

## Minimum Documentation Fiche

composed by national/regional working party of SECTION BASILICATA-PUGLIA



### 01. Picture of building

Depicted item: Church St. Vincenzo de' Paoli

source: photo by Pierangelo Laterza

date: 2019

### 1. Identity of building

#### 1.1 current name of building

Church St. Vincenzo de' Paoli

#### 1.2 variant or former name

-

#### 1.3 number & name of street

Piazza Monte Sabotino

#### 1.4 town

Matera

#### 1.5 province/state

Matera/Basilicata

#### 1.6 zip code

75100

**1.7 country**

Italy

**1.8 national grid reference**

40°39'38.1"N 16°32'05.7"E

**1.9 classification/typology**

Religion/Church

**1.10 protection status & date**

NTA (Norme d'attuazione) in the Piano Regolatore Generale 1999 of the city of Matera

**2 History of building****2.1 original brief/purpose**

Church

**2.2 dates: commission/completion**

1951/1953

**2.3 architectural and other designers**

Ludovico Quaroni

**2.4 others associated with building**

-

**2.5 significant alterations with dates**

-

**2.6 current use**

Church

**2.7 current condition**

Good

**3. Description****3.1 General description**

The church is part of the rural village of La Martella, born as an agricultural district 5 km far from Matera, as part of the process of displacement and rehabilitation of the Sassi districts (law.n. 619/52), in an active political-cultural climate influenced by the action of Adriano Olivetti (President of the INU and vice-president of the UNRRA-Casas institute).

**3.2 Construction**

The village was founded following a stellar scheme of centripetal development, concentrating services and public spaces (church, kindergarten, theatre, clinic, schools and square) in the centre and distributing the residential buildings along neighbourhood-streets that branch off outwards. The bell tower of the church is the central point of reference.

The church is a physical and symbolic landmark in the hamlet; its design was new and formal compared to tradition and other works designed by Quaroni. In fact, the church has no exceptional features, but instead has a discreet composition of the volumes of the hall, rectory and parish services. The space inside is divided horizontally into a nave and a lantern: the former is a low, bare and underlit area for the faithful, the latter is the site of the ornament of light and transcendence. The crucifix hanging over the altar sculpted by Giorgio Quaroni and the tiles painted by Pietro Cascella to look like a big carpet become the destination and stage for the faithful. The unusual three-pitched roof reinforces the perspective towards the presbytery.

### **3.3 Context**

The rural village of La Martella is an agricultural district 5 km far from Matera. Quaroni emphasised the dimensions of the religious building, because the managers of the Cassa del Mezzogiorno (literally, Fund for the South) didn't appreciate the houses and the church having similar proportions.

## **4. Evaluation**

### **4.1 Technical**

The large entrance and bell tower are the material embodiment of a local style, of the "hushed tones" of neorealism and the superior values of Quaroni's religious architecture. Its shape is reminiscent of a 20-metre-high tuff block granary, a representation of a poor style intended to be similar to the rest of the village. The size, decoration and light of the religious interior make this space the centre not only of the church, but also of the hamlet, creating a balance between the architecture and the urban plan of the site.

### **4.2 Social**

The church shows some aspects that will be developed during the following years in other constructions and that will be officialised in the *Sacrosanctum Concilium* (first official document emanated by Paul VI in 1963). The faithful isn't a simple spectator anymore and the sacred space is reorganised, the altar is displayed in a central position in the liturgical space, pointed towards the faithful.

### **4.3 Cultural & aesthetic**

The simplicity of the village and the attention in using local materials, characteristics of the vernacular models considered for the project, is remarkable in the church too. In this way, the village embodies particularly a neorealist style widespread in those years. A style that reflects the change of life's conditions and of the feeling towards the everyday life. The intense emotive figuration of the building allows a synthetic and immediate reading of the urban values represented in the hamlet: the simplicity and the humanity already celebrated in the Sassi districts.

### **4.4 Historical**

The rural village was born during the process of displacement and rehabilitation of the Sassi districts. It followed the publication of the famous cover of *Life* that portrayed the inhabitants of the Sassi districts in their small houses, dug in the rock, sharing the domestic space with their own courtyard animals.

