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Carlo Bianchini
Presentazione

Valeria Montanari
Cenni biografici e bibliografia degli scritti di Giovanni Carbonara

Paolo B. Torsello
Homo in fabula

Abstract

Fabula is a story written for the opening speech at the Conference For Giovanni Carbonara. Studies and research, in which «a primitive man, Antropo, evolves into an architect and express himself through this ancient craft. (...) Surprise generates curiosity, curiosity pushes him to ask himself questions and, consequently, to look for answers. This is the origin of inventions, discoveries and, above all, reflections on themes such as beauty, the world of the media or the world of financial power, the mystery of death or our relationship with food ...».

Anna Maria Giovenale
Giovanni Carbonara, Maestro di Architettura

Abstract

The text refers to the institutional greetings of the Dean of the Faculty of Architecture on the Study Day dedicated to Giovanni Carbonara. In the Faculty of Architecture of the Sapienza University of Rome Giovanni Carbonara is a figure of reference, as Professor of the discipline and as a personality of absolute value. In particular, the importance of the “critical” approach is underscored, always aimed at achieving a balance between different needs and different theories. In this approach we can identify some fundamental interpretations of teaching for the future of Architecture. Giovanni Carbonara’s interpretation of the architect as: «conductor who maintains the overall direction» also represents the correct interpretation, in contemporary reality, of the figure of the European architect who must possess the knowledge to coordinate the specialisms through a solid critical and creative ability together.

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Benjamin Mouton

Une evidence, et quelques details...

Abstract

The architectural richness of the past leads to national protections since the middle of 19th century, and to the quest of international common doctrinal and technical way of conservation. As the Venice Charter, written with light and generous spirit, rises the first and still alive international law in 1964, in the same time, the social and cultural human identities, lost by the globalization, find in heritage the way of their revival. The obviousness of European heritage needs common professional competencies and protection, laws: a work to launch, by training architects and workers, sharing professors, students, apprentices, by professional schools and universities exchanges. This was done since 2010 by the joined workshops between the “Scuola di Specializzazione” and the School of Chaillot, raising in Casape and Ciciliano the highest level of studies, and exceptional results. This was possible thanks to the confidence and commitment of Giovanni Carbonara and the efficiency of Daniela Esposito. Let me express, in the name of the school of Chaillot, it's head an students, my warmest gratitude, admiration, and thanks.

Aldo Aveta

Oltre la Conservazione integrata: a quarant'anni dalla Dichiarazione di Amsterdam

Abstract

The evolution of the conservative approach to the theme of historic centers has been outlined since the early 1960s, the contribution tends to outline the decisive role that restoration experts can play, in a completely different context from that era, in which, in the face of complex problems, multidisciplinary knowledge and skills are required. The theme of the real application of the principles of Integrated Conservation (Amsterdam, 1975) is therefore addressed, principles that are still valid and are compared with the current ones set by urban regeneration. Then, the need to apply conservative concepts, not intended in a binding sense, but dynamic, to the historical urban landscape also to combine the development needs of the communities, as well as the situation of the Management Plans for UNESCO World Heritage Sites Humanity.

Calogero Bellanca

La conservazione e il restauro sono il nostro futuro

Abstract

To conserve the cultural identity of our countries is the same as to conserve their own values. Without doubts the globalization age and the new technologies have modified the exigencies of our society. Giovanni Carbonara since the second middle of the twentieth century have given good intuitions in his essays full of good balance. Because conservation and restoration are signs and imagines efficient for our future without lies and cheats and without falsifying. So to find balance in our world will be possible with the conservation and restoration of heritage, valid for all people and cultures, where will be possible to concretize in human events these proportions:

Heritage: identity = equilibrate development: peace.

Through the conservation and restoration of cultural heritage is possible to express a new age of humanism.

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Enzo Bentivoglio

Connubio-accostamento-interferenza tra moderno e l'antico: architettura con architettura, arti con l'architettura

Abstract

'Union', 'juxtaposition' and 'interference', are three terms that can be elevated to categories in situations involving an 'earlier' architectural work when actions referring to these categories are implemented. For the term 'juxtaposition', I refer to an 'old' Larousse where the corresponding word is "mélange", particularly used for the 'styles', sufficient to recall the Albertian experience in the Malatesta Temple in Rimini, or the work of Bramante in the church of S. Maria del Popolo in Rome, where he combines the sequence of the cross vaults with a "modernly - ancient" spatiality.

To express the concept of 'interference', which can be continuous or acute, I refer – among the many possible cases – to the disputed case that arose for the 'giant door' of the Vienna Cathedral. But in the past it was a question of structures, forms and expressions homogeneous in nature and feeling; today there are countless situations of continuous and acute interference, especially in works extensively falling within the restoration actions, in which exasperated technologies – in occult or in evidence – and expressions, above all of functionalization, crucify with titanium, bandage with improper synthetic gauze or drown the ancient architecture with the cement.

Gisella Capponi, Annamaria Pandolfi

La conservazione delle superfici dell'architettura, momenti di un percorso comune

Abstract

The conservation of architectural surfaces, moments of a common path Giovanni Carbonara's research path on the restoration of architecture and the constant reference to Cesare Brandi's theory have made him a privileged interlocutor for architects who have started working at the Istituto Centrale per il Restauro since the 1980s. Those were the years in which we began to pay particular attention to the surfaces of monuments by learning to know them and to preserve them with interventions entrusted to restorers. Increasing scientific awareness of the factors of vulnerability and danger for the conservation of architecture together with the interdisciplinarity put in place have allowed the authors to tackle complex issues of restoration on construction sites that have seen many precious moments of constructive confrontation with Giovanni Carbonara. Among the many we wanted to mention three particularly representative different cases: the integral restoration that involved structures and decorative structures of the church of S. Barbara dei Librari in Rome, the facades of the Quirinale, as an intervention to recover knowledge and revive ancient finishes and finally a return to the themes of image reintegration with the restoration of the Sala delle Cariatidi of the Palazzo Reale in Milan.

Saverio Carillo

Antico come nuovo. Restauro come brand di progetto di architettura

Abstract

Among the thoughts that Giovanni Carbonara has offered for a broader reinterpretation of recent experiences in the culture of restoration, stand out those concerning the 'current status' of a building, and other ones concerning the 'conceptual status' of the building, between designing and subsequent



realisation. In this way, Carbonara analyses the different positions of Jean Nouvel and Renzo Piano about Beaubourg in Paris, one of contemporary iconic architecture. The different way about 'conserving' the building becomes an opportunity to consider the intellectual path of the architectural restoration culture. In the dialectical comparison between Piano -one of the building's designers- and Nouvel, the remarkable value that the French architect recognises at Beaubourg clearly emerges, even though the original project had undergone substantial changes for regulatory reasons; changes that would have distorted the 'conceptual state' of the design idea.

Stella Casiello

Riflessioni sulla conservazione e la trasmissione del patrimonio dei beni culturali

Abstract

Since the second half of the 20th century technological and cultural revolutions occurred in every branch of science. Regarding cultural heritage we have to consider the evolution that its definition and then its conservation or innovation has gone through. In this report we are going to verify if and how changes and updates in conservation have taken place, through a new reading of some writings dating in the last thirty years. We also refer to the activities that Giovanni Carbonara and I performed inside the Ministry of Cultural Goods and Activities. There we discussed the Unique Text of laws in matter of cultural and environmental heritage of 1999, only five years later replaced by the Statute Book of Cultural Heritage and Landscape of 2004. Another matter we deal with is the rebuilding of the architectural heritage after the second world war and the debate that followed, regarding also the legitimacy of putting new buildings beside the ancient ones. The object of conservation has widened to natural and built environment and our reflections regard principles, instruments and methods to preserve the material evidences of our past and to guarantee their temporal continuity.

Roberto Cecchi

Valori presunti e sistemi organizzativi

Abstract

The profound uncertainties affecting the governance of our cultural heritage do not stem from legal issues. They stem from a protection system based on the principle of "assumed cultural value". A principle that made the functioning of the entire organizational structure, the MIBACT, particularly uncertain. A large part of our cultural heritage is protected not because it was identified, recognized and classified, but because it belongs to a particular category of goods (such as being owned by someone rather than someone else) or it represents a particular territorial morphology. Therefore the possibility of making the governance of our cultural heritage more effective falls almost exclusively on the organizational structure, which constantly finds it difficult to translate its duties into coherent and informed policies.

Mario Dalla Costa

I cinquant'anni della Carta di Venezia: attualità dei principi e operatività contemporanea

Abstract

The essay is about contemporary architectural restoration, the results of which require reflection. This is because many such results are not true to art, recognized historical culture of bearing witness nor



the awareness of the reasons and contexts that created and transformed the architecture that is to be worked on with supposed principles of protection and conservation in mind. One notes an ignored knowledge of a multifaceted and complex historical process of construction: a collection of materials, structures and shapes, inspired by the knowledge of the time and by diversity of use. To work on such structures and perform a restoration, only a mature, disciplined idea can coherently ensure their enhanced value. But unlike in the not too distant past, currently, such disciplined principles are not respected and architectural restoration too often merely obeys a recurrent law of respect for the economic value of the structure and its reuse and thus the appeal of a newer image and effect prevails. That which serves the needs of a widespread cultural devolution, cannot help but subtract much from current professionalism of architects.

Riccardo Dalla Negra

Restauro architettonico: testo e ipertesto?

Abstract

The article is concerned with the concept of interdisciplinarity as regards the discipline of architectural restoration: which type of interdisciplinarity should it be? Horizontal type, with equipollent contributions, or vertical type with an assumption of responsibility of the designer? Parallely, the article highlights the relationship between interdisciplinarity and the hypertext, that is to say a text made of multiple contributions, almost independent from each other. Is this what is really required in the context of a restoration project? Furthermore, the article is concerned with the expectations that converge on the restoration (political, social, economical, institutional, etc) claiming that the restoration should still be able to be a discipline in its own right and not heteronymous. Finally, it is noted that the extension of the concept of meaningful evidence has deeply changed to such an extent that the historical and aesthetic instances can no longer give us consistent answers: perhaps, it would be more correct to speak about one single instance for the architectural restoration: the textual instance.

Paolo D'Angelo

Giardino e paesaggio: due falsi amici?

Abstract

Many ties seem to connect landscape and garden. Those who show sensibility for the landscape often possess also a passion for gardens; the landscape architects plan gardens, too; the same editorial series are devoted to both subjects. Philosophical reflection has often stressed the close relationships between landscape and garden, for instance in the works of Rosario Assunto, Alain Roger, Massimo Venturi Ferriolo. And yet notable differences exist between landscape and garden. Landscape is open space; garden, as the etymology of the word attests, is always a closed, bordered space. Landscapes always grow unintentionally, whereas behind a garden there is always an intentional planning. A landscape presupposes a compresence of nature and artificiality; a garden is always artificial, insofar it is not spontaneous nature. This essay analyses the differences between landscape and garden, elaborating a critique of those theorists, like Gernot Böhme and Gilles Clément, who believe that the garden can serve as a model for the landscape.



Stefano D'Avino

Congruenza fra addizioni e sottrazioni nel restauro dei ruderi

Abstract

A dominant theme in the restoration of ruins would appear to be the antimony of preservation–reconstruction, though this contradiction proves only apparent, seeing that reconstruction often turns out to be an indispensable element in the safeguarding of a constructed work. It goes without saying that a ruin, viewed in its current condition as a fragment, must be considered ‘something else’ (on a par with a ‘new’ work), precisely on account of the formal interruption that has occurred; but it is equally true that the underlying reason for materially rebuilding the work is not to reprise an historical or figurative reality, but rather to set in motion a process of interpretation and revelation, all the while avoiding the temptation to engage in a form of retroactive reconstruction, even if such a process is cast in philological terms. It follows that present-day efforts, under which operative criticism and analysis are transformed into design initiatives, are not rendered explicit through the resumption of an existing idiom, but rather as part of a syntactic reformulation and rebuilding which results in an exercise involving both additions and subtractions.

Eneida De Almeida

Architettura, preesistenze e restauro: un confronto antico-nuovo

Abstract

This article seeks to explore the relationship between design and architectural restoration, seeking to review the boundary between these different modes of intervention and the possibilities to reconcile respect for the conservation of cultural heritage and the intention of creation. It focuses on the study of the production of the second half of the twentieth century to bring together the theoretical propositions linked to the critical and creative restoration described by Renato Bonelli concerning the intervention practices of two contemporary architects: Lina Bo Bardi (1914-1992) and Giorgio Grassi (1935). The analysis of each specific intervention - the Sesc Pompeia (Brazil, 1986) and the Sagunto Theater (Spain, 1989) – seeks to reflect on the role of memory in architecture: not only the memory present in the materiality of buildings and the urban fabric, but also the memory understood as an active instrument within the creation process developed by the architects in question.

Maurizio De Vita

Antiche e nuove costruzioni, forme e necessità: conservazione e ri-composizione di architetture

Abstract

Addition as a clear expression of its time refers both to its necessity and to its ability to re-compose, to the reason for its presence as a critical reconsideration of the mandate of distinguishability. The architectural addition embodies in fact the relationship between the needs of the existing building and the needs related to its new or extended relationship with the community. Another form of necessity is that of the sense of the measure of the intervention and therefore of the sensitivity and technical control referable to the maximum limit of the addition with which the sense and purpose of the intervention are achieved. Moreover, designing for conservation is an activity of critical rethinking of relationships interconnected thanks to History, which is also the history of meaningful compositions. In the restoration process the term and the profound meaning of the composition in architecture must be



recalled, not to say exhumed by a deliberate oblivion. The restoration project is more than ever composition and recomposition of matter, spaces, shapes and sense and time of architectures.

