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Luca Creti

Considerazioni sulle cripte medievali 'a sala' o 'a oratorio' del Lazio settentrionale

Abstract

Having remained largely unchanged throughout renovations which rearranged the buildings they are part of, in particular between the late 16th and 17th century, the crypts in Northern Lazio are a corpus of organisms that are typologically similar to each other. Situated below the presbytery, they faithfully reproduce its silhouette, thereby assuming the shape of a 'hall' or 'oratory', which is something that can be found in similar structures built from the beginning of the 11th century in Europe and Central and Northern Italy. They are divided into aisles by a grid of columns, often spolia, as are the bases and capitals, which creates a modular system of bays that are almost square, with groin vault ceilings.

After analysing their possible antecedents in the area concerned, a few observations are made in the essay by comparing the geometries and internal distribution of each crypt. The architects implemented specific choices in terms of use of architectural space by using diagonal views, the hierarchical delineation of the aisles and the adoption of characteristic ceiling systems. The variety of solutions found within the considerable unity of the basic design, demonstrates the autonomy with which medieval builders worked on construction sites, which as in this case, are also close to each other both geographically and chronologically.

Bruno Adorni

Bramante ritrovato: Santa Maria di Canepanova a Pavia

Abstract

The centralised Church of Santa Maria di Canepanova in Pavia was already attributed to Bramante in the educated circles of the Barnabites, who had officiated the church since 1557, at the end of the 16th century, remaining unchallenged until Malaguzzi Valeri published a document written in the early 17th century, although referring to 1507, which linked the construction site of the church, plans for which already existed in 1492 or more definitely in 1497, to Amadeo. This solitary and belatedly remembered document was sufficient for scholars of varying calibre to attribute the initial project to Amadeo, with few exceptions. Yet a compositional and stylistic analysis of the Lombard sculptor and architect makes it easy to dismiss this supposition and safely return to attributing the architecture to Bramante. It appears that it is a few syntactical solutions, closely invoking those used in Santa Maria Presso San

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Satiro in Milan, to lead us back to the great architect, as well as the ability to perfectly insert the interpenetration, so to speak, of the scheme of the large Basilica of San Lorenzo in Milan with those of his satellite chapels Sant'Aquilino and Sant'Ippolito in the narrow street network of Pavia. It is in fact well-known just how important the San Lorenzo complex was to Bramante in the implementation of a few projects for St Peter's in the Vatican. The large circular rings that characterise the side of the Church, together with the rose windows of Santa Maria delle Grazie and other Milanese examples, are also part of the important legacy that the architect from Urbino left to Lombard architectural culture between the 15th and 16th centuries, and which tends to replace the minute decorations of Lombard tradition with large geometric motifs.

Marco Pistolesi

L'architettura lazzarista tra Italia e Spagna: la chiesa della Missione di Barcellona (1710-1746)

Abstract

The Church of Saints Severus and Carlo Borromeo in Barcelona was built by the Lazarist Fathers between 1710 and 1746, within the walls of their home, and was the first founded by the Congregation of the Mission in the Kingdom of Spain. Of the convent complex, demolished in 1942, today only the Church remains, which stands out among the Catalan architecture for the design solutions that were adopted. The essay highlights these distinctive features of the building and points out how the centralised spatiality of the presbytery is reminiscent of 17th century Italian architecture, particularly that of Milan and Liguria. These influences may depend on the fact that from an administrative point of view the Church belonged to the Italian Province of the Lazarists, governed by Father Bernardo Della Torre (1678-1749) between the 1720s and 1740s; he also acted as architect for his order. In this essay we present the reasons why the Barcelona church can be attributed to him, based on several historical facts and, above all, on the unquestionable affinities between his Italian works and the building in question.

On the one hand, this hypothesis resolves one of the criticalities in the history of Catalan architecture, and on the other, it would add another piece to the long series of architectural models that were brought into Spain from Italy, and then adapted to meet local needs and tastes.

Maria Gabriella Pezone

Giovanni Maria Galli Bibiena (1693-1777) «Maestro e Professore di architettura» a Napoli. Prime riflessioni a margine di un trattato inedito

Abstract

The essay explores an unpublished work by Giovanni Maria Galli Bibiena, son of the famous Ferdinand, who still today remains the most enigmatic and less historical member of the famous family of theatre stage designers and architects. Giovanni Maria first visited Naples in the forties of the 18th century, and for over thirty years he taught architecture there to many young people in the Kingdom. The manuscript can be looked at in relation to his educational activity, as it was most likely the manual he used in his lessons. The way it is organised perfectly respects the editorial line of Vignola ancestry, which was hugely successful in Europe between the 17th and 19th centuries. The most original aspects of his writing reveal that Giovanni Maria was able to detach himself from the solid roots of his family's theoretical culture, and make an innovative contribution to teaching architecture in Naples.



Fabio Mangone

La scoperta delle Terme del Foro a Pompei e i suoi riflessi sulla cultura ottocentesca

Abstract

In the European architectural culture's continuing interest in Pompeii, the progress of the excavations and discoveries gradually offers new material for reflection, as emblematically highlighted by the Forum Baths. Due to its special characteristics and the good condition of the building and furnishings, the monument, excavated in 1824 and restored in 1826, provides European architects with plenty of food for thought. Firstly, this average-sized provincial example offers the opportunity to clarify the knowledge we have of the thermal bath buildings and their use, as well as that of verifying the degree of reliability of Latin literature, starting with Vitruvius. It also provides important insights that up to now have been impossible, for example, on Roman glass fixtures, a subject that particularly fascinated, among others, the Frenchman Henri Labrouste. It also leads us to take an in-depth look at contemporary themes, in terms of restoration, such as the need to encapsulate conservation needs with those related to tourists' enjoyment of the site, or the need to maintain moveable works of art in their original context. Finally, with the significant arrangement of the environments and their extremely precious decorations, the Baths offer new and fascinating models for contemporary design, both typological and decorative.

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