## **4.5 General assessment**

Quaroni applies the typical dualism of his production in tension between modern and vernacular; through this competent game he lends a defined identity and a high quality to the entire hamlet.

## **5. Documentation**

### **5.1 Principal references**

QUARONI, Ludovico, La Chiesa del Villaggio La Martella, in Casabella, CCVIII, 1955  
MANIERI ELIA, Mario, Il restauro architettonico e la sua duplice dimensione progettuale, in SEGARRA LAGUNES Maria Margarita (a cura di), Manutenzione e recupero della città storica. Progetto e intervento, Atti del II Convegno Nazionale ARCo, Associazione per il recupero del costruito, Gangemi, Roma 2001  
GORIO, Federico, Il villaggio La Martella a Matera, Apollon, Roma 1953  
SÀITO, Mauro, La chiesa di Quaroni a La Martella. Restauro di un'architettura contemporanea, Edizioni Clear, Roma 1991  
CIORRA, Pippo, Ludovico Quaroni 1911-1987, Opere e Progetti, Electa, Milano 1989  
ROSSELLI, Paolo, Antica città moderna. Vedute contemporanee di Matera, Libria, Melfi 2000  
PAGLIUCA, Antonello, SÀITO, Mauro, 9 itinerari x 100 architetture del '900. Basilicata e Puglia, Gangemi Editore, Roma 2019

### **5.2 visual material attached**

Fig.01 – Project drawings (Quaroni Archive)  
Fig.02 – Plan of the church (Mauro Sàito Architetti Archive)  
Fig.03 – General view of the hamlet, 1953  
Fig.04 – The church (Quaroni Archive)  
Fig.05 – View from the church  
Fig.06 – Detail of the entrance, 2019 (photo by Pierangelo Laterza)  
Fig.07 – Detail of the entrance (Mauro Sàito Architetti Archive)  
Fig.08 – Interior view towards the altar  
Fig.09 – Detail of the ceramic pavement of the altar, realised by Pietro and Andrea Cascella, 1955

### **5.3 rapporteur/date**

Federica Bonerba, April 2020

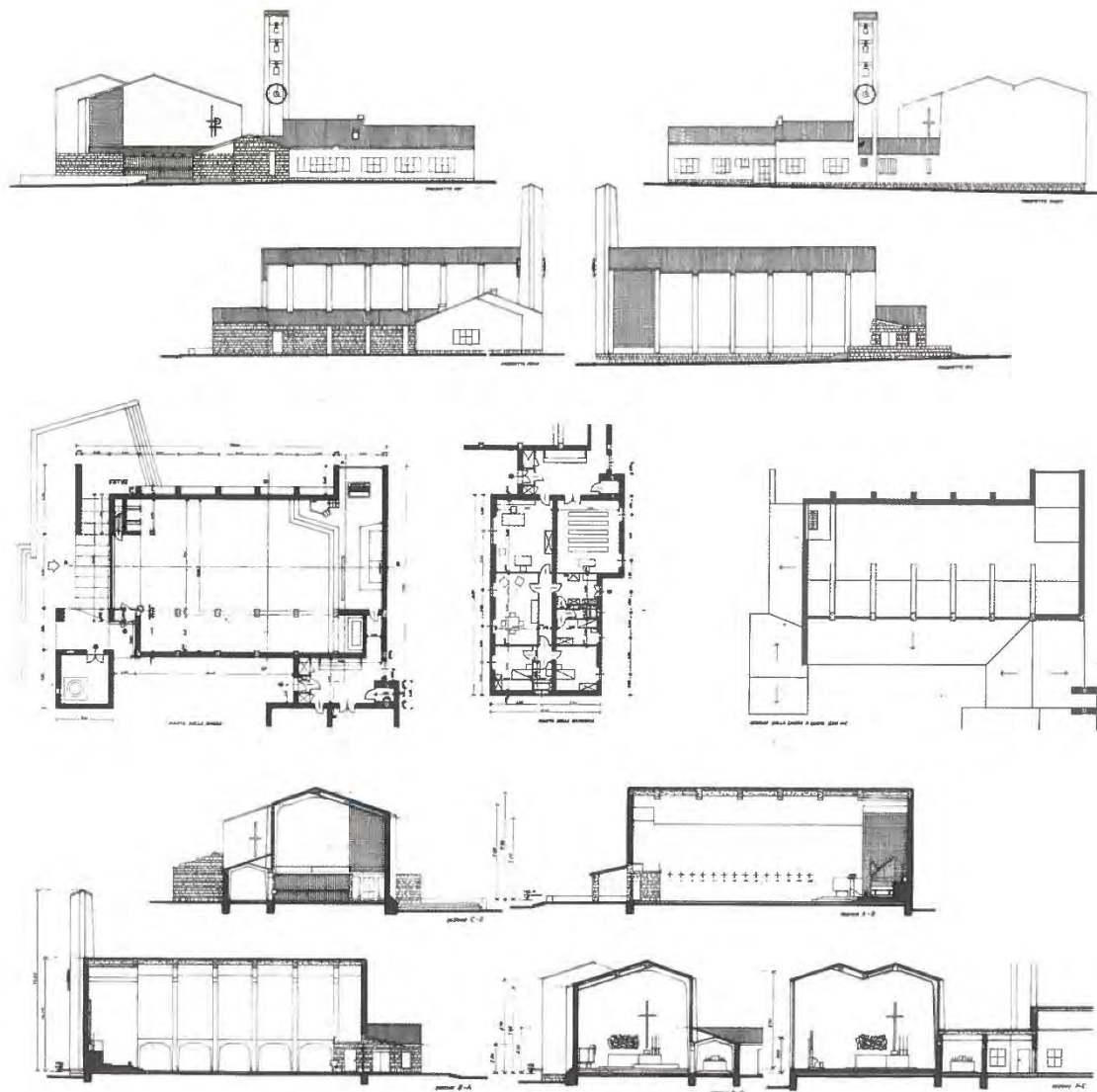
## **6. Fiche report examination by ISC/R**