Sveva Di Martino, Elisabetta Pallottino
Architettura e restauro per i paesaggi italiani

Abstract

The peculiarity and beauty of the Italian architectural and landscape heritage lie in the diversity of places and building traditions. Also in the light of Giovanni Carbonara's thought, the text recalls the survival modes of this heritage between ontological and perceptive horizon and reiterates the importance of diversifying restoration interventions on the basis of the many different vocations expressed by places, architectures and landscapes. The study of the different territorial structures and the analysis of their ability to resist to changes - or to support them - are the central nucleus of restoration interventions in their philological or more freely interpretative forms. This kind of study and its methodological repercussions in the restoration project are the responsibility of the "heritage architect"; his or her specific skills can be enhanced through higher university education, if properly reorganized in a territorial, organic and contextual vision.

Marco Ermentini
La risposta di Ulisse a Calipso

Abstract

Ulysses' refusal to Calipso, which promised to make him immortal, should be read as the realization that only the state of weakness, lack and poverty allows us to experience good and beautiful things. In the same way, the state of fragility, of inevitable degradation with the passage of time, makes our monuments true wounded witnesses of our past. From this point of view, their fragility implies the need for our care, a cure that repairs, as a mending technique to heal the wounds of being there. These ideas also return to the other events of the Odyssey, as at the end of the long adventure when Ulysses, once he returned to Ithaca, wants to restore the previous situation, to resume the past that has already passed. However, the irreversibility of the elapsed time opposes this. Ithaca is no longer the same, a new start is needed.

Daniela Esposito
Materia e memoria in architettura: il reimpiego dell'antico

Abstract

The study on the recovery, reuse and recycling of both materials and elements, as well as parts of older buildings in architecture, is a field of research strongly connected with many disciplinary areas. This is a matter that is flourishing in current studies, as they have been dealing for several decades with the theme of reuse and self-construction, taking up the issues of reuse of pre-existent artefacts in the past at large. This contribution aims to present some observations on the state and progress of studies over the last decade, pointing out the open questions and the development of specific aspects related to the general theme of the reuse of antiquity. It also offers some ideas for a critical analysis of the reuse, taking into consideration the polysensical nature of the phenomenon, the methods of execution (which



involve the practice of the construction site and the selection of recycled materials), the meanings and reasons concerning the value of the 'formed' substance as a bearer of memory.

Donatella Fiorani, Carla Bartolomucci
Restaurare dopo il terremoto: Palazzo Carli Benedetti all'Aquila

Abstract

The reconstruction of the historical buildings damaged by the earthquake of L'Aquila in 2009 has been mainly oriented to the solution of the safety problems of the edifices. Actually, if the priority given to the structural issues is reasonable, the low attention paid to the other needs of the buildings conservation does not find any real motivation but the lack of interest to the cultural value of the historical architecture. This cultural value, given by the authenticity of the edifice, more and more gives way to the apparently more important values of safety, economy, rapidity of execution. The project of intervention on palazzo Carli-Benedetti tries to answer to the structural exigencies of an ancient building within seismic zone without betraying the usual methodology of restoration, based on the deep material knowledge of the construction and its transformation on time. In a sense, this knowledge is fostered by the wider possibility, after the earthquake, to investigate the edifice and to observe its constructive vulnerabilities. Also for this reason, a project that wants to solve the specific critical situations of the historical building considering its complex and multifacing identity is much more effective than a proposal of intervention based on the use of standardised praxis.

Rosa Anna Genovese
Documentazione, Conservazione e Restauro

Abstract

The culture of conservation and restoration has evolved, coming to state, since the Venice Charter, among other principles, the importance of rigorously and objectively adopting the logical-scientific method, to acquire real knowledge of the cultural property starting from the analysis of all its aspects: ranging from historical stratification to the peculiarity of architectural, archaeological and historic-artistic features; from the characteristics of materials to the structural consistence. The research to acquire this knowledge does not stop at the analytical and project phase, rather, it goes on incessantly, even while the restoration is being executed, in a direct comparison with the artefact, in the awareness that «the only real and sure guide» is the cultural property you are working around. «You need to know how to question it, and if it doesn't answer, you need to be willing to stop» (Gino Chierici). The current challenge is to understand and verify whether and up to what point, the cultural heritage and innovative technologies will be able to develop a real integration, between heritage and digital, in order to achieve an analytically informed documentation aimed at the most direct, complete and systematic knowledge of the cultural property examined, for the purpose of its integrated conservation.

Alfonso Giancotti
Delle rovine della contemporaneità: le architetture incompiute

Abstract

There are several opportunities offered by the analysis of the unfinished architecture. The first one is to read it as an occasion to think about New Categories and New Codes for the contemporary project

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of architecture, to return central position to the tool of the vision in the practice of the project. The second one is to define directly strategies that can be useful for the incomplete architectures, that live the landscape of our cities as real ruins of the contemporaneity. Incomplete architectures, as tangible testimony of the consequences of modernization, set in action on the base of the strategies that have marked the graphic arts and the image; a mirror destined to frame a vision of the Future that, after having broken, entirely leaves in front of us the fragments of those visions. However, we must consider that behind every incomplete architecture there is always a "Possible Space"; therefore it is necessary to accept the incompleteness as a condition of potential Openness.

Maria Adriana Giusti

Restauro dei giardini: musei a cielo aperto della natura e della storia

Abstract

This essays shows how the restoration of a garden, in turn, the product of a historiography of restorations, must interact with contemporary culture. The garden is the product of a continuous change, which includes both transformations for changes in taste and restorations to preserve its image. However, the garden, by its very nature, is a work that belongs to the contemporary world. This, both through the most sophisticated conservation techniques of the palimpsest, and through the introduction of new contemporary resources. Referring to the literature on the restoration of gardens, new issues are now opening up, relating to the tools of archaeological investigation and virtual representation, that can increase the understanding of the historical phases without necessarily proceeding to arbitrary "restorations". A theme that interacts with the tourist use of the gardens, real open-air museums. Each garden is the result of a symbolic narration of the great theater of nature. So, it can be restored in the virtual territories, through indoor and outdoor museum installations, as in many European gardens it has been doing for some time. This allows to preserve as much as possible the palimpsest, without having to destroy a historical phase rather than another.

Pietro Graziani

Terremoti, emergenza e memoria

Abstract

The culture and the tradition of architectural conservation have always been related to the problem of the seismic vulnerability of the Italian territory. However, talking about earthquakes is often perceived as talking of a sort of misfortune that indiscriminately hits people and objects, ignoring (or better, trying to ignore) that earthquakes are perfectly natural events. Being aware of their certain recurrence, it would be necessary a long-term model of prevention following the seismic classification and taking into consideration scientific, social, cultural, historical and political implications. This effort would have the aim of developing a widespread awareness of earthquakes to live together with them. Therefore, the present paper wants to submit in full the still-relevant-today speech *Considerazioni sul rischio sismico*, presented during a round-table discussion chaired by Gaetano Miarelli Mariani and already published in 1985.



Alberto Grimoldi

Le vicende delle opere di Hans Döllgast a Monaco e i loro echi nella cultura tedesca

Abstract

Hans Döllgast's interventions (1891 -1974) on famous building erected in Munich during the first half of the nineteenth century and devastated by the Second World War have been strongly altered or deleted. A few essential, refined additions were enough to recompose the ruins in austere buildings. Keeping the vestiges of the bombings, Döllgast encouraged not to forget neither the horrors of the war nor those that preceded it. This severe message transcended architecture, used it as a mere tool, but also rejected both the surface modernity of the international style and the opulence of the Sixties. Döllgast was an isolated voice, but his approach was among the most original ones not only in German but also in European post-war period. It is no wonder, everything has been done to erase it - as in the Basilica of Sankt Bonifaz, or in the Alte Pinokothek, to leave a sort of sweetened simulacrum, testimony of a historical moment but also a sample of an architectural language to be proposed in an eclectic way.

Ascensión Hernández Martínez

Más allá de la restauración: de la estricta conservación al reciclaje del patrimonio monumental español, una reflexión crítica sobre la restauración de la arquitectura histórica en la España actual

Abstract

In 1985, seven years after the approval of the new constitution that supposed the return to Democracy in Spain after four long decades of dictatorship, the Law for the Spanish Historical Heritage was passed. This law reached a milestone in the management of the cultural heritage in our country, and brought about the modernization of the criteria for the intervention in the Spanish historical architecture. From then on, a lot of monuments have been restored under a great variety of criteria, from minimal intervention (Madrid Slaughterhouse) to monumental recycling (Can Framis, Barcelona), including more sensitive restorations (Torre Bofilla, Valencia) and other purely mimetic interventions (Casa Amatller inside, Barcelona), which lay bare that the preservation of the Spanish monumental heritage is far from being homogeneous. In fact, the transfer of the responsibility for the management of the heritage from the state to the autonomous governments (a specifically Spanish peculiarity that does not occur in other European countries), entails the lack of coordination and the eclecticism that, on the other hand, seems to be a sign of the times.

Tatiana Kirilova Kirova, Davide Mezzino

Patrimonio archeologico tra contesto urbano, paesaggio e territorio

Abstract

Analyzing the legislative framework on the protection and management of the archeological heritage, at the national and international level, this contribution underlines the strong connection of archaeological remains with the surrounding environment. This analysis evidences the complexity of managing the multiple aspects of archaeological sites, stressing the potentialities of integrating geographic and spatial information systems to orient informed conservation actions as well as effective and efficient management policies of both tangible and intangible aspects. Presenting the case study of Bagan, Myanmar, a representative site for its complex relationship among archeological remains,



urban settings and cultural landscape, the potentialities of Geographic Information System (GIS) and Building Information Model (BIM) for a comprehensive documentation and management of an archeological site is illustrated. The opportunities of an integrated use of GIS and BIM systems allowed by a software application, such as InfraWorks or Feature Manipulation Engine, is stressed focusing on documentation, visualization and management issues. On a final note, the contribution underlines the importance of training actions for specialists and the general public, relevant to justify the investments in digital workflows and platforms on a long term perspective.

Kázmér Kovács.

Landscape and Heritage - The Tale of Two Metaphors

Abstract

The modern ideas of cultural heritage and landscape have their origin in the European Renaissance. Conceptualising them with insufficient precision can result in both cultural heritage and landscape being objectified. At the end of such involution, both may end up as sterile forms, devoid of cultural weight, deprived of their power to give metaphorical meaning to our habitat. Assimilating landscape to built heritage induces the possibility of treating a construct as if it were a construction, thus inevitably transforming the virtually endless idea of landscape into a finite thing. Today, cultural heritage conservation is an indispensable part of our building culture. It is a metaphor of ourselves as cultural beings. Landscape, instead, is the very metaphor of ourselves as natural beings. These two metaphors share and combine a formidable potential to embody (cultural heritage) and to contain (landscape) our late-modern, profane necessity of absolute concepts.

Bianca Gioia Marino

Ripensare l'immagine: la conservazione dell'architettura come reintegrazione e ricostruttività

Abstract

Interpreting, recuperating, re-integrating the lost image: these are just some words which connotate the debate on restoration and also motivate the restoration choices. Since the early twentieth century, the importance of the image and its consubstantiality for restoration have acquired various aspects over time, as the perception sphere and the subsequent association of images. This has involved not only the issues about the link between the subject and object but also it has been the main factor for the intervention affecting the figurativeness of the work of art. The concept of image and its phenomenological implications has been developed in the field of restoration: C. Brandi addressed through *L'Immagine* review the aesthetic contemplation of a real physical object. Following the G. Carbonara's *La reintegrazione dell'immagine* the paper tries to focus on the relationship between restoration and conservation which could be founded on different vision of image and also of imaginary.

João Mascarenhas-Mateus

Historia de la construcción y restauración arquitectónica: algunas reflexiones

Abstract

While architectural conservation has been the subject of currents of debate both new and old, the potential for studying historical cultures of building has thus far been largely underappreciated. Past



and present cultures of building are characterized by specific ways of using materials, machines, tools and manpower. Each community in its distinct historical period and location organizes itself in a particular way and uses specific knowledge systems to project, execute and maintain constructions. This text proposes guidelines for making use of construction history findings to find a judicious balance between old and contemporary building techniques in conservation. The advantages of this approach are discussed as part of four main stages of the conservation process: 1) survey and evaluation of the state of conservation; 2) decision-making phase; 3) execution of works; 4) maintenance.

Camilla Mileto, Fernando Vegas López-Manzanares
Il restauro ai confini. I confini del restauro

Abstract

The concept of heritage addressed in the reflections of thinkers and theorists and the final purpose of the conservation have evolved in parallel. In fact, until the middle of the 20th century this discipline focused mostly on the restoration of monuments while the interest in other types of heritage only became more prominent in recent decades, with a few exceptions. This text uses three specific examples to show how conservation evolves and grows at a theoretical and practical level by working at the boundaries of discipline. The three projects illustrated examine cases closely connected to these boundaries: a humble vernacular building, whose state of abandonment has ensured the preservation of its authenticity and its transformation into a monument of local memory; the construction, using traditional techniques, of a new building as an example of innovation which also promotes the survival of traditional crafts and constructive tradition; and the reinterpretation of an inconsistent space that unites ancient and new fragments in an attempt to recover the memory of a place which has now vanished.

