

## A monumental palace, city walls and a gate in Palermo, involved in a fascinating restoration.

*After years of neglect and forgetfulness, the rebirth of a Mediterranean city waterfront piece.*

### Type of intervention

Restoration  Rehabilitation / Renovation

### Concerned elements on the intervention project

- 1. Foundations and underground structures
- 2. Vertical structures
- 3. Horizontal structures and vertical connections
- 4. Roof and terraces
- 5. Façade and building envelope
- 6. Finishes and completion elements
- 7. Integrate services
- 8. General strategies for building recovery

**Site** Forcella - De Seta Palace, along the waterfront of Palermo, Italy

**Objectives** Restoration

**Property** Private: A.N.C.E. (Avv. Massimiliano Miconi)

**Designer** General coordination & Architectural project:  
Eng. Marco Giammona, Arch. Tomaso Garigliano

**Date** Starting from 2022 still today





Fig.1: Forcella De Seta Palace, external view from the sea. © Project Designers

*Designers:*

Construction supervision: Eng. Marco Giammona, Arch. Tomaso Garigliano

Structural design: Eng. Marco Giammona, Eng. Dionisio Spitalieri

Integrate services design: Eng. Marco Giammona, Eng. Dionisio Spitalieri

Building works ATI ICORED s.r.l. ALMEIDA s.r.l. – PISCIOTTA s.r.l. – SCANCARELLO s.r.l.

A.T.I. CEO: Arch. Salvatore Russo

Restorations carried out by Gaetano Scancarello

Technical director: Eng. Gianluca Albano

Site Manager: Geom. Girolamo Viscuso

## Background to the intervention

The first information regarding the area where the Building was built, nowadays known as *Forcella-Baucina-De Seta Palace*, dates back before 1673 when, for the first time, it is written of the existence of a building built above the Vega bastion, at the so-called city gate called *Porta dei Greci* (trad. *Greeks gate*) that belonged to the Bonanno family, princes of Cattolica.

In 1793 important works were carried out by the builder Salvatore La Gala on a design by the architect Domenico Fogazza Furetto. In 1815 the architect Vincenzo Di Martino, a pupil of the most famous architect Giuseppe Venanzio Marvuglia, designed the garden at the back of the building. During the revolutionary uprisings of 1820, the prince's house

was almost totally destroyed by the Sicilian gunboats. Hence, in 1833 the building was sold by the heirs of the prince of Cattolica to Ergimino Bonomo, who declared that he was purchasing the property on behalf of the priest Carmelo Quartararo. He, a few months later, gave the bulwark and the annexed buildings to Enrico Carlo Forcella, Marquis of Villalonga. In October of the same year, as soon as the reconstruction works – that were been initially promoted - by the priest Quartararo, directed by the already appointed architect Incardona, were completed, the Marquis Enrico moved his home over there.

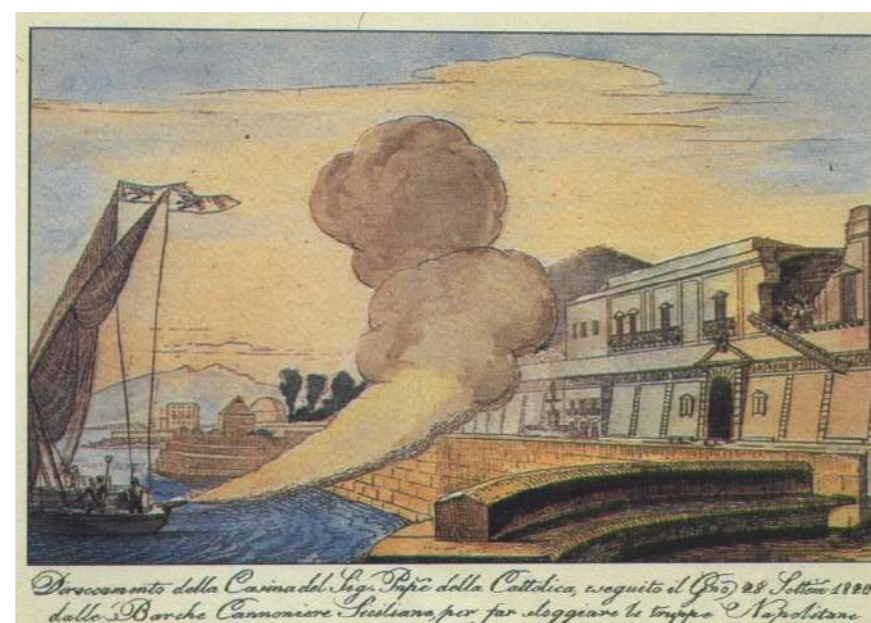


Fig.2: Print by Calogero De Bernardis, depicting the palace along the Palermo waterfront (© 1821, taken from: R. LA DUCA, *La città perduta*, Naples 1976 p. 194).

The Marquis was general administrator of the *House and the Royal Sites of Palermo and its Province*; some of the iconographies present in the rich internal decorations of the palace, for example those depicting griffins, deer and other symbols typical of Islamic art, derive from the Marquis' trips to those places. Moreover, such decorations resemble those of the *Palatine Chapel* located in the Royal Palace as well as

many other buildings of the Norman age present in Palermo.

