



**n.s. 73-74, 2021**

Giovanna Cacudi

*Il fastigio della chiesa di Santa Croce a Lecce: dall'analisi all'intervento*

*Abstract*

Following the falling of stone fragments on the churchyard in May of 2011, it became clear that the pediment of the Church of Santa Croce, emblem of Salentinian Baroque, was gravely compromised. The first surveys highlighted damage and crackings in stone elements and joints, mostly due to mechanical reasons. The causes of the structural failure were not immediately clear, as they couldn't be linked to those of similar masonry buildings; the execution of a detailed survey and a historical-archival and photographic survey were fundamental and, together with further non-destructive investigations, provided useful elements for the diagnosis of the damage – it was attributed to a previous consolidation operation from the 1980s – as well as for the restoration plan and the development of a methodology of intervention that would be effective to address similar cases.

Elvira Cajano

*Note su alcuni restauri architettonici eseguiti nel complesso della Trinità dei Monti a Roma. Un'esperienza di alta sorveglianza*

*Abstract*

The contribution explores the protection of architectural heritage using the example of the Trinità dei Monti complex in Rome. Recently concluded restoration works offer concrete evidence of how a relationship of collaboration and attention between a private client and the Soprintendenza can permit the realisation of interventions founded on a sophisticated balance among historic evidence, aesthetic evidence, prevention and protection. Specifically, the experiences regarding one of the most recognised and emblematic sites in the city of Rome reflect the importance of a critical approach at the margins of such themes as the colour of historical buildings, through which the act of restoration is called upon to fulfil the principal role of protecting cultural heritage: conserving the memory of a community by preserving its testimonials, combining the use and protection of monuments in operations inspired by minimum intervention, though capable of guaranteeing the lasting fruition of heritage, and its maintenance.

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Maria Teresa Campisi

*La conservazione delle superfici intonacate. Un aspetto del progetto di restauro*

*Abstract*

The covering's material of historical buildings is often considered a 'expendable surface', identified only by his protective function. An element almost marked by an intrinsic temporariness, deprived of a proper cultural significant. Instead, the covering material has the same historical value of the others construction's parts because it has been carried out in a way, with some components, representative of a specific historical, technical, aesthetic and cultural traditions. It has been modified, like the others, with the taste of change in time, posing the same theoretical issue of the preservation of different temporal layers. But this component of the historical buildings, above all in the small urban centres, has been the more subjected to removal or substitution interventions, compromising the authenticity of urban historical heritage. The essay shows some reflections on the more widespread interventions, and some preservation experiences carried out in local contexts.

Stefania Cancellieri

*Linee metodologiche e programmatiche negli interventi di restauro*

*Abstract*

Conservation, recovery of a historical facies, and reintegration of architectural "gaps" strongly impacting with interventions reminiscent of the pre-existing configuration: this is the discipline of restoration. The sites illustrated, thanks to the precious contribution and advices of Prof. Giovanni Carbonara, are examples of the complexity of this specialized discipline. The major challenges of this specialized field were: for the Episcopo of Port the recovery both of the main elevation and of the eighteenth-century court, and the recomposition of the multi-layered perimeter walls; for Santa Maria Assunta at Ariccia the recovery and recomposition of the historical facies of the church hemicycles; for the Abbey of Sant'Andrea in flumine the structural consolidation of the complex with the pre-existing layout; for Santa Maria in Gradi at Viterbo, the restoration in its many aspects, from the conservative restoration in the lower area of the church, to the reintegration in the intermediate band and in the roof through a contemporary structural solution, but in an evocative key of the existing vault. This last intervention which, with deep regret, was not concluded for lack of funds, will be completed, hopefully in a near future, to full reintegrate a valuable architecture of Nicola Salvi.

Antonella Cangelosi

*Il rapporto struttura-restauro nell'architettura*

*Abstract*

Regarding an architectural building, as historical evidence, the searching of artistic and historic values must go on according to both figurative features and structural features. Only taking care of them as a whole part we can be able to recognize the meaning of architecture, that's essential to reach a right reading, also expecting a restoration. Indeed, to unity of shape and structure follows unity of principle and methodology of restoration.



Caterina F. Carocci, Cesare Tocci

*Le tecniche costruttive nella ricostruzione post 1703 della edilizia civile a L'Aquila. I palazzi Ardinghelli, Cappa e Camponeschi nel quarto di Santa Maria Paganica*

*Abstract*

The memory illustrates the anti-seismic construction technique developed for the reconstruction of L'Aquila, after the great earthquakes of the early eighteenth century. The technique was clearly recognised during the damage survey in the aftermath of the 2009 earthquake thanks to the unexpected performance of many buildings in which the systematic presence of anti-seismic devices more effective than those usually found in seismic regions was evident. A research was started on that technique aiming at reconstructing its general features, at first with an expeditious survey on several historic centres hit by the earthquake and later on by a detailed study of an entire block in L'Aquila containing the Ardinghelli, Cappa and Camponeschi palaces. The results of the research – in terms of both the overall configuration of the architectural organism and specific technical solutions – compose an outline of the building methods that were introduced, with an explicit anti-seismic intention, for the reconstruction in the aftermath of the 1703 L'Aquila earthquake and were used continuously until the end of the nineteenth century.

Claudia Castagnoli

*Il Tempio della Pace ai Fori Imperiali: dal progetto urbano di largo Corrado Ricci alla valorizzazione e conservazione della pavimentazione flavia*

*Abstract*

The goal of the present study project is to favor the intelligibility and understanding of the Templum Pacis at the Imperial Fora by means of a twofold action. As first, several small and focused interventions in urban design enhance part of the covered archaeological area at Largo Corrado Ricci, along with a modification of the current limits of the excavation, in order to recreate the spatiality of Vespasian's forum.

The second element includes an on-site museum project to be experimented directly in the archaeological area, with special regard to the western end of the Templum Pacis in correspondence with the remains of the Flavian pavement that was brought to the light next to the Forum of Nerva. The conservation of the paving slabs is carried out in parallel to a project of restoration of the area as it appeared in the Flavian period, through specific focused interventions including ground markings and small reconstructions, representative of the function and importance of the site in Roman times. An enlargement of the excavated area and the finishing of the retaining wall on the side of via dei Fori Imperiali join the aforementioned interventions with the purpose of recreating an ideal continuity with the archaeological site, thus favoring a better understanding of the larger compound of the Templum Pacis.

Daniela Concas

*Innesti contemporanei negli edifici-chiesa: dissonanze, consonanze e rapporti dialettici*

*Abstract*

Among the monuments, the consecrated church-buildings over time have never lost their original intended use as places reserved for worship. Their beauty lies in knowing how to renew themselves as



'open' works of architecture because the Church, while preserving the faith unaltered, does not perpetuate itself, its architecture, its works of art and its rituals in the same way. Some reflections illustrate the compatibility or the criticality of contemporary operations in dissonance, consonance and dialectical relationship with regard to the pre-existing architectural space and to the new insertions (versus *populum altar*, *ambon*, *celebrant* and *ministers seats*) for the liturgical renewal following the Second Vatican Council (1959-65).

To introduce any changes for the new liturgy into the history of the monument, considering the instances of stratification and current image of the church-building, means intervening today in a qualitative way, as already occurred in the past centuries. The considerations come from the direct reading of the interventions already realised in some church-buildings of the main Italian and European cities.

Riccardo d'Aquino  
*Del progetto*

*Abstract*

I have known Giovanni Carbonara since 1997. He supervised the restoration works in the Trajan's Markets in Rome, which I designed. We talked about restoration and how to add new elements to the archaeological complex, such as the catwalks which make accessible to the public a large part of the site.

Later, we became colleagues at the Faculty of Architecture at Sapienza University of Rome. Since then, our professional relationship has grown and strengthened, work-after-work. I have come to know Giovanni the designer – with whom I still discuss symbolic, cultural, and material aspects of the projects – but also Carbonara the Professor, an expert in restoration, architecture, and history. The works I briefly present here, done with Giovanni Carbonara, refer to two opposite aspects: design concept and building construction. Everything is connected to the place: the project starts from the place and looks for a sensible transformation of it.

Stefano D'Avino  
*«I monumenti sono abitati dall'anima della memoria». Sul restauro dei ruderi della Madonna della Neve a Cascia*

*Abstract*

In September 1979, an intense seismic event caused the collapse of a large portion of the sixteenth-century church of the Madonna della Neve, in Cascia (Perugia). His materials, engraved by events, constitute today's textual evidence of an architecture which, despite its physical fragility, has taken on the value of an authentic documentary source over the years; it appears essential that the restoration maintains these principles, preserving together the memory of the event and the identity value of the monument. The reconstitution of the expressiveness and unity of the image will have to result in the integral conservation of the original fragmented walls and at the same time in their critical reintegration through a contemporary figurative language.



Stefano D'Avino, Valeria Montanari  
*Struttura e architettura in area sismica*

*Abstract*

The attention towards the seismic risk has crossed, as a sort of permanent memory, the culture of peoples, resulting in a constant effort in the search for concrete solutions capable of guaranteeing a sufficient degree of safety in buildings whose vulnerability depends on the construction and construction characteristics and the quality of the materials used; as experienced by the analysis of the behavior of historical architectures during the seismic events that affected Central Italy in 1979, 1997 and 2016: the damaged buildings showed obvious construction defects, while they remained undamaged or affected by minor damage entities well built ones. The appropriate risk mitigation actions can be identified through geoseismic engineering studies but at the same time it is necessary to investigate the local seismic culture expressed in the constructive characteristics of the historic buildings and to introduce forms of intervention and articulated measures in relation to the assessment of the actual forms of vulnerability, accentuating the residual resources, without performing any replacement either in the material consistency or in its own structural functionality.

Fabrizio De Cesaris  
*L'acquedotto Claudio: sulla scia di un restauro millenario*

*Abstract*

The object of this contribution is a chronicle, with some reflection, on some conservation activities sedimented over the centuries on the Aqueduct. Recently, to the ancient interventions have been added several restorations carried out on some significant logs. By now the great infrastructure is reduced to a series of residual stretches, that emerge in the panorama of the park of the Appian, like skeletal portions of a prehistoric pachyderm; this is the effect of degradation due to centuries of abandonment but also to deliberate interventions of expropriation. On the occasion of these recent structural restorations, an attempt was made to re-read the history of the building, to characterize its component materials and to partially reconstruct the evolution of the degradation. Therefore, the most immediate needs were identified and conservation measures defined. In this way the impression has been created that we are, although briefly, part of this millennial process that we want to contribute to extend over time.

Fabrizio De Cesaris, Daniela Esposito, Roberto Segattini  
*Il restauro del complesso di S. Maria di Cerrate: un incontro fra pubblico e privato*

*Abstract*

The experience of the restoration of the architectural complex of Santa Maria di Cerrate in Lecce, completed in 2015, represents an important and constructive example of collaboration between a public institution (Province of Lecce) and a private body (FAI-Fondo Ambiente Italiano) and under the supervision of the Soprintendenza Archeologia, Belle Arti e Paesaggio of Brindisi and Lecce. The abbey complex, later a farmhouse, was abandoned in the 1950s and then restored between 1967 and 1970 and again in 1986.

The new restoration campaign completed in 2015 recognised stratification as a fundamental aspect of the complex. The survey campaign and the studies carried out made it possible to identify, delimit and



recognise the parts of the construction, their state of conservation and their functional and historical aspects and relationships. This made it possible to locate the restoration work to be carried out, aimed at enhancing the value and compatible functionalization of the complex, and characterised by a strong need to preserve the 'signs' left by history.

Margherita Eichberg

*Un caso particolare di restauro monumentale: la pavimentazione del corso di Reggio Calabria*

*Abstract*

Redeveloping a historical road means tackling a restoration project, observing the principles of the discipline, starting with respect for authenticity. With this logic, the Soprintendenza redirected (2014-18) the works on the Corso of Reggio Calabria, carry out in the reconstruction of the city after the 1783 earthquake, and repaved after the 1908 earthquake with lava stone slabs from Etna, reusing on the sidewalks the stone "reggina" which previously covered the roadway. In the 1980s the road was asphalted. The municipal project envisaged covering the carriageway with a new thin paving on a concrete screed. During the works, it was verified that part of the old paving was present, so the Soprintendenza requested its rework and integration. The importance of the Reggio paving lies not only in its authenticity but also in its contemporaneity with the buildings on the street. The slabs damaged on the surface have been thinned and repositioned.

All slabs have been worked "a puntillo" on the surface, like the original. The Soprintendenza then published a manual for future work in the old town.

Rita Fabbri

*Restauro e cemento: il cemento nelle superfici dell'architettura del '900*

*Abstract*

At the beginning of the 1980s, Giovanni Carbonara published two volumes focussing on "Restoration and concrete in architecture", backed by the use of the cement conglomerate in restoration and consolidation. Those buildings, which employed concrete in many different and particularly distinctive ways, are increasingly included among the architectures worthy of being transmitted to the future: in the 20th century, a wide range of products and cement-based blends were made available, gradually modernizing the architectural surfaces by renewing their image and replacing traditional finishing materials.

The concrete, therefore, as well as the restoration and consolidation means, also becomes the object of attention from a conservative point of view, as a characteristic and significant element of a long and stimulating architectural season, particularly when it is used for rendering or finishing surface aspects.

Susanna Ferrini, Monica Morbidelli

*Il nuovo museo Dom Robert nell'Abbaye-école di Sorèze in Francia*

*Abstract*

In the spring of 2015 the new Dom Robert Museum was inaugurated and housed in a part of the Abbaye-école in Sorèze, near Toulouse. Following the victory in the 2011 International Competition, our multidisciplinary team was commissioned to create the museum that houses the work of Dom Robert, a Benedictine monk a prominent figure in 20th century tapestries. Founded in 754 AD and



rebuilt in 1573, the Sorèze Abbey became famous in the 17th century, when it housed a military school with innovative teaching methods. The design philosophy sees the conservation and exhibition setting as two integrated and inseparable elements. Another aspect that the project intended to protect is the unitary perception of the abbey, both from an architectural point of view and in the relationship with the surrounding landscape, trying to enhance the relationship with the court and the park.

Donatella Rita Fiorino, Caterina Giannattasio, Paolo Scarpellini  
*Sutura della lacuna urbana. Problemi irrisolti a Cagliari*

*Abstract*

The contribution illustrates some significant case studies lacuna treatment, both monumental and residential, carried out from the post-war period to the present days in Cagliari.

The study starts from Brandi's concept of lacuna and has its foundations in the theory of methodological unity. The theme, central in the Giovanni Carbonara's thought, is still relevant in the cultural debate.

The research offers a methodological contribution to the critical re-examination of reintegration, using some assessment parameters considered essential for the definition of an informed and controlled evaluation.

The formal quality is the most significant aspect of the project, in addition to the respect of the authenticity, the degree of contextualisation of the choices, the skill to express contemporaneity, as well as the compatibility in terms of chemical-physical and mechanical aspects, but also regarding use and sustainability. The study highlights particular good solutions whose value goes beyond their time of design. By contrast, other controversial examples – led by restoration needs or by innovative desires – testify to troubling approaches in terms of meaning, design and durability, where historical characters are deleted in opposition to the critical approach and the conservation premises.

Giuseppe Giorgianni

*Il Palazzo di Pio II Piccolomini a Pienza e le sue forme: et si prima aedium gratia, ut quibusdam placet, lux est*

*Abstract*

In march 1459 Pio II began to build new family palace in Corsignano, become Pienza, on site of old house where he was born. The place not suitable for a great palace and near new cathedral, immediately instability. Pio described church movements only, not palace, and want Bernardo Rossellino to steady them. From late autumn 1461 Rossellino stood in Pienza and changed shapes of windows damaged. In palace he altered up part of window and puted an horizontal strip stone to stabilize central upright. Rossellino used the original pattern window without cross by Piccolomini palace, discovered in restauration 2002-2006, in his wood model (1464) to facade of Rucellai palace in Florence. When Flavio Biondo was in Pienza in summer 1462 to inauguration of new city, compared changes of two buildings, considered appropriate church solution only because the light entered in palace less. The Pio's Commentary implied Flavio Biondo when mentioned «someone claims light is first building grace»: for Pio, contrary, after renovation, the family palace retained same cathedral light grace.



Marina Magnani Cianetti

*Reintegrazione e memoria nel restauro. Il fronte architettonico della natatio delle Terme di Diocleziano e il cosiddetto Tempio di Minerva Medica*

*Abstract*

The paper describes the challenges raised by the restoration of the façade of the Natatio of the Diocletian Baths (298-306 AD) and of the so-called Temple of Minerva Medica (first twenty years of the 4th century AD). They were in a serious state of disrepair because of architectural alterations, despoilments and dangerous cracks. Though different in structures and decorations, we analyzed them with the same methodology by historical and iconographic researches and chemical, georadar and endoscopy tests. As regards the Natatio (2009-13), after a careful consolidation, we aimed to represent the suggestion of its huge front by reconstructing the lost architectural elements and decorations. As regards the Temple (2012-16), it needed to be strongly reinforced for the structural cracks and the near collapse of the dome; we integrated its drum to assure stability. Every choice was taken according to the principles of restoration in order to respect the features and the memory of both monuments.