Valeria Montanari. Cesare Brandi e Gianfranco Contini
Un'intesa (critica) fra estetica e filologia con esiti sul restauro

Abstract

In the context of a post-Crocian philosophical exploration, which unites in the dynamic consideration of the artistic process, Cesare Brandi, with the formulation of the 'phenomenology of artistic creation', and Gianfranco Contini, with the 'critique of variants', the 'critical-philosopher' and the 'critical-philologist' seem to conform precisely in the path of 'auscultation' of the text (figurative or literary); a careful and scrupulous operation from which the presentation, or critical edition of the same text, derives: ecdotics or, in the case of figurative art, restoration work proper, with the obvious differences in execution, determined by direct contact with the textual materiality, but initiated by the same assumptions.

The recognition of this common path by Brandi and Contini makes it possible to place the current relationship between the interpretation and the 'presentation' of the text, understood today in the broadest sense of the term, in the light of the most current cultural positions and to verify the results on restoration.



Beatriz Mugayar Kühl

Restauro architettonico in Brasile: sfide e attualità

Abstract

In this text some relevant topics concerning architectural restoration in Brazil today will be analyzed, highlighting two main aspects. The first one concerns the attempts to disqualify restoration as a discipline, which has been less and less considered when dealing with cultural assets. On the contrary, its theoretical and methodological basis should always be taken into account, together with its operational repercussions. Some of the causes of this phenomenon in Brazil will be explored. The second one will be to highlight the viability of well-founded interventions, through some recent examples that provide qualified and pertinent design responses, from the conservation point of view, and demonstrate that respectful projects are viable.

Lucina Napoleone

La tutela del patrimonio culturale negli ultimi decenni. Riflessioni e possibile cambiamento di paradigma

Abstract

The essay starts from the observation that in the Seventies and Eighties of the 20th century the idea of protection, conducted essentially by the State to keep culture protected from speculative market pressures, vanished. This idea was replaced by a protection which placed enhancement in a privileged position. All this in a process of commodification of Heritage. The result is a model focused on valorisation for the present and no longer on conservation for the future. To get out of this model it is proposed to start from the concept of “need”, usually conceived in an economic sense, to decline it according to a meaning that comes from Law. This shifting meaning makes possible to pass from the remunerative purpose to that of “social utility”. In this sense, the term subject is redefined, the “precautionary principle” deriving from the ethics of responsibility and the expression “common good” are introduced in the discourse of preservation.

Francesco Piccarreta

La regola dell'arte e l'affidabilità antisismica nelle costruzioni murarie storiche

Abstract

The article describes the structural behavior of historic masonry buildings, the construction characteristics according to “Regola dell’Arte” and the antiseismic attitude of these constructions. Within this article there is also the record of the structure and conservation conditions of constructions, as well as some “prompt” checks based on the criteria of calculation. The article shows a consolidation project definition based on a set of intervention techniques provided by specific requirements such the application of procedures for checking safety conditions as outlined in regulations, and an analysis on the earthquake effects within the Italian city of L’Aquila.



Daniela Pittaluga

Le tracce del cantiere storico: una difficile individuazione ed una ardua conservazione

Abstract

What are the traces and stratigraphic signs that can provide us useful elements for the reconstruction of the historic building yard? How can we deduce the construction temporal sequence from these signs? Often these traces are fleeting, leading to serious archaeological information losses. So, what precautions need to be taken? Four example cases are investigated, very different each other: 1) S. Maria delle Grazie church: building archaeological analysis reconstructed the sequence of “under wall” constructions (17th c.), including sophisticated static modeling; 2) S. Maria in Passione archivolt: the medieval stone structure keeps track of the construction work sequence and timing; revealed by a precision stratigraphic observation; 3) Borzone Abbey complex: sophisticated laboratory analyses allowed to identify the first phase of construction (12th c.), settling some issues that had been debating for some time; 4) Grimaldi's paintings, OPP-Cogoleto (20th c.): the painter wrote on his picture “painted in sixty days”; analyses were performed to evaluate the truthfulness of this statement; here, more points of view are also involved in reading the whole (mental illness, influence on the way of painting, the use of always the same material...). The reconstruction of a construction yard that last for only thirty days can be very interesting, difficult to decipher, complicated to preserve.

Emanuele Romeo

Fonti iconografiche e cartografiche quali strumenti per la conoscenza, conservazione e valorizzazione del patrimonio archeologico francese

Abstract

The archaeological heritage of the classical age has been subject to phenomena that have caused either its abandonment or the continuation of use, its transformation or the loss of its integrity. In particular, the Roman monuments survivors in the regions of Gallia Narbonensis and Lugdunensis, are often now in ruins after experiencing seasons of transformation, conversion to new uses, repairing of damage, restoration: processes that have ensured the survival of these buildings through a continuous integration in urban and landscape activities. The history of these buildings is documented by an iconography that testifies the transformations they have had in the dynamics of change of cities and territories. Today, these monuments are mostly located in urban and landscape contexts, whose transformations often risk to compromise the connection between them and their surroundings. The paper presents the results of a research aimed to the preservation, and sustainable fruition of such goods.

Simona Salvo

Lost in translation. Com'è cambiato il linguaggio del restauro (e il restauro) dalla Carta di Venezia ad oggi

Abstract

The ceaseless hermeneutic effort that regulates the relationship between words and meanings is an expression of the critical spirit of Western Modern culture, which has changed the way we speak according to epoch and geo-cultural context. As in other fields of expertise, the lexicon of restoration plays an important role, as it expresses origins and purposes of ideas and actions aimed at preserving



the memory of the past: in Europe, the desire to define restoration may be considered a consequence of the scientific development of the discipline. Therefore, because terminology plays such an important role in the field of restoration, the effort of translating in different idioms other than the one in which our thoughts originate, seems today crucial. It is otherwise evident that difficulties in translating are not a sign of linguistic (in)compatibility but of cultural diversity; they should therefore be welcomed as they compel a strict reflection about today's significance of words, and about the reverberations they produce bouncing from one language to another and from one culture to another. This paper stresses the translatability of the restoration lexicon against clichés according to which translations contain inherent limit, which instead comply to our ability/will to communicate, and draws back in cause the aforementioned critical approach which, as the culture of conservation (and life itself) teaches, offers awareness of ours being in the world.

Lucia Serafini

Le astuzie della microstoria. Da archeologie industriali a patrimonio diffuso

Abstract

The widening of the horizon of conservation has given to the topic of industrial archeology a place of absolute importance in the debate that has been taking place in Italy for years on the fate of the existing. The expression “frontier discipline” that Aldo Castellano has given to industrial archeology, synthesizes the need of a secular and totalizing approach to the topic, in the perspective of a broader history of industrial civilization and in the aim of a finally integrated protection of the territory. Research in recent years - especially on a regional scale - has revealed the reality of an industrial history able to integrate more general stories and to be translated into universal heritage, with all that this implies. All this means the transition from micro-history linked to the individual artifacts to the macro-history, with the former attentive to the specific facts of a time and a place, and the latter intended to reabsorb these facts within a history without borders.

Maria Piera Sette

Costruire nel costruito: questioni d'integrazione

Abstract

Each historic-city rehabilitation issue involves the “facing of old and new”, opening a discussion about compatibility, spatial and functional problems, architectural and town planning topics. This point requires special attention to the operational intervention procedures and methods, which must express both historical values and current needs. The topic focuses on “how” to build in a historical urban environment, where co-existence and mutual relationship are needed. Basically, a unified approach, and a project able to interpreting the identity of places, are crucial; that is a diversified planning activity, based on the strictness of judgment. The strictness of judgment have to guide the entire project that, aimed at building in a built environment, should investigate the relationship between the so called “text” and “context”, examining the new-ancient binomial, then verifying the dialectic between the measures aimed at provide continuity and those at changing.



Carlo Tosco

Esiste il romanico? Il futuro di uno stile tra storia e restauro

Abstract

The concept of Romanesque was born at the beginning of the nineteenth century between France and England, in the atmosphere of rediscovery of medieval architecture. Anglo-Norman monuments initially represent the emblem of this new period in the history of art, but soon the idea will be extended to the entire heritage built between the tenth and twelfth centuries in Christian Europe. Today this stylistic label is questioned by many researchers and the image of the Romanesque is actually born from a progressive homologation of the buildings, largely due to the restoration works. What sense does it make today to speak of “Romanesque” again? The survey would like to propose some reflections on this issue, taking into account the most recent interventions, including important works by Giovanni Carbonara.

Simonetta Valtieri

La riscoperta e il restauro di un'architettura di Bramante a Viterbo: la restituzione del monumento tra rievocazione e reinterpretazione

Abstract

Documents dating from 1506 and 1508 attest to Bramante's presence in the work commissioned by Julius II in Viterbo's Rocca Albornoz, who builds two porticoed facades with loggias in the large courtyard. The functionality of the residence was completed by the external Stables, made up of three aisles measuring 64 meters in length, covered by cross vaulting. The removal of the high layer of rubble accumulated inside, led to the discovery of 24 columns with capitals of the Tuscan order, 4 meters and 52 cm high. The problem was of how to 'restore' the monument, recalling its internal spatiality and external configuration. A fundamental operation was to relocate all the columns (reassembled and consolidated) on their bases preserved in situ, anchoring them with appropriate anti-seismic devices, with the intention of recovering the original spatial configuration of a portion of the Stables. Partial reconstruction of the upper floor in South area has been planned –using collapsed stones– to document the height and configuration of the Bramante building. In the central area the memory of the nineteenth-Century history of the building has been preserved in the transverse walls of the Prisons that delimit two minor cross vaults, to be consolidated and integrated as a testament to the original construction technique. The Northern area has been left uncovered, repositioning the columns as in an 'archaeological' site. The rescue of an important monument was made possible thanks to historical knowledge; the restitution of the image of the collapsed building implied 'subjective' choices, as in any critical restoration project, which, although based on the ability to recognize historical 'values', has at its base a reinterpretation.

Claudio Varagnoli

Ricerche e restauri in palazzo Ardinghelli all'Aquila

Abstract

The works of conservation of Palazzo Ardinghelli, seriously damaged by the 2009 earthquake, have been started in 2011 by the Regional Directorate for Cultural Heritage, with the advice of the Universities of Catania, Genoa, L'Aquila and Chieti-Pescara. Located on one of the most



representative squares of L'Aquila, the palace is the result of various works of reconstruction of pre-existing buildings, some of which date back to the fourteenth-fifteenth century, after the great earthquake of 1703. Based on an in-depth analysis of the damages, the works have preserved the existing masonries by consolidations; collapsed walls and floors have been rebuilt using bricks, wood and traditional techniques. The stone fragments have been recovered and reassembled, in order to achieve the reconstruction of the loggia. The vaults have been restored trying to save the traces of the building's stratification. The conservation of masonry structures was completed in March 2015. Recently, the building has been assigned to MAXXI as a museum of contemporary art.

Maria Alessandra Vittorini

L'Aquila. Il Restauro alla prova della ricostruzione

Abstract

The report presents a short summary of the reconstruction of cultural heritage after the 2009 earthquake. The definition of the governance and the legal framework, the challenging tasks of restoring cultural heritage and the planning and technical-economic evaluations of interventions, are some of the main topics managed in the integrated approach assigned to the Superintendence for L'Aquila and its Seismic Crater, the first such Superintendence in Italy with combined powers in monumental, historical, artistic, archaeological and landscape fields. It is an engagement that forces to face different difficulties in order to ensure safety, urban regeneration, structural and technological improvement, energy efficiency, landscape protection and proper use of the restoration methodology. In this context the restoration of the Basilica of Collemaggio has been the largest privately funded intervention, completed in just two years, with the coordination of the Superintendence, sharing the design phase with an experts team from three important Italian Universities.

Mario D'Onofrio

In omaggio a Carbonara: tra Tardoantico e Medioevo

Abstract

Presenting the essays included in the section Storia e rappresentazione dell'architettura e della città. The studies deal with topics that fall within the field of historiography, that of the history of architecture, urban planning, building techniques and restoration. Most of them reflect areas of research already dealt with by Giovanni Carbonara and develop their study methodology, despite their different location by epoch and geographical area. In addition to specific themes of gothic architecture in the English context, the precise study of pagan and religious buildings in the Mediterranean area, case studies on themes of ancient Rome and research concerning the reading of the urban fabric and the transformations of historical cities, various contributions deal with themes relating to the study of construction techniques and medieval building sites, with particular attention to historical masonry and its restoration.



Adriano La Regina

Plausum date. Note sulla magnificenza urbana

Abstract

A historical survey of the central archaeological area of Rome is combined with a chronological summary of the commissions of its monuments, with the support of the sources. This overview is useful to understand the recent transformation, the archaeological surveys, the excavations, the restorations, the changes in the structure made in the area, with the uncovering of the Roman Forum and the invention of a new urban landscape in the early nineteenth century around Campo Vaccino, the cattle market.

Many monuments were able to receive critical scientific editions through the works executed and financed by a special Law for the Antiquities of Rome (1981), and were subjected to complex restoration works with huge investments by the Archaeological Superintendency, with the collection of the necessary documentation for their study, with the collaboration of Italian and foreign research institutes.

