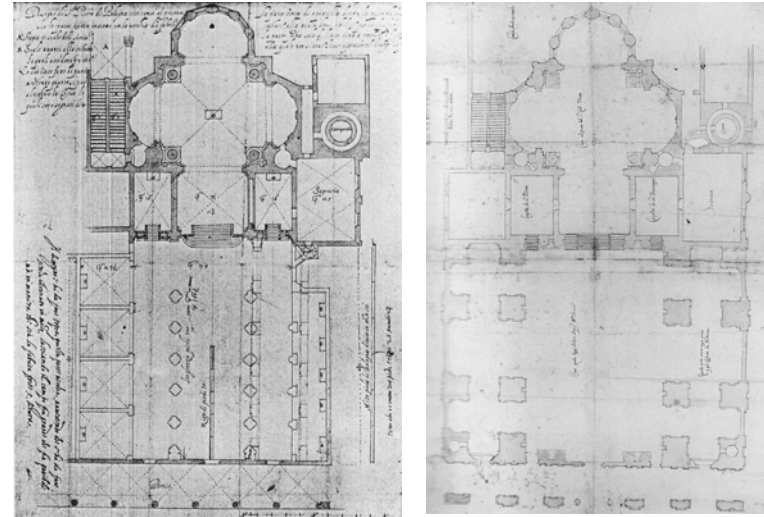
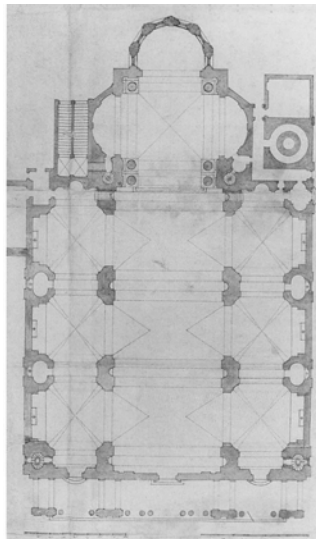


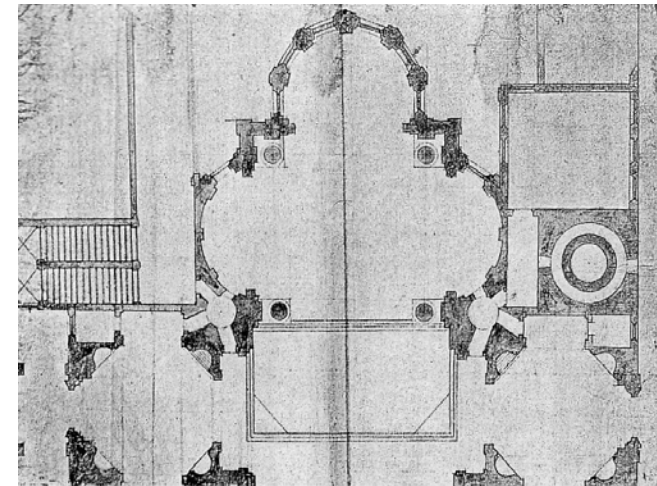
Corso di *Architettura del XVII secolo in Italia*
7.2) Gli architetti della transizione in Italia: Bologna, Parma e l'Emilia