Alessandra Maniaci, Caterina Gullo, Gianfranco Salemi Scarcella

*La Galleria delle Vittorie: un progetto di restauro e valorizzazione all'interno dell'area Quaroni*

*Abstract*

The technological innovation promoted during the Industrial Revolution has led to a significant development in the production of metal materials. The most notable uses of this new technology have been large glass buildings and commercial galleries, which have spanned contemporary styles and revivals. This is the case of the first Italian galleries, including those in Milan, Turin and Naples, taken as models for the design of the “Galleria delle Vittorie” in Palermo, by the architect Paolo Bonci; an example of the technological innovations and the typical design of Palermo. The restoration of the “Galleria delle Vittorie” is extremely important for the enhancement of the historical center, together with the overlooking Quaroni area, recently restored and open to the public, for the settlement of a new nerve center for culture, history and sociability of the city, a new monument to be used as a meeting place and stage for exhibitions, concerts and events.

Marcello Marchetti

*Le facciate aquilane: la reversibilità e la compatibilità in un intervento di restauro. Il caso di San Silvestro a L'Aquila*

*Abstract*

The restoration project here presented is related to some consolidation works aiming at reducing the seismic vulnerability of the San Silvestro church façade, in L'Aquila. The earthquake of 6th April 2009 revealed some façades vulnerability in the so-called “crater area”. In particular, their quadrangular shape at the edge of double-pitched roofs buildings made them even more vulnerable. These architectural uses – normally adopted on most 13th and 14th-century buildings – leave considerable portions of the triangular-shaped masonry exposed to stress, since they are not anchored to the masonry behind. During the seismic action, they are subject to strong bending stresses, which may lead to their collapse. The restoration intervention has been an attempt to mediate the problems related to the different design hypotheses. The solution adopted through the construction of a counter-façade spur



has been investigated from various points of view: from the vulnerability reduction during the seismic phase to the compatibility evaluation of the new element within the pre-existing structure to considerations regarding its insertion in a historic context.

Particular attention has been paid to make the intervention reversible, or better still, to the possibility of creating a work with a high degree of reworkability.

Ruggero Martines

*La chiesa di Sant'Eustachio a Scala. Un restauro per la reintegrazione dell'immagine*

*Abstract*

In 1995 the Superintendency of Salerno intervened with consolidation works for church Sant'Eustachio in Scala. The scaffolding raised on an almost vertical rock allowed a careful observation of the compositional characteristics, of the masonry, of the construction details and of the decorative apparatus. Unlike the other religious buildings on the coast, which suffer a restructuring of the transept and the addition of the crypt during the Angevin domination, Sant'Eustachio was erected in the forms exemplified by the abbey of Realvalle in Scafati. The transept is included in the outline of the three naves, below is a crypt.

The cathedral of Amalfi and that of Ravello, and the churches of Toro and Santa Maria a Gradillo, all have a similar planimetric solution of the presbytery; but the underlying crypt was added later by demolishing the primitive apses and creating a type of included transept, according to the Angevin model.

Manuela Mattone

*La difficile conservazione del moderno: la funicolare e la monorotaia di "Italia '61"*

*Abstract*

The complex built on the occasion of the International Exhibition of "Italia '61" was characterized by the presence of infrastructures, such as the monorail, the cableway and the riverboats, useful to guarantee visitors easy fruition of the whole Exhibition. After the end of the celebrations, within a few years, the infrastructures and ephemeral buildings were largely demolished based on economic evaluations, without considering their cultural value. The cableway, as well as the monorail, were an integral part of the landscape of Italia '61. Unfortunately, after falling into dis-use they were partially dismantled causing both a profound alteration of the general plan drawn up for the Exposition and the loss of significant evidence of cultural and technological development. Therefore, it would be necessary to promote compatible re-use of the still existing assets to contribute not only to understand and appreciate their historical and cultural value but also to preserve the memory of a significant past event.

Chiara Lucia Maria Occelli

*Architettura come museo delle immagini (per un restauro critico e inventivo)*

*Abstract*

The essay chooses as pre-text the book by Giovanni Carbonara *La reintegrazione dell'immagine. Problemi di restauro dei monumenti* (1976) [The reintegration of the image. Problems with the restoration of monuments]. This text, that marks the first extended formalization of the author's



theoretical reflection on Restoration, is understood employing the rhizome model developed by Gilles Deleuze and Felix Guattari (*Rizoma*, Pratiche Editrice, Parma-Lucca, 1977). The contribution reads the text as a non-hierarchical system, i.e. not structured according to the metaphor of the tree, but rather as an underground stem and therefore made up of branches without an origin. This model allows entering within the text from multiple entrances, crossing it following “irregular branches” and isolating fragments of it without pretending to ever “make the point”, because the problems that Carbonara investigates are the theoretical problems of the Restoration project, are the problems of our thinking.

Laura Moro

*La prevenzione del rischio come opportunità di conoscenza della fabbrica architettonica*

*Abstract*

The time has come to accept the inevitability of the seismic event not as a fortuitous event but as a natural condition of the Italian territory; from this simple premise derive considerations and methodologies that are not at all obvious. There is a huge body of legislation, bigger and bigger after each earthquake, which has not yet produced effective seismic risk prevention strategies for cultural heritage; unfortunately this has prompted professionals and supervisors to find loopholes to avoid accountability. Seismic checks appear as bureaucratic requirements to be fulfilled, while instead they can become an opportunity to identify new ways of reading historical architecture in its formal and structural unity, thus fully entering the restoration process. In fact, only when the needs of those who design the restoration meet those of those who must ensure the safety of the structures, could we actually begin to see tangible results in the conservation of historic buildings.

Maria Costanza Pierdominici

*San Gioacchino ai Prati di Castello: note di restauro*

*Abstract*

The intervention involved the repair of both the aluminum plates protecting the outer shell of the dome and the galalith stars, the latter with the use of polycarbonate plates placed in correspondence with the hole covered by the star, fixed to the aluminum plate cladding of the dome with threaded rivets in brass and silicone resin placed between the slab and the aluminum coating, limiting the use to the parts not exposed to radiation. The polycarbonate sheets were housed with an edge overlap in the upper part; the polycarbonate sheet, covering half of the hole, was mounted above the cladding. A surface was created to cover the holes on which the whole star was reassembled with its steel frame, taking care to raise the steel frame with respect to the support surface, by means of a 1 cm thick spacer, in order to avoid any kind of constraint.

Barbara Nazzaro

*Casa di Augusto: nuove coperture degli ambienti prospicienti il peristilio occidentale*



Giancarlo Palmerio

*Alcune soluzioni esemplificative di restauro conservativo per finiture interne di pregio nelle proposte migliorative del progetto di recupero delle fabbriche moderne nel complesso dell'Ex Convitto Nazionale a L'Aquila*

*Abstract*

The essay concern the subjects like witness value in such architecture of the city and moreover like revealer document of local common identity. Here are described with precision and in detail the methods of care taken in the conservation of interior finishes (door frames, exterior and interior floors from different eras, having historical and artistic value). Invested by the earthquake in 2009, today they are also affected, on a par with the architectural structures, by an architectural recovery project. The technical part of the intervention is preceded by the preliminary summary description of the historical events of the artefacts preserved over time, followed by the acquisition of prestige as an appreciated iconic architecture of the common local identity. Following are the reasons that introduce preservation instances to be met in the recovery process, implemented in the most minute repairs of the finishes present in the complex of that architecture which, together and like other elements, characterize the whole.

Ilaria Pecoraro

*Ecorestauro versus?*

*Abstract*

This contribution contains some reflections on the recent orientations of the discipline of architectural restoration in Puglia. In the last two decades interesting experiences have matured in the methodological and operational technical fields, which are analyzed here. The study involved the territorial and urban scale, the landscape context and its single and singular monument. The contribution has no reference bibliography, as the subject matter is young. The strategic scenarios outlined by the research highlight the articulated and multi-semantic nature of the discipline of restoration, intimately linked to its ecological, sustainable and compatible essence, which today we must try to highlight in the construction site processes.

Franca Iole Pietrafitta

*La cappella di San Girolamo nel complesso basilicale di Santo Stefano a Bologna. Note a margine di un recente intervento di manutenzione*

*Abstract*

As the little chapel of San Girolamo inside the monumental complex of Santo Stefano needed maintenance works, it was possible to carry on a research programme in order to analyse construction, architectural and conservation techniques. The aim was to create a conservation site in which study and operation could find mutual enrichment and fulfilment, to set a chronological dating and to understand the cultural context in which the chapel was built. It was evident the urgency of an accurate conservation intervention on the internal surfaces of the chapel, to regain, wherever possible, the original material and chromatic characterisation and to ensure suitable environmental conditions. The intention was to re-install the altarpiece of San Girolamo, traditionally attributed to Francesco



Francia's studio (1520), to make possible the access and the enhancement of this work of art in its authentic context.

Valeria Pracchi

*Una nuova sede per la Pietà Rondanini. Note attorno al dibattito sulla conservazione dell'allestimento museale dei BBPR in Castello Sforzesco a Milano*

*Abstract*

The relocation in 2015 of the Pietà Rondanini to a different place inside Sforzesco Castle in Milan stirred a passionate debate at the national level for causing the variation in the historical set up designed by the BBPR architects, better known internationally as participants of the lucky Italian season of the post-war museums renovation. This paper seeks to discuss various aspects of the relocation of this treasure.

At the outset, it briefly revisits the historical relationship of Milan with the Pietà Rondanini, and then it gives some insight into how the architects BBPR inserted the statue in the museum renovated in the aftermath of the destruction of World War II. The paper also examines the changes that occurred in the museum over the years that forced the decision of moving the sculpture from its postwar place. Finally, a more theoretical part deals with the problem of preserving the museum layouts in the light of the cultural changes that have taken place, and reflects, a few years after the inauguration of the new site, on positive and negative aspects inside a general evaluation, which is not without shadows.

Alessandra Quendolo, Nicola Badan

*Il tempio longobardo a Cividale: «raccontare» la trasformazione per la «cura» del monumento*

*Abstract*

The Tempio Longobardo of Cividale represents an important expression of the longobard architecture and art in Italy. The recognizing path as a sign of its spatial, historical and temporal reality is the focus of this essay. A tale useful both to describe the "transformation" starting from the affirmation of a modern conception of restoration, and also to contribute to its "care". The long tradition of the restoration culture developed a diachronic vision of the conservation problems, highlighting the importance of the "memory of the construction" for preventive purposes and underlining the need for historical knowledge that is "useful" to this aim. To this purpose the documentation of the architectural and decorative asset of the Tempio is useful to identify the addition and removal actions referable to the different restoration interventions that have marked the monument above all in the 19th and 20th century, with particular attention to the invisible interventions, linked to the structural components, from the curbs to the different principal and tie-rods.

Gianfranca Rainone

*La chiesa della Purísima Concepción del Caroní: architettura, storia e restauro. Una storia del Nuovo Mondo*

*Abstract*

The religious building is located in Venezuelan Guyana in Puerto Ordáz (Estado Bolívar) on the bank of the Caroní River. In 1960 it was declared "National Heritage" (G.U. nr. 26.320). It was founded in



the first half of the 18th century by the Catalan Capuchin friars (minor franciscanus), with the help of the local indigenous people. It is the only important evidence of the complex colonization, social, cultural, economic and religious assimilation, carried by the Spanish conquerors, from the discovery through over three centuries, in the rich country where, the myth of “El Dorado” began Catalan Capuchins, settled on Guyana between 1724 and 1792, founded about 30 villages. The Mission stopped with the outbreak of the Independence War from Spain in 1817; which was sustained by the help of the missions, being the real “barn”. The building developed slowly, according to the settlements improve, through a stated urban planning. We believe that the building was the synthesis of the two pre-existing ones: the little foundation church, (the sole chapel of the building) and the small fortress of the Spanish troops and headquarter of the prefect father. The definitive spatial and volumetric structure reveals geometric and proportional rules which suggest the existence of a studied architectural project. The decorative complex into the church is very interesting: on the main altar, baroque decorations by “trompe-l’oeil” technique. On the sole lateral chapel we can see a part of reproduction in the back wall with central perspective, with the wooden sculpture of Christ on the Cross. The decorations of the nave are very perished, due to the loss of the roof happened a century ago. However it is possible to see the plaster preparation graffiti. The building is in absolute abandoned state, this concise essay is meant to preserve its memory for future generations.

Antonella Ranaldi

*Tra storia e restauro. La polvere del cantiere*

*Abstract*

From the educational to the professional experience in the Soprintendenze, the author has always taken an interest in history and restoration. This paper aims to offer an overview of the author’s experience in restoration works, following critic analyses, bringing to light, conserving, eliminating additions and integrating lacunae, setting exhibitions, showing and receiving the aesthetic of the signs in time, and, lastly, the poetry of distance and the contemporary addition.

Paolo Rocchi

*Rapporto tra consolidamento degli edifici storici, restauro e conservazione dei monumenti: vent'anni di esperienza, dal salvataggio della Basilica Papale del S. Francesco in Assisi, alle nuove ricerche sulla Gran Cupola del Tempio Vaticano, al consolidamento della Basilica di San Bernardino in L'Aquila*

*Abstract*

A) (Application) Securing the Site: identification of instability’s intrinsic causes; safe rapid strategies of intervention; provisional supports; reducing instability’s causes using already “definitive” interventions; setting up a safe work site. Definitive Interventions: in-depth analysis of instability’s causes (diagnostic campaigns/ mathematical models); sealing of gaps in the structures of collapsed vaults and arches; reinforcement of the most vulnerable elements using advanced technologies.

B) (Research) Methodology: archival and documentary sources analysis; 3D laser scan survey; diagnostic investigation; steel reinforcements selection; mathematical model of the Dome.

C) (Application): immediate supports; operating from a safe zone; investigation; intervention.



Giuseppe Stolfi

*Mitoraj nella chiesa di Sant'Agostino a Pietrasanta: un controverso caso di arte contemporanea nell'antico*

*Abstract*

The subject of this essay is the placement of a sculpture by Igor Mitoraj, a bronze lunette representing the Annunciation, on the façade of the Gothic church of Sant'Agostino in Pietrasanta, Lucca. The report of the intervention, carried out in 2013 against many criticisms and oppositions, thanks to the support by the Superintendency for Cultural Heritage of Lucca, is an opportunity for a thorough examination of the problem of inserting contemporary art in the context of historical architectural monuments. The text frames, first, the main methodological issues posed by the relationship between the old and the new; secondly, it discusses some parallels with similar interventions, dealing with the addition of modern sculpture works in ancient churches, such as the addition of new altars for liturgical adaptation of presbyters, and the creation of new bronze portals in façades. Finally, the analysis of the specific case is carried out, by applying to it the appropriate concepts of the theory of restoration.

Giovanna Tarasco

*La 'Casa dei Melatino' a Teramo: un intervento riuscito*

*Abstract*

How a complex ancient architecture can influence the project and how the method can ease the composition, instead of hindering it, in accepting and requiring a number of architectural restrictions: those are the issues of the debate concerning the conservation intervention of the Melatino's house. It is necessary to underline the value of the monument and to project the new intervention in order to show the unity between two different structures, in view of the quantity of free space in the existing building.

Or, if it is necessary, coming up with individual, punctiform pieces of architecture made in contemporary language in relation to each other. The process of conscious approach, based on knowledge, is the guide for the architect in a design process that doesn't put on the background the existing architectures and doesn't prejudice future solutions. Moreover, in holding new compatible functions, it shows that a 'third way' between pure conservation and pervasive innovation is possible, although difficult to pursue. Therefore, the high-risk bet, as Claudia Conforti described this project, can be considered won.

Patrizia Trovalusci

*Ossature murali. Modelli meccanici avanzati e questioni di conservazione*

*Abstract*

Preservation and restoration of historical and monumental structures is a complex matter, which involves a deep understanding in various fields such as: history, architecture, structural engineering. Moreover, the great variety of ancient masonry requires case-by-case methodologies of analysis, which are to be tailored to any case study by experienced researchers who can cover the aforementioned matters as a whole.

This presentation focuses its attention to the issues of mechanical modelling of masonry in order to investigate the structural behaviour of monumental constructions. To this aim, the models currently



used in literature do not seem in general satisfactory and cannot be used regardless the particular constructional typology to be analysed. With reference to monumental buildings, in particular, the need for using refined modelling methodologies and a plurality of computational techniques seems unavoidable.

Within this context, the study covers different levels of investigations, ranging from mechanical modelling at the scale of constituent materials to overall structural analysis, and develops the analysis of some significant case studies. The main aspects to investigate concern: the mechanical modelling of masonry structures focusing on masonry materials and related constitutive aspects treated using non-standard approaches; static and dynamic collapse analysis of structures with reference to seismic safety assessment; case studies on relevant monumental structures and validation of the models, taking advantage of the computational and conceptual tools developed.

Cristina Udina

*Cultura senza ostacoli: Villa Lante in Bagnaia (Viterbo). Un percorso facilitato per tutti*

*Abstract*

The small hamlet of Bagnaia, at the feet of the Cimini mountains, holds one of the most famous Italian gardens, awarded in 2011 as the most beautiful park in Italy. Villa Lante spreads out on a natural slope of approximately 30 meters. The difference in altitude served as original inspiration for the garden, and was taken advantage of through terracings, ramps, fountains, waterfalls and waterworks, making the villa a true masterpiece of the Italian Mannerism. The aim of the hereby presented work was that of finding in the vast area of the historical garden a path accessible for all. This was made possible by the implementation of a stabilized paving for visitors with impaired mobility, a "clubcar" service located in the current staff's parking lot, and the realization of model fountains spread along the pathway for visually impaired tourists.

With few targeted measures one could therefore guarantee access to the most essential parts, if not all, of the monumental complex for everyone.

