

Luca Carimini

(1830-1890)

Italian architect

He belonged to a family of artisans, and was a typical example of that class of artisan-artists who had flourished in Rome for centuries, in the shadow of the government of the Pope and the great families. His story is also exemplary, typical of his time and of his city when he moved from the papal monarchy to the Savoy kingdom, and also how the experience could be brought into the professional evolution of the ancient craft of stone - cutter into the modern one of architect. love of materials.

At the age of 14, having lost his father in a still fully papal Rome, Carimini was set up by a marble worker to learn the trade of stonemason and decorator. Around the age of twenty an uncle who was a master builder opened a stonemason's shop for him, tied to his orders; in short, the workshop, which exercised a flourishing activity for altars, chapels and funeral monuments, etc., became a thick of apprentices. However, Carimini continued to study: attending the Accademia di San Luca, first the ornate school and then, even when he had his own workshop, the academy of painting and sculpture. At the age of 38, in 1868, the Archiginnasio della Sapienza graduated him architect after reporting to the Academy's exam commission which included, among others, the neoclassicist Poletti and his pupil Virginio Vespignani .

Once obtained the academic recognition, Carimini began his professional activity on a large scale, continuing it intensely until 1890, the year of his death.

Works :

If Rome remained the principal theater of his activity, it extended however to South America: his works are in Brazil, in Recife - the church of the Blessed Virgin of Peña, his are the restoration of the cathedral of Belém, and the pulpit of the cathedral of St. Paul ; and also in Chile, in Santiago, where there is the monumental altar for the church of St. Francis.

The great youthful love for the fifteenth century that had animated his studies and the same activity of the shop never declined, meeting constantly, even with Rome new capital, the taste of the time, and placing it fully in the neo-Romanic current. Also for this reason, probably, in Umbertine Rome that was full of activity and building speculation, where even ecclesiastical orders played their part, various orders for churches and convents to be enlarged, rebuilt, embellished went to Carimini.

Remember:

1856 Internal restoration and decorations in S. Maria in Aquiro .

1858 Chapel of the Crucifix in the Basilica of the Saints XII Apostles .

1867 - 1873 The first job of Carimini graduate architect: the restoration of the "church of the fornari", S. Maria di Loreto to the Trajan Forum , with reconstruction of the sacristy and addition of the rectory (work of Giuseppe Sacconi).

1867 - 1878 Restoration and construction of the Confession of S. Salvatore in Onda.

1873 - 1879 Construction of the Confession still in the Basilica of the Holy Apostles.

1877 - 1888 Reconstruction of the church of Sant'Ivo dei Bretoni .

1879 Remake of the 15th century church of Our Lady of the Sacred Heart in Piazza Navona , formerly San Giacomo degli Spagnoli.

1883 - 1890 Remaking of the facade of the church of S. Chiara and Pontifical French College in Piazza S. Chiara, behind Piazza della Minerva .

1884 Church of the Bracciano graveyard.

1884 - 1888 Church and convent of S. Antonio in via Merulana .

1888 Pontifical Canadian College in Via di S. Vitale.

However, Carimini never disdained to work even in the province - his works are in Monte Compatri , in Trevi , in Bracciano , in Anzio - nor did he ever give up producing the kind of works he had started with - newsstands, chapels, funeral monuments, many of the which are still present at the Verano .

His last great projects did not see them realized: the assignment for the construction of the Palace of Justice was entrusted to him and then revoked. The design of Palazzo Brancaccio was realized, but after his death, between 1892 and 1896.

Bibliograpy

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