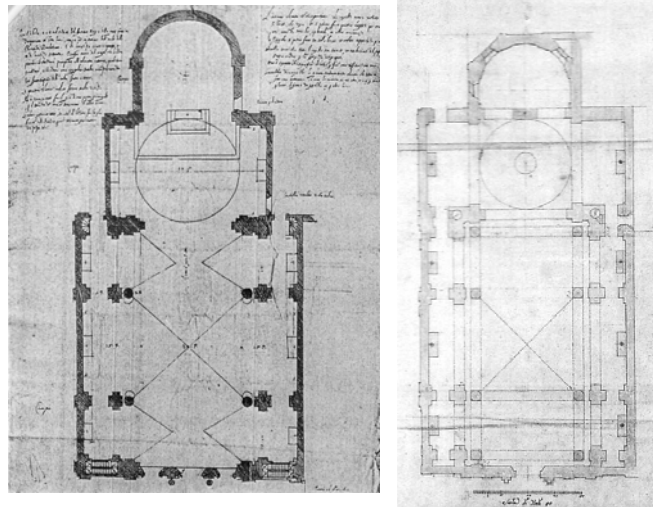
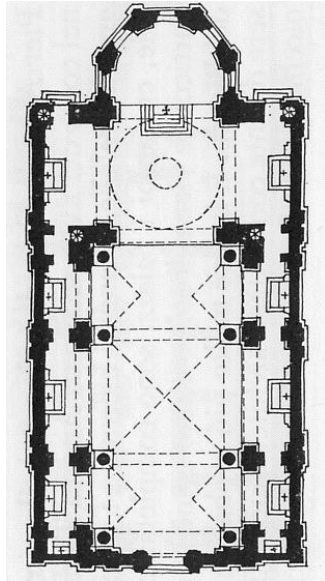
Giovanni Ambrogio Mazenta, pianta preesistenza e progetto per la cattedrale di S. Pietro a Bologna



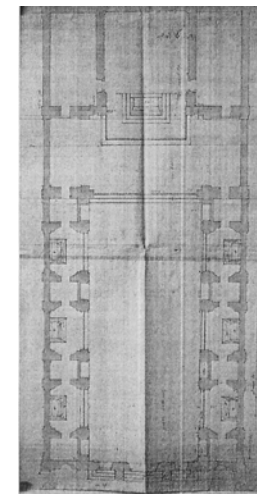
C. Maderno, F. Ponzio, progetto per la cattedrale di S. Pietro a Bologna, 1610 c.



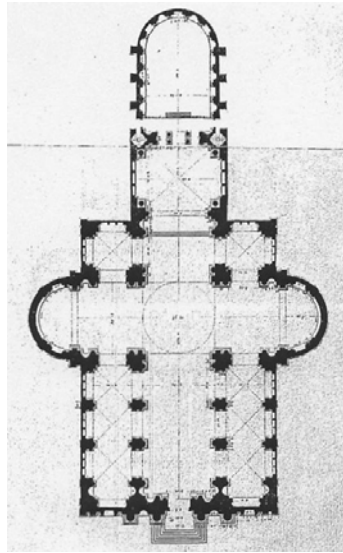
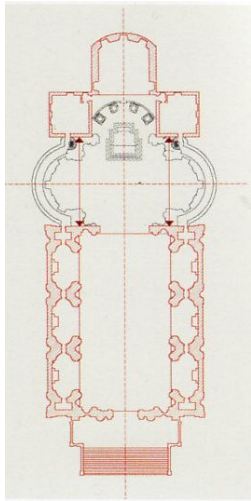
Giovanni Ambrogio Mazenta, progetto per la cattedrale di S. Pietro a Bologna



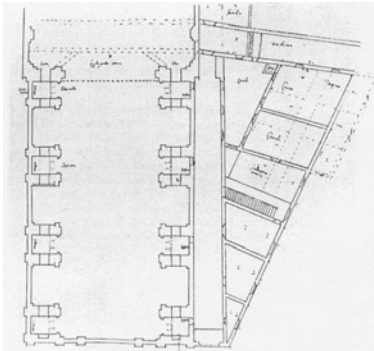
Giovanni Ambrogio Mazenta, progetto per S. Salvatore a Bologna (il 2° solo attr.)



