



Architectural Conservation Studio



Erasmus+

ARCHITECTURAL CONSERVATION STUDIO

3. METHODOICAL STUDY OF MONUMENTS. CHURCH OF «LA MARTORANA», Towerbell and new façade



SAPIENZA
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Course of architectural and conservation studio

ARCHITECTURAL CONSERVATION STUDIO

PROGRAMME OF LECTURES		CONTACT HOURS		
		LECTURES	EXERCISE	DESIGN
1	A brief guide to graphic representations	3	4	2
2	Methodical study of monuments	5	3	
3	Methodical study of monuments. Church of "La Martorana". Tower bell and new façade.	3	2	
4	Methodical study of monuments. The medieval tower bell. Comparisons.	3	2	2
5	Sermoneta: the church of Santa Maria Assunta	4	2	
6	Antonio da Sangallo il Giovane	3	2	
7	Antonio da Sangallo il Giovane and some of the Via Appia (Rome)	3	1	
8	Italian architecture from 16 th to 18 th century; diffusion in Central Europe. ZAMOSC. Study and proposals for conservation.	3	1	
9	"Roma Barocca" (<i>Baroque Rome</i>)	4	1	
10	Italian architecture from 16 th to 18 th century; diffusion in Central Europe. LANDSHUT AND OTHER EXAMPLES. Study and proposals for conservation.	3	2	2
11	Palazzo Sternberg (Vienna)	2	1	
12	Liturgical adaptation.	3	1	
13	Liturgical adaptation II	3	2	
14	Graphic representations. Examples I	4	3	2
15	Graphic representations. Examples II	4	3	2
		TOT 50	TOT 30	TOT 10

THIRD LESSON:

ARCHITECTURAL CONSERVATION STUDIO

Methodical study of monuments.