These studies and restorations promoted big scientific progress on Roman topography, with the adoption of sometimes unsurpassed archaeological procedures and critical methods. The acquisition of a vast complex of knowledge in the second half of the twentieth century allows for a summary of the current state of topographical studies on the city of Rome. Detailed insights are proposed on Caesar, Augustus, Nero, Vespasian, Tito, Domitian, Trajan, up to the work conducted for him by Apollodorus, a first generation Hellenized Nabataean architect.

Francesco Scoppola

Roma fra terra e cielo (41° 53' 39" N)

Abstract

Rome can recognize itself between the earth and the sky. Not only for its spiritual, philosophical, religious, immaterial traditions and also for its material traditions, firmly anchored to the concreteness of tangible assets. Not only in its well-known contact lines between heaven and earth, horizon lines, contouring natural reliefs and profiles of monuments. But also and above all for the astronomical alignments mirrored on the ground. The following set of observations will try to investigate the chaotic disorder that in Rome seems a contradiction, given that Roman cities elsewhere are recognizable by the orthogonal and regular pattern of the road network, by the geometric quadrangular shape of the perimeter and by the orientation according to the cardinal points. The city at the time of Vitruvius seems to have assumed the regular shape of a square of two roman miles per side, oriented however not according to the cardinal points, but according to the oscillation of the sunrise and sunset point of the sun on the horizon throughout the year. The sky was undoubtedly a guide, both for the measurement of time, both for the measure of the geographical space (in the variation of inclination of the astronomical pole, traveling to the south or to the north, with the change of latitude). The Imperial Forums were exactly at the center of this square, the alignment of many road axes, four gaps in the walls at the four corners, the presence of places of worship at the openings located in the center of each side, sepulchral mausoleums and necropolises of that period located outside this geometric perimeter. This would like to be an invitation to promote further studies on the subject.



Cinzia Conti

Il colore della Colonna Traiana

Abstract

There are Renaissance works of art in which ancient monuments appear painted in bright colours, in particular the Arch of Constantine and Trajan's Column. In ancient times, the Column originally had elements added to the marble that were certainly of gold or gilded. However, during the 1981-1988 restoration no traces of colour or preparatory work were found on the marble surface. The only chromatic element to be found was a patina, orange-yellow in colour on some exposures, and golden on others. The patina had been noticed by artists during the Renaissance, and certainly even before then. This is evidently one of the origins of the monochrome genre in painting. In fact, numerous famous monochrome cycles are based on Trajan's Column. In the nineteenth century, the storied frieze became the subject of a dispute over the colour of ancient monuments.

Gianluigi Ciotta

La chiesa di San Polieucto ricostruita da Anicia Giuliana a Costantinopoli (524-527). Fonti e ipotesi di restituzione iconografica

Abstract

The careful examination of the sources and the direct examination of the archaeological finds allow the princess to be recognized by the Roman Byzantine princess Anicia Juliana (463-528 BC), ability personal such as to be able to promote innovative and sumptuous building programs and to be able to affirm that the construction of the Church of St. Polyeuktos in Constantinople, annexed to the building where he was supposed to reside with his family, represents the most important project among those built. The Church, on the basis of archaeological research, would have stood out for its grandiose layout, for the clarity of the articulation of the construction systems, and for the wealth of decorative parties, constituting the crowning and synthesis of experiences gained in Constantinople and in Asia Minor in the fifth century. All these experiences would come together, through a process of spiritual integration, in the Anicia Juliana's Church. All these experiences would come together, through a process of spiritual integration, in the Church of St. Polyeuktos, in which the characteristics that artistic literature generally considers to be peculiar to the Justinian era would appear.

Lia Barelli

Giochi di maestranze sulle murature laterizie a Roma tra tardoantico e alto medioevo

Abstract

Present study analyses some Late Antiquity and Early Medieval examples of the so-called games of workers made on the walls. These are inserts put in the roughly executed wall facings that generally represent geometric patterns. Their purpose seems to vary from the simple amusement to decorative motif or perhaps also have apotropaic value. The most significant examples in Rome can be found on the Aurelian Walls. A particular example dated to the 9th century is present on the north side of the quadriporticus of the basilica of SS. Quattro Coronati in Rome, where a fragment of Roman terracotta slab with scene of Amazonomachy is inserted, perhaps to be read in the Christian sense of the victory of good over evil.



Vittorio Franchetti Pardo

Due libri sull'architettura monastica desideriana e sui suoi influssi in ambito abruzzese-campano

Abstract

Carbonara's book (Iussu Desiderii, ecc.), as well as the one of his pupil Acierno (Magistra latinitatis ecc.), are based on multiple Chronicon referencies, on many other reliable sources, and on precedents or actuals (personal or not) experimental reherces. So being, Carbonara (and his pupil Acierno), in continuity with Boito, and with Giovannoni's roman school of History of Architecture and Restauration. Carbonara is also very concerned with the internal architectonics spaces: lightning sources, prospectival or antiprospctivals effects, and so on. Numerous are the Carbonara's innovatives studies on the new Desiderius's Basilique. Particularly the reintroduction of paleocristian-constantinians building system: to emplay "antiques" elements (columns, bases, capitals, an so on) choosing "lombards" ("latins": as the author says) workers in addition with the "modern" byzantine and muslims decorations. So beeing the abbatial, Carbonar writes, "antique" and "modern" work: a bilingual text armonically written in latin and "volgare".

Marta Acierno

La chiesa di Santa Maria in Foro Claudio, continuità e innovazione nell'architettura religiosa altomedievale in Terra di Lavoro: nuovi elementi di indagine tra X e XII secolo

Abstract

The church of Saint Mary in Foro Claudio has been referred, commonly, to the group of buildings coming from abbot Desiderius tradition, spreading from the last quarter of the eleventh century. However, more recent studies, mainly oriented by the results of the excavations carried out in the last century, have highlighted a more complex construction process, until now very little known. This paper intends to describe the building transformation process occurred in the central medieval period, referring both to archival documentation and material evidence. This was a knot moment for the construction as it gradually took on an architectural identity of its own and referred to its context. The identification of construction and design choices common to other buildings in the Terra di Lavoro contributes to clarify a consolidated construction practice, strongly rooted in the territory. This practice reveals an autonomous expressive character, until now partly neglected.

Lucinia Speciale

S. Maria de episcopio a Ventaroli: le pitture murali più antiche

Abstract

The murals of S. Maria de Episcopio were published for the first time in 1871 by Demetrio Salazar; about thirty years later Émile Bertaux also studied them. Medieval paintings occupy the three apses and part of the central nave of the church. Although the frescoes by Ventaroli have been known for a long time, they remain highly discussed. The Byzantine style of the artists who made them has always been linked to the irradiation of the pictorial cicle of Sant'Angelo in Formis (1072-1087). However, the date of execution and the relationship between the different parts of the decoration remain highly controversial. It has long been believed that the reconstruction of the church may have occurred around the mid 11th century, when Ventaroli was still an episcopal see. The archaeological investigations that



brought to light the oldest part of the building have revealed the existence of an early medieval decoration. This calls into question the entire chronology of the building.

Maria Romana Picuti, Matelda Albanesi, Paola Guerrini

Dallo scavo all'interpretazione: la Foligno medievale tra stratigrafie murarie e riflessioni storico-topografiche

Abstract

The re-emerged structures are related to city walls and gates, to bridges and to medieval houses. The research deepened the reuse of Roman building elements in Middle Ages and confirmed the dating of the bridges. Since the excavation, did not intercept Roman structures or stratigraphies, the hypothesis that Fulginiae was not founded where the medieval city is, but in the area of S. Maria in Campis, is reinforced. The genesis of civitas Fulginea is linked to a castrum, a poleogenetic nucleus near a crossing of the Topino river and the tomb of S. Feliciano (9th-10th century). Subsequently the district of S. Maria infraportas and S. Nicolò rises. In the 12th century the orthogonal layout on the W side of the Cathedral and the expansion to E with S. Salvatore were realized. In 1217 city walls are known from the sources: in 1240 the districts beyond the Topino are included and Ghibelline government establishes Municipality. The walls of 1329 set new lines of development.

Rossana Mancini

Pro restauratione murorum huius excellentissime urbis. Le Mura Aureliane di Roma nel Basso Medioevo

Abstract

The Aurelian Walls of Rome had extensive renovations dating 12th - 13th centuries. The constant characteristics of these restorations are the irregular arrangement of the stones of the outer layers ('flint', tuff, peperino, travertine, fragments of marble and brick) and the frequent presence of partial horizontal rows of brick. The mortars are lime and sand, almost all without pozzolana. This type of masonry is not rare in the Roman area, mainly in fortified buildings, dating back to the same centuries. The masonry technique as a whole (core and external layers) seems an explicit quote from ancient architecture, perhaps not cultured but spontaneous, also born from the availability of reused material, roughly reworked, taken from the ancient Roman nuclei in opus caementicium, after the depletion of more easily removable stones. The observation of the holes for scaffolding shows the persistence of some characteristics of the early medieval construction processes.

Natalina Mannino

Fortuna critica di un lemma architettonico inconsueto. Il gruppo tetrastilo del duomo normanno di Palermo. Prime riflessioni

Abstract

The unusual formal solution of tetrastyle groups of classical columns dividing the Norman cathedral of Palermo into three naves calls for further study. After investigating the adoption of similar combinations of supports during the different historical periods, I could read the spatial qualities imprinted on the interior of palermitan church, concluding that it is the result of a particular, syncretic cultural and artistic fusion. Following the research carried out, the tetrastyle solution of the Cathedral therefore remains unique and original, the result of the anonymous architect's ability to combine the



English linearistic taste of the new lords with the still lively taste of Arab Sicily, enriched by the echoes of a third component, classicist and latin, which chooses and groups reused columns according to compositional methods adopted in monumental buildings of the past. The successful architectural synthesis in this particular occasion has established the taste for column supports in the centuries-old architectural tradition of Palermo.

Rossella De Cadilhac

San Giovanni al Sepolcro a Brindisi. Un caso paradigmatico di derivazione

Abstract

Saint John Sepulchre in Brindisi, among the numerous partial imitations existing in Italy, is the most faithful reproduction, albeit at a small-scale, of the Holy Sepulchre as rebuilt in Jerusalem by the will of the Byzantine Emperor Constantine Monomachos between 1042 and 1048, after the destruction of the original complex ordered by Caliph al-Hakim. The artifacts found contradict the theory that the church was built on an existing circular building. Saint John Sepulchre is the spatial result of an intention of geometric mimesis, as well as devotional and liturgical, and not the mediation between a preexistence and the aim to duplicate the original one. The Apulian church is a central plan building which, as a partial reproduction of the original, gives rise to an autonomous building capable of representing and synthesizing the entire hierosolimitan architecture, a simulacrum able to replace, spatially and devotionally, the original and to relive the events and mysteries of salvation.

Renzo Chiovelli

Lisciature e stilature dei giunti nelle murature storiche: aspetti cronologici, culturali e conservativi

Abstract

Research paper abstract stems from an extensive survey on the surface finishing operations of historic masonry in Italy. This investigation, of which the trim and hollow joint sealing constitute only a part of a larger and more complex study, analyzes a specific setting in a general framework consisting of the masonry surface finish. The analyzes that have been carried out derive from a direct visual observation of the walls, for the identification of the construction and transformation process in the historic buildings, without having to resort to instrumental tests in situ or samples in the laboratory. The trim and hollow sealing of the joint are operations of technical and aesthetic importance since ancient times; it is therefore possible to record and catalog the morphological variations, by evaluating them in a very wide temporal and spatial sphere.

Maria Giovanna Putzu

Il cantiere edilizio in ambito sardo fra X e XV secolo. Tecniche a confronto tra localismi e influenze in area mediterranea

Abstract

The article deals with building sites and construction techniques particularly in the period between the 10th and the 15th centuries, the time when the Sardinian Judicates came into being, developed and fell from power. The aim is to contribute to increasing historical-critical knowledge about the organisation of these sites and medieval construction techniques in Sardinia. The article gives a detailed account of the technological, linguistic, typological characteristics and specificities of the sites in question. These



are then compared and contrasted so as to identify the links and affinities that characterise and assimilate them, allowing us to hypothesise the origins and provenance of the workers who worked there, their cultural formation, the way they moved around the region, the presence of leading artistic figures on the 'national' scene and, given the importance of Sardinian courts in the Middle Ages, also on the 'international' one.

Corrado Bozzoni

Tre cattedrali inglesi: rinnovamenti e restauri, XIV-XVIII secolo

Abstract

In the framework of the transformations undertaken between the 14th and 18th centuries on ancient English cathedrals, the essay examines three exemplary cases (Canterbury, Winchester and Ely). Integrations and renovations, motivated by functional, political and religious needs, but also by the requirement for structural interventions following the dilapidation and tampering suffered by the buildings, were carried out according to the variable aesthetic feeling of the time or with attention to the forms of the past, but always in creative and innovative way, as in Ely, about 1770. Only a few years later, as early as the beginning of the following century, purely stylistic evaluations will determine the choices of the "restorers".

Francesco Paolo Fiore

Alcune note sulla chiesa di San Bernardino a Urbino

Abstract

The convent church of San Bernardino near Urbino is a significant work attributed to Francesco di Giorgio and presents solutions comparable to those of the church of Santa Maria delle Grazie del Calcinaio in Cortona, by the same architect. According to Vespasiano da Bisticci, the church was started after 1482, the year of the death of Federico da Montefeltro, who wanted to be buried there. This would exclude an intervention by Bramante, proposed several times in the literature, but a previous design can not to be excluded. This essay focuses on the results of a recent survey and an in-depth analysis of the structures and materials, which made it possible to verify that the church was substantially built in a single phase, and to analyse the stone parts with particular attention to the portal and to the large columns under the dome and to distinguish the subsequent restoration works.

