

PALERMO & BAGHERIA

Studio Sergison
Autumn Semester 2018

Palermo & Bagheria
Study trip

Programme

Thursday, November 8th - Palermo

- 09:30 Meet at Palazzo della Zisa. Walking tour of the Norman- Baroque buildings along the Corso Vittorio Emanuele
- 11:00 Visit Palazzo Alliata di Villafranca
- 12:30 Lunch
- 13:30 Visit Palazzo Abatellis, with Prof. Andrea Sciascia
- 14:30 Walking tour of the contemporary city
- 20:30 Studio dinner at 'Ciccio passami l'Olio', via Castrolfilippo 4

Friday, November 9th - Bagheria

- 08:45 Meet at Palermo railway Station
- 10:00 Visit Villa Palagonia, Bagheria
- 11:30 Visit Villa Valguarnera
- 13:00 Lunch at Villa Valguarnera
- 14:30 Walk around Bagheria

Palermo

normanna, barocca e rinascimentale

1* Palazzo dei Normanni (reale)

piazza Indipendenza 1
architect unknown

2* Piccola Cuba

via Aurelio Zancala 18
architect unknown

3 Santa Maria dell'Ammiraglio

piazza Bellini 3
architect unknown

4 La Zisa

Piazza Zisa
architect unknown

5 Palazzo Chiaramonte-Steri

piazza Marina
architect unknown

6 Piazza Pretoria

architect unknown

7 Palazzo Villafranca-Alliata

piazza Bogni 20
architect unknown

8 Palazzo Valguarnera-Gangi

piazza Croce dei Vespri 6
G. Venanzio Marvuglia

9 Ai Quattro Canti

architect unknown

10 Palazzo Cattolica

via Alessandro Paternostro 48
architect unknown

11 Porta Nuova

via Vittorio Emanuele 475
architect unknown

12 Porta Felice

Foro Italo Umberto I
architect unknown



Palermo

contemporanea

13 Palazzo Abatellis
via Alloro 4
Renovation by Carlo Scarpa

14* Facoltà di architettura
via Maqueda 175
Renovation by Gino Pollini

15* Edificio Sges
via Marchese di Villabianca 121
A. Samonà, G. Samonà

16 Banca commerciale italiana
via Maraino Stabile 152
BBPR

17 Giornale di Sicilia
via A. Lincoln 21
BBPR

18 Palazzo Amoroso
Piazzetta S. Spirito 10
BBPR

19* Palazzo Foderà
via Petrarca 36
Leonardo Foderà, Luigi Viganotti

20 Clinica Titone
via Principe di Granatelli 62
Leonardo Foderà, Luigi Viganotti

21 Palazzo Di Stefano
via E. Albanese 112 e 114
Leonardo Foderà, Andrea Nonis

22 Palazzo Dara
via R. Wagner 4
Leonardo Foderà, Andrea Nonis

23 Palazzo Archimede
via Ricasoli 59, via Libertà 33
Leonardo Foderà, Andrea Nonis

24* Residenza "Le Torri"
via Galilei 22, via Giotto 64
Leonardo Foderà, Andrea Nonis

25 Edificio per uffici e residenza
via R. Wagner 5
Giuseppe Giovanni Carpintieri

26 Edificio Niceta
via R. Settimo 28
Giuseppe Giovanni Carpintieri

27 Banca di Palermo
via M. Stabile 184
Giuseppe Giovanni Carpintieri

28 Palazzo Mallo
via G. Daita 49-51
Gianni Pirrone

29* Palazzo Ponte (Olivetti)
via Libertà 101
Paolino di Stefano

30* Edificio abitativo e di commercio
via Libertà 167
A. Barraja, G. Laudicina

31* Edificio abitativo e di commercio
via Massimo D'Azeglio 6
A. Barraja, G. Laudicina

32 Edificio per abitazioni
Corso Pisani 193
Pasquale Culotta e Giuseppe Leone



1 Palazzo dei Normanni (Reale), c. 400 d.C.

Notable for the compact and solemn severity of its powerful mass at the top of the ancient city, Palazzo dei Normanni is a vast building complex that bears the marks of the complex history of the city. The castle (already partly built in the 10th century) was chosen by the Normans as a fortress, but also as an exceptionally lavish and refined residence.

The Norman kings used building systems influenced by Islamic architecture that were already familiar on the island, exploiting the technical mastery of the Muslim workers while adopting the architectural and artistic conventions of their culture. What emerged was what we know as Arab-Norman architecture, inspired by the technical skills and aesthetics of Islamic culture, yet deeply autonomous in its expressions. From the entrance, the visitor can see the large fifteenth century «Maqueda» courtyard, built to standardise the perimeter of the inner courtyard, featuring a loggia on three levels, whose intermediate level is the tallest and leads to the extraordinary Palatine Chapel.

2 Piccola Cuba, c. 1100

La Cubula or Piccola Cuba is a pavilion typically consisting in an Arab-looking cube-shaped structure and a small reddish dome. The four sides feature pointed arches with Moorish ornaments, typical of Norman architecture in Sicily, which is characterised by intense light and shadow effects. In the magnificent royal park created by William II (described by various authors as rich in fountains and lush vegetation, populated by birds and animals of all kinds) together with a series of kiosks and pavilions, the Piccola Cuba formed a portico.

3 Santa Maria dell'Ammiraglio, c. 1140

This is one of the most significant and renowned sacred monuments in the city. Built in the Norman period, both its architecture and art works were variously and profoundly reworked over the centuries. Between the end of the seventeenth and the beginning of the eighteenth century different parts of the church were destroyed and rebuilt in the new style of the time: the Baroque. In 1870, the precious and lavish Baroque decorations were destroyed: only the southern facade remains, while the original Arab-Norman features were brought back to light. Because of the diversity of its art works, the church represents the highest expression of the fusion of the Byzantine, Arab-Norman and Baroque styles.

The church is accessed through a staircase that leads to the level of the ancient square, and to the entrance located at the base of the bell tower. The contrast

between the outside and the inside is very marked. The facade is restrained, linear and appears incomplete, as it lacks a third order. The interior, on the other hand, is lavish and elaborate, with frescoes and gold Byzantine mosaics that are among the oldest in Sicily and the most important in the world.

4 Zisa, c. 1160

La Zisa stood outside the walls of the ancient city of Palermo and is the most important representation of the idea of the «garden» inspired by Islamic ideals, which characterised the territory immediately outside the Norman city. The building, with a rectangular plan and two turreted foreparts protruding on the shorter sides, is on three levels, marked on the outside by thin cornices and blind arches that frame the windows (now rectangular, originally mullioned and surmounted by single circular windows). At the centre of the ground floor is the stateroom or «fountain hall» of Islamic derivation, the core of the entire building, which opens onto the vestibule through a wide pointed arch supported by twin columns. On either side of the building, wind towers forced currents through the building and created a chimney effect which, coupled with flowing water, cooled the interiors in the sultry summer nights.

5 Chiaramonte Palace (Steri), c. 1320

Palazzo Chiaramonte is one of the most symbolic buildings in the city of Palermo. It encompasses seven centuries of the art and history of Sicily and is the earliest example of the new architectural style that emerged in Sicily at the beginning of 1300. Elegant and solemn, the palace is enriched by colonnades, double and triple mullioned windows.

It was the home of Spanish viceroys and later, following the addition of underground prisons, served as the seat of the Court of Inquisition. Having been used as Law Courts and Customs headquarters, it was abandoned and suffered abuse and dilapidation for a long period, until its original layout was restored by Carlo Scarpa in 1970.

6 Piazza Pretoria, c. 1500

Piazza Pretoria, a few meters from Piazza Quattro Canti, is one of the landmarks of Baroque Palermo. The square was laid out in its current configuration in 1500, when the Senate of Palermo that had its headquarters there, bought a large Carrara marble fountain by architect Francesco Camilliani to embellish the space which was then empty. The fountain takes up three sides of the square and is surrounded by

buildings: the Praetorian Palace, the Church of Santa Caterina and two baronial palaces: Palazzo Bonocore and Palazzo Bordonaro. The fourth side faces via Maqueda. The fountain rises on several levels, each characterized by a series of marble niches with allegorical representations of the four rivers of Palermo and large elliptical basins decorated with animal heads, in addition to the large sculptures representing the gods of Olympus.

7 Palazzo Alliata di Villafranca, c. 1500, piazza Bologni

In the Baroque period, Piazza Bologni became a stage in the heart of the city, the backdrop to great parades and extraordinary ephemeral buildings. Aloisio da Bologna built his palace on this square, the symbol of the city, surrounded by buildings that expressed the power of the clergy and the nobility. The palazzo was extended over the centuries and today it marks the west side of the rectangular square. Following the damage caused by the 1751 earthquake, the Alliata family started a restoration and redecoration project that involved some of the most important craftsmen of the eighteenth century in Sicily, under the direction of Giovan Battista Vaccarini, assisted by architects Giovan Battista Cascione and Francesco Ferrigno. The Palace houses an art collection of great historical and artistic significance, including the famous Crucifixion (1624) by Antoon Van Dyck, exhibited in the Baroque parlour.

