

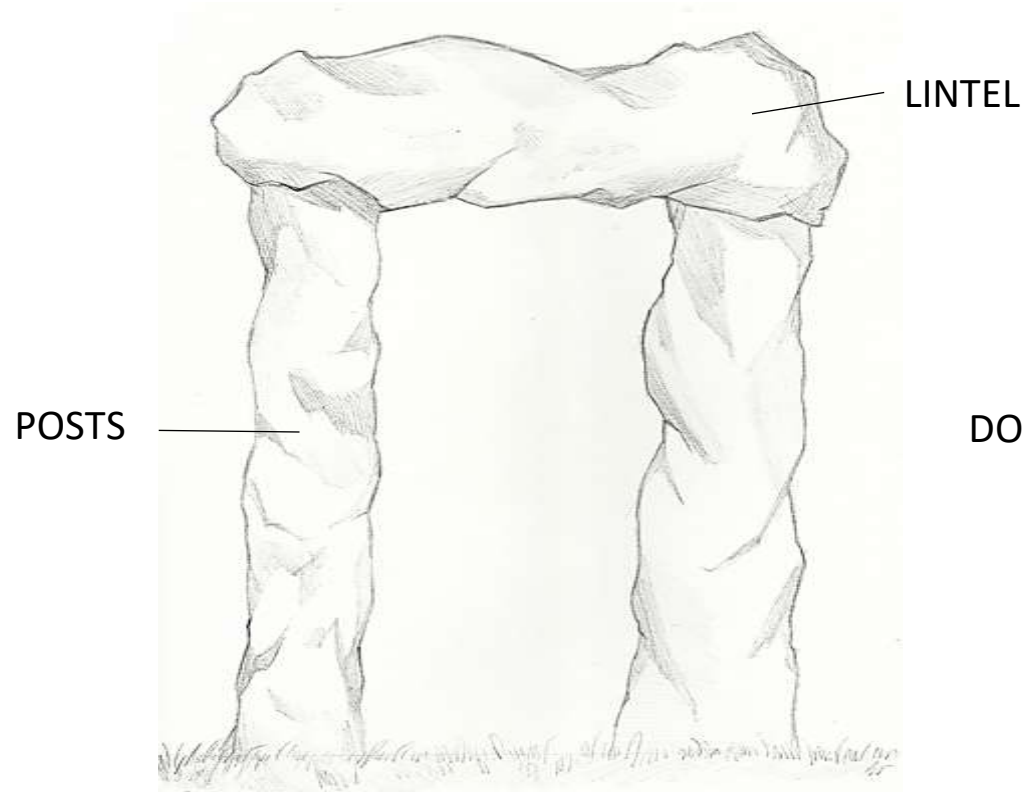


**Liceo Artistico “M.M. Lazzaro” (CTSD02000E)
Via Generale Ameglio, n. 15
95123 - Catania (CT)**

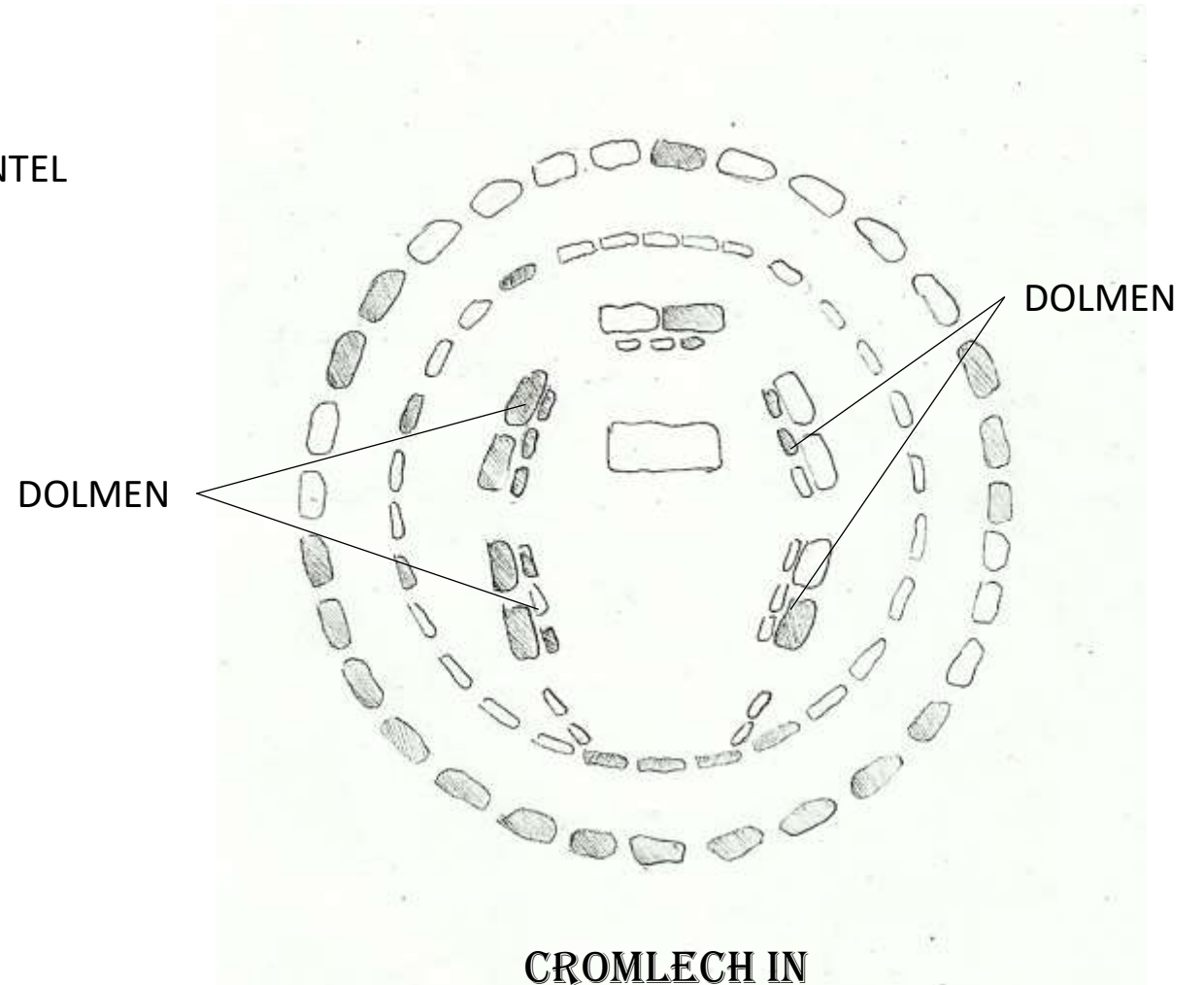
“Our English Art Dictionary” by artistic high school M.M. Lazzaro, Catania

**Progetto PCTO: L’arte, la storia e la tecnica attraverso una micro-lingua comunitaria 2
curato dalla prof.ssa Nadia Annamaria Oliva**

PREHISTORY

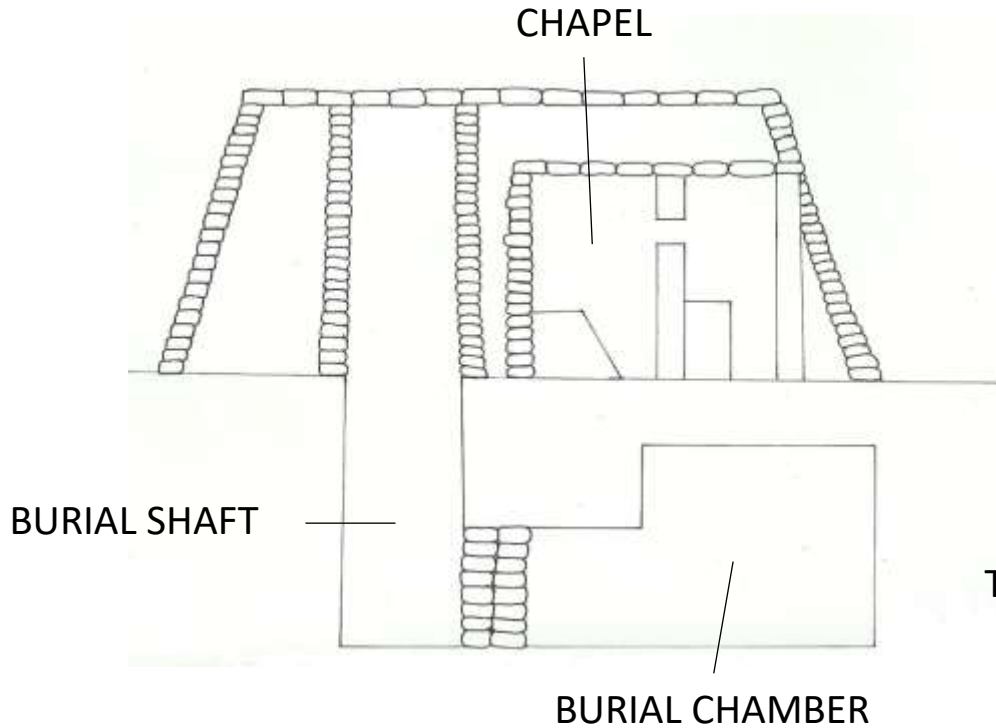
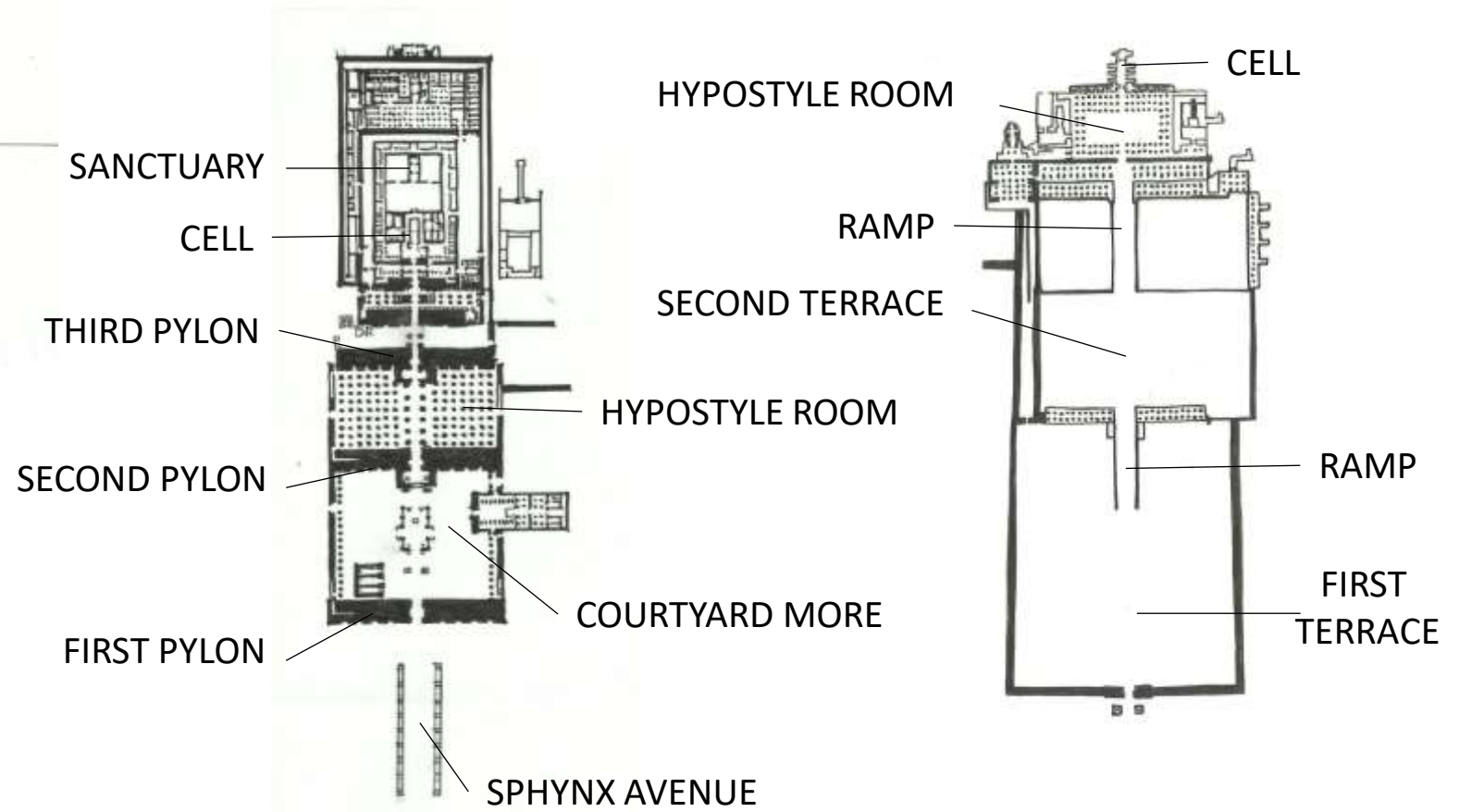


DOLMEN

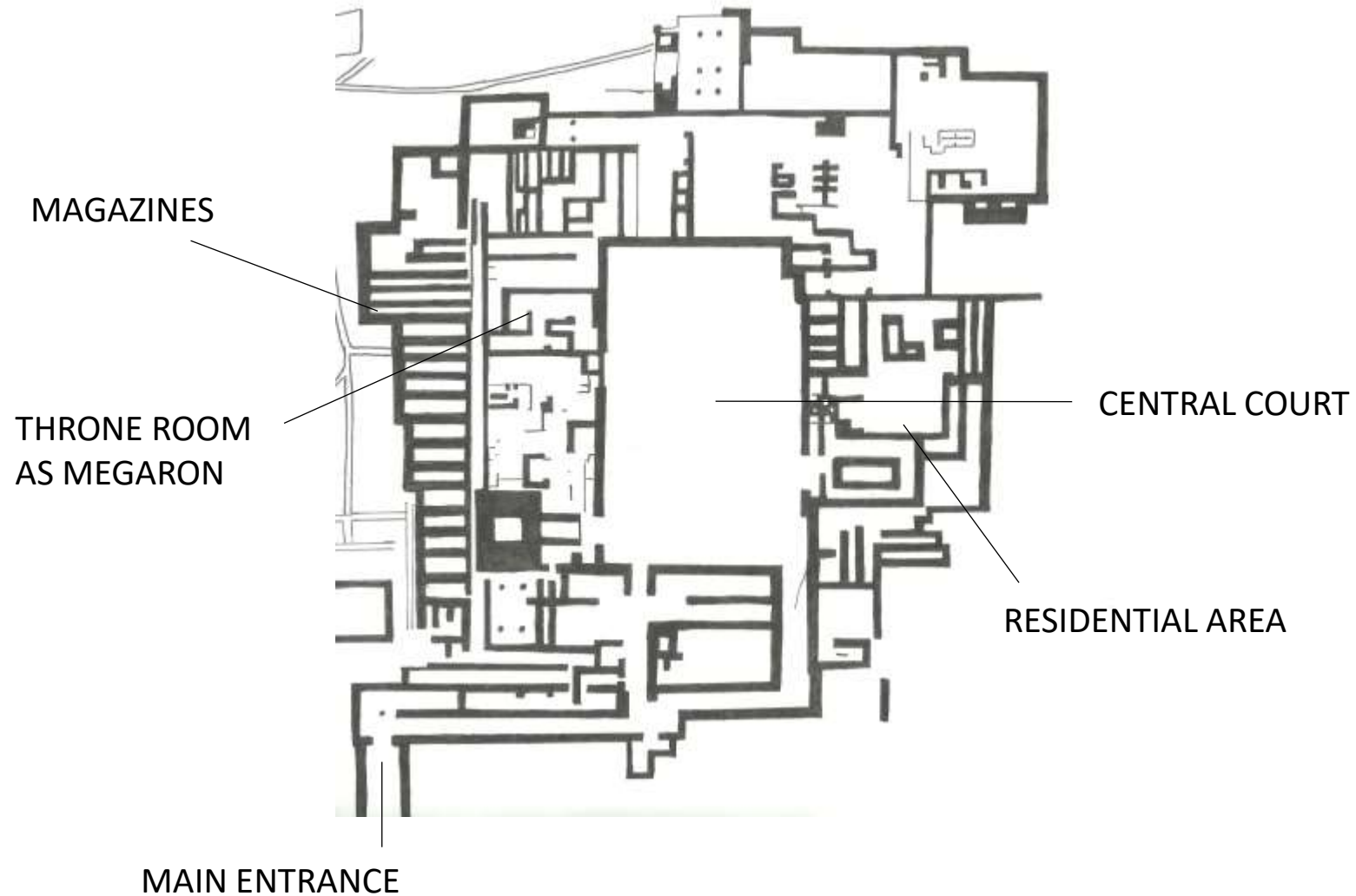


**CROMLECH IN
STONEHENGE**

EGYPTIAN TOMB AND TEMPLE

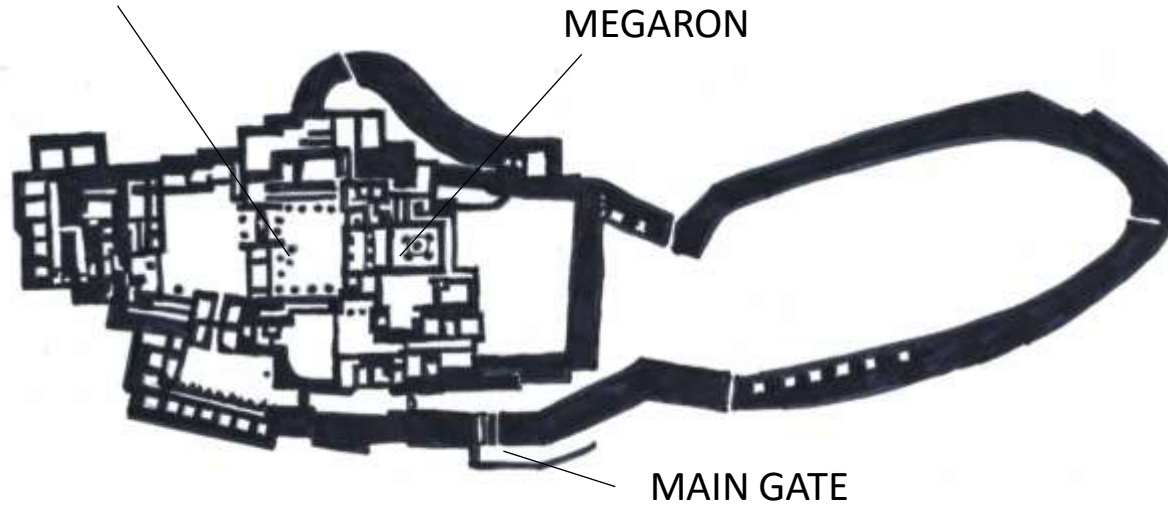
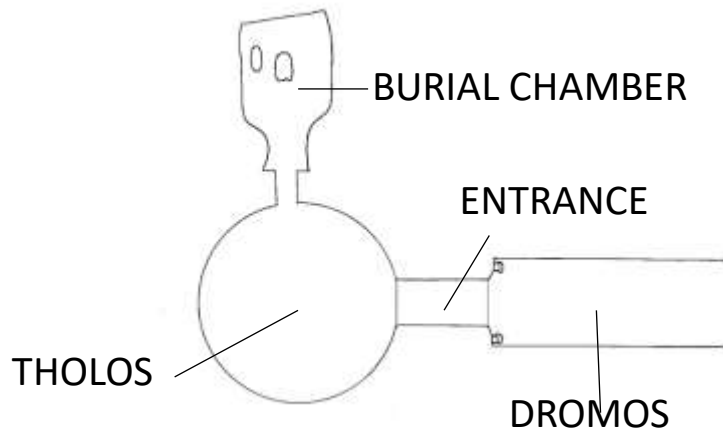


THE CITY-LIKE PALACE OF KNOSSOS



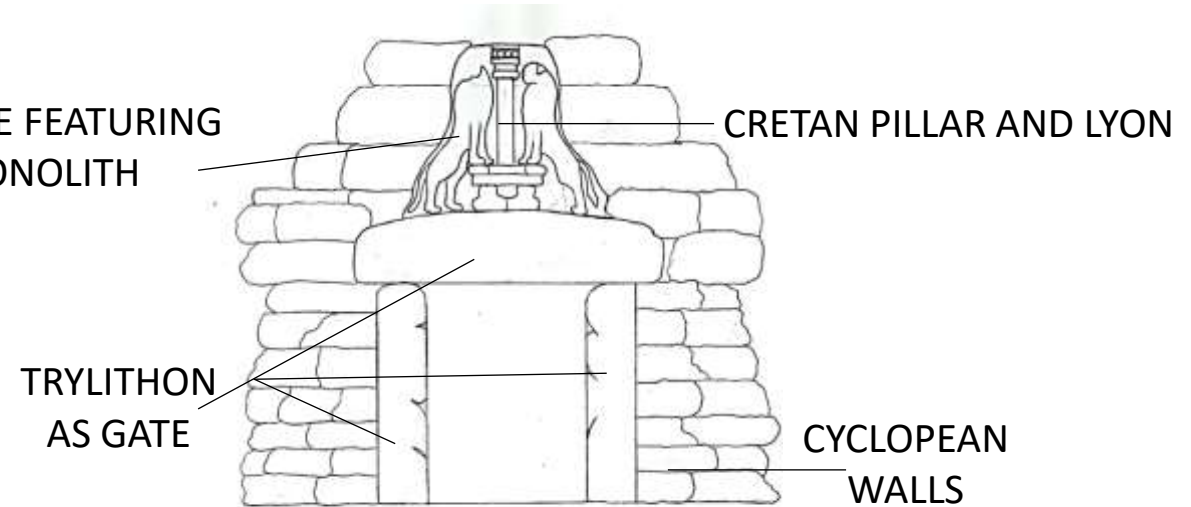
THE FORTRESS CITY OF MICENE

COLUMN COURTYARD
WITH PERISTYLE



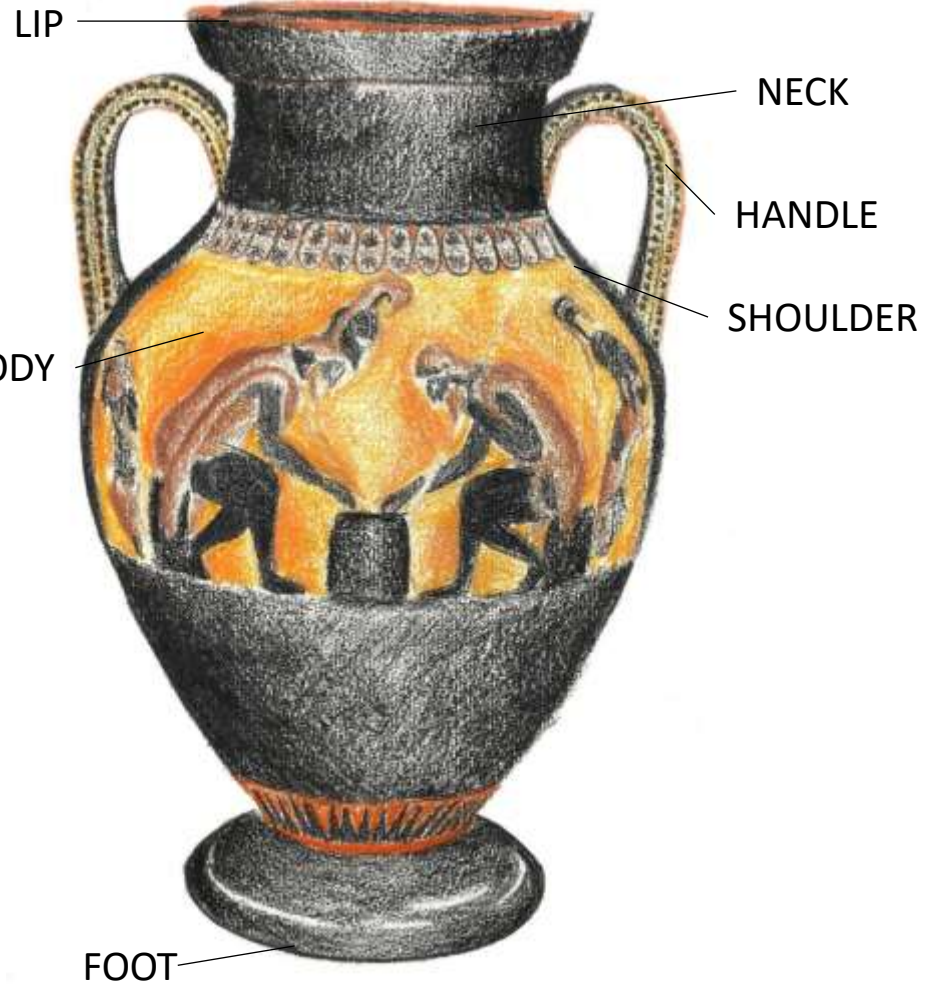
TOMB OF AGAMEMNON

RELIEVING TRIANGLE FEATURING
AN ORNATE MONOLITH



LIONS GATE

GREEK VASES



EXECHIAS, **AMPHORA WITH ACHILLE ET AIACE**,
BLACK FIGURES CERAMICS, 530 B.C.



CANNETO' S PAINTER,
LEKYTHOS WITH WHITE BACKGROUND, 420 B.C.



ERGOTIMO ET CLIZIA
VOLUTE KRATER, 570-560 B.C.

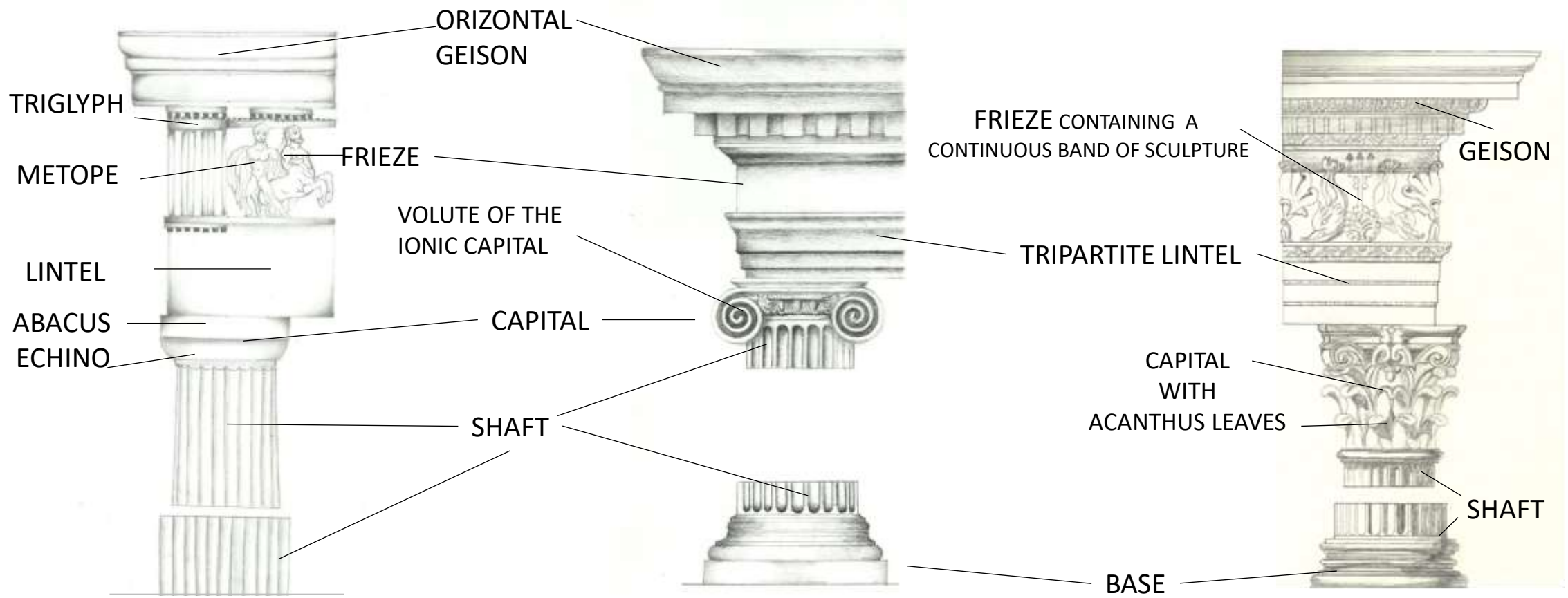


EUFRONIO **CALYX KRATER**, 510 B.C.