Church of “La Martorana”, towerbell and new façade

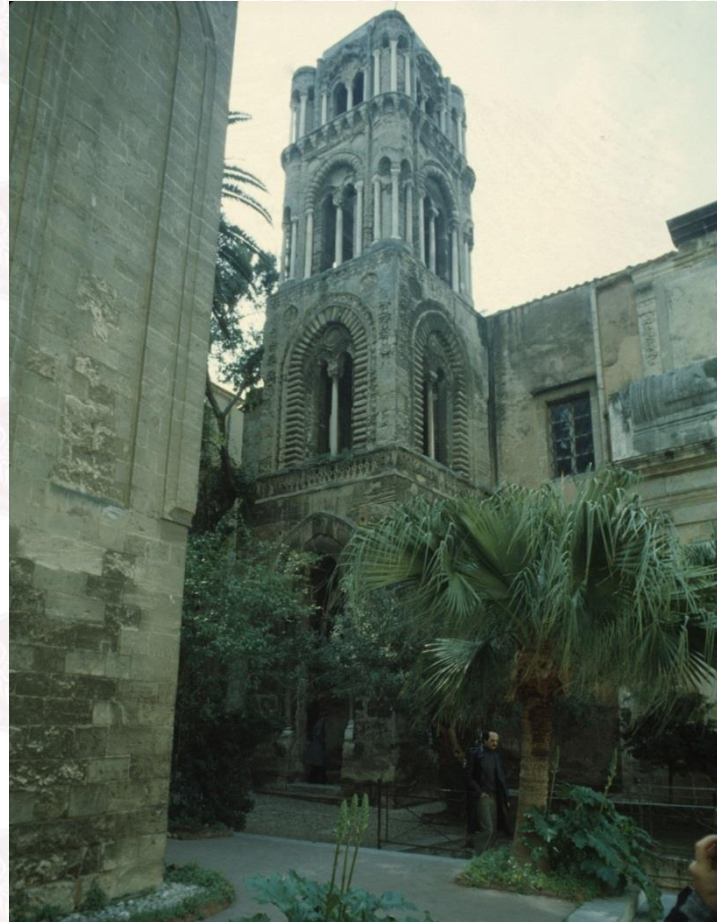
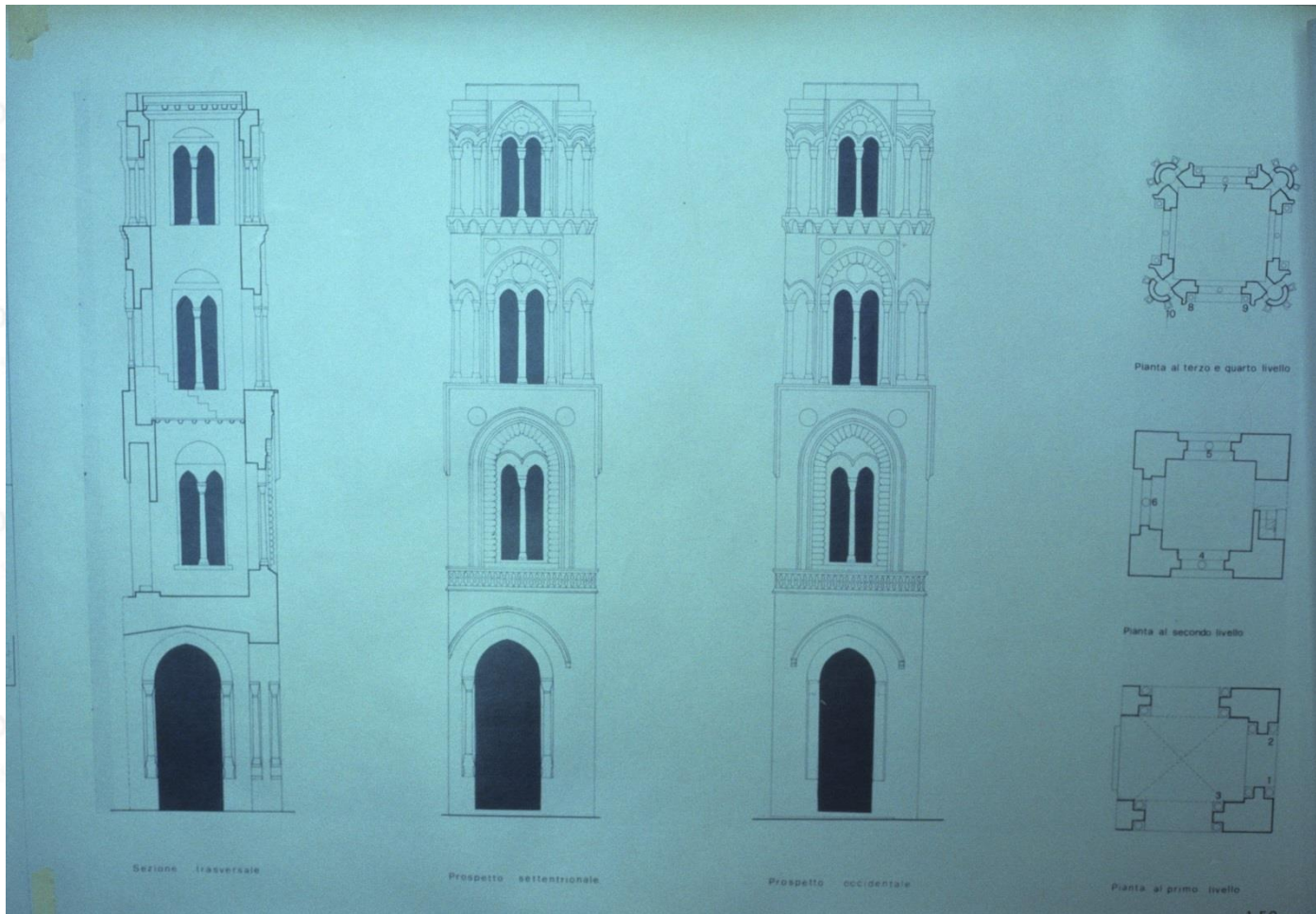


Photo by CB, 1984.



The survey, with analysis of constructive features. In section it is possible to see the different masonries and the map of different levels (Survey and drawing by CB, 1983)



Detail of frame mouldings with the fallen parts of decorations (photo by CB, 1984)



The vault of first level (photo by CB, 1984).