8 Palazzo Valguarnera-Ganci, Piazza Croce dei Vespri

Situated in one of the most characteristic Baroque crossroads of Palermo, it offers a traditional Palermo facade, but public circulation spaces, the staircase and the hall, are exceptional. In particular, the former's distribution scheme features a single large room with two stairs converging in the landing on the piano nobile, each articulated around a square central void, and rotated in relation to the direction of the walls, so that the steps of the ramps are laid out diagonally. In the ballroom, the gallery of mirrors and some of the adjoining rooms some extremely sumptuous Rococo furnishings are displayed.

9 Ai Quattro Canti, c. 1600

The start of the seventeenth century was marked in Palermo by the cutting of Via Maqueda, the first and most important urban event of the modern age. Crossing the Cassaro (via Vittorio Emanuele) orthogonally, it created what is known as Ottangono Villena. The need to give architectural coherence to the square that lies at the very centre of the city within the walls was expressed with a precise and

complex symbolic and iconographic programme aiming to represent the Quattro Canti (the four districts), is the result of the rounded corners of the square, which are characterised by three distinct stacked orders: Tuscan at the base level, Ionic in the middle, and composite on the upper level.

10 Palazzo Cattolica, c. 1680, Giacomo Amato

Giacomo Amato designed this huge building for the Prince of the Cattolica, originally with two courtyards and a garden at the back, which is no longer there. The courtyards are on axis with the entrance hall and are separated by porticoed loggias, with a plan derived from the Genoese palaces of 1500. Of particular significance is the three-level monumental staircase supported by pairs of free columns, which was accessed from the first porticoed courtyard. The facade follows the line of the road, bending away from the axis of the building with determines the parallel and orthogonal alignment of the load-bearing walls.

11 Porta Nuova, c. 1580, rebuilt c. 1670

This Porta was for a long time the main access to the city. Towards the inside of the city, it opened onto the main thoroughfare of Corso Vittorio Emanuele, and towards the outside, it leads to Monreale. It was commissioned to commemorate Charles V's victory over the Turkish army. The inner facade is characterised by classical triumphal arches, while that of the outside by four atlases representing the Moors, who were conquered by Charles V.

12 Porta Felice, c. 1580-1640

Imposing and lavishly decorated, its aim was to emphasise the main axis of the city, which aligned with Corso Vittorio Emanuele and ended at «Porta Nuova». It was commissioned by the Spanish viceroy Marcantonio Colonna after the extension of the Cassaro (now Corso Vittorio Emanuele) to the sea. The gate consists of two imposing pilasters, topped by a wide cantilevered cornice complete with a parapet and a loggia. The fact that several architects worked on the project over a long period accounts for the discrepancy between the harmonious, austere Renaissance style of the first order that faces towards the sea, and the decorative Baroque features of the second order.

13 Renovation of Palazzo Abatellis, 1953-54, Carlo Scarpa

Built in the Gothic-Catalan style, this rectangular palace consists in two floor levels laid out around a central patio, with two open staircases opposite each other, and by

a loggia on two levels, with low arches on the ground floor and round arches on the upper floor.

The entrance portal, although majestic, is quite simple, set between the two crenellated towers topped by a stone cornice. On the piano nobile, the main facade is decorated with elegant three-mullioned windows.

Following restoration after the bomb damage inflicted by WWII, local authorities decided to turn it into the National Art Gallery in Sicily and commissioned Carlo Scarpa to design its layout.

The exhibition design contains several themes that are characteristic of Scarpa's work, first of all, the abstraction and reduction of the language of the elements of the architectural image. Scarpa uses planes with primary colours to determine the background of some of the exhibition surfaces; the objects on display are detached from their background and stand out against it.

In the courtyard Scarpa uses a smooth plaster and frames the openings, where the stone is left bare. The courtyard facades are covered by thinly grooved plaster. Here, too, the abstraction of the two-dimensional design is set against the rough stone of the walls.

The rhythm of light and space marries diffuse light with large spaces and spotlights with small spaces in a play whose general rule is that wide spaces are followed by minimal spaces, in a sequence of light and shadow which feels completely natural.

14 Renovation of the Faculty of Architecture, 1972-82, Gino Pollini

The project for the renovation of the Faculty of Architecture was unique from the outset, as is apparent from the initial plans designed by the rationalist architect Gino Pollini. It is in fact an aggregation of buildings located between Via Maqueda, Via Calderai and Piazza Bellini, a stratification next to the Punic walls of the city which includes an eighteenth-century convent, the remains of the so-called Casa Martorana, dating back to the Norman period, and nineteenth-century additions. Among the most significant interventions are the Aula Magna and the two staircases by Pollini, Culotta and Leone, which respond to the functional theme by enhancing the relationships between the different levels, with a double-height space which allows people walking up the stairs to interact visually with people at the top and at the bottom of the staircase.

In the Aula Magna, Pollini transforms an unremarkable large rectangular hall with only one entrance door opening onto a small corridor into a central, open hall. The Aula Magna is open to view, with a strip window that allows the complexity of the external routes to be perceived and gives a view of the auditorium from the higher levels. In

addition to this, Pollini reveals a wooden pitched roof once hidden by a false ceiling, which he exposes and paints black, as part of his poetic search for form.

15 SGES building, 1953-63, Alberto Samonà and Giuseppina Marcialis Samonà

With its chess-board facade, the SGES building is an example of the architecture which uniformity characterises the contemporary city, one of many typical, anonymous residential blocks. The building consists of four quite different volumes: the first building rests on raw reinforced concrete pylons. Six-storey tall, it incorporates the cylindrical volume of the spiral staircase which is marked by the play of horizontal windows, while the only window on the ground floor is an almond-shaped opening. The second building, one storey higher, is set perpendicularly to the first, clad in travertine. A sort of loggia interrupts the elevation on Via Marchese di Villabianca, where travertine and reinforced concrete are combined with red and blue elements. The third volume is highlighted in the three elevations by a consistent module of glass block panels. The low volume of the fourth building, with its strong metal profile structure, rigorously defines the structure intended for the public. The modular travertine panels, which underline the rhythm of the fenestration within the raw reinforced concrete grid, reference Auguste Perret, whose work had been extensively researched by Samonà.

16 Banca Commerciale Italiana, 1962-65, BBPR (Gian Luigi Banfi, Lodovico Barbiano di Belgiojoso, Enrico Peressutti and Ernesto Nathan Rogers)

On the facade of this building one can read the principles of Wagner's Plattenverkleidung with slight cantilevers that progressively mark the distinction between the base and the wall facing.

The passage from interior and exterior is defined spatially by two curved walls that wrap around a short flight of steps leading to a large, bright rectangular room. This figurative tension is heightened by the concave wall of the staircase that connects, through the large hall, the basement to the first floor, and by Renato Guttuso's mural which, by contrast, enhances the whiteness of the large, urban-scale stairwell.

17 Giornale di Sicilia, 1966, BBPR

The Palazzo del Giornale di Sicilia differs from all the other projects built by BBPR in Palermo in that it incorporates structural elements in reinforced concrete covered with gres flammé within a residential building. The distinction between the basement, occupied by the newspaper, and the residential upper levels, is also evident in the structure. The base, elegantly defined by eight pilasters, establishes a relationship

with the Porta Reale nearby, while the upper volume, which emerges out of a fully porticoed floor, contradicts this attempt to establish a dialogue. This demonstrates how difficult it is to create compatibility between different functions internally, and externally between the new building and the significant historical buildings that surround it. Compared to previous proposals, the design realized here manages to soften the disconnect between functions but does not succeed in mitigating the clash between the new architecture and the historical city.

18 Palazzo Amoroso, 1971, BBPR

In comparing Palazzo Amoroso to the Giornale di Sicilia, the urban considerations applied to the latter can be reversed. Here the palazzo is part of the urban block and provides continuity with the buildings on Via Zecca, and with those on Via Butera. Here the surface is in rough concrete, elegant in its detailing, which adheres like a skin to the features and spatial modulations of the openings that articulate the facade. The elevation on Via Zecca includes a Baroque portal, which belonged to the building that originally occupied the site. The monumentality of this fragment is enhanced by the apparently free arrangement of the other openings in the facade.

