Idealism and Realism: Augusto Cavallari Murat

Original

Availability:
This version is available at: 11583/2623301 since: 2016-09-16T16:20:52Z

Publisher:
Politecnico di Torino

Published
DOI:

Terms of use:
openAccess
This article is made available under terms and conditions as specified in the corresponding bibliographic description in the repository

Publisher copyright

(Article begins on next page)
INVESTIGATING AND WRITING ARCHITECTURAL HISTORY: 
SUBJECTS, METHODOLOGIES AND FRONTIERS 
Papers from the Third EAHN International Meeting 
Edited by Michela Rosso
## Contents

**Preface**, Michela Rosso  

### 1. EARLY MODERN

1.1. Fortified Palaces in Early Modern Europe, 1400–1700.

1.1.1 Fortified Palaces in Early Modern Sicily: Models, Image Strategies, Functions, Emanuela Garofalo, Fulvia Scaduto  

1.1.2 The Castrum Sanctae Crucis in Cremona: From Fortified Castle to Courtly Residence, Jessica Gritti, Valeria Fortunato  

1.1.3 From Old to New: The Transformation of the Castle of Porto de Mós, Luís Serrão Gil  

1.1.4 Symphony in Brick: Moscow Kremlin at the Time of Ivan III, Elena Kasha  

1.1.5 Seventeenth-Century Fortified Villas in the County of Gorizia, with Residences Modelled on the Type of a Venetian Palace with Corner Towers, Helena Seražin

1.2. Piedmontese Baroque Architecture Studies Fifty Years On.

1.2.1 The Exchange of Architectural Models between Rome and Turin before Guarini’s Arrival, Marisa Tabarrini  

1.2.2 Guarino Guarini: The First ‘Baroque’ Architect, Marion Riggs  

1.2.3 The Multifaceted Uses of Guarini’s Architettura Civile in 1968, Martijn van Beek  

1.2.4 Idealism and Realism: Augusto Cavallari Murat, Elena Gianasso  

1.2.5 A Regional Artistic Identity? Three Exhibitions in Comparison, Giuseppe Dardanello  

1.2.6 Wittkower’s ‘Gothic’ Baroque: Piedmontese Buildings as Seen Around 1960, Cornelia Jöchner  

---

**Editor**  
Michela Rosso

**English editing**  
Adrian Forty  
Josephine Kane  
Susan Klaiber  
Daniel Millette  
Nancy Stieber

**Layout**  
Elisa Bussi

**Copyright**  
The authors

**Publishing**  
Politecnico di Torino

**ISBN**  
978-88-8202-048-4

---

**Cover Image**  
Mauro Melis

---

**Editorial proof-reading**  
Studio Associato Comunicarch

---

**Discussion**  
EAHN  
2014
1.3. On the Way to Early Modern: Issues of Memory, Identity and Practice, Open Session, Valérie Nègre
1.3.1 Quadrature and Drawing in Early Modern Architecture, Lydia M. Soo
1.3.2 Some Observations on Andrea Palladio, Silvio Betti and the Theory of Proportion, Maria Cristina Loi
1.3.3 Moralizing Money through Space in Early Modernity, Lauren Jacobi
1.3.4 Staging War in Maghreb: Architecture as a Weapon by the 1500s, Jorge Correia

2.2. Century
2.2.1 Public
2.2.2 Some Observations on Andrea Palladio, Silvio Betti and the Theory of Proportion, Maria Cristina Loi
2.2.3 Moralizing Money through Space in Early Modernity, Lauren Jacobi
2.2.4 Staging War in Maghreb: Architecture as a Weapon by the 1500s, Jorge Correia

2.1. Public
2.1.1 Public Opinion in Amsterdam: Building the Society Felix Meritis, Freerk Schmidt
2.1.2 An Architect’s Reputation: Libel and Public Opinion in Britain, Timothy Hyde
2.1.3 Theater Acoustics in the Late Eighteenth-Century Press, Joseph Clarke