GREEK ARCHITECTURAL ORDERS

E
N
T
A
B
L
A
T
U
R
E

E
N
T
A
B
L
A
T
U
R
E

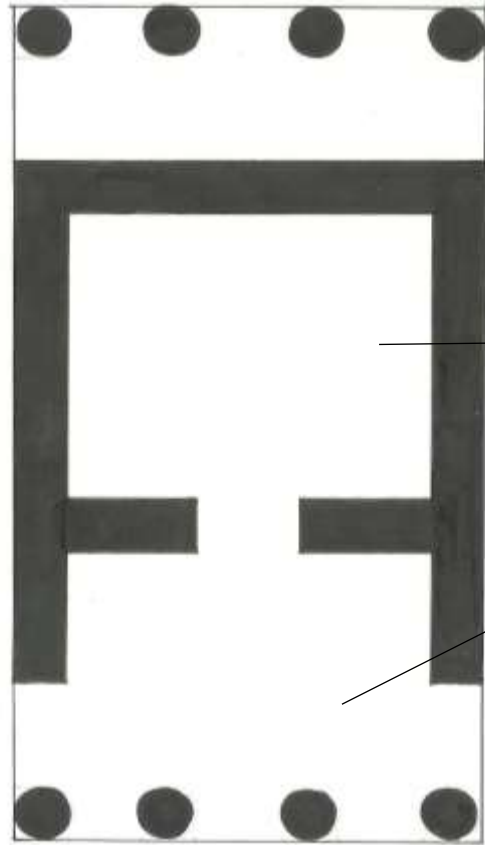


DORIC ORDER

IONIC ORDER

CORINTHIAN ORDER

GREEK TEMPLE: PLANIMETRY



NAOS

PRONAO WITH
FOUR COLUMNS

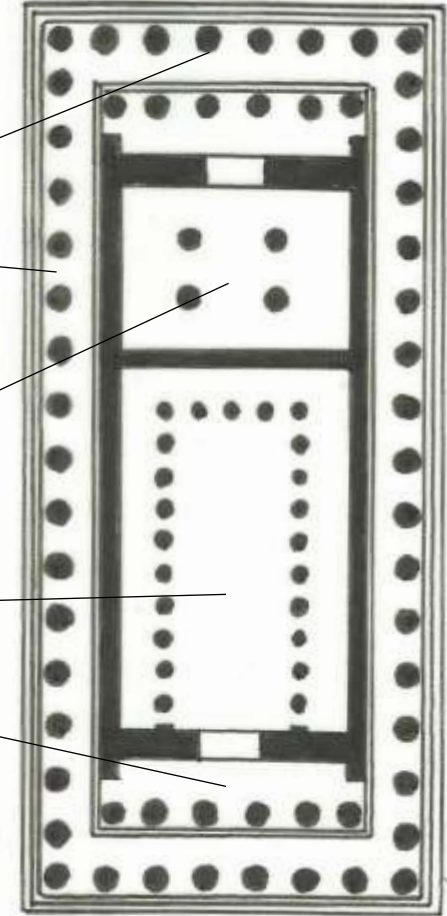
TETRASTYLE AND ANPHIPROSTYLE
IONIC
ATHENA NIKE TEMPLE

PERISTYLE
COLONNADE

ROOM OF THE
TREASURY

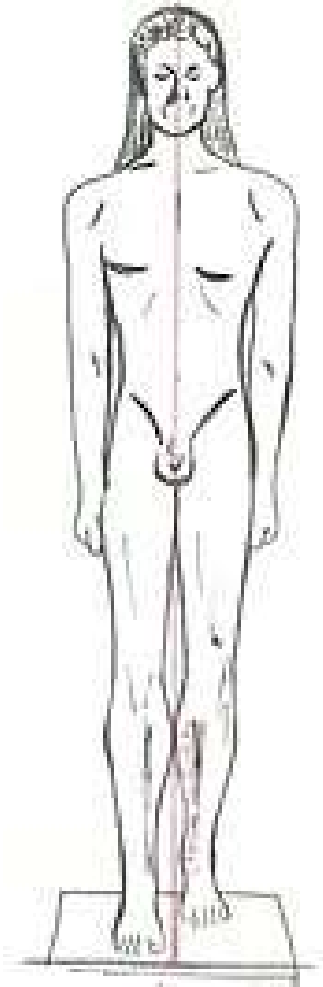
CELLA OR NAOS

PRONAO



OCTASTYLE AND PERIPTERAL
DORIC
PARTHENON TEMPLE

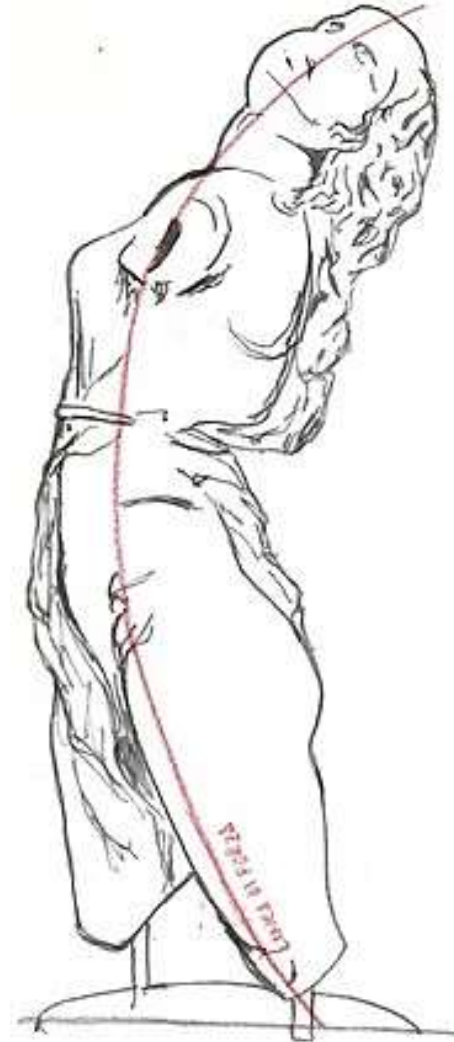
GREEK SCULPTURE: LINE OF FORCE



KOUROS OF MILO

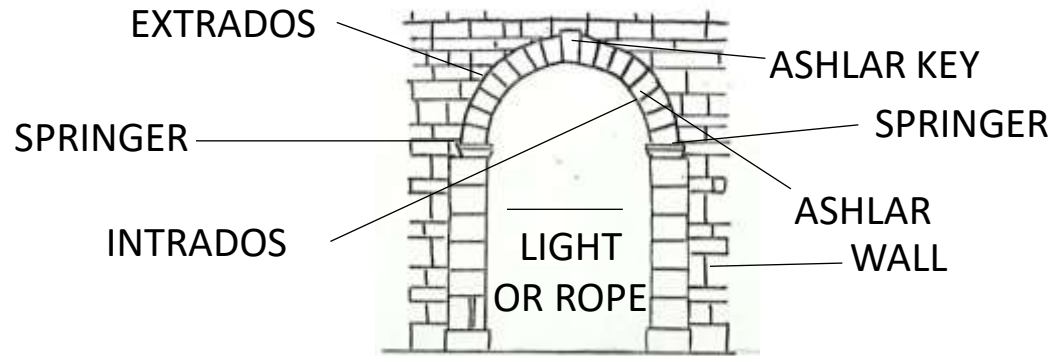


DORIPHOROS

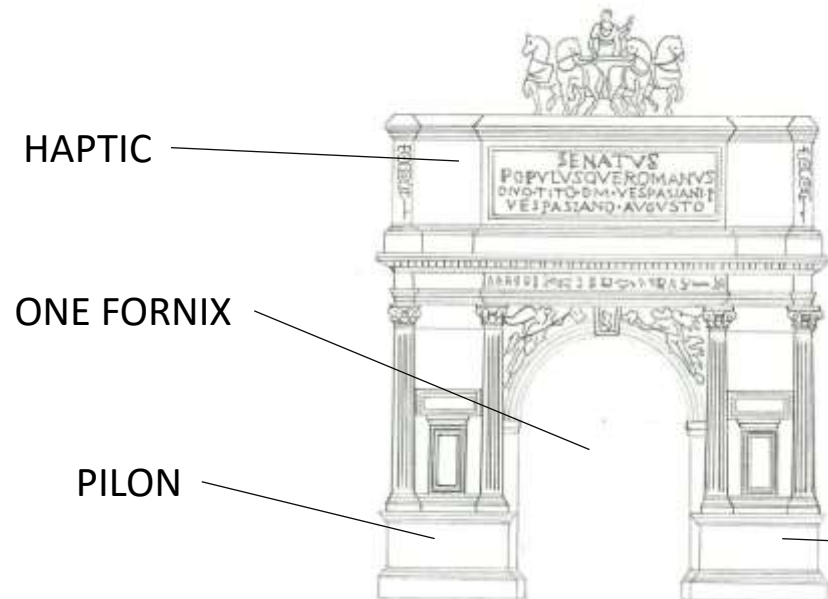
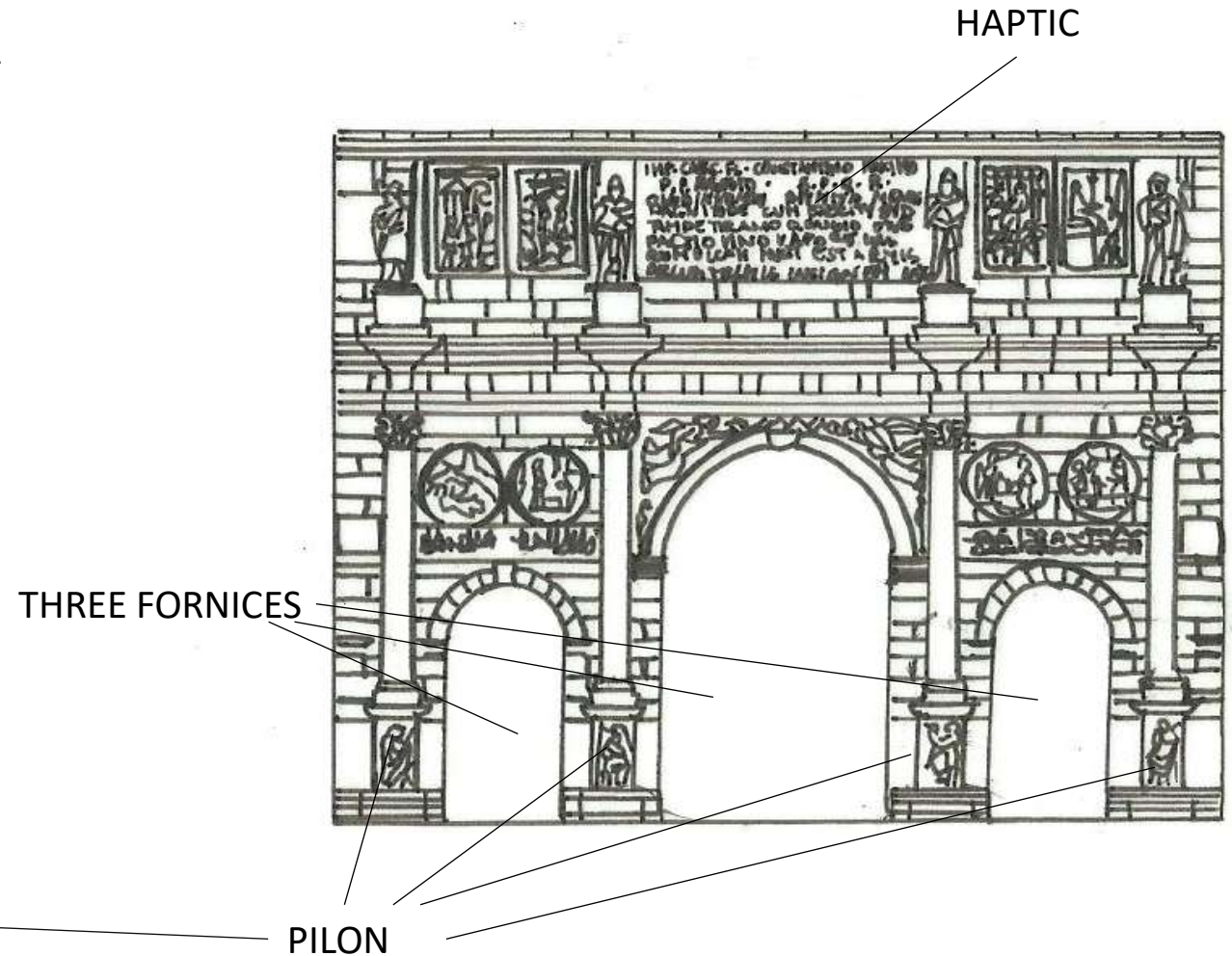


DANCING MAENAD

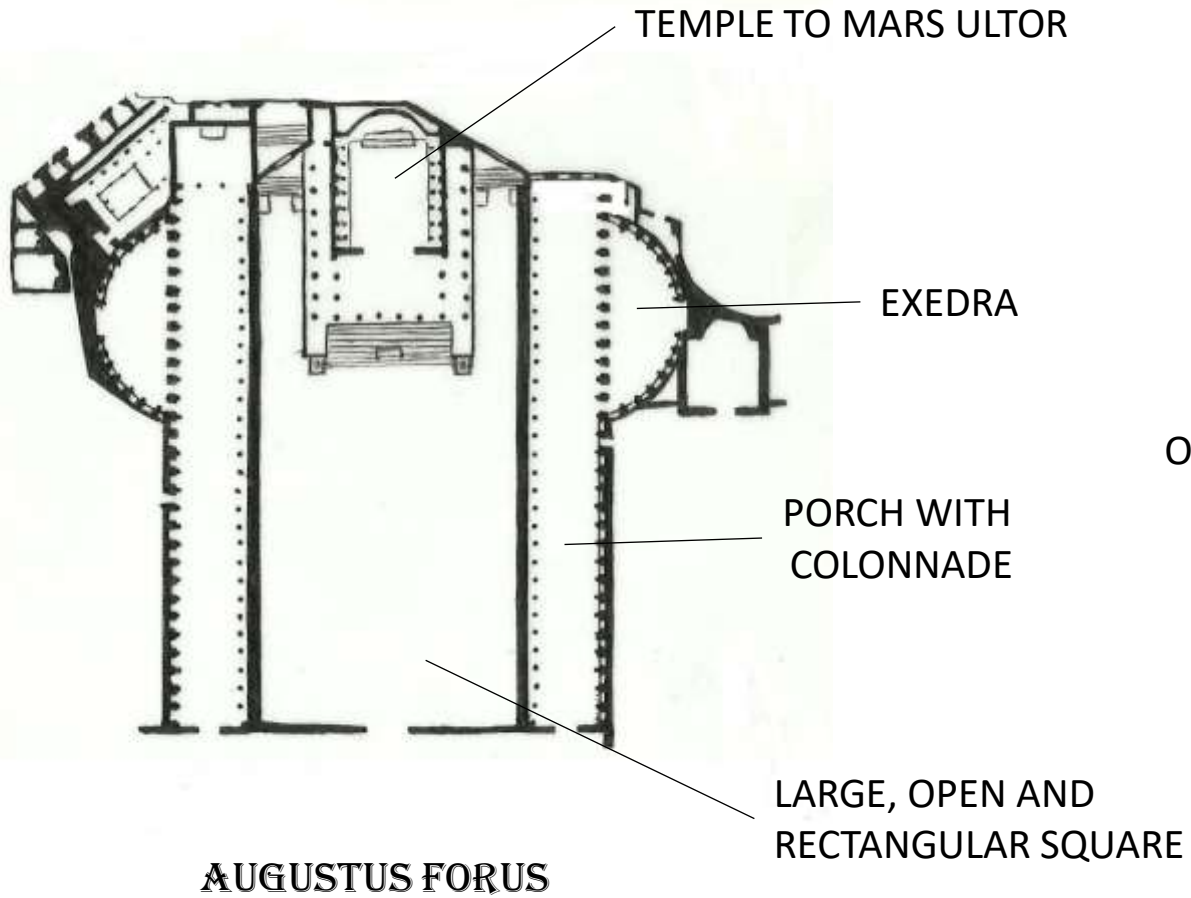
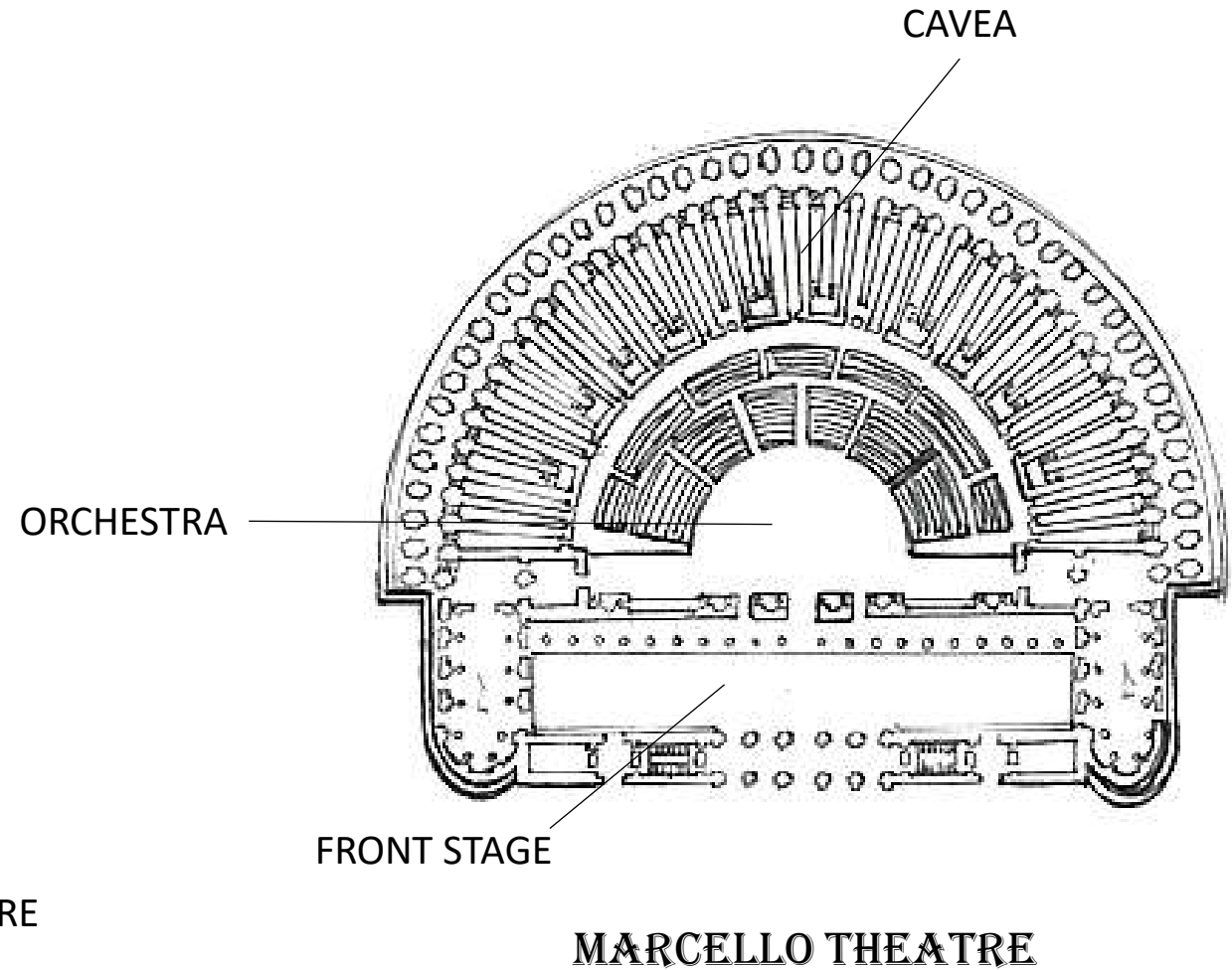
ROMAN TRIUMPHAL ARCH



SIMPLE ROUNDED ARCH



WORKS BUILT DURING AUGUSTUS AGE



EARLY CHRISTIAN CHURCH, 312-337, ROME

SAINT PETER

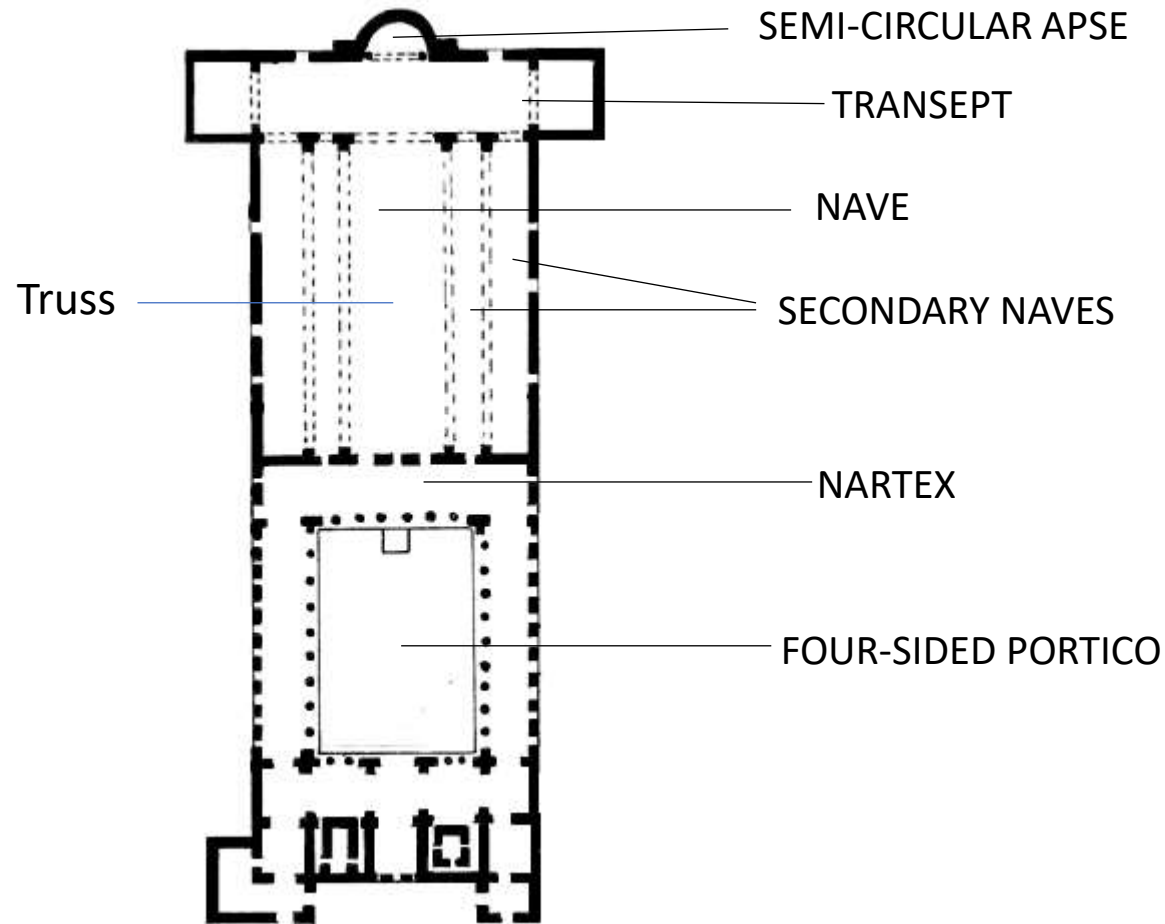
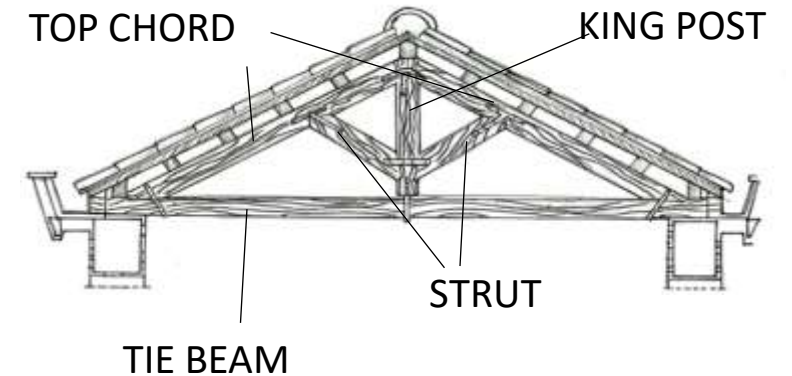
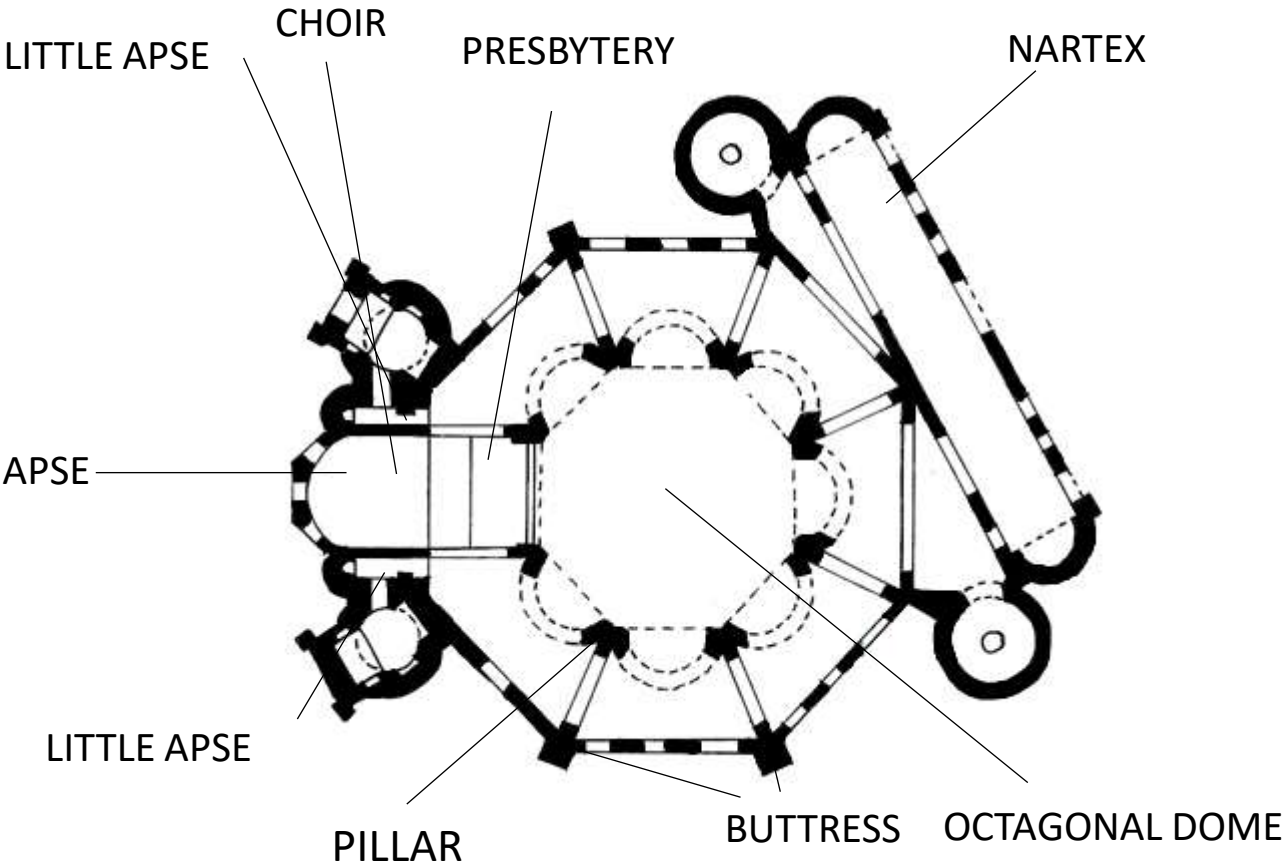


PHOTO IMPORTED FROM THE NET



TRUSS

SAINT VITALE CHURCH, 540-547, RAVENNA



MOSAIC WITH JUSTINIAN AND HIS COURT



MOSAIC WITH TEODORA

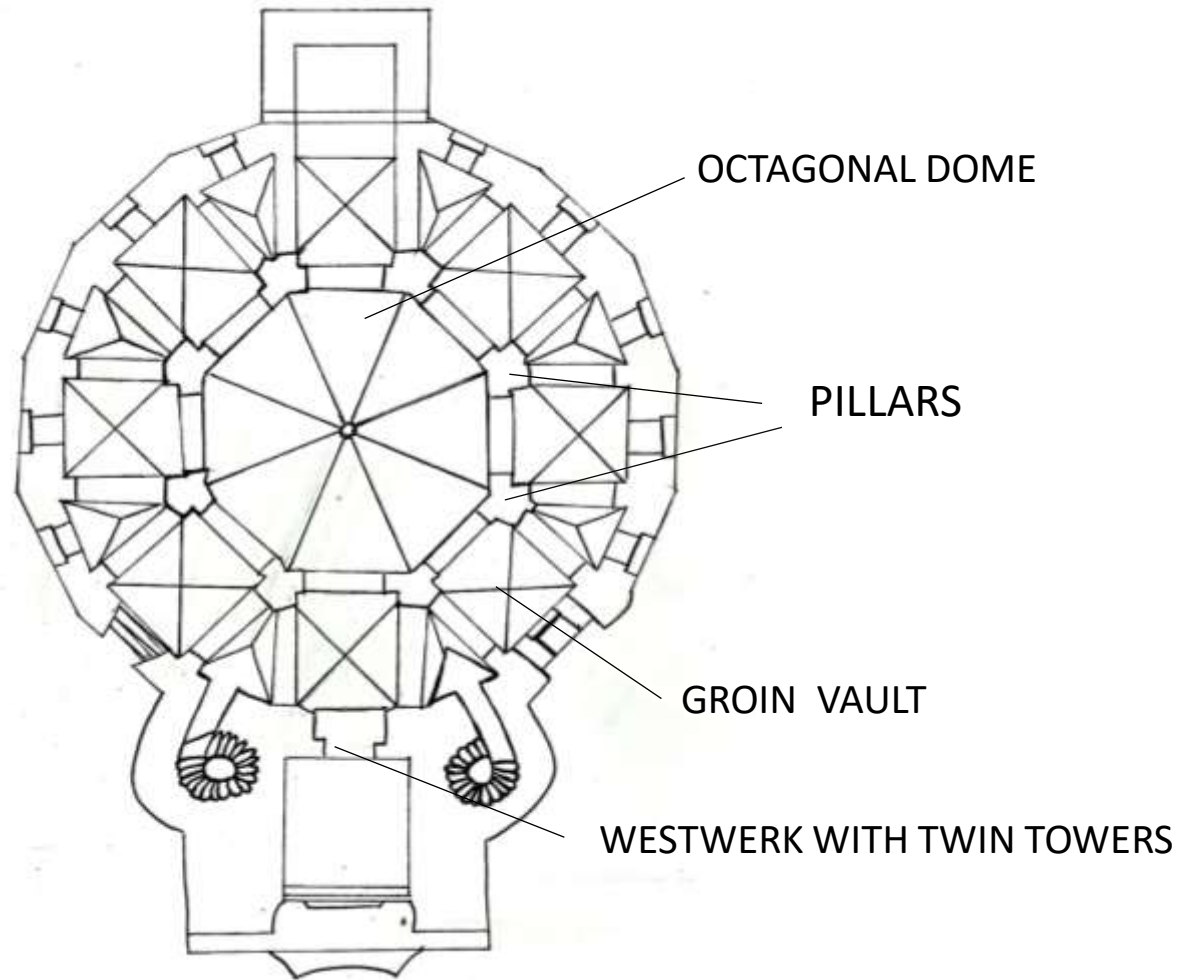
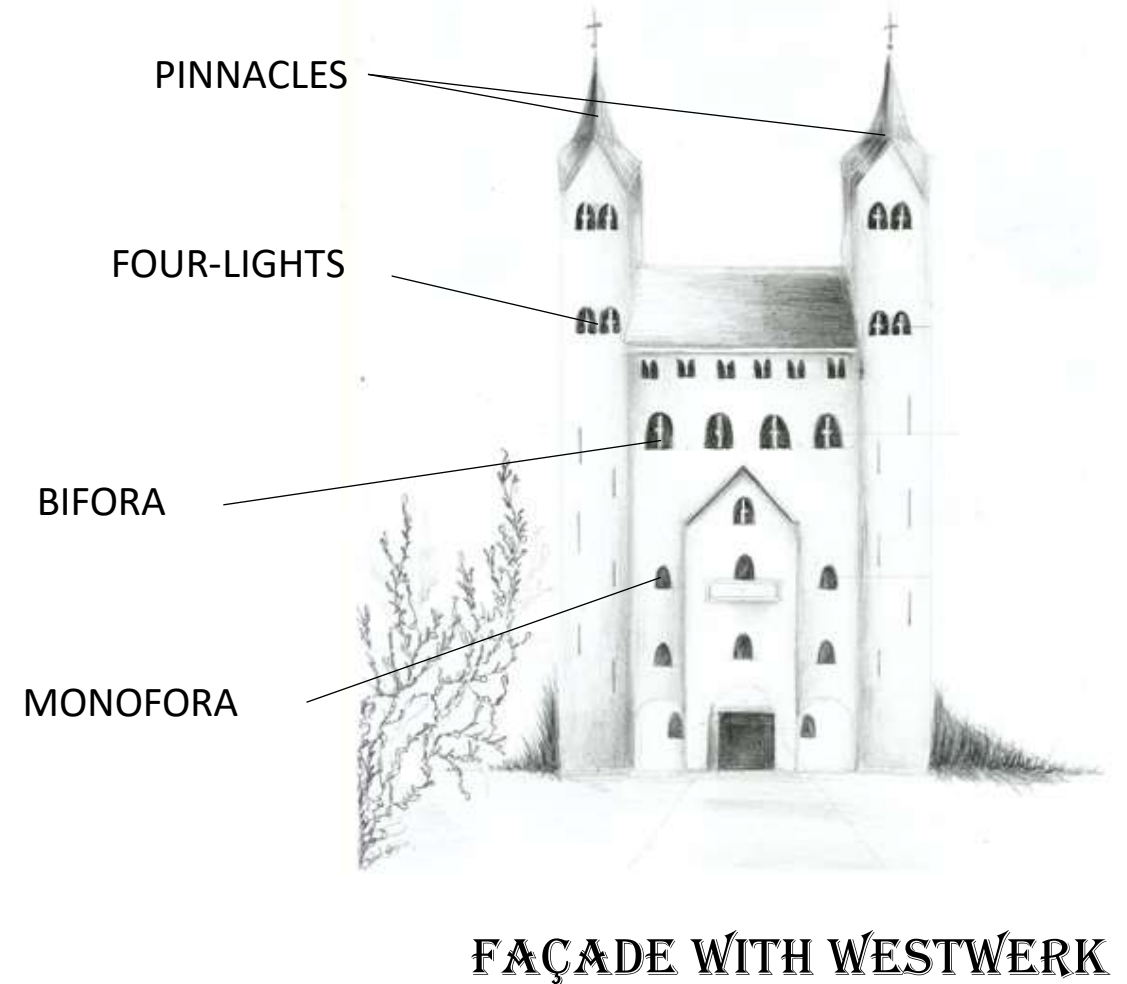


COLUMN WITH «PULVINO»