19 Reconstruction of Palazzo Foderà, 1945, Leonardo Foderà, Luigi Viganotti

The geometric connotations of site and the articulation between the base, the facing and the top of the building, which was rebuilt after being damaged by bombs in WWII, evoke the house in Michaelerplatz by Adolf Loos, although the latter is smaller. The single-storey section of the base reuses the fenestration of the demolished building, consistently with the surrounding streets and the square in front of it. However, a more cautious approach is adopted on the upper storeys of the building, where three large windows pierce the top of the building. As in Clinica Titone, this approach embraces the language of horizontal window on a large roof-garden, a modernist reference.

20 Clinica Titone, 1950, Leonardo Foderà, Luigi Viganotti

The cladding in Vietri tiles is intended to give greater prominence to the base of the building, which stands out against the entirely plastered rest of the building. The tile cladding extends to the entrance to the Clinic and to the walls of some of the volumes of the attic and penthouse, home of the Titone family. We should note the total absence of balconies in the body of the building, except for a long one at roof level, which should be considered as an extension of the roof terrace. This absence is to be considered in connection with a gradually more marked emphasis on

compactness in volume, rather than with the issue of function.

21 Palazzo Di Stefano, 1957, Leonardo Foderà, Andrea Nonis

Palazzo Di Stefano is the first of Foderà's buildings that stands out for its typological originality and for his increasingly more precise references to local traditions rather than to international architecture. His interests lead him both to America, where he explores Wright's architecture, and to Japan, where he furthers his knowledge of local architecture. By rejecting the International Style of architectures, in its homogenising architecture and its indifference to the culture of the context, Foderà shows his interest in an architecture that responds to different site conditions. The halls of Palazzo Di Stefano are steeped in the colours and atmospheres of Sicilian seascapes, mediating the transition from urban spaces to the intimacy of the home. In this project and those that follow, compactness will become a central issue, and the balcony will be used as an exception rather than as a standard solution in the composition of the facade.

22 Palazzo Dara, 1962, Leonardo Foderà, Andrea Nonis

The apparently rigid structural support of the facade allows it to be interpreted in a variety of ways. The structural grid of Palazzo Dara is established as a tool for ordering space and surfaces, partially replacing the organisational and modular function of the classical orders. The ramp and statue at the entrance of the building are two perspective foci that direct the visitor's attention towards the staircase, a central spatial and functional element in the typology proposed by Foderà: a sort of tilted 'H'. The double staircase emerges out of a sinuous base, detaches itself from the walls and is anchored to the various floors only at the landings. The conciergerie-staircase system includes rectangular entrance rooms that provide access to open, spacious apartments (two per floor).

23 Palazzo Archimede, 1963, Leonardo Foderà, Andrea Nonis

In this building only the vertical elements stand out and define the rhythm of the facade, following a slight overhang that starts on the first storey.

Except for the ground floor and mezzanine, Palazzo Archimede is mainly intended for residential use. A significant element in the design is the connection between two elements, where the vertical distribution of the openings of the houses gives way to leave space for slightly recessed loggias, which connect to the volume entirely dedicated to commercial activities and offices. This volume, designed as a closed monochromatic block, stands against the adjacent building not only in terms of colour, but also in its use of continuous strip windows across the facade. This element, which

is prevalent in the extension to the elevations, is clearly separate from the roof, which is characterised by an overhanging roof cover, and from the basement, which is detached from the cladding, now unfortunately covered by an excessively large advertising sign.

24 'Le Torri' residential complex, 1963, Leonardo Foderà, Andrea Nonis

The vertical rhythm of the facade, previously used by Foderà, recurs in the residential complex 'Le Torri'. The roofs of the buildings stand out and emphasise the compactness of the eight interconnected volumes, which form the perimeter of the urban block. With the emphatic compactness of the first nucleus on via Galileo Galilei, Foderà appears to address the problem of the urban re-foundation of an area of Palermo, which in the '60s was not entirely part of the city, but would remain part of the country only for a short time. Here, again, the defensive nature of the building finds a counterpoint in the welcoming interiority of the entrances to the condominium, where references widen to include Japanese elements.

25 Office building and two apartments, 1969, Giuseppe Giovanni Carpintieri

Characterised by rigorous attention to the urban fabric of the late nineteenth century, this building exhibits elements of an architectural language of great formal rigour. The building encompasses a pattern of vertical openings within a marble and plaster fabric which emphasise the corner with a play of solids and voids. Grey marble is used on the ground floor, while from the first to the seventh storey the floors occupied by offices are clad in travertine. Plaster is used for the top three residential floors, where volumes are given greater articulation.

The third storey from the top has a balcony on each side and pronounced jambs that echo those of the Dara house in shape, though not in material. On the two top storeys, these elements, designed to emphasise the vertical dimension of the openings, become thin partitions that give movement to the parapet of the attic terrace, which in turn projects slightly from the rest of the building volume that houses the offices.

26 Niceta Building, 1972, Giuseppe Giovanni Carpintieri

The discontinuity of the blind facade on the extension of via Maqueda is proposed as an intervention of great originality, though not arbitrary in relation to adjacent volumes. The elevation is only 'scratched' by a few fissures that allow light into the stairwell and at the corner by a series of openings on Via R. Settimo and Via Magliocco. Given the minimal number of openings, the composition of the facade

is largely determined by the texture of the marble cladding. The elevation on Via R. Settimo is punctuated by a series of openings from the first to the top floor. Only recently, thanks to the renovation commissioned to architect Carpintieri himself, have the corner openings regained the role they had in the original project.

27 Banca di Palermo Headquarters (Sicilcassa), 1974, Giuseppe Giovanni Carpintieri

Unlike the other two marble-clad buildings, this building is entirely plastered except for a ground floor band in fair-faced concrete. The rounded forms seem to echo the softness of the lines of Art Nouveau. In the facade, the grid of openings indicates the administrative character of the building, while the volume of the staircase and elevator core appear as the only exception to the rule. Here, the roughness of fair-faced concrete is preferred to the uniformity of plaster and a more complex geometry is juxtaposed on the building block.

28 Palazzo Mallo, 1964-65, Gianni Pirrone

The building acts as a unifying element between some very original facades in the context of Palermo in the 60s. Notable innovations in architectural language include the use of a uniform ceramic cladding above the building base, defining the corner with balconies and the use of a habitable roof as a volumetric alternative to the more widespread terrace solution.

29 Palazzo Ponte (Olivetti), ca. 1965, Paolino di Stefano

The autonomy of the elevation of Palazzo Ponte confirms that the building was designed above all to be seen in perspective. Indeed, it is only from a distance that the play of volumes and surfaces can be appreciated. Here, the decisive move is the recessing of the volume on Via Arimondi in relation to the decorative prism at the head, whose formal qualities are enhanced by the various levels of the facade and by the light emanating from it, studded as it is with small ceramic tiles.

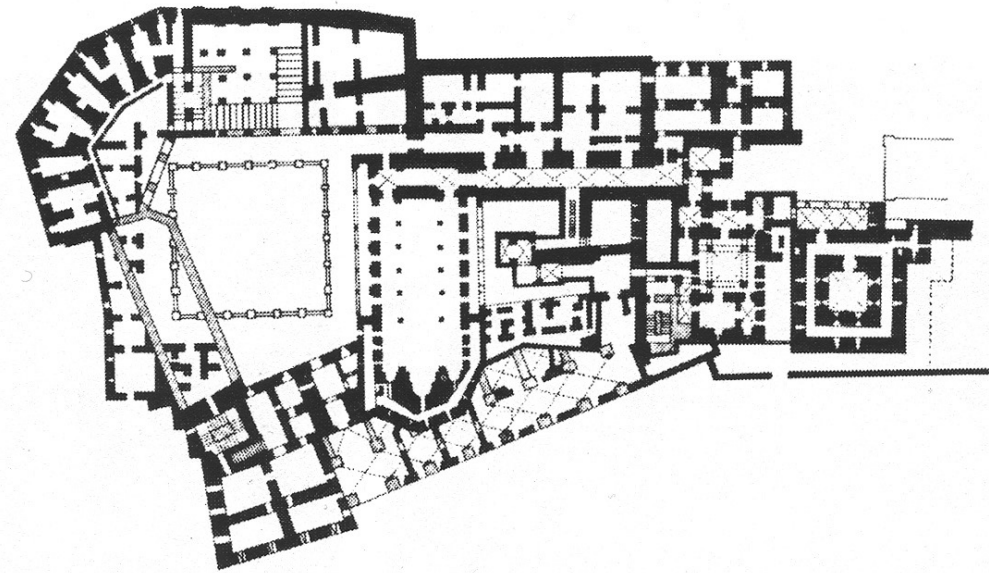
30 Residential, office and commercial building, 1972, Armando Barraja, Giuseppe Laudicina

The progressive recessing of the facade overlooking the Passo di Rigano canal is seen as spatially enriching rather than a constraint in the design process. The compactness of the volume on Via della Libertà stems both from the constant overhang of the system of loggias and from the use of appropriate brise-soleil placed flush with the facade, to filter the light and heat allowed into the apartments.