2.2. The Published Building in Word and Image, Anne Hultsch, Catalina Majia Moreno
2.2.1 Catalogues and Cablegrams, Mari Lending
2.2.2 Illustrated Picturesquely and Architecturally in Photography – William Stillman and the Acropolis in Word and Image, Derva MacManus, Hugh Campbell
2.2.3 Lost for Words: How the Architectural Image Became a Public Spectacle on Its Own, Patrick Leitner
2.2.4 In Wort und Bild: Sigfried Giedion, Walter Gropius and the Fagus Factory, Jasmine Benyamin
2.2.5 Xtraospositions and Semantic Collisions of Text and Image in Architectural Magazines of the 1920s and 1930s, Hélène Jannière

2.3. Layers of Meanings: Narratives and Imageries of Architecture, Open Session, Cânâ Bilsel
2.3.1 The Plan as Eidos: Bramante’s Half-Drawing and Durand’s Marche, Alejandra Celada Forster
2.3.2 ‘What do Pictures Really Want’? Photography, Blight and Renewal in Chicago, Wesley Aelbrecht
2.3.3 Content, Form and Class Nature of Architecture in the 1950s-China, Ying Wang, Kai Wang

2.4. Architecture, Art, and Design in Italian Modernism: Strategies of Synthesis 1925-60, Daniel Sherer
2.4.1 Fantasia degli Italiani’ as Participatory Utopia: Costantino Nivola’s Way to the Synthesis of the Arts, Giuliana Altea
2.4.2 Carlo Mollino’s Enchanted Rooms: Face-to-Face with Art in a Company Town, 1930-60, Michela Comba
2.4.3 ‘The Logics of arredamento: Art and Civilization 1928-36, Ignacio González Galán
2.4.4 The Synthesis of the Arts as a Critical Instrument for Modern Architecture. The Role of Ernesto Nathan Rogers: 1944-49, Luca Molinari
2.4.5 Go Ponti’s Stile, Cecilia Rostagni

2.5. The Medium is the Message: The Role of Exhibitions and Periodicals in Critically Shaping Postmodern Architecture, Veronica Patteeuw, Léa Catherine Szacka
2.5.1 Charles Moore’s Perspecta: Essays and Postmodern Eclecticism, Patricia A. Morton
2.5.2 Between Language and Form: Exhibitions by Reima Pietilä, 1961-74, Eeva-Lisa Pelkonen
2.5.3 Bau Magazine and the Architecture of Media, Eva Branscombe
2.5.4 Entertaining the Masses: IAUS’s Economy of Cultural Production, Kim Förster
2.5.5 Image, Medium, Artifact: Heinrich Klotz and Postmodernism, Daniela Fabricius