In 1841 the palace was restored by the Panormitan architect Emanuele Palazzotto: the works involved the main entrance, which was reconfigured in neoclassical style and raised in the central body. The Royals, who in those years were visiting the city of Palermo, visited the palace to admire the rooms decorated by artists who had worked there for more than twenty years. The Marquis himself followed the work, giving suggestions and correcting the paintings and mosaics that were not made as he had conceived. The large reception hall was richly adorned with decorative elements that evoked the architecture and the interiors of the Alhambra Palace in Granada, especially the geometries of the Room of the Ambassadors.

The double-height room, which overlooks the Kalsa square and affects the city Greeks gate, shows a double order of ogival windows, and a system of superimposed columns located on the four sides of the hall. The geometric scheme was re-proposed both in the polychrome stucco decoration, which extends above a high marble lambris, and in the pavement made of polychrome marble as well as in the colored pavilion vault.

The gallery, running parallel to the hall, is covered with precious mosaics and marble panels that perfectly recall the atmosphere of a Norman environment. Such decorations recall the ones present in the Fountain Room (*Sala della Fontana*) of the Norman castle - called Zisa - and in the Room of King Roger (*Sala di Re Ruggero*) in the Royal Palace of Palermo. Inside this room there is a decoration bearing an inscription in Greek "ΒΑΣΙΛΕΟΣ ΦΕΡΔΙΝΑΝΔΟΥ" dedicated to King Ferdinand IV of Bourbon (who took refuge in Palermo from Naples, from the end of the 18th century) which runs along the entire gallery above the system of the trefoil arches that are supported by slender columns.