Alessandro Viscogliosi

*Può un impianto urbano del XIII secolo essere considerato un'opera d'arte ed essere restaurato e vincolato? Il caso di Amatrice*

*Abstract*

At a time when the longed-for reconstruction of Amatrice seems to be looming, it is even more surprising the total annihilation of the historic town, put in place without any significant scientific operation or documentation. Thus the problem of the value to be attributed to a good that may be immaterial, but that a material form had had for centuries, such as the planned plant of a city, returns to the fore.

Amatrice was precisely a city designed in the second half of the thirteenth century, according to methods and ideas better known today than in the past. Despite some earthquakes comparable to the last for catastrophic effects, the urban system had always remained unchanged. Its current zeroing obliges us to acknowledge that the current instruments of protection for historic centres still have too many gaps.



Beatrice A. Vivio

*La fruizione dell'antico e le frontiere dell'innovazione tecnologica: casi di anastilosi teorica*

*Abstract*

In the first draft of this essay, which date back to five years ago, the prospects of development of cultural heritage fruition with new generation digital technologies still seemed an interest of few specialists of the area. Now, as a consequence of the pandemic risks prevention, the use of multimedia techniques in the cultural field shows itself to the world with all its conservative potential and is increasingly appreciated by scientific users. The experiences diffused in the last year demonstrate the compatibility and the validity of a virtual approach for the cognitive experience and even for the start-up of network communication systems that can profit by the acquisitions deriving from user interaction. In line with the teachings of professor Giovanni Carbonara, the timeless principles of conservative restoration will be reaffirmed, in sight of the new boundaries that these innovative explorations offer to the discipline.

Claudia Aveta

*L'isola di Arturo e la casa di Brandi: riflessioni sul paesaggio storico di Procida*

*Abstract*

The perception of the Procida landscape is closely linked to the sea that surrounds it and that enhances its architectural and landscape peculiarities. From the sea you can appreciate the volcanic territory with the ancient craters and the typical morphology of Campi Flegrei, as well as the stratified settlements. Nature and architecture merge to become a unique. The contribution, starting from the suggestions of men of letters and art historians and from the landscape values of the site, tends to outline an adequate strategy of conservation of the historical urban landscape, congruent with the values of the place, useful for a modern landscape plan inspired by the protection and enhancement of the extraordinary values of the island.

Roberto Banchini

*La tutela dei paesaggi italiani. Alcune considerazioni a vent'anni dalla Convenzione Europea del Paesaggio*

*Abstract*

20 years after the European Landscape Convention (Florence, 2000) this essay highlights the ongoing lack of a quality design, commensurate to the landscape features; a brief overview of the state of landscape planning is also provided. It is highlighted a novel perspective introduced in 2017 with the "Carta Nazionale del Paesaggio" (The National Landscape Map) which defines landscape planning as a "Constitutional Act" for the territory. The article investigates the wild proliferation of solar and wind farms (due to the lack of tools for adequate spatial planning in the Italian legislation) and the subsequent turbulent transformation of rural areas, some of notable beauty, in the South of Italy. Combatting climate change without a total disruption of the surroundings it is an epochal challenge that must be addressed.



Mario Bencivenni

*Le "Servitù attive e passive del Viale dei Colli" (Firenze 1876): un incunabolo della tutela paesaggistica italiana*

*Abstract*

With the design of viale dei Colli in Florence, Giuseppe Poggi not only created a great masterpiece of landscape gardening, a very modern work capable of perfectly communicating and highlighting the historical, artistic and environmental beauties scattered on the hills above Florence on the left bank of the River Arno. He also prepared and got approved by the Municipality of Florence in 1876 the "Servient Easements of Viale dei Colli", an act of prescriptions for the conservation over time of this charming park which increased the beauty of Florence. That volume of building and urban planning regulations constitutes a provision for the protection of the landscape that anticipates some decades the legislative measures for the protection of landscape beauties that the Italian State will only enact in the first decades of the 20th century and therefore with the additional regulations following the laws of 1939/1942.

Michela Benente

*«Problemi di restauro dei giardini storico-artistici»: dalla conservazione alla valorizzazione*

*Abstract*

The paper aims to develop the theme of the restoration of historic gardens and, in particular, the comparison with the principles of inclusive design and the enhancement of the identity of assets. The historical garden with its multi-sensoriality offers the possibility to define design proposals that make possible a wider involvement and an active participation of the visitor. Welcoming, accessibility and enhancement are not only seen as support and assistance to the public, but as the engagement of the visitor in the visiting experience. The experience extends from the physical enjoyment of the object to the knowledge of its transformations and cultural contents. The increase of the restoration concept, from the conservation to the enhancement (material and immaterial) of the heritage allows the opening of new perspectives. The opportunity opens up for a rethinking of protection in relation to the ethical and moral responsibility towards both the protection of the cultural heritage and the opportunities for inclusion of visitors.

Aida Maria Conte, Laura Corda, Daniela Esposito, Elisabetta Giorgi

*Un paesaggio e una risorsa naturale: alcune note sulla 'terra rossa' e sul 'bolo' in Terra d'Otranto*

*Abstract*

Terra Rossa is a typical Mediterranean soil that particularly characterizes the Salento landscape. This note is intended as a further contribution to the knowledge of terra rossa and its less-known variant named "bolo". This natural material, besides its distinctive landscape character, so well described and represented by many artists (i.e. Lionello Mandorino), represented a good natural resource for agriculture and construction material. For many centuries red soils were quarried for various purposes clearly distinguishing the use of terra rossa from bolo (see De Giorgi 1901; Galdieri, 1913). At present the technical knowledge on "bolo" utilization in the Salento building tradition, and its supply area, is getting lost. We believe that resume and collect ancient literature data on "bolo" use integrated by



specific analyses could be a due tribute to the conservation of the historical-architectural traditions thus contributing to a more accurate history of the Salento territory.

Massimo De Vico Fallani

*Le cancellate romane del XIX secolo. Note storiche*

*Abstract*

The Roman iron gates of which the contribution deals are those of the nineteenth-century period, however the link with the previous and later periods is such that it is considered useful to keep it in mind for the benefit of a better understanding of the phenomenon. The choice to focus on the nineteenth century stems from the fact that, compared to other periods, studies on it are perhaps less conspicuous. The intention that informs the contribution is historical-aesthetic, and having observed that the theme does not seem to show an exclusive relationship between beauty and public relevance, the research has tried as far as possible to disregard the latter. The text is a synthesis of a larger study currently being published, which, albeit with limits and uncertainties, allows us to glimpse, beyond the evidence of French Baroque influences, authentic and qualitative experiences such as those of Borromini and a peculiar character plausibly defined as archaeological.

Giada Lepri

*Vigne, horti e giardini nel Tridente romano durante il XVI secolo*

*Abstract*

At the beginning of the 16th century the area between the Aurelian walls, the Tiber and the Pincian hills, also known as Northern Campomarzio, was characterized by the presence of vineyards, orchards and some gardens, in the midst of which stood the ruins of ancient monuments like the Mausoleum of Augustus.

During the pontificate of Leo X Medici, following a series of political, economic and demographic needs, the area was quickly urbanized according to a rigorous project, to be attributed to Raphael and Antonio da Sangallo the Younger, flanked, according to the papal wishes, by the Magistri Viarum, without forgetting the role of institutions such as the Hospital of San Giacomo in Augusta and the Augustinians monks, owners of many lands, and members of the papal court, such as Angelo Colocci and Sigismondo Chigi, who decided to invest in the area. Thus was born what is still called the "Tridente romano". However, there were still some areas not built, within which some gardens will be created, such as the urban garden of Cardinal Orsini, or the famous Soderini garden located inside the Mausoleum of Augustus. If the side between the Tiber and Via Lata will be built more densely, the other side, towards the Pincio, will instead be characterized by the presence of vegetable gardens and vineyards, with definitely a more agricultural function, which will be abandoned however in the 17th century with the creation of gardens.



Giuseppina Pugliano

*Il complesso della Villa d'Elboeuf e dei Bagni della Regina a Portici: un patrimonio storico-architettonico e paesaggistico da tutelare*

*Abstract*

The essay intends to provide a contribution on the interesting case of the ensemble of Villa d'Elboeuf and Bagni della Regina, located in Portici along the Vesuvian Coast, as notable testimony of that important and wide architectural heritage, renowned as the system of 'Ville vesuviane'. In particular, the eighteenth-century Villa is one of the more ancient buildings arisen in this area in close relation with the archaeological excavations from Herculaneum and therefore with the consequent process that led, quickly, to the diffusion of the Enlightenment culture and of neoclassical taste in Europe. The adjacent nineteenth-century royal bathhouse is also considered among the first bathing establishments realized in Europe.

The study emphasizes how this heritage, with its outstanding historical, architectural and landscape values, to be recognized as an emblematic site for the origin and European diffusion of modern archaeological culture, has suffered over time a constant and progressive activity of transformation, becoming in its current state of considerable decay a sad and significant case of total absence of a culture of preservation.

On these premises, the present contribution underlines the urgency of the restoration and material conservation of the ancient structures and of the relevant landscape in which they are inserted.

Sandro Ranellucci

*Il moto delle acque della «Marana» nella fisionomia storica di una porzione della campagna romana*

Lionella Scazzosi

*Paesaggio rurale: frontiera di ricerca*

*Abstract*

In 2011, the ICOMOS-IFLA International Scientific Committee on Cultural Landscapes (ISCCL) began a cultural project, the World Rural Landscapes Initiative (WRLI), with the goal of a complete and systematic approach to the question of cultural heritage for rural areas, a subject which has not been sufficiently studied, whether that be in terms of methodology and operation or of official internationally recognized documents. This is a very different story from other sectors of 'tangible' and 'intangible' cultural heritage (the expression used to articulate the description of the heritage in international forums, first of all at UNESCO level). The WRLI aims to not only recognize the importance of rural landscapes, but also to develop conservation and management policies that can be applied to them. It intends to be an opportunity for a further analysis and debate among experts and stakeholders, who – at various levels – have to do with rural landscape as a historic and cultural heritage, and who participate in the definition of policies, at world level. The contribute aims to present and explain WRLI and especially the recent ICOMOS official doctrinal text "Principles concerning Rural Landscape as Heritage" (Delhi 2017) because it shows and opens many research topics and issues for disciplines on preservation and conservation of heritage, in Italy and all over the world.



Sofia Varoli Piazza

*Giardini e parchi d'interesse storico: i valori materiali e immateriali del patrimonio vegetale nelle relazioni con il paesaggio*

*Abstract*

The history and life of a garden joins the history of ideas, the evolution of arts and techniques, from landscaping to gardening, revealing new paths of research and application. In the area of the Northern Lazio, due to the heterogeneous character of the territory, of the environment, and consequently of the landscape, there are gardens and parks from various historical periods, with different characters, where the current relationship with the forest can encourage the investigation on the meaning of naturalism of places. The difficult conservation and maintenance work of such a complex heritage, both park and garden, both private and public, in all its forms, includes the wise and constant care of all its components.

That care can lead to discoveries of new methods of transmission and innovation of the garden-work and can stand for a guarantee of the continuity of the history of the cultural and environmental asset in its wider context.

Bartolomeo Azzaro

*Un paradosso dell'eclettismo romano: il villino Ogetti-Borruso*

*Abstract*

In the early years of the 20th century, against the urban backdrop of Rome's new Piazzale Flaminio, the last flowering of that erudite Roman eclecticism took the stage, ever aware of the need for the proper "setting" for new architecture in the ancient city. The architect Raffaele Ogetti designed a townhouse for one of the lots being developed outside of the city gate called the Porta del Popolo. Ogetti, also an architectural historian, looked to the Renaissance tradition embodied by Raphael, Della Porta, and Fontana, borrowing their exquisite use of illusionistic perspective, a tool for governing the perception of architecture in its own urban context. Ogetti, however, went well beyond this initial historicist approach to the project and put an eclectic stamp on the façade, coming up with a hybrid, modernist architecture and creating an artistic paradox that would be reprised decades later, in the 1970s, in the design for a building by Luigi Moretti erected next to Ogetti's 'villino'. The two buildings would engage in a dialogue that underscored their role as a bridge between the ancient city and modern Rome.

Stefano Borghini

*Il cosiddetto "Castellaccio" di Monteroni sulla via Aurelia tra XVI e XVII secolo. Vicende genealogiche e testamentarie di alcune famiglie romane e ipotesi di lavoro*

*Abstract*

The Monteroni farmhouse has quite anomalous architectural features, compared to those of the other staging posts on the Via Aurelia. Since the seventeenth century it has served as a reception function in spite of the external image of a fortress, highlighted by the four corner crenelated towers. The archival research revealed testamentary events about the Cesi and Anguillara families, focused on the figure of Porzia dell'Anguillara and her two marriages, which would seem to refer the building to a much older history.



A hypothesis is that the current appearance of the building is due to Renzo di Ceri, Porzia's grandfather, man of arms and defensive fortifications builder, lived at the turn of the sixteenth century. The typological comparison would suggest an architectural model borrowed from the nearby castle of Statua, part of a medieval coastal defence and control system, to which perhaps even the Castellaccio belonged in its embryonic stage.

Andrea Bozzoni

*Clemente Orlandi e la chiesa di San Nicola di Bari a Colonna*

*Abstract*

Only recent studies have recognised that Clemente Orlandi was an architect who carried out a remarkable activity in 18th century Rome, in the field of civil and religious buildings, as well as in ephemeral architecture. The church of S. Nicola di Bari in Colonna testifies to Orlandi's ability to rework the motifs of the great Baroque architecture in simplified forms, but it was totally neglected and forgotten by late eighteenth and nineteenth century scholars. Perhaps only a drawing by Gaudenzio Honorati (1796-97), combined with a severe negative judgement, can refer to this building.

Francesca Condò

*Architectura picta. Prime ipotesi per la realizzazione di un database sull'architettura raffigurata in antico*

*Abstract*

The study of ancient building representations was mostly developed along two lines of research: one dealt with early modern painting, Renaissance drawings in particular, the second one was connected to the study of a specific monument to compare historical records and artistic representations of the same building. Single elements were examined to better understand building techniques or specific activities like ancient gardening. However, there was no attempt to create a comprehensive catalogue that could match up architectures and architectural features as they were represented through different media and on a variety of materials such as frescoes on walls, paintings on terracotta vases, detailed marble reliefs and metal coins with plainer designs. The proposed research aims to enhance the understanding of ancient architecture through the creation of a comprehensive catalogue. This will allow a large cross-comparison between similar subjects regardless of the precise identification of the represented building with a real one, open to the contribution of different cultural institutions and extended to scholars from various disciplines (architecture, art, archaeology, geology, literature, etc.).

Alessandro D'Alessio, Simone Marino, Patrizio Pensabene, Paolo Vitti

*Sibari, parco del Cavallo: stile, cronologia e anastilosi delle colonne del portico a sud delle Terme di Copia*

*Abstract*

The archaeological excavations conducted in 2014-2015 on the south side of the parco del Cavallo, in the archaeological park of Sybaris, revealed two collapsed columns preserved in all their elements (attic bases, fluted column shafts, Corinthian capitals). This quite unique discovery offered the possibility to analyse the style of the architectural decoration in the Roman city in early 1st century CE. According to the authors the use of local building material as well the details in the structure and detail of the Corinthian capitals show the influence of the architectural culture developed in Rome



under Augustus, as well as features that distinguish architectural decoration in Southern Italy. The columns were restored as part of the enhancement project of the archaeological site according to the principles of the anastylosis.

Valeria Montanari

*Frammenti vichiani nell'idea di restauro di Niccolò Tommaseo*

*Abstract*

A progressive opening towards the possibility that the restoration intervention on a specific pre-existence can consider it can appreciate the irregularities and transformations that have occurred over time, compared to an ideal reference model, is already recorded in the Italian context around the middle of the nineteenth century. An interpretation in this sense is in the definition reported in one of the most important works published immediately after the unification of Italy, the Dizionario della lingua italiana by Niccolò Tommaseo. Attention to the historical process – with the consequent conservation of the works of the past – develops in Italy thanks to the new way of considering documentary sources (material and otherwise); these are no longer perceived in isolation but as part of a system that allows us to grasp their genesis, developments and connections, through the critical historical process inaugurated by G. B. Vico. Tommaseo acknowledges this mutation of the term 'restoration' which seems to develop independently of the Anglo-Saxon contributions. The proximity of Tommaseo to Cesare Cantù, the figure who perhaps first of all collected and spread the nascent thought, actively participating in the debate, is also documented by his contacts with the protagonists of the architectural restoration of that era, including Boito.

Andrea Pane

*Per una storia dei restauri a San Galgano: dall'abbandono ai primi interventi di Gino Chierici*

*Abstract*

In the overall aim of contributing to a history of San Galgano's conservation - still sparse and incomplete, despite the notoriety of the monument - this contribution explores the events that affected the complex from the beginning of its abandonment to the dawn of the decisive intervention carried out by Gino Chierici (1920-24), thanks to the study of several unpublished documents. The result is much more complex process than it appears at first sight, as it involves a lot of relevant figures of the contemporary debate on conservation in Italy. In fact, started in 1894 with the declaration of the complex as a national monument, continued with some conservation interventions between 1910-12 by the superintendent Cesare Spighi and with a first attempt of state acquisition, the process of protection and conservation of San Galgano certainly owes a lot to Chierici even though it still continued after the relocation of the latter from Siena to Naples, when the final transfer of the remains of the entire abbey complex to the State was achieved in 1934.