3. Questions of Methodology
3.1. Producing Non-Simultaneity: Construction Sites as Places of Progressiveness and Continuity, Eike-Christian Hein, Christian Rauhut
3.1.1 Mixing Time: Ancient-Modern Intersections along the Western Anatolian Railways, Elvan Cobb
3.1.2 Steel as Medium. Constructing WGC, a Tallish Building in Postwar Sweden, Frida Rosenberg
3.1.3 Between Technological Effectiveness and Artisanal Inventiveness: Concreting Torres Blancas (1964–69), Marisol Vidal 355
3.1.4 The Glocal Construction Site and the Labour of Complex Geometry, Roy Kozlovsky 366
3.2. The Historiography of the Present, Andrew Leach 376
3.2.1 Proclaiming the End of Postmodernism in Architecture, Valéry Didelon 378
3.2.2 Architectural Discourse and the Rise of Cultural Studies, Antony Moulis 387
3.2.3 After Nature: Architectural History and Environmental Culture, Daniel Barber 395
3.2.5 Radical Histories and Future Realities – NOW, Lara Schnijder 416
3.3. On Foot: Architecture and Movement, David Karmon, Christie Anderson 424
3.3.1 Porticoes and Privation: Walking to Meet the Virgin, Paul Davies 426
3.3.2 Defining the Boundaries of London: Perambulation and the City in the Long Eighteenth Century, Elizabeth McKellar 437
3.3.3 Walking through the Pain: Healing and Ambulatio at Pergamon Asklepieion, Ece Okay 448
3.3.4 Raymond Unwin Tramping the Taskscape, Brian Ward 460
3.4. ‘Bread & Butter and Architecture’: Accommodating the Everyday, Ricardo Agarez, Nelson Mota 477
3.4.1 Humdrum Tasks of the Salaried-Men: Edwin Williams, a LCC Architect at War, Nick Beech 479
3.4.2 Third Text: Albert Kahn and the Architecture of Bureaucracy, Claire Zimmerman 492
3.4.3 The Architect, the Planner and the Bishop: the Shapers of ‘Ordinary’ Dublin, 1940–70, Ellen Rowley 493
3.4.4 Layers of Invisibility: Portuguese State Furniture Design 1940–74, João Paulo Martins, Sofia Diniz 501
3.4.5 Bureaucratic Avant-Garde: Norm-Making as Architectural Production, Anna-Maria Meister 514
3.5. The Architecture of State Bureaucracy: Reassessing the Built Production of [Colonial] Governments, Rika Devos, Johan Lagae 515
3.5.1 SOM, 1939–46: From ‘Engineered Dwelling’ to the Manhattan Project, Hyun-Tae Jung 517
3.5.2 Unmonumental Buildings, Monumental Scale: Santiago Civic District, Daniel Ojazo 527
3.5.3 Architecture’s Red Tape: Governmental Building in Sweden 1954–72, Erik Sigge 539
3.5.4 Provisional Permanence: the NATO Headquarters in Brussels, Sven Sterken 549
3.5.5 The Jewish Agency for Israel - the Constructions of a Civic Frontier in Tel Aviv (1955-66), Martin Hershenzon 559
3.6. Revolutionizing Familiar Terrain: The Cutting Edge of Research in Classical Architecture and Town-planning, Round Table, Daniel Millette, Samantha Martin-McAuliffe 573
3.6.1 Residency Patterns and Urban Stability: A Theory for Republican Rome, Lisa Marie Mignone 574
3.6.2 The Pompeii Quadriporticus Project 2013: New Technologies and New Implications, Eric Poehler 581
3.6.3 Reconstructing Rhythm: Digital Modelling and Light at the Parthenon, Paul Christesen, Aurora Mc Clain 587
3.6.4 The Urban Development of Late Hellenistic Delos, Marths Zarmakoupi 593
3.6.5 Classical Architecture, Town Planning and Digital Mapping of Cities: Rome AD 320, Lynda Mulvin 599
3.6.6 Digital Modelling in the Sanctuary of the Great Gods on Samothrace Bonna D. Wescoat 607

4. THEORETICAL AND CRITICAL ISSUES

4.1. Histories of Environmental Consciousness, Panayota Pyla 617
4.1.1 Environmental Counter Narratives in India c. 1960, Abeya Khorakiwala 619
4.1.2 We Want to Change Ourselves to Make Things Different, Caroline Mariaque Benton 629
4.1.3 Zoo Landscapes and the Construction of Nature, Christina Katharina May 640
4.1.4 Experiments on Thermal Comfort and Modern Architecture: The Contributions of André Missenard and Le Corbusier, Ignacio Requesens Ruiz, Daniel Siret 651
4.1.5 The United Nations Headquarters and the Global Environment, Alexandra Quantrill 663

4.2. Architecture and conflict, c. 300 – c. 1600, Lex Bosman 664
4.2.1 The Palace Hall of Chrysotriklinos as an Example of Emulation and Contestation in the Early Byzantine Period, Nigel Westbrook 666
4.3. How It All Began: Primitivism and the Legitimacy of Architecture in the Eighteenth and Nineteenth Centuries, Maarten Delbeke, Linda Bleijenberg, Sigrid de Jong, Respondent: Caroline van Eck


4.3.2 Out of the Earth: Primitive Monuments between Prehistoric and Gothic Ambitions, Jennifer Ferrng

4.3.3 Vial de Saint-Maur and the Symbolism of Primitive Architecture, Cosmin C. Ungureanu

4.3.4 Primitivism’s Return: Theories of Ornament and Their Debt to Eighteenth-century Antiquarianism, Ralph Ghoche

4.3.5 Cultural Transformations and Their Analysis in Art and Science: Anthropological and Curatorial Concepts Stimulated by the Great Exhibition of 1851, Claudio Leoni