Fig.3: Representative hall in the 1950s. © Private Archive & Project Designers



Fig.4a: Detail of the same Representative hall today. © Project Designers



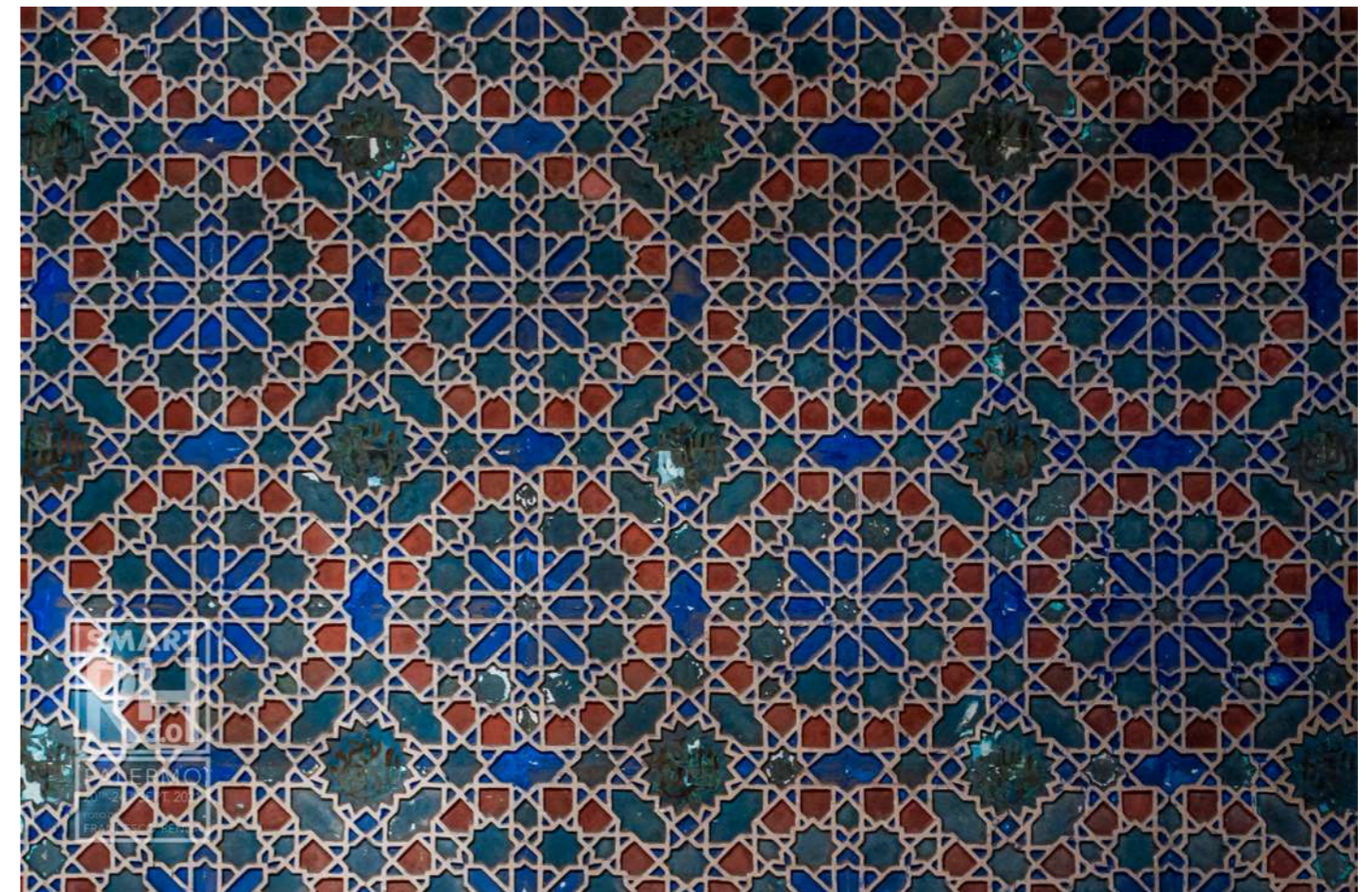


Fig.4b-c: Detail of the same Representative hall today, during the visit of the Partner of Smart Rehabilitation 3.0 Erasmus+ Project, happening in Palermo in September 2021, with Eng. Marco Giammona and Arch. Tomaso Garigliano, and ANCE Palermo Staff; Detail of internal wall decoration. © Francesco Renda



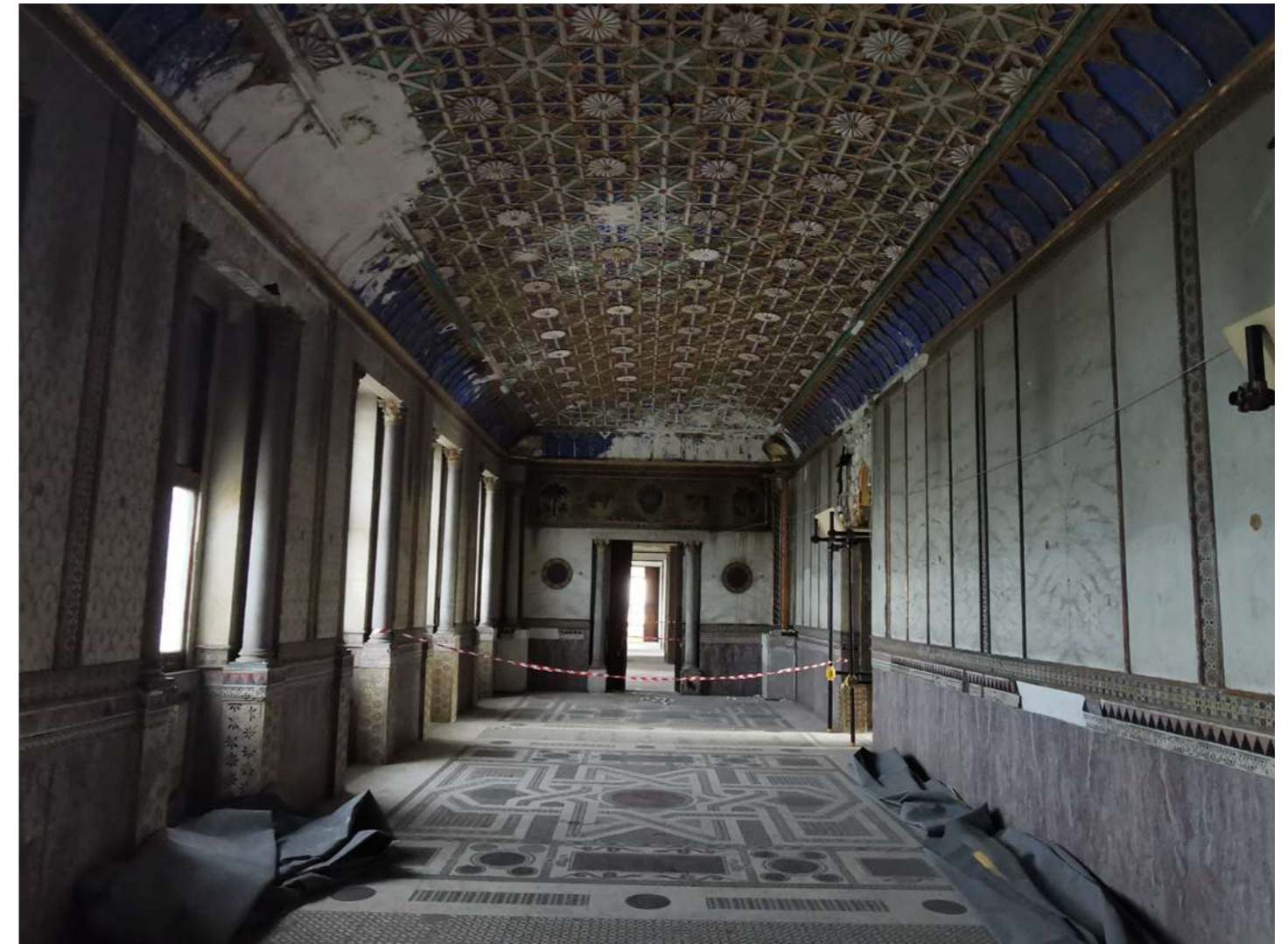


Fig.5a-b: The mosaic gallery is still intact, in a shot from the 1950s of XX century. © Private Archive and as it looks today © Manfredi Saeli





Fig.6: Detail of the paving of same Representative hall, today © Project Designersigliano, and ANCE Palermo Staff; Detail of internal wall decoration. © Francesco Renda

The first room to the right of the main entrance, although a small room, was richly decorated with a polychrome mosaic depicting a clad warrior on horseback in the act of throwing a spear at a wild boar attacked by dogs. The scene, which covers the entire floor of the room, is taken from the *Hippolytus* Greek tragedy of Euripides and is also depicted on a well-known sarcophagus, used as a baptismal font, inside the Sicilian cathedral of the city of Agrigento.

