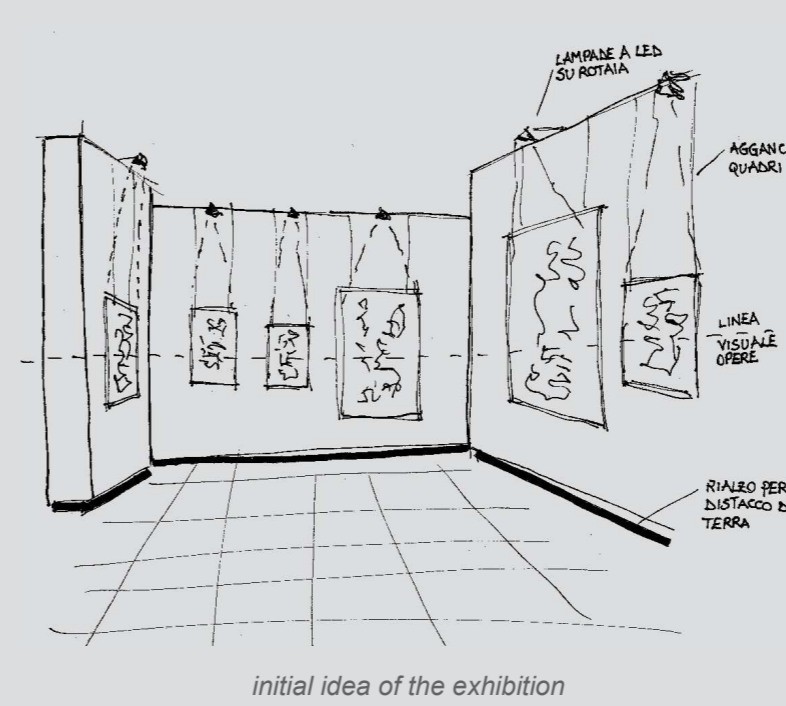


In present days, the reputation and importance of the gallery attracts many visitors, but, on the other hand, regarding the classical way of visiting museums and painting galleries and the immensity of artworks bares us an important problem which is "THE DIFFICULTY OF VISITING". THIS DIFFICULTY IS CAUSED BY "PATH LENGTH" AND/OR "PERSONAL INTEREST" OF VISITORS to some of artworks, generally for non-specialists, makes us a notable reconsideration about the "space of exposition" differently from the way they have done before. Hence, the previous space of exposition requires a conceptual and architectural intervention in order to consent different types of visitors in terms of education and age. According to the practical and theoretical studies during the analysis, ONE

OF THE MAJOR ELEMENTS OF A MUSEUM IS THE PATH AND HOW A VISITOR PASSES THROUGH IT. Therefore, the reorganization of Pinacoteca, from the first steps, in addition to the other elements such as light and positioning of the artworks, focused specifically to propose a new and practical idea for redefinition of the routes and its interruptions.

THE LINEAR ROUTE, COMING FROM THE IDEA OF A CHRONOLOGICAL VISUAL SEQUENCE of the history of art, was adopted as a principle of arrangement "par excellence" for collections of painting and sculpture, especially from the nineteenth century onwards. The visit offered to the public continued, however, to have the physical sense of crossing, a rapport with the building of passage, and with the materials, of orderly decoration. A physical not theoretical condition of Gallery, the route inside the museum, intended as passage through, maintained its linear development as expression of a physical taxonomy of the materials, in search of a "visual", normally chronological "sequence" and was therefore considered also the ideal way to convey the sense of the historical evolution

of the fine arts. After all the word gallery still remains as a demonstration of a canonical system of display of very ancient origin rooted in the Greek stoà and come through the Florentine loggias; a system still seen in the Uffizi and in the Vatican, in the Louvre and in the Prado, in the Metropolitan and in the Hermitage and which to varying degrees of the absolute marked the idea of the building-museum until the twentieth century, when palaces were



"offered" as museums and ex novo museums were conceived as palaces. However for Pinacoteca has organized the reasoning in relation to the Direction, taking into account:

- Articulation of long route and brief routes (loops)
- Interrupting the route by dedicating specific spaces as 'relaxing rooms',
- Placing of the visitable storeroom,
- Constraints in the position of artworks,
- Possible improvements in systems of museum

preparation (opening windows, resting places, partitions in the rooms), THE ARTICULATION OF THE ROUTES PROVIDES TWO PATHS: THE SHORT PATH OFFERS THE POSSIBILITY FOR THE VISITORS WHO WANT TO SEE THE MAIN ARTWORKS WITHOUT STUDYING THEM IN DETAIL. This route takes short time



view of the first Napoleonic room of the paint gallery

to pass in order to avoid making visitors tired. At the end of the route there will be possibility to continue the journey by entering to the long path. On the other hand THE LONG ONE IS DEDICATED TO THE VISITORS WHO WANT TO SPEND MORE TIME TO SEE THE ARTWORKS in detail or for students who want to sit there and doing sketches.



view of the first Napoleonic room of the paint gallery