name of examining ISC member: date of examination:

approval:

working party/ref. n°: NAI ref. n°:

comments:



Il progetto di massima, 1951, prospetti, piante, sezioni (*inedito*).

Fig.01 – Project drawings (Quaroni Archive)

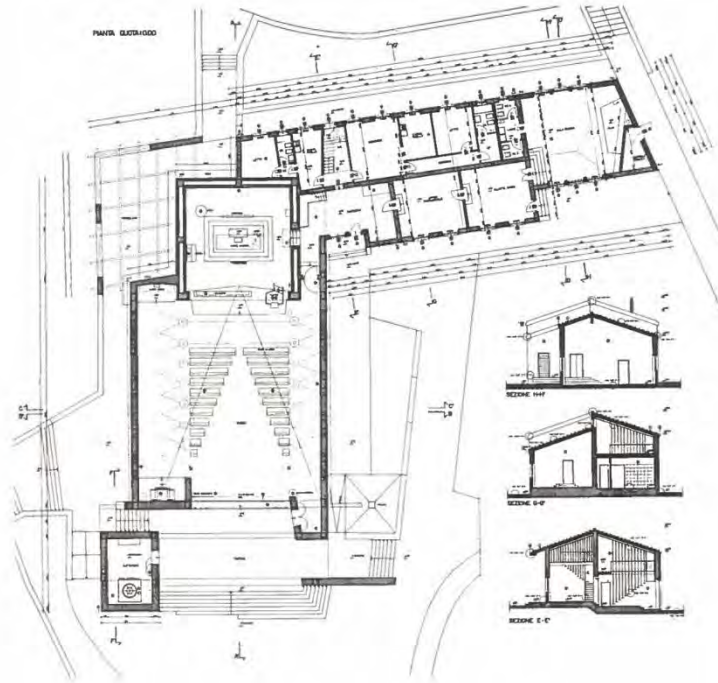


Fig.02 – Plan of the church (Mauro Saito Architeti Archive)



Fig.03 – General view of the hamlet, 1953





Fig.04 – The church (Quaroni Archive)



Fig.05 – View from the church



Fig.06 – Detail of the entrance, 2019 (photo by Pierangelo Laterza)