The works done at the time of the Marquis Forcella only led to the completion of the arm that extends towards *Villa Giulia*, an urban park of the XVII century that waterfront the sea: the building was left with no other arm towards Porta Felice. King Ferdinand IV, visiting the palace, appreciated the rich internal decorations, suggesting, however, to the Marquis to complete it in the missing arm.



Fig.7: Mosaic with a hunting scene, taken from the *Hippolytus* Greek tragedy of Euripides. © Manfredi Saeli

When the Marquis died in Palermo on 30 August 1855, the palace was still incomplete. In the absence of direct heirs, it was inherited by his nephew Antonio, son of his brother Orazio. But after only twenty years, the palace was sold to an aristocrat from Favara: Biagio Licata, prince of Baucina. The Prince Licata died in Palermo on 15th of August 1893, after having held the role of senator for life of the Kingdom of Italy, then palace arrived to by his wife and children Antonio Matteo Arnaldo Marquis of Montemaggiore, Giovanni Count of Isnello, Teresa, Oliviero, and Rodrigo. The eldest son who in 1895 had married Giulia Fardella, daughter of the Baron of Moxarta Stefano, entered in possession of the building the following year. The date is not pretty certain, but it seems that in the same year the neo-Gothic style interventions were carried out by the architect Giuseppe Patricolo which designed the addition of the south-eastern body including the corner octagonal room with a Moorish-inspired fountain.

The modernization interventions made by the princes of Baucina were substantial but failed to characterize the building in a relevant way, as, however, had happened in the past.

In 1922 the building, on which many mortgages were burdened, was sold by Antonio Licata to Maria Elia, wife of the Marquis Francesco De Seta, prefect of Palermo. The following year, the painter Onofrio Tomaselli frescoed the large and majestic neoclassical hall adjacent to the two galleries.

In 1924 the Marquise gave to her father Giovanni Emanuele, to repay him for a previous loan, the garden attached to the palace. This garden full of plants, trees and avenues also housed an artificial hill from the top of which gushed a rich cascade of water.

Around 1950 the building was transformed into a nightclub with an adjoining game room and for a certain period, difficult to date, it became the headquarter of the Administrative Justice Council; this final use resulted in a progressive abandonment of the building.

In May 2003, the entire complex was purchased by the ANCE (*National Association of Building Builders*) of Palermo, to provide the association with a place for its offices which today occupies a portion of the building.

After a series of specific interventions to stem the main degradation phenomena and after having already carried out the complete restoration of some portions of the building, ANCE started with the conservative restoration of all the facades and, immediately after, with the complete restoration of the monumental building. Currently the building has been sold to private individuals to transform it into residences and an international art gallery.





Fig.8a-b: Octagonal room with fountain in the 1950s of XX century (left) and as it appears today (right). © Private Archive & Project Designers





Fig.9: Neoclassical hall, current state. © Private Archive & Project Designers





Fig.10a-b: Living room with fireplace and detail of the original plaster staked and hidden by more recent finishes. © Manfredi Saeli & Francesco Renda



## Description of the building

The project for the façades restoration of the prestigious and monumental Forcella De Seta Palace, long awaited by the city community and long desired by the Institutions, is one of those strategic and decisive interventions for the rehabilitation/restoration of the historical center and the waterfront of Palermo.

The process of gradual recovery of the immense historical, artistic and monumental heritage of the ancient urban center - which began in the 1990s to interrupt the inexorable architectural decline, has determined the growing attention of the public Institutions and private Bodies. Most of the important monumental architectures, in fact, are concentrated inside the historic and prestigious district of *Kalsa*, where the Forcella De Seta Palace is one of the major architectural monuments relief, among other as the Abatellis Palace, Chiaramonte-Steri Palace, the monumental complex of St. Francis of Assisi, and many other valuable artifacts of public and private property.

The building - object of this restoration project - has a dominant position with respect to the waterfront and it is equal in size only in comparison with the Branciforti-Butera Palace (that it is also along the waterfront), recently restored thanks to the salvific intervention of a willing entrepreneur from the world of art, and is part of those artifacts that through their restoration exceed the critical mass necessary to generate a virtuous process of revitalization that goes beyond their physical boundaries, attracting better resources and generating interest for other courageous investors.

As well as Butera Palace – that hosts a Foundation focused on the promotion of Mediterranean art and cultural mixes - the restoration of Forcella De Seta Palace to its original use of residence, will help to give a strong stimulus to the local real estate market and will entice the operators of the sector, as well as the major cultural institutions of the city, to thicken the

network of fascinating roads and paths in little traveled areas of the historic center of Palermo.

The restoration project, presented in this sheet, is the first excerpt concerning the safety and conservative restoration of the façades.

As can be seen from the in-depth analysis of the graphics, this is a purely conservative restoration. In fact - in this phase of urgent intervention - proposals for resolving some issues concerning the aesthetics of the building will not be designed, in particular as regards the unresolved configuration of the rear façade facing *Kalsa* square.