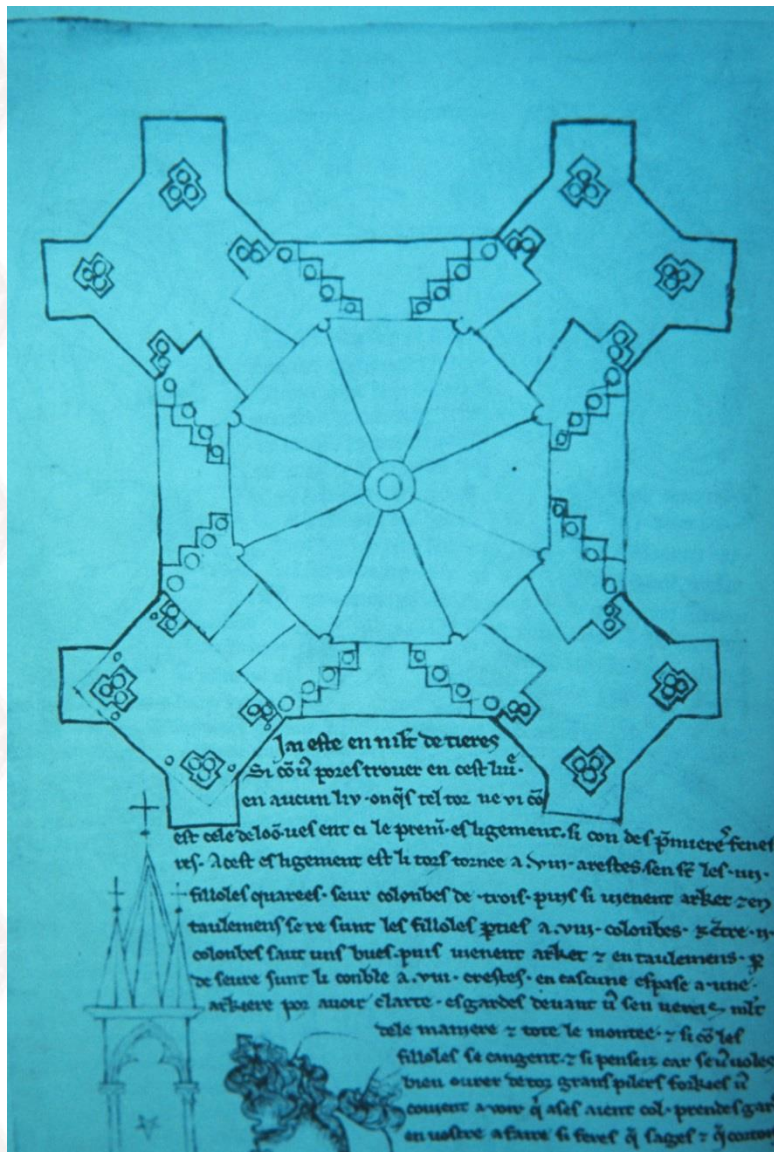


Detail of tower bell ceiling (photo by CB, 1984).

