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Fabrizio De Cesaris

L'acquedotto Claudio a Roma: consolidamenti antichi e restauri moderni

Abstract

In great ancient infrastructure, an evolutionary line can be traced from ancient restoration, through functional maintenance processes, to modern archaeological restoration. Any interventions undertaken can be clearly deduced by reading the traces left on the monument and, at times, also from any damage incurred through the reuse of materials; for the most part, however, they are mainly of a structural nature. This contribution focuses on the conditions of a construction extending almost 15 kilometres (considering only the emerging part, that closest to Rome) which are certainly critical and finding the necessary economic resources (generally unavailable) proves to be problematic, as does the logistic side of the maintenance itself. However, various interventions have been undertaken over the last decades, even if they cannot be considered sufficient or decisive. In particular, we will look at some measures that were directly put in place under the author's supervision in collaboration with officials of the Superintendence; an activity fuelled by that technical and cultural passion that unites those who dedicate themselves to preserving and conserving these assets, but which often remain unrecognised.

Francesca Lembo Fazio

L'eccezionalità dei portici romani tra XIII e XIV secolo

Abstract

Roman architecture between the XIII and the XIV centuries seems defined – even within the civil context – by the selection, reuse and display of spolia on the most representative sections of the buildings. However, this distinctive trait of displaying remarkable elements in porticoes appears not to be limited to the Roman context. The peculiarity of the Roman model emerges if we analyse some examples of buildings with porticoes in Rome (taking into consideration typology and functions) and compare them with possibly related architectural expressions from other Italian cities from the same period – such as Bologna, Padua and some other cities in the Subalpine area. It is possible to find a potentially similar case in the urban context of the city of Tivoli, during the supremacy of Rome. Yet, the strong consciousness of city identity expressed throughout antiquity, coupled with the original re-elaboration of classical models, further distinguish structures with porticoes in Rome between the Middle Ages and the Renaissance.

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Direttore: Prof. Arch. Alessandro Viscogliosi

Sede: Piazza Borghese, 9 - 00186 Roma

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Francesca Tottone

L'ordine architettonico a erme: prototipi antichi e interpretazioni rinascimentali in architettura e nelle arti visive

Abstract

There are several examples in the ancient world that testify to the use of herms as free standing, isolated elements: they were placed along crossroads or in gardens, used as votive statues or funerary stones and, within this function, represented in the reliefs of sarcophagi and decorative slabs. Starting from the final years of the 15th century, herms, or Termini, began to be first represented, then actually used, with the singular role of static support, thus achieving the definition of a real new architectural order: a particular type of use that seems to be an exceptional fact even in antiquity. This essay presents possible ancient prototypes of this invention and explores the first interpretations given during the Renaissance.

Flavia Cantatore

Un'architettura di Raffaello per il medico di Leone X: il palazzo di Jacopo da Brescia sulla via Alessandrina

Abstract

Raphael designed this palace – built on Via Alessandrina in Borgo Vaticano between 1515 and 1518 – for Leo X's papal doctor, Jacopo da Brescia. Demolished to make way for Via della Conciliazione in 1937, in 1940 it was rebuilt a short distance away on the corner of Via Rusticucci and Via dei Corridori by Clemente Busiri Vici for the Presidency of the Collegio di Propaganda Fide. For Raphael, the irregularity of the area inspired a brilliant articulation of the spaces and elevations. At the same time the palace fulfilled the demand for a new residential quality, inspired by ancient architecture and popular amongst the emerging middle class, and was a part of the urban redevelopment of the access to St. Peter's, together with the other buildings that progressively lined the Borgo, combining the idea of magnificence with the modern needs of functionality and decorum. This essay discusses the architectural features of the building in relation to the Roman tradition and to the contemporary residential architecture of Bramante and his followers, highlighting the innovative character of the building, which has not always been fully understood despite the critical acclaim it has always enjoyed. Adding new testimonies to those already known, the author compares the original building with the reconstruction preserving just two façades that stands at the corner of a new block that has been completely reconfigured, also regarding colour and materials used.

Giorgia Aureli

Le finestre terrene del palazzo Medici-Lante a Roma. Geometria e materia nel primo Cinquecento

Abstract

During the first two decades of the sixteenth century, architects interpreted the window framing of Roman palaces in many ways. Given special importance, these elements rapidly became one of the most modern characters of new façades. A significant example of this aesthetic and cultural development is represented by the precious marble inginocchiate windows of Medici-Lante Palace assigned to Giuliano da Sangallo. Aiming to highlight the original construction phase of the palace,



this paper will focus on the first four ground-level windows of the main façade, matching the available data with the direct analysis of the architecture. Moreover, by comparing other contemporary windows with ours, it's possible to add new considerations, examining the original design, the unique combination of the materials, the regular proportions, and the clear references to antiquity. Finally, the Ionic volute of the window shelf supporting the windowsill has been subject to a specific study together with graphical analysis of the polycentric spiral.