Flavia Cantatore

I Re Cattolici committenti di Bramante a Roma

Abstract

When Bramante built the Tempietto, the Catholic Kings Isabella of Castile and Ferdinand of Aragon were already involved for more than twenty years in the restructuring of the entire complex of the monastery of San Pietro in Montorio. The construction of the church, initially conceived as an act of thanksgiving for the birth of Prince John (1478), actually spanned the last quarter of the fifteenth century, ending with the building of the façade during the pontificate of Alexander VI (1500). While the precise dates for building the Tempietto have oscillated for a long time between 1498-99 and 1512, we are now in a better position to ascribe it to the period immediately after 1502. This is due to the emergence of new documentary evidence, a deeper understanding of the patrons' role, and the



contributions of restorations and more recent surveys. Among the most famous monuments of the Renaissance, the Tempietto was intended to celebrate both the memory of the martyrdom of St. Peter and the messianic role of the Spanish monarchy on the threshold of modernity.

Paola Zampa

Il capitello dorico nell'architettura di Giuliano da Sangallo

Abstract

The attraction for the variety of forms deployed in the ancient monuments plays an important role in the progressive development of the system of the architectural orders between the 15th and the 16th centuries. Giuliano da Sangallo, refined observer of Roman antiquities, shows, in his research and in his works, a passionate interest in the *varietas* witnessed by the ruins and the finds of classical architecture. In particular he appears attracted by the «*capitula mixta lineamentis*», capitals which revealed the vitality and the complexity of the ancient world, and legitimized a similar freedom and happiness of invention. Before the revival of the Doric order introduced by Bramante with his Roman works, Giuliano, on the basis of the suggestions taken from the monuments but also from the innumerable fragments, unfolds a repertoire of possible forms, often enriched with exuberant ornamentation.

Alessandro Ippoliti

Note sull'architettura della casa di Ludovico Ariosto a Ferrara

Abstract

The essay is one of the results of a on-going research on historical architecture features in Ferrara during Estense Duchy (1471-1598). The aim of this activity is to explore some architectural case studies through historical approach to give a correct comprehension of the buildings and of their transformations in the time. This paper analyses Ludovico Ariosto's house in Contrada Mirasole and its constructive and linguistic features: the evaluation on the building came from the investigation of primary and secondary sources and the consequent critical intersection of these, to give a new interpretation about architectural language theme and to recognize analogies or differences with local tradition.

Aloisio Antinori

Osservazioni sulle molte maniere di Giorgio Vasari architetto

Abstract

As it is well known, Giorgio Vasari held Michelangelo in the highest regard and already in the 1550 edition of his *Vite*, while the master was still alive, he got to the point of considering him to be «something rather divine than earthly». It is therefore surprising that only in a limited number of cases the architectural works of Vasari appear to be influenced by Michelangelo's innovation of the classical language of architecture. This apparent paradox is explained by Vasari himself in a passage of the 1568 edition of *Vite*, where he states that Michelangelo's mastery of arts is unattainable, so an artist should not attempt to imitate his style, but rather aspire to achieve his own distinctive manner through acquiring the best from a multiplicity of models. In the second part of the essay, the author shows



where the actual models of Vasari's architectural language are to be sought: Rome in the early decades of the century on one side, the great Tuscan tradition on the other.

Tommaso Scalesse

Note su Pompeo Targone (1575-1630)

Abstract

As military architect Targone made engines in the nieges of Ostenda and La Rochelles; he was charged to designed Ferrara's fortress. Has expert in matter of hydrology wrote a report about reclamations lands in the environs of Ferrara and gave opinions to find a remedy for flood and watermills in the river Tevere.

Moisés Morales Arizmendi

Proyecto de Conservación de la capilla Real o de Naturales

Abstract

Particularly in the last forty years the tendency for intervention in historical centers is focused on the value of heritage, for economic purposes. The aim is to transform the ancient city into a salable object. Beyond this narrow perspective and in many destructive cases, there are practices that without claiming as a priority the conservation of historical buildings and spaces, manage to keep alive the traditions associated with them (intangible heritage) despite the economic costs involved. In these cases the earnings do not have the sign of pesos, instead they translate into "opening the doors of heaven", bringing together the community and even achieving personal relevance; what has been called a "prestigious economy." San Pedro Cholula is an interesting example in this regard. The community neighborhood structure of positions and functions, established for the celebration of religious festivals, is a deeply rooted institution. Stewardship (as it is commonly called) from the Colony, maintaining strong pre-Hispanic roots, managing to keep in good condition its material heritage of which it is custodian, also keeps alive the intangible legacy of its traditions based on the integration of society. It is important to recognize the value of this system in terms of a socially oriented heritage conservation.

Roberta M. Dal Mas, Angela Di Paola, Carmen Vincenza Manfredi

La chiesa di San Callisto a Roma

Abstract

This essay is based on an updated bibliographic and archive research, explores the history of the church of San Callisto in Rome and addresses the following related issues. The reconstruction of the phases of transformation of the architectural organism, elaborated by Roberta Maria Dal Mas and Angela Di Paola; the critical reading of the interior space, created by Carmen Vincenza Manfredi; and the interpretation of Giuseppe Momo's project in relation to the pre-existing structures, carried out by Roberta Maria Dal Mas. The study, supported by an unpublished relief, clarifies the unresolved questions concerning the building, such as the controversial attribution of the plant to Orazio Torriani in the Roman context of the late sixteenth and early seventeenth century and the role assumed by Momo in the reconfiguration of the church, in relation to the previous restorations ordered by Pius IX and to the Roman architecture of the first decades of the twentieth century.



Maria Grazia D'Amelio

«La calunnia è un venticello...»: Giovan Lorenzo Bernini e le Logge delle Reliquie nella basilica di San Pietro a Roma

Abstract

In 1636 the cracks in St. Peter's dome were attributed to the works on the Loggias of the Relics, to a design by Gian Lorenzo Bernini: the resulting scandal produced a serious discredit to his reputation of architect. This work constitutes an addendum to the studies on the projects of Bernini for the crossing of St. Peter's Basilica. According to his enemies, Bernini's fault lied in having weakened too much the piers supporting the dome, by carving bigger niches and excavating staircases, corridors and rooms for the giant reliquaries in their section. All these works were supposed to have produced the several fissures of the dome, which are today ascribed to some defects in its construction as well as to the tension produced by the ground instability in the vicinity of the pier of the Veronica. In a life of triumphs, the charge of having compromised the stability of the dome was for Bernini a painful distress. To the point that, in his later years, he used his biography to contrast and deny the accusation, frequently referring to the technical and constructive difficulties he had found in his professional life.

Simona Benedetti

Il ruolo della storia nell'intervento di restauro: il caso tardo-barocco del San Giovanni Battista a Morbegno

Abstract

This paper focuses on the history and the restorations of the collegiate church of San Giovanni Battista in Morbegno, financed by the Swiss Isabel & Balz Baechi Foundation, and discusses the author's various historical research efforts between 2014 and 2019. These efforts resulted in identifying the designer (Gerolamo Quadrio, architect of the building of the Milan Cathedral) of the singular late-Baroque (1680-1714) architecture – a truly unique specimen in space and type later to be replicated in several European countries. In parallel, the paper also summarizes the restoration interventions carried out on the architectural work during these years, in the attempt to understand the numerous actions performed on the building. This is done from the perspective of critical restoration, for which concrete intervention is a design intervention that starts by judging the value and recognizing the historical and aesthetic qualities of the architectural work.

Ciro D'Arpa

Gli opifici di pietre dure a Palermo e la Congregazione dell'Oratorio di San Filippo Neri

Abstract

From the "Opificio di Pietre Dure", established in Florence by the Medici in the 16th century, the particular processing of hard stones has radiated to other regions of Italy. It was an activity carried out by highly specialized workers and with a few other centers of excellence like Naples where, in 1737, Charles of Bourbon established the "Real Laboratorio di Pietre". In Palermo, from the first twenty years of the seventeenth century until the nineteenth century, a manufacturing tradition of equal value is documented continuously, but it is unknown to specialist studies. The Oratorians were its proponents and also main clients, they in the chapel of their founder Filippo Neri adorned the altar with hard stones (1620-1622) like the similar one in the church of Vallicella in Rome. In their church of St. Ignatius



martyr we also find other admirable architectural works and many sacred ornaments in hard stones that were made with the technical support of a "opificio" inside the religious community.

Annarosa Cerutti Fusco

Acustica e cultura architettonica. Sperimentazioni innovative nei luoghi di culto della Roma barocca

Abstract

The catholic confessional propaganda addressed to the people in Rome was made explicit by the profane and sacred ceremonials, by stimulating all kinds of sensory perceptions, specially music, drawing inspiration and tools from the scientific progress in the studies of sound and light (acoustic and optics). The paper intends to highlight the interrelationship between architectonic acoustic and sacred spaces in the roman baroque churches, and in other ecclesiastical and devotional places of worship. The architectural design researches of Pietro da Cortona, Borromini and Bernini had the aim of poetically harmonize every aspect of artistic creativity. In particular they gave special attention to the needs of the audience, building moreover beautiful organ balconies and "coretti" or hidden choir galleries, where musicians and singers fulfilled the acoustic side of the main liturgical ceremonies in the Oratories, Chapels and Churches, with unprecedented commitment and spectacular sumptuousness, much appreciated by the public.

Augusto Roca De Amicis

Sant'Uberto a Venaria Reale: un caso di studio nella rete del Barocco internazionale

Abstract

The church by Filippo Juvarra at Venaria Reale is taken here as a case study in the dense network of relationships arose in the international phase of Baroque architecture, the early Eighteen Century. In this context, new perspectives can take shape on apparently well-known works. In particular, a remote dialogue between Juvarra and Fischer von Erlach can be detected in reference to the two-level chapels common to the Venaria church, the Kollegienkirche at Salzburg and the Karlskirche at Wien. More important is to pay attention to distinguish direct relationships from parallel processes, in order to outline a history of Italian architecture in an European context.

Cristiano Marchegiani

Il sacello ascolano di Sant'Emidio alle Grotte, rupestre Arcadia del "Protettore ne' Tremuoti"

Abstract

Interesting emanation of the Roman Arcadia is the shrine of Saint Emygdus at the Grottoes (1716-21), erected in the outskirts of Ascoli Piceno as ex voto after the earthquake in 1703: center of an anti-seismic worship spread into Italy since then. Harmony arises from suggestive dissonances, within architecture itself more than between it and nature. If the tuff rock seems retouched in Bernini's rocaille mode, in picturesque coherence with the sculptural facade leaned against, interpenetrate elements like the flat prospect with wings and the elliptic domed porch carry out a curious transfiguration of the cortonesque facade of Santa Maria della Pace in Rome. The project is ascribed to the Asculan Giuseppe Giosafatti, educated in Bernini's workshop, author of the realization. Any doubt remains in Roman direction, because of strict relations with academic manners of the Clement XI age.



Antonio Pugliano

La «Memoria del condotto di piombo fatto di nuovo a' spese della Reverenda Congregazione dell'Oratorio di Roma nell'anno corrente 1793». Ulteriori elementi per la conoscenza delle trasformazioni urbane della Vallicella, in un manoscritto inedito del XVIII secolo

Abstract

The architectural structure of Convento dei Filippini in Rome has recently been the subject of new documentary investigation and digital measuring campaigns aimed at making a useful synthesis of information from different sources. The two main objectives of these analyses are the extended documentation of materials and techniques involved in the realization of the Convent and the knowledge of his building process. The documents allow formulating a hypothesis about the identification of the primary nucleus of the Convent. This nucleus can be considered a fragment of the pre-existing urban texture, which was characterized by extensive transformations during the new construction, and it affected for a long time the choices of architects involved in the building. The theme of the metamorphosis of the urban texture is linked with a repertoire of unpublished documents relating to the maintenances of the hydraulic implant of the Convent, which have been carried out in the eighteenth century.

Pietro Matracchi, Anna Arcangeli

La cattedrale di San Feliciano a Foligno. Trasformazioni dal XVI al XIX secolo

Abstract

The article traces the salient transformations that the medieval church faced in about four centuries. Dramatic events occurred such as the collapse of a vault in 1513, during the construction works conducted by “Cola Matteucci da Caprarola”. The municipality of Foligno approved in 1525 a model by Antonio da Sangallo the Younger; then the dome was built in the years 1543-1549 with a project by “Giuliano di Baccio da Firenze” and under the direction of “Filippo Delli Salvi da Como”. In 1731 the architect Barigioni presented a renovation design, to solve the problem of the slanted plan of the north wing of the transept. However the intervention of Luigi Vanvitelli in 1754 and the subsequent one by Piermarini were then decisive: we owe to the first one the overall design of the church, to the other the detailed information for the construction.