4.4. Socialist Postmodernism: Architecture and Society under Late Socialism, Vladimir Kulic

4.4.1 A Dialectic of Negation: Modernism and Postmodernism in the USSR, Richard Anderson

4.4.2 When Tomorrow Was Cancelled: Critique of Modernism in the 1970s, Dania Bochankova, Andres Kurg

4.4.3 The Friedrichstadt Palace, Florian Urban

4.4.4 Neither Style, nor Subversion: Postmodern Architecture in Poland, Lidia Klein, Alicja Gworska

4.4.5 Sources of Postmodern Architecture in Late Socialist Belgrade, Lijljan Blagojevic

4.5. Histories and Theories of Anarchist Urbanism, Nader Vossoughian

4.5.1 The Legacy of the Anti-urban Ideology in Bruno Taut’s Architectural Practice in Ankara (1936-8), Giorgio Gasco, Mettern Gurel

4.5.2 Henri Lefebvre’s Vers une architecture de la jouissance (1973): Architectural Imagination after May 1968, Lukasz Stanek

4.5.3 City of Individual Sovereigns: Josiah Warren’s Geometric Utopia, Irene Cheng

4.5.4 Architectural Aporia of the Revolutionary City, Peter Minosh

4.5.5 ‘Housing Before Street’: Geddes’ 1925 Anarchist Plan For Tel Aviv, Yael Alweil

5.2. Ideological Equality: Women Architects in Socialist Europe, Mary Pepchinski, Mariann Simon

5.2.1 GDR Women Architects between Emancipation and Professional Obstinance, Harald Engler

5.2.2 Women in Hungarian Industrial Architecture between 1945 and 1970, Péter Haba

5.2.3 Famous or Forgotten: Women Architects in Communist Poland, Petr Marcinak

5.2.4 Emancipated, but Still Accompanied, Henrieta Moravcikova

5.2.5 Female Students of Jože Plečnik between Tradition and Modernism, Tina Potočnik


5.3.1 Scene(s) for New Heritage?, Dubravka Sekulic

5.3.2 Radical Space for Radical Time: The Intersections of Architecture and Performance Art in Estonia, 1986–91, Ingri Ruudi

5.3.3 Appropriation, Commemoration, and Resisters: A Shifting Discourse on Political Space in Socialist China, Yan Geng

5.3.4 ‘Our House’: The Socialist Block of Flats as Artistic Subject-Matter, Juliana Maxim

5.4. The Third Life of Cities: Rediscovering the Post-Industrial City Centre, Round Table, Davide Cutolo, Sergio Pace

5.4.1 When Turin Lost Its Myths, Cristina Accornero

5.4.2 The Case of Paris, Joseph Heathcott
5.4.3 Prague – Buildings, Spaces and People in its Re-discovered Centre, Petr Kratochvíl 920

5.4.4 Turn to Naples, Stopping in Milan: Urban Transformations between Heritage and Theme Parks, Guido Montanari 925

5.4.5 Rediscovering a Port-City: Genoa’s New Waterfront, Luca Orlandi 932

5.4.6 A Return to Growth, Ted Sandstra 940

5.5. Strategies and Politics of Architecture and Urbanism after WWII, 941

5.5.1 From Visual Planning to Outrage: Townscape and the Art of Environment, Mathew Atchison 942

5.5.2 Germany’s ‘Grey Architecture’ and its Forgotten Protagonists, Benedikt Boucsein 953

5.5.3 Process Above All: Shadrah Woods’ NonSchool of Villefranche, Federica Doglio 964

5.5.4 Sacred Buildings in Italy after World War II: The Case of Turin, Carla Zito 976

5.5.5 Architecture Resisting Political Regime: The Case of Novi Zagreb, Dubravka Vranic 986

6. CIRCULATION OF ARCHITECTURAL CULTURE AND PRACTICES

6.1. Afterlife of Byzantine Architecture in the Nineteenth and Twentieth Century, Aleksandar Ignjatovic 1007

6.1.1 Suburban Byzantine: Tradition and Modernity in the British Catholic Church, Robert Proctor 1009

6.1.2 To Find the Right Style: Byzantine Revival Synagogues in America, Michael B. Rabens 1010

6.1.3 France-Byzantium: The Authority of the Sacré-Cœur, Jessica Basciano 1019

6.1.4 Architectural Explorations of Byzantine Revival in 1920s Greece, Kalliopi Argydou 1031

6.2. Building by the Book? Theory as Practice in Renaissance Architecture, Francesco Benelli, Sara Galletti 1042

6.2.1 Restauramenti e Restituzioni di Case’: Book VII on Architecture by Serlio and the Dissemination of Classical Order in the Language of Monumental Architecture and Basic Building in Ferrara, Alessandro Ippoliti, Veronica Balboni 1044