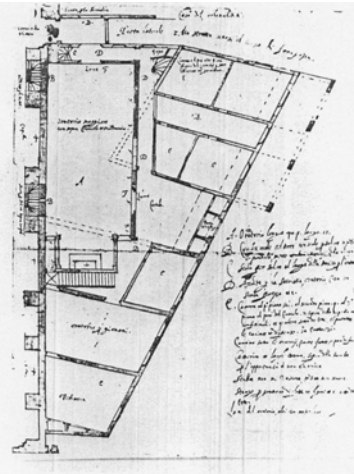
7. Progetto per la «Chiesa di Bologna, pianta di una nave con 5 o 7 altari», 1606-1607 circa, penna e acquerello giallo, mm 827 x 440. Milano, Archivio Storico dei Barnabiti, Cartella Grande, I,



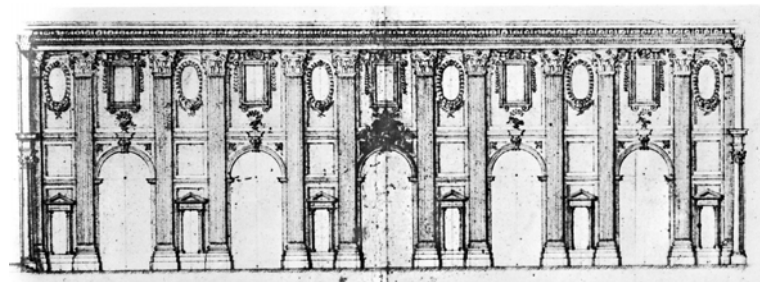
Giovanni Ambrogio Mazenta: Progetto per la facciata di San Paolo a Bologna,

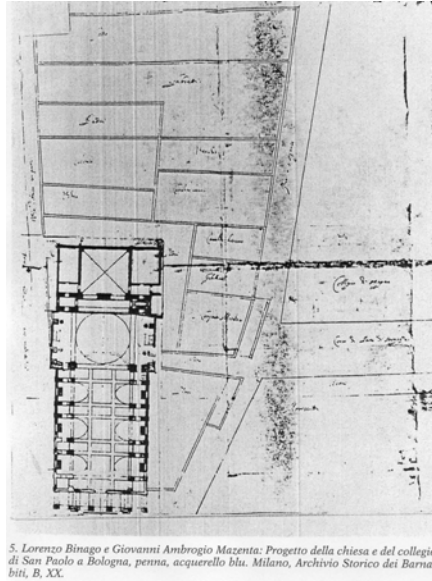


7. Giovanni Ambrogio Mazenta: Pianta della navata e del collegio di San Paolo a Bologna, penna. Milano, Archivio Storico dei Barnabiti, B, XX.

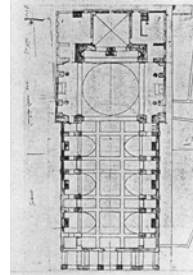


8. Giovanni Ambrogio Mazenta: Progetto del collegio di San Paolo a Bologna, penna, acquerello blu. Milano, Archivio Storico dei Barnabiti, B, XX.

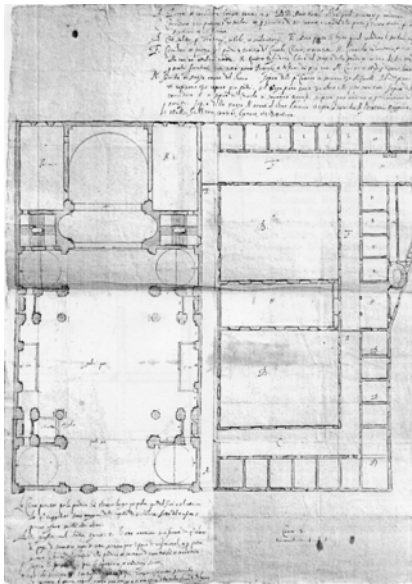
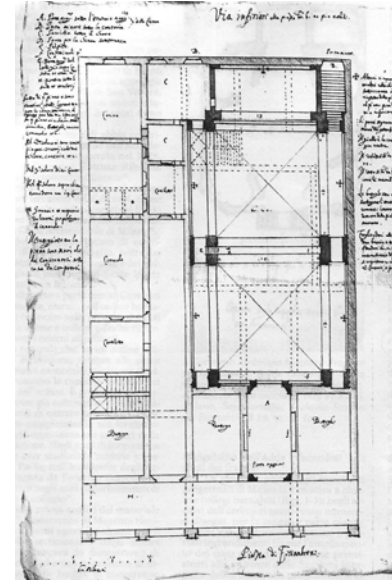