Renata Prescia

*Il tema delle absidi nelle Cattedrali normanne di Palermo e Cefalù tra storia, storiografia e restauri*

*Abstract*

The essay intend to illustrate the main features of the Norman apses of the Cathedrals of Palermo and Cefalù, with specific reference to the rôle of the cleristry in the internal area of the presbitery. These



areas, in sicilian architecture in which arab, byzantine and norman characters are hybridized in an original mixité, have been the subject of a rich historiographical production, to which today we can add the new acquisitions resulting from recent restorations. The interpretation of history and of the transformations that have involved complexes of such high value, experienced through documents and critical reasoning on the reliefs with the hypothesis of restitution, offers itself as a contribution to the problematic matters between history and project for a restoration that, for the primary purpose of conservation, it cannot ignore the recognition of the value necessary to develop a critical awareness that substantiates, in the choice, the 'cultural' character.

Alessandro Spila

*Aspetti costruttivi dell'architettura barocca fra spolia e finzione scenografica: il caso del Ponte Ruinante di palazzo Barberini*

*Abstract*

The object of study for the Thesis of Scuola di Specializzazione, the particular case of the Ponte Ruinante represented a particularly representative subject for many questions concerning the conservation of Baroque Architecture. Aspects such as the theatrical fiction, the simulation of noble materials, here together with reflections on the Antiquity and on the aesthetic value of the Ruins, have represented an interesting test-bed for the application within the basic concepts of the "critical-conservative restoring". Starting from some initial considerations on the "conceptual value" of architectural materials, which in Palazzo Barberini represents the dominant theme applied on a large scale, this short essay deals with the architectural and constructive analysis (based on archival documents) of the Ponte Ruinante, in order to arrive at the historical understanding of the artifact in question, and outline the guiding ideas for its preservation project, respectful of the multiple cultural values inherent in it.

Clara Verazzo

*Architetture dimenticate. Il magazzino per i sali sofisticati di Pier Luigi Nervi a Margherita di Savoia*

*Abstract*

Pier Luigi Nervi is one of the leaders about structural architectures on the international scene of the 20th century. His buildings, based on daring technical and structural solutions, are scattered around the world and achieve results of extraordinary elegance becoming symbols of a new way of making architecture.

His ability to combine science and art of building, structure and form, engineering and architecture, has contributed to the breakdown of Rationalism's formal paradigms. The warehouse for sophisticated salts in Margherita di Savoia represents a great opportunity to deepen knowledge his qualities like structural forms inventor. The three-hinged arch mark the interior and form an unique system with the pillars that measure longitudinal prospects and collaborate to support the roof, creating a space enlighten by strip windows cut into walls. Active until about 1975, now it is in a state of underused and still waiting for a concrete action of protection and conservation.

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Guglielmo Villa

*La «belleza de la città». Urbanistica ed estetica urbana nella Toscana comunale: Firenze e Siena tra Due e Trecento*

*Abstract*

The widespread appreciation of aesthetic values of the city is a characteristic feature of the most advanced phase of the Communal Age. Between the 13th and 14th centuries, a new consideration of sensitive qualities of urban space emerges in many sources documenting the activities carried out by civic magistrates in the field of town planning or building construction. Similar suggestions come from urban iconography, which in the same decades moves away from conventional models. A real paradigm shift was recorded in Florence and Siena, where the care of urban space becomes a central objective of government practices based on the most up-to-date ideas in the field of political philosophy. The initiative of urban elites was constantly inspired by the Thomistic ideal of the common good, which also led to the recognition of an ethical dimension of urban aesthetics.

Jukka Jokilehto

*La formazione per il restauro: riflessi internazionali ed esperienze di metodo*

*Abstract*

The University of Rome, La Sapienza, introduced a programme of conservation training for the built heritage under the direction of Prof. G. De Angelis d'Ossat in the 1950s. In 1966, this programme continued in collaboration with ICCROM as an international training course. Most contributions received for this section of our conference were Italian but there were also 10 from: Peru, France, Brazil, Spain, and Mexico.

There were 9 papers focusing on practical work sites, and 71 papers illustrating experiences of methodology. These reports show that the School was important for the career of the participants. Together with Gianni Carbonara, we had the same teachers, and through this experience we were both integrated into the world of modern restoration, which is also international. Finally, it is interesting to remember that ex-students also have formed an association called ANIASPER.

Laura Baratin, Alessandra Cattaneo

*Documentazione e rilievo dei beni culturali: passato e futuro nell'era delle nuove tecnologie*

*Abstract*

The launch of the qualifying degree for restorers of cultural heritage provides an opportunity to reflect on the survey, representation and, more generally, the documentation of cultural heritage in all its various forms. The most recent developments in computer science, with the aim of creating a global system for the conservation of knowledge about cultural heritage, have made available innovative methodologies and computer technologies capable of tackling two important issues related to the knowledge and conservation of cultural heritage: the "electronic memory" and the digitisation of historical and recent documentation. Systems such as SICaR - Sistema Informatico per la documentazione e la progettazione dei cantieri di Restauro (Information System for the documentation and planning of Restoration Sites) and CDR Conservation Digital Report web-based - arise precisely from this new modern approach to knowledge and management of Cultural Heritage and aim to collect and organise as effectively as possible all the information and data relating to a restoration site in order



to facilitate planning in view of future interventions or for the drafting of a maintenance plan for the asset being restored. The two systems, SICaR and CDR, being knowledge and management tools, are able to produce extraordinary results both on a quantitative level and for the value of the organisational and methodological process, which constitutes a significant added value to the “good practices” of restoration.

Valentina Bellucci, Antonella Negri, Paolo Salonia, Serena Scolastico, Lucia Valdarnini  
*Le attività di ricerca di un gruppo CNR come contributo alla "scuola romana del restauro"*

*Abstract*

In this paper, the CNR research group (ITABC - Institute for Technologies Applied to Cultural Heritage) presents a brief description of the most significant scientific activities developed on the theme of heritage conservation from the end of the 90s of the last century to the end of 2010s. The activities have been conducted in harmony with the foundations and principles of the roman School of Specialization in Monuments Restoration and its Director, Prof. Giovanni Carbonara. Numerous projects have been developed, with different scales of study – starting from territorial, urban, architectural up to the scale of detail – by integrating traditional survey's technologies with innovative ones. The experience, operational and theoretical, gained over the years and briefly presented here has allowed the elaboration of deep reflections about the meaning of our action in the field of cultural heritage conservation, often supported by continuous debates in conferences and verified in the modus operandi of who manages the assets as his institutional task.

Piero Cimbolli Spagnesi  
*Origini e senso della Scuola Superiore d'Architettura di Roma, 1914-1925*

*Abstract*

The text highlights for the first time the timing of the birth of the School of Architecture in Rome from 1914 onwards, that is, already before the Great War, within the Royal Institute of Fine Arts of the Capital (the first of its kind in Italy) and the related regulatory measures that have defined the order up to the time of the definitive start of the courses. In this general framework, the moments, the legislative terms and the teaching programs of the School in question and its subsequent “special course of study of Italian monuments”, forerunners of the current Faculty of Architecture and School of Specialization in Architectural Heritage and the Landscape of Sapienza - University of Rome, are also retraced.

Cesare Crova  
*Il cantiere didattico nella formazione dello specialista restauratore. Teoria e metodi di un'attività multidisciplinare*

*Abstract*

Synthesis in the training of the specialist in architectural and landscape heritage, is the construction site practice, which represents the summary of the theoretical training of the students of the School of Specialization. The manual activity allows them to be directly acquainted with the methods and procedures for approaching the knowledge of the site and the artifact on which they will intervene, knowledge that embraces all phases of the restoration project: from direct and indirect investigations, to surveying metric and material, to the analysis of degradation, according to the training acquired



during frontal teaching activities. The relevant aspect is the restoration proposal that matures during the two weeks of work on site, during which teaching, methodologies and intervention techniques are discussed, verified and put into practice by students from Italian universities and esters, so as to allow them to approach the matter of restoration with a direct and practical approach to the monument.

Spiridione Alessandro Curuni  
*Ricordi di scuola*

*Abstract*

They refer to the study program in the faculty of architecture, under Prof. Guglielmo De Angelis d'Ossat's direction, from the development of the final thesis to the specialization in 'Perfezionamento per lo studio dei monumenti'. With these "College memories" I would like to highlight how the relationship between students and professors truly became a professional approach, year after year.

Piero Dell'Amico, Francisca Pallarés  
*I corsi di scavo archeologico della Scuola di Specializzazione in Restauro dei Monumenti*

*Abstract*

The didactic sites of archaeological excavation of the School of Specialization in Restoration of Monuments were born with the aim of making architects aware of the methodologies and techniques used by archaeological research. Such knowledge would have proved important for their inclusion in the branch of Architecture aimed at the study, restoration, conservation and enhancement of monuments.

The archaeological sites to which we refer in this work, carried out from 1961 to 2013, took place in Rome: in the area behind the Curia, in the Forum of Caesar, at the Tempio del Divo Romolo, at Vico delle Carine and at the Baths of Caracalla. Since 1988 the didactic excavations have been carried out in various areas of the Colosseum (Cunei 74, 32, 7 and 9; cells I-IV of the Hypogea as well as the intersection of their axes; Fornici 47-48 in the III Order). These interventions made it possible to acquire stratigraphic sequences and unpublished data, as well as to establish new dating and to specify others.

Nicola Santopuoli  
*La Scuola di Specializzazione in Beni Architettonici e del Paesaggio della Sapienza di Roma: esperienze per la formazione nei cantieri*

*Abstract*

In the vast field of architecture and, in particular, of architectural restoration, training "in the field" and the practical knowledge represent, together with the indispensable theoretical component, a need that has always been strongly felt. The Specialization School in Architectural Heritage and Landscape of Sapienza University of Rome has already established long-standing relationships of collaboration with various public and private entities, allowing students to carry out training experiences within didactic sites and internships at Superintendences, local authorities and companies in the field of conservation. In particular, training sites have been organized within architectural complexes and archaeological areas such as the Odescalchi castle of Bracciano (Roma), the castles of Sermoneta (Roma) and Ciciliano (Roma), the Ninfa Gardens (Latina), the archaeological site of Pompeii, the



castles of Castelnuovo and Cusercoli (Forlì-Cesena), and in Rome the Colosseum, the Villa dei Quintili and the Papal Basilica of St. Paul Outside the Walls.

Javier Atoche Intili

*Gli apporti europei nella costruzione del Progetto Moderno in America Latina. Mario Bianco e il Perù*

*Abstract*

This article is one of the preliminary results of the research carried out in La Sapienza in collaboration with the Università della Svizzera Italiana (2015-2020). The work focused on the historical relationship between Latin America and Western Europe and its repercussions on Peruvian culture. The migratory phenomena of the mid-twentieth century contributed to the consolidation of urbanism and modern architecture in Peru.

The experience of Mario Bianco, an engineer from Turin who moved to Lima between 1947 and 1960, is representative of a larger number of Europeans who emigrated to the Andean country. Their vast works and, more generally, Peruvian architecture of the last century, have been seriously threatened over the last fifty years. The study for the recognition of the values of this heritage constitutes a fundamental action for its protection. In this context, this essay is proposed as a contribution to the construction of the history of twentieth-century Peruvian architecture and the preservation of its heritage.

Ana Paula Farah

*Gustavo Giovannoni: la ripercussione dei suoi insegnamenti sul territorio brasiliano*

*Abstract*

The main aim of this article is to analyse the repercussion of the teachings of Gustavo Giovannoni, one of Rome's main professors, in the first half of the 20th Century, starting with the work of two architects that immigrated to Brazil and had a very important role in the development of modern architecture in the country: Gregori Warchavchik and Lina Bo Bardi. Both were Gustavo Giovannoni's students. Giovannoni is considered the "founding father" of teaching and studying architecture in Italy. Two case studies will be discussed: Morumbi's Chapel, which was projected by Warchavichik, and "Solar do Unhão", by Lina Bo Bardi, both which were influenced by the following concepts: "philological restoration" and "scientific restoration", according to Giovannoni's interpretation. This restoration theory is amongst Giovannoni's legacy, considering the fact that he introduced the subject of restoration of monuments to the curriculum at "Regia Scuola Superiore di Architettura di Roma". This subject has been thoroughly important when it comes to applying the architecture project in which both students mentioned above stand out.

Fernández de Lara Aguilar, Maria del Carmen

*Patrimonio arquitectónico universitario. Contribución a la conservación del centro histórico de Puebla, México*

*Abstract*

The worthy Autonomous University of Puebla is one of the best universities in Mexico. Its leadership lies in the training of human resources that contribute to the development of the country. The free exercise of the different professions in which men and women are trained in general and those that



have to do with law, literature, history and the fine arts in particular, have made it possible to strengthen the national identity. BUAP, as the University is known in the educational field, has participated in different ways in the cultural life of the city of Puebla. The city, founded in the 16th century, offers a material heritage of 2,619 buildings with historical value. This extensive heritage has been rescued and preserved through its reuse for educational, cultural and administrative purposes, assuming the social commitment to the people of Puebla and their cultural heritage, guaranteeing its permanence in the future.

Lisandra Franco de Mendonça

*The inheritance of modern architecture and urban landscape in the "cement city": Maputo, Mozambique*

*Abstract*

The social revolution of the initial period of the independence in Mozambique had to confront the status quo assimilated by generations of the “colonized”. Access to the “cement city” (city built to European standards during the colonial period) required the adoption of a new role by the incoming resident in the new social and political conformation, within the same petrified urban structure conceived by the former colonial regime. This metamorphosis took time and assumed its own material expression, which still requires a better understanding. This paper will examine not only the refashioning of public space precipitated by the process of decolonization, but also the cultural complexities of post-colonial negotiations on colonial built heritage. Such endeavours challenge our perception of post-independence struggles as primarily concerned with the decoloniality of the minds and the construction of cultural repertoires conflicting with those of the former colonizer.

Konstantinos Karanasos

*Il restauro dei Propilei dell'Acropoli di Atene tra teoria e pratica: il progetto di restauro dell'angolo nord-ovest e della facciata ovest*

*Abstract*

The restoration project of the northwest corner and the west façade of the Propylaea, Mnesicles' monumental gateway to the Athenian Acropolis, was the last of the interventions carried out on this monument under the scientific supervision of the Committee for the Conservation of the Acropolis Monuments (ESMA), completed at the end of 2015. The intervention included two parts, the first concerned the solution of the structural problem to the capital and the blocks of the entablature of the northwest corner and the second the anastelosis of the colonnade of the west façade. The project had to deal with the principles that constitute the guidelines of modern interventions on the monuments of the Acropolis such as the “minimal intervention”, the “reversibility”, the mechanical and chemical-physical “compatibility” with the pre-existing classical structures, the conservation of “authenticity”. After the completion of the intervention, the building has benefited not only from the static-structural stability of the northwest corner but also from the aesthetic-formal one through the critical-revealing action of the anastelosis of the doric colonnade, aimed at a better understanding of its architectural lines.



Fakher Kharrat

*De la restauration critique à l'évaluation de la pertinence de la restauration. Vers l'implantation et le développement de la discipline de la conservation du patrimoine architectural en Tunisie*

*Abstract*

Looking back on my career, I discovered that I owe my thesis director Prof. G. Carbonara the principles that guided me in its three main phases of my practice. The first professional period, in which I was able to test a critical restoration of the palace of Baron d'Erlanger. The second educational period when I was able to lead a school project in Nefta in which I tried to apply an assessment matrix for the relevance of the restoration. The third research period when I tried to generalize the evaluation of human interventions on cultural goods such as mosaics, sculpture or archaeological objects. This article attempts to demonstrate for each period the relationship with the principles and publications of G. Carbonara and to report on my attempts to rationalization of criticism of human interventions on cultural property and establish the discipline of architectural heritage conservation in Tunisia.

Vanessa Kraml

*Il Magazzino UO-BS Petrobras a Santos: dall'archeologia dell'architettura al progetto di restauro*

*Abstract*

The State of São Paulo's coffee production has been exported to Europe since 1795. Production flow was speed up around the middle of the XIX century when The São Paulo Railway Company built the first railroad. In 1863 a site was chosen to allocate the most important warehouse for coffee storage before shipment.

In 2008 Petrobras bought the warehouse building, which was in advanced deterioration, to install the new corporate headquarters of the Santos Basin Exploration and Production Operations Unit. With the aim to maintain the structural integrity of the existing building, in 2011 the restoration project, based on a detailed architectural survey, was developed through the Autodesk Revit software. In this article, the proposed project, already performed, with a critical-conservative approach for maximizing the preservation of the historical building is presented.

Nora Lombardini, Irina Snitko

*The principles of restoration in Eastern Europe. Ukraine and Italy between homologation and respect of the identity*

*Abstract*

The fall of the Berlin wall and the end of the Soviet Union have defined scenarios that have quickly put the western and eastern parts of Europe in front of new political, economic, social and cultural relations.

The comparison is not simple and the differences are tangible. The work poses the problem of how it is possible, through knowledge and comparison on the level of defense of cultural heritage, to accelerate the processes of approach, which are not intended to be homologated. The essay aims to underline how mutual knowledge, combined with mutual respect, can accelerate processes of mutual collaboration, without incurring in forms of homologation, and in respect of mutual identities.



Susana Mora Alonso-Muñoyerro, Calogero Bellanca

*Dalla formazione ricevuta dalla Scuola di Specializzazione per lo Studio ed il Restauro dei Monumenti alle esperienze di restauro realizzate in Spagna - Addenda*

*Abstract*

In these lines, I will like to give notice of how important has being for young architects who wanted to work in conservation and restoration of monuments, the “Scuola di Specializzazione” di Roma. There are shown some examples which translate into practice the “manifestos” of critical-conservative restoration.