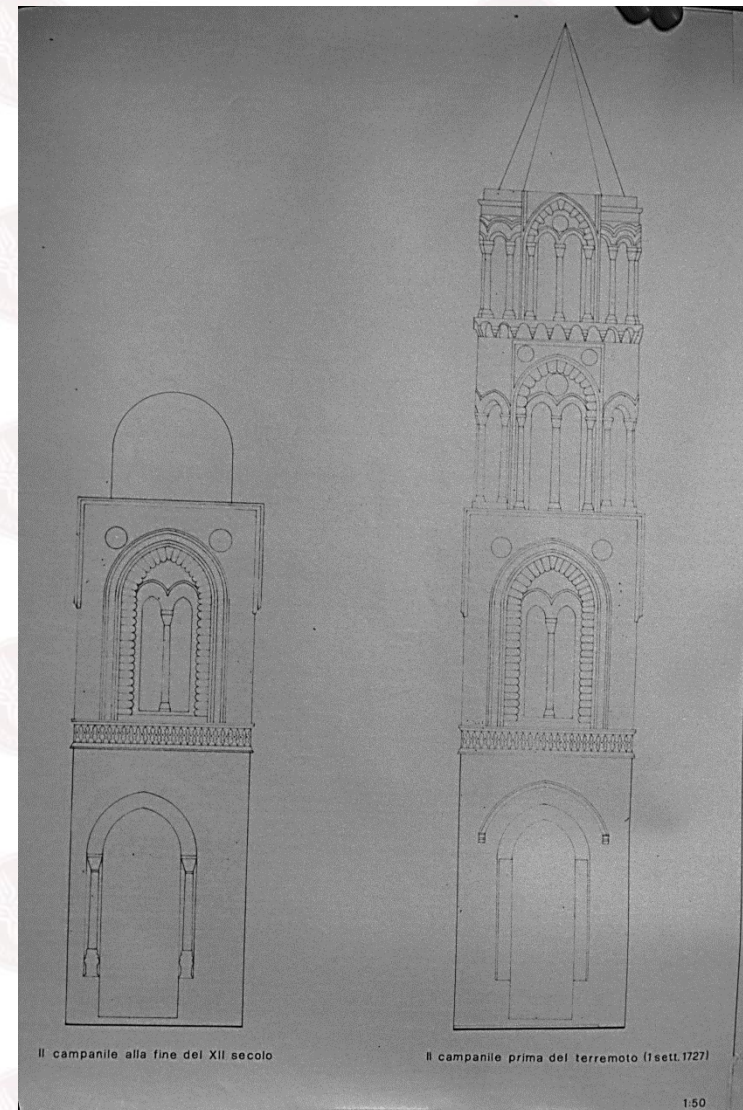
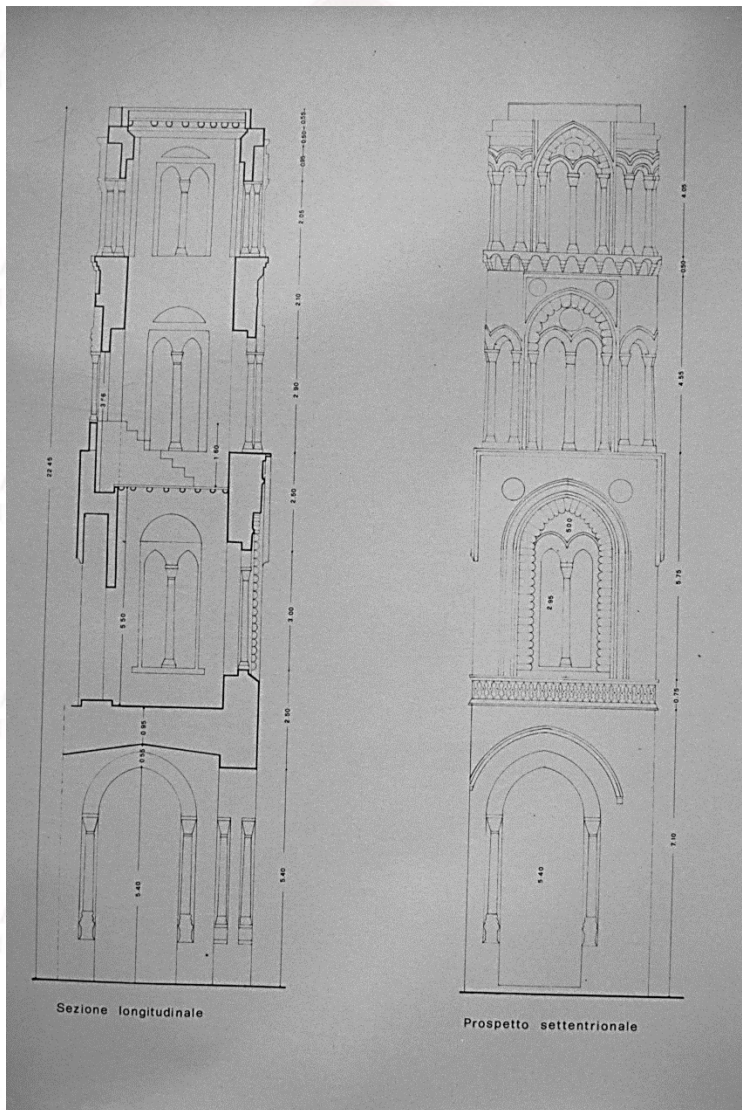