Fig.11: Detail of the façade along the waterfront, which also includes the *Carini* city gate. © Project Designers

Following the start of the construction site of the remaining elevations, whose stylistic configuration is clear from the pre-existing outcropping, with the presence of ashlar, pilasters and moldings clearly identifiable and the consequent



Fig.12: Detail of the façade along the *Kalsa* square, which also includes the *Carini* city gate. © Project Designers

intervention forecasts that are dictated by the abundance of residual elements, it will be possible proceed with a simple "conservative" type of restoration, following a scientific approach, also for the consolidation of the wall faces and the restoration of the missing parts, where deemed appropriate.

However, the same approach cannot be applied to the vertical surfaces that make up the façades on the "garden" and *Kalsa* square. These façades in fact, over the years (centuries) have undergone heavy alterations, also related to the complex construction and owner history of the building, which does not continue over time, nor is it dictated by the will of a single person or family.



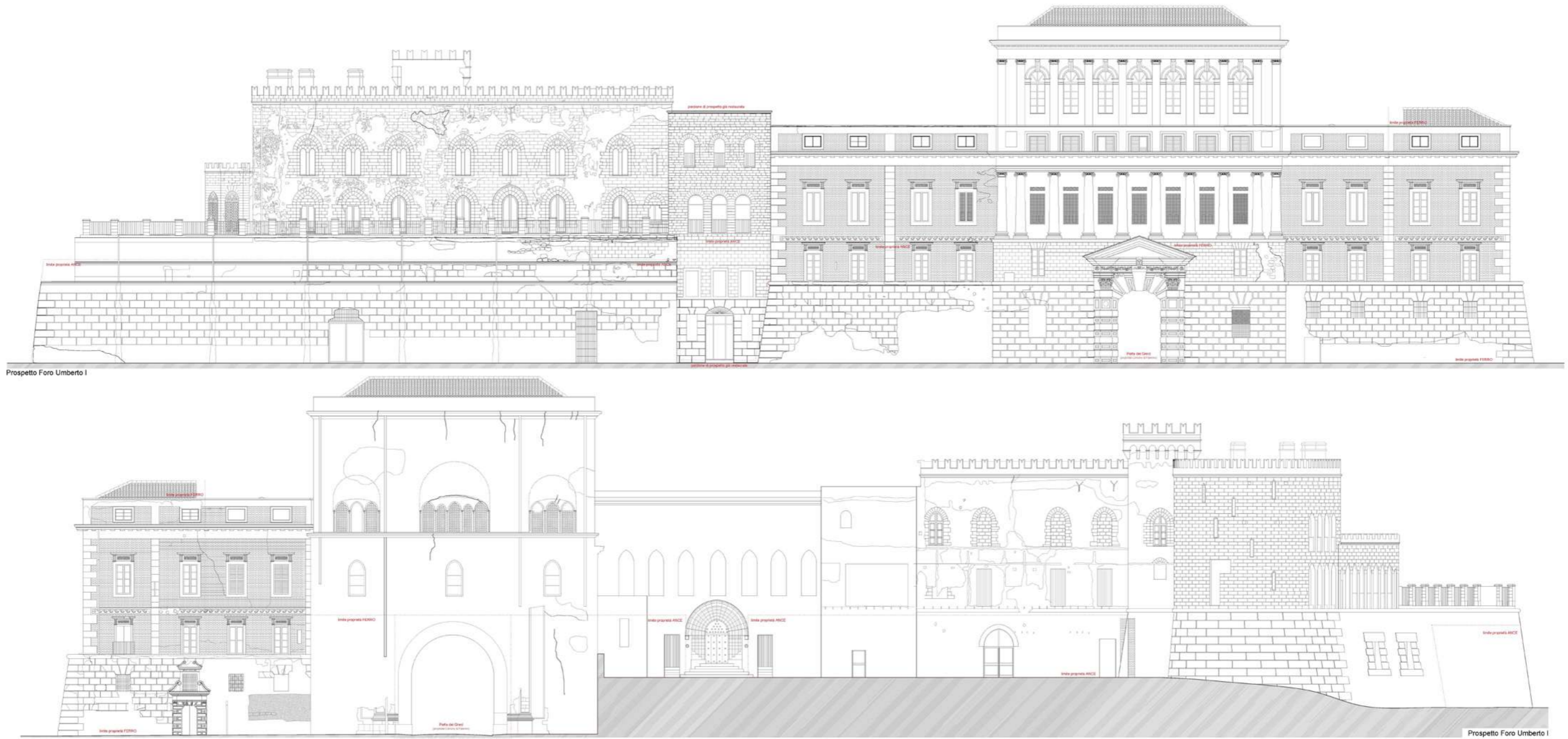


Fig.13: Survey of actual condition of the façades. © Project Designers





Fig.14: Architectural sections, actual condition of the palace before restoration. © Project Designers