In some of them the constructive reality of the remains, let us see all the historic additions, and the restoration works wanted to conserve them without the prevalence of any of them. Reconfiguring the environmental spaces, to isolate them from the offences of the atmosphere, and with new contemporary elements over the existing structure, that would express their utility, but without disharmony, the integrity of the structure.

And always in a compatibility, distinguishability and reversibility way.

Georgina Adelaida Ortega Cambranis

*Antiguo Trato de Tocinería, restauración y vitalización*

*Abstract*

The city of Puebla, founded in 1531, was designed to be “inhabited by the Spaniards” and the establishment of bacon factories was indispensable for its economic development. This building was used to produce and preserve bacon at low temperatures where two structural stages of the building are appreciated: two large vaults that correspond to the “factory” section of the building and the private house; a second level, an oven to process soap and a barn over the vaults. Prior to the restoration an examination was carried out of the spatial and masonry structure. Up to 80% of the beams had collapsed because of deterioration caused by changes in its use and earthquakes, however, the greatest damage was due to neglect and lack of maintenance over time. To preserve the historical part of the building, some aggregates were removed, thus achieving the recovery of the space. The challenge was to restore the integrity of the building, specifically the vaults and soap processing area, which dates back to the 18th century. During eleven years 1,200 m<sup>2</sup> of beam slab and 300 m<sup>2</sup> of vaults were restored, all financed by private investment.

Rita Alejandra Ortega Cambranis

*Patrimonio inmobiliario, compatibilidad de uso de suelo para su conservación*

*Abstract*

Real estate recovery programs must respect and comply with the Law and Regulations in a manner consistent with international conventions. In 1995, the classification of buildings by category was proposed to determine land use. In 1999, 7,461 properties were classified, on this basis which it considers; antiquity, construction systems, integrity of structure, preservation of spaces, deterioration and partial or total demolitions. In 2007, the criteria for the preservation of the categories were approved and published and are in force to date. Despite this, arbitrary interventions continue with the consequent loss and destruction of historical monuments. For this reason, government bodies need to converge and be consistent with each other in order to carry out validation of works and projects.



Therefore the programs that are implemented in the historical area should promote the rescue of the built heritage since Puebla holds the title of World Heritage Site before UNESCO.

Jaime Antonio Parra Aldave

*De la teoría a la práctica: la aplicación en México de los conceptos de la escuela de Giovanni Carbonara*

*Abstract*

This paper aims to show the international influence of Prof. Giovanni Carbonara; through three interventions made by the author in emblematic monuments in the State of Puebla, Mexico, the application of the techniques learned at the “Scuola di Specializzazione in Restauro dei Monumenti” is exemplified.

The three works in question are the Casa de Alfeñique, the Ex-Franciscan Convent of Tepeaca, and the Ex-Franciscan Convent of Zacatlán. The range of solutions applied includes the restitution of missing flattened surfaces, the liberation and consolidation of sculptural elements made of mortar, the restoration of mural painting, the treatment of flattened surfaces with high technology products, and the reinforcement of large wooden roofs.

Jaime Jesus Rios Calleja

*Measuring vernacular sustainability and the intangible heritage: the case of endemic building traditions of granaries in Central Mexico in the 21st century context*

*Abstract*

This paper studies features of vernacular architecture as a fundamental on achieving a more holistic architectonic definition of environmental sustainability applying qualitative and quantitative research of current cuezcomates-granaries traced back to pre-Columbian times- in central Mexico.

It follows Lewis H. Morgan, Viollet le Duc and Rapoport theory, applying ethnographic and anthropological studies about vernacular rural societies as expressions with cultural responsiveness contrary to the frame of modernity and universality commonly assumed in the field of architecture. The research reveal that the rural and endemic vernacular expressions measured in terms of carbon and ecological footprints thru Life Cycle Analysis had lower environmental impacts than the suburban and urban expressions.

Manoela Rossinetti Rufinoni

*Patrimonio e Restauro Urbano: interventi su siti storici industriali*

*Abstract*

Urban projects for historical industrial sites are often guided by economic and pragmatic criteria, despite their historical, aesthetical and memorial relevance. In this context, this research has sought to study the applicability of the theoretical principles of conservation and restoration in the practice of the urban projects for the industrial heritage. This reflection introduced the theme of “ Urban Restoration ” into the Brazilian academic community, paving the way for discussion on the theoretical bases necessary for the ongoing urban interventions in the city of São Paulo, Brazil. This study was conducted at the University of São Paulo, Brazil, under the guidance of Prof. Beatriz Mugayar Kühl, with a period of research at the University of Rome La Sapienza, under the supervision of Prof.



Giovanni Carbonara. The book resulting from this research won the second place in the Architecture and Urbanism category of the “Jabuti Prize 2014”, the most important literary prize in Brazil.

Judith Soria León, Rodrigo Córdova Alemán  
*Presencia italiana en la arquitectura y restauración del Perú*

*Abstract*

Since the 16th century, Peru has received Italian influence through painters. In the 19th century, it continued with the construction of public buildings with a European image and local structure, designed by Italian architects, who also participated in the origin of modern architecture in the 20th century.

Later, Italian archaeological missions rescue Peruvian cultural heritage. The restoration of buildings at a conceptual, methodological and scientific level comes through the Peruvian architect Víctor Pimentel who studies in Rome and creates in 1960 the Restoration of Monuments course, the first of its kind in Peru.

He participates in the drafting of the Charter of Venice and disseminates in Latin America, through theory and practice, the concepts of the Roman school of restoration to several generations. This Italian school continues to spread in Peru, through Peruvians graduated from the Scuola di Specializzazione in Restauro dei Monumenti, Sapienza Università di Roma.

Lisa Accurti  
*I tenimenti sabaudi del Castello Ducale di Agliè (Torino) e il territorio agrario contermini. Studi per una valorizzazione sostenibile*

*Abstract*

The Castle of Agliè (Turin), together with wide neighboring agricultural areas – in the past centuries organized in a rational and well-defined way – definitely constitute a “cultural landscape”, whose unitary conception and cultural representativeness has been loosening progressively, with the fragmentation of the territorial components. Looking for solutions to restore the Agliè Castle Estates in their original deep relational ties with the Castle, the “Urban Restoration and Enhancement Atelier B” (2014-15) carried on hypothesis of restoration and enhancement; they offered coherent answers with the need that safeguarding cultural heritage should be integrated with the re-functionalization, producing resources able to support the owner, as well as the properties. When the heritage’s new use is configured safeguarding its cultural identity, improving the public enjoyment, it fully turns into a ‘sustainable’ enhancement act, since it’s able to generate cultural as well as economic benefits.

Alessandra Alvisi  
*Dalla formazione specialistica all'esperienza sul campo: lettera agli specializzandi in Restauro dei Monumenti*

*Abstract*

This contribution aims to propose a reflection on the role of postgraduate education and on the step from the specialization school in Restoration of Monuments to the professional world. This is a moment of disillusion but also awareness of the method and tools learnt along the path undertaken.

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Considerations about the development of a historic-critical approach, the transposition of issues theoretical framework in the practical reality of the construction-site and the management of its various topics, in 2012, led the author to the drafting of Lettera agli Specializzandi, a reminder for the students at the specialization school. Prof. Giovanni Carbonara handed them the letter himself. The purpose of the letter is to stimulate the students in pursuing the path chosen, despite the difficulties that the restoration field and the present critical moment force them to deal with, aware of the privilege but also of the responsibilities in interacting with historical buildings.

Raffaele Amore

*Restauro tra progetto e cantiere. Alcune riflessioni*

*Abstract*

In recent decades applied research in the field of architectural restoration has been enriched with many contributions, the results of which, however, have not particularly affected the average quality of operational practice, as evidence of a gap between disciplinary evolution and the same praxis. One of the factors that has contributed to this disparity is to be found in a misapplication of the current legislation governing public procurement relating to architectural cultural heritage. Proposing reflections on these aspects is a choice not without pitfalls for many reasons, but it would be a serious error not to highlight the important role that the application of the legal discipline of contracts has in encouraging or not the application of a correct methodology in practice. And this, especially in relation to two issues that are addressed in this contribution: that of the planning and execution of preliminary exploratory analyses of the project and that of the planning of the execution of the planned interventions on site.

Chiara Andreotti

*Il castrum di Torrecchia Vecchia presso Cisterna di Latina. Analisi delle strutture murarie e dei caratteri costruttivi*

*Abstract*

The Torrecchia Vecchia castrum is a settlement fortified during the medieval era. It probably stands on the remains of an ancient Roman settlement, and it is now part of a large agricultural estate called 'Tenuta di Torrecchia Vecchia' by Cisterna di Latina, in Southern Lazio. This work aims to deepen the knowledge of the castrum and understand its origin. The historical research has clarified the ancient boundaries of the castrum and allowed the tracing of the various changes of ownership. The clarification on the construction phases, based on the study of the monument, led to the identification of different types of walls.

The stratigraphic reading helped to define the periods of the original construction, the following transformations and the enlargements of the castle and the settlement. The study of the architectural remains enabled the identification of the ancient function of the castrum: first of all, the control and the defense of the territory; housing and agriculture purpose later.



Michele Asciutti

*Il restauro delle facciate di Palazzo Bianchi a Perugia: approfondimento e ottimizzazione del progetto attraverso saggi conoscitivi e test di intervento*

*Abstract*

The paper deals with the restoration of the facades of Palazzo Bianchi in Perugia, realized by the writer in 2010 with the scientific advice of Giovanni Carbonara. The building built in 1873 has been investigated in its historical-architectural aspects, highlighting its design prerogatives, through the recognition of the values expressed by the monument and the transformations undergone by the construction until today.

The optimization of the intervention was guided by a restoration test carried out on a significant part of the facades, decorated by the elegant artistic terracottas produced by the Premiata Fabbrica di Terracotte Artistiche e Decorative Angeletti & Biscarini to a design by Guglielmo Calderini, in search of the compositional idea that guided the project, compromised by the current condition of the monument.

The restoration, in its critical-conservative meaning, has paid the utmost attention to these prerogatives, considered worthy of being handed down to future generations.

Alfonso Ausilio

*Umanesimo e tutela delle rovine a Roma. Giovanni Dondi e l'avvio tra XIV e XV secolo*

*Abstract*

From the humanistic studies of the Fourteenth century came up a new vision of man, which will lead to the development of a new vision of art and architecture. The interest in the monuments of Rome of the early humanists taught us to look at antiquity differently. At the instig of Francesco Petrarca, classical studies took on a new character. There was a first conceptualization of history as a discipline and of art as an autonomous activity. Ancient monuments were studied from a new perspective. The distanced gaze was affirmed, which transformed the buildings of the past into an object of meditation. Giovanni Dondi (1330-1388) with the *Iter Romanum* renewed the literature of the description of the Roman ruins, marking the beginning of a new phase of archaeological investigation, anticipating the great humanists of the Fifteenth century and supporting the subsequent reevaluation of the ancient also in its material aspects. The process of maturation of a historical consciousness in the age of Humanism had its first significant manifestation.

Barbara Baldrati

*La presenza femminile nel cantiere petriano del XVI secolo*

*Abstract*

The history of St. Peter's Basilica in Vatican City and, specifically, its domed roof have been richly documented throughout the ages, however this wealth of information, until recently has remained largely hidden, covered up by the huge mountain of sources and un-categorised texts on the subject.

The survey conducted made it possible to highlight the practical and productive aspects of the construction site, the effort faced in its organization and the important social and economic effects that are illustrated by the working conditions, wage dynamics and construction techniques adopted. The results of the research also provided useful information for understanding, more generally, the



organization of the construction site, construction work and the very notion of 'construction work', in its countless architectural, sociological, economic, administrative and political implications in the modern age.

Francesca Barone

*Restauro conservativo delle pavimentazioni in trachite euganea e illuminazione dei sottoportici del centro storico di Montagnana (Padova): vie Matteotti, Carrarese e Battisti*

*Abstract*

The project involved the restoration of Montagnana's historic arcades, paved with large stone slabs (the "paving stones") made of Euganean trachyte. The restoration work began in 2013 and lasted until 2014.

The key points of restoration project, based on a rigorous application of the historical-critical approach, are: metric plotting, typological analysis of the pavement to characterize the geometric profiles, deterioration analysis; interpretation of iconographic and cartographic documentation; absolutely conservative approach and minimum intervention: only removal of portions of paving in obvious degrading situations, integration with recycled materials, construction tradition of "closed dry joint" installation, with the tiles in continuous contact; the new lighting concept of the arcades with energy-saving LED luminaires: the small size and the Cor-Ten colour of lighting fixtures and the use of mineral insulated cable ensure excellent integration in the historical context.

Giulia Bartoli

*Il castello della Porcareccia a Roma. Considerazioni sul restauro di alcuni ambienti del complesso*

*Abstract*

The restoration work involved the castle complex which is located near the Casalotti district in Rome. Its current appearance dates back to the late sixteenth century, but the Porcareccia estate is scattered with archaeological finds. In the Middle Ages, Pope Innocent III donated part of the estate to the Medical Order of Santo Spirito in Sassia. During the sixteenth century the order restored the castle and granted the estate in lease to various Roman nobles. At the beginning of the last century, with the measures of the agricultural land reclamation of the Roman countryside, the leaseholders became agricultural cooperatives or farmers and family-run affairs. The archive's documents have reconstructed the changes in ownership of those years and show the state of dilapidation and poor maintenance of the complex's spaces. The restoration work arose from the desire of the heirs of the Giovenale family. Through the survey, the analysis of the masonry and the state of conservation of the materials, the cognitive phase sought to understand the structure in all its many aspects, starting from the construction phases, in order to arrive at a critical restoration project.

The restoration concerned the conservation of the structural elements of the roof covering and floor on the ground floor, both of which were wooden. The plasterwork, largely incomplete or detached, was salvaged using a collection of pigmented hydraulic lime. The restoration has tried to recover an almost abandoned historical complex, restoring through a process of recognition of the value of their history and landscape.



Virginia Bernardini

*Le cortine laterizie policrome del II sec. d.C. nei sepolcri a camera a Roma*

*Abstract*

A peculiar architecture, characterized by a polychrome decoration realized with opus testaceum in view, developed during II Century AD. In Rome this technical solution was used only for families and craftsmen tombs in suburban cemeteries. The one or more storeys isolated funerary chapels, such as the temple-shaped Tomb of Annia Regilla, in the Caffarella Park, and other funerary monuments along Appia Antica, Appia Nuova, Latina and Nomentana roads, exhibited their exterior fully faced by yellow and red brickwork with surfaces and mouldings, sometimes enriched by architectural orders. A second architectural typology consisted of contiguous chamber tombs such as the examples in the Portus Cemetery or in the Vatican Necropolis. In both these burial grounds similar small buildings, repeating the image of a living town, were characterized by few decorative brick elements on their elevation realized with brickwork using selected red and yellow bricks.

Francesca Brancaccio

*Il Real Albergo dei Poveri fra restauro critico e interpretazione filologica*

*Abstract*

In 1749, called in Naples by Charles I of Bourbon, Ferdinando Fuga designed a building “for all the poor of the Kingdom”, translating social and hygienic rules into a typological organization of a “machine à habiter”. The immense unfinished container, modified and divided over time, reduced to overlapping phases, contaminations, destinations, partially collapsed after the earthquake of 1980. The knowledge, acquired through historical-archival research, analysis and direct observations, surveys, non-destructive investigations and analyzes on the nature and degradation of materials, led to the conservation and reuse solutions.

The project is philological, in the respect of history and pre-existing structures, critical, with case-by-case evaluations, and compatible, for integrated technologies and forms. Based on the principle of “alliance between generations”, past contributions are recognized, current methods of intervention on heritage are defended, without compromising their transmission to future generations. The role of history and cognitive tools, in a “circular” relationship with the restoration, allows a “philological” recovery of knowledge, even when the non-unitary text cannot return definitive and conclusive definitions. Today this utopian machine still awaits further urgent interventions and immediate reuse, based on integration and opportunities of being a civitas.

Barbara Bulli, Alessio Lo Conte, Simone Santucci

*La Basilica di Santa Pudenziana in Roma: dalle indagini nuovi elementi per la conoscenza del monumento e per il progetto di valorizzazione*

*Abstract*

In 2013 the Superintendence of Lazio, Abruzzo and Sardinia and the Rome Archaeological Superintendence entrusted one of the authors with the restoration project for the imposing substructuring galleries and other various underground rooms in the Santa Pudenziana Basilica. These environments were unusable from years due to many deteriorating factors, including high level of humidity. A lot of preliminary research and survey campaigns have been carried from then: from the complete mapping



and functional control of the existing sewer system to vast archaeological investigations with the Roma Sotterranea Association, which confirmed the thermal use of the complex and the real presence of other underground environments only hypothesized before. In addition, the current project is implementing the rainwater and waste water drainage and is also eliminating existing leakage in the underground environments through the connection of an unprecedentedly documented ancient pipe to the city sewer.

Barbara Buonomo, Mara Micaela Colletta

*Dal riconoscimento alla valorizzazione: l'esperienza di Piazza Navona 62 tra studio, progetto e cantiere*

*Abstract*

Between 2006 and 2010, the École Française de Rome launched a campaign of archeological excavations at its headquarters in Piazza Navona during the renovation of the building. This investigation brought to light Roman structures already known and mentioned in "Stadium Domitiani" by A. M. Colini, but also unknown structures and information of considerable interest for urban history. The peculiarity and uniqueness of these remains prompted the management of the École to assign these spaces to the musealization.

