hotel.





# Villa Ferrario - the conservative project of the painted elements

*Castano Primo (Milano), Italy*



**T**he conservation project of the painted elements. On the basis of the intervention priorities, of the degradation degree and of the financial possibilities, interventions on what is already built can vary from simple periodical maintenance activities, to extraordinary operations, up to more incisive conservation and reutilization projects of the building.

The intervention project is based on the execution of different manual operations that, if planned in the correct way, will guarantee the achievement of the defined aims. These operations are cleaning, consolidation of materials and protection. After the execution of many studies on the building layers and of restoration samples on the mural decorations, it is possible to propose correct recuperation interventions.

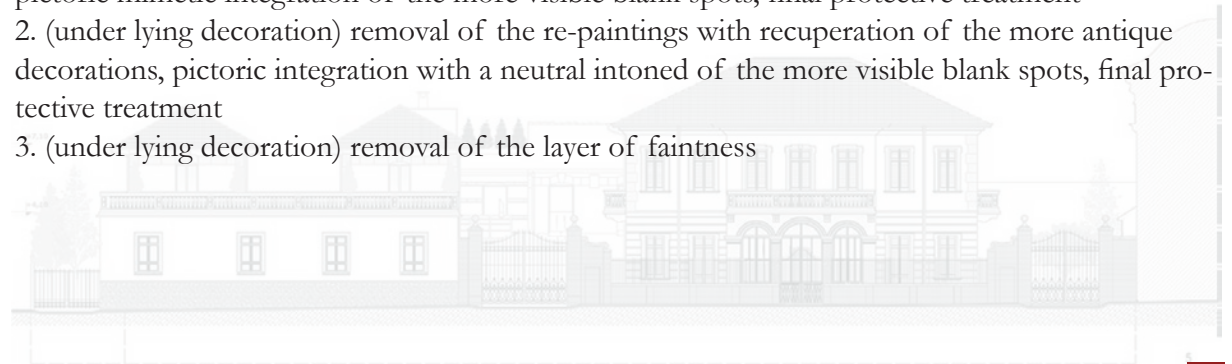
The executive types of the decorations, their degree of degrade and the opportunity of intervening upon them, on the basis of the reachable aim, will be analysed, room by room and layer by layer. In some cases, more than one intervention will be proposed concerning different finishing stages (cleaning, consolidation and protection), in order to permit the planner to adjust the single choices to the uniformity of the furniture of the entire building.

In the photos on the side, it was decided to operate in the following way: the analysis of the ceilings revealed decorations one on top of the other characterised, in some points, by visible damages (faded colours, humidity...) caused by water that seeped down from rooms above.

The more recent water colour decorations are characterised by a very reduced connection to the support due to phenomena of flouing that make difficult the elimination of the dust deposits that alterate the original colours. It would be preferable that the cleaning and the recuperation of the original tones are done locally in correspondence with the more invasive alterations.

The inferior layer is in good condition, a part from the presence of a light layer of faintness that lightly decreases the contrast of the colours; the connection between the painting layer and the support does not present important defects. Interventions:

1. (most recent decoration) consolidation of the colour, local removal of the dust deposits, pictoric mimetic integration of the more visible blank spots, final protective treatment
2. (under lying decoration) removal of the re-paintings with recuperation of the more antique decorations, pictoric integration with a neutral intoned of the more visible blank spots, final protective treatment
3. (under lying decoration) removal of the layer of faintness







# Michelerio Palace - restoration project and conservative improvement *Asti*, Italy

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## Architecture/Restoration

RUP Collaboration project:

Arch. Andrea Capellino

Arch. Patrizia Brusco

Client:

Territorial Agency for the  
house of Asti

History:

beginning of the works 2005

ending of the works 2008



The renovation and restoration project of Palazzo Michelerio was conceived after an attentive study of the pre-existent structure, it had required the coordination of phases not separate from one another, but well distinct, in the restoration and re-functioning process of the building.

The guide lines followed within the project have been:

- the concept of minimum intervention, in order to save the original configuration of the block and particularly of the cloister.
- the physical – chemical compatibility with the pre-existent materials;
- the distinctiveness of the intervention, particular attention for the use of the materials and of the types in order to make the intervention immediately recognizable.