The two orders, the complex structure of the last level shows a different configuration, particularly in the corner with the insertion of cylindrical elements as well as features of reduced height of the arcades (photo by CB, 1984)



Notebook of Villard de Honnencourt



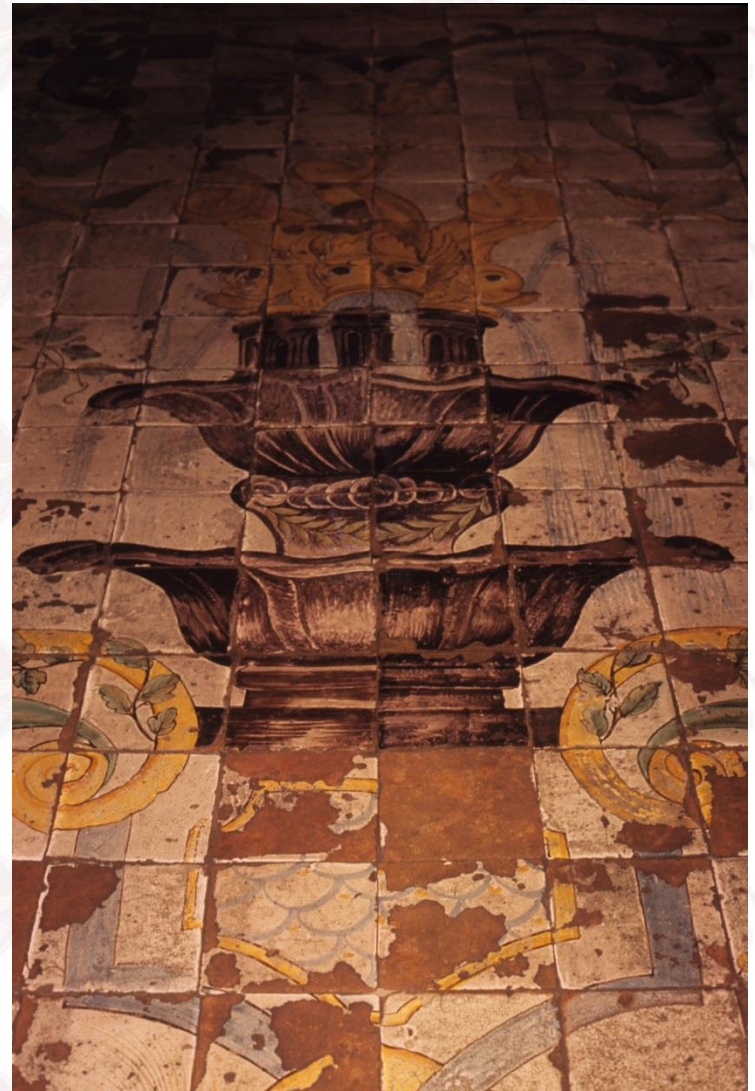
Geometrical survey, section and elevation, and ipotetic restitution. (survey by CB, 1987)