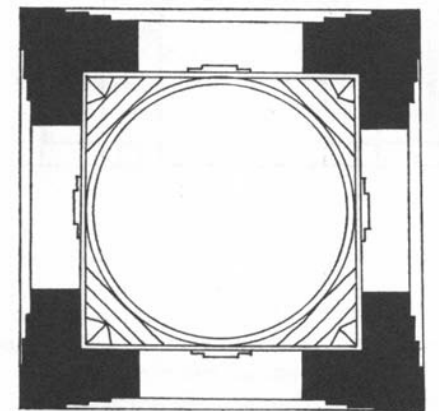
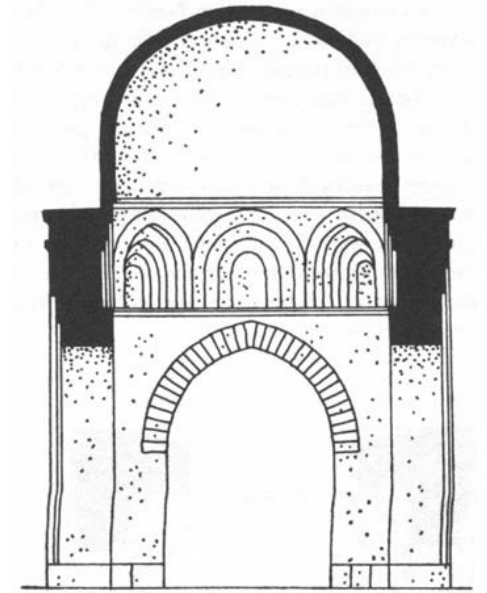
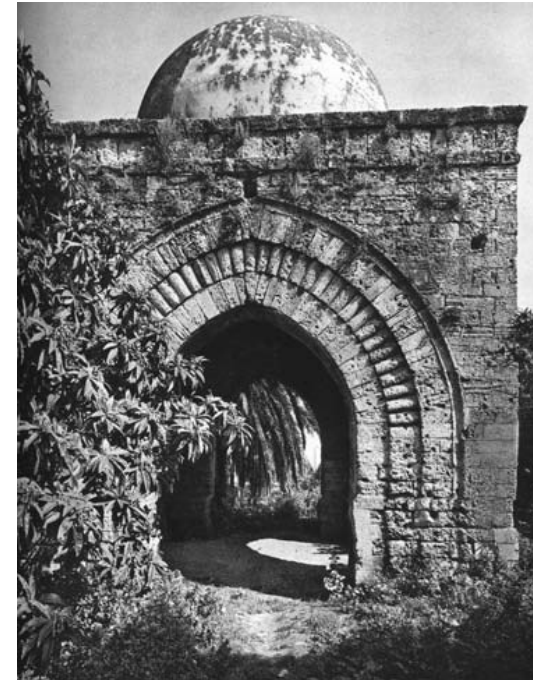
**31 Building for homes, offices and businesses, 1978, Armando Barraja, Giuseppe
Laudicina**

Of great formal impact, this building appears as an element incorporated and compressed by two lateral buildings. The building shows the architects experimenting with Kahn's work. The compactness of the volume, attention to detail, the elegance of the giant order tapering at the base, give the building a new kind of dignity that is absent in adjacent buildings, reiterating the designer's objective to achieve great formal quality while respecting the urban characteristics of the context.

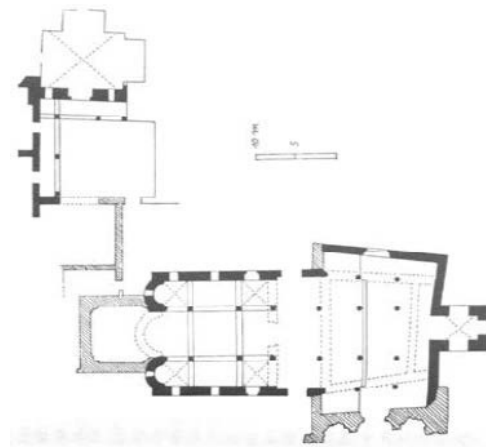
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architect unknown



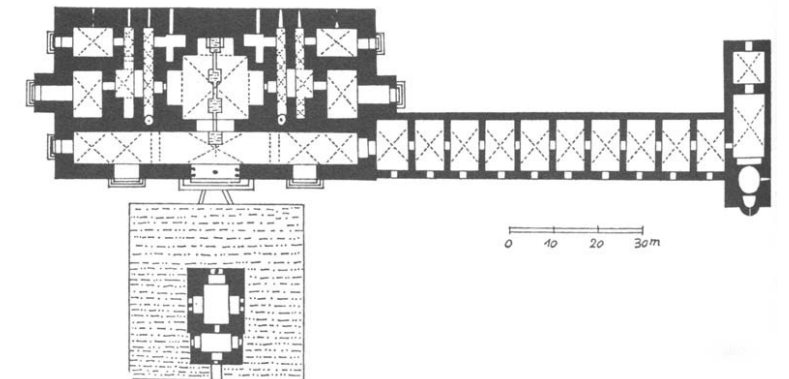
2* Piccola Cuba
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architect unknown



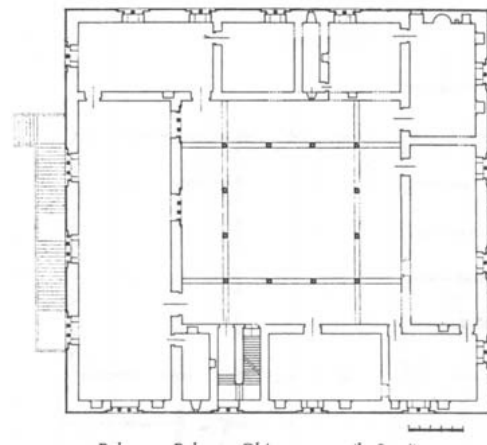
3 Santa Maria dell'Ammiraglio, ca. 1140
piazza Bellini 3
architect unknown



4 La Zisa
Piazza Zisa
architect unknown



5 Palazzo Chiaramonte-Steri
piazza Marina
architect unknown



6 Piazza Pretoria, ca. 1500
architect unknown



7 Palazzo Villafranca-Alliata
piazza Bologni 20
architect unknown



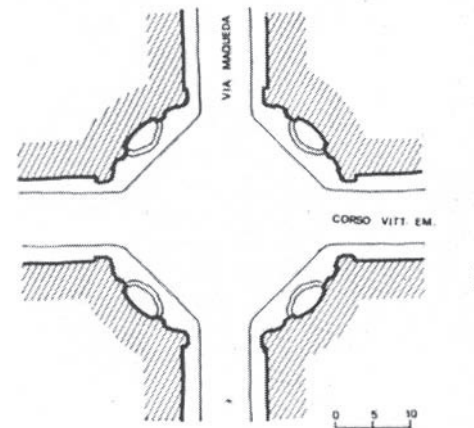
8 Palazzo Valguarnera-Gangi
piazza Croce dei Vespri 6
G.Venanzio Marvuglia