The main goal is to reinsert the building in the construction cycle, lift it from a condition of abandonment and degradation in order to enhance its architectonic and monumental merit, while giving it a new use compatible with the existent building.

The new functions are commercial and of the tertiary sector; only the commercial activities more compatible with the vocation of the building will be evaluated and inserted. The intervention will interest all the floors (underground, round floor, first floor) of the sleeve on Corso Alfieri and a portion of the two side sleeves.













# Cascina Madonna - renovation and restoration project, *Refrancore (Asti)*, Italy

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## Architecture/Restoration

Project planners:

Arch. Andrea Capellino

Arch. Patrizia Brusco

Client:

History:

beginning of the works 2004

ending of the works 2009

**T**he project is born as the transformation of a typical country house of the Asti countryside in a hosting activity of agriturismo. The building is situated in Refrancore (AT), in an area attentive to the safeguard of local charms, but open to promotional activities of its products and their beauties. Thanks to the will of the owners and the enthusiasm of the architects, a specific project was born, whose accuracy can be felt in every room.

Starting from a general project, after a study of the spaces, the functional macro areas were defined, calculating fluxes and ways of use. The country house has maintained its plant and all the possible solutions to reuse it effectively and in a better way have been analysed.

The parts that compose it are different in their time of creation and in styles. From the small chapel in front of the country house, to the cellar, to the residential rooms to the work spaces. A small self-sufficient complex, in which man was never alone, but lived all the places and environments, for religious reasons, work activities and every day life.

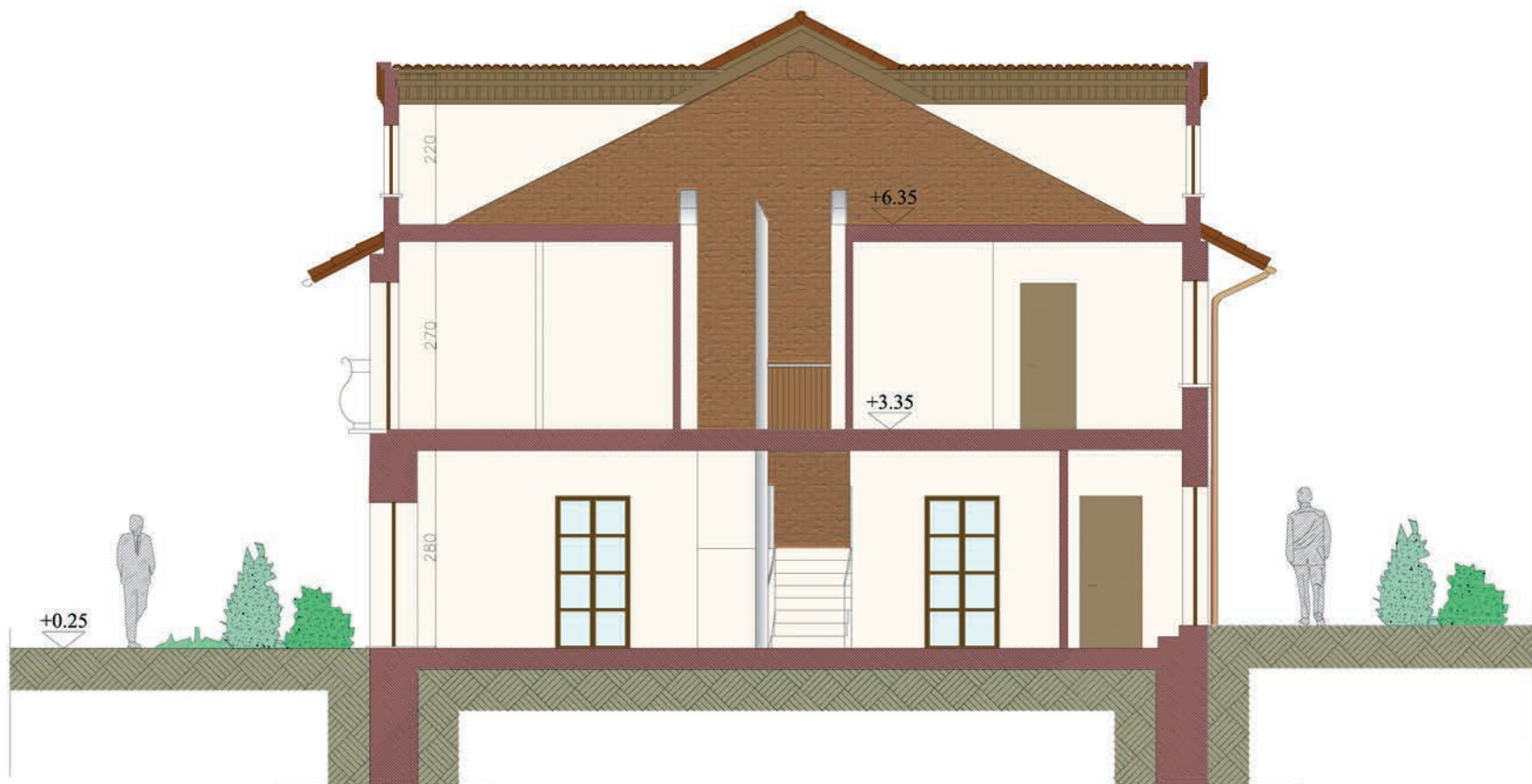
The conversion to agriturismo made the old voices that one could hear many years ago come back in those spaces, offering the clients of the structure a familiar and intimate environment.