6.2.2 ‘Libri tre nei quali si scuopre in quanti modi si può edificare vn Monast. sy la Chiesa’: Architectural Treatise of Capuchin Friar Antonio da Pordenone, Tanja Martelanc 1058

6.2.3 Foundations of Renaissance Architecture and Treatises in Quentin Massys’ S. Anne Altarpiece (1509), Jochen Ketele, Maximiliaan Martens, 1072

6.2.4 An Invented Order: Francesco di Giorgio’s Architectural Treatise and Quattrocento Practice, Ageliki Politia 1084

6.2.5 Donareni tempo che ti do vita – Francesco Laparelli (1521-70), Envisioning the New ‘City of the Order’, Valletta, Conrad Thake 1085

6.3 European Architecture and the Tropics, Jiat-Hwee Chang 1095

6.3.1 The Afro-Brazilian Portuguese Style in Lagos, Ola Udutu 1097

6.3.2 Tectonics of Panorama: The Matarah System within the First Fabrication of Hong Kong, Christopher Cowell 1098

6.3.3 Architecture of Sun and Soil. European Architecture in Tropical Australia, Deborah van der Plaat 1119

6.3.4 Health, Hygiene and Sanitation in Colonial India, Iain Jackson 1131

6.3.5 Climate, Disaster, Shelter: Architecture, Humanitarianism and the Problem of the Tropics, Anooradha Iyer Siddiqi 1141

6.4 Lost (and Found) in Translation: The Many Faces of Brutalism, Réjean Legault 1142

6.4.1 When Communism Meets Brutalism: The AUA’s Critique of Production, Vanessa Grossman 1144

6.4.2 Gravitas and Optimism: The Paradox of Brutalism in Skopje, Mirjana Lozanovska 1145

6.4.3 Bringing it All Home: Australia’s Embrace of ‘Brutalism’ 1955-75, Philip Bown 1146

6.4.4 African Ethis, Brutalist Aesthetic: Vieira da Costa in Huambo, Ana Tostões, Margarida Quintã 1158

6.4.5 Hard Cases: Bricks and Bruts from North to South, Ruth Verde Zein 1159

6.5 Southern Crossings: Iberia and Latin America in Architectural Translation, Marta Caldeira, Maria González Pandás 1160

6.5.1 Southern Readings: Lucio Costa on Modern Architecture, Carlo Eduardo Comas 1162

6.5.2 Avant-Garde Crossings between Italy, Argentina and Spain: From Gropius and Argan to Nueva Visión and Arte Normativo, Paula Barreiro López 1174

6.5.3 Shells Across Continents, Juan Ignacio del Cueto Ruiz-Funes 1175

6.5.4 Emil Blanch Roig and Modern Architecture: Catalonia and Mexico, Gemma Domènech Casadevall 1180

6.5.5 Re-entry: Antonio Bonet’s Return to Spain, Ana María León 1186
7.1 Architectural History in Italian Doctoral Programs: Issues of Theory and Criticism, PhD Round Table, Mary McLeod, Maristella Casciato

7.1.1 Meyer and Paulsson on Monumentality: The Beginning of a Debate, 1198
1911-40, Giacomo Leone Beccaria

7.1.2 A relational issue: towards an international debate on habitat from the 9th Congrès International d’Architecture Moderne, Giovanni Cornoglio

7.1.3 The Urban Landscape as Cultural Heritage. The Contemporary Debate in France and Italy, Elena Greco

7.1.4 'A Home' Östberg’s search for the total artwork, Chiara Monterumisi

7.1.5 Order and Proportion: Dom Hans van der Laan and the Expressiveness of the Architectonic Space, Tiziana Proietti

7.1.6 The Use of the Convenzioni Urbanistiche in the Historic Centre of Milan: Negotiation and Planning Instruments in the Second Post-War Period, Nicole De Togni