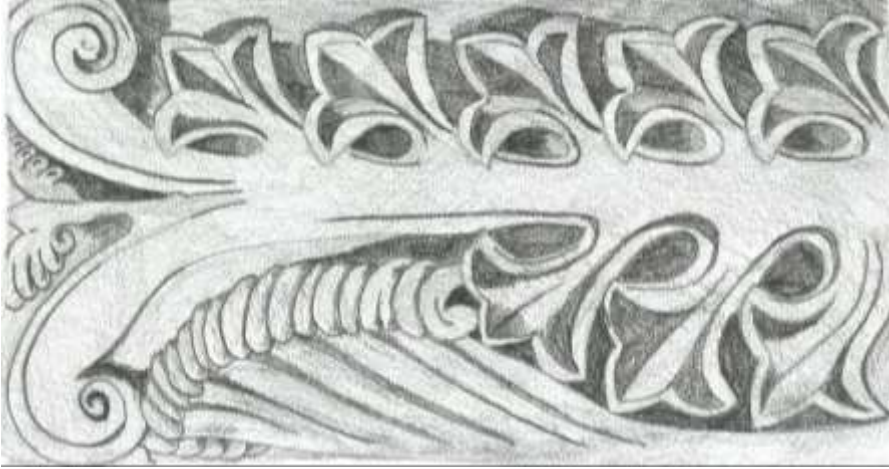


BYZANTINE COLUMN

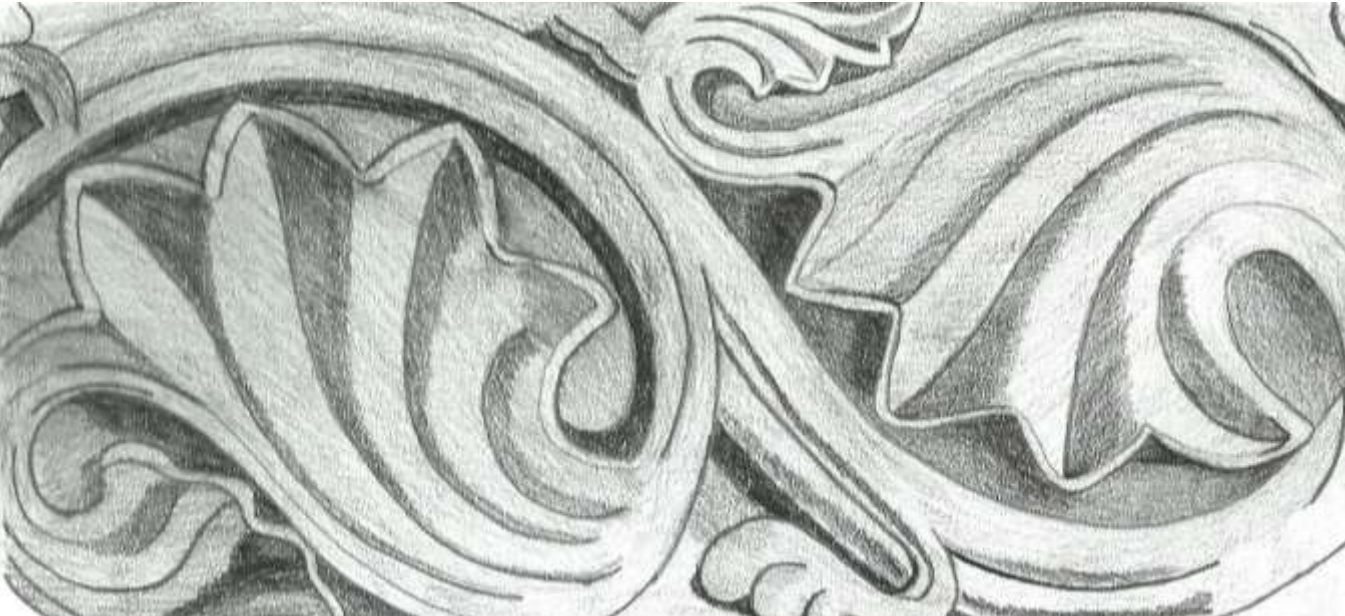
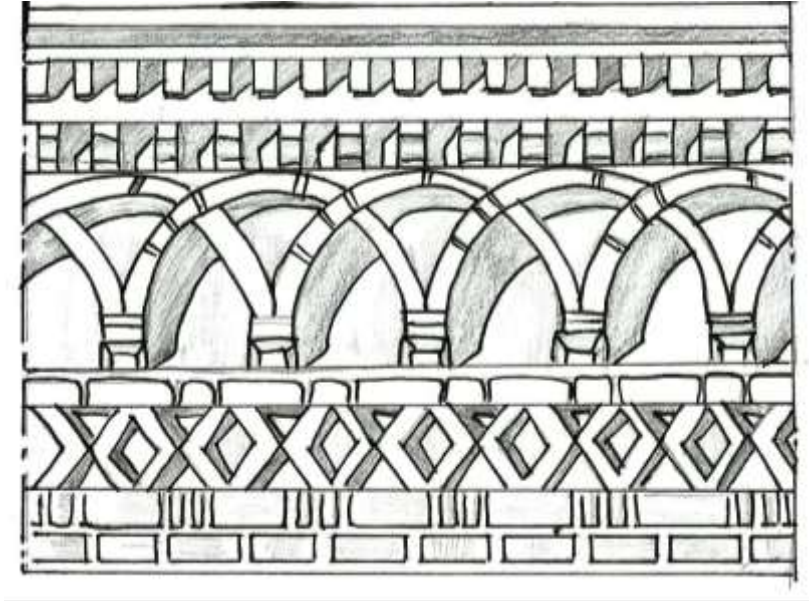
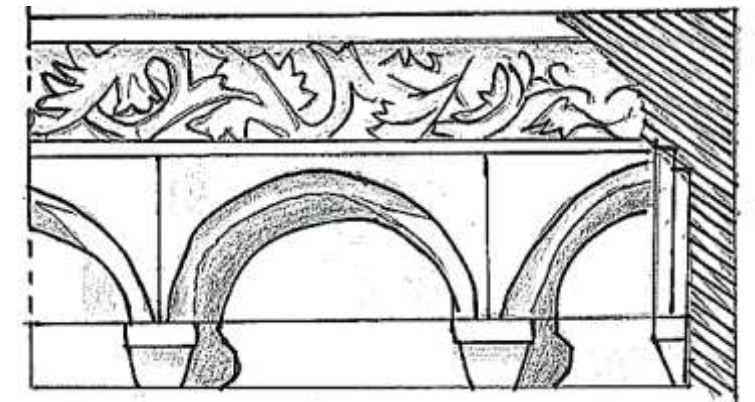
PALATINE CHAPEL, 794-805, AQUISGRANA



ROMANESQUE: SOME DECORATIONS

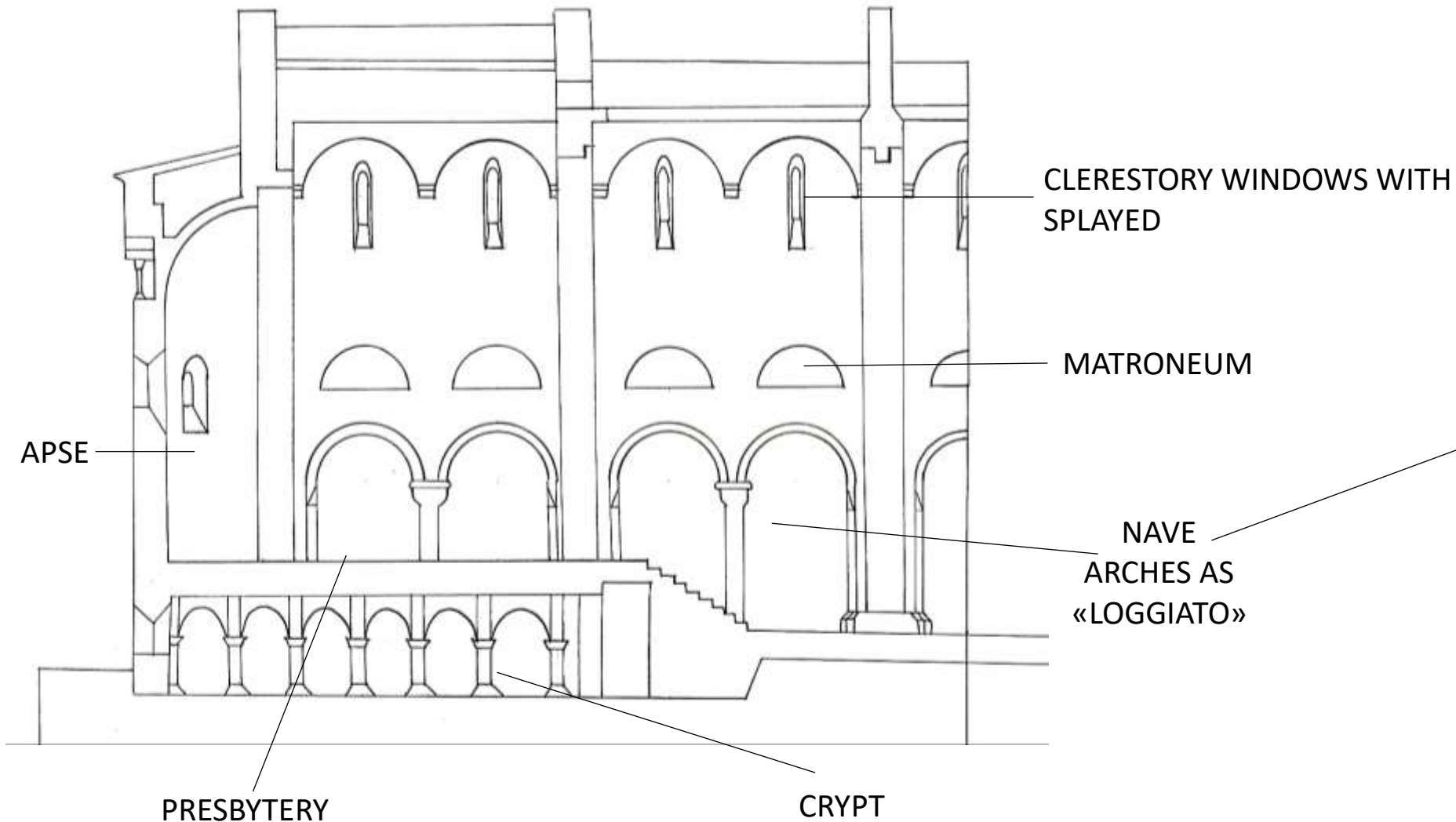


LIKE ACANTHUS
LEAVES

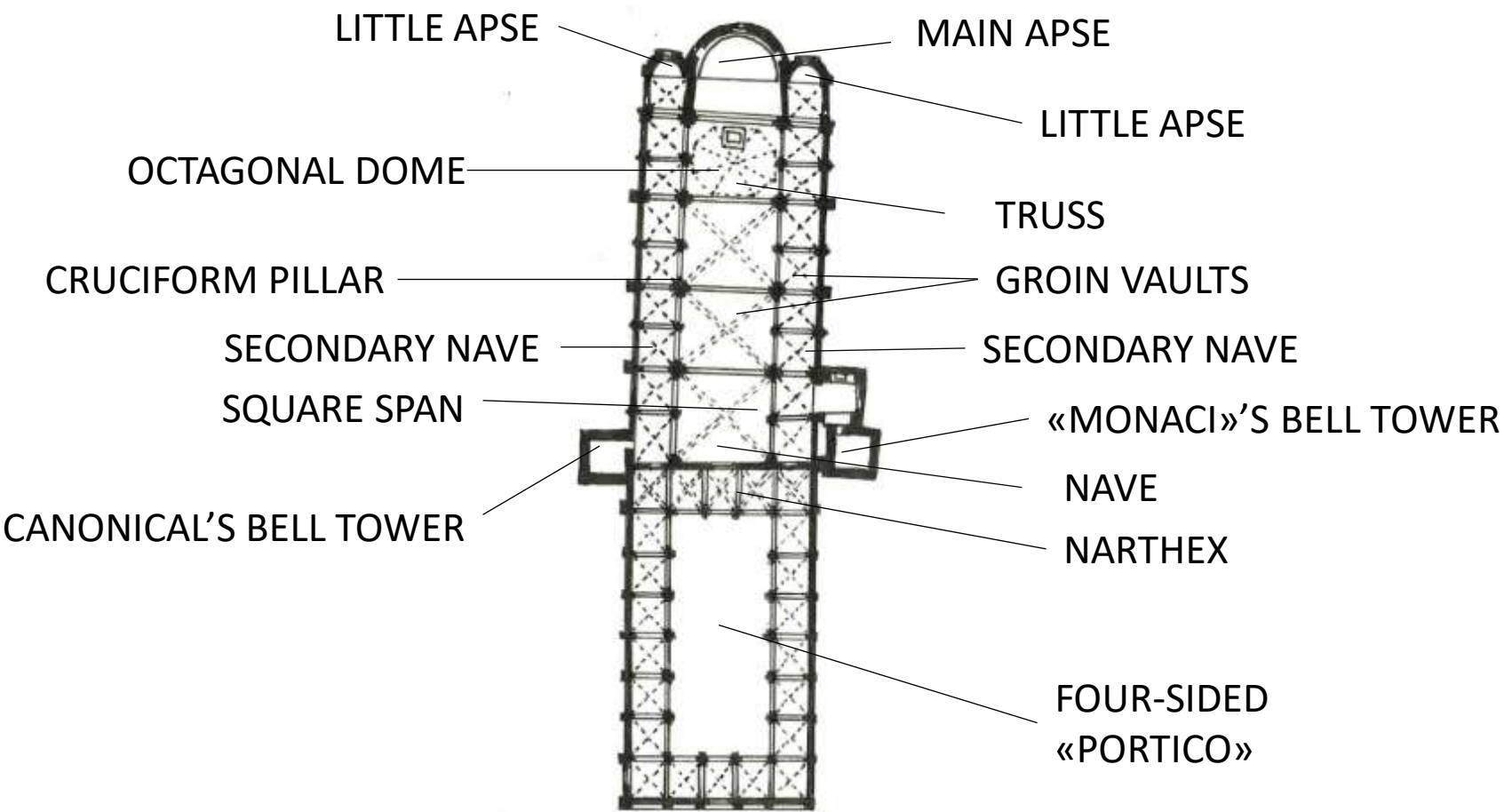


ROMANESQUE HANGING
ARCHES

ROMANESQUE: VERTICAL SECTION OF CHURCH

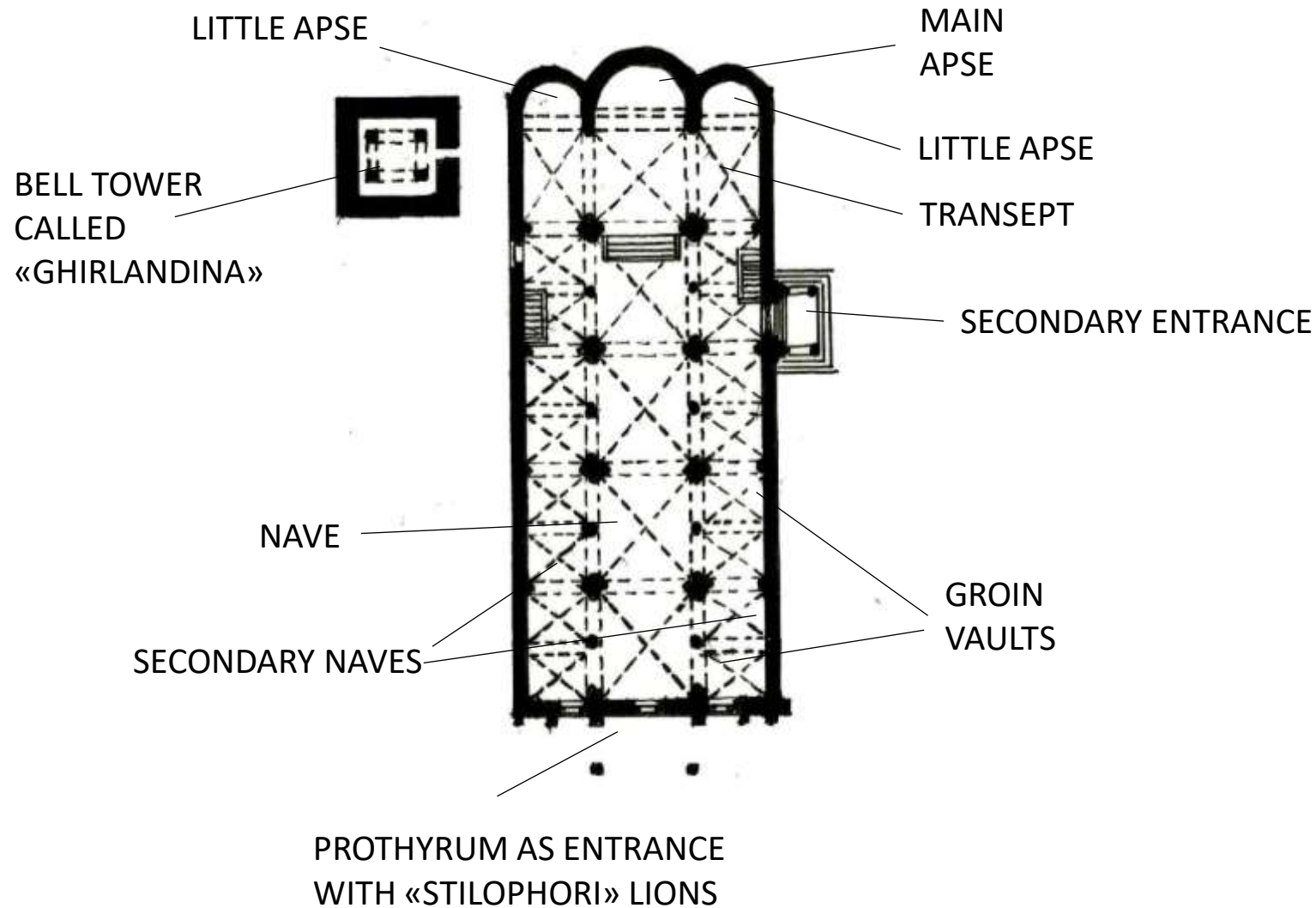
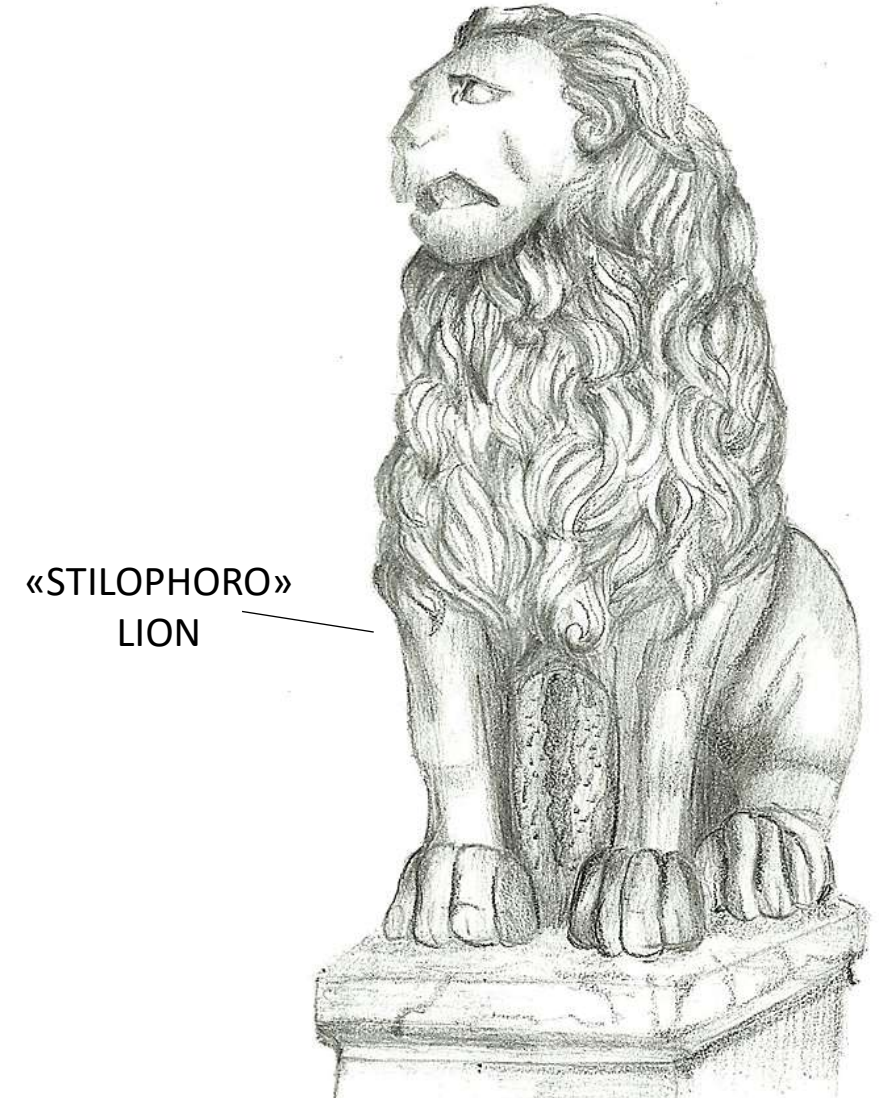


SAINT AMBROSE CHURCH, 1080, MILAN

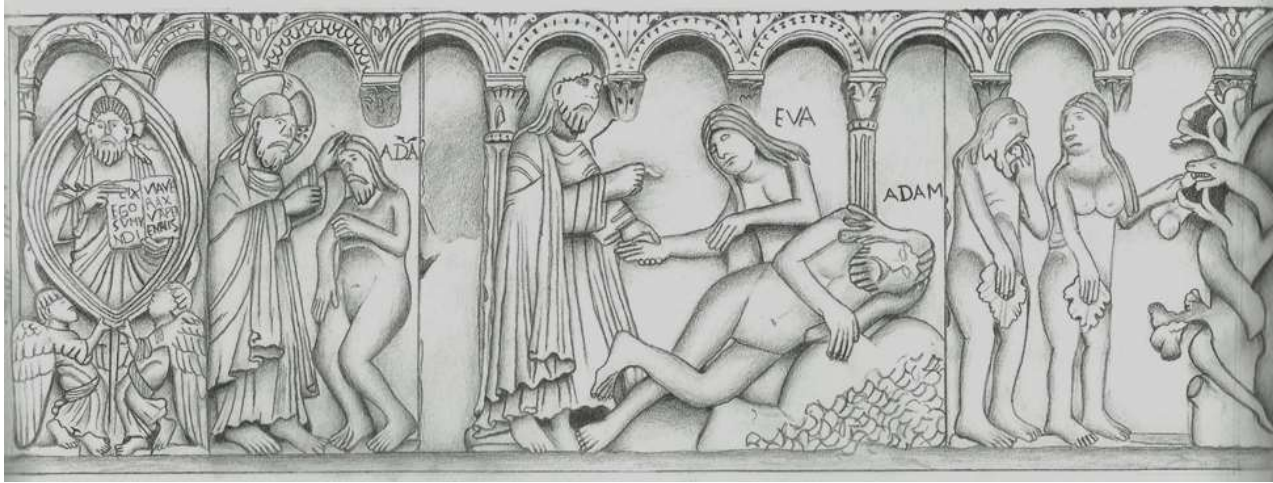


PLANIMETRY

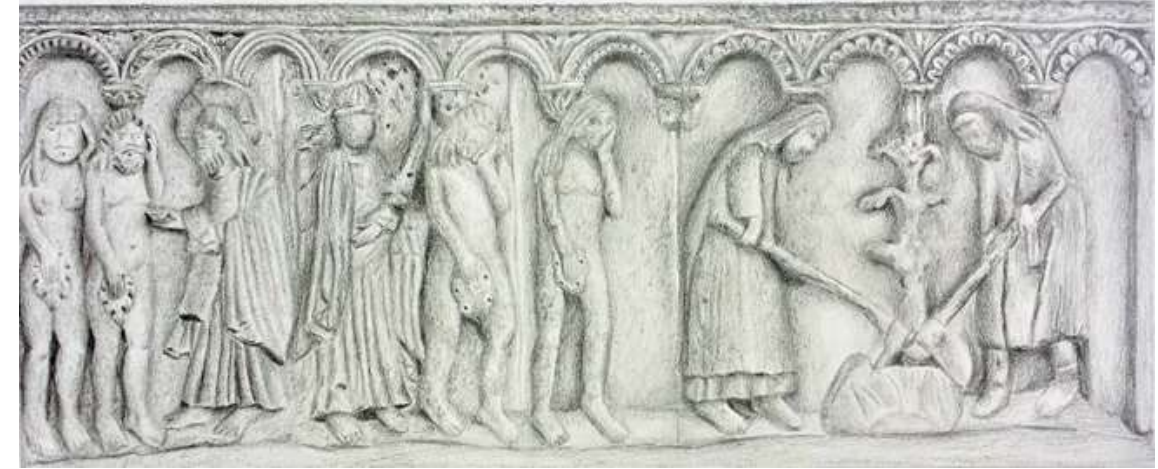
MODENA'S CATHEDRAL, 1099-1184



WILIGELMO, FOUR MARBLE SLABS WITH CREATION AND TEMPTATION OF ADAM AND EVE, 1099-1106, MODENA'S CATHEDRAL



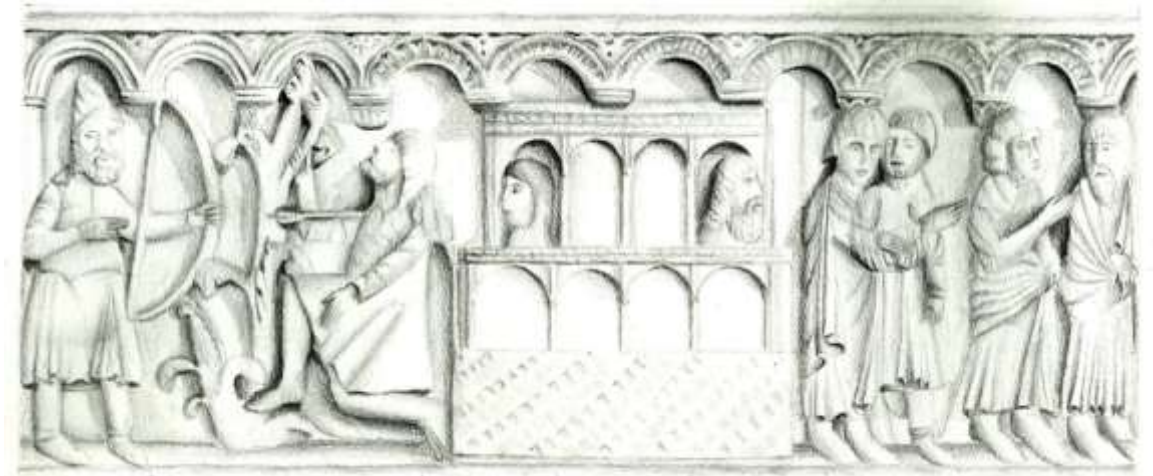
FIRST BAS-RELIEF OF THE GENESIS STORIES



SECOND BAS-RELIEF OF THE GENESIS STORIES



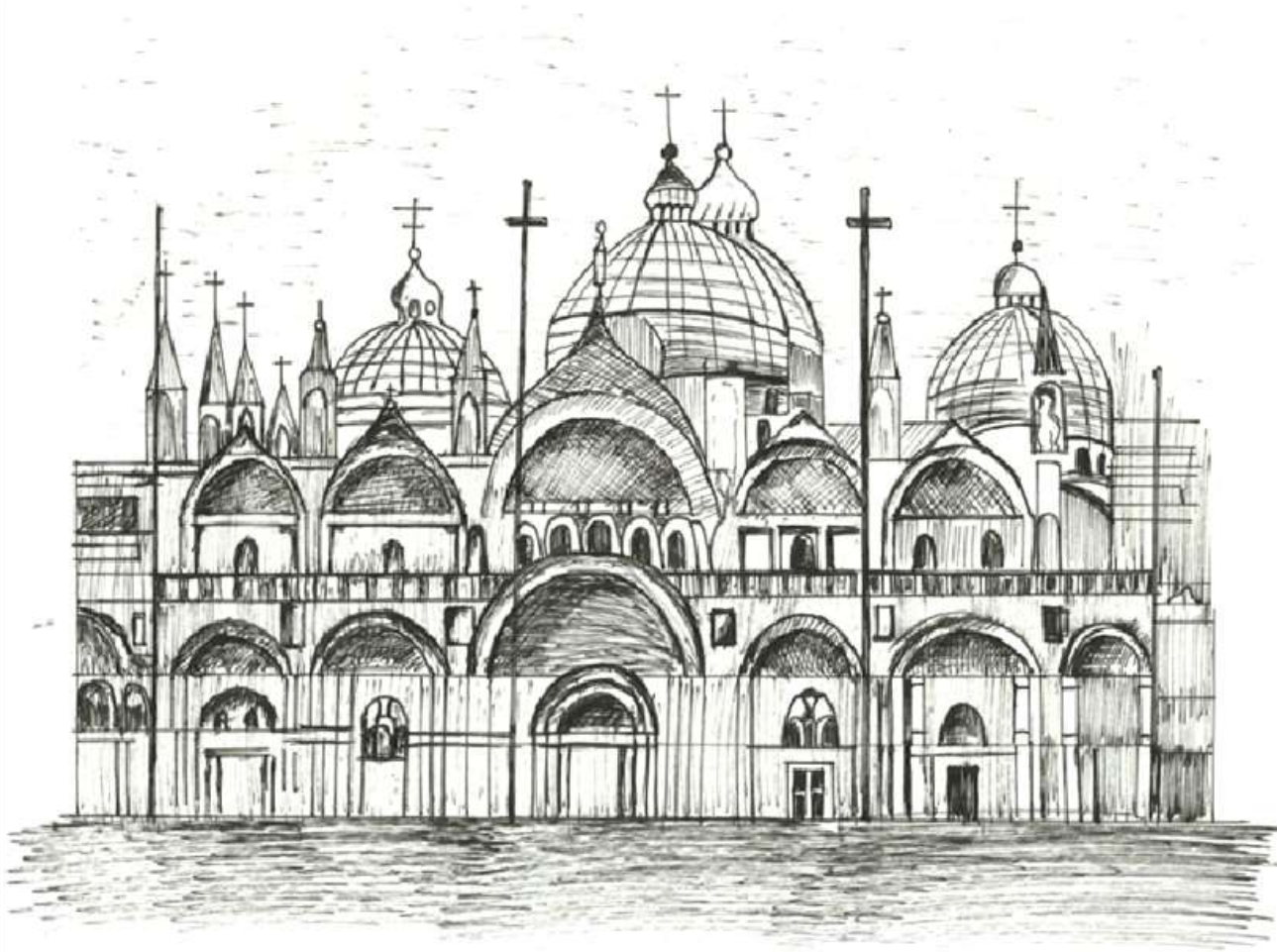
THIRD BAS-RELIEF OF THE GENESIS STORIES



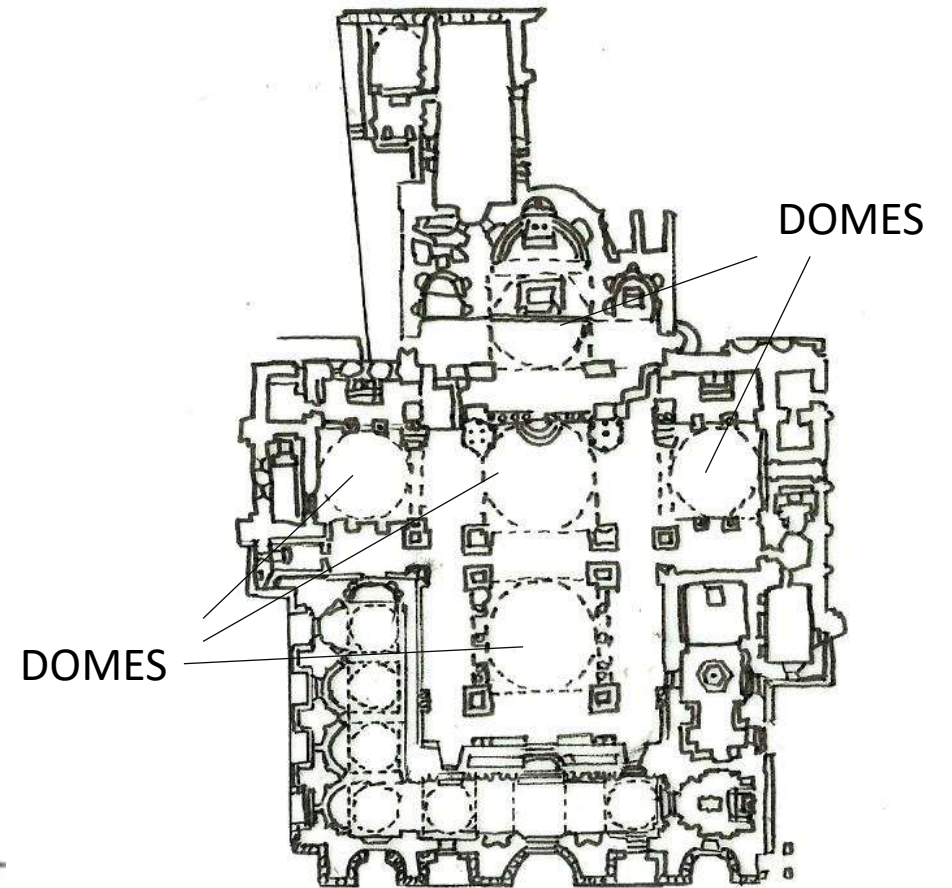
FOURTH BAS-RELIEF OF THE GENESIS STORIES