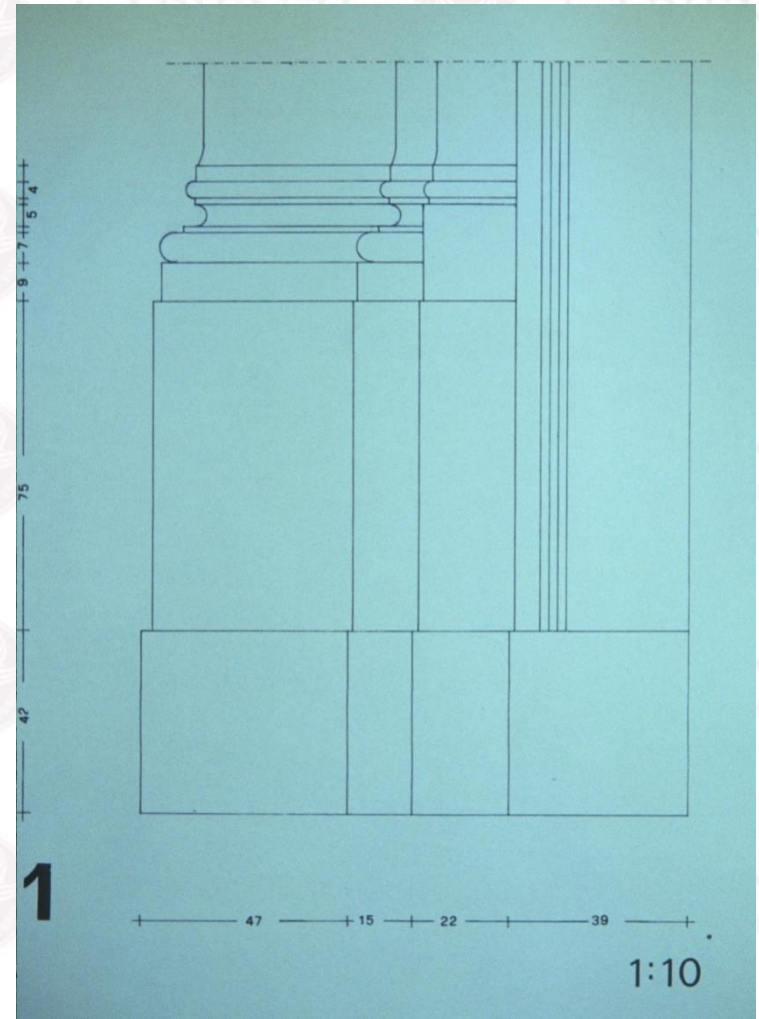
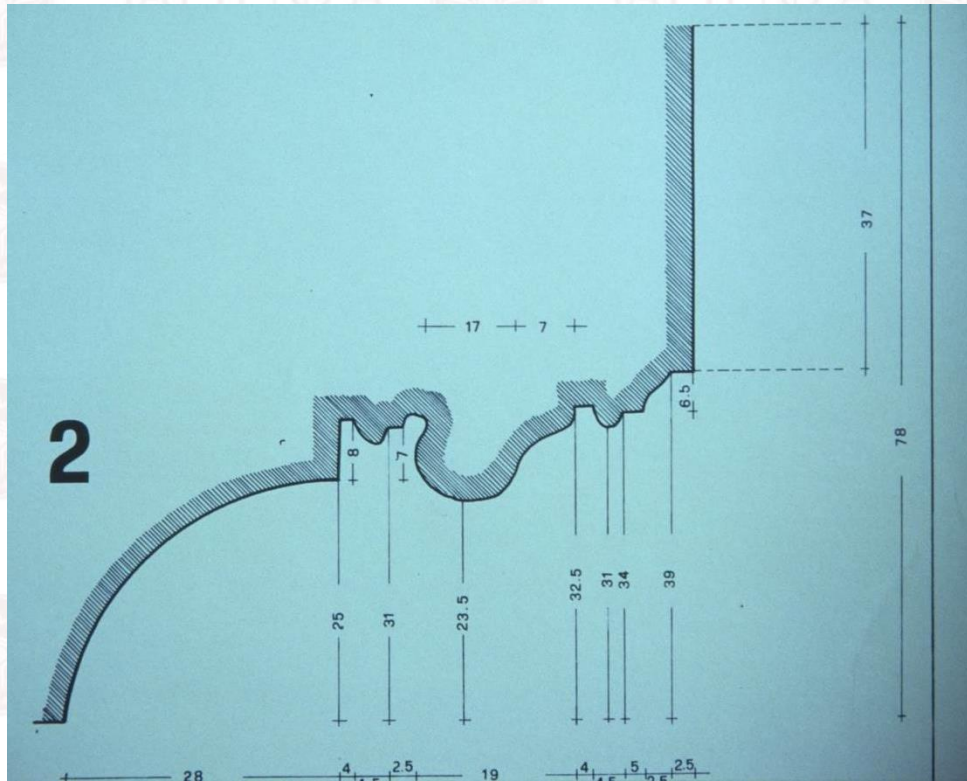


The exuberant decoration of marbles with statues and reliefs. Two “tondi” are of note (photo by CB, 1987)