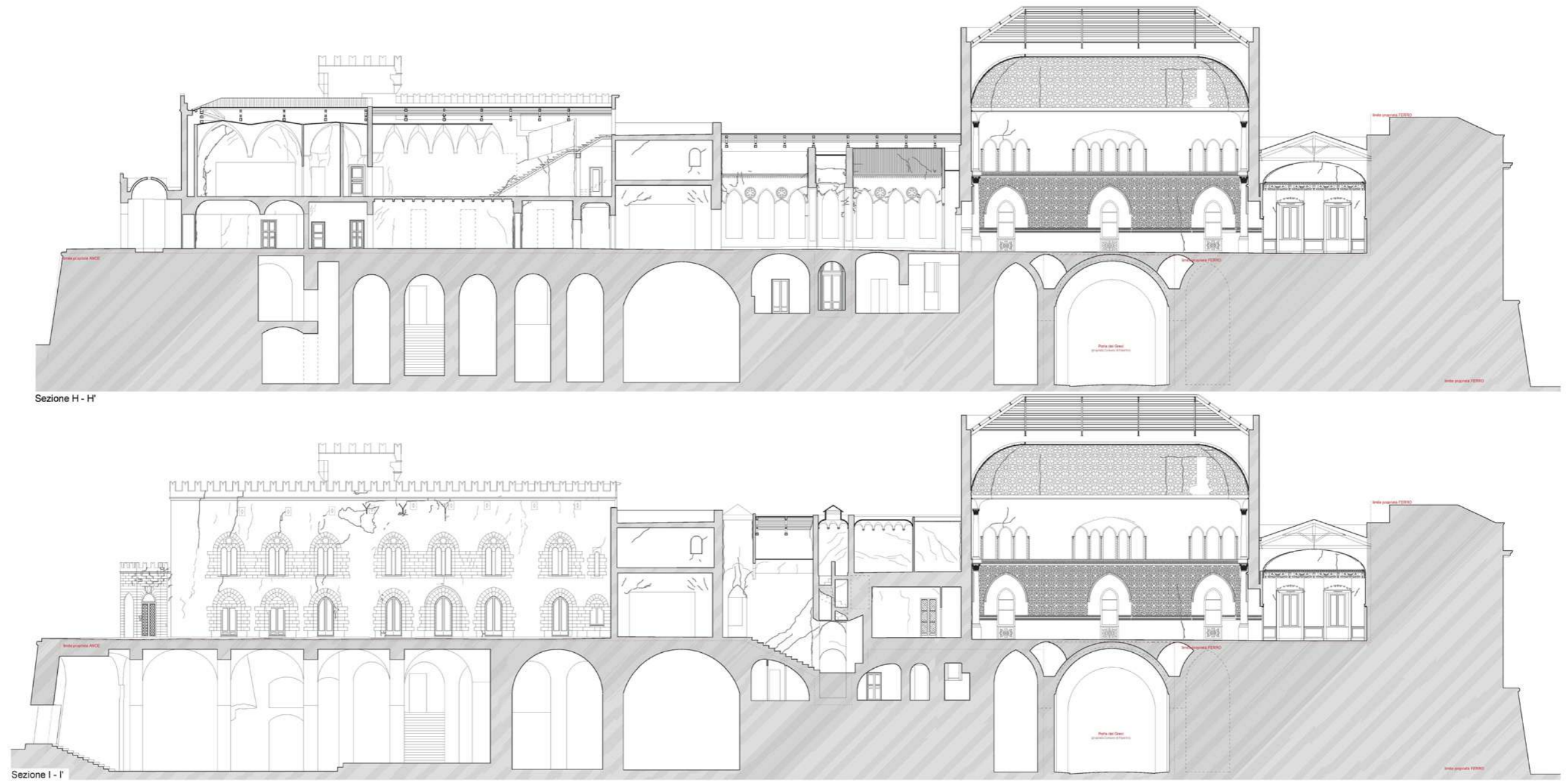


Fig.15: Architectural sections, actual condition of the palace before restoration. © Project Designers



According to what has emerged from the previously exposed historical survey, the current building is made up of several parts, probably dating back to different construction phases, which are grouped together according to different positions. Most likely, this involves the use of materials and techniques characteristic of each different historical period.

Along the external façades, characterized by extensive lack of plaster, it is possible to observe the uncovering of the squared ashlars of shell limestone, which constitute the stony structure.

The roofs are of different types: terrace roofs with a brick-cement or mixed iron structure (“double T” beams) and perforated bricks; pitched roofs with metal trusses and purlins. The roofing mantles consist of clay tiles for the pitches and glazed tiles or waterproofing sheath, left exposed, for the flat roofs. Under them there are vaulted ceilings (see the main room) and flat ceilings in encased and wooden coffered ceilings with decorated surfaces.

The internal floors are made with a mosaic technique and marble inlay.

The vertical connections consist mainly of stairs, some made of stone, others with a mixed structure in wood (tread) and iron (load-bearing beams and parapet). There is a wire cage lift. Both internal and external windows are made of wood and glass. Only in the room in front of the hall there are seven large ogival arched windows, with an iron frame, which externally have decorative panels in reinforced concrete, supported by metal pins.



Fig.16: Survey of the ground floor of the palace, before restoration. © Project Designers



## The Diagnosis of the building (values and state)

The visual investigation allowed us to identify articulated phenomena of deterioration and structural instability. For a clearer explanation, it can be distinguished from the analysis of the degradation of the materials from the disruptions affecting the structures.