SAINT MARCO CHURCH, 1063-1094

VENICE

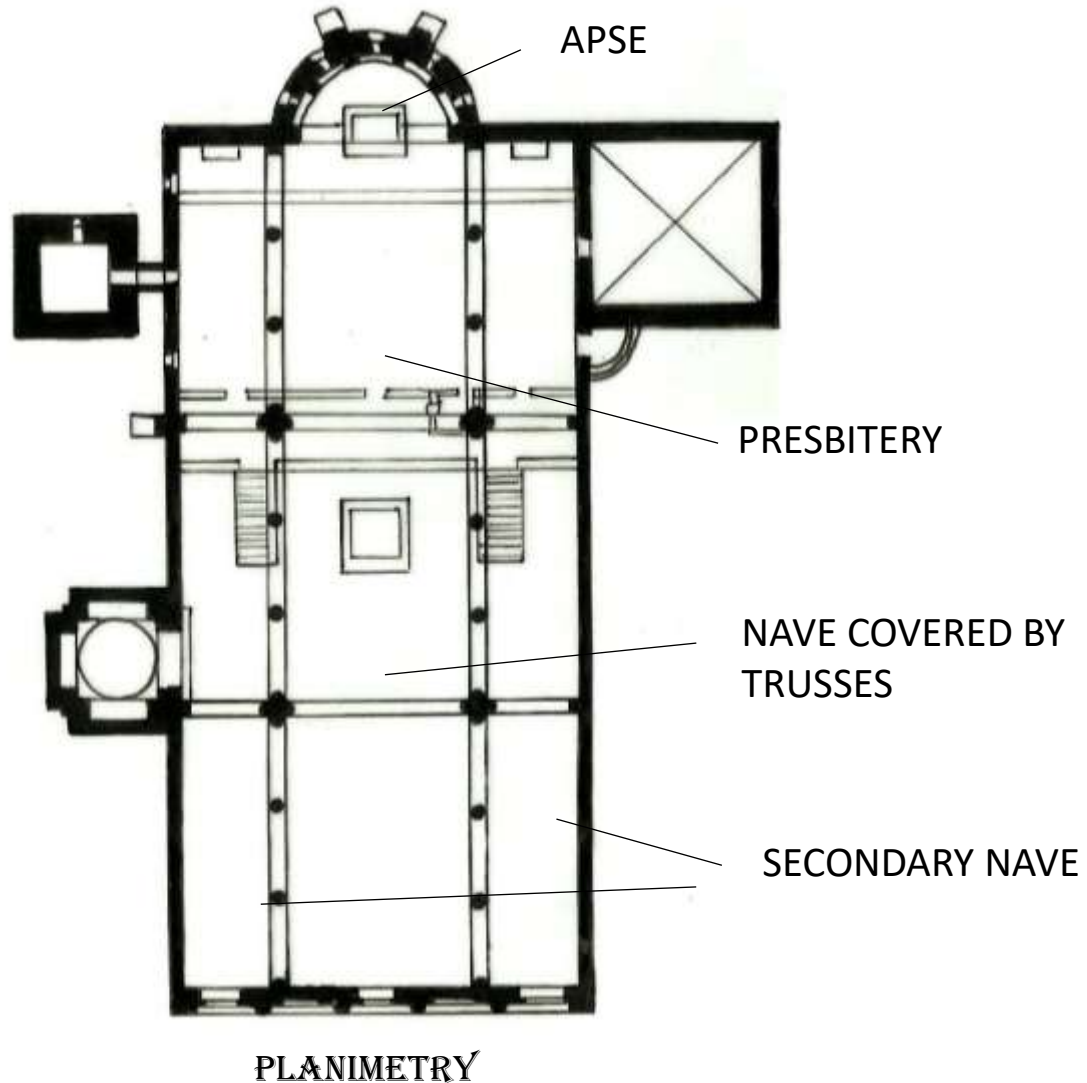
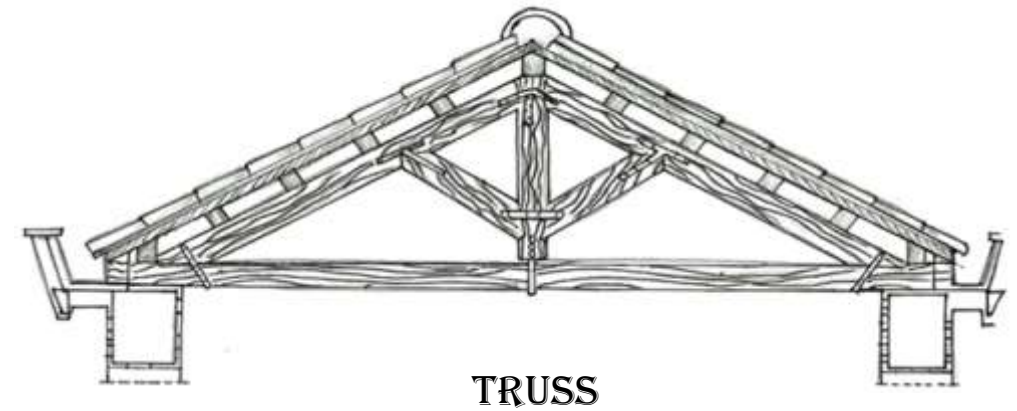
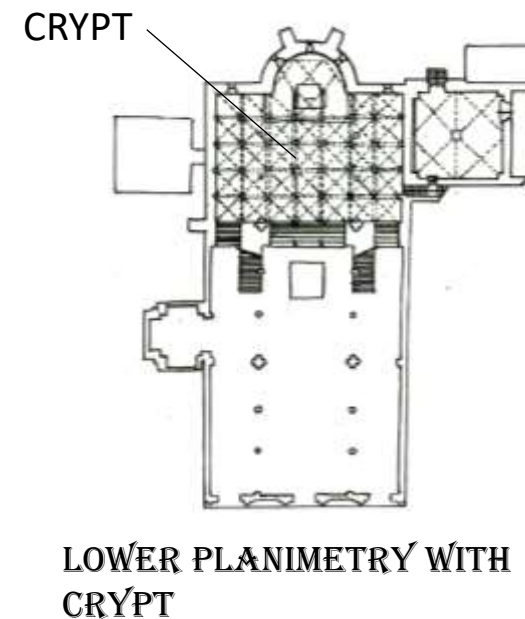


FAÇADE



CENTRAL PLANIMETRY
WITH FIVE DOMES

SAINT MINIATO AL MONTE CHURCH, 1018-62, FLORENCE



TRANI CATHEDRAL, 1099

BELL TOWER

APSE

TRANSEPT

NAVE

SECONDARY NAVES

COLUMN

«BINATA»

COLUMN WITH
TWO SHAFT AND
TWO CAPITAL, BUT
WITH ONLY ONE
BASE

INSIDE THE CHURCH

PLANIMETRY

FAÇADE

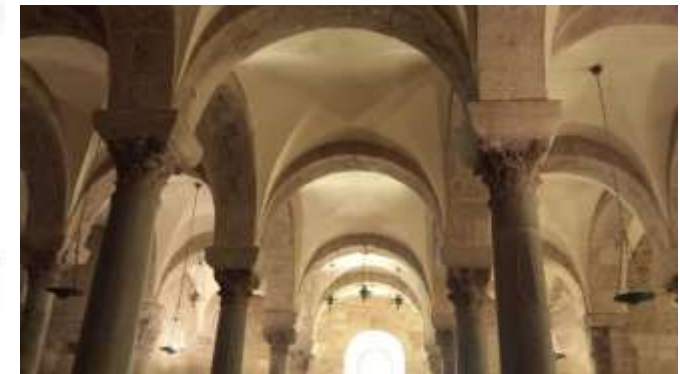
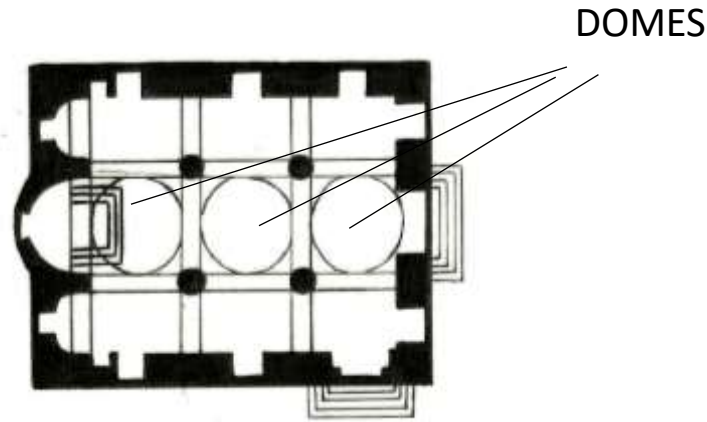


PHOTO PERFORMED BY THE TEACHER: NADIA
ANNAMARIA OLIVA

INSIDE THE CRYPT

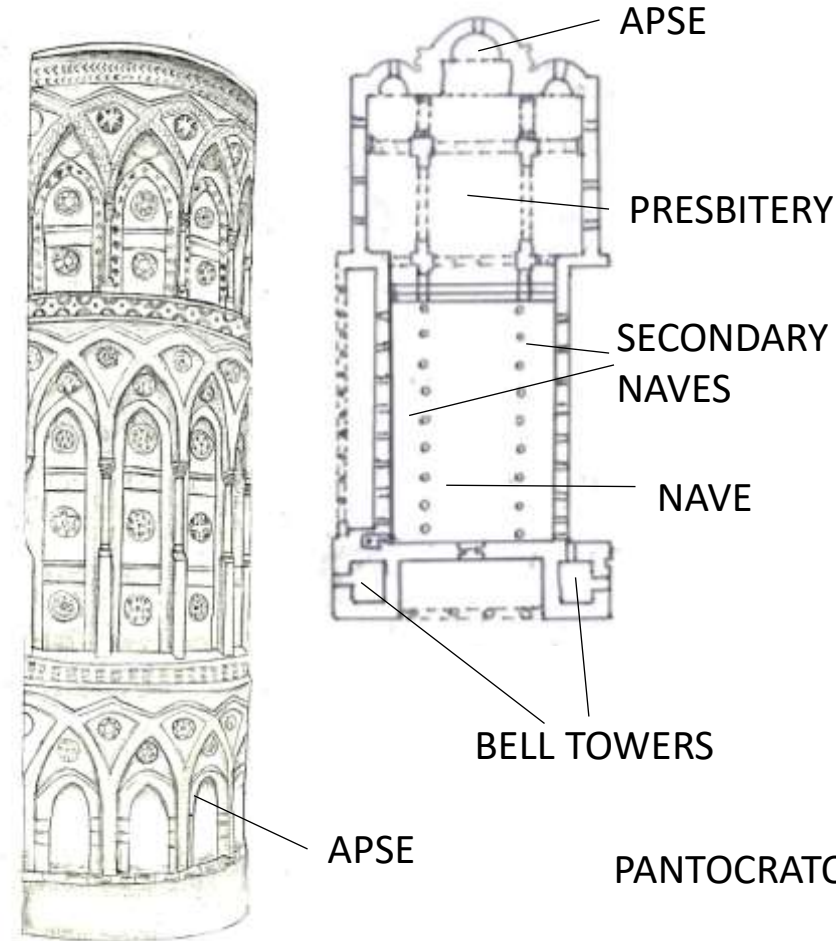
ROMANESQUE IN PALERMO INFLUENCED BY ARABIC ARCHITECTURE



SAINT CATALDO CHURCH, 1160



PHOTO PERFORMED BY TEACHER: NADIA ANNAMARIA OLIVA



MONREALE CATHEDRAL, 1172-1189

ARABIC CUBE BY NIGHT

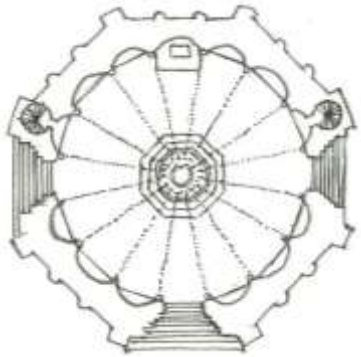


PHOTO PERFORMED BY TEACHER: NADIA ANNAMARIA OLIVA

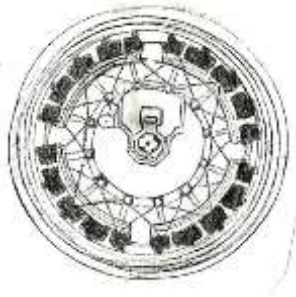
PANTOCRATOR CHRIST



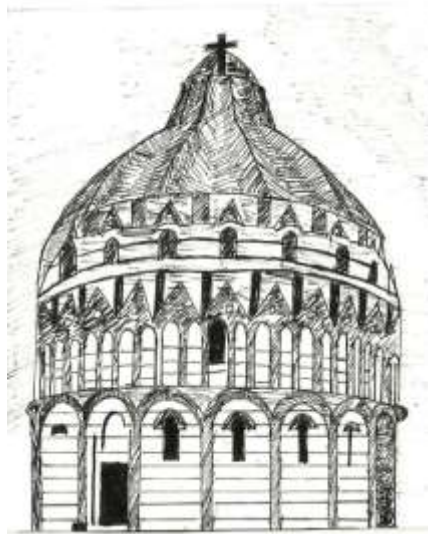
BAPTISTERS



OCTAGONAL BAPTISTER,
1296-1260, PARMA

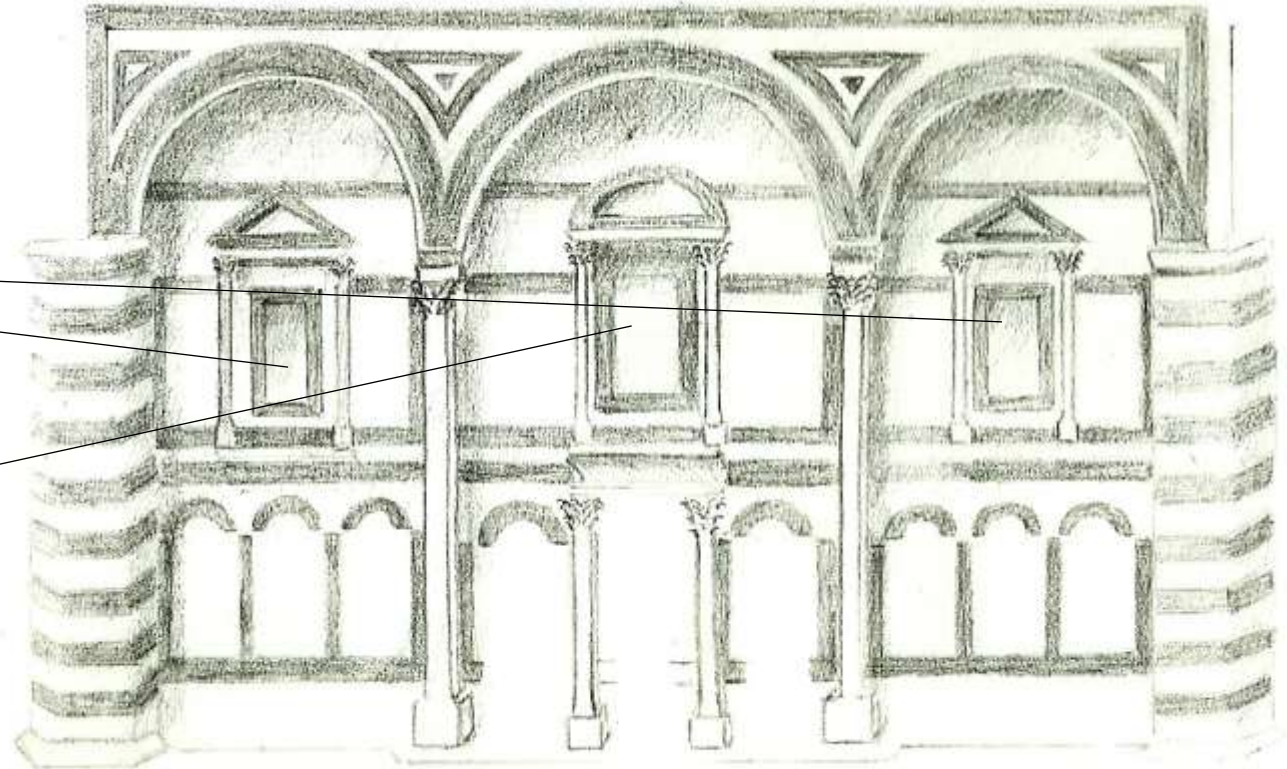


CIRCULAR BAPTISTER, 1118, PISA

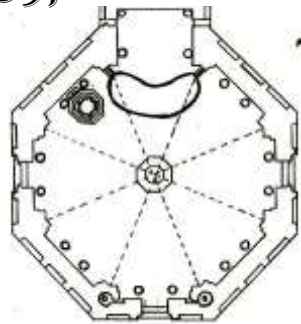


«AEDICULA» WINDOW

ARCHED WINDOW
(CENTINATA)

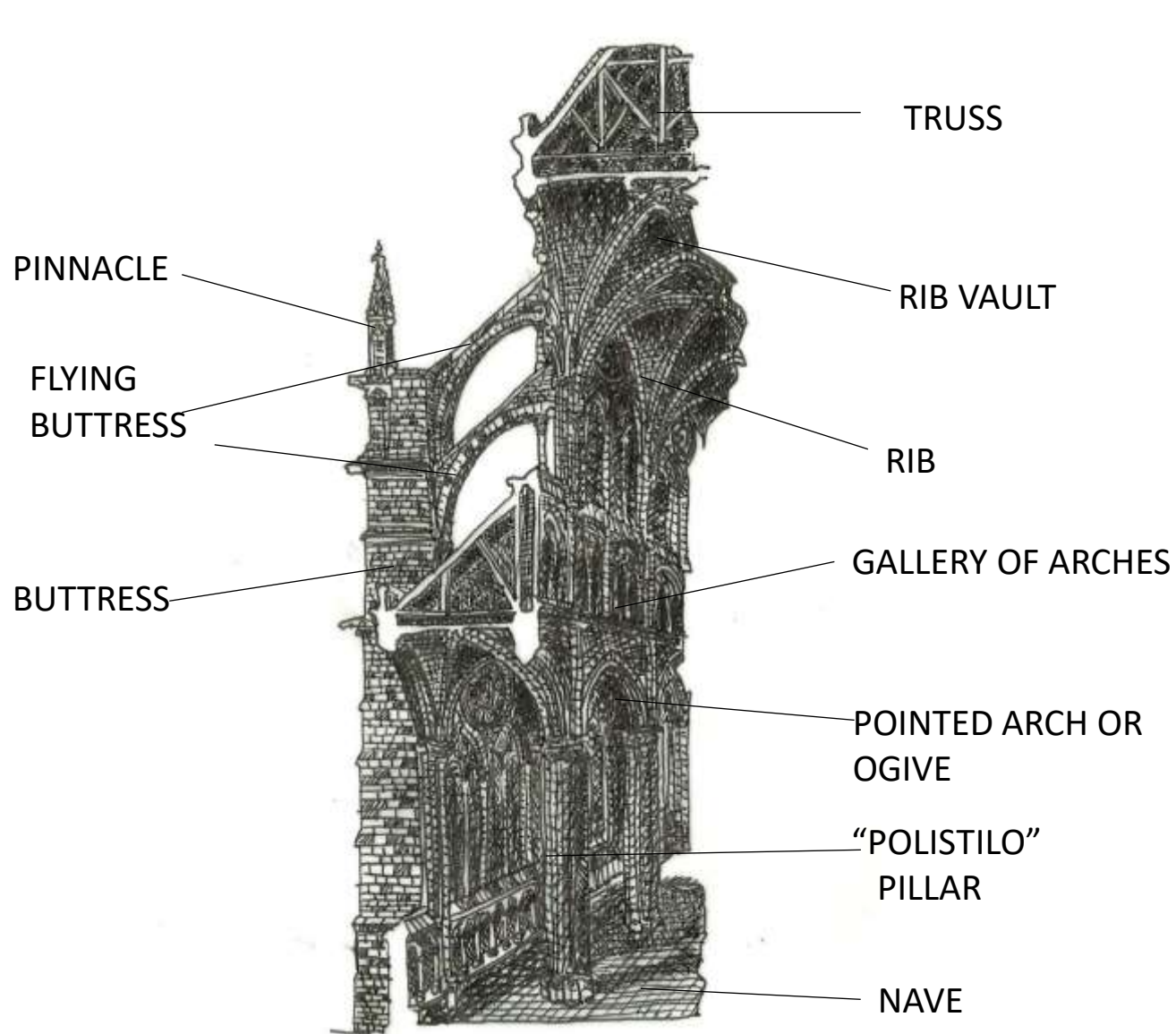
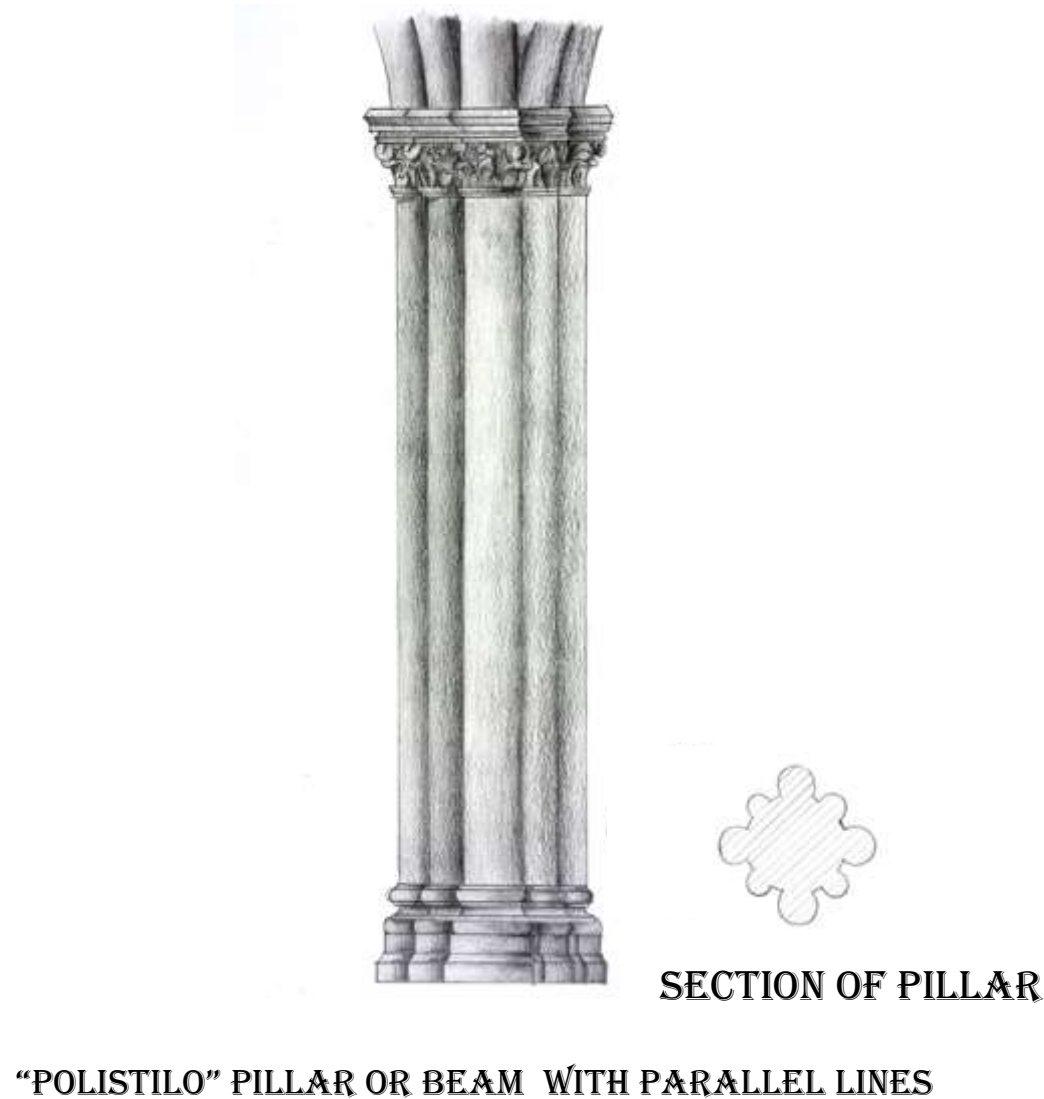