Maurizio Caperna

Vestigia antiche e progetto urbano: il restauro e la sistemazione della Porta Maggiore al tempo di Gregorio XVI

Abstract

The double archway of the ancient front of Acqua Claudia, a magnificent monument derived by the bifurcation of the Via Prenestina and Via Labicana, was cleared of the buildings overlapped in “the barbaric era” by Pope Gregory XVI (1831-1846), a great lover of archaeology. The ancient monument became the fulcrum of an urban area designed with neoclassical taste: this operation, merging functional aims to the rediscovery of a precious classical heritage, established with modest means – and a weak impact of renovation – a true primacy within the pontifical Rome. This contribution deals with this well-known story occurred in 1837-41 focusing on the restoration approach to the monument and on the reconfiguration of the urban role of the great ancient structure. The decision-making process



regarding design and intervention is reconstructed in greater detail and the individual contribution and the role of Giuseppe Valadier, Clemente Folchi and Giuseppe De Fabris is also better clarified.

Luciano Re

Le architetture di Alessandro Antonelli: il progetto e la conservazione

Abstract

Alessandro Antonelli's works of architecture constitute a singular presence in the history of Italian architecture of the nineteenth century, between completed constructions, interrupted constructions, projects on a building scale and on a city scale. His works are a singular and original synthesis between the typological conceptions "polytechnique" school, functionalism and Piedmontese productive reality, and between neoclassicism and romanticism. Just as today we can see the themes of the conservation of different buildings, sometimes abandoned, and their presence in urban contexts, such is the case of Antonelli's architecture. Starting from their layout and their realization, the works themselves faced different theoretical, practical issues and problems related to being built on pre-existing buildings and the troubled events of the alleged need for consolidation interventions. These issues have been addressed thematically, in the rich bibliography on the architect, and also through example cases.

Marina Docci

La Farnesiana presso Allumiere: note storiche

Abstract

Farnesiana is a small rural settlement that lies a few kilometres north of Allumiere; its history is closely related to the mining and processing of the alunite, started at the mineral deposit discovery on the Tolfa mountains – in the second half of the fifteenth century –. Its origins are still uncertain, dating back to the 15th-16th century, even if basing on more ancient structures located in the same place, dating back to the Middle Ages, the origins of the village are possibly more ancient. The paper focuses on religious buildings: the study shares significant and unpublished archival documents, clarifying questions related to the village chapel – during the 19th century, called Oratory of San Carlo – in use until 1852, and describes the construction and restoration works carried out on the church of Santa Maria della Mola, designed by Giacomo Palazzi, inaugurated in 1859. Santa Maria della Mola church, showed static problems in a short time after the construction; to supervise reinforcement works were in charge Virginio Vespignani and then Ignazio del Frate, architect of the Monte di Pietà.

Stefano Pittaccio

Virginio Vespignani a Santa Maria in Trastevere: un nuovo contributo alla lettura degli scavi

Abstract

The new test of the plan attributed to Virginio Vespignani, drawn up during the nineteenth-century restoration of the building, completes previous readings of the topic with unknown point of reflection on the remains then unearthed in the church nave, mostly attributable to the intervention of Gregory IV (827-44). Also with the start of a precise graphic restoration of the gregorian plutei, the image of an imposing presbyterial scenography starts to delineate arranged in two sections: the path reserved for the ceremonial entrance and exit of the bishop from the hall, staging on solea; the spaces between



the choir and the bishop's seat, defined with a pergola around the forepart of an apsed podium on confession, connected to the nave by two short stairs. Some irregularities of the arrangement, perhaps an expression of a difficult connection with the church of the IV century, seem to derive from a spatial research inspired by the illusionistic language of antiquity, which introduce the perspective design of the innocentian basilica.

Enrica Petrucci

Il ruolo delle strutture conventuali nella conservazione della città storica dal periodo post unitario alla contemporaneità

Abstract

The conventual structures, following the post-unitary suppression of the religious orders, were subjected to a series of modifications, that affected the conservation of the architectural complexes and also had a series of consequences on the urban contexts. The transformations were originated from the need to create, quickly and with limited investments, the equipment for the municipalities, such as schools, barracks, prisons and hospitals. A wide range of cases can be analyzed, with reference to some significant examples. In the Marche Region, the suppressions affected a large number of monasteries; in particular, in the city of Ascoli Piceno, it's evident the nature of the interventions, adopted to modify the convents which, removed from their original function, had to respond to new public needs, including military ones. The reuse of the ancient monastic structures, although developed in the early twentieth century, continues to exert its effect, especially as a result of the phenomena associated with the disposal of military complexes. The public heritage, available to be reused, can represent an interesting opportunity for a revitalization of historical centers, encouraging "good practices", to promote a new sustainable use, through a correct and equable relationship between conservation and innovation.

Carlos Cacciavillani

La città di Taranto e l'Arsenale Militare

Abstract

In 1860 Taranto cover only the portion of the island between the Mar Piccolo and the Mar Grande, the Porta Napoli bridge and the current navigable canal. The city was entirely surrounded by a high defensive wall. In 1865 the government conferred the possibility of expanding outside the walls and the municipal administration approved an expansion plan, that contemplated the construction of two new suburbs, of which the eastern one is the current "Borgo". In 1882, with a Royal Decree, the installation of a naval base and the construction of a Military Arsenal on the beach of the Mar Piccolo were decided; then the moat's depth of the Aragonese Castle were increased and a new metal bridge were built. Today it is possible to recognized the organization of the military structure incorporated within the city, and, through the study of various documents and topographical analysis of the territory, it's possible to explore the planning events of the military structure and its conditioning on the social structure and urban development.



Marina D'Aprile

Il Santuario di San Giuseppe a San Giuseppe Vesuviano e la cultura architettonica napoletana di primo Novecento tra permanenza e innovazione

Abstract

The rebuilding as a monumental sanctuary of the smaller ancient parish of S. Joseph in S. Giuseppe Vesuviano provides a meaningful cross section of the Eclectic time, when the completion or renewal of main historical churches often became the occasion for wide redevelopments of towns, frequently also related to the achievement of the administrative autonomy. This architecture (1896-1926) is a quintessential late-Eclectic example to which contributed architects, artists and artisans of diverse culture, some of which, as Guglielmo Raimondi, even involved in important restorations and historic preservation issues. It was both a religious endeavour and a monumental civic one, financed by people all over the world as a symbol also of the new autonomous urban reality. The Sanctuary was in fact a part of a wider building undertaking by the priest Giuseppe Ambrosio, comprising charity and social structures that provided a new 'urban' face contributing to the 'modernization' of the rural environment.

Gianluigi Lerza

Palazzetto De Santis-Partini in Borgo Pio (1913-14). Reciprocità tra qualità architettonica e trasformazione urbana

Abstract

We are dealing with a not yet well known work, located in via Porta Angelica; it's an expression of remarkable stylistic synthesis together with a complimentary urban transformation of the Borgo Pio district, ended up in 1941. On the basis of unpublished drawings by Engineers Giovanni Battista Iannoni and Ettore Graziosi between 1913-14, the study dwells upon and point out its typological and formal peculiarities of notable originality and stylistic refinements. Not by chance, during the demolition of all the buildings for the construction of the four new lots of the Borgo, this building was considered to be the only emergency of architectural value to be safeguarded. It's clear in it the will of a building project which gives it the character of an all-Roman purism, where we can see a reinterpretation of the 17th-18th century Late Mannerism. We have further proof of this in its proportional subtended values, even if, at first sight it may appear, to have been formalized to a Humbertine bureaucratic.

Mihaela Criticos

The Art Deco Cityscape and the Seduction of Public Space. The Case of Bucharest

Abstract

During the 1920s and 1930s, the cordial and hedonistic species of Modernism known as Art Deco enjoyed a much greater popularity than the canonical, radical variant represented by the International Style. Art Deco architecture largely contributed to shaping the urban landscape of many metropolises all over the world, turning it into an expressive décor of city life. The paper examines the specific Art Deco "mechanisms" of seduction applied to public space, essentially based on ornament and the ornamental valences of light, materials and forms, and deriving from a close relationship with tradition, mass culture and an incipient consumer culture. The scenographic dimension of the Art Deco aesthetic



and its vocation of treating the cityscape as a glamorous «mise-en-scène» is perfectly illustrated by the Deco-Modernist heritage of interwar Bucharest.

Karin Lehmann

La Città Nuova di Bolzano. Una pianificazione durante il Fascismo

Abstract

During the fascist period in Italy, Bolzano and the province of South Tyrol were transformed in a remarkable way. This area is an important example to show the intention of the fascist dictatorship to “colonize” a province of Italy with the instrument of architecture and urbanism. The declared goal was the “Italianization” of this northern part of Italy which belonged till the end of the First World War to Austria. The article focuses in particular on the urban situation around the “Victory Monument”. The original idea of a monumental plaza couldn't be realized because of the prohibitively high expenses for the regulation of the river Talver. Still nowadays there is a lot of public debates going on about the buildings of the fascist period, particularly about the “Victory Monument”, designed by the architect Marcello Piacentini. In 2014, finally, an exhibition has been opened inside the monument about the history of the monument itself and about the regional history from 1918 to 1945 linked to the fascist and national socialist dictatorship.

Fabrizio Di Marco

Marcello Piacentini e il progetto per l'Auditorium di Roma in via dell'Impero

Abstract

The essay deals with the vicissitudes of Marcello Piacentini's projects for the Roman auditorium, analyzed in light of unpublished documentation found in the archive of the Accademia di Santa Cecilia, in which a dense network of contacts emerges between the architect and the count Enrico di San Martino Valperga, president of the institution. The two proposals (1932 and 1938) provided for the construction of the new headquarter in a symbolic area of Mussolini's Rome, in direct contact with the Fori area, similarly to the competition projects for the Palazzo del Littorio (1934) and of the Danteum of Terragni (1938). In the second project, illustrated in four tables, Piacentini's triple will emerges, expressed also in his writings, of resolving the grafting of the Via Cavour on via dell'Impero, of respecting the volume of the facing Basilica di Massenzio, and finally of allowing with a retreat of the new building the view of the Colosseum from Piazza Venezia.

Stefania Tuzi

La chiesa della Beata Vergine di Loreto a Guidonia tra razionalismo e tradizione

Abstract

The intricate building process of the church of Beata Vergine of Loreto in Guidonia not only caused a delay in construction compared to the other buildings of the city of foundation, but deeply affected the design which underwent a series of changes before the final solution. The church, since the earliest planimetric hypotheses for the city, is placed on a hill because it was designed by its architect, Giorgio Calza Bini, as a «National Air Force 'Memorial'». While adopting a rationalist language, the church, as well as the other public buildings and the urban plan of Guidonia, draws its deep origin from



tradition. The model is that of the historic city that grows around the sacred building, accentuating its value as a religious symbol in a counterpoint with the secular pole, represented by the town square.

Maria Grazia Turco

Le Corbusier e i rapporti professionali con la famiglia Vago

Abstract

The Vágó family, composed of architects József and Pierre, represented a very important cultural reference in the history of architecture in the twentieth century. They are involved in the most significant design competitions, participated in the events of modern architecture and had relationships with the major architects of the time: Ödön Lechner, Michel Roux-Spitz, Auguste Perret, Mallet-Stevens e Le Corbusier. With the participation of József and Le Corbusier in the international competition for the palace of Nations in Geneva, in 1926, a long controversy arises between the Magyar architect and the Swiss. But even Pierre Vago also had the opportunity to interact several times with Le Corbusier, since his youthful attendance in the atelier of rue de Sèvres, in Paris. Le Corbusier, however, has different attitudes towards Pierre, during their numerous meetings he sometimes appears cordial, sometimes frowning, sometimes unpleasant. It is evident that, after the controversy with József, Le Corbusier shows a reflected resentment for Pierre, unfortunately never dormant over the time.

Caterina F. Carocci

Terracina nelle carte di Giuseppe Zander

Abstract

The contribution investigates the relationship between a place - the city of Terracina on the coast between Rome and Naples - and Giuseppe Zander (1920-1990) - architect, scholar, and professor of History of Architecture, architect of the Fabbrica di San Pietro. The investigation's tools are the archives in which the architect's papers are kept, first of all his private archives conserved in Rome by his family. The preliminary results obtained from the examination of the archive papers make it possible to delineate the framework of the occasions, the context and the outcomes of Zander's considerable work, which started from the years immediately following the Second World War and continued, albeit thinly, until the conclusion of his experience as an architect. The studies and projects for Terracina seem to show how a place can represent not an object of study among many, but the physical and intellectual space of interests and ways of working, the foundation for any following reflection on the practice and theory of architecture.

Sandro Marziano

L'architettura dal XX al XXI secolo in Cile

Abstract

Chilean architecture of the last century is examined in this work through seven historical periods that start from the "re-Modern" architecture of the early twentieth century and go up to contemporary architecture. This historical path was marked by foreign influence, which translates first into a historicist architecture and "revivals" of past styles, and later into an architecture that suffers the international impact of Rationalism, being recognized the work of architects Juan Martínez and



Roberto Dávila, who consolidated the adequate foundations of modern architecture in the country. The decline of the latter, together with the “boom” in construction due to an improvement in the socio-economic situation, opens the doors, starting from the 1980s, to a search for Chilean identity, which can be found in different currents: continuity of modern tradition, Post-Modernity, Neocolonialism and “Neo-rationalism”.