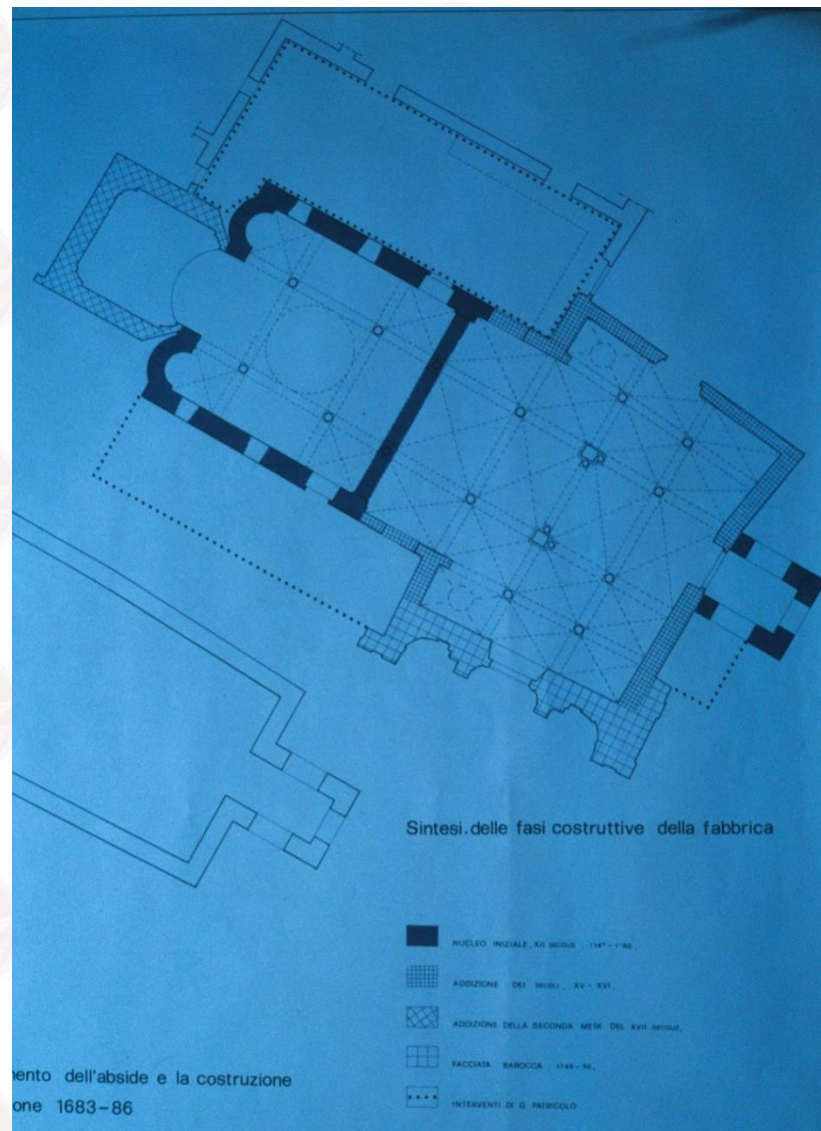


Detail of the baroque pavement made of tiles (photo by CB, 1987).





Façade details 1:10. The insertion of these details means to highlight the importance of first-hand surveys for an even deeper understanding of the architectural organism (survey by CB, 1987).



Synthesis of the monument over time (Diagrams by CB, 1985-86)

Microbibliography

- C. BELLANCA, *Palermo, the Church of Santa Maria dell'Ammiraglio*, in C. BELLANCA, *Methodical approach to the restoration of historic architecture*, Alinea Editore, Firenze 2011, pp. 99-112.
- For the construction of the **façade** see C. BELLANCA, *Niccolò Palma a Santa Maria dell'Ammiraglio, (La Martorana)*, in "Storia Architettura", IX, 1-2, 1986, pp. 125-142.
- G. BELLAFFIORE *The Cathedral of Palermo*, Susanna Bellafigliore Editore, Palermo 2018, with an introduction of C. BELLANCA.
- O. DEMUS, *The mosaic of the Norman Sicily*, London 1949, pp. 73-85, 265-271, 396-399; E. KITZINGER, *The mosaics of St Mary's of the Admiral in Palermo*, Italian ed., Bologna 1990.
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