S. GIOVANNI, OCTAGONAL BAPTISTER, 1059,
FLORENCE

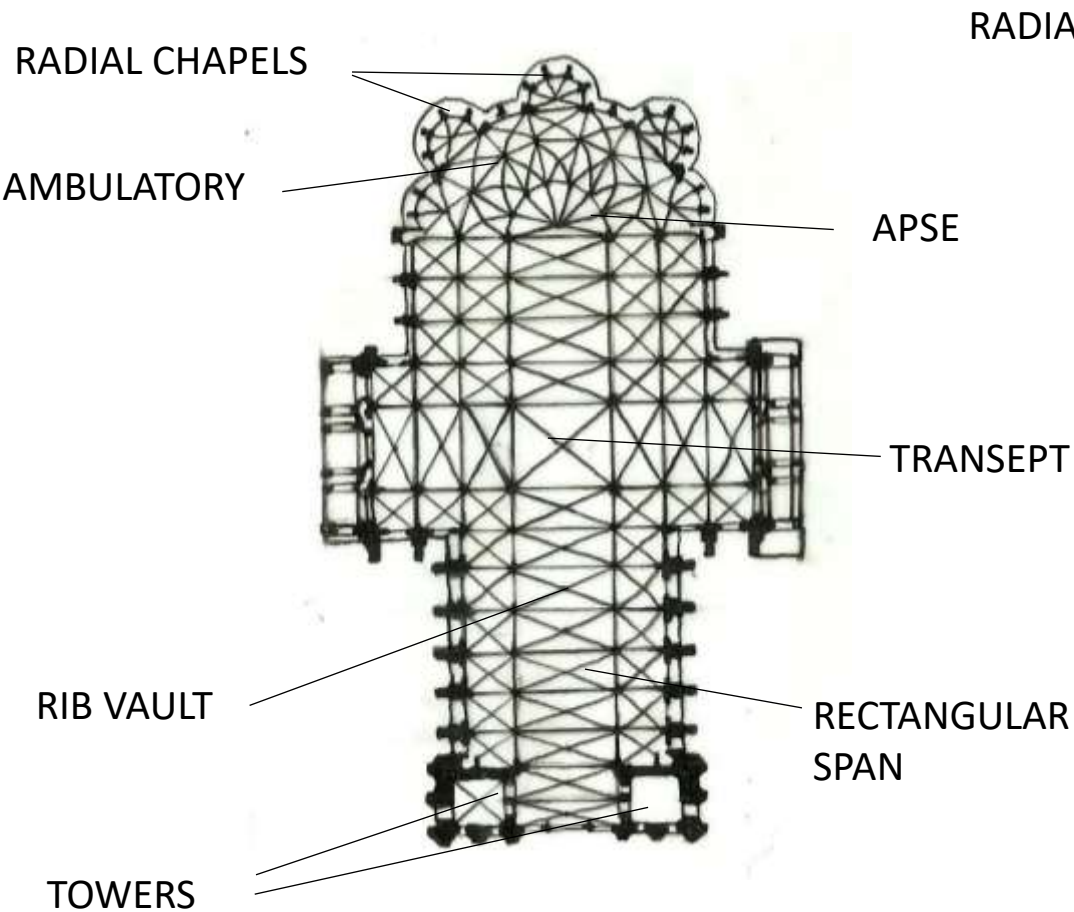


PLANIMETRY

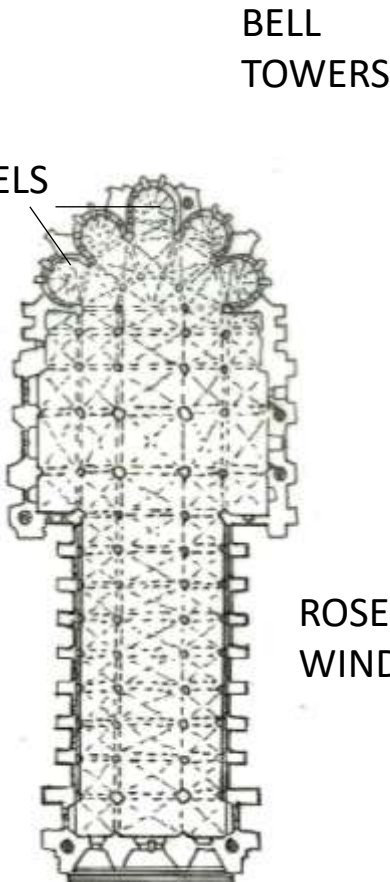
GOTHIC: ARCHITECTURAL ELEMENTS



NOTRE DAME CATHEDRAL, CHARTRES, 1194-1260



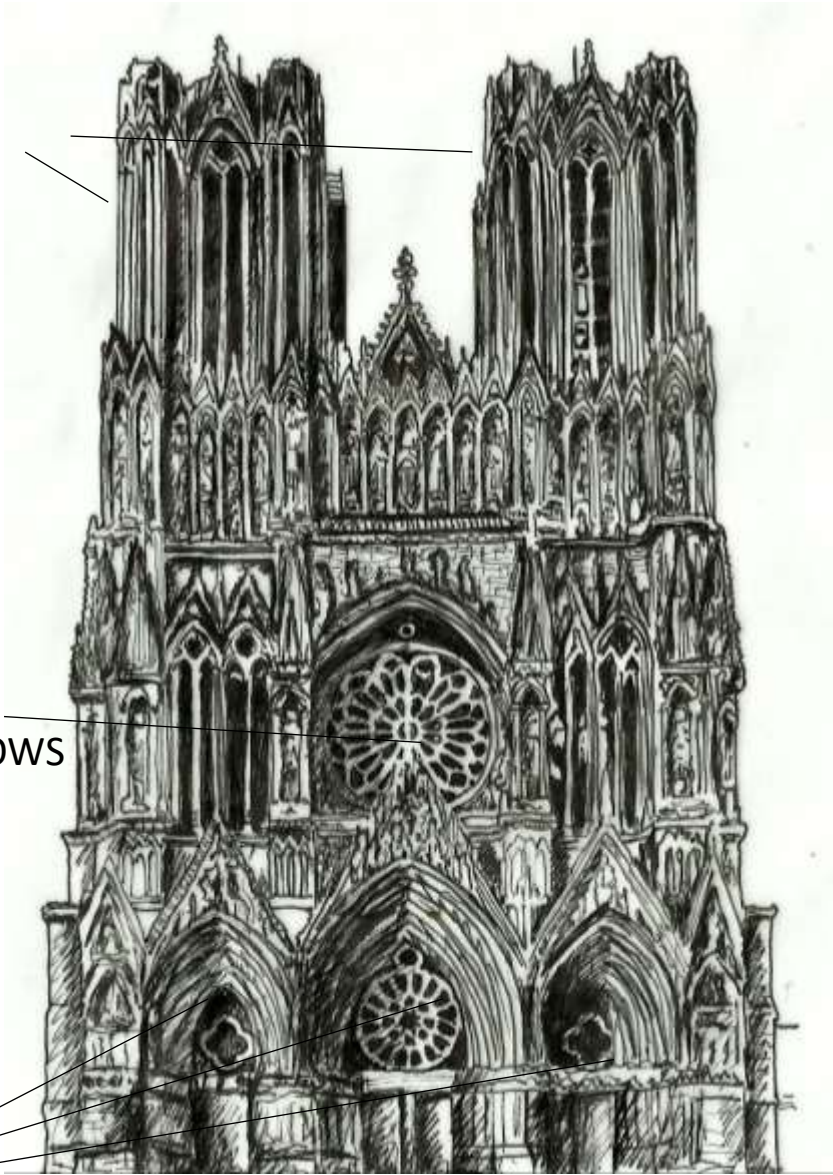
LONGITUDINAL GOTHIC PLANIMETRY WITH ADVANCED
TRANSEPT



SPLAYED PORTALS

BELL
TOWERS

ROSE
WINDOWS



REIMS CATHEDRAL, 1211

TYPES: NAVE, BELL TOWER, ROSE AND OGIVE WINDOW



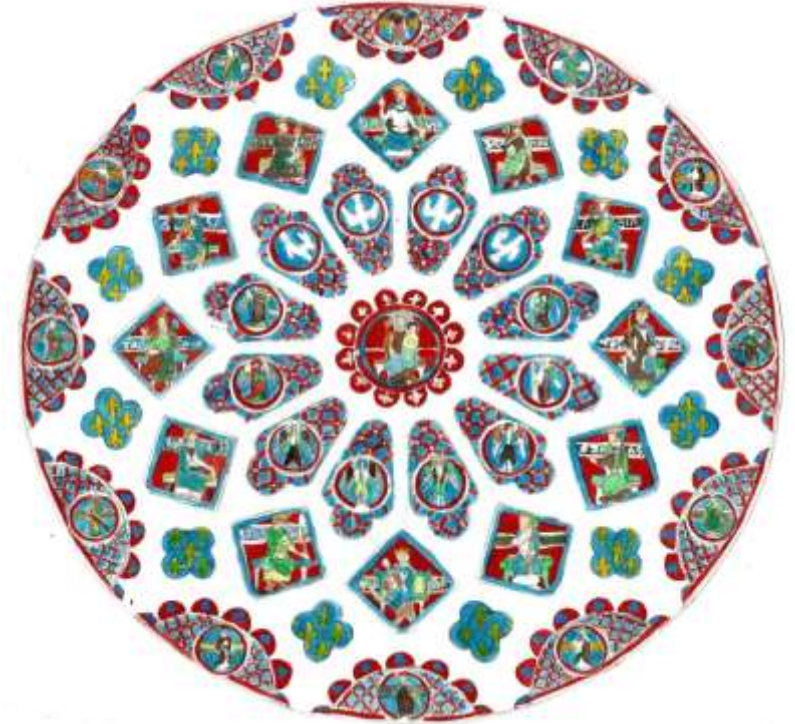
GOTHIC NAVE WITH POINTED ARCHES



GOTHIC BELL TOWER



OGIVE WINDOW

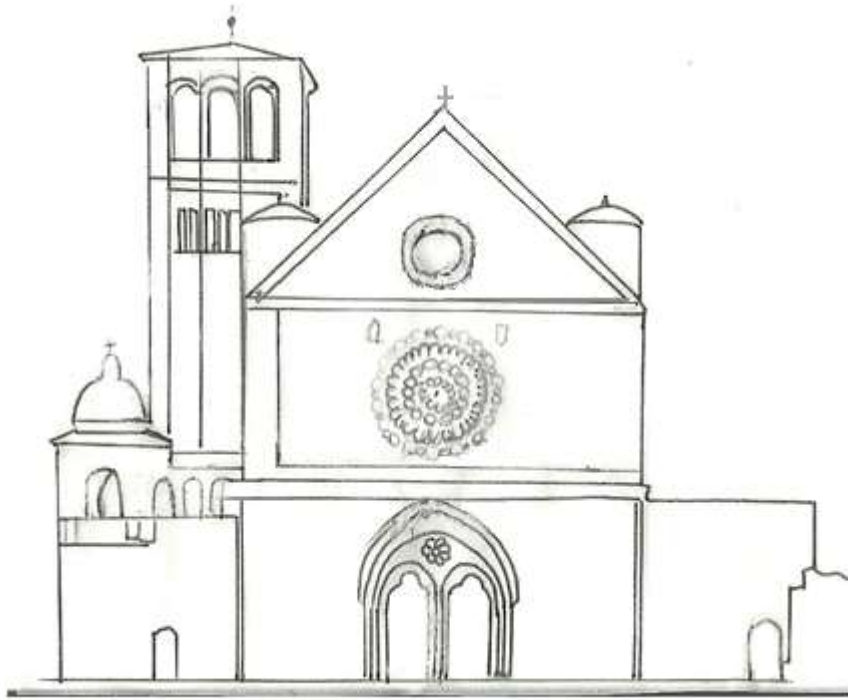


ROSE WINDOW



GOTHIC HANGING ARCHES

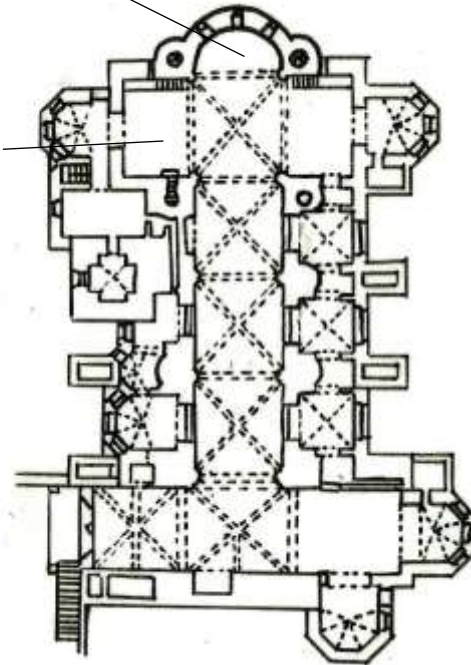
SAINT FRANCESCO'S CHURCH, 1228-1253, ASSISI



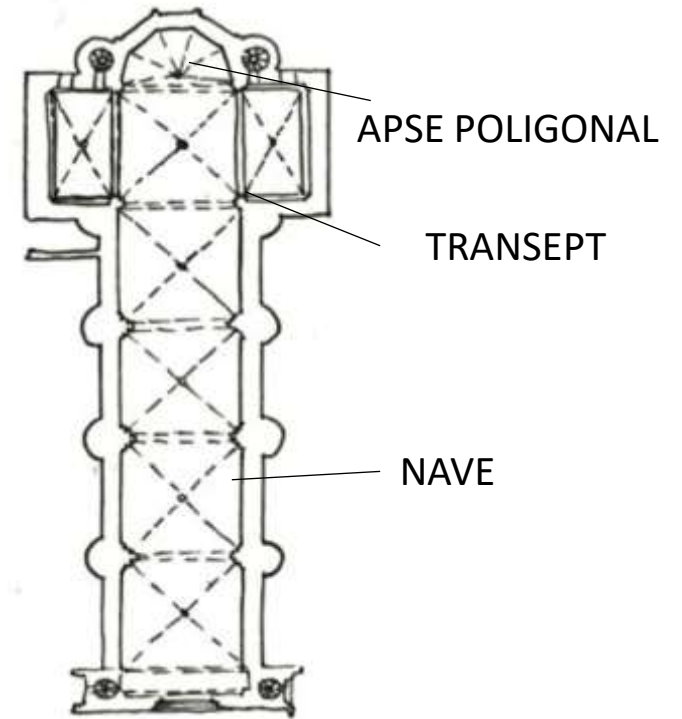
FAÇADE

SEMICIRCULAR APSE

TRANSEPT

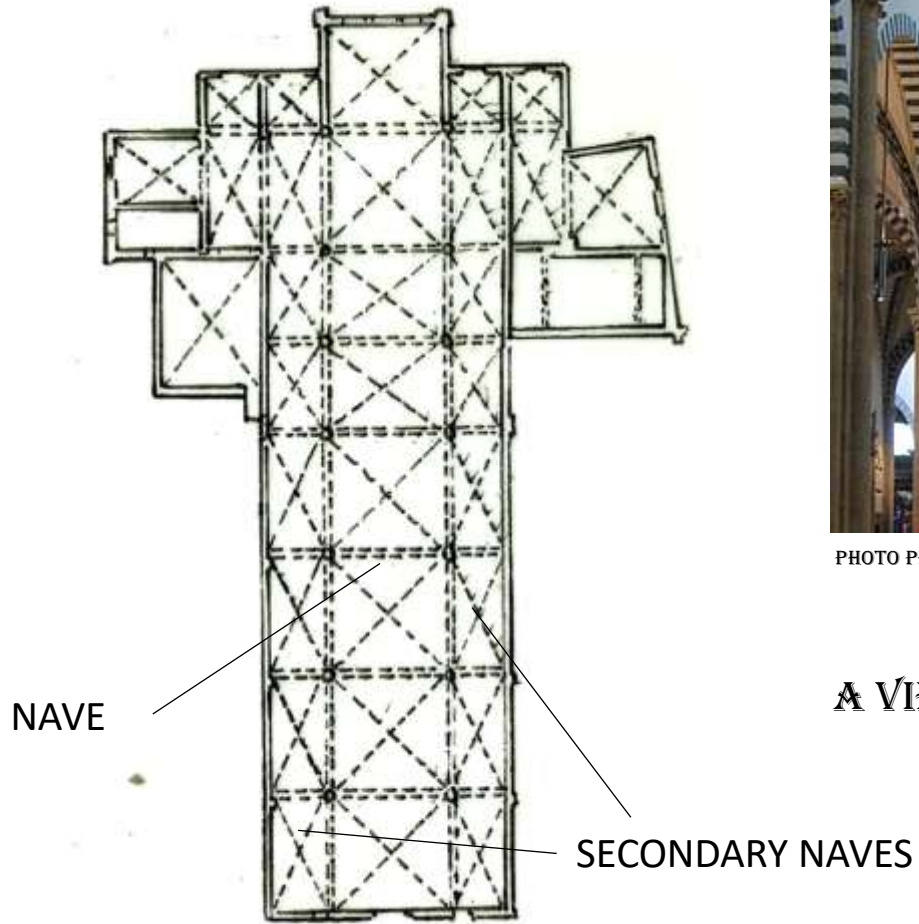


LOWER BASILICA: A LATIN
«COMMISSA» CROSS WITH A
SINGLE NAVE AND SOME CHAPEL



UPPER BASILICA: A LATIN
«COMMISSA» CROSS WITH
A SINGLE NAVE

SANTA MARIA NOVELLA CHURCH, 1278-1360, FLORENCE



LONGITUDINAL PLANIMETRY (LATIN CROSS)



PHOTO PERFORMED BY TEACHER: NADIA ANNAMARIA OLIVA

OCULUS

GROIN GOTHIC VAULT

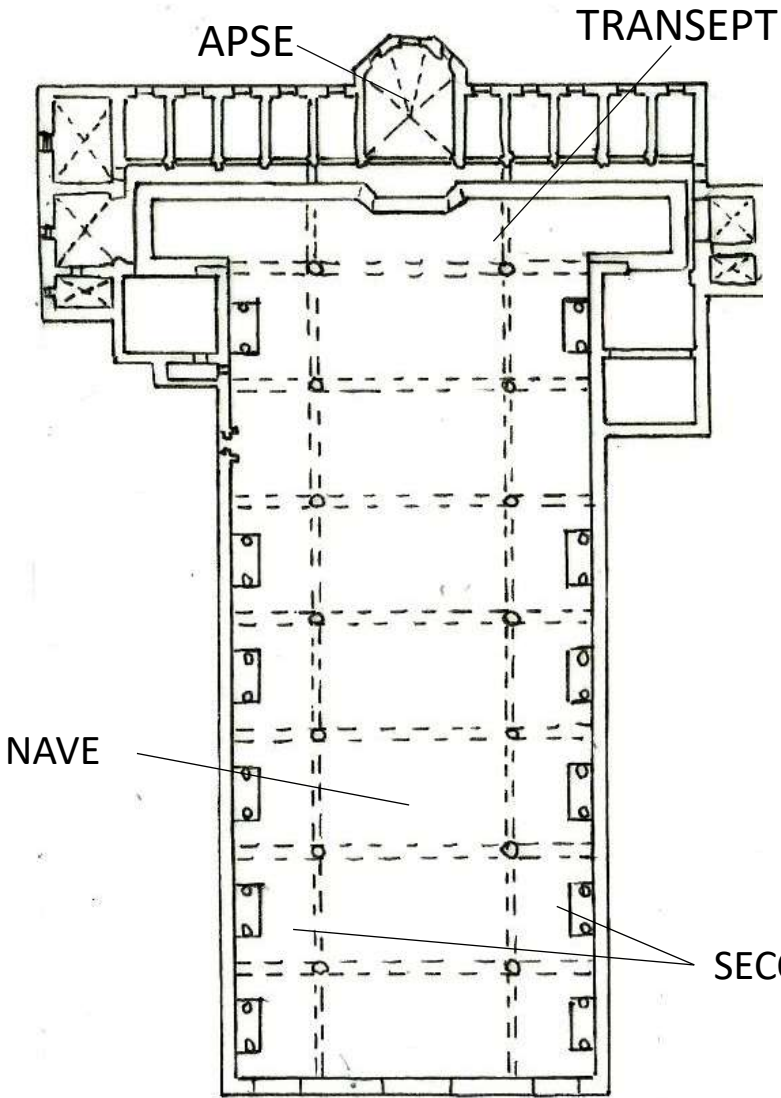
BICHROME RIBS

GIOTTO, CRUCIFIX, 1296-1300

APSE WITH
HISTORIATE
WINDOWS

A VIEW INSIDE THE CHURCH: GOTHIC WOODEN CRUCIFIX

SANTA CROCE CHURCH, 1294, FLORENCE



LONGITUDINAL PLANIMETRY
(LATIN CROSS)

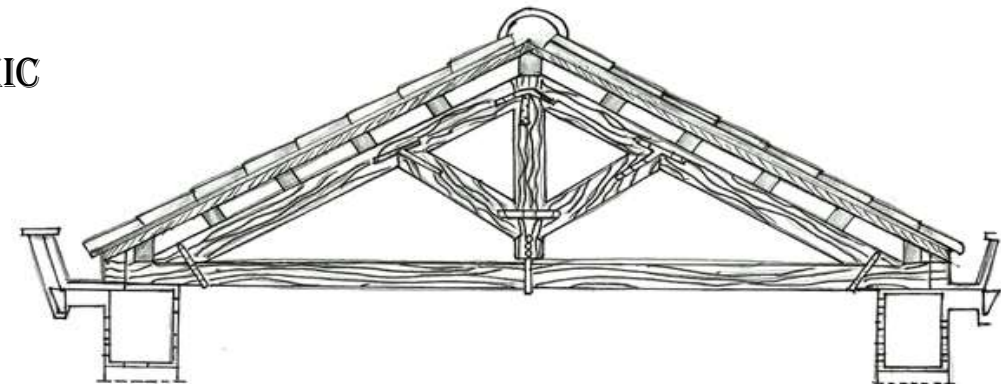


PHOTO PERFORMED BY TEACHER: NADIA ANNAMARIA OLIVA

A VIEW INSIDE THE CHURCH: GOTHIC
APSE WITH WOODEN CROSS

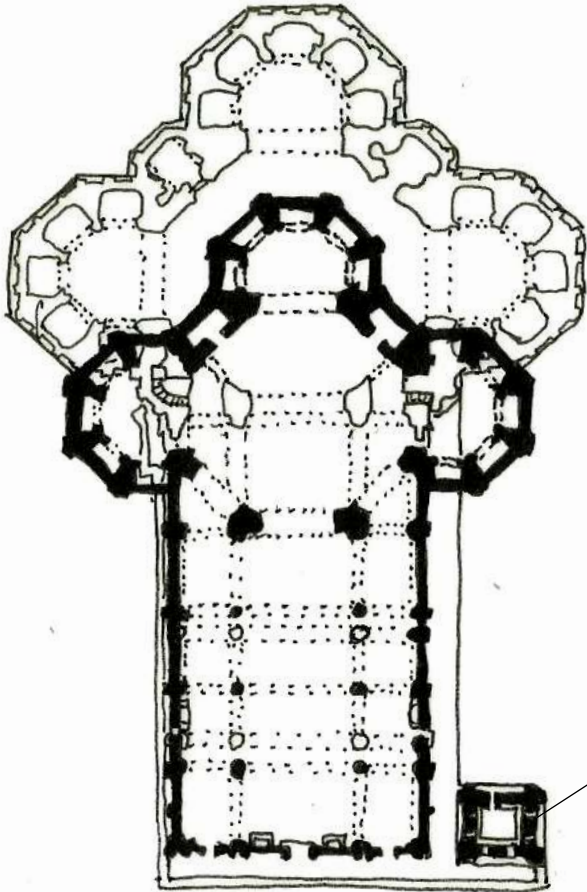
TRUSS
POINTED ARCH

OCTAGONAL PILLAR



TRUSS

SAINT MARY «OF FLOWER», CATHEDRAL, 1296, FLORENCE



POINTED ARCH

GROIN GOTHIC
VAULT

APSE

BELL
TOWER

TWO EXEMPLARY OF OVERLYING
LONGITUDINAL PLANIMETRY: with a big and
a small «flower» (the definitive one)



OCULUS

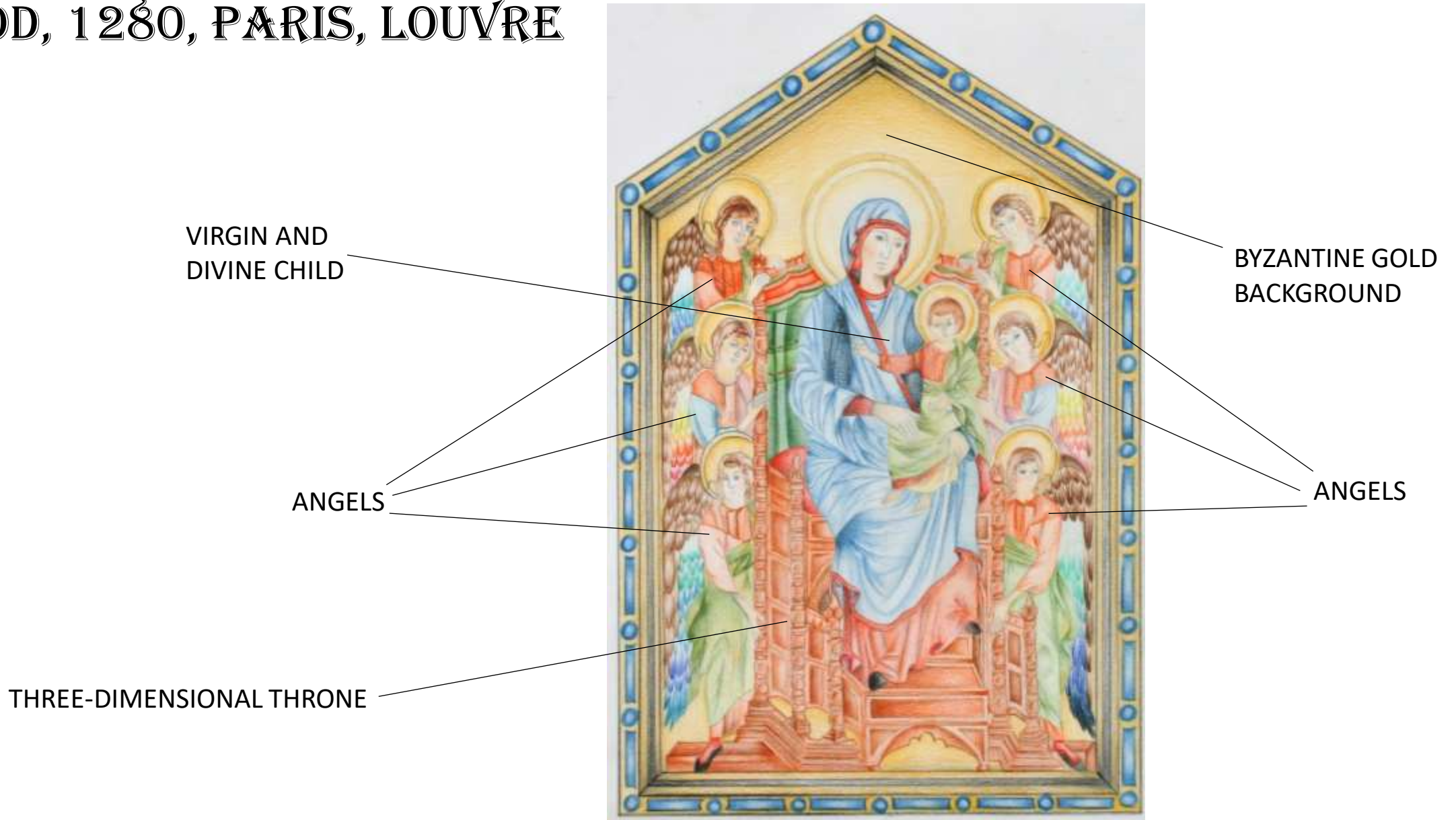
PILLAR:
«POLISTILO»

SECONDARY
NAVES

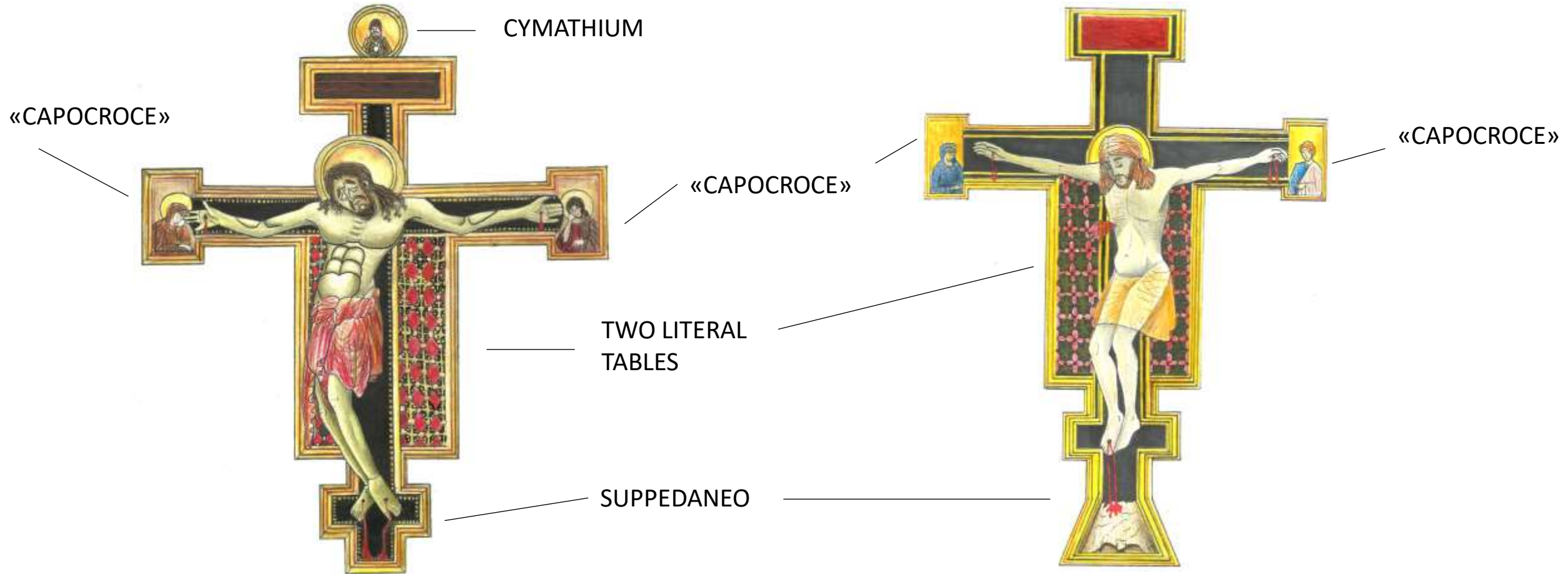
NAVE

PHOTO PERFORMED BY TEACHER: NADIA ANNAMARIA OLIVA

«MADONNA» IN MAJESTY, CIMABUE, TEMPERA AND GOLD ON WOOD, 1280, PARIS, LOUVRE



ALTARPIECE: PAINTED WOODEN CROSSES



CIMABUE, **CROSS**, 1268-71, TEMPERA ON WOOD, SAINT DOMENICO CHURCH, AREZZO

GIOTTO, **CROSS**, 1296-1300, TEMPERA AND GOLD ON WOOD, SANTA MARIA NOVELLA CHURCH, FLORENCE

ROMANISQUE AND GOTHIC PULPITS



MARBLE SLABS THAT TELL
THE LIFE AND PASSION OF
CHRIST

Columns on
«stilophori» lions

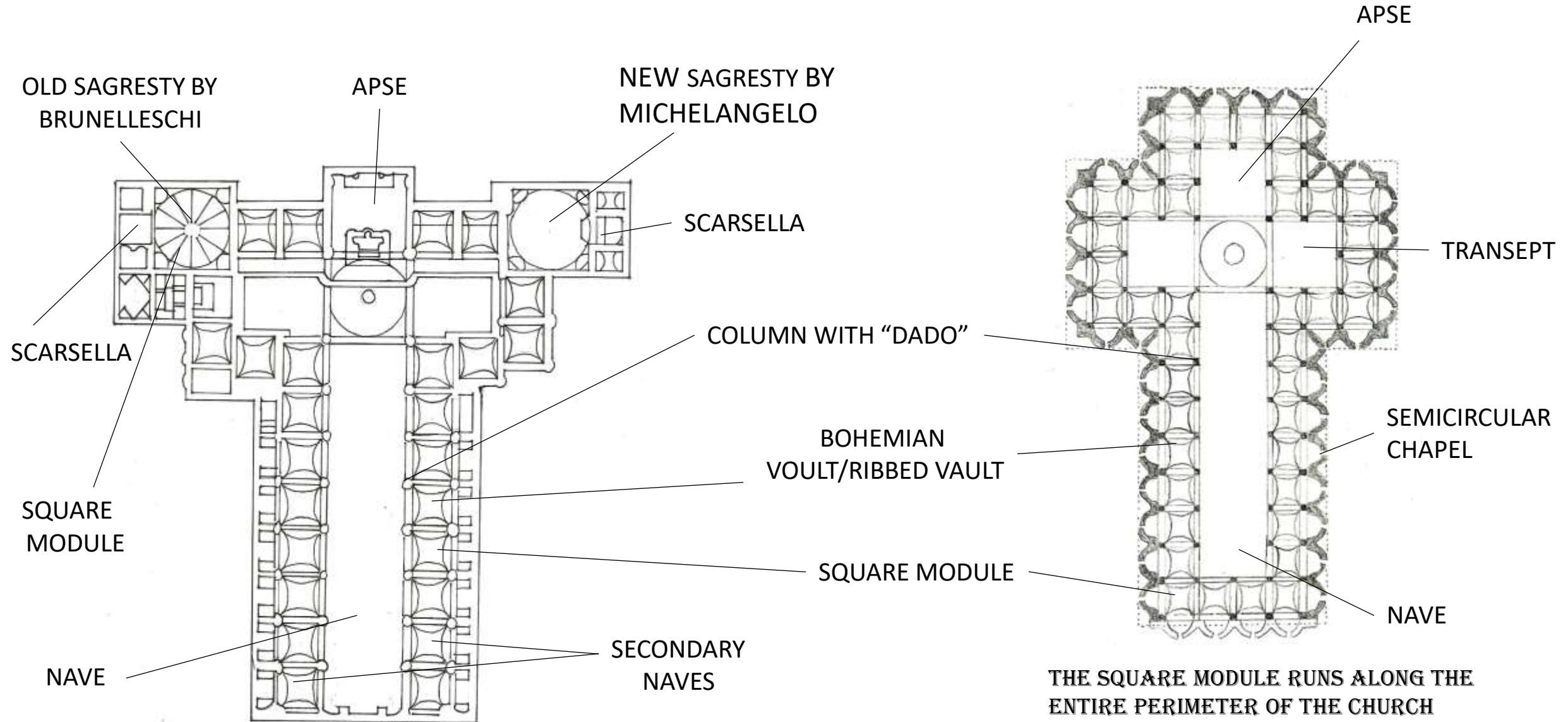
NICOLA PISANO,
BAPTISTER PULPIT, 1255-1260, PISA



Column on
«stilophoro»
telamon

GIOVANNI PISANO,
S. ANDREA PULPIT, 1298-1301, PISTOIA

SAINT LORENZO CHURCH BY BRUNELLESCHI, 1422-61, FLORENCE



ABOVE THE CAPITAL: FROM «PULVINO» TO «DADO»



COLUMN WITH «PULVINO»

MEDIEVAL CAPITAL

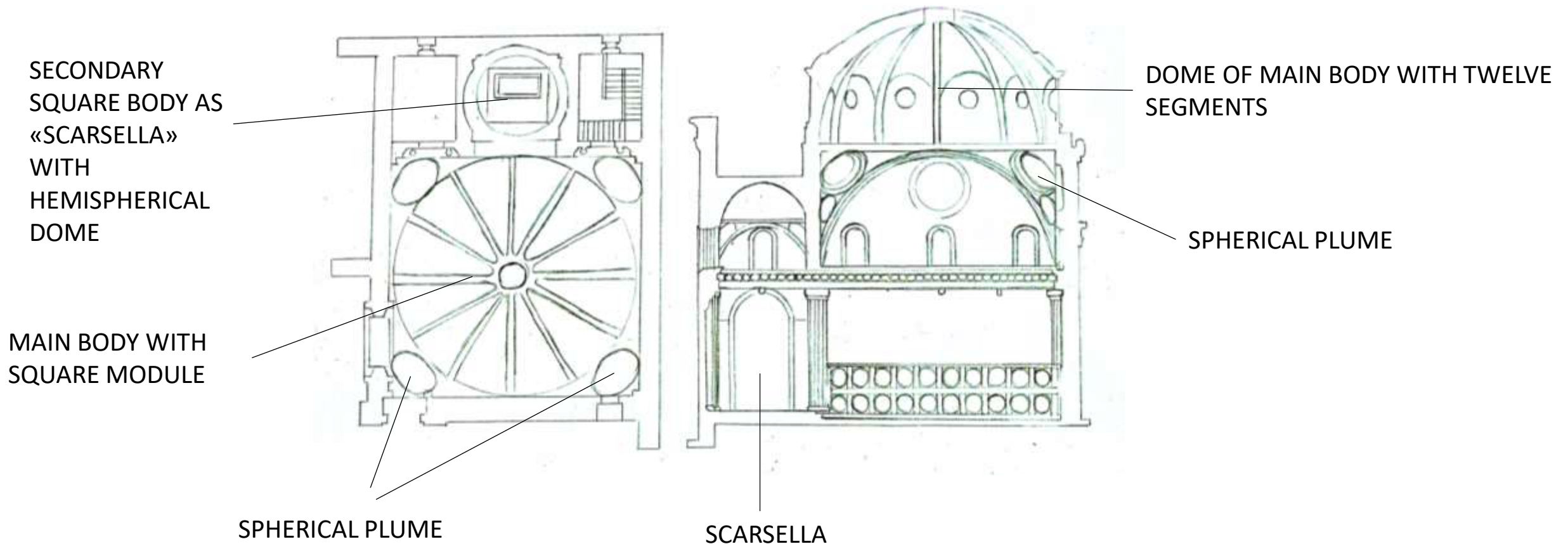
COLUMN WITH A
SMOOTH STEM

BRUNELLESCHIAN NUT
CALLED «DADO»