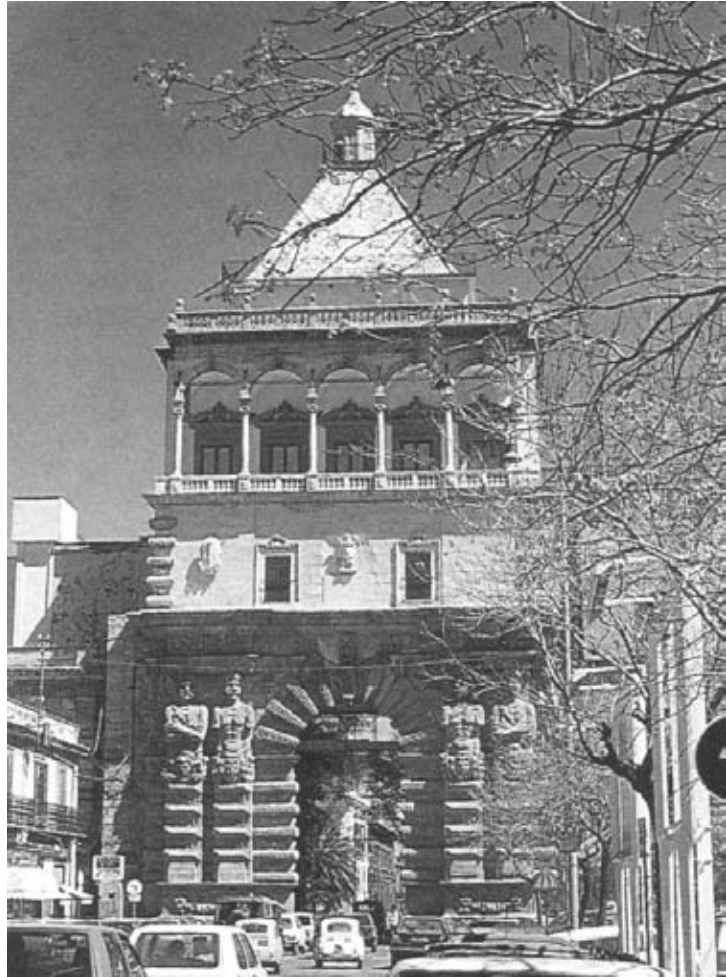
9 Ai Quattro Canti
architect unknown



10 Palazzo Cattolica
via Alessandro Paternostro 48
architect unknown



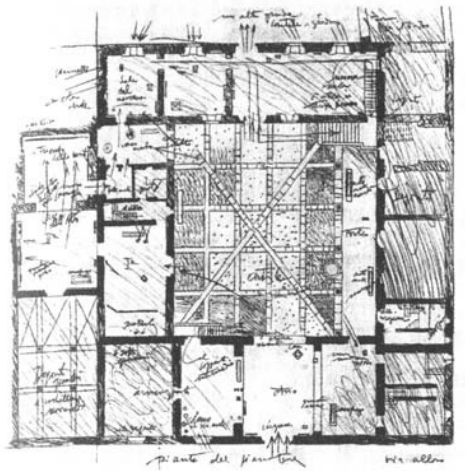
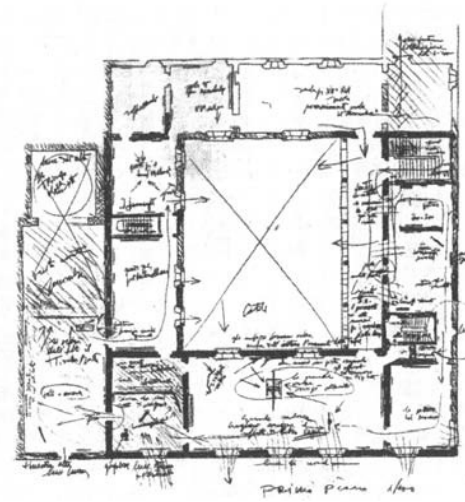
11 Porta Nuova
via Vittorio Emanuele 475
architect unknown



12 Porta Felice
Foro Italico Umberto I
architect unknown



13 Palazzo Abatellis, ca. 1450, Galleria Nazionale della Sicilia, 1953-54
via Alloro 4
Matteo Carnilivari
Carlo Scarpa



14* Facoltà di Architettura, 1972-82
via Maqueda 175
Gino Pollini



15* Edificio Sges, 1953-63
via Marchese di Villabianca 121
Alberto Samonà e Giuseppina Marcialis Samonà



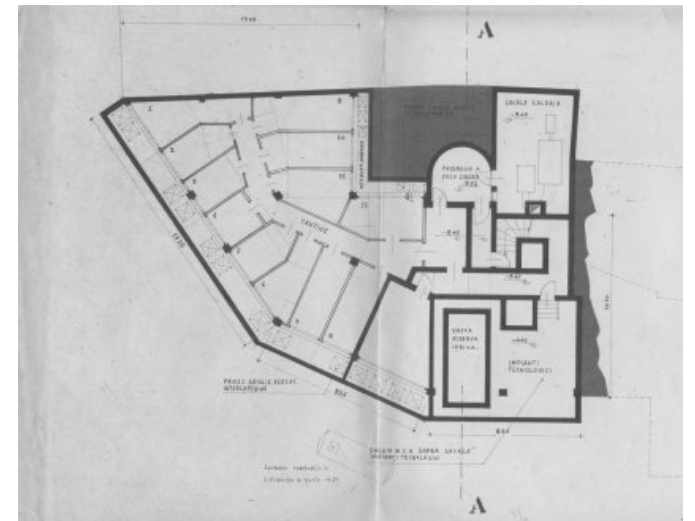
16 Banca commerciale Italiana, 1962-65
via Maraino Stabile 152
BBPR (Gian Luigi Banfi, Lodovico Barbiano di Belgiojoso, Enrico Peresutti and Ernesto Nathan Rogers)



17 Giornale di Sicilia, 1966
via A. Lincoln 21
BBPR



18 Palazzo Amoroso, 1971
Piazzetta S. Spirito 10
BBPR



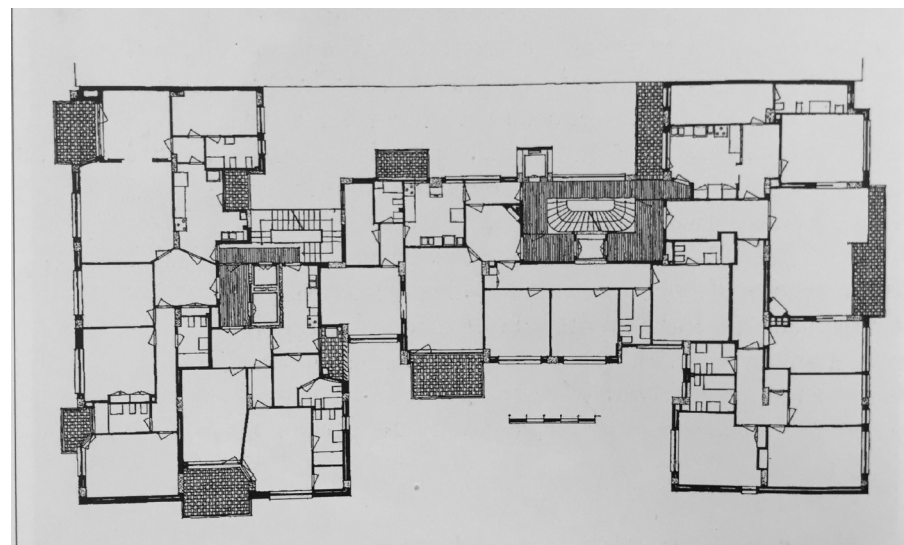
19* Ricostruzione di Palazzo Foderà, 1945
via Petrarca 36
Leonardo Foderà, Luigi Viganotti



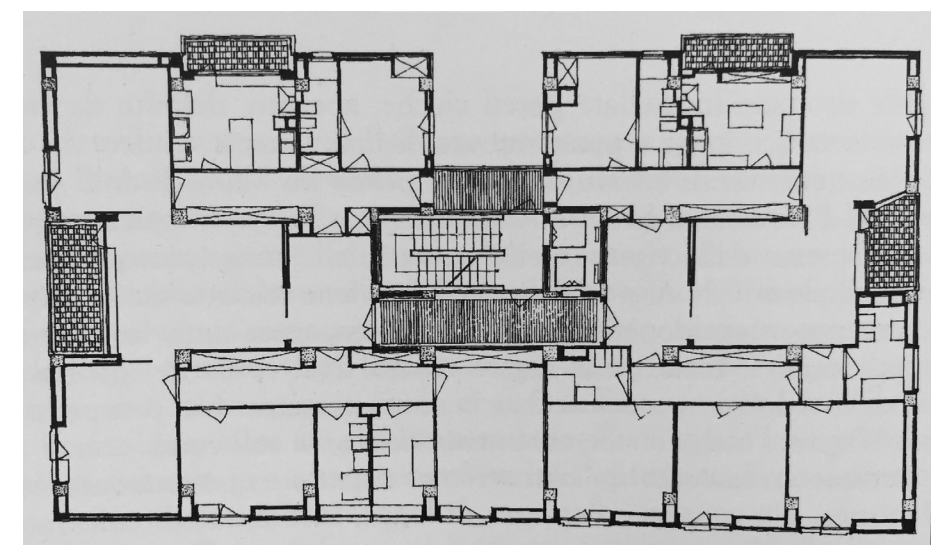
20 Clinica Titone, 1950,
via Principe di Granatelli 62
Leonardo Foderà, Luigi Viganotti