More in detail, rooms for about 10 people were created, each one custom made with local symbols and icons, the welcoming areas, connected to the administrative offices, the restaurant that occupies the chapel (deconsecrated) where you can admire the small windows and the large entrance.

A relax room has also been created, furnished with restored antique furniture. Charming and fascinating is the porch that permits one to enjoy the garden, both in summer and in winter. The garden seeded with local species is enriched by a pool that improves the stay of the guests.













# Lex nursery school Bocchino - renovation and restoration project

*Canelli (Asti), Italy*

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## Architecture/Restoration

### Project planners:

Arch. Andrea Capellino

Arch. Patrizia Brusco

### Client:

Territorial Agency for the  
house of Asti

### History:

beginning of the works 2008  
works in progress

**T**he project foresees renovation activities of the building towards a new use, from the distribution of the interior spaces, to structural and finishing interventions to the recuperation of certain prestigious elements, without modifying the volume of the building. It is part of the historic texture of the municipality of Canelli, a little town in the province of Asti, and it was built probably at the end of the '800s to be used by the community as a nursery school.

The building has a surface of about 500 square metres divided on three floors plus a terrace. The facade on the road still presents decorations, ledges and original windows, that will be maintained and renovated, while the internal facade on the courtyard will be adapted according to the functional needs, without ignoring the dominant characters.

The project is being followed and there are many interventions that are being carried out: there is a particular attention towards the application of all the laws concerning comfort, wellness and safety of the workplace, in order to create flats and welcoming spaces for the elderly, therefore a particular procedure has been followed to ensure maximum coherence.