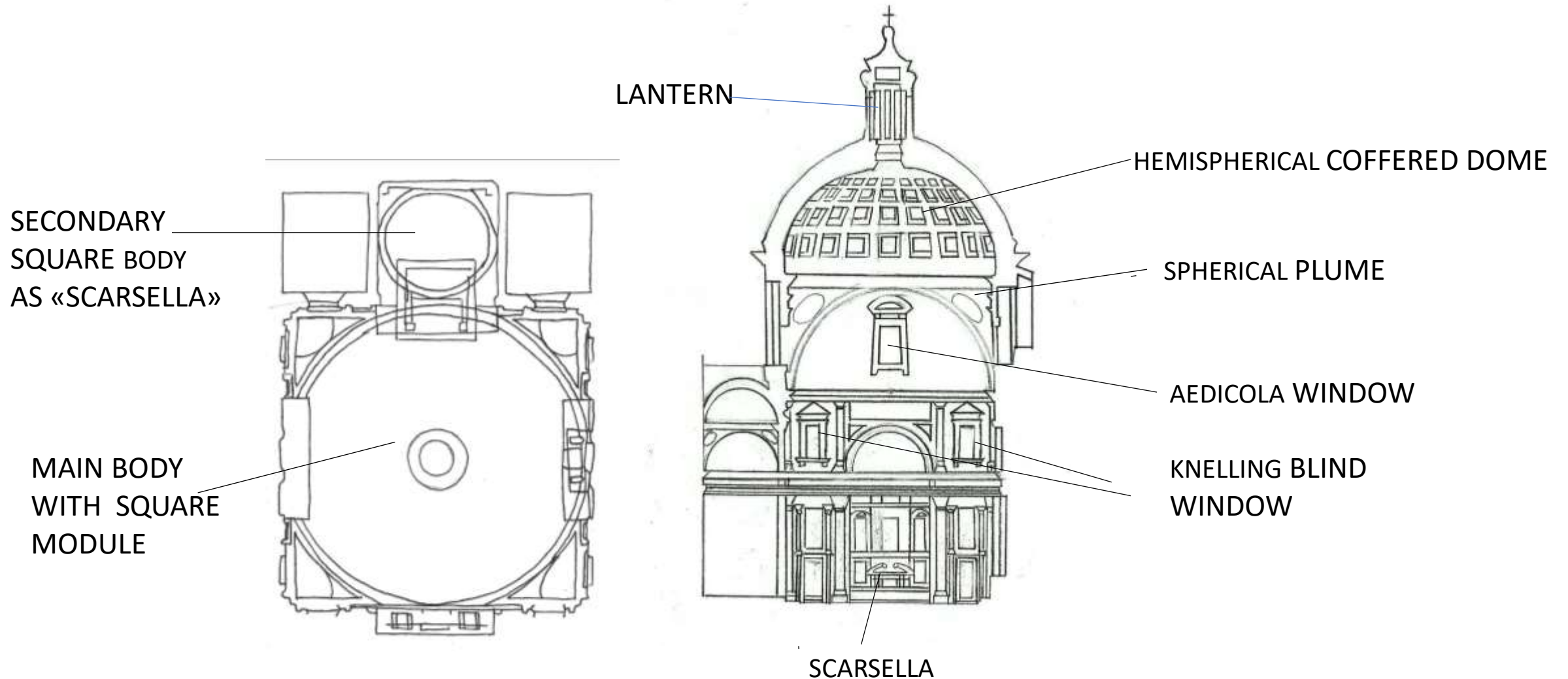
CORINTHIAN CAPITAL WITH
ACANTO LEAVES



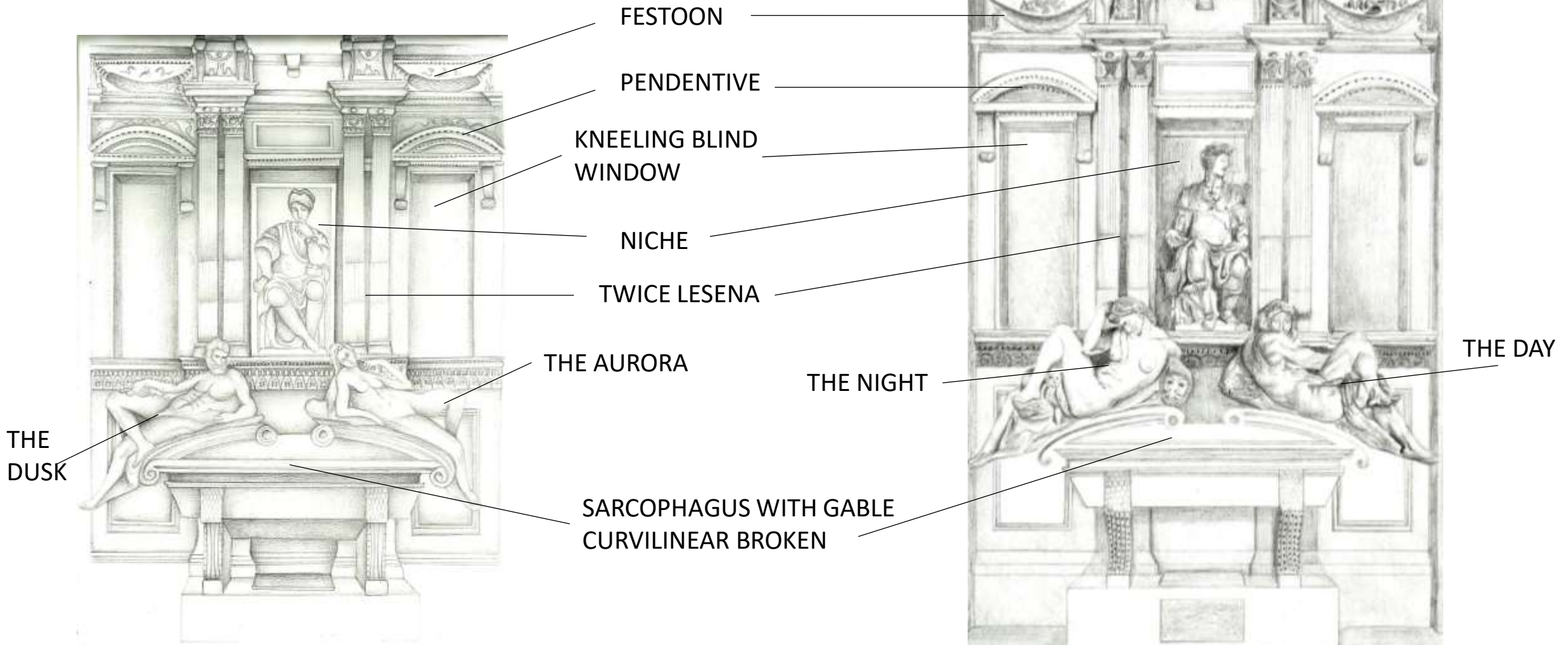
OLD SAGRESTY IN SAINT LORENZO CHURCH BY BRUNELLESCHI, 1422-28, FLORENCE



NEW SAGRESTY IN SAINT LORENZO CHURCH BY MICHELANGELO, 1520, FLORENCE



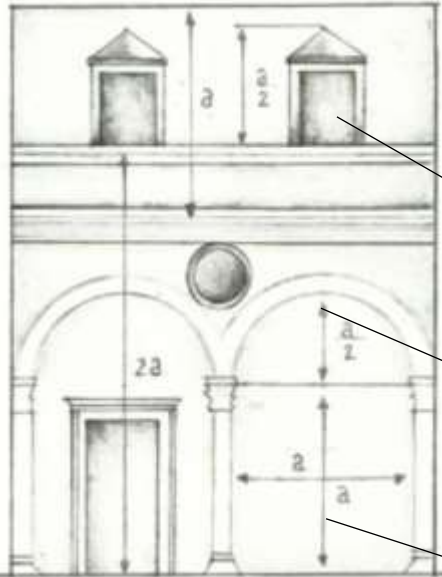
MEDICI TOMBS IN SAINT LORENZO CHURCH BY MICHELANGELO, FLORENCE



MICHELANGELO, **LORENZO MEDICI-DUKE OF URBINO, TOMB**,
1524-31, MARBLE

MICHELANGELO, **GIULIANO MEDICI-DUKE OF NEMOUR, TOMB**,
1526-34, MARBLE

RINASCENCE ARCHITECTURE INSPIRED BY CLASSIC ONE: SOME ARCHITECTURAL MODULE



«Loggia» with a superposition of three cubes

AEDICOLA WINDOW

ROUNDED ARCH

SIZING OF A SINGLE CUBE
—SQUARE MODULE

BRUNELLESCHI, «SPEDALE» OF
INNOCENTS, SQUARE MODULE
COVERED BY RIBBED VAULT

LESENA IN
CORINTHIAN
ORDER

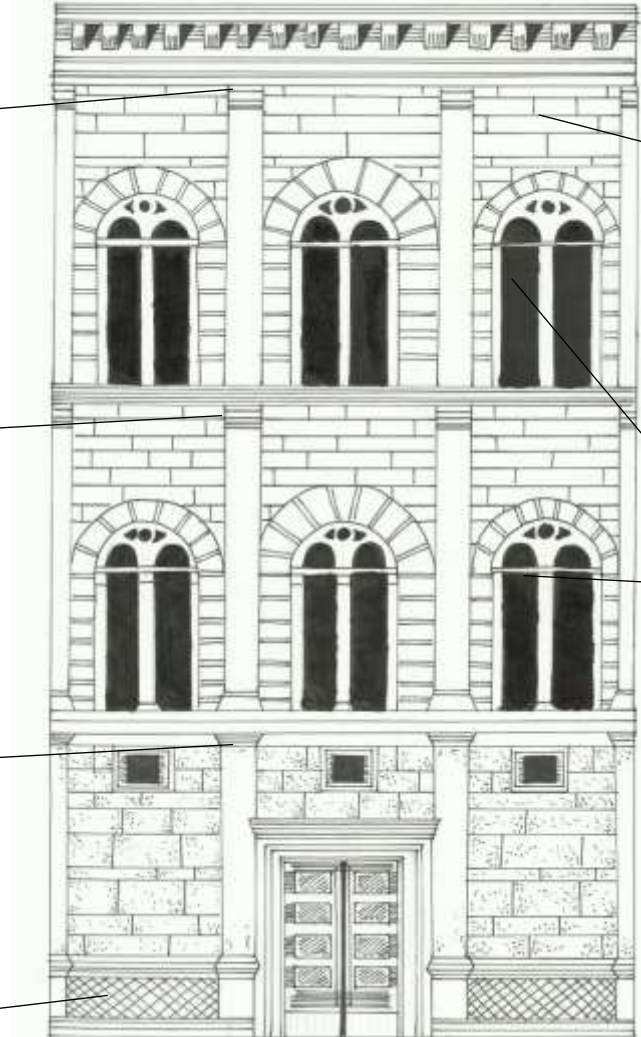
LESENA IN
COMPOSITE
ORDER

LESENA IN
TUSCAN ORDER

HOOF IN OPUS
RETICULATUM

SMOOTH
ASHLAR

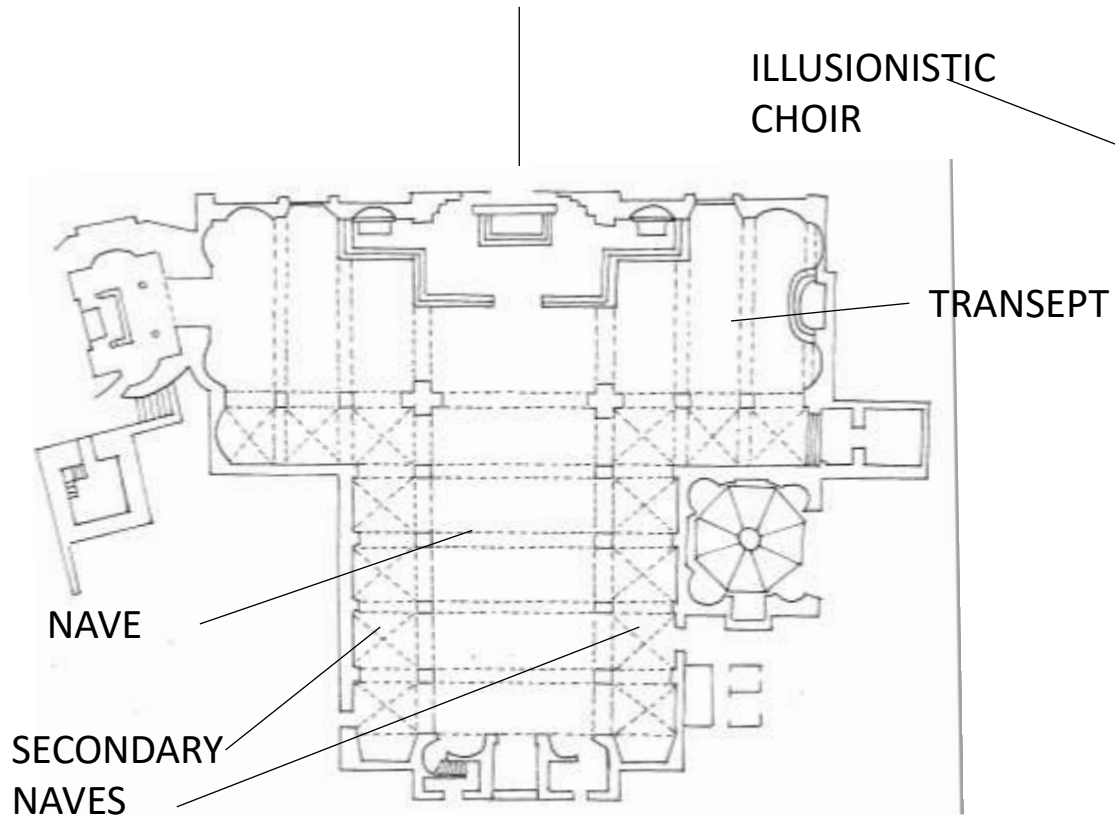
BIFORA
INTO
ROUNDED
BLIND ARCH



L. B. ALBERTI, **RUCELLAI PALACE**, 1446-51,
FLORENCE

BRAMANTE: SAINT MARY IN SAN SATIRO, 1482-86, MILAN

There aren't a barrel vault and a real choir



PORTRAITS FROM PIERO DELLA FRANCESCA TO LEONARDO DA VINCI



BATTISTA SFORZA



DUKE FEDERICO
DA MONTEFELTRO

PIERO DELLA FRANCESCA
MONTEFELTRO DIPTYCH, 1465-72, OIL ON
THE TABLE, UFFIZI GALLERY, FLORENCE



ANTONELLO DA MESSINA, **TRIVULZIO
PORTRAIT**, 1476, OIL ON THE TABLE,
CIVIC MUSEUM OF ANCIENT ART, TURIN.

TECHNIQUE:
OIL ON THE TABLE



LEONARDO DA VINCI, **CECILIA GALLERANI
PORTRAIT**, 1489-90, OIL ON THE TABLE,
CZARTORYSKI MUSEUM, CRACOVIA

VERGIN ANNOUNCED BY ANTONELLO DA MESSINA



BLACK BACKGROUND

VERGIN MARY
PAINTED AS A YOUNG
WOMAN



VERGIN ANNOUNCED, 1473, OIL ON THE TABLE,
BAYERISCHE STAATSGEMÄLDESAMMLUNGEN,
MONACO

VERGIN ANNOUNCED, 1475-76, OIL ON THE
TABLE, NATIONAL GALLERY, LONDON

TECHNIQUE: DONATELLO'S «STIACCIATO»



DONATELLO, **BANQUET OF HEROD**, 1425-27, BRONZE RELIEF, SIENA BAPTISTER.

ROUNDED ARCHES
AS ROMAN
AQUEDUCT

MUSICIANS

EXPRESSIONISM SHOWED
BY HEROD AND HIS
FRIENDS

STILL LIFE ON THE TABLE

CENTRAL PERSPECTIVE
IN THE FLOOR



MICHELANGELO, **CENTAUROMACHIA**, 1492,
MARBLE, BUONAROTI HOUSE, FLORENCE

«Almost surreal interpretation» ,

TECHNIQUE: TEMPERA AND OIL ON THE TABLE

ARTISTIC GENRE: ALTARPIECE



PIERO DELLA FRANCESCA, **SACRED CONVERSATION**, TEMPERA AND OIL ON THE TABLE, 1472-74, BRERA PICTURE GALLERY, MILAN

BARREL COFFERED
VAULT

SHELL AND OSTRICH EGG
(SYMBOLISM)

MARBLE DECORATIONS AS
ROMAN ONES

FOUR ANGELS AND SIX
SAINTS

VERGIN MARY AND
HER DIVINE CHILD

FEDERICO, DUKE
OF MONTEFELTRO



HIGH THRONE
PUT THE
VIRGIN INTO
THE
LANDSCAPE

CENTRAL
PERSPECTIVE IN
THE FLOOR

TWO SAINTS

GIORGIONE, **SACRED CONVERSATION (CASTELFRANCO ALTARPIECE)**, 1504, OIL ON THE TABLE, CASTELFRANCO VENETO CATHEDRAL

GIOVANNI BELLINI, **SACRED CONVERSATION (SAINT ZACCARIA, ALTARPIECE)**, 1505, OIL ON THE TABLE, SAINT ZACCARIA CHURCH, VENICE

TECHNIQUE: OIL ON CANVAS

PORTICO WITH
ROUNDED ARCH

CLASSIC STYLE WITH
CORINTHIAN
COLUMNS



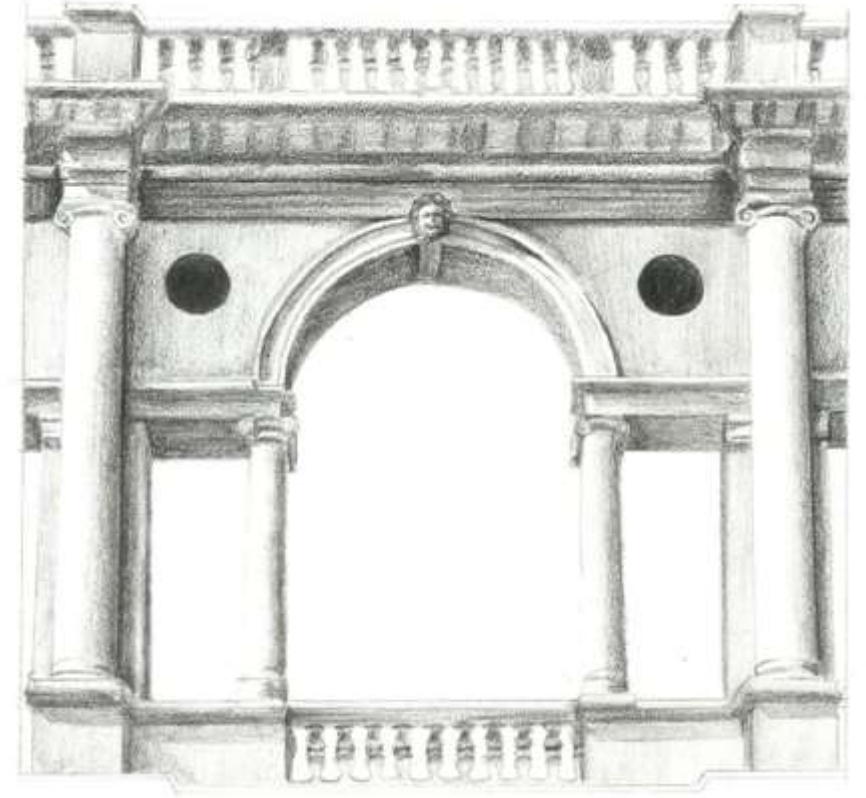
VERONESE, **DINNER IN THE LEVI'S HOUSE**, 1573, OIL ON CANVAS,
GALLERY OF THE ACADEMY, VENICE

LONG TABLE SET INSPIRED BY THE LAST
SUPPER OF CHRIST

PALLADIAN «BASILICA», 1549, VICENZA



PHOTO PERFORMED BY TEACHER: NADIA ANNAMARIA OLIVA



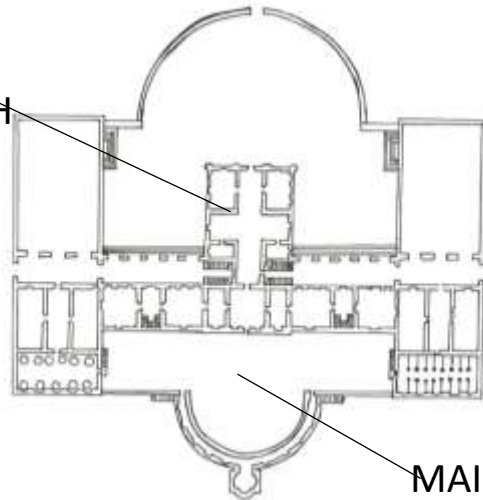
PALLADIAN WINDOW, CALLED «SERLIANA»

PALLADIAN «BARBARO VILLA», 1555-59 MASER, FAÇADE AND PLANIMETRY



PHOTO PERFORMED BY TEACHER: NADIA ANNAMARIA OLIVA

GREEK
CROSS WITH
SOME
FRESCOES



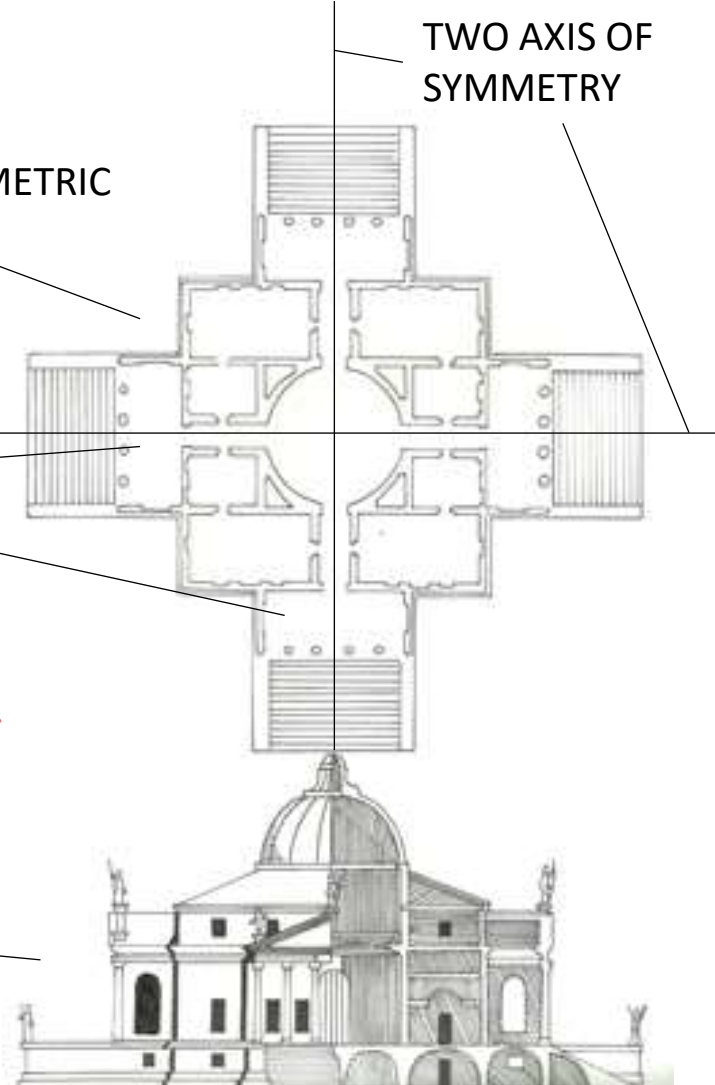
MAIN HALL WITH FRESCOES REPRESENTING
THE OWNERS OF THE HOUSE

PALLADIAN «ALMERICO-CAPRA VILLA»
CALLED «ROTUNDA», 1566, VICENZA

CENTRAL SYMMETRIC
PLAN

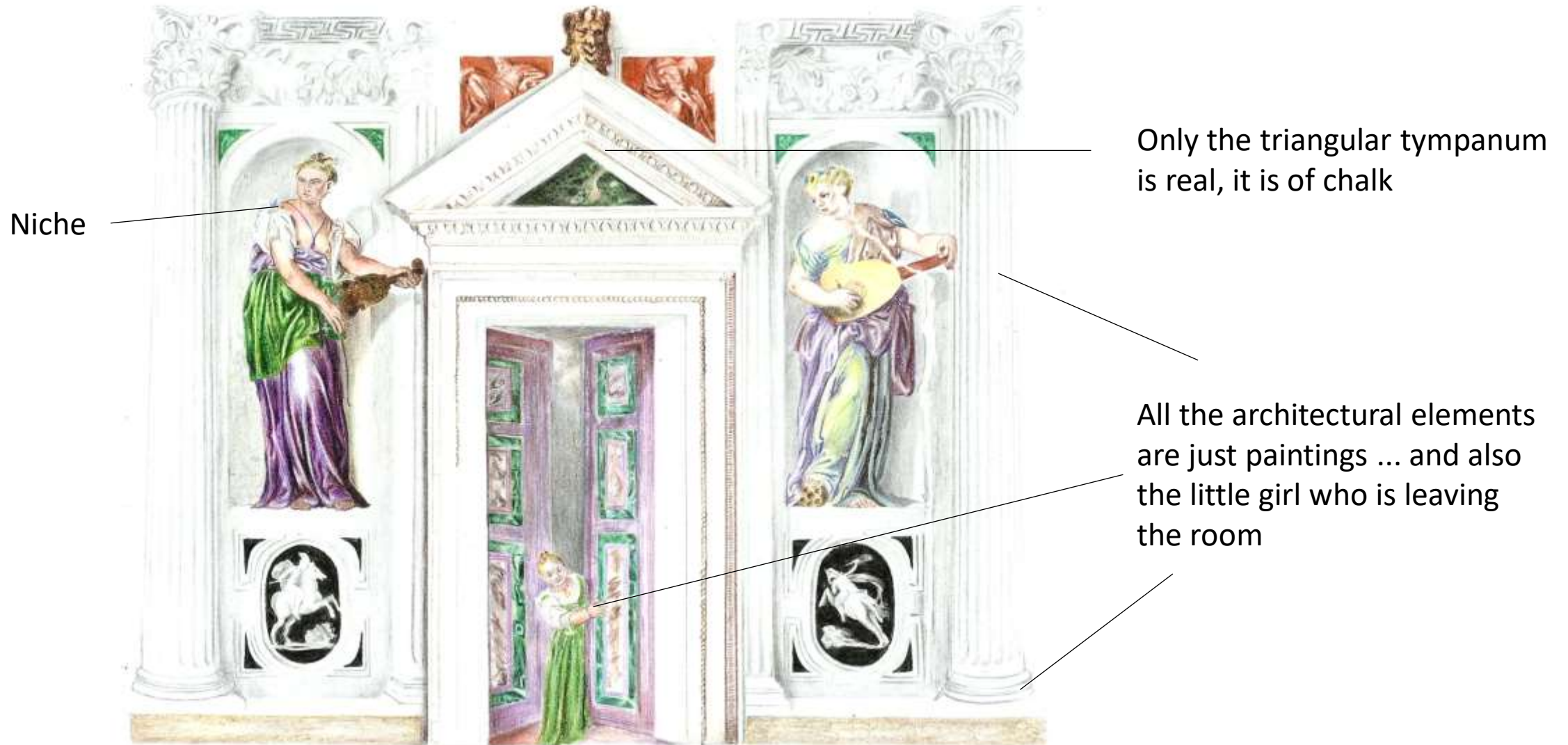
GREEK
PRONAO

TWO AXIS OF
SYMMETRY



VERTICAL SECTION

P. VERONESE, BARBARO VILLA, FRESCO WITH TROMPE L'OEIL, MASER



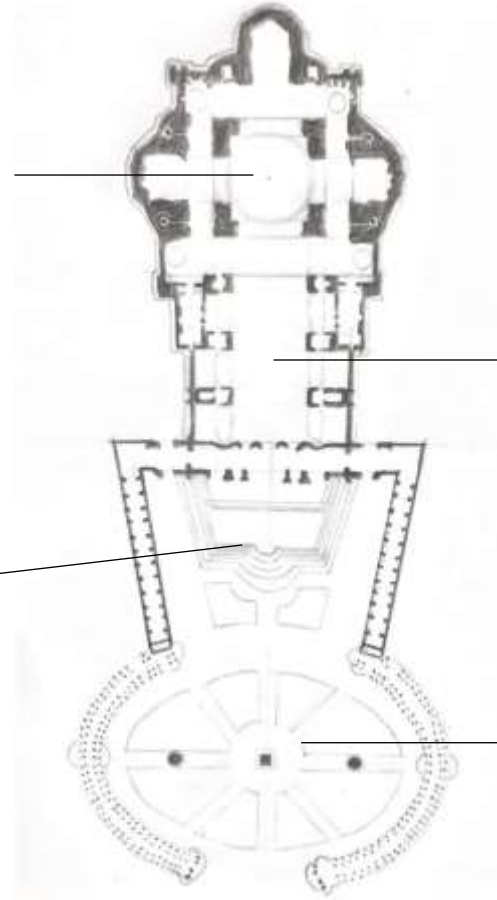
SAINT PETER'S SQUARE BY G.L. BERNINI, 1657-67, VATICAN CITY, ROME

SAINT PETER'S CATHEDRAL BY MICHELANGELO WITH A CENTRAL PLANIMETRY

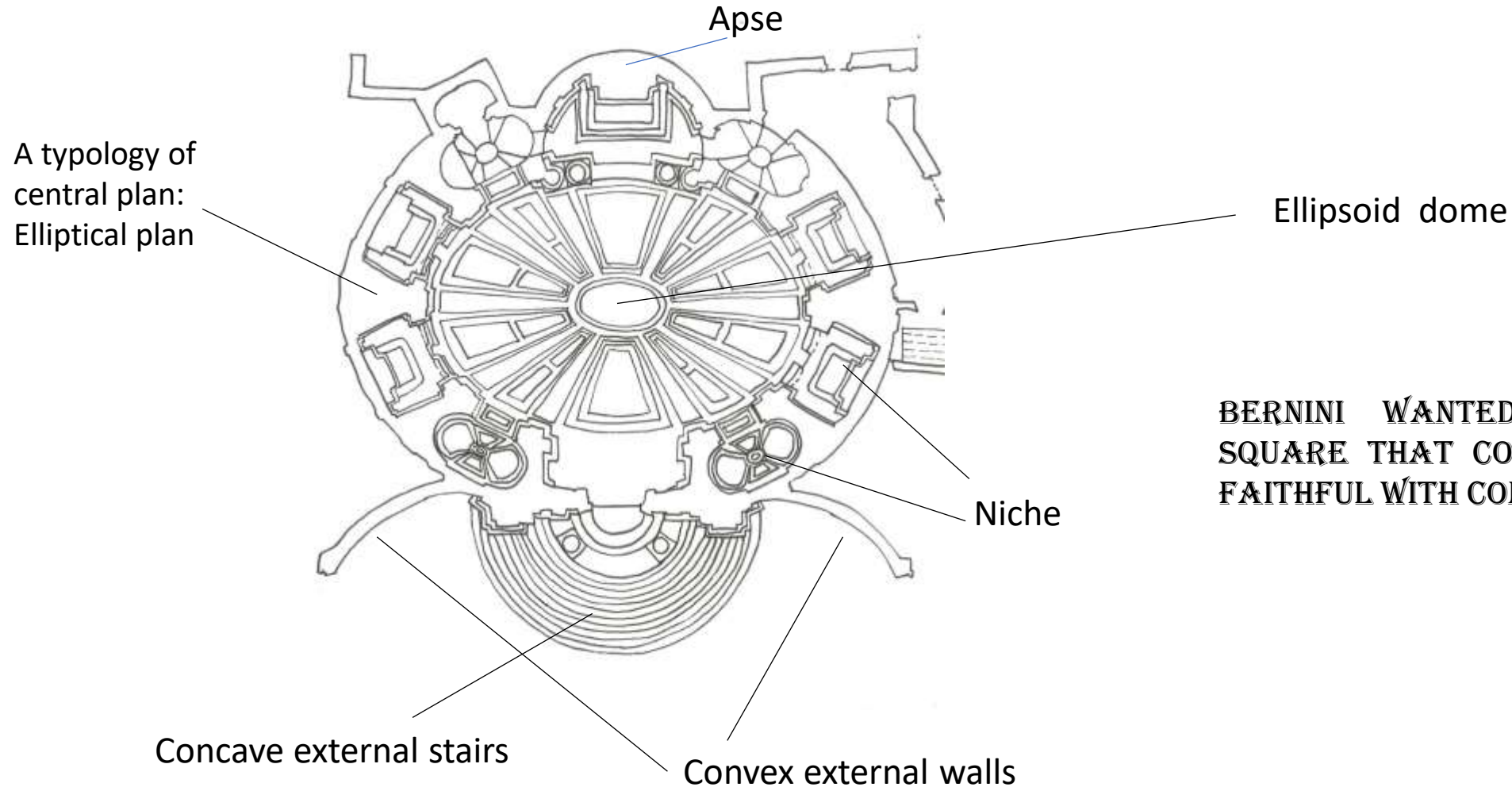
SAINT PETER'S CATHEDRAL BY MADERNO WITH A LONGITUDINAL PLANIMETRY

TRAPEZOIDAL SQUARE TO POINT ATTENTION ON THE FAÇADE BY BERNINI

THE GREAT EXEDRA BY BERNINI WITH ITS OPEN ARMS WELCOMES FAITHFUL CATHOLIC CHRISTIANS



SAINT ANDREW AT QUIRINALE, CHURCH, BY G.L. BERNINI, 1658-78, ROME



BERNINI WANTED TO CREATE A SQUARE THAT COULD WELCOME THE FAITHFUL WITH CONVEX WALLS.



