

L'analisi climatica: un contributo conoscitivo per la conservazione dei monumenti architettonici. Il caso della chiesa di S. Gregorio a Bari

Climatic analysis: an investigative approach to conserving architectural monuments – the case of Bari's San Gregorio church

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Specific in-depth knowledge is required in order to preserve an architectural monument so that its special features can be passed on to future generations. This study derives from a dissertation for the School of Specialisation in Architectural and Landscape Heritage at Rome's "Sapienza" University, focusing on the church of San Gregorio in Bari. The aim is to shed light on the direct and indirect causes, often not immediately understandable, which lead to localised forms of alteration and deterioration of wall surfaces exposed to the open air. The investigation takes the form of an integrated approach on two levels of representation: architectural and urban. On the one hand – starting from the detailed contours of the object drawn up "stone by stone" – the study of an architectural monument involves taking into account the various components (materials, construction, layout, type, etc) whose evidence can be compared with archival documentation, in order to acquire, among other things, the vulnerability system inherent in the building; on the other hand, the urban fabric is also examined in order to understand to what extent the architectural volumes and open spaces in the immediate surroundings determine the actions of the main climatic factors (wind, sunshine, precipitation) that inevitably interact with the monument's wall surfaces affecting its overall state of conservation.

Torre di Pisa, progetto e realizzazione di opere per lo smaltimento delle acque meteoriche e per la fruizione dell'interno

Tower of Pisa: design and realisation of works for rainwater disposal and for making use of internal areas

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Restoring the stone surfaces of the Tower of Pisa carried out by the ISCR in 2011 also took into account the need to deal with problems of protecting the structure from external agents and improving the architectural components used by people visiting the monument. The study and the works made use of specialised skills covering the whole monument in its various critical aspects, focusing at a certain point on the passageways at the seventh level (seventh order) and the interior of the "canna" (internal cylinder) now open to the public after restoration. With a view to giving priority to maintenance, the study was conducted jointly with the "Opera della Primaziale di Pisa" (works office) in order to renew the internal illumination system and carry out a number of projects for the protection and fruition of the monument, considering the role it plays in the collective imagination and its unique situation as a leaning tower. The improvements, such as inserting rainwater guttering and replacing the six wooden window frames with extra-strong plate glass and steel mesh, now visible from the internal windows of the seventh order and also from other levels, make it possible to see the whole of the illuminated interior. The works dealt with the problem of collecting and disposing of rainwater runoff, while at the same time providing visibility of the recovered areas after restoration. Other aspects of the project concerned the metal supports for the plate glass, the tensioning system and the steel mesh, as well as the integrated illumination system.

ABSTRACT

Materiali e tecnica in alcuni dipinti del Correggio

Materials and techniques in some of Correggio's paintings

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Over the last thirty years, the opportunity has arisen to investigate a substantial group of paintings by Correggio and his circle, using non-destructive techniques such as radiography, infrared reflectography and analysis of X-ray fluorescence (XRF). This has provided interesting comparisons between the various works, shedding light on solutions that in some cases seem to be innovative compared to the standard practices of his contemporaries. On the other hand, from the early days of studies on painting techniques in the second half of the 19th century, Correggio seemed to be a key figure in their practical evolution; it has been rightly supposed that the artist was among the first to adopt coloured imprimatur and monochrome sketches, and that he played an important part in the gradual move from panels to canvas. In this field, the paintings in Parma's Del Bono chapel constitute two examples of the earliest use of damask-weave canvases. Regarding the pigments employed, Correggio made considerable use of antimonite, a black mineral containing a sulphide of arsenic, already used in northern Europe especially Germany.

La portiera Oddi-Montesperelli del Museo e Galleria Mozzi Bardini di Firenze: restauro di un arredo in cuoio dorato e dipinto

The Oddi-Montesperelli portière at the Mozzi Bardini Museum and Gallery in Florence: conservation of a gilt and painted leather furnishing

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The study and conservation project conducted by the ISCR on a series of gilt and painted leather furnishings at the Mozzi Bardini Museum and Gallery in Florence included a fine 16th century portière.

The heraldic identification of the coat-of-arms, based on archival research into the genealogy of the Oddi and Montesperelli families, made it possible to establish the date of manufacture and its provenance in terms of the geographic area. At the same time, it was possible to closely examine the characteristics of the leather portières and their mounting systems by investigating the iconographic and documentary evidence and by analysing the few examples still in existence.

The study of the materials and execution techniques was based on comparing information from the sources relating to the art of gilt leather, with close examination of the artefact whose technical and conservation characteristics were analysed by means of an in-depth diagnostic survey.

The conservation project was aimed at preserving the specific features of the artefact, despite the alterations that have taken place over the years, showing how it was originally used and the way it was mounted. The analysis of data and the knowledge acquired in previous studies on the mechanical behaviour of ancient leather allowed to design and construct an experimental support system based on magnets, able to satisfy such requirements.