The restoration and enhancement project incorporates the studies carried out in those years at the School of Specialization in Restoration of Monuments directed by Giovanni Carbonara. The preliminary studies already carried out in terms of a direct reading of the monument, comparisons with other similar sites in the Piazza, as well as lighting and museographic aspects, provide the tools for knowledge and recognition of the heritage's value, the basis for subsequent conservation and valorisation choices.

Gabriella Burlazzi

*Il restauro della facciata del corpo scuderie di Villa Fassò a Borgosesia (Vercelli)*

*Abstract*

The front facade of the stable building of Villa Fassò (second half of 1800) shows a front inspired by classic renaissance models. The building has mixed masonry of stones and bricks; the surface is finished with plaster, on a rough coat of lime mortar and coarse aggregates. The decorative elements finishing is 'marmorino'. Years of carelessness and physiological degradation had seriously compromised the surfaces. In 2009 has been realized the restoration. Operations performed: Parapet. Cleaning with pressure washing, biocide treatment, integration of broken or missing parts, consolidation of the material, sealing, structural reinforcement, final protective treatment; Stone portal. Cleaning by sandblasting; Facades: Pre-consolidation decorative plasters ('marmorino'), desalination treatment, gaps integration, remaking lime plaster, execution of mineral painting and pictorial decorations, final protective treatment; Renovation of plumbing works in copper, shaped to follow the profile of the facade and frames.



Alessandro Camiz

*L'evoluzione del tipo monastico cipriota dalla riconquista bizantina all'epoca ottomana: il monastero di Αχειροποίητος, Cipro*

*Abstract*

The analysis of the Αχειροποίητος monastery shows the superimposition of different buildings: a domed church with a central plan, built in late Byzantine times over the ruins of an early Christian basilica, enlarged by the addition of three successive narthexes, and therefore transformed into a longitudinal basilica.

The name Αχειροποίητος, literally “made without hands”, referred to a sacred icon hosted therein.

A walled enclosure surrounds the church and contains the monastery, which developed in subsequent phases, with different additions, demolitions and restorations. We outlined the formation process of the complex, from the V cent. Basilica, to the transformation of the monastery into military barracks in the 1970s, as a premise for the restoration project. The management of this site, hence the political situation of northern Cyprus, represents an interesting case study on the contested heritage issue. Nevertheless, the heritage management in Cyprus, for the complex political situation of the island, bears more difficulties than in other UE countries, but we should consider that every heritage site has somehow a contested character.

Serafina Cariglino

*Progetto e contesto: un'ipotesi di dialogo. La chiesa dei Minori Osservanti e il cimitero di Cariati*

*Abstract*

Close to the historic centre of Cariati the municipal cemetery is located since 1840. Nearby stands the fifteenth-century church of “Minori Osservanti”. The lack of an ossuary and the burial system produced an excessive and disorganized crowd of cemeterial buildings. These create an anonymous landscape of marble pieces, like a sort of deposit of dead bodies. Thinking about this place in an archetypal manner, as an essential place of dialogue between the man and his most intimate nature imposes, in the planning phase, paying particular attention to the spaces of this dialogue. They are in deep relationship with the historic context and the landscape in which they are placed. The project attempts the insertion of new spaces in dialogue with the pre-existing structure capable of defining harmonious relationships both between church and cemetery and between cemetery and landscape.

Giuseppe Carluccio

*Il restauro della Torre di Pisa: quando il cantiere convive con la fruizione del monumento*

*Abstract*

The peculiar condition of the leaning tower of Pisa has always influenced the way of reading the monument, encouraging innovative intervention solutions such as the sub-excavations performed in order to reduce the inclination of the structure. Even in facing the restoration of the stone surface, an approach involving the traditional scaffolding appeared to be inadequate due to base loads evidently incompatible with the delicate static equilibrium of the tower as well as the complete external covering of the structure obscuring its sight for almost a two-year period. The suggested solution consisted in the development of the restoration operations by slots corresponding to the architectural orders of the



tower through the realization of comfortable horizontal work surfaces and the limitation of the tilting moment caused by eccentricity.

Such a solution resulted in the minimisation of the visual impact of the scaffolding and the possibility for tourists to visit the monument.

Marta Carusi

*Tutela e valorizzazione: conoscenza, comprensione, comunicazione*

*Abstract*

The restoration interventions have a limited duration respect to the life of the architectural heritage, which is affected above all by everyday life. The text emphasizes the need for restoration interventions to make the monument easily understandable and enjoyable: an appropriate use becomes a guarantee of safeguarding, as more effective and appropriate will be the ways in which citizens will be made aware of the value of the historical heritage and will feel responsible for it. The understanding of the socio-cultural context is fundamental, to define a way of using the historical heritage that derives from the analysis of its natural and anthropic environment and consider the local economic and socio-cultural dynamics, so much to foresee the impacts they will have on physical space and on safeguarding. In this perspective, the architect becomes an interpreter and a tool to design an enhancement to return to the monument the capacity to communicate himself and transmit to citizens an adequate awareness of its value to facilitate its conservation.

Raffaello Castricone

*La schedatura di emergenze archeologiche monumentali. Le unità stratigrafiche murarie (USM)*

*Abstract*

The cards of USM represent a method of analysis similar to the one used to study archeological layers; for this reason, they are regarded as indispensable elements for the knowledge of the entire history of the monument. The different construction phases are usually evident in the analysis of curtain walls, therefore is necessary to provide a survey or "mappatura" in order to show the changes of the wall structure during its existence. This survey is very important especially in the study of structural foundations, in which the connections between horizontal and vertical stratigraphy are combined. In this manner, it is possible to identify the existent relationship between the wall structure and the archeological area of which it forms part.

Romano Cerro

*Restauro e allestimento dell'area 'nuovi scavi' a livello della basilica inferiore di S. Clemente in Roma*

*Abstract*

Since 1981 an area underlying the convent which adjoins the Basilica of San Clemente in Rome has been subjected to a number excavation campaigns. The latest excavations (2006-2011) involved a portion of the convent garden adjoining the north aisle of the lower basilica. These have brought to light some structures of the 3rd century AD building. The general instability of the structure and the decay and deterioration arising from severe microclimatic factors in the excavated area gave rise to a series of problems.



In 2012 initial works were undertaken to ensure the safety of the site while allowing for a more permanent solution to be projected. The solution consisted of a series of steel beams placed against the wall which needed to be supported. In addition to this new structure, some complementary operations were carried out, such as: waterproofing, thermal protection and microclimatic control, consolidation and restoration of ancient surfaces.

Maria Elena Corrado

*Il ponte di Piantorre e la tutela delle prime infrastrutture in cemento armato in Italia*

*Abstract*

The professional opportunity of the author to deal with a small old bridge in an Italian area on the border with France, gave rise to a reflection on the subject. The small bridge of Piantorre, constructed in 1913, is one of the first built in Italy with the concrete technique of the French François Hennebique, thanks to the activity of the engineer Giovanni Antonio Porcheddu's Society, who built many of the most important Italian structures with this technique in these years, such as the Risorgimento bridge in Rome and the new bell tower of San Marco in Venice. Often the ancient infrastructures can appear obsolete and the theme of their demolition or transformation arises: regardless of the issues related to the safety of people, which must always be guaranteed, it will be essential to study all possible alternatives and carefully document the state of affairs.

Stefania De Notarpietro

*Studio storico e progetto di musealizzazione della città messapica di Valesio*

*Abstract*

The archaeological area of Valesio, in the province of Brindisi, represents, with its wall enclosure from the 4th century BC, a large container of material and intangible stories, for which the ethical need for conservation and transmission to future generations arises. The tools and operational choices proposed move from purely cultural, educational and memory reasons, since if the latter is the fundamental element for defining the identity of a place and the generations that inhabit it, then the restoration project becomes a way of safeguarding and promoting it didactically. The advanced design proposal includes the construction of a protective structure for the conservation of the ruins of the late Roman thermal plant and a museum design project for the entire area. In this way, the historical peculiarities identified became the strengths of the project.

Emiliano Della Bella

*Restoration of a 17th century noble residence*

*Abstract*

Working as a restorer is one of the most intriguing and stimulating experiences an architect may live in his career; he may need to understand the building and the technical knowledge of the workers who build it through its whole lifespan. Knowledge, both theoretical and practical, is the key of being able to bring together the need to preserve our cultural heritage, as the dialectic of the restoration process is based on the simultaneous respect of both the historical and the aesthetic needs. The presented case study is about the restoration of a decorated wooden ceiling of a noble building that has been built during three hundred years, from the 17th to the 19th century.



Luigi Ferrario

*Restauro, architettura, contesto*

*Abstract*

The search for a relation between architecture and its background can't be casual methodology, it must be the only way to conceive architecture. This background, the genius loci, is the totality of socio-cultural, architectural, stylistic and traditional features. Luckily, many examples show an array of diverse and brave solutions to the hard task of establish a continuity between the contemporary and existing architecture, because restoration/conservation does not imply a renounce to the designing process. The criteria to solve this difficult relationship are: compatibility, legibility and reversibility, and they all inform the main restoration project designed by Luigi Ferrario. Conservation is the main task in the restoration of the fifteenth-century's San Michele Monastery, here contemporary elements were quietly introduced in the interior design and in the furnishing project. Integrating architecture is the theme for the restoration of Legnano Castle.

The original walls constitute the physical perimeter of the structure into which a new architectural construction is inserted based on a new framework that include the tower and church. In the ancient village of Gaggiano, the project has the goal of restoring both banks of the Naviglio Grande by creating pedestrian and limited-traffic zones with a careful and intelligent combination of traditional materials and innovative technologies, as well as contemporary elements of street furniture. The design of Piazza Parravicino, in Tornavento, integrates the historical and natural environment by using traditional materials and highlighting the uniqueness of the connection between the town and the valley. Some bold elements like the modular or revolving metallic benches and an iron-mesh and glass terrace overlooking the valley complete the project encouraging new approaches to the space.

Flavia Festuccia

*Il consolidamento nel restauro degli edifici storici: esempi di tecniche non invasive*

*Abstract*

The article was inspired by a recent conference held at the Ferrara Restoration Fair, during which I presented the non-invasive interventions in various buildings bound by Law 42/2004. From the church of Santa Maria della Misericordia in Borbona, a project following the 1997 earthquake, near the seventeenth-century wall of an intervention "in a closed court" carried out after the 2009 earthquake, the methodology applied in all cases has always been the least invasive. An example of the consolidation of frescoed Gothic arches follows in a Bergamo church where the greatest attention was paid.



Marco Fontana

*Restauro di parte del complesso monumentale di Santa Croce a Bosco Marengo (Alessandria) per la realizzazione del centro internazionale per la sicurezza del patrimonio culturale mobile*

*Abstract*

The monumental complex of Santa Croce in Bosco Marengo is a wonderful example of monastic architecture whose construction began in the sixteenth century thanks to the Pope Pius V Ghisilieri. The building consists of a large structure organized on two floors where a new International Centre for the Safety of Mobile Cultural Heritage will be established. The northwest area - the subject of this intervention - was used in the past as a Reformatory for Minors and it appeared in poor condition due to heavy alterations. Restoration work was carried out in accordance with the guiding principles of conservative restoration: minimum intervention, reversibility, physical-chemical compatibility and authenticity of the materials, durability. The main interventions executed were: structural reinforcement of masonry, addition of iron chains, removal of inappropriate material, new finishing elements with traditional materials, new mechanical and electrical installations with the addition of a new lift.

Giulia Frezzolini

*L'apertura della cinta muraria della Rocca Abbaziale di Subiaco: la nuova strada carrozzabile, il Portale di ingresso e le Scuderie*

*Abstract*

The construction carried out by Pope Pius VI Braschi totally changed Subiaco's urban planning: the Rocca Abbaziale was no longer only accessible via alleys and steep stairways, but was now also connected to the town by means of a new carriage road, created to constitute a sumptuous triumphal path for the Pope.

The new avenue, an extension of the Via Sublacense, cut a section through the triple city walls of the Rocca, which had been closed until then as their defensive nature required, through a monumental entrance portal with connected Stables, intended to accommodate the carriages of the papal court. The "breach" opened in the walls also transformed the peculiar aesthetics of the building itself, which from fortress became a noble palace. This opening is well documented in the two descriptive land registers, the Barberiniano and the one created by Luigi Tranquilli, land registers that can be compared to the Gregorian.

Antonio Friello

*Dal riuso degli spolia alle prime "sperimentazioni" sulla 'conservazione' dell'architettura a Pompei nel XVIII secolo*

*Abstract*

The rediscovery of Pompei and Ercolano occurred in a period in which the attitude towards past was rapidly changing: theatres, temples, housings, discovered under a layer of ash and lapilli appeared as the testimony of a dead past for which was not possible imagine a continuity of life and history in the present.

So the ancient buildings rediscovered in Pompei, were immediately recognized as "Monumenti Stabili", as they were called by La Vega, the architect who directed the excavations, and they were not



more subject to modifications and embellishments, according to the rules of the contemporary meaning of restoration. Intended as a reconstruction of limited parts of the building the restoration in Pompeii at the end of 18th century had indeed the purpose of showing the real layout of ancient architectures in order to dispel doubts on various misunderstood aspects of ancient theatres and to show to tourists and visitors the original unity of the monuments.

Chiara Frigieri

*Chiesa dell'ex convento di San Francesco a Nazzano. Studio e proposta di restauro*

*Abstract*

The convent of St. Francesco is located outside the medieval village of Nazzano in northern Lazio. The primitive church of the Franciscan Friars Minor was built in 1229; in the eighteenth century it was rebuilt from the foundations. After the suppression of the order and at the end of a long series of changes in ownership, the convent was converted into a residence and the Fondo degli Edifici di Culto became the owner of the church. The two architectural realities are in a forest of holm oaks and centuries-old oaks. The aim of the short contribution is to clarify the moments of the “monument in time”, through the historical-critical reading of the ancient building. The study was launched with a first phase of direct analysis of the pre-existence, of the stylistic-constructive and figurative characters present and of the constituent materials, also through specific laboratory investigations, in order to identify the different construction phases, examining in detail the first additions and transformations to the original nucleus and, subsequently, the first “restoration” interventions.

Vittorio Galanti

*Restauro ed allestimenti museali ipogei. Abbazia di S. Maria di Chiaravalle di Fiastra (Macerata)*

*Abstract*

The Cistercian abbey complex of Santa Maria di Chiaravalle in Fiastra (1142) is located in Tolentino. The cloister is the key element on which the main spaces overlook: the Chapter House, the Conversos Refectory, the Cellarium, the Bandini Palace. Below the cloister are located the Oil containers Hall, the Grottoes and the Cellars where the intervention is to take place. The restoration includes: surface cleaning with low pressure hydro-washing, plastering, reconstruction of wall portions, consolidation of the vaults, replacement of wooden beams and hoops encircling pillars. The exhibition walls are made up of plexiglass, blockboard wood and iron. The lighting design includes: luminaires for indirect diffused lighting (fluorescent and LED lamps) and direct with optical fibers and halogen light sources. In the Grottoes there are luminaires with wall-washer effect on the walls, a linear fluorescent system and suspended structures with adjustable luminaires.

Giuseppe Giannini

*Riquilificazione del Castello di Useldange nel Gran-Ducato di Lussemburgo fra restauro archeologico e restauro architettonico*

*Abstract*

Under UNESCO's supervision, the Castel of Useldange receives a new impulse before being given back to its community and after having being abandoned since the XVIII century. During 1934, with the construction of a Maison de Maitre within its walls, a program of restoration in style was attempted



by leaving the ruins untouched, but opening the current requalification program to new ideas, principles and considerations.

The restoration dovetails with other complementary matters, within an interdisciplinary complementarity and a continuous rethinking of the ongoing project. The guidelines suggested by the Critical Restoration and by the Carte del Restauro, amongst which the principles of minimal intervention and recognizability, although always fully observed, find new arguments in the program of Useldange, becoming intertwined with the daily archeological discoveries on one side, and the implementation of norms on security and accessibility for blind people on the other. Outside the ancient walls of the castle, along the slope that descends to the river, the botanical garden with the spices present and the real-size models of the river fauna species, guide the blind visiting the castle in a new and experimental experience tactile and olfactory for visiting the site. In Useldange, the redevelopment project, broadens its action by making it also an instrument of social and cultural reintegration.

Maria Giuseppina Gimma  
*La Torre Appiani di Rio Marina (Isola d'Elba)*

*Abstract*

The Torre degli Appiani is the symbol of Rio Marina, a little city of Elba Island. The tower went through several years of abandonment, resulting in dangerous static issues. Thanks to the municipality, it was possible to finance the conservation project of the building, whose side facing the sea was on the verge of collapsing. The paper aims to describe all the phases of the tower's conservation, from the survey and the project to the realisation of the works. Nowadays, the Torre degli Appiani is a museum, from which citizens can experience and appreciate both exhibitions and the view. Public funding is expected to start the reconstruction of the bridge. Finally, after this last step, the tower will be again the connection between the sea and the village.

Andrea Greco, Cristina Iaconi, Giuseppe Morganti  
*La Casina Farnese: un'occasione di musealizzazione*

*Abstract*

Casina Farnese was built by the Farnese family in the gardens of the Orti Farnesiani, on the Palatine Hill: it is a small building that is divided into two floors, with loggias entirely painted. In 2012 it began an intervention for the restoration. After the restoration, it was carried out the project for the new internal spiral staircase in cast iron and corten. Then, in order to protect the intervention in the painted loggias, we projected the transparent crystals, so that they did not close the loggias hermetically and they were equipped with filters to prevent excessive heating. At the same time, we carried out the Casina museum project, that is: a series of projections on a glass case and vertical supports and also the creation of "temporal telescopes", finally a structural glass staircase to connect the exterior directly with the second level loggia.