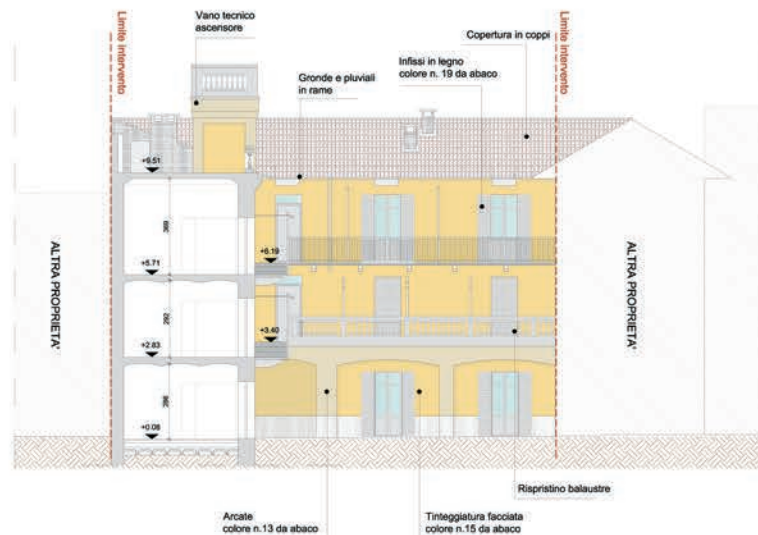
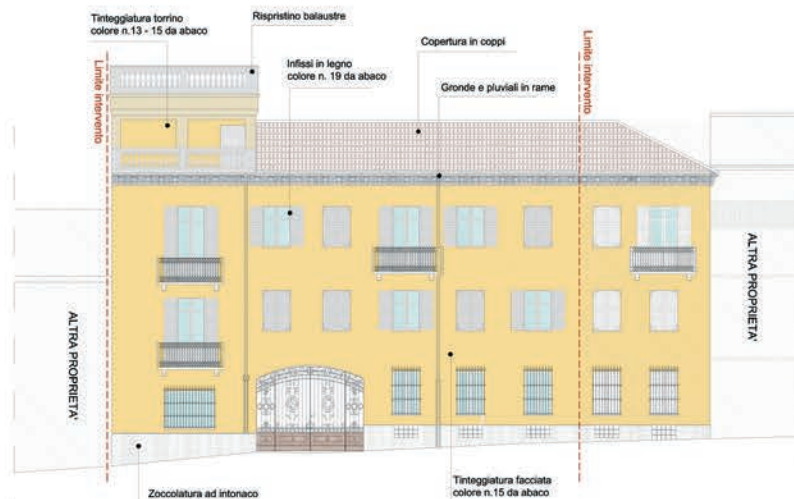
Furthermore what is interesting is the adaptation activity of the historic building to present needs and laws, starting from the above mentioned requirements, to the respect and the incentive towards sustainable energy.







Situation of the architectural survey



Situation of the project



Regione Sicilia  
PROGETTO INTERA



# Sud Malpensa fireground - project area restaurant, *Castano Primo (Milano)*, Italy

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## Architecture

Project planners:

Arch. Andrea Capellino

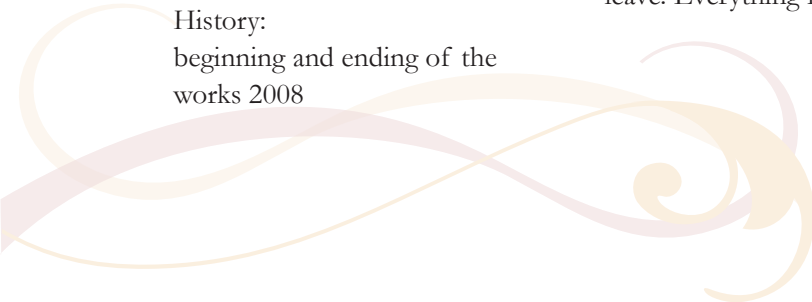
Arch. Patrizia Brusco

Client:

sud Malpensa fireground

History:

beginning and ending of the  
works 2008



Castano Primo is a town of about 7.200 people and it hosts a fairground that is of interest of the North Milanese territories and of the near provinces of Varese and Novara. A place that concentrates activities and people and that hosts during the happenings about 150.000 people. The project of the restaurant was born from the contamination with the dynamic and eclectic environment, able to change scenarios and people.

A bright colour, lights able to draw circles on the floor and on the walls, a ceiling with a soft line and the transparency of the walls make this environment a unique place, easy to experiment, quick in its fruition, it does not ask to be formal but it shows the dynamic activities that are around it.

The materials flow, they don't stop the eyes, but they make them linger on the games of light of the lamps and of the chandeliers. The ceiling is drawn with a soft line, that escapes from geometry and it deforms the volume of the parallelepipedus.

The architecture follows its fruition, in this case it is not made to be admired, but it dissolves like the visitors; people come in, move, repeat the same steps, get agitated, talk, live the space for a few minutes and then leave. Everything remains, but untouchable and light like the sail of a boat.



