

## **SANTA CHIARA BY BERNARDO ANTONIO VITTORE IN TURIN: “GOOD PRACTICES” IN A CENTURY OF SURFACE RESTORATION.**

## **SANTA CHIARA DI BERNARDO ANTONIO VITTORE A TORINO: “BUONE PRATICHE” IN UN SECOLO DI RESTAURI DELLE SUPERFICI**

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### **ABSTRACT**

A survey conducted on the analysis of the external walls of a significant sample of Vittoni's churches, conducted during an initial study on the conservation of this heritage, confirms how important it is to systematize and make available the stock of knowledge already gathered on this important issue architecture system, in order to face the moment of restoration in a more conscious and respectful manner of the identity of the good.

Similar comparisons deserve to be initiated by analyzing also the interventions that have affected the internal plastered surfaces, all or almost all realized according to an operational practice that provides a wide and detailed campaign of stratigraphic assays and analysis of materials. In the case of the restoration of the internal surfaces of the church of S. Chiara in Turin, the stratigraphic analysis campaigns of the surfaces and materials of samples taken showed constructive techniques and materials used of high quality (including colored plasters in paste), is therefore only in a comparison framework that these data would take on a meaning of true knowledge, useful to history as well as to protection.

The systematic study of the documentation of the restorations carried out in the last sixty years (including those just completed), conserved in the archives of the Soprintendenze, could make a significant contribution - if crossed with the reading of the documentary sources - both in terms of knowledge and modality operational; without forgetting the relevant contribution of a systematic approach of this kind in a discussion on the always open problems of authenticity and "authorship" in vittoniana architecture.

**Key-words:** cultural religious heritage, conservation, restoration, surfaces, authorship