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*La fabbrica duecentesca di Santa Maria Assunta ad Amaseno: scrittura e riscrittura di un testo architettonico*

*Abstract*

The church of Santa Maria Assunta in Amaseno (FR) was built in the 13th century on the commission of the powerful Conti de Ceccano. The study of the building's architectural language and construction history, deduced from documentary sources and direct analysis, revealed that it is a significant example of the reception in southern Latium of French architectural models, mediated by the Cistercians. However, the church appears at the same time to be significant, with reference to the later phases of the building site, of their substantial overcoming at the end of Duecento, when new orientations marked by a formal and structural sobriety emerged in the provinces of Campagna and Marittima.

Rinaldo D'Alessandro

*Un palinsesto di cultura architettonica cistercense: le fasi duecentesche dell'abbazia di Santa Maria della Matina, tra Casamari e le prime fondazioni di Carlo I*

*Abstract*

The Abbey of Santa Maria della Matina is one of the main Cistercian monuments in Calabria. Its study, long neglected, reveals the vitality and multiple nuances of an architectural and artistic culture deeply rooted in the 13th century Val di Crati. The analysis of the building and the investigation of some construction peculiarities still unknown allowed the identification of the construction phases of the monument, leading to the re-evaluation of its chronological location. This, in turn, made it possible to re-establish a connection between the abbey and the broader context of Cistercian foundations, highlighting the particularly close links with Casamari abbey in Lazio and with some significant monuments of the Angevin period.



Arianna Carannante

*I mendicanti nella Capitanata medievale: il rapporto tra architettura e città a Syponum novellum (Manfredonia) e nella Civitas Sanctae Mariae (Lucera)*

*Abstract*

The construction/reconstruction of the two cities in Capitanata - Manfredonia and Lucera - , which can be placed between the end of the 13th century and the beginning of the following century, is connected to the arrival of the Mendicant Orders in Apulia. The paper reveals a specific liaison between these and the court, aimed at facilitating the Angevin king's control of the cities. From the proposed analysis emerges a relationship that can be investigated on two different levels from the "macroscale" of the city to the "microscale" of the building and its architectural decoration.

Giulia De Lucia

*Le cupole di Ascanio Vitozzi: esperienze romane e progetti sabaudi*

*Abstract*

Very few information are known about the roman training of the military engineer – architect and urban planner – Ascanio Vitozzi (1539-1615). He arrived at the Savoia ducal court in 1584, after a roman training period, and radically changed the architectural shape of Turin through urban intuitions and formal research completely unexplored in subalpine area. This contribution focuses on the religious buildings designed or built by Vitozzi, and in particular on their domes. Although reference literature already identified in the religious buildings the roman influences on the formal and decorative research, the relation between roman experiences of Vitozzi and the architectural languages of his domes is still insufficiently studied. Vitozzi "architect of domes" expresses a prudent and, at the same time innovative, professionalism: the dimensions of his domes (the world's largest oval dome in the Sanctuary of Vicoforte, or the dome of the church of Ss. Trinità in Turin, that is still the largest masonry dome in the centre of the city) are very courageous. Moreover, his introduction of oval shape in piedmont area - both for plans and sections of domes - can be considered pioneering. In the absence of documentary sources about the Vitozzi education on design and construction of domes, this research assumes as the starting point the material source of the built religious buildings designed by Vitozzi in savoy area. In particular the research will focus the case of the church of SS. Trinità, recently investigated by multidisciplinary research projects with the main aim of delineating the roman architectural experiences in the field of domes that may have influenced the architect. This investigation aims to provide new points of view on the professionalism skills of architect Ascanio Vitozzi as dome builder – although the investigated dome was built posthumous – and to move a preliminary critical reflection on the roman influence on his formal and conceptual ideas of domes. Moreover, this research can contribute to investigate the transfer of architectural knowledge from different regional contexts, each characterized on their peculiarities, such as used materials, structural conceptions and units of measurements. In this perspective, the study highlights the adaptive skills of Vitozzi, who, enhancing his background, was able to introduce new architectural language in the savoy area resulting in very relevant buildings.