Fulvio Lenzo

Domenico Fontana e l'acquedotto di Capua

Abstract

This article analyses Domenico Fontana's work on the construction of the Capua aqueduct from 1594 onwards. The city already had an aqueduct built at the beginning of the XVI century which reused the remains of a previous medieval one, but after almost a century works were required to repair, improve and enlarge the old infrastructure. Newly discovered documents, hitherto never published, allow us to bring new light on the technical details of the aqueduct built by Fontana and to appreciate the antiquarian awareness of the Eletti of Capua, i.e. the members of the town's civic government, which had commissioned the work to the architect.

Edoardo Piccoli

Uno dei plus excellents Bastiments de France nelle mani dei Savoia-Carignano-Soissons: il castello di Creil

Abstract

This essay focuses on the presence of the Carignano-Soissons family at Creil, north of Paris, during the Seventeenth century. It is a little-known topic. While the family's Paris residence, the Hôtel de Soissons, has been the subject of several studies, historiography has so far neglected the suburban residences, which represented an indispensable complement to the urban one. Some drawings – including two, hitherto unidentified, preserved in the archives of the Princes of Carignano today in Turin's State archives –, together with excerpts from the family's correspondence, expense accounts, and travelogues, allow us to sketch a description of the castle – now almost completely destroyed – and of its park, which has long since disappeared. Some attention is also given to the reasons for the downfall, and sale, of the property circa 1700. Documentation also allows us to take a closer look at Du Cerceau's celebrated drawings, and etchings, of Creil, as the French architect-draftsman classed the castle, once owned by the crown, as one of the plus excellents Bastiments de France.

Rossana Mancini, Sara Isgro

La rappresentazione delle Mura Aureliane nell'Ottocento: vedutisti, eruditi, topografi, architetti, militari

Abstract

The nineteenth century was, for the city walls of Rome, a period of major material and immaterial transformations which can be explored further by analysing the representations of the walls themselves. This article investigates the way in which landscape painters, scholars, topographers, architects and soldiers perceived the walls through the images they produced, and how this perception



had an impact on their conservation. The walls were the only imperial building that, until 1870, retained its original function, but they were already mainly depicted as a ruin. The itinerary unfolds between 1821, when the perspective views of Sir William Gell were published, to the publication of *Forma Urbis Romae* by Rodolfo Lanciani (1893-1901), which became the basis for subsequent representations of the city, definitively conditioning the perception and representation of ancient Rome.

Piero Cimbolli Spagnesi

Un'inedita architettura lombarda contemporanea. Il campanile di S. Marco a Venezia

Abstract

This work is the first to comprehensively discuss the reconstruction of the bell tower of S. Marco in Venice, which collapsed in 1903. Its reconstruction (completed by 1912) was considered a radically new work of contemporary Italian architecture and no longer as a mere operation of restoration. In this context, we examine contributions by Luca Beltrami, Daniele Donghi and Arturo Danusso – all of Lombard or Piedmontese origin – on the (re)construction of an architectural organism that left it radically different from the preexisting medieval one. The result of the best Italian architectural and engineering culture between the late nineteenth and early twentieth century, the new San Marco bell tower was a fundamental success in the context of the 20th-century use of load-bearing masonry and reinforced concrete in new high-rise buildings. The contribution of Danusso in particular is addressed regarding the crucial transformation he made to the structure of the new bell tower compared to that designed by its previous designers.

Fulvia Vannuzzi

Scrittura esposta, architettura e ideologia: il piazzale dell'Impero nel foro Italico, già foro Mussolini, a Roma

Abstract

The use of architectural surfaces as epigraphic supports to display writing was particularly successful in the 1930s thanks to the fascist regime, which used it in order to define its own image and to visually impose an ideology. Since the piazzale dell'Impero in the foro Mussolini in Rome is a particularly emblematic case of both the political dynamic and the artistic climate of the time, in these pages we intend to propose a different critical reinterpretation, based on the analysis of the inscriptions on the obelisk, the mosaic floor and marble monoliths, their relationship with the architectural support and the ideological message conveyed. The analysis proceeds through the evaluation of a series of parameters relating to the text, graphic design, material used, legibility and relationship with the decorative apparatus, according to a method derived from the disciplinary field of epigraphy.