



n.s. 70, 2019

Luca Creti

Una fondazione francese nella Roma di Innocenzo III: l'ospedale di San Tommaso in formis

Abstract

The ancient hospital of San Tommaso in Formis is now almost completely gone. Built by the Trinitarian Order sometime between 1210 and 1216, and strongly backed by Pope Innocent III, it was used for housing and any health treatments necessary for Christian prisoners liberated from the yoke of the “infidels”. The building was part of a complex that included the church, a small cemetery and housing for the monks and nuns within the cloistered enclosure. The hospital’s double-nave layout reflected contemporary French planimetric and volumetric solutions, as did the stepped shape of its main façade and the pointed-arch portal giving access to the monastery. Also the portal of the hospital, enriched by a niche containing the symbol of the Order and realized by magister Iacobus and his son Cosma, in its original structure combined the Cosmatesque style with international compositional formulas; through the use of architectural schemes which Iacopo himself - in this case together with his father Lorenzo - had previously experimented with at the church of the Cistercian Abbey of Santa Maria di Falleri and at the Cathedral of Civita Castellana, a style-type never used in Rome was born, one able to satisfy both the ideological needs of the pontiff and the desire of the Trinitarians, as those having commissioned the work, to make their French identity and origin immediately recognizable.

Valentina Balzarotti

Palchi dorati. I soffitti lignei di Raffaello della sala Vecchia degli Svizzeri e della sala dei Chiaroscuri nel Palazzo Apostolico Vaticano

Abstract

When Giovanni de’ Medici was elected Pope Leo X in 1513, he decided to modernize the Papal Apartments, located in the medieval core of the Apostolic Palace and previously set up by his predecessor Julius II. The renewal of this setting focused on the room of the Chiaroscuri, used in the sixteenth century for secret consistories or for solemn Papal meetings with the Cardinals, and on the Sala Vecchia degli Svizzeri, a sort of antechamber where the Cardinals received their robes. The aim of this paper is to understand the relationship between the coffered wooden ceiling designed by Raphael and the original decoration executed by the Sanzio workshop and, furthermore, the involvement of Antonio da Sangallo il Giovane in the ceiling’s construction.

Quaderni dell'Istituto di Storia dell'Architettura

Rivista semestrale del Dipartimento di Storia, Disegno e Restauro dell'Architettura, Sapienza Università di Roma
ISSN: 0485-4152; Autorizzazione del Tribunale di Roma n. 131/87 del 6/3/1987

Direttore: Prof. Arch. Alessandro Viscogliosi

Sede: Piazza Borghese, 9 - 00186 Roma

Redazione: quaderni.dsdra@uniroma1.it

Sito web: https://web.uniroma1.it/dsdra/dipartimento_/pubblicazioni/quaderni-storia-architettura



Veronica Balboni

"Si è fatto tanto avanti che ha uguagliato li altri". Architetture e scritti di Pietro Fiorini architetto bolognese (1539-1629)

Abstract

In the field of architectural history regarding building production in Bologna between the sixteenth and seventeenth centuries, Pietro Fiorini's role (1539-1629) is poorly investigated. Furthermore, recent studies have little to offer regarding his figure and an updated critical interpretation of his work: the state of the art is at a standstill since the early years of the twentieth century. Pietro Fiorini was an important architect in the city and his presence on the main building sites is underlined by the most important literary sources found the seventeenth century; despite this, his artistic position is totally obscured by other artists active in Bologna in the same years who were important protagonists of architectural production during the counterreformation, for example: Pellegrino (1527-1596) and Domenico Tibaldi (1541-1583), Floriano Ambrosini (1557-1621), Ottaviano Mascarino (1536-1606). A key source when initiating research about Pietro Fiorini is the so-called Raccolta Fiorini, a substantial archival collection composed of drawings and a manuscript diary, written by the architect from 1616 onwards. This paper aims to outline a first critical interpretation of the architect, his works and his artistic training, and to provide a new consultation tool regarding the archival collection, through transcription and a number of synoptic charts.

Alfonso Ausilio

Nuovi documenti sulla cappella Accoramboni in Sant'Andrea delle Fratte e sulla figura di Giovanni Somazzi

Abstract

A number of unpublished documents provide a more complete view regarding the realization of the Chapel of the Crucifix in the Church of Sant'Andrea delle Fratte in Rome. It was created, from 1661 onwards, by Giovanni Somazzi, a marble craftsman who had worked on many relevant building sites and with important architects such as Borromini, Bernini and Virgilio Spada, as well as on various chapels during the seventeenth century. These experiences led him to take inspiration from various sites and to compose, in a personal and autonomous way, the lay-out of Sant'Andrea, which freely syncretizes, using only quarry stones, lexical elements from other Roman chaplaincies, drawing, too, from a peculiar and infrequent use of symbolic repertory.

Marisa Tabarrini

La cultura museale agli albori. Nuovi disegni sull'allestimento del Palazzo Apostolico al tempo di Clemente XI Albani: l'Appartamento dei Principi Nipoti

Abstract

The apartment of the grandchildren princes on the third noble level of Palazzo Nuovo in the Vatican was embellished at the beginning of the eighteenth century with twenty-five preparatory sketches (cartoni), most of them executed by Pietro da Cortona for the mosaic decoration of the minor domes of St. Peter. The decoration was part of a larger and progressive project for a museum display in the Apostolic Palace, conceived by Clement XI Albani at the beginning of his pontificate to promote the



SAPIENZA
UNIVERSITÀ DI ROMA

Quaderni dell'Istituto
di Storia dell'Architettura

enhancement and conservation of the Papal Collections, although exclusively reserved to the limited circle of ecclesiastics, diplomats and intellectuals with access to the Papal Apartments. A group of five drawings at the Royal Collection of Windsor Castle, attributable to the workshop of Carlo Fontana, architect of the 'fabbrica' of St. Peter and superintendent of the Apostolic Palaces, can be connected to this display. The Vatican experiment, as a whole, is to be considered a first important cultural and methodological precedent of the more ambitious project undertaken by Clement XII Corsini which would lead to the opening of the first public museum inaugurated at Palazzo Nuovo in the capital, in 1734.

Quaderni dell'Istituto di Storia dell'Architettura

Rivista semestrale del Dipartimento di Storia, Disegno e Restauro dell'Architettura, Sapienza Università di Roma
ISSN: 0485-4152; Autorizzazione del Tribunale di Roma n. 131/87 del 6/3/1987

Direttore: Prof. Arch. Alessandro Viscogliosi

Sede: Piazza Borghese, 9 - 00186 Roma

Redazione: quaderni.dsdra@uniroma1.it

Sito web: https://web.uniroma1.it/dsdra/dipartimento/_pubblicazioni/quaderni-storia-architettura