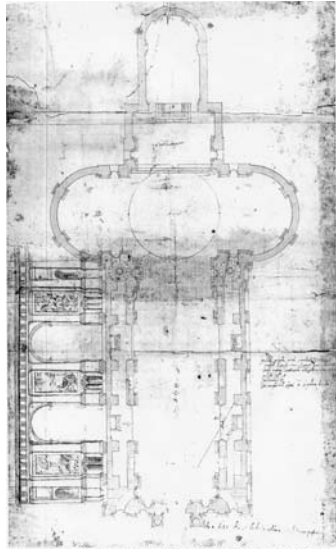


5. Lorenzo Binago e Giovanni Ambrogio Mazenta: Progetto della chiesa e del collegio di San Paolo a Bologna, penna, acquerello blu. Milano, Archivio Storico dei Barnabiti, B. XX.

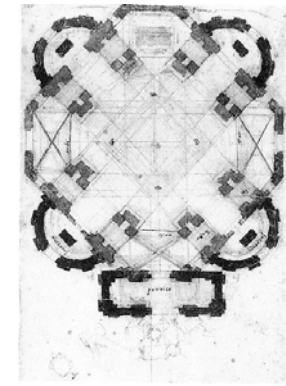
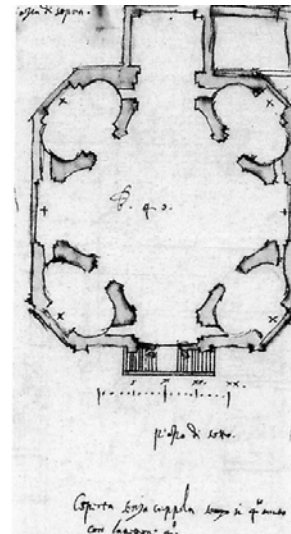


6. Lorenzo Binago: Variante del progetto di San Paolo a Bologna, penna, acquerello blu. Milano, Archivio Storico dei Barnabiti, B. XX.

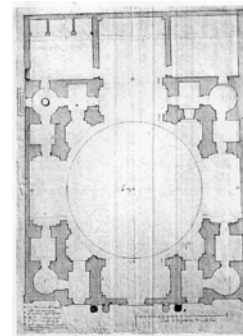
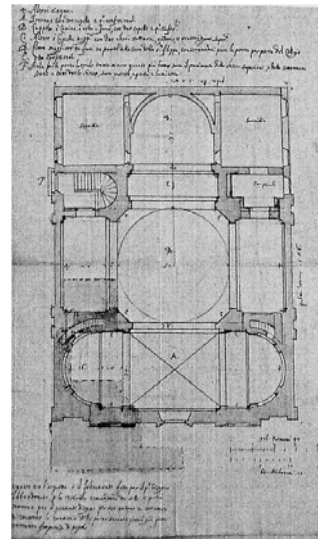
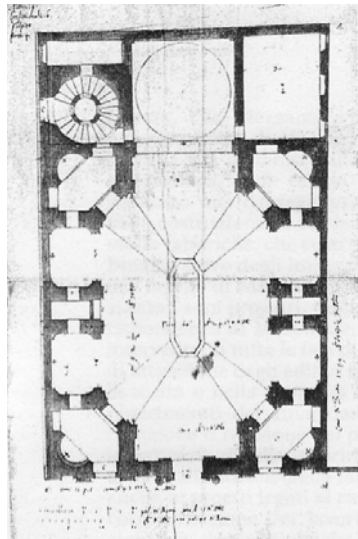




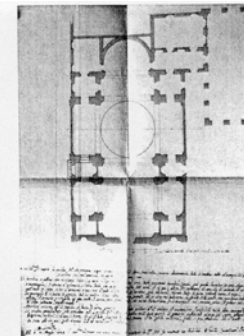
8. Lorenzo Binago (da Giovanni Ambrogio Mazenta?); Progetto della chiesa di San Paolo alla Colonna: pianta e parziale sezione, primo decennio del Seicento o prima del 1626. Los Angeles, The Getty Research Institute, Library (881179) recto.