7.2 Architectural History in Italian Doctoral Programs: Histories of Buildings, Architects and Practices, PhD Round Table, Mari Hvattum

7.2.1 Ahmedabad. Workshop of Modern Architecture: The National Institute of Design, Elisa Alessandrini

7.2.2 Transformations of Public Space in Paris. From Infrastructure to Forme urbane, Daniele Campobenedetto

7.2.3 Layers of Narration: The Architecture of Piero Bottioni in Ferrara, Matteo Cassani Simonetti

7.2.4 Architecture that Teaches. Swiss School Buildings During the 1950s and 1960s, Marco Di Nallo

7.2.5 Star-Shaped Rib Vaulting in the Church of San Domenico, Cagliari, Federico M. Giammusso

7.2.6 The Evolution of Domestic Space in Southern Italy and Sicily, Serena Guidone

7.2.7 From the South. Ernesto Basile’s Routes and Destinations, Eleonora Marrone

7.2.8 The Wilhelm Lehmbruck Museum, Paradigm of Modern Architecture in Postwar Germany, Benedetta Stoppioni

7.2.9 Magnificentia. Devotion and Civic Piety in the Renaissance Venetian Republic, Emanuela Vai

INVESTIGATING AND WRITING ARCHITECTURAL HISTORY: SUBJECTS, METHODOLOGIES AND FRONTIERS
1.2.4 Idealism and Realism: Augusto Cavallari Murat

ELENA GIANASDI
Politecnico di Torino, Italy

Abstract
In the late 1960s, when Andreina Griseri and Richard Pommer published their works on Piedmontese Baroque architecture, *Forma urbana e architettura nella Torino barocca. Dalle premesse classiche alle conclusioni neoclassiche* (1969) was published in Turin, the outcome of national research projects coordinated by Augusto Cavallari Murat since 1962. An engineer who graduated from the Politecnico di Torino, then professor and director of the Istituto di Architettura tecnica at the same university, Cavallari Murat produced many publications now included among the milestones of architectural history and restoration. *Forma urbana* chose Turin, in particular the space bounded by city walls considered the historic centre, as a case study to introduce and explore an approach to the built environment. The method presents its results in a conjectural philological survey, a tool to provide a unified configuration of the historical urban center, after it merged into the UNI standard. The author examines the Baroque period in depth (seventeenth and eighteenth centuries), because it ‘gets to the roots of the appearance and of the concrete planning more distant in time, all the way to the prior operations of tracing out by Roman colonization […] and to the subsequent uses of theoretical principles and practical operating modes of the city’s architecture’ in the nineteenth century. The paper highlights the methodology of research undertaken by scholars from the Politecnico di Torino in the 1960s, likening it with the scholarly literature produced during the same period on Piedmontese Baroque architecture. The comparison between these contemporaneous studies highlights Cavallari Murat’s position, today perhaps idealistic, regarding the concepts of ‘historic centre’ and ‘monument’. However, the historical research method applied by Cavallari Murat and his survey technique still crop up as an emblematic reference for ‘making history’ today. Thus, *Forma Urbana*, almost 50 years after its publication, remains relevant.

