

## Proporção e Identidade, na obra arquitectónica dos Galli Bibiena: os casos da Ópera de Nancy e da Ópera do Tejo

Pedro Miguel Gomes JANUÁRIO

Secção de Desenho, Geometria e Computação, Departamento de Artes, Humanidades e Ciências Sociais, CIAUD, Faculdade de Arquitectura, Universidade de Lisboa, Lisboa, Portugal

januario@fa.ulisboa.pt, arq.pedro.januario@gmail.com

Eduardo Francisco Durão ANTUNES

Mestrando de Arquitectura, Faculdade de Arquitectura, Universidade de Lisboa, Lisboa, Portugal

educhico@gmail.com

---

### Abstract

Known as one of the most important families of architects and stage designers of the eighteenth century, the Galli Bibiena's worked for the main European courts, from Lisbon to St. Petersburg, where they earned international notoriety and recognition.

Based on the research performed by us in the last decade on the work realized by the Galli Bibiena family, and particularly in the recent research carried out for the Master thesis effects, this paper aims to present some of the results obtained under the subject of the theatrical architecture developed by Francesco and Giovanni Carlo Sicinio, respectively, father and son.

In particular, we aim to share out a series of analyses made between the Nancy Royal Opera House (1709) and the Lisbon Royal Opera House of Tagus (1755), in order to deepen the current knowledge of these two buildings and highlight some of its main features. Namely, regarding the use of the proportion and a set of elements in the formation of a specific language, that (may) confine to a common morphological identity.

To conclude, we will demonstrate the existence of a formal and stylistic identity, which was used among the various members of this family, in particular in professional and academic level relating father and son.

**Keywords:** Nancy Opera House, Lisbon Royal Opera House of Tagus, Galli Bibiena, Proportion, Identity