Carmelo Gulli

*La Cappella del cardinal Bessarione nella Basilica dei Santi XII Apostoli a Roma: adattamenti e idee progettuali nel Settecento*

*Abstract*

The Chapel of Cardinal Bessarione was an important architectural structure that incorporated the ancient chapel of St. Eugenia which had disappeared for centuries. This chapel was hidden behind an eighteenth century altar until it was discovered in 1959. The architect Carlo Rainaldi developed the project with a new and larger altar in the seventeenth century, placing it against the apse of the ancient chapel.

The study of Carlo Rainaldi's altar was followed by a study with a different approach; a new and completely different idea. However, these projects followed the same approach, that of completely hiding the paintings and erasing their "memory". When Carlo Rainaldi died in 1691, he was replaced by the architect Francesco Fontana. In Fontana's proposal we see the desire to preserve the ancient apse even if this choice was not motivated by the value of its "memory" or antiquity of the location. This work was finally completed in 1722 when the Odescalchi family entrusted the project to the architect Ludovico Rusconi Sassi for the placement of a new altar.

Sara Isgro

*Palermo: restauro e colore, un tema da rivedere*

*Abstract*

Dealing with the relationship between restoration and color of historic buildings, in the Sicilian capital, has necessarily involved a rereading, albeit concise, of the city events that have affected Palermo. The P.P.E., although has ceased its legal validity, however, it has marked the pace of the various activities that have affected the historic center of Palermo, where, the adoption of a restorative methodology prone to the research of a recipe to be placed at the foundation of a color plan, had, in many cases, as inevitable result, the restoration of the 'original' colors, presenting Palermo no longer as historical center, but revived, at the expense of a number of information and values that were previously easily recognizable. If we accept the thesis that "color is one with the matter", it focuses on one of the most delicate issues in the field of treatments of architectural surfaces, and leads to a conscious acceptance of how «Losing the existing colors ... is equivalent to losing the city and its architectural history». I therefore consider C. Brandi's thought noteworthy when he claims to have the utmost respect for "historical transitions", which, precisely because they are historical and aesthetic, they guaranteed «a harmonious, mutual harmony to the building and its environment». Therefore that recognition of the «aesthetic value of decay and surface patina», sensibly captured by Paul Philippot first and later by Donatella Fiorani, they offer further indications for a more in-depth and conscious revision of the interventions on the coloring of the historic buildings of the Sicilian capital in the area of the critical-conservative restoration.



Maria Anglona Lasalandra

*Studio sulla stabilità dell'Ala Nord (Curia Generalizia Cinquecentesca) nel complesso monumentale di Santa Sabina in Roma: processo di anamnesi e diagnosi, preliminari all'intervento di consolidamento*

*Abstract*

In the monumental complex of Santa Sabina – Aventino – Rome, for some years there have been some cracking phenomena of a non-negligible extent, subjected to repeated monitoring to verify their evolution over time. In 2014 the property decided to proceed with the definition of a consolidation intervention to definitively resolve the issue and secure the building on the occasion of a larger restoration project; therefore an indispensable in-depth knowledge is proposed to the client in order to identify the main causes of any ongoing failures. The entire anamnesis procedure put in place for a correct preliminary diagnosis of the intervention is exposed, to be carried out with a view to the “minimum intervention”, respecting the original resistant body of the factory. The careful structural reading of the factory and its interaction and/or hierarchical relationships with the contiguous factories has made it possible to develop a plan of instrumental investigations aimed and limited to the essential.

Francesca Lembo Fazio

*Tempo, memoria ed immaginazione nella Roma tardomedievale: aspetti di riuso del materiale di spoglio*

*Abstract*

Throughout human history, the communities' concept of identity and collective memory have played an essential role in how ruins were perceived, leading to behaviours both of destruction and of great consideration according to the meanings ascribed to ancient materials. In what seems an erratic process, some key moments revealed the need for protecting and safeguarding antiquities. However, these phases should not be interpreted as drastic and unexpected turning points, but rather as the peak of a gradual philosophical and socio-economic elaboration heading to conservation. This paper wants to take into account some different attitudes towards antiquities and ruins in Early Modern Rome, trying to outline how the perception of time, memory and imagination permitted the interpretation and the reshaping of spolia.

Roberta Loreti

*Il sepolcro degli Scipioni: un restauro negli anni del Governatorato*

*Abstract*

During the Governorate of Rome, established in 1925, Mussolini outlined a program to revive the greatness of Rome. This plan, which included massive demolitions aimed at freeing the ruins of the buildings of the Roman Empire, included the restoration and the reopening to public access of the Sepulchrum Scipionum on the Via Appia. This restoration, carried out between 1926 and 1929, was the result of the collaboration of high-profile professionals and scholars, such as Paul Nicosescu, Antonio Maria Colini and most of all Italo Gismondi, who worked to restore the original topography of the site and recover its formal structure, clearing the front from the ground and demolishing the intrusive inner 18th-century masonries, which had compromised the primitive configuration. These interventions, realized conservative attitude, also show confidence in modern experimental techniques (e.g. the use of iron reinforcement structures) demonstrating audacity and determination, seeking a balance between technical innovation and conservation.



Giovanna Marchei

*«Castelli e Ponti di Maestro Nicola Zabaglia». Attualizzazione e possibilità odierna di applicazione*

*Abstract*

This research is mainly directed to confirm, from a constructive point of view, what seen in the treatise «Castelli e Ponti di Maestro Nicola Zabaglia» engravings and in their explanatory captions; secondarily, the aim is to suggest a potential re-elaboration, with the present technologies and standards, of such machines in view of their use in contemporary conservation sites. Zabaglia's "Castelli" have the unique distinction of having been designed to allow the continuity of functions and fruition in the Basilica. The ancient modus operandi guidelines (focusing on the respect of the ancient, the simplicity, the short assembly time, the safeness and the adaptability) represent completely current principles especially in the world of cultural heritage conservation where specialistic processing and the peculiarity of the monument ask for customized scaffoldings.

Liliana Mauriello

*Costruzione e interpretazione del paesaggio storico. Appunti di metodo per la formulazione del Piano Paesaggistico attraverso il caso-studio del corridoio appenninico irpino*

*Abstract*

This paper presents an innovative research carried out in the Irpinia region of the Appennines (Italy) and focuses on the morphological and typological analyses of the landscape. While urban studies have identified the elements that permit a holistic planning of the human spaces, landscape architects look at the origins of the evolution of those elements. The study of historical cartography of the area of the Middle Calore and Ofanto Valleys have resulted in a new reading of the interactions throughout different phases between the several "centres" and the two coastal areas, thus reconstructing the palimpsest of the landscape evolution and transformation of this region.

Marina Anna Laura Mengali

*Il Piano del Colore del centro storico di Tarquinia: analisi dello stato attuale e linee guida per il restauro critico conservativo delle facciate*

*Abstract*

The Color Plan of an ancient town center must be based, from the start, on a complex analysis of the whole urban fabric, of the prevalent typologies and stylistic characters, and of the building materials and techniques. The second step of this study is the observation and cataloguing of the remains of the old coloring still preserved on the historic plaster. This final part of the research, that precede the defining of the restoration project, is aimed at discover the "color history" of each building, not with the intent of isolating it from the urban structure, but considering it a cell of the indivisible whole of the historic center.

The critic evaluation of the results of the study must not bring to seek the imaginative faces, dated back to the distant past, neither of the single building nor of the street frontage. An ancient town center, such as Corneto, is a complex palimpsest of erected, modified, altered, embedded, one inside the other, buildings. The flow of history, with the changes man-made or caused by natural events, shouldn't be erased, otherwise we will pay dearly for the loss of the true value of a monument made of houses and



streets. The planning choices of this project have been dictated by the willingness to respect the delicate balance of history and esthetical values of the old town of Tarquinia, which is constantly threatened by disastrous maintenance operations, with the aim of preserve that precious testimony of art, architecture and life, that always arouse curiosity and admiration in those who walk its streets for the first time and is source of pride for those who live there and feel it to be their own town.

Emanuele Morezzi

*Il sistema delle missioni gesuitiche di Chiquitos, Bolivia. Strategie alternative di restauro e conservazione per un bene culturale complesso*

*Abstract*

The system of Jesuitic Missions in Chiquitos Region, in the eastern territories of present-day Bolivia, constitutes an important case study useful to understand an alternative approach to the restoration of the cultural heritage. The evangelization of South American territories imposed, throughout the eighteenth century, the creation of new urban settlements, aimed at improving the housing conditions of indigenous peoples and, at the same time, allowing the construction of important religious structures (Jesuitic Missions) in order to spread the Christian belief in the area. The contribution to the conference aims to analyze Roth's interventions in the Jesuitic Mission at different scales, in order to re-read their importance and study their scope (operational and symbolic) over time. Through a visual reading of the state of conservation of the assets, it is thus intended to understand whether Roth's innovative conservation measures have been able to respond adequately to the test of time and the critical climatic and environmental conditions of the area.

Oliva Muratore

*Le trasformazioni tardo-settecentesche del Palazzo Cenci in Piazza Sant'Eustachio a Roma, per opera della famiglia Maccarani*

*Abstract*

Interesting informations have brought to light by unpublished archival documents, useful for reconstructing the transformation phase of the building, relating to the property of the Maccarani family, owners of the building already for some years before of the 1786. The study of the documentation revealed a construction phase, of a certain architectural importance, carried out in the years between 1784 and 1786.

The documents describe the raising of a floor in the right wing of the building, overlooking the Via del Teatro Valle and it is present only on the first right span of the main facade on Piazza Sant'Eustachio that it had been built in this period. The descriptions are great interest: the excavations carried out, the reinforcements of the walls and the materials used. Other documents regard also about the construction and the choices made for the internal and external finishes of the building: the craftsmanship, the materials used and the chosen colors of stuccoes and plasters that are described in detail.



Rossana Nicolò, Gaia Lisa Tacchi

*La migrazione delle fontane nelle trasformazioni edilizie di Roma*

*Abstract*

The relocation of the fountain of the Amphorae, to return to the place for which it was designed almost a century earlier, offers an interesting reason for reflection on the migrations of these small artefacts. In fact the fountain represents an architectural element, often punctual or in any case of reduced size, which characterizes the qualities of a given context and profoundly influences its environmental perception. Furthermore, the sacredness and importance of the water, together with the advantages of provisioning, have always conditioned the choice of the formal configuration. Individual artists and workers, able of combining technical ability and aesthetic skill, have frequently experimented with designing objects that have become iconic in the urban image. The text deals with the events and moves of the fountains in Piazza San Pietro, Piazza Nicosia, Piazza di Sant'Andrea della Valle and Piazza Mastai as emblematic cases in the city of Rome.

Liliana Ninarello

*Studio storico della Mola antica dell'Acqua Claudia*

*Abstract*

The main focus of the essay is the study results about the Mola antica dell'Acqua Claudia, a ruined hydraulic energy mill, sited in Anguillara Sabazia (Rome). The metric survey of the plan and elevations, the direct observation of masonry stratigraphy, in addition to the archival research, have allowed to define the main building and use phases of the mill, the construction techniques and the materials employed, often reuse. Likewise the study of water mills and the investigations on the ruin have allow to identified the operation of the milling system and the water supplying that stocked the motion to the grinding gears.

By the archaeological dig (2008) are unearthed the internal flooring, made up of millstones fragments, other simple structures used for the management of the grinding grains and the carcerario, a subterranean room where the horizontal mill wheel was placed. The study results highlight the characteristics of an example, albeit punctual, of historical rural architecture.

Mariano Nuzzo

*Il restauro del campanile monumentale del Corpus Domini di Maddaloni: rigore diagnostico e scelte critiche consapevoli*

*Abstract*

The restoration project aimed primarily at restoring static safety and preserving the architectural quality of the bell tower, trying to return the architecture of the monument to the community, hidden by the degradation of the materials. Each intervention adopted tended to respect the original text by observing the principle of distinguishability, measured in proportion to the materials, color tones and considerable distance from the observer. The additions were made with a view to recomposing the architectural text. The additions of new architectural elements have been treated with contemporary forms of expression, in compliance with the guiding principles that scientific reflection on conservation has been able to recognize up to now.



Each intervention carried out was calibrated through in situ diagnostic checks and effectiveness tests of the planned intervention, in order to constantly monitor the outcome of the work and evaluate the economic effects.

Mariano Nuzzo

*Il restauro del Santuario di Santa Maria di Montedecoro*

*Abstract*

The restoration aimed at restoring architectural dignity to the Marian temple tampered with in the last century, revealing the signs of time and respecting the evolution of the entire complex. The Church required interventions aimed at the architectural restoration of the complex, which were addressed in a unified manner and in compliance with the fundamental principles of conservation, such as unity of method, respect for the historical text, the possible reversibility of the interventions, compatibility of the materials used.

The works involved the pre-consolidation of the decorated surfaces of the vault, the removal of the flooring of the side chapels of “common kitchen ceramic”, the installation of a traditional screed, with the subsequent installation of traditional terracotta flooring, the installation of new wooden frames. It was necessary to remove the incongruous additions of the choir and clean up the chestnut wood placed underneath, integrating it only where necessary.

Giovanna Occhilupo

*L'Apprezzo della Terra di Racale: alcune osservazioni sull'abitato nel XVII secolo*

*Abstract*

An unpublished archival document from the end of the 17th century contains useful information for understanding the development of the town of Racale, in the previously known Terra d'Otranto.

The document describes the shape of the town, the number of entrances, the city walls, and the fortified Palace. Furthermore, it describes the road layout, as well as the building materials used and the construction techniques of that period. Specifically, it provides both quantitative and qualitative indications, and ends with the drafting of a sort of land registry of citizens' properties, thus listing the type of crops present in the territory, the different professions, and socio-economic aspects. The news of this document was analyzed and compared with data from other historical cartographic types and historical aerial photography references, aiming at formulating a hypothesis about the state of conservation of Racale at a precise historical moment, as a step forward for a deeper and more systematic knowledge.

Fabrizio Oddi

*Problemi di conservazione delle strutture fortificate del Basso Lazio*

*Abstract*

The region extending south-east of Rome, comprising a long and narrow alluvial plain, formed by the two successive basins of the Sacco and Liri rivers and flanked by two almost uninterrupted mountain ranges, preserves evidence of the ancient fortifications detectable both in the castrum and in the castellum; for various reasons, it is precisely here that the economic and morphological landscape features of the inhabited centres situated at the top and on the slopes of the hills have been best and



longest preserved. The history of southern Latium therefore provides us with a plurality of fortified centres, recalling the close relationship between fortification and environment, the result of dynamic stratification over the centuries.

The interaction between the structures and the events of the territory is a fundamental reason for interest. The protection and above all the conservative restoration of these structures is of fundamental importance in order not to lose the historical values, but also the links with the immediate pre-existence.

Alessandra Pacheco

*I restauri della chiesa di Sant'Ansovino ad Avacelli di Arcevia (Ancona)*

*Abstract*

This dissertation retraces the protective actions of the Soprintendenza regarding the monumental church, with specific reference to the historical and architectural protection, starting from 1932, with the entry in the list of National Monuments, and, in more recent times, with the Delibera SR-MIBACT-Marche 23/06/2015 n. 61, that includes the annexed rural house. Besides, through historical documents and old photographs, the contemporary interventions and restorations of the old church are explained. From the early 20th century's maintenance, carried out in the year 1953, the essay illustrates the important restorations directed by the Soprintendenza (1959, 1961) and the latest works made by the Parish, which which mural paintings and archeological elements had been found, useful for the understanding of the church's construction phases.

Carla Pancaldi

*L'architettura incontra Stradivari: il restauro tra memoria, estetica e funzione*

*Abstract*

The purpose of this essay is to recall some passages from the lively interdisciplinary debate in which musicologists, organologists, architects, art historians, restorers and jurists questioned about the possible extension of the unit of the restoration methodology to the complex theme of the conservation of the musical instruments. The comparison between architecture and lutherie, two forms of art united by the 'function of use', has, for example, accompanied the theoretical reflections towards a renewed verification of the Brandian principles applied to the specific conservative instances of the luthier's heritage. The summary of these reflections is the "Carta di Cremona" drawn up in 1987, based on two fundamental principles: the handed down musical instruments have the same function and importance of the historical documents and, as such, they must be fully preserved for future generations; the musical instruments have a sound function that must be maintained and, where possible, restored.

Maddalena Paolillo

*La villa dei Sette Bassi a Roma: dal caso studio a un progetto tipo per un miglioramento della comprensione e della fruibilità dei siti archeologici*

*Abstract*

The Sette Bassi Villa, consul Settimio Basso's suburban residence, is in Rome in via Tuscolana in a context where you can clearly recognize the landscape features of the "Campagna Romana". This area is characterized by a mix of "Ruins and Nature" with many areas waiting to be excavated to provide a



better understanding of the Villa the original concept. While waiting for further diggings, archaeological areas, such as the Sette Bassi, are closed to the public and often for lack of funding or safety needs, what has been excavated returns to being covered. This work could be “a pilot project” useful for the Villa but repeatable in other sites. The idea is to create a temporary modular path which could be adapted to the excavations and at the same time allowing people to visit the site. It gives a self-financing instrument for the research activities and allows people to know more about the work of archaeologists. What I learned during this research by prof. Giovanni Carbonara and prof. Lia Barelli was to “venture” also in the restoration. A risk based on the full control of the data and the ability to look beyond pre-established intervention, having, as its goal, the protection and enhancement of the cultural heritage.