Keywords
Cavallari Murat, method, research, survey, Baroque, Torino
In the late 1960s, when Andreina Griseri and Richard Pommer published their works on Piedmontese Baroque architecture, *Forma urbana e architettura nella Torino barocca (alle premesse classiche alle conclusioni neoclassiche)* (1968) was published in Turin, the outcome of national research projects coordinated by Augusto Cavallari Murat since the beginning of the decade. Cavallari Murat was born in Chiavena (Sondrio) in 1911. He graduated in Civil Engineering from the Politecnico di Torino in 1934 where Giuseppe Albenga was his teacher. In the 1950s, he became a lecturer on campus in Turin and then professor of Technical Architecture at the University of Cagliari. A regular teacher in Padua, he came back to Turin in 1961 where – as a full professor from 1962 – he taught Technical Architecture, Architectural Documentation, Architecture and Architectural Composition until 1976. He was the founder and the director of the Istituto di Architettura tecnica at the Politecnico di Torino. Based on various didactic experiences and research projects, he introduced a new method for analyzing an area with a multidisciplinary perspective. Fellow of important cultural associations, a well-known engineer, historian and critic, he died in Turin in 1989.\(^1\) Cavallari Murat produced many publications now included among the milestones of architectural history and restoration. He wrote in the same period during which the objectives of new disciplines that explored urban history, the history of the city and regional history were outlined. *Forma urbana e Architettura nella Torino barocca*, a great scientific publication of nearly 1500 pages, is the outcome of a work that involved an important team of researchers - Pier Giovanni Bardelli, Vincenzo Borasi, Giulietto Borelli, Luigi Cappa Bava, Secondino Coppo, Mario Flamini, Mario Oreglia, Giovanni Picco, Paolo Scarzella, Adele Scribani - who also wrote some sections of the study.\(^2\) The publication is divided in two volumes, opening with a dedication to Carlo Promis, the first teacher of Architecture at the Regia scuola di applicazione per gli insegnieri in Torino, which later merged with the Regio museo industriale, Politecnico di Torino. The first volume, in two books, treats "Method and the critical text" and the second integrates the theoretical framework with "Maps and Regulations", essential reference for scientific research. Beginning with the first chapter of the book, he inquired into the history of city planning and its purposes. He wrote the new discipline had to identify "the range of phenomena of aggregation and composition that was needed to serve the activities of some characteristic cultural operators".\(^3\) The history of the city is considered as 'a multifaceted cultural event'\(^4\) that, to be understood, had to be studied by researchers with different competencies in history, geography, art, economy and city planning, and who exchanged views amongst themselves. *Forma urbana* chose Turin, in particular the space bounded by the city walls considered the historic centre, as a case study to introduce and explore an approach to these new branches of knowledge and the built environment. The method presents its results in a conjectural philological survey, a tool to provide a unified configuration of the historical urban centre in two and three-dimensions, then merged into the UNI standard rule 7310/74. Determining methods of description and classification of blocks, the study presents ideograms documenting the volume of the buildings, others distinguishing the type of space and its characteristics, still others representing cartographic symbols.

In 1968 Cavallari Murat published the two volumes presenting the survey of Turin, considering only the area built within city walls during Baroque period and built above the line of the Baroque additions in the nineteenth century, thus emphasizing the value of seventeenth and eighteenth-century culture. The author examines the Baroque period in depth because – he writes in the preface – ‘it goes to the roots of the appearance and of the concrete planning more distant in time, all the way to the prior operations of tracing out by Roman colonization […] and to the subsequent uses of theoretical principles and practical operating modes of the city’s architecture’\(^5\) in the nineteenth century. In later years he published *Antologia monumentale di Chieri* (1968-9), *Lungo la Stura di Lanzo* (1972), *Tra Serra d’Oreva, Orco e Po* (1976) and many essays gathered in *Come carena viva* (1982), a compendium of his studies, which included some research regarding the conjectural philological survey. The writings show Cavallari’s ‘ability to investigate
technical and scientific phenomena with a historian’s methods’. 6

The study of documents, in addition to the survey itself, is essential for the research project; the material - illustrated or not, belonging to public or private archives - was analyzed with scientific methods, realistic and meticulous, still employed today. His works, likening them to the scholarly literature on Piedmontese Baroque architecture produced during the same period, for example by Mario Passanti or Nino Carboneri, show Cavallari Murat proposing a similar methodology of historical research, but present the differences between his survey and multidisciplinary perspective in contrast with other modes of studying. For example, when Cavallari studies Turin’s southward expansion, the first expansion of the city founded on the choice of structural integration with the existing one, he draws a pattern based on critical historical cartography in which the main street, the Contrada Nuova, and the main square, Piazza San Carlo, are the centre of land management at the beginning of seventeen century. Cavallari examines the main axes of the project and then he writes about [and he draws] each parcel and its shape. Therefore he considers each palace in its architectural composition, comparing historical documents - quoted in the footnotes - with the existing buildings and with the first schemes of survey, thus integrated with new information. When Passanti, in his Architettura in Piemonte, studies the same area, he also writes about the three expansions of the city and he prints a fundamental scheme of them too. However, the perspective is completely different: Passanti, in fact, does not draw a critical survey of the parcels, but he draws and writes about each building with an historical and mathematical approach. A complete, complex comparison of approaches is beyond the scope of this paper. Now it will suffice to emphasize that both researchers (and Politecnico teachers) wrote, and taught, with the same purpose: to propose a method for analyzing the buildings in order to understand architecture and, then, design. Both left their marks on the school of Turin. Cavallari Murat immediately became an important reference for insights not only about local culture. His method, applied to the Baroque city, became fundamental for the research of many scholars at the Politecnico di Torino like Vera Comoli, among others. She published Torino, in the series “La città nella storia d’Italia”, and further studies about ‘bene culturale’, ‘bene ambientale’ and landscape. Comoli wrote about ‘the unnecessary debate about the historic centre […] instead to agree to a policy more constructive and more culturally correct, introducing analysis not addressed to “the structure of the historic city”, but to the “historical structure of the city”’. 7