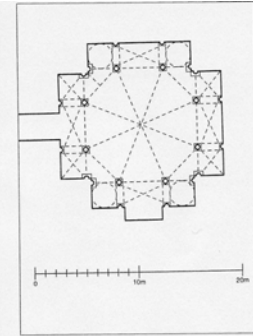
119. MICHELANGELO. Progetto per S. Giovanni dei Fiorentini a Roma



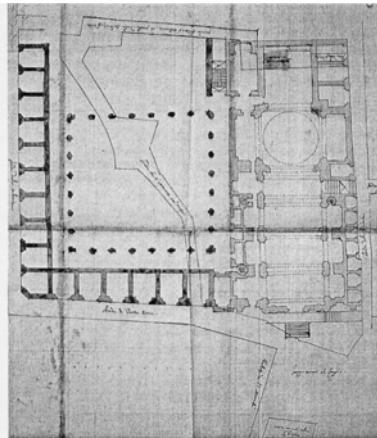
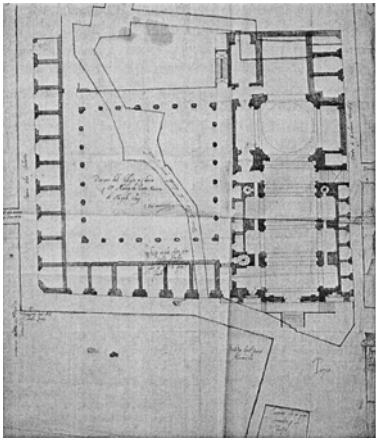
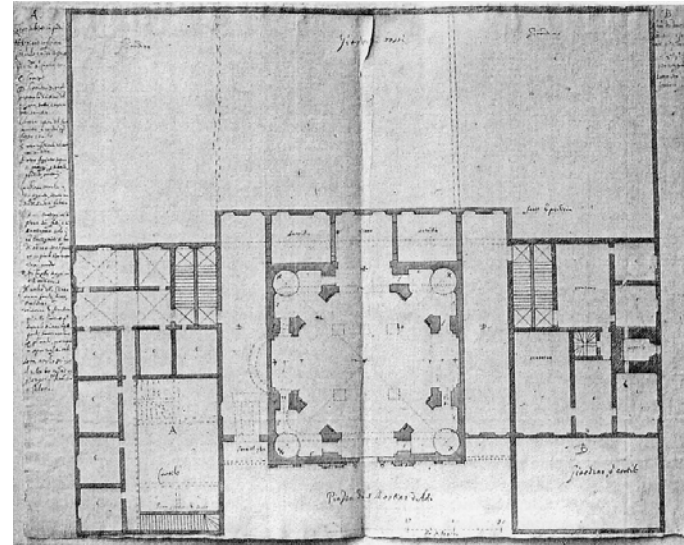
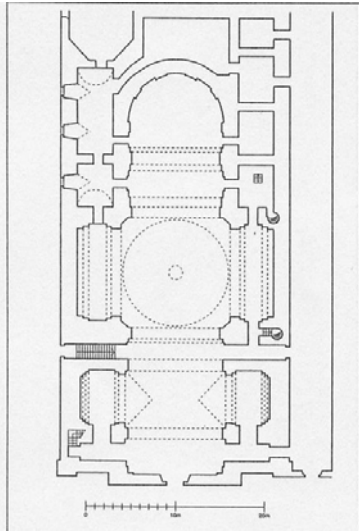
6. Giovanni Ambrogio Mazenta: Progetto per la chiesa di San Paolo a Macerata, ante marzo 1625, inchiostro bruno e acquerello giallo, mm 323 x 440. Milano, Archivio Storico dei Barnabiti, Cartella Grande, I, marzo I, fasc. III, n. 7.