Fig.07 – Detail of the entrance (Mauro Sàito Architetti Archive)



Fig.08 – Interior view towards the altar



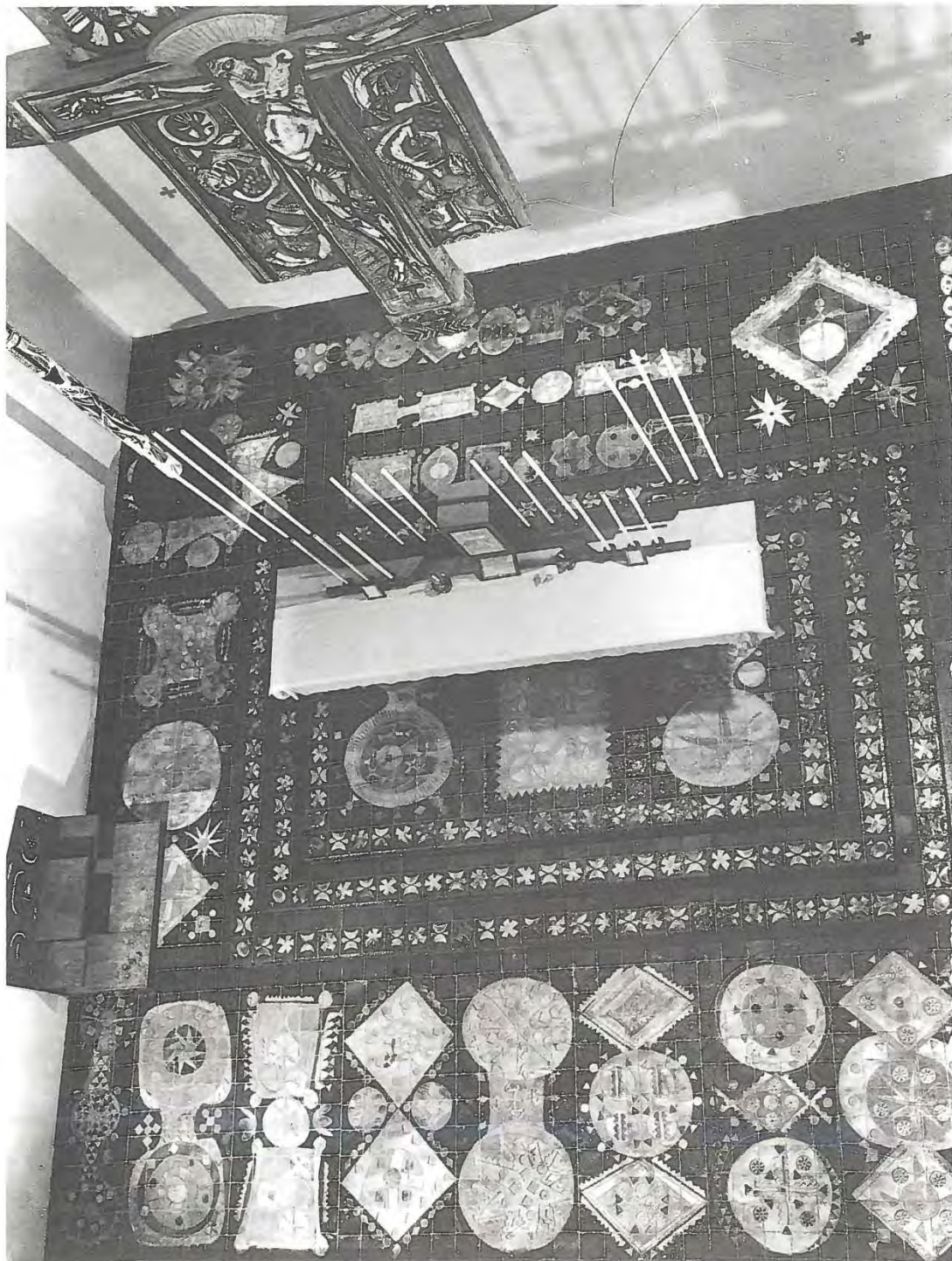


Fig.09 – Detail of the ceramic pavement of the altar, realised by Pietro and Andrea Cascella, 1955