What emerges from the first analysis is the complete state of abandonment of the building, with the exception of some recent localized interventions that, in any case, constitute a small portion of the entire building organism. The consequent absence of maintenance could be considered as the first cause of the degradation itself.

The particular location of the building, close to the sea and in an area characterized by a significant vehicular traffic, creates the conditions for the development of particular processes of degradation.

The façades are in an extremely poor state of conservation and present a varied list of signs of deterioration caused by multiple factors.

The current state of alteration is not uniform, but varies locally based on the morphological differences of the materials, the exposition to pollutants, marine aerosol, the state of conservation of the structures and the consequent static behavior of the building. Further causes of deterioration are attributable to rising damp, infiltration of rainwater, caused by the degradation of roofs and wooden floors (which, however, were recently preliminary restored, but not decisive in the long term), and to the deterioration of the disposal system, aggravated by an ineffective original system, incongruously altered over the centuries.

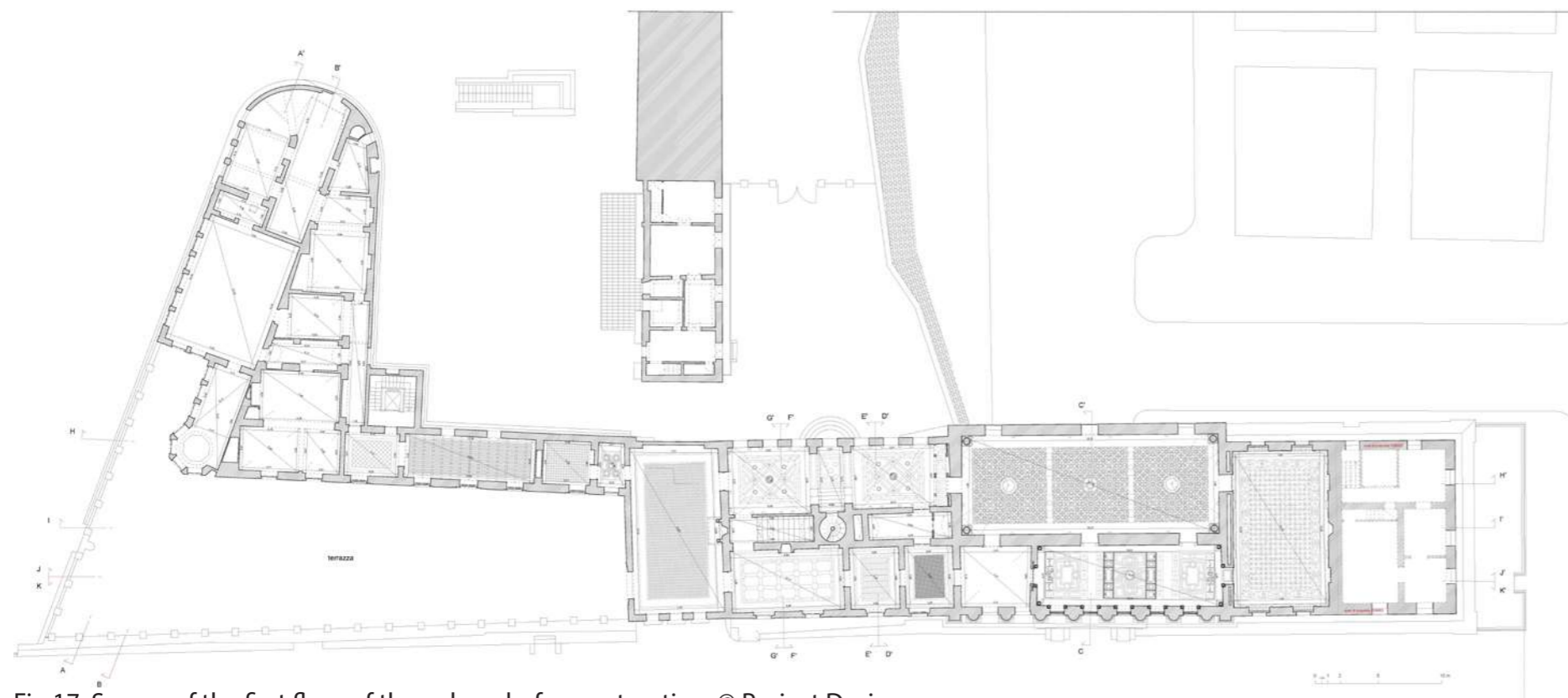


Fig.17: Survey of the first floor of the palace, before restoration. © Project Designers





Fig.18a-b: Survey of the façades decay, before restoration. © Project Designers



MATERIAL DECAY

The most common deterioration phenomena can be identified in the numerous detachments and lacks of the coating plaster (both internal and external) attributable to the significant presence of humidity that affects the building, according to different modes of manifestation: from capillary action to infiltration. The water, present inside the masonry and in the surface layers of plaster, acts as a vehicle for the polluting particles and the saline substances which, respectively, are deposited and crystallized, causing internal tensions in the substrate.

