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La basilica di Santa Maria in Foro Claudio a Ventaroli: analisi e rilievo di un periferico monumento medievale

Abstract

The basilica of *Santa Maria in Foro Claudio*, the seat of bishops from the second half of the 5th century until the end of the 11th century, is situated in Ventaroli, a small village in the province of Caserta. The building, dating back to the 11th century but possibly as far back as the 5th century, has undergone extensions and suffered devastation, redevelopments, indifference and restoration, and although today its configuration differs considerably from the original layout, it still houses an important cycle of frescoes of the Byzantine-Cassinese school. Among the interventions that have contributed most to the current shape of the basilica, are those of the Aragonese age, related to the redesign of the main front, which was equipped with a portal in the Catalan style - still present at the beginning of this century but today replaced with a copy. This contribution is part of a broader programme aimed at documenting through surveys, a significant part of national architectural heritage of undeniable artistic and historical value.

Benedetta Cagliotti

Palazzo Costabili e la nuova arte edificatoria a Ferrara tra la fine del Quattrocento e l'inizio del Cinquecento

Abstract

Palazzo Costabili represents, for its size and decorative wealth, the most ambitious building of the Renaissance in Ferrara at the end of the Fifteenth century. This essay reflects on the personality of Antonio Costabili (1450?-1527), one of the most scholarly members of the Este court, who commissioned the building. By comparing unpublished archival research with direct on-site observation and the surveyance of stylistic features, this essay clarifies the history of its construction with the aid of proportional analysis and the study of construction techniques and materials. From a systematic study of the building site, the precise design of *Palazzo Costabili* emerges as an expression of a clear linguistic and lexical intention, called *all'antica*.

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Maurizio Ricci

Su una misconosciuta pianta per il tempio del Santissimo Crocifisso a Todi

Abstract

On folio 2567 of the National Academy of St. Luke's, there is a plan of an externally quadrangular and internally hexagonal church, which, up to now, has been scarcely investigated, if at all, by the historiography of architecture. It is an anonymous folio belonging to the Bolognese architect Octavian Mascarino (1536-1606) who donated it, shortly before his death, to the Academy of which he was a member. The typological features of the church, a document from 1589, and metrological analysis, enable the folio to be matched with a plan, hitherto unknown, for the Temple of the *Ss. Crocifisso* in Todi, a church of pilgrimage erected in 1589 and commissioned by Bishop Angelo Cesi. The geometry of the plan, its sources and derivations - such as the church, built soon after, of the *Ss. Trinità* in Turin (1598), which echoes many of its features - suggest a plan by the Bolsenese architect, Ascanio Vitozzi (1539-1615), documented to have been in Rome for a short stay in 1589, at the time Cesi himself was present in the city.

Rossana Ravesi

I Teatini a Milano: la Chiesa e la Casa a Sant'Antonio e la nuova sede al Carrobbio : disegni e documenti inediti

Abstract

My essay deals with the complex history of the church and convent of *S. Antonio Abate* in Milan. Thanks to the discovery of a small book containing previously unseen documents and drawings, it has been possible to understand the evolution of the *S. Antonio* area, of both the existing and planned constructions, the plan for a new convent complex at Carrobbio in Porta Ticinese, especially through the multiple oppositions of the other religious congregations present in the territory.

Gilberto De Giusti, Marta Formosa

Il palazzo Corsini e il suo giardino ad Albano Laziale nel contesto romano tra XVIII e XX secolo

Abstract

The essay illustrates the historical events and the significance of the Corsini complex in Albano Laziale, which, over time, has been subject to many transformations. Built in the late 18th century and commissioned by Cardinal Andrew and Prince Bartolomeo Corsini, the building was designed by architect Paolo Posi and his assistant, Giuseppe Palazzi. Following its purchase by Charles IV Bourbon, the building was expanded on both sides by Giulio Camporese, who also designed the garden decorated by the sculptor, Ramòn Barba. At the end of the 19th century, the architectural body was purchased by the *Fratelli delle Scuole Cristiane* and used as a school, with considerable modifications of its distributive and functional structure. The bombings of 1944, and subsequent reconstruction, strongly altered the spatial articulation of the complex, changing the system of paths. Several considerations are made regarding the current use and the possible future of this important monument.



Livia Tanca

Il Regio Ufficio Geologico di Raffaele Canevari: nuove acquisizioni su un originale processo di trasformazione nella Roma tardo-ottocentesca

Abstract

This essay retraces the activities regarding the construction of the Geological Museum in Largo di Santa Susanna in Rome. Built by Raffaele Canevari between 1879 and 1883, it represents one of the first examples of iron architecture in the capital city. The discovery of unpublished documents provide a more complete view on the operating methods, materials and techniques used. The comparison of pre-existing seventeenth-century convent's drawings with the current building help to clarify better the design approach underlying this transformation process; Canevari obtained an highly innovative result by inserting in the convent wall box's a new metal structure. The archival material, together with the direct observation of the building, has been instrumental in investigating the structural and compositional innovations of this building, also highlighting the less evident aspects.

Flavia Colonna

Enrico Del Debbio e Alberto Calza Bini ad Anagni: due interventi urbanistico-architettonici degli anni Venti del Novecento

Abstract

This essay examines the execution of two projects undertaken in Anagni in the 1920s by the architects Enrico Del Debbio and Alberto Calza Bini: a War memorial and its overlooking memorial park; and a College-Boarding school dedicated to the "Principe di Piemonte". The first project entails the requalification of a large space in the historic town centre, just inside the medieval city walls; the second, concerns a suburban area, overlooking the north city gate, on which lie the remains of an ancient monastery dating back to the 12th century. Both reflect the political and cultural choices of those years. The fascist regime, on the rise and seeking affirmation and popularity, was particularly dedicated to pedagogical aspects – through the 'culto dei caduti' (cult of the fallen) – and innovative ones, depicting itself as the transformer of the whole society via the creation of numerous government and welfare bodies. The two works are analysed in their historical-constructional stages, supported by a significant number of archival documents, and compared to the planning work of the two professionals throughout their careers.