In Cavallari’s works, the ‘structure’ is the ‘urban scape’, understood as a ‘feeling of artistic totality’, 8 as a scene with unbounded limits that it binds ‘to the times of the premises and to the time of the subsequent evolution and future’. 9 The result is a reading of the ‘whole’, placed in a historical periodization, in which the historic centre, already defined in 1958 by the engineer as a ‘flap of existing urban fabric’ in which you recognize ‘historical, cultural and artistic statements’, 10 is linked to newer parts of the city. The city, in fact, is no longer read through the stories of individual monuments, but through looking at the same ‘whole’.

The concepts of monument and historic centre, however, state an idealistic and abstract position, today they are only elements for studying the historical structure of the city. Nevertheless, the historical research method applied by Cavallari Murat and his survey technique still crop up as an emblematic reference for ‘making history’ today. Thus, Cavallari’s method, updated with contemporary studies and modern information technologies, is the same historical research method in use today and his writings, almost fifty years after their publication, still remain relevant.

2 The researcher worked with Augusto Cavallari Murat under the auspices of the Consiglio nazionale delle ricerche (CNR), (Istituto di architettura tecnica del Politecnico di Torino, Forma urbana e architettura nella Torino barocca (dalle premesse classiche alle conclusioni neoclassiche), Turin: UTET, 1988), XII.
3 ‘gamma dei fenomeni aggregativi e complessitì che serve alle attività di stevoicese e tecniche del Politecnico di Torino, Forma urbana e architettura 6, 4 ‘un fatto culturale poliedrico’, ibidem, 10.
5 ‘affonda radici negli aspetti e nella concretaizzazione storica più lontani nel tempo sino alle antecedenti operazioni di accostamento delle romanone colonizzazioni [...] e sino alle successive utilizzazioni di principi teorici e di modi operativi pratici dell’architettura della città,” ibidem, XIII.
7 Tinutile dibattuto sui centri antichi […] per aderire invece a un criterio più costruttivo e più corretto culturalmente, introducendo analisi rivolte non alla “struttura della città storica”, ma alla “struttura storica del territorio”. Costanza Roggero Bardelli, “Architettura e storia per il progetto: Vera Comoli Mandracci,” in Vicende e dibattiti torinesi,”
1.2.5 A Regional Artistic Identity? Three Exhibitions in Comparison

GIUSEPPE DARDANELLO
Università degli Studi di Torino, Italy

The Mostra del Barocco Piemontese organized by Vittorio Viale in 1963 suggested the recognition of a strong architectural identity in the historical experience of Piedmont. The exhibition inspired major initiatives of study that led an international contingent of art and architectural historians to wonder about the personality and work of artists such as Guarino Guarini, Filippo Juvarra and Bernardo Vittone. Subsequent research shifted the interest to urbanism and history of the city, while the exhibition Diana Trionfatrice. Arte di corte nel Piemonte del Seicento (Turin 1989) recognized the engine of the artistic development in the dialectical relationship centre-periphery between the provincial areas and the capital of Savoy. The exhibition I Trionfi del Barocco. Architettura in Europa 1600-1750 (Stupinigi 1999) intended to illustrate the development of architectural types in seventeenth and eighteenth-century Europe, and pointed out the innovative role played by Piedmontese architecture in the development of exemplary models. This discussion position critically compares the results obtained by these three exhibitions in outlining the research issues that still need to be addressed.