Emanuela Chiavoni

Sul disegno dal vero in architettura. Lettura di significative memorie

Abstract

The analysis and interpretation of historical designs allows you to make a critical comparison with the past and makes you understand fully the concept that everything we are today is also the reflection of what the generations that preceded us have built. In the academic field, a privileged observatory is made up of representations of Cultural Heritage, especially architectural, which over the years have been performed within the Faculty of Architecture of Rome and which contain the memory of places, urban spaces, areas and artifacts architectural, the information on the graphic instruments and for the survey that were used and also the didactic contents of the teachings relating to the various historical periods for the training as an architect in Rome. The contribution presents a selection of some drawings preserved in the historical Drawings Archive of the former Department of Survey, Analysis and Design of the Environment and Architecture (RADAAr), now become Department of History, Design and Restoration of Architecture, with the critical reflections that derived from their analysis.

Antonella Versaci, Alessio Cardaci

Il disegno per il restauro: prassi e metodologie operative per lo studio e la conservazione dell'architettura storica

Abstract

The conservation of architectural heritage requires an interdisciplinary approach, according to which each object is synergistically studied by scholars that belong to different sectors. Professionals who together contribute to the achievement of the shared goal of safeguarding. In particular, for the assessment of the state of conservation of a cultural asset, it is necessary to acquire and convey in a single integrated and accessible system, a considerable amount of data obtained by various techniques and tools. As Giovanni Carbonara states, the common denominator needs to be the greatest attention to the reality of the monument: only, in fact, by considering the investigated good in all its concreteness, it would be possible to plan and implement conscientious interventions. In this framework, a decisive role is played by drawing which, by proceeding from the survey to the graphic representation, is both cognitive tool and common language for interdisciplinary cooperation. This essay intends to highlight the essential link existing between architectural representation and restoration project.



Cesare Cundari

Riflessioni tra rilievo e restauro

Abstract

The paper, first of all, will focus in particular on some qualifying aspects of architectural surveying, a field of investigation also common to Professor Giovanni Carbonara, in which it's possible to notice a tendency of simplification with the inadequate analysis and understanding of the building, also as a result of technological advancement. After recalling the first occasions of scientific collaboration with Prof. Carbonara, which took place in the mid-70s of the last century, the author recalls two particular events of encounter: the restoration of the Church of St. Anna dei Lombardi in Monteoliveto in Naples, and the restoration of the Palazzo Novelli in Carinola. The author, after recalling some common educational experiences, concludes by pointing out that Prof. Giovanni Carbonara has always managed to reconcile respect for the theoretical foundations of the Restoration with the changing needs of reuse, in line with technical and technological evolution, harmoniously combining the antiques and the contemporary.

Riccardo Migliari

Il De Prospectiva Pingendi e lo spazio

Abstract

De Prospectiva Pingendi written by Piero della Francesca is the first illustrated treatise dedicated to the perspectiva artificialis. The main issue of perspective is the correct reduction of the apparent sizes. Piero describes this reduction by means of a sequence of ratios in which the denominator represents the distance of the observer from the picture plane and the sequence, in itself, describes the diminishing of the sizes perceived by that observer. This Law, considered erroneous by the first exegetes of the treatise, is instead not only correct, but also very efficacious since it expresses, with a unique and simple expression, the interaction between the two factors which determinate the size and the form of the perspective image.

Luca Ribichini

Sant'Ivo alla Sapienza. Un'ipotesi generativa

Abstract

We know that Borromini had roughly 1,000 books in his personal library, so it is very likely that he was influenced by several branches of learning; theology, philosophy and poetry may have inspired and sustained the sense of secular or spiritual Knowledge, which he then instilled in the design of Sant'Ivo alla Sapienza (which means knowledge). Based on these premises the study examined in-depth the exterior and interior of Sant'Ivo and evaluated several literary works, three in particular: The Consolation of Philosophy by Severinus Boethius, The Celestial Hierarchy by Dionysius the Areopagite, and above all, the canticle of Paradise in the Divine Comedy that provided new, stimulating interpretations of the building.



Michela Cigola

Gustavo Giovannoni e Guglielmo De Angelis d'Ossat. Contributi alla lettura della storia dell'Abbazia di Montecassino

Abstract

Many architects and scholars of architecture since the Renaissance have gone to the abbey of Montecassino to study the great Benedictine monument. Among them two great scholars of the twentieth century: Gustavo Giovannoni and Guglielmo De Angelis d'Ossat, whose contribution was fundamental to the history of Montecassino architecture and who were part of the Commission for the rebuilding of the Abbey after its destruction together with exponents of the clergy and the Italian republic. Regarding Giovannoni some surveys by him will be analysed; they are precious and most valuable both for the history of the destroyed Abbey and for Montecassino post-war reconstruction. Personal notes and reflections contained in a draft of the Commission report for the reconstruction will be presented regarding De Angelis d'Ossat; they are inserted in a small typewritten document in his personal library.

Elena Ippoliti, Michele Calvano

La rappresentazione per la comunicazione dei Beni Culturali: dai modelli alle scene. I progetti di Oriolo Frezzotti per la Casa del Fascio e il Foro Littorio a Latina

Abstract

Enhancement of the cultural heritage does not end with preserving materiality, but rather is completely realized under the condition that the cultural good and knowledge about the good can be enjoyed and used by the community. This is the context for the “representations” presented, a applications related to the “virtual restoration” a field where visual technologies to simulating space can recompose the “unity figural” and are as active devices to construct accessible, participatory, and involving communication and to communicate this history to non-experts as well as specialists in the sector. The choice of the case studies was also made in this context: some of the unfinished projects for the city of Littoria by Oriolo Frezzotti, an architect and urban planner from Rome. These are testimonies with civil value with reference not only to their physical consistency, but also in that it fragments of an unfinished history that can be reconstructed starting with project drawings.

Alessandro Pergoli Campanelli

Manuteneantur et praeserventur; verum etiam antiqua et prisca aedificia, et illorum reliquiae ad posterum manent. I pontefici romani e la rinascita del diritto antico sulla tutela dei monumenti

Abstract

Starting from the end of the Roman Empire, two parallel and only apparently antithetical roads were taken immediately: with the destruction of the pagan world and its magnificent and bulky monuments, a new feeling was born towards the conservation of the same ruins. Roman emperors have had always a decisive role, working until the end to maintain control of a context that is not always easily manageable, so many ancient monuments were lost and many others, albeit transformed, were preserved, thanks to the legislative action of the last emperors. The city of Rome in a similar path has always played a special role. First as the home of Roman Law with its great architectural monuments and then as the new apostolic seat of the Roman Church. Therefore it is no a coincidence that the first



legislative texts for the preservation of ancient monuments were made by Roman Popes, starting from Martino V up to the Apostolic Letter of Enea Silvio Piccolomini of 1462 and Pope Sisto IV of 1474.

Maria Letizia Accorsi

Aggiornamenti e restauri della facciata dei Santi Silvestro e Martino ai Monti, dal IX secolo alle più recenti trasformazioni

Abstract

The stratifications on the façade of the church of Sts. Silvestro e Martino ai Monti, from the ninth century to the more recent transformations, enable us to review the very changeable relationship that each age established with pre-existing and ancient architecture. After work to implement the provisions established by the Council of Trent and later changes made in the seventeenth century – involving a programmatic intervention to link «antichità e renovazione» – no more artistic projects were carried out on the church. From the twentieth century onwards only functional upgrades were made to the church. The latter appear as ‘involuntary manipulations’ of the design, ad hoc actions which, irrespective of the overall vision of the monument, were unable to combine the requirements of contemporaneity with the church’s distinguishing features.

Claudio Galli

Tutela e cultura del restauro a Bologna nel periodo delle Commissioni ausiliarie

Abstract

Resuming the studies on culture and the origins of the restoration in Bologna, after the studies from the 1980’s on restoration in the post Italian Unification era, helped in opening more innovative and wider research perspectives. Not only did all this work promote the exceeding of the limits of critical judgment restricted to the urban context alone, it also enlarged significantly the chronological period of reference. New historiographical and documentary elements – characteristic of restoration discipline – were added in order to understand the main salient facts from the issuing of Cardinal Pacca’s Edict on 7 April 1820, up to 1859 and from the Unification of Italy until 1915. The research was carried out following two main themes: the first one focused on the protection by the Papal State, the second one focused on the slow process of forming a sensitivity, a cultural interest in ancient things by customers and designers and an aptitude for restoration that can be outlined through the reconstruction of the local framework of restoration interventions and the results achieved on an operational level.

Renata Picone

Restauri a Pompei nel XIX secolo. Il caso del portico sub-occidentale del Foro

Abstract

This contribution - which starts from a PhD research I undertook under the guidance of prof. Giovanni Carbonara - deals with the restoration/consolidation/anastylosis carried out on the colonnade of the sub-western portico of the Forum of Pompeii, an iconic element of public life in the Roman city, which saw an initial intervention of recomposition by Giuseppe Fiorelli and, subsequently, during the twentieth century, by Amedeo Maiuri. It is an architectural fragment on two levels which, being in an area with seismic and volcanic risk, appears in an evident state of structural fragility and as such needs special care for the particular slender shape. A symbolic place of public life in the Roman city, the



Civil Forum emerged following the excavation campaign of 1812-13, which made it possible to study the most identifying elements of the main square of the ancient city, such as the sub-western portico, thanks to which it was possible to reconstruct important events of Roman Pompeii and its new life following the rediscovery in 1738.

Gabriella Guarisco

Quella strana idea di spostare i monumenti

Abstract

In the second half of the nineteenth century, during the development and realisation of the main monuments restoration, Don Vincenzo Barelli conceived the movement of part of the Cistercian cloister of the Piona's abbey (LC) in Como city. The proposal, which will not be implemented later, is put forward due to the conditions of abandonment and degradation caused by the lack of maintenance by the owner (Sign. Giandomenico Gennazzini). Another particular story is that of the "Fontana del Cigno", donated by earl Sebastiano Mondolfo to the city and built by Biagio Cantella, placed (1872) in Piazza Cavour. Immediately hated by the people of Como, in 1890 it was dismantled and then sold (1902) to Rockefeller. In a second time it was transported to New York and today it is still one of the symbols of the American city, finding its location near the zoo in the Bronx (since 1903).

Francesco Tomaselli

Camillo Boito e la sua precoce teorizzazione del restauro architettonico

Abstract

In the treatises on the history of restoration starting from the statements of Gustavo Giovannoni who declared himself one of his students, Camillo Boito is recognized as the "inspirer of modern restoration theory". For a long time, Boito considered himself the "creator of the intermediate concept between the positions of Viollet-le-Duc and Ruskin" and even the "promoter of the first Italian Charter of Restoration" in 1883, in the form of a vote of seven maxims during the work of the IV Congress of Italian engineers and architects, held in Rome in 1883. The recent discovery of one of his essays published in the journal "Nuova Antologia di Scienze Lettere ed Arti" of 1872, which had escaped historiography, definitively clarifies the real role Boito had in the theorization of restoration. The themes dealt with in this essay reveal a restorative spirit and allow, as Giovanni Carbonara argued in 1997, to consider Boito «more than an innovator ... a wise divulger and reorganizer of concepts that we have occasionally seen emerge in restoration since the eighteenth century anticipations».

Valentina Russo

Dal disegno alla conservazione, tra Roma e Napoli. Ferdinando Mazzanti e la tutela dei monumenti nell'Italia postunitaria

Abstract

At the end of the 19th century, the activity of the architect Ferdinando Mazzanti (1850-1899) gives a significant example of a fruitful cross between medievalist archaeological culture, careful study of the monument and working on it. The young commitment at the Application School for Engineers of Turin reflected on his scientific production, oriented to exploring the forms of architecture and art of the early Christianity in Roman area with a wide documentation of the heritage in central and southern



Italy. Mazzanti was appointed director of the Ufficio regionale per la conservazione dei monumenti per le provincie meridionali in 1897 and he dedicated, in particular, to the study for the restoration of the Arch of Alfonso of Aragon in Castelnuovo and to the conservation work of the Baptistery of San Giovanni in Fonte in Naples Cathedral. Here, the operations carried out on the early Christian mosaics showed a gradual refinement of the intervention strategies and the consequent positive recognition both at local and at national scale. The approach to the Medieval cycle was charged with a conservative afflatus, aiming at strengthening all the detached parts and at forbidding any renovation. Affording these topics, the paper deepens Mazzanti's contribution of to the late-19th century restoration culture connoted by a significant prudence: this is carried on focusing on the works in the Neapolitan baptistery as a little known step in constructing a more cautious approach to historical monuments which will have a more widespread affirmation with Adolfo Avena during the following years.

Amedeo Bellini

Progetti per un palazzo del Parlamento a Roma (1883-1890): il contributo di due conservatori, Luca Beltrami e Francesco Bongioannini

Abstract

In the first '80s of the 19th century the desire to build in Rome a new seat for the Italian Parliament, which could unite in a single monumental building both the Chamber of Deputies and the Chamber of Senate, engaged many of the distinguished Italian politicians, such as Agostino Depretis, Quintino Sella and above all Francesco Crispi. The search for a suitable place presented considerable problems of town-planning policy, of relation with the position of the old city, in full transformation often as a consequence of speculative interests. One of the hypotheses, developed after Crispi charged two protagonists of monument protection, Luca Beltrami and Francesco Bongioannini, was to place the building in piazza Magnanapoli, near the Trajan markets, a joint point between the most monumental part of the ancient Rome and the axis of via Nazionale, one of the pivots of the modern transformation, a position close to the residence of the King, however quite separate from it.