Antonio Petrini

*Ponte S. Antonio presso San Gregorio da Sassola. L'acquedotto romano e i problemi dell'erosione fluviale*

*Abstract*

The Roman aqueduct of Anio Novus (53 BC) takes its name from a chapel, once located close to the structure, no longer existent but mentioned in a letter by Petroncelli (1739) and visible in a photograph by John Henry Parker taken between 1868 and 1869, and in a drawing by Edward Lear. For the study of the monument, the works of Thomas Ashby is still fundamental and extremely useful. He identifies the path and dates the wall structures of which it is composed. The ancient aqueduct, an opus quadratum building of tuff, dates to the Claudian period, and was lined on the outside with a brick and conglomerate structure in the post-Severian period. The widening was not only carried out to resolve static problems, but also to create a service road alongside the aqueduct to facilitate maintenance and allows transit between the two sides.

The work analyses the phenomena of degradation and mainly those caused by river erosion and possible remedies.

Marco Petrini Elce

*Palazzo Borsari a Finale Emilia*

*Abstract*

The building is certainly one of the most architecturally interesting constructions in the lower Modena area. The dating that Baldoni traces back to 1660. The interventions on the vertical structures foresee a widespread use of the “scuci e cucì” technique. The horizontal structures are made up almost entirely of brick vaults, some of which completely collapsed and others heavily damaged. The intervention to be carried out on the vaults has the following purposes: a) reconstruction or restoration; b) consolidation; c) reduction of thrusts; d) lightening of inertial masses in order to minimize seismic actions. Thrust reduction will be achieved by placing a hoop in correspondence with the rhenium or slightly above it depending on the available space of a steel frame made with UPN 160 profiles anchored to the walls of the vault with reinforced perforations. The interventions on the roof include the complete replacement of the same made with wooden beams.



Leonardo Petrosino

*L'architetto Vincenzo Ruffo e la chiesa di Santa Chiara a Mola di Bari*

*Abstract*

This contribution aims to prepare the only autograph work of the Apulian architect Ruffo, a pupil of Luigi Vanvitelli and his collaborator in the construction of the Royal Palace of Caserta. The research, thanks to the recent acquisitions of documents, sheds light on the expert workers wanted by Ruffo especially in the finishing phase in order to have a magnificence worthy of a palace. In fact, its reference model, on a smaller scale, is the Palatine Chapel of Caserta. The archive sources are the “convention”, stipulated between the “Clarisse” sisters of the monastery of Mola di Bari and the plasterer Nicola Preziosi and the marble worker Andrea Scala; two of the most prestigious artists able to express elegance, refinement and neoclassical style to the maximum, coming from the capital of the kingdom, Naples. On the other hand, the document intends to denounce the negligence carried out over the following centuries in terms of protection and conservation of the original state. The small church was dedicated to St. John the Baptist and designed by the architect Ruffo. In particular, it highlights the interior transformation of the ceiling cap with the loss of the decorations during the 1830s. And above all in the façade the modification of the formal aspect, where the architectural order and the same body of the building advance with respect to the prospect of the existing monastery. Instead of maintaining, as documented by the manuscripts, the sobriety of the surfaces plastered with marbled white stucco, in imitation of the stone. It is currently spiked, totally abraded, and with the “face view” the masonry apparatus of the structures, in a certain way “showing the exposed and skinless muscles”.

Amanda Piezzo

*L'eredità del restauro critico nella cultura italiana della conservazione: il dibattito sulle riviste negli ultimi venti anni*

*Abstract*

Based on historic size of the critical restoration theory, as well as of fervid debate around it, questioning on its receipt in the current Italian preservation culture seems to be meaningful, both from theoretical and operative point of view. To this end, the contribution is aimed to analyse the theoretical debate developed on main specialized magazines, focusing on the last twenty years, that is from 1990s up to now. The 1990s need to be investigated since the ‘historicization’ in 1990 of the critical restoration theory and the matured temporal detachment in relation to several important theoretical contributes, such as *Restauro architettonico* in E.U.A. of R. Bonelli (1963), the *Teoria* of C. Brandi and statements of *Carta di Venezia*. Furthermore, the 1990s represent a moment of serious consideration in the technical and methodological field, in the light of a practice that seems to move independently: not surprisingly, in this period important editorial initiatives have been produced, such as *ANAFKH* and *TeMa*. Starting from the debate on specialized magazines, the subsistence of the principles of critical restoration has to be examined in depth, both from a theoretical and an operative point of view.



Angelamaria Quartulli

*La fortuna dei complessi ecclesiastici all'origine delle trasformazioni dell'urbs. Sant'Angelo in Borgo a Monopoli: evoluzione, vulnerabilità, abbandono; l'avvio di un cantiere di restauro architettonico per un progetto di restauro urbano*

*Abstract*

The sixteenth-century San Michele Arcangelo, the eighteenth-century Sant'Angelo in Borgo church, documents the social and building development of the neighborhood through its transformations. From the reading and understanding of the building, on the occasion of a punctual safety intervention of the elevation structures carried out in 2015, we begin to study the evolutionary process of the monument, starting from the construction, the transformations, the damage suffered by the bombings of the Second War, the neglect, the improper interventions of the seventies of the twentieth century on the deformed structures, the reactivation of never resolved problems of its stratification process, the complete abandonment with the closure to worship. The "direct intervention" becomes a fundamental moment for the understanding of the building and its vulnerability but welcomes a wider interest of the 'contemporary' value of a larger piece of the historic city.

Paola Quattrini

*Cinema Airone di Adalberto Libera e Giuseppe Capogrossi. Rilevamento, recupero, riuso. Cronaca di una storia*

*Abstract*

The survey of the Airone cinema built by Adalberto Libera and frescoed by Giuseppe Capogrossi between 1953 and 1954 began in 2004. At that time it appeared disfigured, abandoned but someone had the idea to turn it into a garage or supermarket. The survey, the archival and photographic documentation of the period, as well as the many Libera's sketch drawings, have allowed us to trace a scientific framework aimed at its safeguarding and restoration. The public hall for the show was designed with the shape of an ovoid.

For the interior, Libera asked Giovanni Capogrossi to fresco the ceiling of the entrance staircase so that, he writes, the spectators were already introduced to the perception of a first show. The ovoid canopy of the room lowers towards the projection booth and swells like a "large sail" furrowed by fiberglass strips that accentuate the dilated perspective towards the screen. This survey work has allowed, through the new digital technologies, notable possibilities of multidisciplinary and multi-scalar knowledge suitable for the manipulation of information and the structuring of intervention project proposals. The support of the architect Pio Baldi (at that time, director of the General Direction of Contemporary Art and Architecture) brought the much desired safeguard of the work.

Pietro Reali

*L'obelisco dislocato: errore o premeditazione?*

*Abstract*

The contribution is the ideal completion – only for the bizarre position of the obelisk – of the important study with which Massimo Birindelli demonstrated the complex geometry of St. Peter's Square and the Scala regia in the Sistine urban planning context. Several hypotheses had been put forward to justify that misalignment (including the slight rotation between the modern basilica and the early



Christian one) but the most accredited remained that of an error committed by Fontana in placing the Egyptian artifact.

Instead, it has been possible to demonstrate that it was forced by unavoidable orographic and urbanistic situations for those who (at the end of the 16th century) were already planning axial access to the basilica, in place of the "Spina"; an authentic interpretation of the common feeling of the time is provided by Maderno who in 1608 (while completing the facade) placed the fountain in Piazza Scossacavalli exactly on the axis. The axis of Viale Angelico (mid-16th century) was also deformed as a result of the transportation.

Maria Richiello

*La Basilica di Santa Maria Nova - Santa Francesca Romana*

*Abstract*

At the top of the Via Sacra, next to the Arch of Titus, between the basilica of Maxentius and the Temple of Venus and Rome, stands the Basilica of Santa Maria Nova, well known as Santa Francesca Romana. The church was built in the second half of the 10th century. It was first dedicated between 996 and 999.

In 1161, under Pope Alexander III, the apse with its decoration and the bell tower were built. The church was later restored under pope Honorius III, between 1216 and 1227, with renovations to the roof and façade.

In 1332 the Olivetan monks began to officiate at the diaconia of Santa Maria Nuova. Between 1370 and 1371 Gregory XI had the cloister behind the church rebuilt. On 15th August 1425 St. Francesca Romana and ten disciples made a vow and founded the first nucleus of the congregation. In 1608, during the pontificate of Paul V, the canonization of St. Frances Romana was celebrated. Between 1608 and 1615 the church was rebuilt by Carlo Lombardi with Pope Paul V (1605-1621) and the Olivetan monks. In 1816, architect Valadier worked on the monastery complex, restoring the west-facing façade of the building. In 1900, the cloister behind the apse was restored by Giacomo Boni.

Riccardo Rudiero

*Le antichità della Valle d'Aosta negli studi a cavallo tra XIX e XX secolo: ricerca e divulgazione, conoscenza e valorizzazione di un patrimonio sistemico*

*Abstract*

Cultural heritage's amplification and awareness have always had a pioneering tradition in Valle d'Aosta. Classical remains and mediaeval evidence lead there archaeologists, historians and cultured tourists to document the ruins, as well as inspiring painters, engravers and vedutists who often printed their works on this subject. Many of these reconnaissances were published in organic books, addressed to general public or to a more specialized one: renowned works in this sense were those made by Carlo Promis (*Le antichità di Aosta*, 1862), Alfredo d'Andrade (*Relazione dell'Ufficio Regionale per la conservazione dei Monumenti del Piemonte e della Liguria*, 1899) and Pietro Barocelli (*Forma Italiae. Augusta Praetoria*, 1948).

This contribution aims to analyze these equally scientific and popular tools, highlighting innovations in communication's field about Heritage in relation to its conservation.

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Anna Rutiloni

*Allestimento museale dell'ala del Museo Nazionale Preistorico Etnografico "Luigi Pigorini" dedicata alle "Basse Terre Sudamericane". Progettazione delle basi di sostegno delle vetrine e dei supporti specifici per gli oggetti da esporre*

*Abstract*

As part of the enhancement that the Ministry for Cultural Heritage and Activities is implementing the National Museum of Prehistoric Ethnographic "Luigi Pigorini" Roma (The National Museum of Luigi Pigorini preserves documentation of both Italian, European and non-European prehistoric cultures and of the ancient non-European cultures), with the creation of the new wing dedicated to the American ethnography, the design of the museographic arrangement, of the single showcases and of the supports destined to the single manufactured ones. The intervention was carried out under the scientific direction of Dr Donatella Saviola the curator of the Museum of the Americas. It was therefore a project of valorization and musealization of objects very different from each other for material, workmanship and epochs. The collection, chosen to implement the offer of the Americas section, is in fact composed of objects from the travels of explorers in the so-called "South American Low Lands" that with those exhibited in the remaining space dedicated to the Americas shows the visitor an exciting journey through the customs and customs of peoples partly disappeared. This design has been interpreted as an operation surrounding the so-called «work of art».

A design that has as its object the space of the work that is also the place of the first restoration.

It is therefore an act which does not directly involve the subject but which equally affects its meaning, as an intervention «To ensure that the spatiality of the work is not hindered in its affirmation within the physical space of existence» (C. Brandi, *Teoria del restauro*, Einaudi, Torino 1977, p. 51).

Loretta Salciccia

*La rocca Orsini di Scurcola Marsicana: preesistenza medievale e cantiere rinascimentale*

*Abstract*

The fortification was part of a castles system connected in sight for the control of a territory, in Abruzzo, crossed by the Roman road Valeria, that in the Norman period became part of the Kingdom of Sicily.

This land, on the nord-west frontier, caused the interest of Frederick II Kingdom's administration.

The direct survey and historical critical study of monument, have allowed to identify the imprint of a Medieval castle englobed in the Renaissance fortress. After the dig inside, the reading of the drawings updated with the traces re-emerged of wall structures, has highlighted that the plan of the medieval nucleus is based on a rigorous geometric scheme, which give rise to a singular architectural solution. The value of the medieval preexistence is linked to some aspects of the late-fifteenth-century building, which is expression of a mature design skill, in relating to the ancient castle, and refers to the studies and solutions adopted by the Sienese master Francesco di Giorgio.



Marida Salvatori

*Le superfici e la "materia" dell'architettura. Alcuni nodi critici*

*Abstract*

This work reflects on the architectural surfaces conservation problem. This is a very delicate issue at the center of a complex theoretical and practical debate. The main issues revolve around notable discontinuities between theory and operational practice. Although the positive value of the mutations that figurative expression assumes with the passage of time has now been acquired by the culture of restoration it is often easy to forget that restoration means reviving the material architecture without violent changes while respecting its lived aspect over time.

Eleonora Scopinaro

*Il Grande Ninfeo della Villa dei Quintili a Roma. Studio della pavimentazione*

*Abstract*

The Villa dei Quintili at the 5th mile of the via Appia is one of the most spectacular suburban archaeological sites in Rome. Current structures are the result of many and different construction, re-use and restoration phases. Although the first installation – supported by the consuls Sextus Quintilius Condianus and Sextus Quintilius Valerius Maximus during the ages of Trajan and Hadrian – must have already been grandiose, it was further extended and decorated several times after 182 A.D., when the Villa became imperial property. The aim of this study was to analyse the flooring of the Great Nymphaeum, built by Commodus in the S-W sector. Due to its poorly aesthetic value, this floor was little appreciated, and that circumstance jeopardised its conservation through time. Focusing on the historical and documentary value of this specific element, present investigations demonstrate the connections linking all the architecture, from the main structure to the minute details.

Azzurra Sylos Labini

*Pianificare e progettare la messa in sicurezza degli insediamenti storici per la loro conservazione e valorizzazione*

*Abstract*

Since Second World War ended, more historical settlements haven't had guide and mutations' control, therefore they had modifications for increase of population, and for depopulation and state of neglect. Like conservation and consolidation activities, safety containment should share principle of "one method and more techniques", therefore, in addition to static security, it should follow the principle of minimum intervention, reversibility, physical and chemical compatibility between materials, visual compatibility in urban environment. To do this, it would be necessary to use techniques, technologies and constructive solutions selected for every singular situation. The topics discussed give information to make conservation intervention of this sites to have a new kind of urban fruition. Temporary structures, in addition to static security, should be used for active revitalization, for example: to recreate shape of ancient buildings, to integrate museum panels or to make panoramic viewpoint, to allow the approach to the buildings for the historical, technological and anatomical studies, etc.



Dimitri Ticconi

*Notizie dal cantiere di restauro di Santa Bibiana in Roma: per un contributo alla conoscenza e alla conservazione dei «colori» nell'architettura di Gian Lorenzo Bernini*

*Abstract*

Paolo Marconi (1933-2013) indicated in the façade of Santa Bibiana, built on a project by Gian Lorenzo Bernini between 1624 and 1626, the possibility of finding fragments of the original materials used by the great Roman Baroque artist for its façades: plaster, 'stucco' and colours. In the recent restoration of the Bernini churches, the Assunta (1663-1665) and Santa Maria di Galloro (1661-1663) in Ariccia (Rome) and San Tommaso da Villanova (1658-1661) in Castengandolfo (Rome), it was decided to remake these materials or cover them with new plasters and colours, similar to the original ones. The last restoration of the façade of Santa Bibiana (2012-2015), designed and followed by the author of this contribution, aimed the opportunity to find many fragments of plaster, stucco and lime colours, used by Bernini, under the last paintings, preserving them with great scruple during the restoration. In the author's opinion, it was possible to re-establish the original appearance of the façade, on the basis of the material evidences, according to Bernini's intentions and suggesting new interpretations of his work as an architect.

Giuseppina Torriero Nardone

*La chiesa di Santa Maria in Foro Claudio (Caserta) e le sue pitture. Gli interventi di restauro del secolo scorso e qualche nota interpretativa*

*Abstract*

The restoration of the Ventaroli complex started about a century ago and continued throughout the entire 20th century. During this prolonged period of time, there has been the opportunity to deepen the research carried on by other scholars and to further understand the history of this building. The architect Margarita Asso carried on a restoration campaign around the second half of 19th century. She discovered the presence of a different building, much larger than the current one, erected during the Paleochristian era, with an anterior space attributed to a Baptistery. At the end of the XI century, the structure was built again with the current blueprint and, from that point on, the building can be identified as being the church that in the 1114 act Riccardo, count of Carinola, declared constructed a fundamine in the outskirts of the city of Carinola by his mother Anna.



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Serena Volterra

*Dall'Idea di Paesaggio alla sua riattivazione come intervento nell'ampio spettro del restauro della preesistenza*

*Abstract*

We study the morphogenesis of the landscape, its aesthetic identity and its signs structuring in the generative process due to some metabolism of nature and history. Continuous change explicit in the “dynamics of the elements” and the “perceptive dynamism”. If one understands that the personality of a landscape is not only due to its geomorphology, but also to the changes, both natural and man-made, incurred during the course of time, we understand that it is impossible to “re-in-staurare”, a past state, unlikely to “cum-serbare” the current state forever equal to itself. Instead, to “trans-mittere” the future, that is, over time, send out signs that physically characterize the deep and impalpable essence of a landscape. You could speak of a degraded landscape when the signs, spatial and cultural characters that distinguish it and make it unique and unrepeatable, has undergone profound and structural changes detrimental to the values of its personality, with no value in itself.

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