21 Palazzo Di Stefano, 1957
via E. Albanese 112 e 114
Leonardo Foderà, Andrea Nonis



22 Palazzo Dara, 1962
via R. Wagner 4
Leonardo Foderà, Andrea Nonis



23 Palazzo Archimede, 1963
via Ricasoli 59, via Libertà 33
Leonardo Foderà, Andrea Nonis



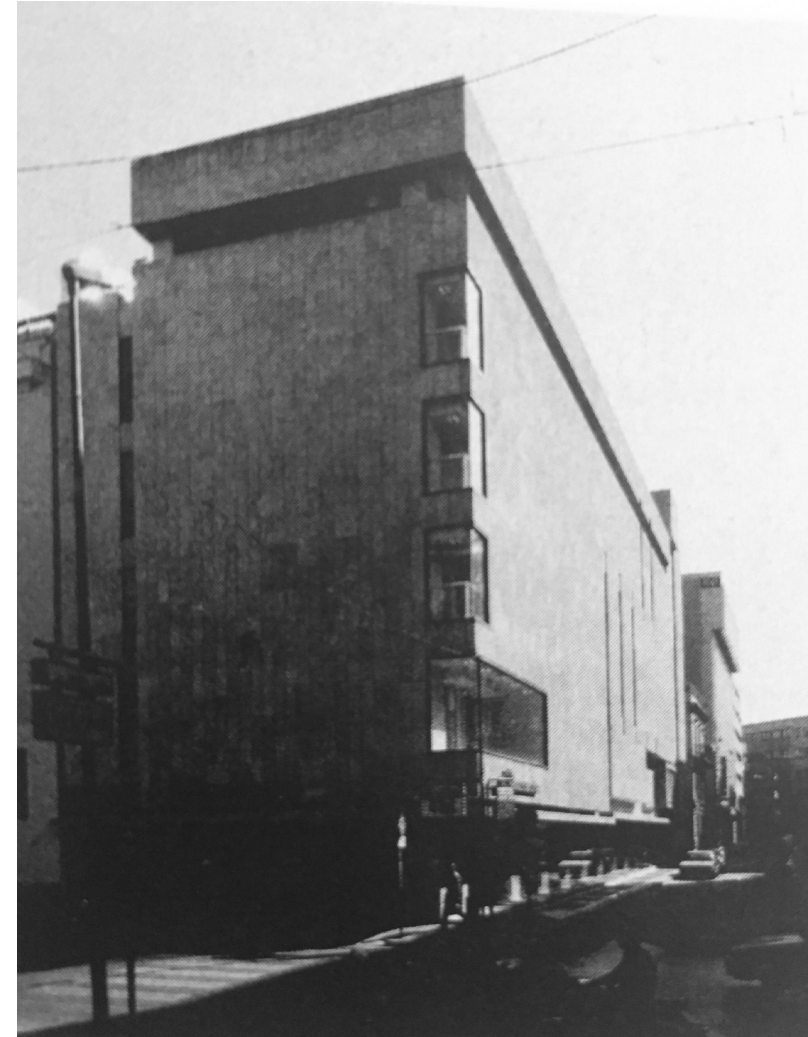
24* Complesso residenziale "Le Torri", 1963
via Galilei 22, via Giotto 64
Leonardo Foderà, Andrea Nonis



25 Edificio per uffici e due appartamenti, 1969
via R. Wagner 5
Giuseppe Giovanni Carpintieri



26 Edificio Niceta, 1972
via R. Settimo 28
Giuseppe Giovanni Carpintieri



27 Sede della Banca di Palermo, 1974
via M. Stabile 184
Giuseppe Giovanni Carpintieri



28 Palazzo Mallo, 1964-65
via G. Daita 49-51
Gianni Pirrone



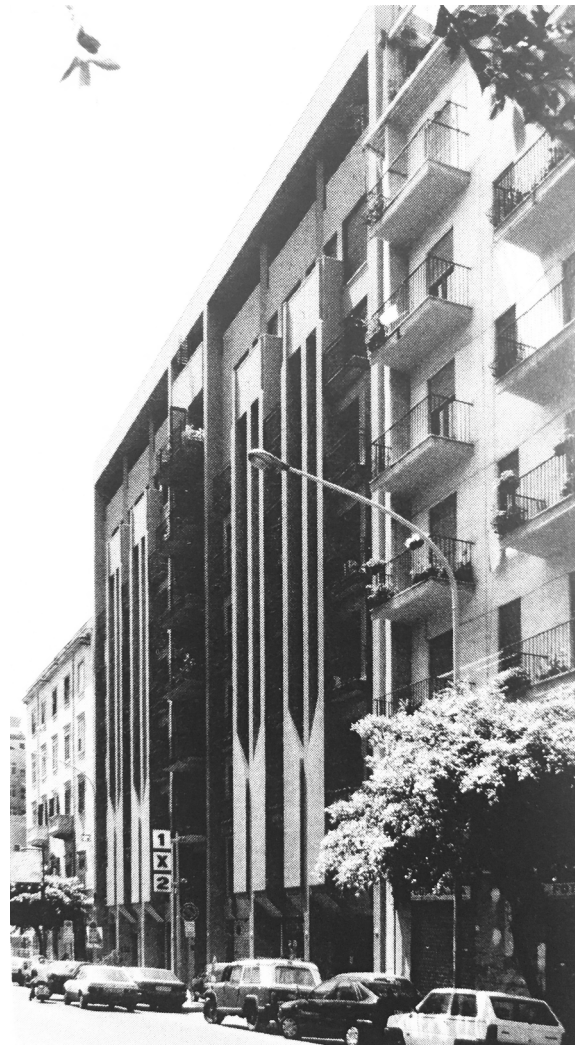
29* Palazzo Ponte (Olivetti), ca. 1965
via Libertà 101
Paolino di Stefano



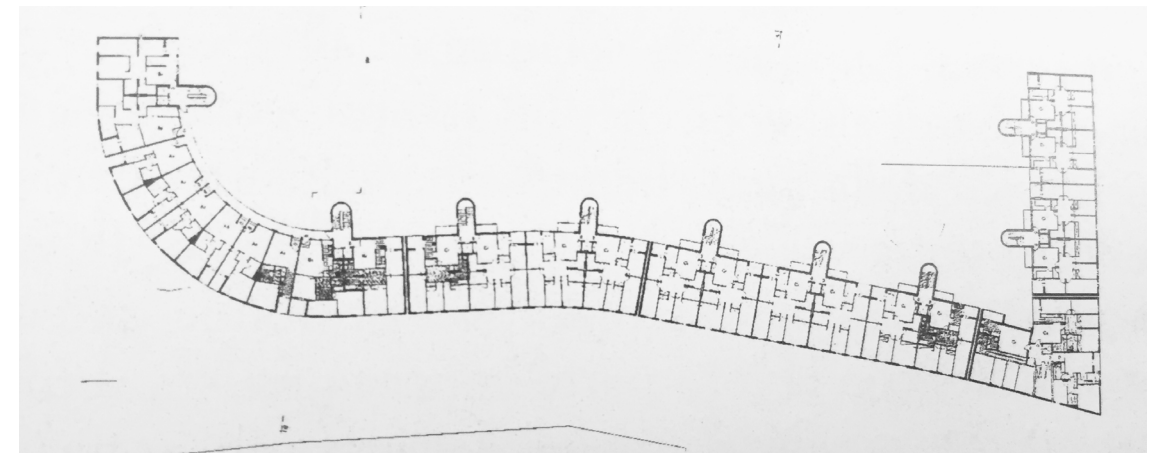
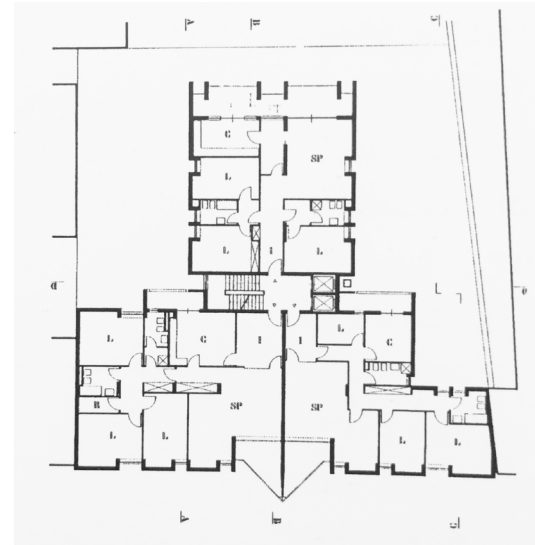
30* Edificio per abitazioni, uffici e attività commerciali, 1972
via Libertà 167
Armando Barraja, Giuseppe Laudicina



31* Edificio per abitazioni, uffici e attività commerciali, 1978
via Massimo D'Azeglio 6
Armando Barraja, Giuseppe Laudicina