7. Lorenzo Binago: Progetto per la chiesa di San Paolo a Macerata, maggio 1625, inchiostro bruno e acquerello giallo, mm 515 x 409. Milano, Archivio Storico dei Barnabiti, B, XV, marzo I, fasc. I.



8. Pianta della chiesa sotterranea di San Paolo a Macerata.

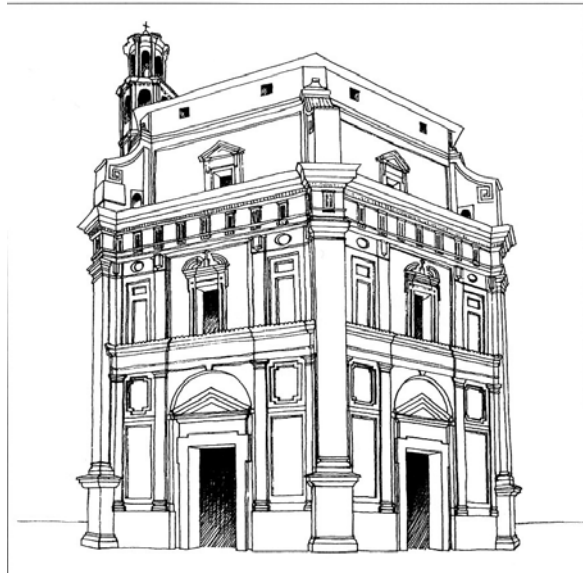


2. Giovanni Ambrogio Mazenta (?): Progetto del collegio e della chiesa di Portanova (1629), inchiostro nero acquerellato. Milano, Archivio Storico dei Barnabiti, Cartella Grande, I.

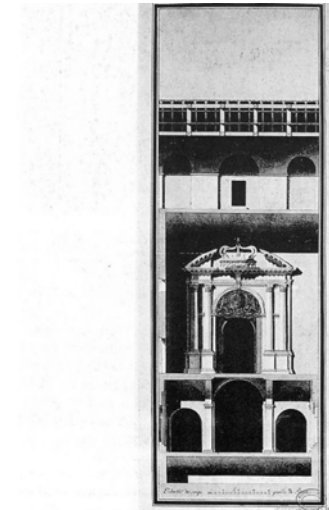
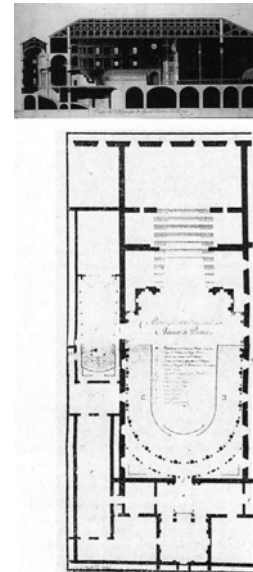
3. Giovanni Ambrogio Mazenta (?): Progetto per la chiesa e per il collegio di Portanova (1629), inchiostro nero acquerellato. Milano, Archivio Storico dei Barnabiti, Cartella Grande, I.