*Project area restaurant  
... lines become curves*







*... and the lights will mark the route*





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## Architecture/interior

### Project planners:

Arch. Andrea Capellino

Arch. Cristiana Dell'Acqua

### Client:

Multinational company

### History:

beginning and end of the  
works 2008

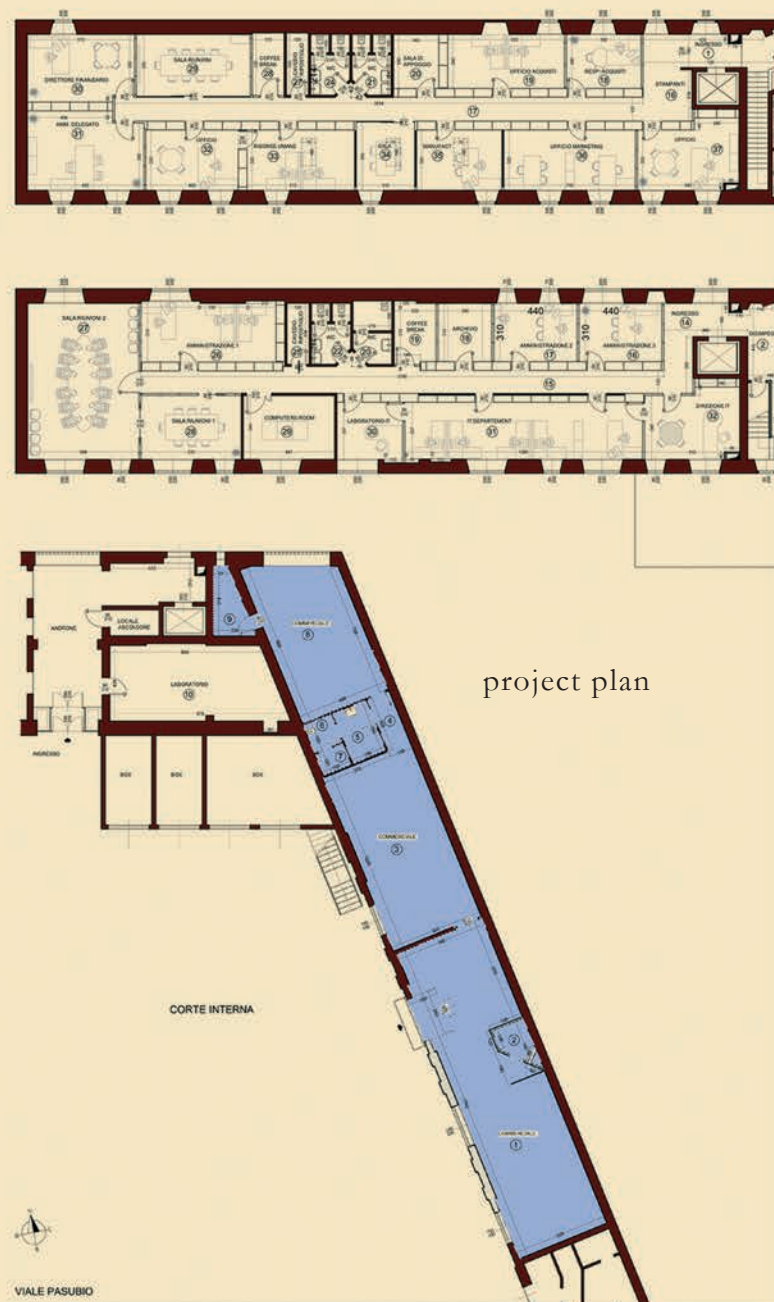


The planning in the tertiary sector, particularly of offices, is particularly interesting. A part from the aesthetic research and the functionality, the planning of work places requires an accuracy in the systems' solutions and in all those fields that need a high level of comfort, because the good results of the activities in every sector must be guaranteed. The planning therefore must interact with technical and objective requirements, then to leave space to the ability of the architect to harmonize them in a homogeneous and balanced solution.