32 Edificio per abitazioni, 1978
Corso Pisani 193
Pasquale Culotta e Giuseppe Leone



Bagheria

1 Villa Aragona Cutò
Via Consolare 105
Tommaso Napoli

2 Villa San Cataldo
Via Papa Giovanni
architect unknown

3 Villa Palagonia
Piazza Garibaldi 3
Tommaso Napoli

4 Villa Valguarnera
Viale Valguarnera
Tommaso Napoli

5 Villa Larderìa
Piazza Larderìa
Giovanni del Fargo

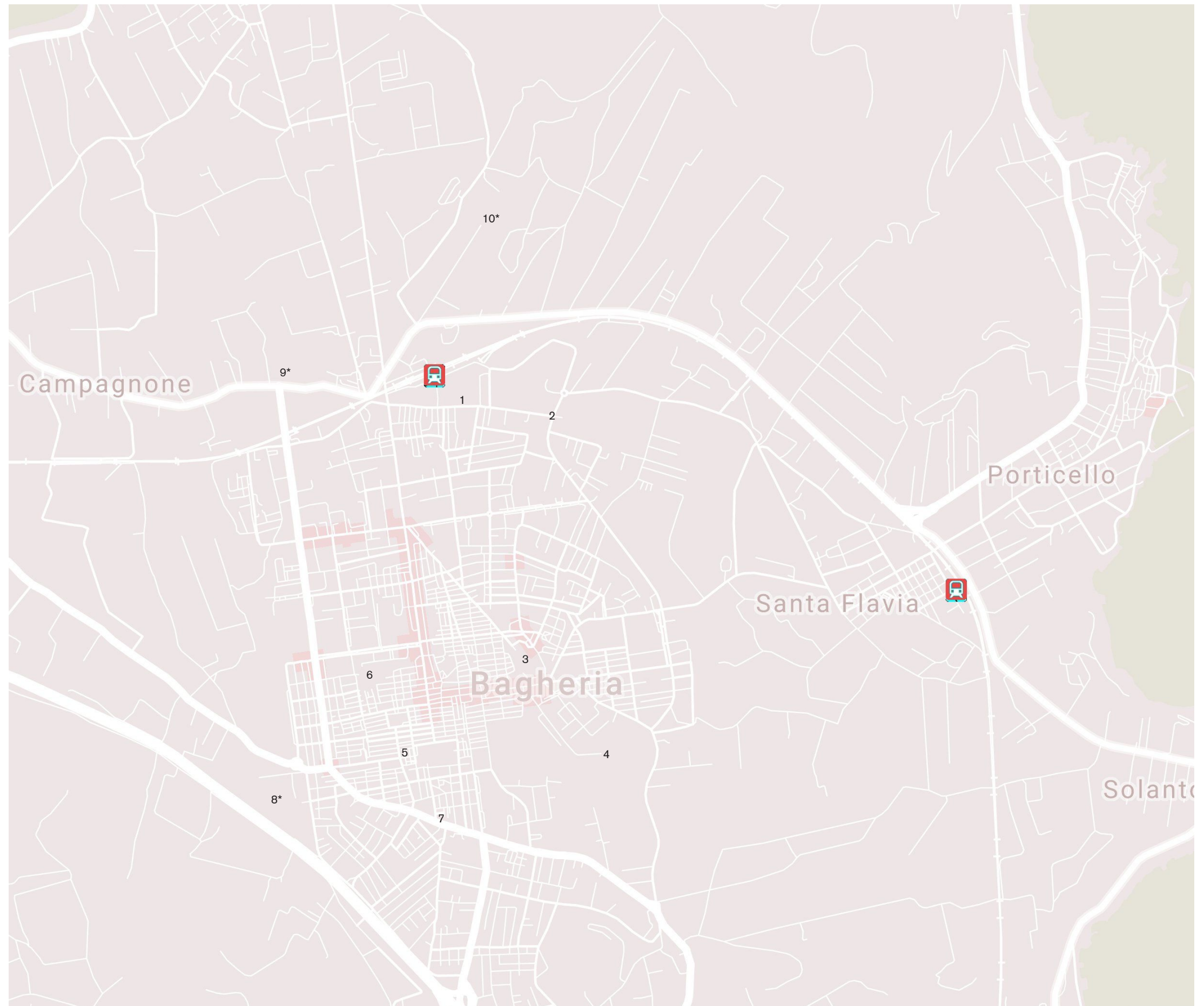
6 Villa Butera
Corso Butera 1
Giuseppe Branciforti

7 La Certosa
Via dietro la Certosa
Ercole Michele Branciforti

8* Palazzo Villarosa
Via Flavio Gioia 2
G.Venanzio Marvuglia

9* Villa Cattolica
Via Ramacca 9
Francesco Bonanno

10* Villa Ramacca
Via Case Ramacca 141
Francesco Bonanno



1 Villa Aragona Cutò, 1712-1716, Tommaso Napoli

Characterised by a static layout, by symmetrically arranged pure volumes around the court and by the uniformity of the wall that envelops the facade, the design of the villa shows traces of a mannerist approach, more generally associated with city buildings than with contemporary country residences. Unlike the latter, however, it lacks the gradual mediation between nature and architecture, which are here treated as two autonomous entities. The building encloses a tiny quadrangular courtyard, which an imposing wall screening the fourth side. On the outside, the wall is defined by twin pilasters that support the top cornice, between which stands the arch of the portal, aligned with the longitudinal axis of the palace, and two side niches. Their outline is marked by protruding stone frames, which stand out against the light plaster background, as all the openings.

On the ground floor, the main volume is traversed by a linear gallery, framed on both sides by rounded arches, which allowed direct communication between the courtyard and the garden at the front of the villa. From the gallery one can access the lavish red marble double-ramp staircase, whose ramps are first anchored at either side of the facade and join again at the centre, in the wide landing on the piano nobile.

No trace remains of the garden, where Bagheria's railway station now stands.

2 Villa San Cataldo, c. 1700, architect unknown

Built at the beginning of the eighteenth century by the Princes Galletti di San Cataldo, it was radically transformed both internally and externally at the end of the nineteenth century and decorated in neo-gothic style, as it appears today. All that remains of the original eighteenth-century structure is the small church and the large Italian-style garden. The villa is formed by a long two-storey volume with corner towers at either end enclosing the stairs, flanked by a courtyard which contains a small garden. The majestic eighteenth-century garden with its lush vegetation, once full of exotic plants, is exquisite. The footpaths within the park are lined with benches, vases and statues, and the entire area is enclosed within a wall in Aspra tufa stone.

3 Villa Palagonia, 1715, Tommaso Napoli

Villa Palagonia is the best known symbol of suburban Baroque architecture in Sicily. Conceived as a place of leisure and relaxation, it was commissioned in 1715 by the Prince of Palagonia, Francesco Ferdinando Gravina e Bonanni. The villa, once immersed in the Bagheria countryside, is now entirely surrounded by buildings of the urban town centre.

The villa was approached through a long avenue with two triumphal arches, the first of which is no longer visible. Francesco Ferdinando II, the prince's nephew, designed the numerous grotesque statues and the bizarre furnishings of the villa. Gnomes, centaurs, dragons, players of curious instruments, mythological figures and monsters of all kinds adorn the palace and are scattered around the villa. The unique layout of the plan appears to be generated by the symmetrical rotation by 30 degrees of two square matrices, resulting in a rectangle, around an apparent point on the smaller median axis of the rectangle. There are three main volumes: a central nucleus – concave on the side that houses the external staircase, convex on the other side, where it opens onto the terrace – there are entrance and service areas on all floors. On the ground floor, the lateral nuclei have the same distribution of square-shaped rooms and galleries along the convex perimeter. On the piano nobile, the oval hall is repeated at the centre as a vestibule, an ante-chamber to the large square ballroom (the hall of "mirrors") and to the two galleries that open onto the external terraces.

Opulent marbles decorate the walls of the wonderful reception hall. The ceiling is adorned with mirrors and painted glass. The interior is decorated with beautiful coloured marbles, mosaics and mirrors, shelves and vases.

The main facade is characterised by the central double-ramp staircase made from Billemi marble, which connects the ground floor to the piano nobile. The rear elevation is more articulated, with terraces and different kinds of arched windows. The garden outside the perimeter walls is lost, while what is left of a citrus tree orchard is still visible in the parterres of the internal courtyard.

4. Villa Valguarnera, 1783, Tommaso Napoli

Villa Valguarnera is believed to have been designed by Tommaso Napoli, at least in its initial layout – a massive parallelepiped volume with a concave facade that encloses the grand staircase.

The main facade entrance is concave at the centre and filled with a granite double-ramp staircase, which opens onto a circular courtyard enclosed by lower buildings. On the first floor the ballroom completes the picture with two large exedras arranged on the long sides to create an elegant spatial composition. The interior is decorated with frescoes and paintings depicting the illustrious ancestors of the Valguarnera family. The rooms on the ground floor were decorated by Interguglielmi, Semerario, Velasco and the Fumagalli brothers, mostly depicting mythological scenes from ancient Greece, in neo-classical style. Many of the rooms are furnished with period furniture, statues, porcelain and paintings of great value. On top of the walls, statues

are supported by a balustrade.

The secondary entrance opens onto a hanging garden, adorned with statues and vases, and the balustrade looks out onto the splendid panorama.

The compositional unity is given by the giant order found in the corners and most characteristic elements. A tympanum is located at the centre of the facade, supporting the coat of arms, and the balconies of the piano nobile give the villa a classical character.