VAULTS FRESCOED WITH TROMPE L'OEIL:
ANDREA POZZO, *GLORY OF SAINT IGNAZIO*, 1688-94, S. IGNAZIO'S CHURCH, ROME

SIMULATED PERSPECTIVE VAULT: OPTICAL ILLUSION

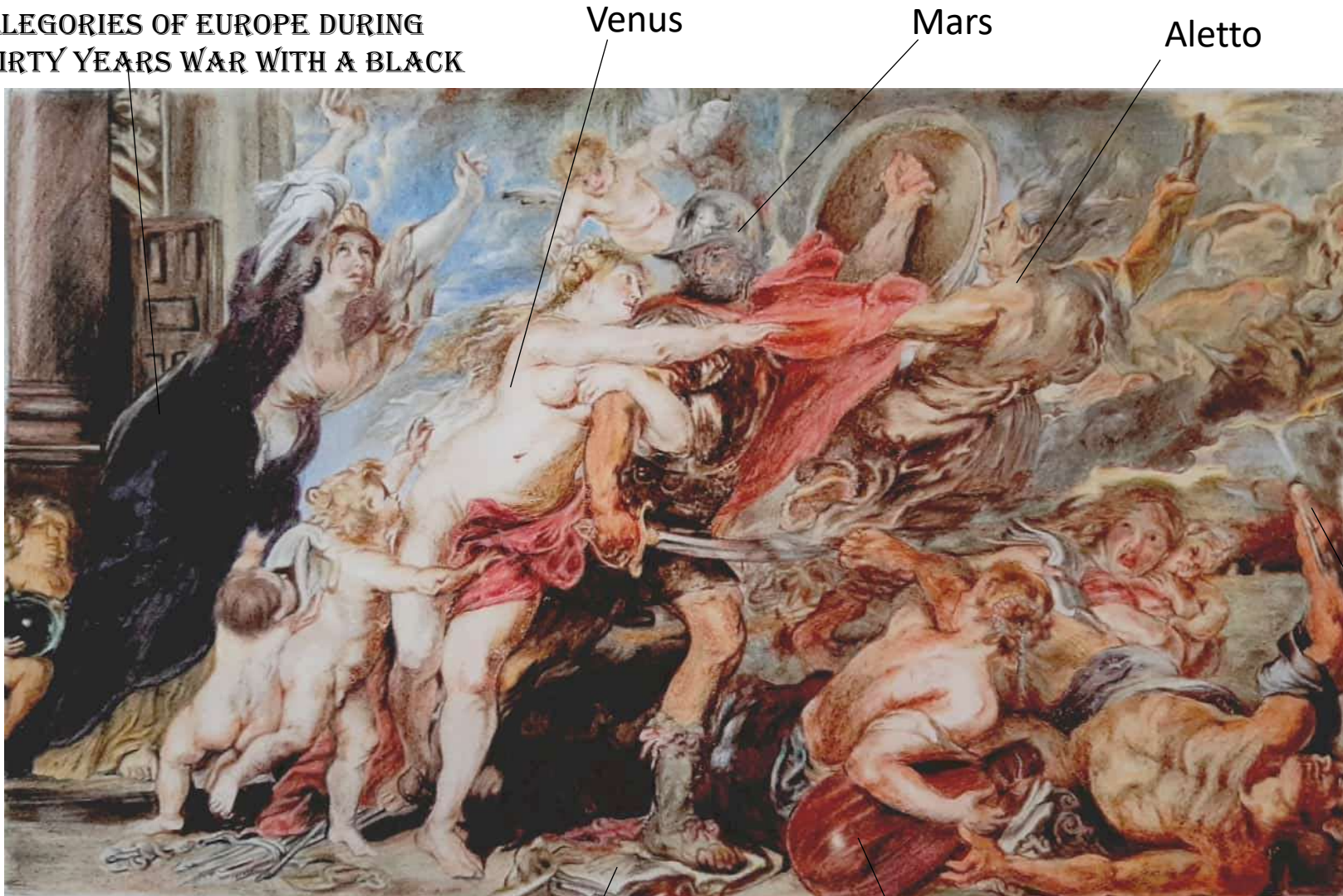
Open-air
"loggia" with
arches and
columns (classic
elements)



DIRECTION IN A PAINTING:

RUBENS, **THE CONSEQUENCES OF THE WAR**, 1637-38, OIL ON CANVAS, PITTI PALACE, FLORENCE

THE ALLEGORIES OF EUROPE DURING
THE THIRTY YEARS WAR WITH A BLACK
DRESS



Venus

Mars

Aletto

CHARACTERS FROM THE ANCIENT
MYTHOLOGY:

- **Mars**, God of war with shield and sword
- **Aletto**, fury of discord with a lighted torch to inflame souls to war
- **Venus**, goddess of love who tries to stop Mars and the war

WAR DESTROYS THE
ALLEGORIES OF THE ARTS:

- Literature, a book
- Music, a «mandola» (musical instrument)
- Architecture, a compass

Compass

Book

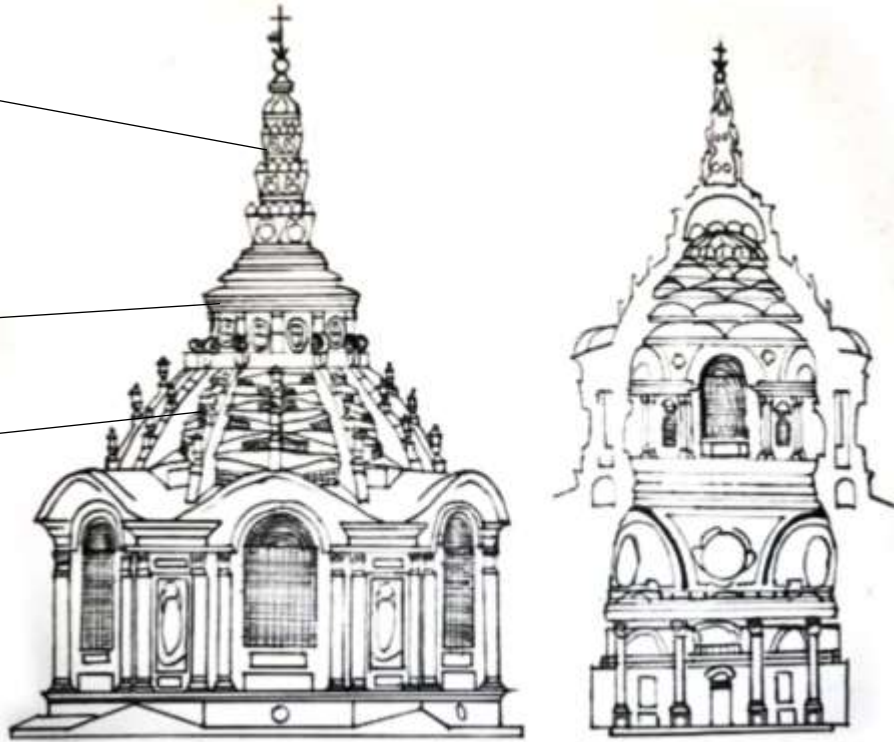
Mandola

TWO ARCHITECTURAL WORKS OF THE BAROQUE BETWEEN CLASSICISM AND INNOVATION

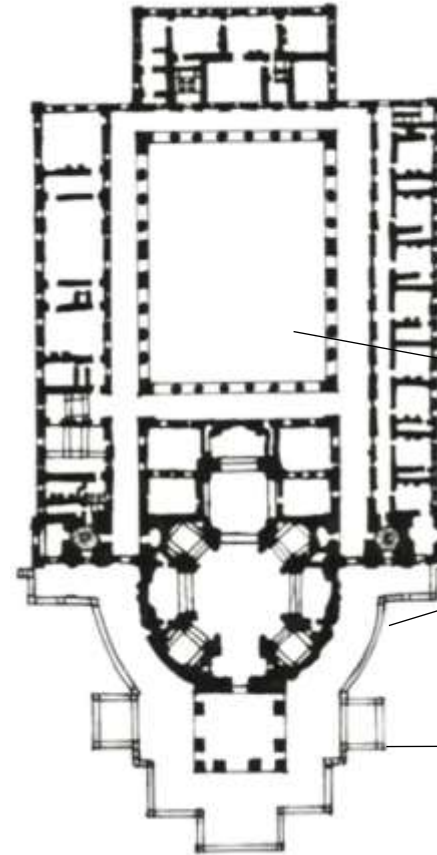
Lantern
with spire

Little
Drum

Rib



G. GUARINI, «SACRA SINDONE» CHAPEL, 1667-90, TURIN



Four-sided
«PORTICO»

Central plan
building

Greek tetrastyl pronaos
with eight corynthian
columns

F. JUVARRA, BASILIC OF SUPERGA, 1715-31, TURIN

NEOCLASSICISM FROM PAINTING TO SCULPTURE ABOUT «LOVE»

LOVE FOR THE COUNTRY AND THE FAMILY



J.L. DAVID, **THE OATH OF ORAZI**, 1785-85, OIL ON CANVAS, LOUVRE MUSEUM, PARIS

SENSUAL LOVE



A CANOVA, **CUPID AND PSYCHE LYING**, 1787-93, MARBLE, LOUVRE MUSEUM, PARIS

“SUBLIME” IN ROMANTICISM

C.D. FRIEDRICH, **THE SHIPWRECK OF HOPE**, 1823-24, OIL ON CANVAS, KUNSTHALLE, HAMBURG

NATURE IS A «STEPMOTHER»
AND SO MAN IS
POWERLESSNESS BEFORE
THE FORCE OF HERSELF

Frozen expanse of the «Pack»

Spiky and sharp ice blades



Bow of a ship
sunk among the
ice

«SUBLIME» IN ROMANTICISM

C.D. FRIEDRICH, **ABBAY IN THE OAK WOOD**, 1809, OIL ON CANVAS, ALTE NATIONALGALERIE, BERLIN

AN «OSSIANIC»
DESCRIPTION OF
THE LANDSCAPE

Desolate landscape with
dry, then dead trees



Leaden sky

Ruins of a gothic church

Some monks in black
moving in a cemetery

«SUBLIME» IN ROMANTICISM

T. GERICAULT, **THE RAFT OF THE MEDUSA**, 1818-19, OIL ON CANVAS, LOUVRE MUSEUM, PARIS

THE STORMY SEA IS THE
DEMONSTRATION OF
“STEPMOTHER NATURE”
THAT TAKES SIDES
AGAINST MAN AND
KILLS HIM

The “alienation” of a
man among the
bodies of the dead



In the ship on the horizon
the hope of salvation

SOME INNOVATIONS PRESENTED IN THE UNIVERSAL EXHIBITIONS

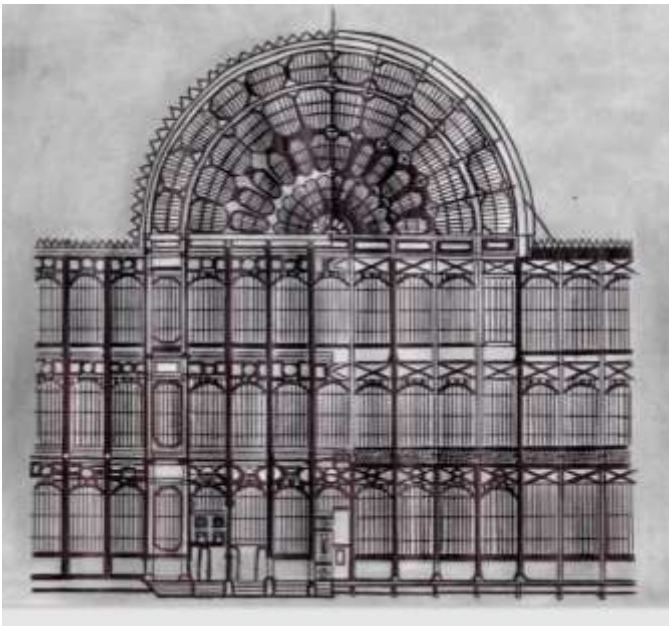


IMAGE IMPORTED FROM THE NET

J. PAXTON, **CRISTAL PALACE**, 1851,
LONDON, DESTROYED IN 1936



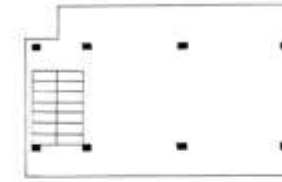
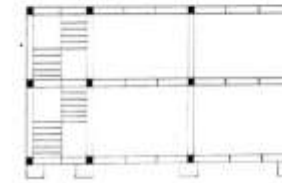
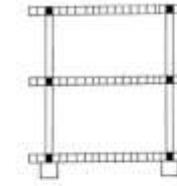
IMAGE IMPORTED FROM THE NET



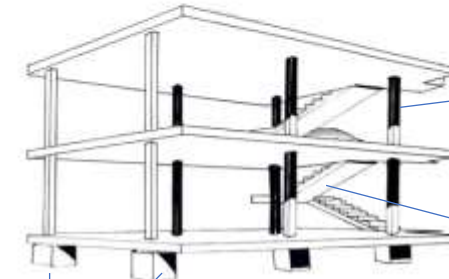
A «CAST IRON» BUILDING

This building used some important innovations from the Second Industrial Revolution:

- Mass production
- new materials as **cast iron** and glass
- It wants to demonstrate the perfect fusion between the work of man and nature



beam

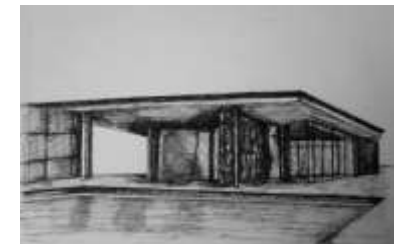


pillar

Stair

Foundation
plinths

LOAD-BEARING SKELETON:
MAISON DOM-INO, 1914-15,
COLONIA



L. MIES VAN DER ROHE,
EXHIBITION PAVILION,
1929, BARCELONA

TWO FORERUNNERS OF EXPRESSIONISM: V. VAN GOGH AND E. MUNCH



V. VAN GOGH, **STARRY NIGHT**, 1889, OIL ON CANVAS,
MOMA, NEW YORK

The sky with swirling
brushstrokes shows the
artist's restlessness

The village with
short and neat
brushstrokes looks
calm



E. MUNCH, **THE SCREAM**, CASEIN WAXED CRAION AND
TEMPERA ON PAPER (CARDBOARD), 1893, NATIONAL
GALLERY, OSLO.

THE AUTHOR REPRESENTS:

- **ANXIETY** BY RADIATING LINES AROUND THE FIGURES' HEADS;
- **MADNESS** BY REDDISH COLOURS IN THE ENVIRONMENT;
- **FEAR** BY THE DRAMATICALLY RECEDING PERSPECTIVE OF STREETS, FENCES, BRIDGES, BEDS;
- **DETACHMENT FROM VISIBLE REALITY** BY A GREATER CONTACT WITH INNER FEELING SHOWED BY THE BOUNDARIES BETWEEN THE FIGURES AND THEIR BACKGROUND.

TWO DIFFERENTS RED TOWER WITHOUT MAN: EXPRESSIONISM AND METAPHYSICAL PAINTING



E.L. KIRCHNER, **THE RED TOWER IN HALLE**, 1915, OIL ON CANVAS
FOLKMAN MUSEUM, ESSEN

EXPRESSIONISM. ITS AESTHETIC PRINCIPLES ARE: FORMS WERE DISTORTED AND EXAGGERATED; ANY PERSPECTIVAL ILLUSION AND VOLUMES; DESIRE TO REPRESENT THE AUTHOR'S CREATIVE INTERIORITY, THROUGH DRAMATICALLY EXASPERATED AND VIOLENT IMAGES, COLOURS AND SOUNDS.

STILL AND SILENT
ATMOSPHERE, WITHOUT MAN

A large
and
desolate
square



G. DE CHIRICO, **THE RED TOWER**, 1913, OIL ON CANVAS,
PEGGY GUGGENHEIM COLLECTION, VENICE

METAPHYSICAL PAINTING. THE METAPHISIC AUTHORS REPRESENT DREAMLIKE WORKS WITH SHARP CONTRASTS OF LIGHT AND SHADOW OFTEN HAD A VAGUELY THREATENING, MYSTERIOUS QUALITY; THE EFFECT IS TO PRODUCE A SENSE OF DISLOCATION IN TIME AND SPACE.

BIRTH OF DESIGN: SOME CHAIRS BETWEEN ART NOUVEAU AND MODERNISM



MICHAEL THONET, **CHAIR NO. 14**, 1859,
CHAIR IN HOT BENT BEECH WOOD, WITH
SEAT IN VIENNA STRAW

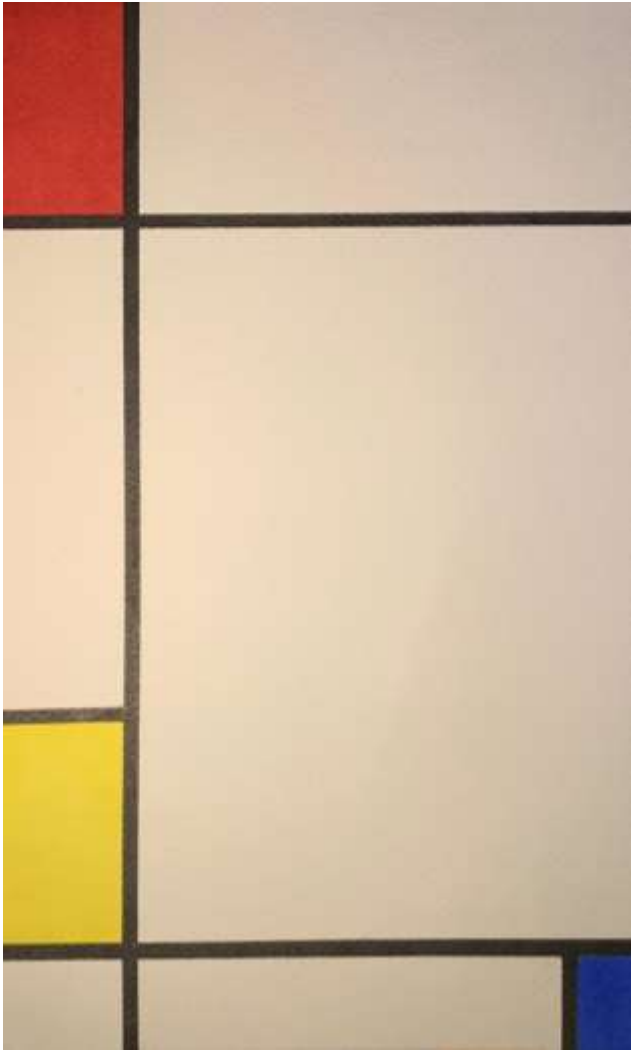


MARCEL BREUER, **WASSILY CHAIR**, 1925,
TUBULAR IN CHROMED STEEL AND BLACK
LEATHER



LUDVIG MIES VAN DER ROHE, **BARCELONA
ARMCHAIR**, 1929, CHROMED STEEL AND BLACK
LEATHER

NEOPLASTICISM OR DE STIJL

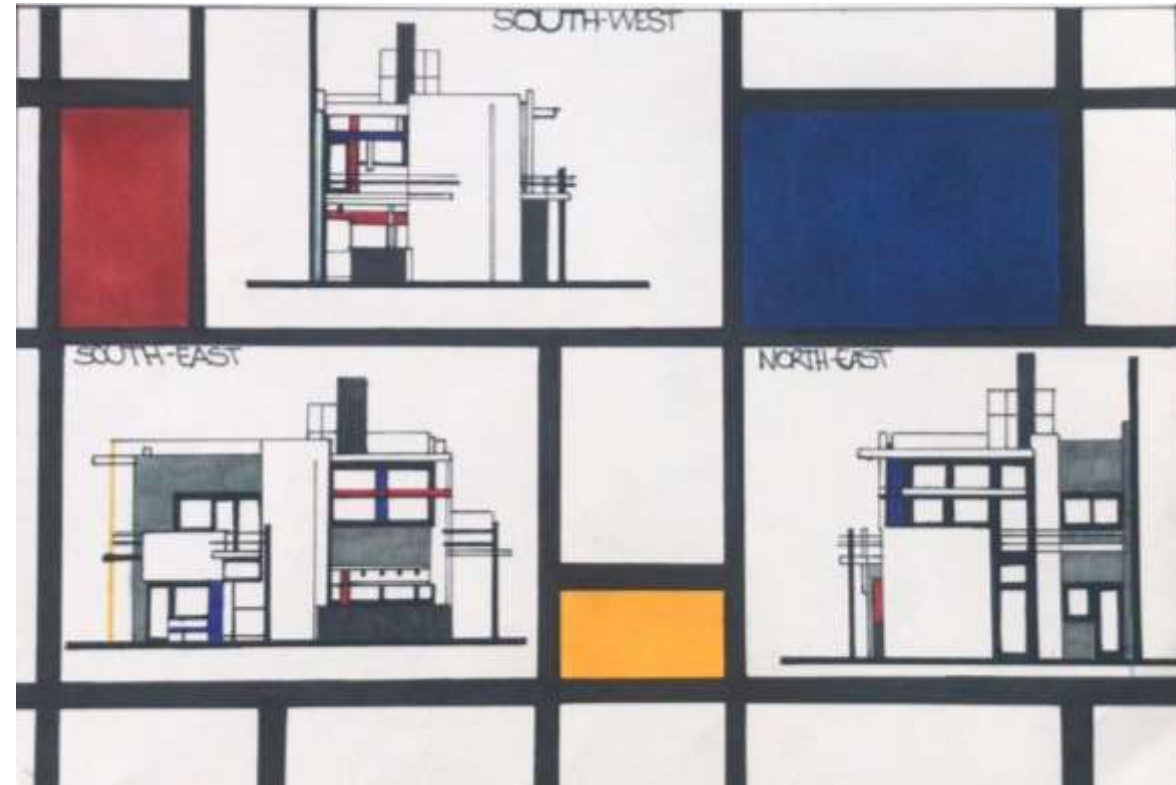


P. MONDRIAN, **COMPOSITIO N. III WITH RED YELLOW AND BLUE**, 1927,
OIL ON CANVAS, STEDELIJK MUSEUM, AMSTERDAM



G. RIETVELDE, **RED, BLUE CHAIR**, 1918,
PAINTED WOOD

INTEGRATION OF THE ARTS:
FROM PAINTING, THROUGH DESIGN, TO ARCHITECTURE



G. RIETVELDE, **SCHRÖDER HOUSE**, 1924, UTRECHT, NETHERLANDS

CUBISM



GEORGE BRAQUES, **HOUSES IN ESTAQUES**, 1908,
OIL ON CANVAS, BERNA, KUNSTMUSEUM

THE MOST IMPORTANT CULTURAL PHENOMENA THAT INFLUENCED THIS ARTISTIC MOVEMENT WERE:

- EINSTEIN'S THEORY OF RELATIVITY WITH ITS BREAKDOWN OF SPACE AND ITS NEW VISION FROM INFINITE POINTS OF VIEW, THE BIRTH OF FREUD'S PSYCHOANALYSIS WITH HIS INVESTIGATION ON HUMAN INTERIORITY AND ON THE LIMITS AND FEARS OF HIMSELF;
- BERGSON'S THEORIES ON TIME AND ITS PERCEPTION, WHICH WILL LEAD TO CONSIDER THE THREE DIMENSIONS OF SPACE AS UNITED IN THE SAME TWO-DIMENSIONAL AND TEMPORAL REALITY

FIRST EXPRESSIONS OF CUBISM:
ABSENCE OF PERSPECTIVE DEPTH

ANALYTICAL CUBISM:

ALL OBJECTS ARE REPRESENTED IN A SINGLE TWO-DIMENSIONAL SURFACE AFTER HAVING BEEN CUT FROM DIFFERENT OUTPUT PERSPETIC PLANS FROM DIFFERENT POINTS OF VIEW



GEORGE BRAQUES, **VIOLIN AND PALLETTE**, ,1909-10,
OIL ON CANVAS, NEW YORK GUGGENHEIM MUSEUM

NEW TECHNIQUES: COLLAGE, TRECADIS, RAYOGRAMMA

SYNTHETIC CUBISM:

COLLAGE, WITH DIFFERENT MATERIALS PLACED TOGETHER IN THE SAME CANVAS



PABLO PICASSO, **STILL LIFE WITH STRAW CHAIR**, 1912, OIL AND OILCLOTH ON CANVAS EDGE WITH ROPE, PARIS PICASSO MUSEUM.



RAYOGRAMMA:

It is a photographic image obtained without the use of a camera, by placing objects directly on a photo-sensitive surface such as photographic paper and thus exposing it to light.

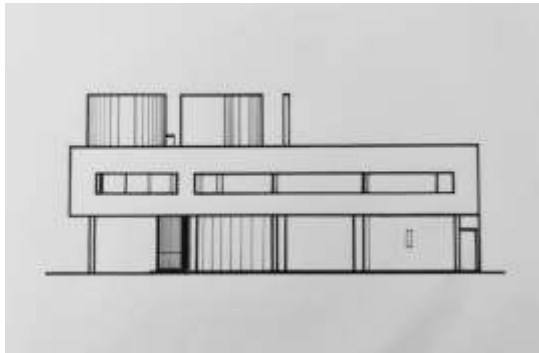
MAN RAY, **WITHOUT TITLE**, 1923, RAYOGRAMMA, MARCONI FOUNDATION, MILAN



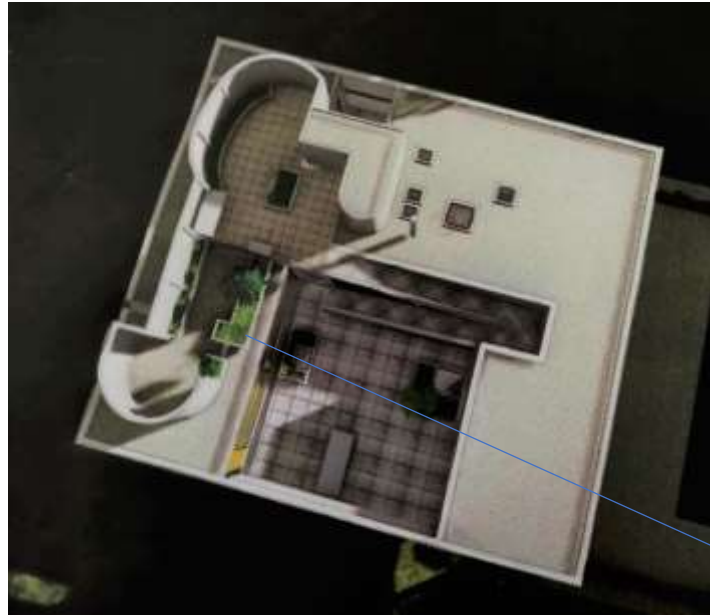
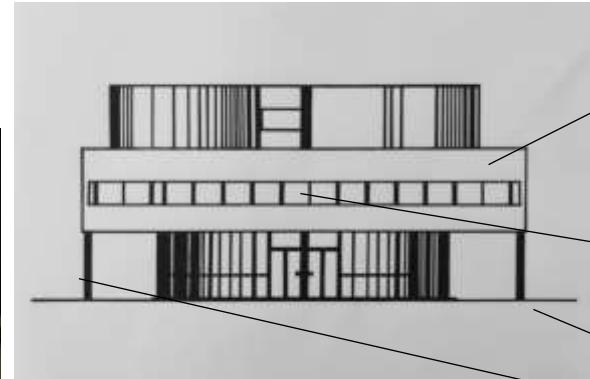
ANTON GAUDÌ, **BALUSTRADE WITH TRENCADIS IN THE GUELL PARK**, 1900-1914, BARCELONA

RATIONALISM

LE CORBUSIER, **VILLE SAVOIE**, 1928-31, POISSY



West elevation



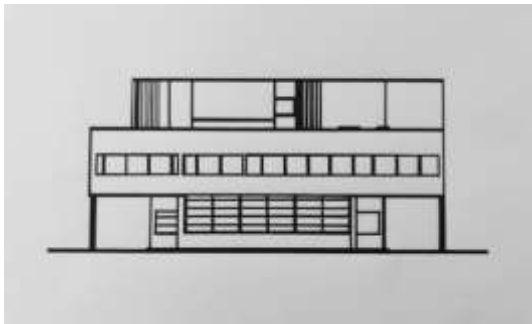
North elevation

Free façade

Horizontal window or
ribbon window

Pilotis

Roof garden



South elevation

"THE FIVE POINTS TOWARD A NEW
ARCHITECTURE" ARE SHOWED IN THIS BUILDING



East elevation

ORGANIC ARCHITECTURE

F.L. WRIGHT, **KAUFMANN HOUSE** CALLED ALSO **FALLINGWATER**,
1935-39, BEAR RUN



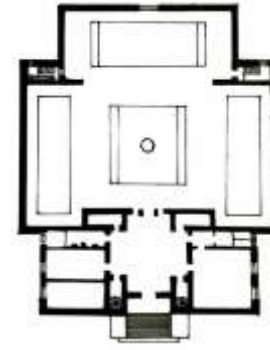
Inside it: The chimney.