The comfort and wellness requirements in work places are based on objective parameters derived from technical studies. In this specific case, the planning of offices has answered the demand for high quality standards through the creation of a lighting system, internal and partially external, of the heating-cooling system, of the obscuration system and of the ICT services. The best enterprises of the territory have been contacted to develop the systems and to install high quality products.

The given project consisted of adapting to already existing spaces the administrative offices of a multinational enterprise. The spaces were studied in order to help the achievement of good results in the activities, applying in architecture the principles of adaptability and flexibility.

Specific confrontations with the single operator that would occupy the work place were organized in order to hear his needs, his suggestions and according to these define a personalised project, following anyhow the enterprise's layout. The waiting areas and the communal areas were separated from the private areas and, at the same time of the elaboration and organization of the internal spaces, the planners worked on the interior decorating project, distinguished by quality choices and the fine design.













ision from the



uilding sites









# 🌀 Vision from the building site

## Architecture\_Repertorio

moving cranes  
arrange row  
articulate structures

**T**his section wants to tell about the visions that one has while visiting different building sites. A photographic sequence that shows building elements, their shapes and colours, the tools, the equipment and the men at work. The substance is built, it follows specific rules, it mixes together and it is a sequence of gestures and movements. It is right at this moment that one tries to fill in the gap between the effimer idea of the project and the concreteness of reality, even though substance is the one that actually is changed by force, it becomes stronger to hold up, it stretches out to contain. The control on each phase is fundamental, the attention in planning attentively all the moves must be accurate. A complex game among the different roles, where the subjects are more than one as well as the methods and the laboration techniques, but it is the architect who is responsible of the final positive results of each detail. The ensamble is built, but the detail is lived.



*The combination of materials  
the pure lines, curves and straight  
intersect creating curious perspective*





*Enriched of authentic material ...*



*... apply the finishing touch*


*Born elements,  
descend and ascend ...*







# Thanks to Artisans Firms:

	<b>1</b>	<b>FORNACE BALLATORE</b>	
		Bricks and Terracotta . . . . .	95
	<b>2</b>	<b>ARTISANS FIRMS</b>	
		Texts and images . . . . .	
	<b>3</b>	<b>ARTISANS FIRMS</b>	
		Texts and images . . . . .	
	<b>4</b>	<b>ARTISANS FIRMS</b>	
		Texts and images . . . . .	
	<b>5</b>	<b>ARTISANS FIRMS</b>	
		Texts and images . . . . .	
	<b>6</b>	<b>ARTISANS FIRMS</b>	
		Texts and images . . . . .	







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## Michelerio Palace - Asti

Project planners:

Arch. Andrea Capellino

Arch. Patrizia Brusco

## External paving bricks made Fornace Ballatore

Cav. Giuseppe Ballatore, founder of the company and still Company Chairman today, decided to produce handmade bricks in order to offer his customers an alternative to the industrial products available, which leave little scope for architectural inspiration and creativity. Tradition and quality are the watchwords that characterise the creation of Fornace Ballatore products.

The company moved to new premises in Villanova d'Asti in 1980 and it is here that tradition and new technology combine to enable Fornace Ballatore to offer their customers over 500 types of bricks and tiles made in series, selected from a collection of more than 1000 types of original moulds. Our bricks faithfully reproduce antique elements, and meticulous searches for the same types of clay and attention to the use of traditional production techniques enable faithful reconstruction, where necessary, or the birth of a brand new architectonic jewel which will successfully stand the test of time.

The evolution of modern architecture has continued to prioritise the use of bricks for various reasons: chromatic warmth, which differs depending on the type of clay used, countless forms, centuries of life, as well as natural heat and sound proofing, and the absence of maintenance after installation are just some of the qualities that Fornace Ballatore bricks offer to those who use them.

Fornace Ballatore bricks are available in a range of colours: red, pink and brown. In addition to standard bricks, Fornace Ballatore also produces items made to measure, sample or design.

The terracotta brick continues to one of very few products made exclusively of natural materials: clay, sand, water and fire being the elements used in the creation process.

The support provided by the latest technology creates a product that guarantees durable constructions which are both attractive and economically remunerative in time

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## contacts

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