

# Luigi Arrigucci

Italian Architect  
(1575-1647)

He was born in Florence in 1575. His Florentine activity, which took place in the first quarter of the century, is not well known, apart from the news of the extension works carried out at the convent of S. Maria Maddalena de 'Pazzi on behalf of Urban VIII.

In 1630 Arrigucci was in Rome, appointed on June 26 by Urban VIII as architect "above the factories of our Chamber", as Maderno's successor; on 31 August it appears that work had already begun in S. Sebastianello on the Palatine, the old S. Maria in Pallara transformed into the oratory of the Barberini vineyard.

In Rome, Arrigucci, who, as well as being an architect, is a supplier of "different woods" for various important factories (Palazzo del Quirinale, oratory of the Filippini, Berninian bell tower of S. Pietro), also worked in the churches of SS. Cosma and Damiano, of S. Anastasia, of S. Giacomo alla Lungara.

The restoring of the church of SS. Cosma and Damiano, - both in the single nave plan with side chapels and in the decoration of the elevation -, is the work, as well as the author, of Fra 'Michele Cappuccino, remembered as co-author of the project and attested as director of the work.

The façade of the church of St. Anastasia is assigned. Here Arrigucci it takes up the scheme, widespread in Rome since the late Renaissance, of a façade flanked by two bell towers; but the interpretation is marked by an essential linearism, enhanced by the detachment of the central body of the facade from the bell towers, which thus take on a graceful, merely decorative lightness.

The façade of S. Giacomo alla Lungara was built by Arrigucci in 1641, probably in collaboration with Castelli and Doni. De Quarti; it is very close to that of S. Anastasia, especially in the division of the two orders and the pilasters, but weaker, more neglected in detail.

Arrigucc was assigned the reconstruction, wanted by Urban VIII in 1644, of the interior of the cathedral of Spoleto. The excessive simplification, the lack of any plastic interest, together with the prevalence of a schematic linearism and a certain academic persistence of Tuscan modules, translate into a cold effect of vastness. It is one of the last fruits of the sixteenth-century tradition, which is still inspired, in the plan and in the elevation - indicative are the double pilasters of the dome, still Brunelleschi - from the Roman church of S. Giovanni dei Fiorentini.

by Isa Belli Barsali - Biographical Dictionary of Italians - Volume 4 (1962)

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