Federico Guidobaldi

La deperibilità dei sectilia pavimenta e un'innovativa tecnica di consolidamento sperimentata da Giacomo Boni in tre edifici del Foro romano nel 1899-1901

Abstract

Ancient floors composed of polychrome marble tiles (sectilia pavimenta) deteriorate in a short time if, after excavation, they are left exposed outdoors. Weathering and the mechanical actions related to public visits cause both the breakage of the tiles and their detachment from the mortar support: the mobility of the tiles then facilitates their removal due to lack of protection or vandalism. To offer a solution to this problem the famous archaeologist Giacomo Boni has formulated a new consolidation method that has been applied, during the years 1899-1901, on sectilia pavimenta of three important Forum monuments: the Basilica Aemilia, the House of the Vestals and the church of S. Maria Antiqua. The new method which, after more than a century from its first application, still shows its conservative effectiveness, is described and illustrated here both by unpublished documents of the time and the evidence of the current state of the marble floors on which the method has been applied.



Monica Naretto

Louis Cloquet e la liberazione degli antichi edifici, tra restauro storico e positivismo

Abstract

In the context of «historical restoration and positivism» (Carbonara, 1997), the contribution focuses on the examination of the theories of Louis Cloquet - a Belgian scholar writing between 19th and 20th centuries - on the «liberation of ancient buildings». The topic has been the occasion of an intense debate at the beginning of the twentieth century, when the historical European city was affected by the transformations involved by industrial expansion and demographic growth. In the essay *Le dégagement des anciens édifices* (1903), dealing with the liberation of monuments from later additions - with explicit reference to Tournai Cathedral - Cloquet urges caution, setting the understanding of historical palimpsests and the need for conservation before functional and aesthetic requirements. The context of the debate is represented by that specific moment of the overcoming of memory values attribution moving from the single monument to the historical city, in the urgency of preserving at least the sectors characterized by the most perceivable identity.

Alessandra Biasi

La voce di Gustavo Giovannoni nei territori redenti della Venezia Giulia

Abstract

Gustavo Giovannoni, as a representative of the Italian safeguard institutions, is invited to release some statements about the restoration of both the Basilica of Grado (1926) and San Giusto Cathedral in Trieste (1936), in agreement with the then Superintendent Ferdinando Forlati. During the early twentieth century, these buildings were subject to - when the Eastern border territories were still part of the Österreichisches Küstenland - be safeguarded and protected by the Austrian institutions which, on occasion, used the extraordinary contribution of Alois Riegl and Max Dvořak. This is therefore for Giovannoni a singular opportunity for a confrontation with the most authoritative voices of the transalpine culture. The Italian government sidelined in fact this opportunity, as it was determined to operate in the redeemed territories (1918) in the sign of a drastic “distinction and discontinuity”. Invited in such context to represent Italian safeguard institutions, Giovannoni offers articulated and diversified resolutions, that only apparently respond to the government requests; he indeed broadly expresses his vision of restoration, witnessed in the redeemed territories through events that are in many ways still unprecedented.

Adele Fiadino

Gustavo Giovannoni e la difesa delle bellezze naturali

Abstract

The issue concerning the protection of natural beauty had a very important position in the vast and articulated professional activities of Gustavo Giovannoni, so much as to significantly influence his own personality. Such is also attributed to the endless passion that the Architect had for the natural environment which accompanied him during the course of his entire existence. His commitment in this field is collocated in the context of the greatest international debate regarding the protection of the landscape which lasts for over thirty years, starting from “hands-on experimentation” to the formulation of legislative acts or of theoretical reflections on the argument. The path of this cultural



course found its natural conclusion with the prestigious appointment of President of the Ministerial Commission for the adoption of the new law for «The Protection of Natural Beauty», approved on 29 June, 1939 (n. 1497), of which he was the principal inspirer.

Annunziata Maria Oteri

Arte e tecnica nel dibattito sul restauro fra le due guerre. Il contributo di Roberto Papini

Abstract

The essay focuses on the theoretical approach of the Historian of Art Roberto Papini (1883-1957) to architectural preservation in the years between the two wars. In those years, when art and politics intertwined a solid relationship and restoration became a medium for attracting ideological consensus, Papini tried to study an approach for the project of restoration which, free from any prevalent theory, had to be only ruled by a dialectical connection between technique and art, hence between the artistic values of the historical building and the specific competences of technicians. However, ambiguities and contradictions characterize his theoretical approach to restoration and even if Papini is considered an exponent of the “restauro critico”, his ideas in relation to architectural preservation reflects the difficulties of that generation of scholars who had grown up in the phase of cultural transition from Positivism to Idealism.

Giuseppe Cruciani Fabozzi

Esordi e diffusione dell'anastilosi nel sud-est asiatico

Abstract

After the work of Balanos (1902-1933) for the Paerthenon's reconstruction, the first experimentation of this methodology in Southeast Asia was carried out by Theo van Erp at Borobudur and Prambanan in Java. This paper provides an overview of the beginning and the spread of the anastylosis methodology for the restoration of the monuments of Southeast Asia. J.A. Mooyen illustrated it, describing the activities of Oudheikundige Dienst in Indonesia during the Athens Conference in 1931. Here the applications of this methodology in Cambodia are described: starting from the work carried out by Marchal on the Temple of Banteay Srei (1932) and continuing with the restoration works, on the Bantay Samrè Temple, faithfully described by Glaize in his essay (Hanoi, 1942). The culmination of dexterity will be realized with the restoration of the central sanctuary of Neak Pean and, above all, of the stepped pyramid of Bakong, begun in 1936. The architect, at the end of his essay, will declare that anastylosis is not a formula or a recipe but rather a methodology.

Gianluigi De Martino

La storia e gli interventi di restauro nella chiesa della SS. Annunziata in Napoli

Abstract

During the last World War, in the city of Naples, the districts of the coastal strip are among the most affected areas as they are more exposed to attacks from the sea. Disastrous consequences occurred on a large part of the urban fabric and on several monuments such as noble palaces and churches. Among these the SS. Annunziata (the church of the Annunciation) suffered serious damages especially in the dome. It is known that in the post-war period the principles of restoration contained in the Athens Charter (1931) were questioned and it was preferred to rebuild or compensate the heavily damaged



monuments, rather than lose their memory. The need to save what had been partially destroyed by the conflict put the architects, faced with the most disparate cases, in the conditions to intervene on a case by case basis with rules dictated by the sensitivity of each of them, rather than follow the international Charters shared principles.

Serena Pesenti

Tutela monumentale in Lombardia e Grande Guerra: la protezione dai danni bellici

Abstract

The contribution is about measures adopted in Lombardy during the First World War to protect architectural monuments from air bombing. In light of unpublished documents from “Archive of Monuments” of the Superintendence for Fine Arts and Landscape of Milan, the contribution examines, on the one hand, the cultural aspects that characterized, in that historical moment, the culture of restoration, and determined the criteria used to identify the few buildings deserving of being protected. In fact, only for a very small number of architectures - compared to the much larger number of monuments of important value - it was possible to bear the economic effort to carry out the prevention works. On the other hand, the paper analyzes the types of technical measures used for defense, such as scaffolding and wooden bulkheads and padded quilts (as done, for example, for the Zavattari's frescoes in the Chapel of Queen Teodolinda in the Duomo of Monza, or for the Colleoni Chapel in Bergamo, etc.).

Gianfranco Pertot

La tutela a Milano dopo la guerra e la Liberazione: Giovanni Rocco commissario reggente della Soprintendenza ai monumenti (1945-46)

Abstract

Giovanni Rocco (1877-1951), was called in 1945 by the National Liberation Committee to replace Gino Chierici at the head of the Soprintendenza ai Monumenti (Monuments Office) of Milan. Non-fascist, architect of academic formation, scholar of Pellegrino Tibaldi, he was just back from the ten-year experience of the direction of Rassegna di architettura, which he founded in 1929. His term of office was short (it was taken over by Guglielmo Pacchioni at the beginning of 1946), but full of initiatives, even controversial: he was part of the Consultative Commission for the new town master plan, directed the first works of reconstruction of the bombed Cenacolo, worked to expand the boundaries of State protection of existing buildings. The brief paper examines his work, in the wider context of Milan just after the war, a brief period characterized by innovative actions, at times unrealistic, destined in the following years to be overtaken by a reconstruction as pervasive as it was undisputed.

Maria Rosaria Vitale

Una memoria immemore. La cattedrale di Reims a cento anni dalla Grande Guerra

Abstract

On the 19th of September 1914, incendiary shells hit the Reims cathedral and triggered a tremendous fire that destroyed the roof and ravaged various parts of the building. The “martyrdom” of the French kings' coronation cathedral – perceived as a long-lasting national symbol – became a powerful



instrument of propaganda against the enemy's barbarity. During the conflict, the cathedral overshadowed the city and the destruction of other important buildings or entire urban sectors was almost relegated to the background. Nonetheless, the disputes about Notre-Dame brought the fate of Reims and its population under the gaze of the whole world. Opinions and hypotheses of reconstruction of the monument changed during and after the war, when the myth of the "resurrection" replaced that of the "martyrdom". The analysis of these fluctuations may be useful to highlight how the community reacted to the conflict and to what extent the inflamed debate influenced the reconstruction in the aftermath of WWI. The story of the cathedral of Reims also offers some important insights into the dialectic between opposite narratives and helps us to understand the role of propaganda, the response of the inhabitants to the different visions conveyed by the media and, above all, the changeable value assigned to the material authenticity and its preservation.

Marco Riccardi

Tracce di teoria del restauro al Congresso internazionale di Parigi nel 1957

Abstract

The Congrès international des architectes et techniciens des monuments historiques takes place in 1957 in Paris. As in the case of the 1931 Conference in Athens, the Paris Conference is held in the aftermath of a world conflict to take stock of the reconstruction process, exchange views, and reconsider existing methodologies in light of the new international context. Unlike the Athens meeting, yet, this time the Congress, organised by Compagnie des architectes en chef des Monuments historiques focuses on operative issues and leaves out pressing theoretical (why?) and methodological (how?) concerns. However, these matters of principle and method cannot be easily neglected. The aim of this contribution is to bring to the fore the doctrinal debate and the theoretical discussion points that emerge during the Congress.

Nicoletta Marconi

Furio Fasolo per la basilica cattedrale di Sant'Agapito in Palestrina: restauri 1957-1974

Abstract

In June 1944, during the Second World War, the city of Palestrina was bombed. The damage to the Cathedral's facade was irreversible. In 1957, the architect Furio Fasolo was in charge of its restoration. His first hypothesis for the loggia's reconstruction was denied, so he proposed its partial demolition, equally rejected; then, the demolition of the loggia was ratified. Today, fragments of the ancient masonry devices characterize the façade, scratched in a dense network of grooves; they are the result of a "liberation" intervention combined with exacerbated additions to the strict adherence to the principle of distinguishable and the use of reinforced concrete. At the beginning of the Seventies, Fasolo was also in charge of Sant'Agapito crypt's restoration, never completed. His project was based on the static conditions of the building, which required the demolition of the crumbling modern structures of the crypt in iron beams, corroded by oxidation. The reconstruction of the roof slab was carried out a reinforced concrete framework consisting of four pillars and beams, and a brick-cement slab of about 30 cm. During the work, further new changes to the project were needed: the pillars became five, and the roof was translated into a lowered barrel vault. The desire to make the intervention distinguishable suggested the choice of exposed concrete. The exhaustion of funding dues the interruption of the restoration works, and still today the crypt shows its unfinished structure.



Andrea Ugolini

«... come vedetta prominente su un gomito leggero del fiume». Il progetto di restauro di Piero Sanpaolesi per il castello di Vignola, 1969-1970

Abstract

Piero Sanpaolesi, one of the protagonists of the reconstruction in Italy after the end of WWII, plans, between 1969 and 1970, the restoration of the Castle of Vignola (BO): a fortress, built at the beginning of the 14th Century, and transformed several times over the centuries. Prof. Sanpaolesi, member of the Italian Institute of Castles (founded by Piero Gazzola in 1964 to ensure the knowledge and enhancement of fortified architecture), had already designed and partly carried out the restoration of another castle in 1967: Castelsismondo in Rimini. The essay deals with the main moments of 'failed restoration' of Vignola's Fortress; it analyses the research carried out and partly published, the surveys of the castle and the project dating 1970 and never realized. However, the project allows us to appreciate once again Piero Sanpaolesi's lesson in method of which so much has been written. A lesson on the basis of which putting the hand of a building implies having historical preparation, theoretical, technological but also professional skills acquired through field practice.

Fabio Mariano

La Loggia dei Mercanti in Ancona fra storia e restauri

Abstract

The Loggia dei Mercanti in Ancona is one of the rare surviving examples of a building intended for the institutional activity of the merchant associations which has maintained its intended use uninterrupted since its construction to date. The Loggia, in fact, built in the first half of the fifteenth century, is still owned by the Ancona Chamber of Commerce. The architect, sculptor and contractor of the works was the Dalmatian Giorgio di Matteo da Zara, between 1451 and 1459, and the Loggia, together with the cathedral of S. Giacomo in Sibenik, can be considered one of his absolute masterpieces. The interiors, damaged by a fire, were frescoed in a mannerist style by Pellegrino Tibaldi in 1558. The bombing of Ancona in 1943-44 WW2 did not spare the Loggia which suffered damage precisely in the frescoed ceiling. The recent restorations (1998-2002) took place outside for the architectural restoration of the facade and its sculptures, then inside with the conservative restoration of the surviving frescoes of the vault, and of the sixteenth and eighteenth century sculptural systems, finally with the design of the furnishings of the conference room.