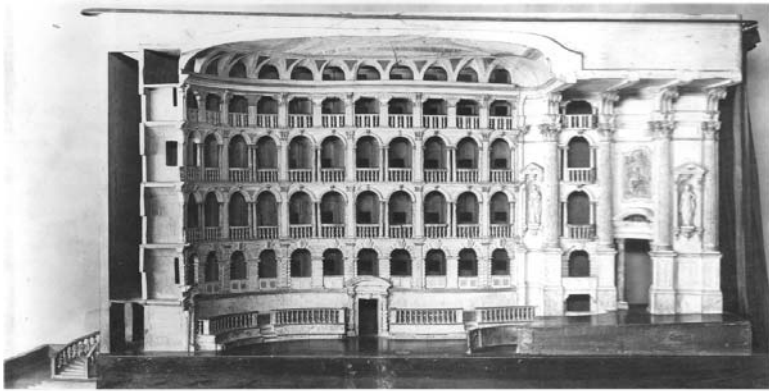


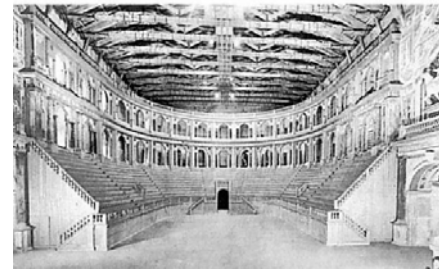
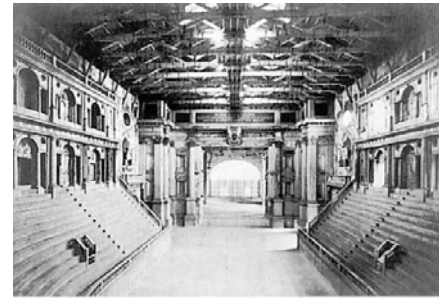


Restituzione dell'assetto originario di Santa Maria del Quartiere a Parma.



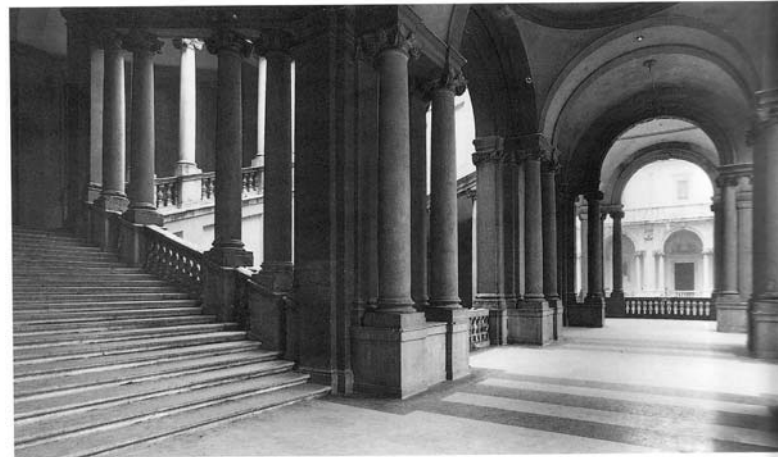
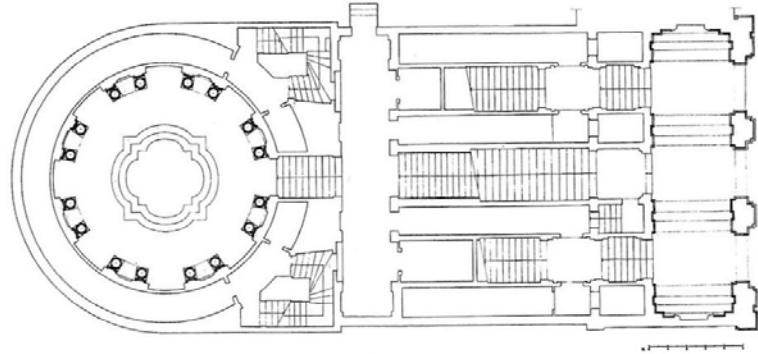
18/ Il teatro Farnese di Parma. Sezione del palazzo della Pilotta con il portale d'accesso al teatro. Rilievo di Giovanni Corradi dei primi anni del XIX secolo (Parma, Archivio di Stato).

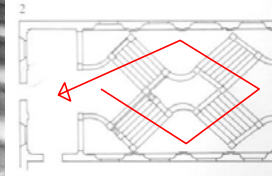














Piacenza, S. Cristoforo, cupola prospettica. Domenico Valmagini, Ferdinando Galli Bibiena, dal 1687