THE CENTRAL CORE OF THE HOUSE AS AN HEART IN A HUMAN

ART NOUVEAU, SECESSION STYLE, MODERNISM



V. HORTA, «COUPE DE FOUET» (DECORATION), 1893, TASSEL HOUSE, BRUXELLES



J. M. HOLBRICH, **SECESSION BUILDING**, 1897-98, VIENNA



A. GAUDÌ, **SAGRADA FAMÍLIA (COLUMNS)**, 1882-2010, BARCELONA

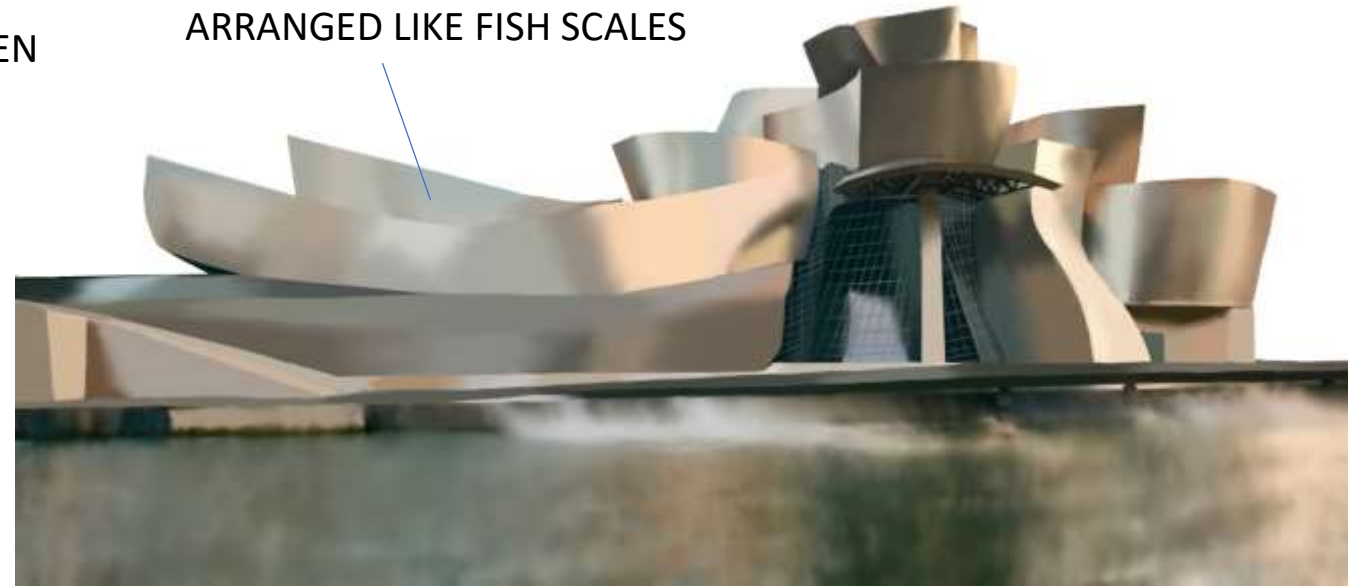
FROM UNITED STATES TO SPAIN: TWO GUGGENHEIM MUSEUMS BY F. L. WRIGHT AND F. GEHRY



MAIN EXHIBITION:
CONTINUOUS
SPIRAL WALKWAY
(OR RAMP)
AROUND AN OPEN
CENTRAL SPACE

F.L. WRIGHT, **SOLOMON GUGGENHEIM MUSEUM**, 1943-59, NEW YORK

- AT THE VERY TOP IS A LARGE SKYLIGHT IN THE SHAPE OF A RIBBED DOME. THE SKYLIGHT PROVIDES NATURAL LIGHT, WHILE THE RAMPS ARE ILLUMINATED BY STRIP LIGHTING.
- IT WAS MADE OF WHITE REINFORCED CONCRETE CONGLOMERATE LEFT "EXPOSED"



EXTERIOR OF THE BUILDING: AN HOMOGENEOUS SURFACE.
THE STRUCTURE IS ENTIRELY COVERED WITH TITANIUM SLABS
ARRANGED LIKE FISH SCALES

F. GEHRY, **SOLOMON GUGGENHEIM MUSEUM**, 1993-98, BILBAO

- THE GLOSSY SURFACE OF THE MUSEUM REFLECTS THE COLOURS OF THE SKY AND THE SURROUNDING BUILDINGS.
- IT REPRESENTS THE TOP OF SCULPTURAL COMPONENT IN ARCHITECTURE AS USE TO SAY THE AUTHOR:

« A BUILDING IS A SCULPTURE », IN FACT THIS BUILDING COMBINES LIMESTONE, GLASS, TITANIUM AND STAINLESS STEEL.

LAND ART IN SICILY: THE BIG «CRETTO» AND THE RECONSTRUCTION OF GIBELLINA



PHOTO IMPORTED FROM THE NET

ALBERTO BURRI, «**BIG CRETTO**» IN OLD GIBELLINA, LAND ART, 1984-89



It's a monument in memory against the death, after the terrible earthquake that destroyed the Valley of Belice in 1968. The artist covered the ruins by a big white cement mantle that follows the real course of natural «crettos» in the ground with their contour.

P. CONSAGRA, **STAR**, 1981, STAINLESS STEEL STAR, ENTRANCE OF THE NEW TOWN

- SILENCE
- CONFIDENTIALITY
- UNASSAILABLE SOLITUDE
- HOLY AND LONELY TALK WITH THE PLACE



PHOTO PERFORMED BY THE TEACHER: NADIA ANNAMARIA OLIVA

LUDOVICO QUARONI, **MAIN CHURCH**, 1985, COLLAPSED IN 1984 AND REBUILT IN 2010, NEW GIBELLINA



ALBERTO BURRI, **WHITE CRETTO**, 1975, POLYMATERIC AND ACROVINYL, BURRI FOUNDATION, CITTÀ DI CASTELLO

ENGLISH ART DICTIONARY

- **Abacus:** it is the flat slab at the top of a capital.
- **Acanthus leaves:** they are leaves from a Mediterranean plant using as an architectural ornamentation.
- **Aedicola window:** it is a small architectural organism that remember a small temple. It often consists of two lateral Columns, surmounted by a pediment. Sometime is placed on outside of a building with the function of to decorate and to protect Statues or Holy Images, Celebratory representations, Epigraphs or a simple window.
- **Altarpiece:** it is a pictorial, or even sculptural, work that is found on the altar of the churches or hung on the back wall of the presbytery.
- **Ambulatory** (Deambulatorio): it is the space that is sometimes found between the choir and the apse; it is located in Gothic churches.
- **Amphora:** it was a two-handled jar with a narrow neck used by ancient Greeks and Romans to carry wine or oil or as a female buried object.
- **Apse:** it is an architectural structure which is generally at the end of the main (or lateral) nave in a Roman basilica and subsequently, in a Christian church. It has a semicircular or polygonal plan.
- **Arched window:** it is a window with a curved tympanum as a round arch.
- **Art gallery:** it is a room or sale for works of art in which they are displayed.
- **Ashlar:** it is an architectural ornamental cladding consisting of stone as external curtain walls of buildings. It was used during the Renaissance.

- **Atrium:** it was an entrance area inside a building during the Roman artistic age.
- **Basilica:** it was a large rectangular building with an expansive interior space, adaptable for a variety of administrative functions as imperial audience chamber, court of law or schools.
- **Baptistery:** it is a building used for Christian ritual of baptism; usually is octagonal or circular in shape and it is separate from the church, such as a Cathedral.
- **Barrel vault:** it is a semi-circular vault shaped like a half-cylinder.
- **Basilica:** it is a Christian church made up of a large rectangular space divided into three or five naves; it could be a transept and a semi-circular or polygonal apse.
- **Bas-relief:** it is sculpture a sculptural technique in which the figures are represented on a background plane with a reduced relief compared to the high-relief and all-round sculptures.
- **Bell tower:** it is a tower that contains one or more bells; it commonly serves as part of a church.
- **Bifora:** it is an arched window divided into two parts by a small column or a small pillar.
- **Black Background:** it's used by Antonello da Messina to stand out and help the viewer to focus better on the figure
it is a Christian church made up of a large rectangular space divided into three or five naves; it could be a transept and a semi-circular or polygonal apse.
- **Bohemian vault or ribbed vault:** it is a type of architectural covering similar to a square base dome. In the simplest form it is a hemisphere or a hemisphere circumscribed in a square compartment, without the external parts squared.
- **Burial chamber** (intended to house the buried): It was a chamber used in many different cultures as a tomb; it could be more or less decorated and furnished.

- **Burial shaft:** it was a hallway to arrive at the burial chamber.
- **Buttress:** it is an architectural support of projecting masonry building against an exterior wall to brace the wall and counter the thrust of the vault. It is a pushing structure.
- **Canvas:** it is a strong, heavy cloth of cotton or linen used for making tends or sails.
- **Capital:** it is the upper part of the column or pillar, on which the architrave or arch rests, with a decorative function.
- **Capocroce:** it is the horizontal end of the crucifix in which the Evangelist or other sacred figures are generally represented.
- **Cathedral:** it is the principal Christian Church with a bishop's see, containing the cathedra.
- **Cavea:** the steps for spectators in theatres and amphitheatres of classical antiquity.
- **Cell:** it is the principal interior room in a Greek or Roman temple within which the cult statue was usually housed. Also called the Naos.
- **Central plane church:** Church design, often in the shape of a cross with all four arms of equal length.
- **Central perspective:** it consists of a scientific and mathematical method of three-dimensional representation developed by Filippo Brunelleschi; it is called also as “one-point perspective”. In this type of perspective there is a single vanishing point, usually directly opposite the viewer's eye and usually on the horizon line. All lines parallel with the viewer's line of sight recede to the horizon towards this vanishing point. It is a central or conical perspective.
- **Chapel:** in an ancient Egyptian tomb is a ground level room used to store offerings.
- **Choir:** it is the section of a Christian church reserved for the religious between the crossing and the apse or in the nave just before the crossing.

- **City-like palace:** (during the Cretan age) the walls were so thick that they created a real city.
- **Clerestory:** the topmost zone of a wall with spayed windows in a church, extending above the aisle roofs. It provides direct light into the central nave.
- **Coffered:** A coffer (or coffering) in architecture is a series of sunken panels in the shape of a square, rectangle, or octagon in a ceiling, soffit or vault; the strength of the structure is in the framework of the coffers.
- **Column:** it is an architectural element used for support or decoration. It consists of a rounded vertical shaft placed on a base topped by decorative capital.
- **Column coclide:** it is a cylinder column with a spiral staircase inside. There were two carved columns coclide: column of Trajan located into his forum and used as his tomb; column of Marcus Aurelius imperator.
- **Coffered:** A coffer (or coffering) in architecture is a series of sunken panels in the shape of a square, rectangle, or octagon in a ceiling, soffit or vault; the strength of the structure is in the framework of the coffers.
- **Compluvium:** an unroofed space over the atrium in a Roman house, which collets rain.
- **Concrete:** it is a building material developed by the ancient Romans, made from lime, sand, cement (it was often: pozzolana), rubble mixed with water.
- **Crossing:** it represents the intersection of the nave and the transept in a church, often marked on the exterior by a dome.
- **Cromlech:** it is made by a series of Dolmens disposed forming two concentric figures and horseshoe one with an altar. The altar is set at the center of it.
- **Cruciform pillar:** it is a quadrangular pillar with are attached four semi-columns or semi-pilasters that forming a cross.

- **Crypt:** an underground environment. In Christian churches, usually under the presbytery, a crypt is the place where the relics are kept.
- **Cymathium:** it is the top part of the crucifix, often has the abbreviated inscription I.N.R.I.
- **Dado: Nut**
- **Diptych:** it is a painting, especially an altarpiece, on two hinged wooden panels which may be closed like a book.
- **Dolmen:** it is an architectural structure consisting of two vertical monoliths (Posts) and a horizontal one (Lintel).
- **Dome:** it is a rounded vault, usually over a circular space, concerned by a hemispherical curved masonry often cladding with lantern. It may use a supporting vertical wall (drum) and may be crowned by an open space (oculus).
- **Dromos:** it is a corridor leading to the entrance of a tomb; open pit dug into the ground.
- **Drum:** it is the circular wall that supports a dome.
- **Duke:** it is a noble title given to a man of very high rank; he can sometimes be at the head of a small town as a ruler of a small independent country.
- **Dusk:** The term indicates the "period of time" that elapses from day to night, called "evening dusk", or from the deep night to the day, called "morning dusk".
- **Echinus:** it is a cushion-like circular element found below the abacus in the Greek and Roman architectonic order.
- **Elliptical planimetry:** it is a central plan that follows the shape of an ellipse (a closed flat curve made up of point that keep the sum of the distance of two constant points called foci).
- **Entablature:** in the Classical orders, the horizontal elements above the columns and capitals. The entablature consists of, from top to bottom, a cornice, frieze and architrave.

- **Exedra:** it is a hemicycle square used during the Roman age in the imperial forums.
- **Expressionism:** it is an art movement born in Germany at the beginning of the 20th century. Its Aesthetic Principles are: -forms were distorted and exaggerated; -don't use the perspectival illusion and volumes; -themes represent man and his moods (listen to themes or subjects); -desire to represent the author's creative interiority, through dramatically exasperated and violent images, colours and sounds.
- **Extrados:** the outer surface of the structure of a vault or arch.
- **Façade:** it is generally one exterior side of a building, usually the front. In architecture, the facade of a building is often the most important aspect from a design standpoint, as it sets the tone for the rest of the building.
- **Festoon:** it is an ornament, carved in marble and worked in stucco, composed of a tangle of branches, fruit, flowers and leaves tied with a ribbon and suspended in a chain between bucrania.
- **Flying buttress:** it is an arch built on the exterior of a building that transfers the thrust of the roof vaults at the pillars (and so to the ground) and at important stress points through the wall to a detached buttress pier.
- **Fornix:** in architecture is a large free-standing gateway whose passageway is covered by a barrel vault.
- **Forus:** it consisted of a large open square or oblong space generally surrounded by colonnades leading to a temple. They sometimes included a Basilica, some libraries and a temple.
- **Fresco:** it is a painting technique in which water-based pigments are applied to a surface of wet plaster and are absorbed into it, becoming part of the wall itself.
- **Frieze:** it is the middle element of an entablature, between the architrave and the cornice. Usually decorated with sculptures.
- **Front stage:** it is an architectural element in a theatre; it determines the ideal plan that separates the space of the scenes from that of the hall.

- **Gable curvilinear broken:** it is an architectural form used decoratively over a doorway or window; it also called **pediment**. During the Renaissance it frequently appeared in a series consisting of alternating triangular and segmentally curved shapes.
- **Gabled façade:** it is composed by a triangular portion of a wall between the edges of intersecting roof pitches; sometimes decorated with hanging arches.
- **Geison:** it indicates in archaic Greek architecture the upper protruding part of an entablature.
- **Groin vault:** it is a vault created by the intersection of two barrel vaults of equal size which creates four side compartments of identical size and shape.
- **Halo:** it is a radiant circle or disk surrounding the head of a holy person, a representation of spiritual character through the symbolism of light.
- **Hanging arches:** they are decorative arches without pillars or shelves.
- **Haptic:** it is the top part of a Roman triumphal arch where the epigraphs were usually placed.
- **Hemicycle:** it was a semicircular interior space building in the Romans “foro”.
- **History painting:** it is a painting based on historical, mythological or biblical narratives.
- **Historiated windows:** it is a type of window characteristic of the Gothic style. The stained glass windows had the function of illustrating the sacred texts to simple and illiterate people.
- **Hoof:** it is decorative band placed in the lower part of the façade of a building.
- **Hydria:** It is an ovoid or flared three-handed pitcher used to draw and carry water.
- **Hypostyle hall:** in architecture, it is an interior space whose roof rests on pillars or columns; it was used extensively in ancient Egypt, as Karnak temple complex.

- **Icon:** it is an image in any material representing a sacred figure. Icons were venerated by the faithful, who believed them to have miraculous power to transmit message to God.
- **Impluvium:** it is the square basin in the center of the atrium of an ancient Roman house, which received rainwater from an opening in the roof called compluvium.
- **Intrados:** the visible surface inside the vault or arch
- **Keystone:** it is the topmost stone block of an arch and the last one to be placed.
- **King post:** it is the central vertical post in a truss.
- **Kneeling window:** it was introduced in renaissance architecture by Michelangelo Buonarroti and used into the Saint Lorenzo Church, New "Sagrestia". The kneeling window is rests on protruding supports that look like two "legs" from the knee down, hence the name.
- **Kouros:** it was an archaic Greek statue of a young man or boy
- **Krater:** it was a jar or vase of classical antiquity having a large round body and a wide mouth. It is used for mixing wine and water, or as a male buried object.
- **Kylix:** In Greek antiquity it was a vase or cup of elegant form, used for drinking. The Kylix was usually broad and shallow, with or without a slender and tall foot, and provided with two handles.
- **Landscape:** a large area of countryside that in a picture representing a view of natural inland scenery (rural scenery)
- **Lantern:** it is a turret structure situated on a roof, vault, or dome, with windows that allow light into the space below.

- **Lekythos:** it was an oil jar having an ellipsoidal body, narrow neck, flanged mouth, curved handle extending from below the lip to the shoulder and a narrow base terminating in a foot; it was used chiefly for ointments.
- **Lesena:** Vertical pillar that protrudes from a wall with a decorative function, usually repeated rhythmically
- **Line of force:** it is in a sculpture. It indicates the portion of space occupied by the subject and the direction through which the forces inside discharge to the ground.
- **Lintel:** it is a stone monolith placed horizontally on two posts.
- **Little apse:** it is an architectural structure which is generally at the end of the secondary nave.
- **Loggia:** it is an architectural element, open at least on one side. It is often raised and covered and is usually supported by bows and columns. The loggia can be practicable or have only decorative function (it is called Loggetta).
- **Longitudinal-plant building:** it is a church design with a rectangular shape, called "latin-cross". If a cross-shaped building, the main arm is longer than any arm that cross it.
- **Madonna in Majesty=Virgin and Child Enthroned with angels:** it is a genre of painting in which are represented Virgin and her divine Child sit on a big throne surrounded by some angels. This picture is often carried out at tempera on a wooden panel with a Byzantine background.
- **Mandorla:** it is an almond-shaped area in which a sacred figure, such as Christ, is represented.
- **Marble:** it is a material being homogeneous and free of impurities used as an architectural finish.
- **Marbles slab:** it is a rectangular slab with a relief.
- **Mastaba:** it is a mudbrick superstructure above tombs in ancient Egypt from which the pyramid developed.

- **Matroneo:** it is a women's gallery located over the nave; during the Romaneque Era women sit in to see the Mass.
- **Megaron:** it is a tripartite rectangular room containing a central hearth surrounded by four pillars. It was a throne room.
- **Metope:** the carved, painted, or plain rectangular spaces between the triglyphs of a Doric frieze.
- **Monofora:** it is a window with a single hole
- **Mosaic:** it is an image formed by small colored stone or glass pieces (called tesserae) affixed to a hard, stable surface.
- **Museum:** it is a person who is skilled in playing music, usually as a job building in which objects of historical, scientific, artistic, or cultural interest are stored and exhibited.
- **Musician:** whoever professes the art of music, especially as a composer or even as an instrument player
- **Nartex:** it is an entrance used in the Byzantine architecture; great examples are still visible in Ravenna (such as San Vitale Cathedral).
- **Nave:** it is the long central part of a church, often with aisles (long passages) on both sides, defined by the nave arches or nave colonnade.
- **Nave arches:** they are a succession of arches placed in the main aisle (arcade or colonnade).
- **Naos:** it is the principal room in a temple or church.
- **Niche:** it is a cavity or alveolus obtained in the thickness of a wall; it can be semi-circular, rectangular or polygonal, often surmounted by a half spherical cap.
- **Nut:** it is a structural element of the renaissance architecture placed between the capital and the round arch. It can be cubic or parallelepiped and smooth or decorated with reliefs. It is the evolution of the byzantine "pulvino".

- **Octagonal dome:** it is a rounded vault built on an octagonal drum from which the vault springs.
- **Oculus:** it is a circular opening used as windows or at the apex of a dome.
- **Ogive:** it is a pointed Gothic arch and the diagonal rib or groin of a Gothic vault.
- **Oil on Canvas:** it uses the process of painting with a usually thick liquid that will not mix with water, obtained from plants, animals and minerals.
- **Oil on the table:** It is a pictorial technique. Born in the Renaissance, it uses powdered pigments mixed with drying oils.
- **Oinochòe:** it was a wine pitcher or jug, characterized by a curved handle extending from the lip to the shoulder, and a round or trefoil mouth.
- **Open gallery (Loggiato):** it is a gallery of arches used as a corridor between building or around a courtyard (such as a colonnade).
- **Opisthodomos:** it is the compartment behind the cell in a Greek temple, it is marked by a row of columns at the entrance.
- **Opus reticulatum:** it is the covering of opus caementicium, made up of truncated pyramidal stone blocks placed with the base visible and arranged with an inclination of 45 degrees
- **Orchestra:** it is the part of the ancient Greek theatre, circular in shape (or, in the Roman theatre, semi-circular) dedicated to hosting the performance of the choir.
- **Order:** it is a system of proportions in Classical architecture developed by the ancient Greeks and also used by Romans.

- **Ostrich egg:** it is an emblem of divine perfection, a symbol of the superiority of faith over reason. It was also more commonly understood as a symbol of life, of Creation.
- **Painting:** it is a painted picture.
- **Painted wooden cross with Christ triumphant** (It represents the living Christ who triumphs over death) or with Christ suffering (It represents Christ on the cross as a dead man): it is a big wooden cross formed by a horizontal axis and a vertical one in which there are some different parts (Cymatium as a superior crowning with inscription INRI or with an image represents Christ enthroned; Capocroce as a rectangular shape located at the extremes of the horizontal axis with two figure Virgin and San Giovanni Evangelist; Two literal tables as rectangular shape with same scenes of Christ history and the main iconographic themes; Suppedaneo rectangular shape located at the base of the vertical axes with Christ's feet).
- **Panel painting:** it is any painting executed on a wood support. A panel can consist of several boards joined together.
- **Pantocrator:** it is a kind of doctrinal portrait which describes Christ as a bust within a medallion or a full figure enthroned. He holds a scroll or book in his left hand (there is an inscription: I am the light of the world) and gives the sign of blessing with his right. This image describes Christ as almighty.
- **Pediment:** it is an architectural element found particularly in classical and in Renaissance consisting of a gable, usually of a triangular shape, placed above the horizontal structure of the entablature, typically supported by columns.
- **Pendentive:** A curving triangular surface that links a dome to a square space below.
- **Peristyle:** it is a surrounding colonnade in Greek architecture. A peristyle building is surrounded on the exterior by a colonnade; also a peristyle court is an open colonnaded courtyard, often having a pool and garden (in Roman age).

- **Picture gallery:** it is a place containing an exhibition or collection of paintings or pictures.
- **Pillar such as Column:** it is an architectural element used for support and/or decoration. It consists of a vertical shaft placed on a base topped by a decorative capital.
- **Pinnacle:** a small pointed tower on top of a building used by Gothic architecture.
- **Plan (Architecture):** it consists with the floor.
- **Pointed arches:** they are arches with two curved sides that meet to form a point at the apex.
- **Polistilo pillar:** it is a pillar formed by the union of multiple columns.
- **Portico:** it is a roof supported by columns at the entrance to a building.
- **Portrait:** it is a painting, photograph or drawing, in which are represented human figures (man or woman).
- **Posts:** they are two stone monoliths placed vertically stuck in the ground and supporting the lintel.
- **Predella:** it is the lower zone, or base, of an altarpiece, decorated with painting or sculpture related to the main iconographic themes of the altarpiece.
- **Presbitery:** in the Christian basilicas was the space reserved for the bishop and the clergy, at the bottom of the central nave and terminated by the apse.
- **Pronaos:** it is the enclosed vestibule of a Greek or Roman temple, found in front of the cell and marked by a row of columns at the entrance.
- **Protiro:** it is the entrance of some medieval churches consists of a barrel vault supported by two “stilophori” lions.
- **Pulpit:** it is a raised place in a church, with steps leading up to it, from which the priest or minister speaks to the people during a religious ceremony.

- **Rose window:** Rose window, also called wheel window, in Gothic architecture, decorated circular window, often glazed with stained glass. It was used mainly at the west end of the nave and the ends of the transepts. The introduction of developed bar tracery gave a compelling impetus to rose window design. The general scheme of a rose window's tracery consisted of a series of radiating forms, each of which was tipped by a pointed arch at the outside of the circle. The bars between these forms were joined at the centre by a pierced circle of stone, and the forms themselves frequently were treated like little traceried windows with subsidiary, subdividing bars, arches, and foiled circles.
- **Sacred conversation:** it is a term introduced in the nineteenth century for the representation of the Madonna with the divine child in the company of saints.
- **Sagrestia:** Room attached to the church, generally near the main altar, where the sacred furnishings and vestments are kept and where the priest and ministers wear sacred robes for liturgical celebrations.
- **Salient façade:** it is a facade in which the cover presents a succession of sloping seats at different heights.
- **Sanctuary:** a place that has acquired a sacred character due to the manifestation or presence in it of the divinity, or because it is connected to events and phenomena considered supernatural; in the ancient Jewish religion, the innermost and most sacred part of the temple, that is the sancta sanctorum; in the Christian tradition, a place of devotion linked to divine events or manifestations of the Madonna, saints and martyrs; also, part of the church where relics or miraculous images are kept, which therefore is the object of particular veneration and a destination for pilgrimages.
- **Sarcophagus:** it is a box-like funeral receptacle for a corpse, most commonly carved in stone, and usually displayed above ground, though it may also be buried.
- **Serliana:** it is an architectural element composed of a round arch symmetrically flanked by two openings surmounted by an architrave; two columns are placed between the arch and the two openings

- **Scarsella:** type of church apse with a rectangular rather than a semicircular plan.
- **Shell:** it has always been an element linked to water, has been used in the figurative arts since ancient times. In Christian art, the shell symbolizes rebirth and spiritual purifications.
- **Shaft:** it is the vertical section of a column between the capital and the base, usually circular in cross section.
- **Smooth ashlar:** it is a rectangular stone block with smooth faces
- **Smooth stem:** it is the central and predominant part of the column, included between the underlying base and the overlying capital.
- **Span:** the space between structural parts (such as pillars, columns, etc.) connected to each other to form a homogeneous covering (for example, a barrel or cross-vaulted ceiling).
- **Spherical plume:** it is a connecting element between the shutter of a dome (circular, polygonal or elliptical) and the underlying structure. It is generally placed between two adjoining supporting arches and the dome; the plume thus takes the form of a concave triangular surface, like a surface portion of a sphere (spherical triangle), consisting of point supports.
- **Splay:** it is a surface of a wall that forms an oblique angle to the main flat surfaces, especially at a doorway or window opening. A door is wider towards the outside and less towards the interior; the window is wider inward and not outward, so you can get little light.
- **Springers:** the first and lowest stone of an arch, the impost of an arch.
- **Square module:** unit of measurement of Renaissance space composed of a square between four columns and covered by a bohemian vault.
- **Square span (Campata):** in architecture it is the space that lies between four main elements of a structure.

- **Stereobate:** it is the series of steep steps that form a platform for Greek temples.
- **Strut:** a strong rod, usually made from metal or wood, that helps to hold something such as a vehicle or building together.
- **Stylobate:** it is the stone platform on which a temple stands.
- **Stiacciato:** it is a sculptural technique invented by Donatello which consists in inserting three different sculptural techniques in the same stone table; engraving, in the plane farthest from the observer, bas-relief, in the middle, and high-relief in the plane closest to the observer.
- **Still life:** it is a pictorial representation of inanimate objects such as flowers, fruit, bowls.
- **Stiloforo:** a human or animal, real or fantastic, and who has the function of supporting a column under whose base it is placed.
- **Suppedaneo:** The upper step of the altar, also called predella, is usually raised by some steps, so that the priest, at the altar, can be seen by the whole assembly.
- **Tempera:** it is painting medium made by blending egg yolks with water, pigments and, occasionally, other materials such as glue.
- **Tempera on a table:** it is a technique for preparing the wood table with glue and plaster hands that are scraped before applying the colour. In this way the table is ready to receive the preparatory drawing and then the colour.
- **Temple hexastyle:** a temple is hexastyle when the pronaos has six columns in front and it is periptery and surrounded by columns.
- **Temple tetrastyle and amphiprostyle:** a temple is tetrastyle when the pronaos has four columns, and it is amphiprostyle when in front and at the back columns are the same.

- **Terrace:** a flat raised area.
- **Tessera:** it is a small piece of stone, glass or other materials that are assembled to create a mosaic.
- **Tholobate/drum:** the substructure supporting a dome or cupola.
- **Tholos:** tombs dating back to the Bronze Age civilization consisting of a circular compartment underneath a mound of earth and covered with concentric circles.
- **Tholobate/drum:** the substructure supporting a dome or cupola.
- **Tie beam:** a horizontal timber or the like for connecting two structural members to keep them from spreading apart, as a beam connecting the feet of two principal rafters in a roof truss.
- **Top chord:** The top chord is one of the three key components to any truss. In addition to the bottom chord and webs, the top chord is used to create the upper perimeter of the structure, or the roof. The top chord is configured to resist live loads such as those applied during construction, as well as wind loads, snow loads and others. The top chord is intersected by the bottom chord and web members at various points through the truss creating a joint that is secured by metal connector plates. A top chord can be multiple pieces of lumber secured by a metal plate known as a splice, either at a joint or mid panel. While a vast majority of trusses will have top chords of the same species and grade, changes in both lumber species and grade are possible at splice points.
- **Transept:** It is the arm of a cruciform church, perpendicular to the nave.
- **Triforium:** it is the element of the interior elevation of a Gothic church found directly below the clerestory and consisting of a series of arches openings in front of the nave; it replaces the Romanesque triforium.
- **Triglyph:** rectangular blocks between the metopes of a Doric frieze. It was identified by the three carved vertical grooves.

- **Triumphal arch:** it was a monument with a large central arch, built as urban ornament to celebrate military victories and recorded historic occasions.
- **Trilite:** elementary portal-shaped structure consisting of three stones, two vertical bearing and one horizontal bearing, both the different architectural motifs derived from the same construction system or the same formal scheme.
- **Truss (Capriata):** it is a triangular architectural element, traditionally made of wood, consisting of a flat reticular planer placed vertically and used as the base element of an inclined sloping roof. The truss has the advantage of eliminating horizontal forces by virtue of its triangular structure in which the horizontal element elides the thrust of the inclined ones; it is therefore typically part of the non-pushing structures of architecture.
- **Twice-lesena:** it is like a lesena but with two semi-columns used for decorative purpose.
- **Venus statuettes:** they are round in shape and are sculpted either in stone, bone or ivory. They represent feminine figures and their features (breasts or glutes) are strongly-marked. They are used to propitiate fertility.
- **Volute:** it is a geometric ornament with spiral scroll, as seen on an Ionic capital. Two spirals are composed with a single belt.
- **Walled town:** (during the Mycenaean age) the walls protect the people living inside from enemies.
- **Watercolour:** it is a paint made with water-soluble binders that produces a transparent effect.
- **Westwerk:** it is the western body of some Carolingian churches formed by a core multi-storey flanked by two towers.
- **Wing:** it is a side panel of a triptych or polyptych (usually find in pairs) which was hinged to fold over the central panel. Wings often held the depiction of the donors and/or subsidiary scenes relating to the central image.

SPECIAL THANKS TO:

THE HEAD OF SCHOOL: DOCTOR ENGINEER GAETANO LA ROSA

TEACHERS: FIORELLA MICAELA SPATARO
ANTONIO FAMA'
SANTINA CIPRIANO

TO THEIR HELP AND ATTECTION:

STUDENTS: PAOLA BRUNO
NOEMI ARCIDIACONO

AND....

ALL THE STUDENTS

FOR PCTO ACTIVITIES FROM 2019/20 TO 2020/21

BEJAQUI AMANI, CARUSO ANDREA, CAVALERI GIORGIA, CUTRONA GIULIANA, DENI IVANA, GALLUCCIO RACHELE, LO RE ALESSIA, LO VERDE ELISA, MANOLI SARA, MARGAGLIO VALERIO, NASELLI GAIA, PANARELLO LUCREZIA, PANETTIERI ANASTASIA, PARADISO ELEONORA, PUGLISI RITA CLAUDIA, RACITI ASIA, RIZZOTI MATILDE, SAVOCA ALICIA, TORRISI ANTONELLA, VIRGILLITO ANTONIO.

FOR SOME ENGLISH ART WORDS FROM 2016/17, THROUGH 2017/18, TO 2018/19

AGOSTA BARBARA, AVANZATO CHIARA, BARONE CLAUDIO, BELLA PAOLA, BORIA LAURA, BIONDI AGATA, BONANNO MICHELE, CATANIA GIULIA, CAROBENE FRANCESCA, CASTAGNA FEDERICA, CAUDULLO STEFANO, D'AGOSTINO ELISA, DE MARCO ELISABETTA, DENARO ANDREA, DISPINZIERI DANIELA, ESPOSITO DAMIANO, FARINA VALENTINA, FAZZESE SIMONA, GAMBINO ELIO, GIUDICE SARAH, GIUFFRIDA CLAUDIA, GIULIANO CHIARA, GIULIANO GLORIA, GULINO FRANCESCA, LA ROCCA GIUSEPPE, LO RE NATALIE, LOMBARDO VALENTINA, MAENZA WALTER, MANNINO MORENA, MARINO LETIZIA, MECI CHIARA BARBARA, MIGLIORE SARA, MILICI ALESSANDRO, MILITELLO CRISTINA, MOISE DAMILIA, MOTTA VALERIO, MUGAVERO ANDREA, MUGAVERO GABRIELE, MUSUMECI GIULIA, NASTASI SABRINA, NICOTRA LAURA, NOCITA GAIA, NUZZACI GINEVRA, OLINDO MORENA, PARATORE DAVIDE, PETROSINO PATRIZIA, PIAZZA MARLENE, PINO MIRIAM, PISTONE ALESSIA, SAVOCA CLAUDIA, SAPUPPO GIANLUCA, SURIANO PIERO, VALENTI CLAUDIA, VITTORIO EMANUELE.