5 Villa Lardereria, c. 1745, Giovanni del Fargo

Villa Lardereria is the most notable exemplar of its type, arranged according to strict geometric composition principles with three symmetrical axes placed at 120° from one another, each originating a rectangular block. These are joined at the centre in a cylindrical block, which is both the visual focus and the functional core of the villa. For the first time, the plan of the piano nobile of a villa includes a variety of rooms, ranging in form from circular, oval, to traditional square and rectangular ones. This typological scheme, based on a rigorous geometric articulation, coexisted in Bagheria with the most common type, the so-called palazzo, consisting in a rectangular volume with an external staircase. In general, villas were surrounded by walls and lower buildings, forming a hierarchical order of volumes, which celebrated the agricultural feudalism that was still prevalent at the time.

6 Villa Butera, c. 1658, Giuseppe Branciforti

Palazzo Butera, built as the court of the Prince of Butera, Giuseppe Branciforti, stands at the end of a street by the same name and is the oldest among the palaces of Bagheria. The original body of the villa was a rectangular, compact volume, surrounded by medieval style fortifications, although the language of military architecture here was used for decorative rather than functional purposes. Being the most ancient of the villas, it is closest to the Spanish architectural tradition, especially in its almost fortress-like layout and in the decorations that frame the entrance portal. Two crenellated towers were placed in line with the western and eastern facades of the palace. Only the one that opens in the direction of Palermo survives, providing access to the first courtyard. A second courtyard, to the east, can be accessed from outside the building through a long tunnel that cuts across the villa, and its massive walls support the two terraces. In the first courtyard a severe, rustic unclad brickwork facade is visible, topped with crenellations. The entrance to the piano nobile is through a linear staircase, perpendicular to the facade. The villa had a park of considerable dimensions, which was entered from the southern

terrace. A series of intersecting paths formed rest areas, which were furnished with stone benches and statuary.

7 Villa Certosa, c. 1797, Ercole Michele Branciforti

Among the many eighteenth-century villas scattered around Bagheria, this is unique for its history, the originality of its architecture and the refinement of its frescoes.

The Certosa, a neoclassical pavilion featuring a pronaos with four Doric columns resting on a stepped plinth, was built in 1797 at the behest of Prince Ercole Michele Branciforti to enclose the large park, with paths converging towards the fountain of Abundance.

The building was designed as an annex to Villa Butera where Prince Branciforti's illustrious guests could be adequately accommodated. To this end, four small apartments were built on the ground floor, each with an alcove, a sitting room and, a unique feature at the time, a bathroom with hot and cold water.

Also on the ground floor are a ballroom, kitchen, laundry and the servants' quarters. On the top floor, the Prince created a sort of wunderkammer to amuse and surprise his guests.

8 Palazzo Villarosa, c. 1770, G. Venanzio Marvuglia

Located at the foot of Mount Giancaldo, and now surrounded by buildings that conceal it, the villa is atypical among the Baroque villas of Bagheria, although built in the same period. Its rationalist layout (which evokes the Petit Trianon in Versailles by J. A. Gabriel, 1762-68) makes it difficult to date it accurately. The parallelepiped volume, with a large porticoed, balustraded terrace on the main facade, has a rectangular enclosed garden at the back. The layout of the villa is symmetrical in relation to its transversal axis and is organised in a sequence of reception rooms. The entrance porch, the double-height rectangular ballroom, the square room opening onto the rear facade, are all intercommunicating and intended as utility rooms for the rooms on either side. Internal staircases, housed in special rooms, connect the ground floor with the upper floor and the cellar. The main elevation is characterised by the presence of a porch with fluted Corinthian columns and finely carved capitals, flanked on both sides by partitions with large windows, niches and tympanums of classical design on the ground floor, and square windows decorated with double frames. At the centre of the rear elevation, made from tufa stone, is a French window instead of a window. Only the winding paths still partially visible among the trees inside the enclosure indicate that there was once a garden, presumably designed in the same period as the main building.

9 Villa Cattolica, c. 1736, Francesco Bonanno

The villa, a massive block volumetrically similar to a cube, is placed in the centre of a courtyard with a square cross, enclosed by large bodies of service buildings. Four exedras on the perimeter mark the entrances and the start of paths that connect the complex with its surroundings.

The imposing block evokes medieval buildings, it has two exedras on both elevations, one housing the staircase, the other a balustraded terrace. Internal circulation is through a cross of rectangular rooms that connect square rooms on both the ground floor and the upper floors. On the piano nobile, these spaces open onto the terrace overlooking the sea of Solanto. The composition of the main elevation is characterised by a play of light due to the treatment of the spaces connecting the orthogonal system and the recess of the exedra, which generates vaulted niches at the corners.

Since 1973, following the donation of works by master painter Renato Guttuso to the city of Bagheria, the main floor has been transformed into the Guttuso Museum.

10 Villa Ramacca, c. 1750, Bernardo Gravina

Built by Bernardo Gravina, Prince of Ramacca, related to the Prince of Palagonia, Villa Ramacca stands at the foot of Mount Catalfano, on a wonderful site overlooking the Conca D'oro and the Gulf of Palermo.

Special decorative motifs characterise the capitals of the two massive pillars that frame the avenue that leads to the building through a garden full of exotic plants. The building exudes great simplicity and elegance, which is evident in its architectural and decorative detailing. The villa is on a single level, acting as a mediating element between the garden and the courtyard at the back. The building's axis is marked by the avenue leading to the estate, and continues through the garden, with a long staircase. From the staircase two symmetrical ramps can be accessed, leading to the large terrace that surrounds the villa on three sides. The main facade is divided into five parts by vertical bands, into which the openings are inserted. The elevation features large doors and pillars that frame the main entrance door, over which, a cornice supports two niches with two statues. The interiors are arranged enfilade in relation to a large central hall.

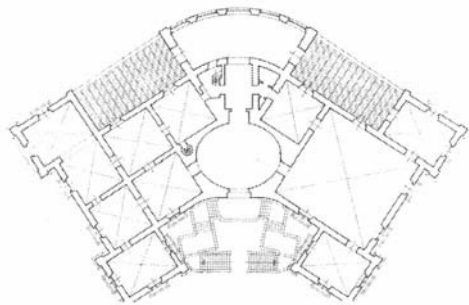
1 Villa Aragona Cutò, 1712-16
Via Consolare 105
Tommaso Napoli



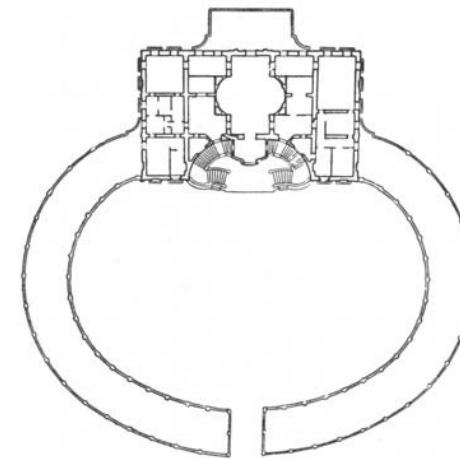
2 Villa San Cataldo, ca. 1700
Via Papa Giovanni
architect unknown



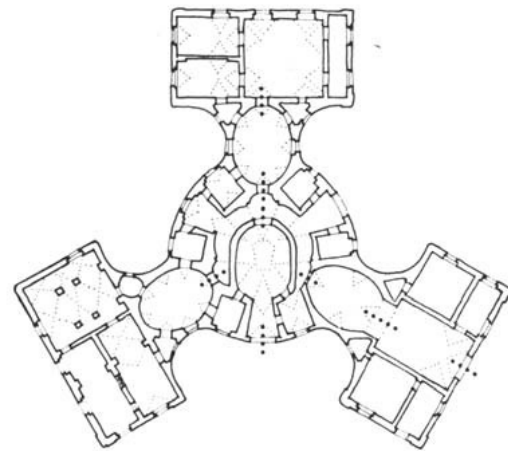
3 Villa Palagonia, ca. 1715
Piazza Garibaldi 3
Tommaso Napoli



4 Villa Valguarnera, ca. 1783
Viale Valguarnera
Tommaso Napoli



5 Villa Larderia, ca. 1745
Piazza Larderia
Giovanni del Fango



6 Villa Butera, ca. 1658
Corso Butera 1
Giuseppe Branciforti



7 Villa Certosa, ca. 1797
Via dietro la Certosa
Michele Branciforti



8*Palazzo Villarosa, ca. 1770
Via Flavio Gioia 2
G.Venanzio Marvuglia



9* Villa Cattolica, ca. 1736
Via Ramacca 9
Francesco Bonanno



10* Villa Ramacca, ca. 1750
Via Case Ramacca 141
architect unknown



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