Most of the external elevations (especially those facing the sea) show numerous manifestations of saline efflorescence induced by the action of the marine spray, rising damp and infiltration caused by the poor condition of the roof covering. The formation of black crusts can be observed above all in the architectural parts protected from the run-off of rainwater, such as the areas below the particularly protruding moldings.

Bio-deterioration phenomena, favored by the presence of humidity inside the masonry, both of capillary action and infiltration, can be found in different areas of the external elevations sheltered from direct sunlight, which manifest themselves in the form of encrustation.

Almost all the internal floor paving, made up of tiles of various sizes of stone material. are largely detached.



Fig.19a: Façade along Kalsa square: material-construction decay. © Project Designers





Fig.19b: Façade along Kalsa square: material-construction decay of plasters and stony portal. © Francesco Renda



Fig.19c: Façade facing the inner garden: material-construction decay. © Francesco Renda





Fig.19d: Façade facing the inner garden: material-construction decay. © Francesco Renda

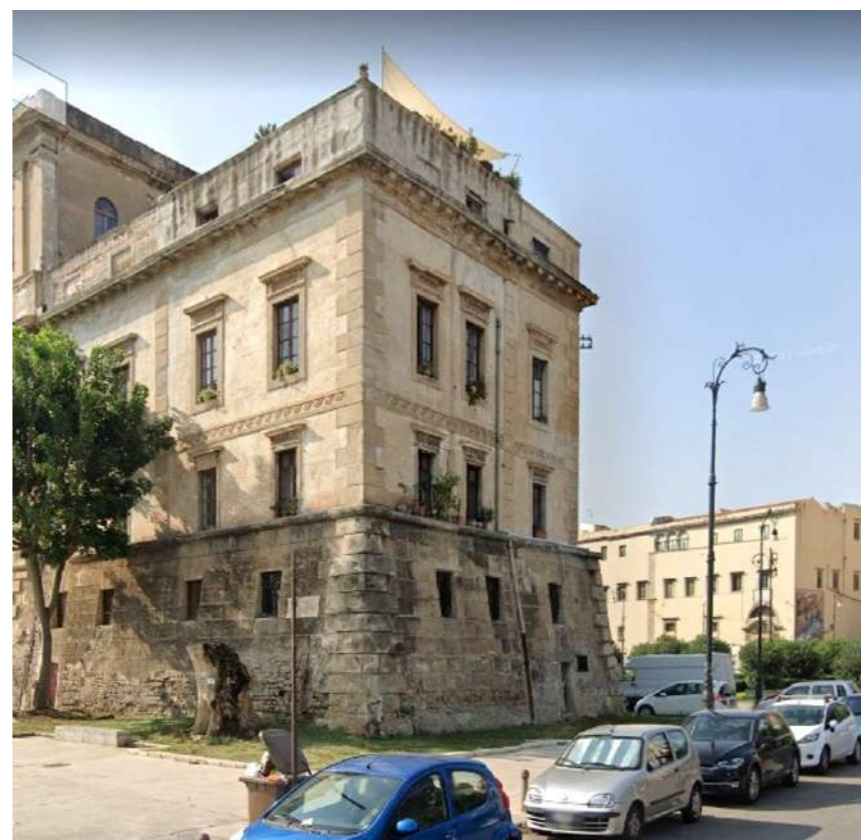


Fig.20a-b: Façade of neoclassical part of the palace: material-construction decay. © Francesco Renda







Fig.21: Detail of Façade along the waterfront: material-construction decay. © Francesco Renda

### STRUCTURAL INSTABILITY

The most evident phenomena of structural instability can be found in correspondence of the roof structures: these manifest with the partial collapse of the wooden ceilings (both vaulted and flat) made of wooden centrings and reed tissue, due to the rotting of the wooden support elements; these collapses allow a glimpse of the intrados of the roofing floors built with iron beams, affected by an advanced oxidation process. These phenomena can be attributed to the presence of infiltration humidity due to the poor state of conservation of the roof covering: in fact, there are some shortcomings in the layer of bent tiles that covers the pitched roofs, while in the flat ones the absence of an adequate system of disposal of rainwater leads to its stagnation.

As for the vertical structures, on the other hand, an extensive crack pattern affects the southern end of the building; that is supported, in fact, by an embankment that seems to suffer from differential subsidence.

Other cracks can be identified along the stones that constitute the staircase leading to the noble floor, particularly in correspondence with the second ramp. Since this part of the building also stands on a landfill, it is possible to hypothesize that these injuries are attributable to a possible failure of the latter.

Finally, there is a rotation of the external wall facing the sea (in correspondence with the fireplace room) which manifests through the detachment of the limestone blocks that constitute

its clamping with the orthogonal stone facing.

The southern façade is very articulated and presents composite morphological and stylistic characters. This block was built on the pre-existing sixteenth-century defensive bastion, with a single-level elevation (aforementioned intervention attributable to the project of the architect Patricolo) where the octagonal hall of the fountain is located and a further addition that dates back to the mid-nineteenth century, consisting of a tower building on three levels, subsequently modified and remodeled. These heavy structural tampering are interventions that altered and diverted the original conditions of equilibrium, causing disruptions with cracks on this side, particularly affecting the perimeter structures of the fountain room and the adjacent one.



Fig.22: Detail of cracks in the façade of palace tower. © Francesco Renda



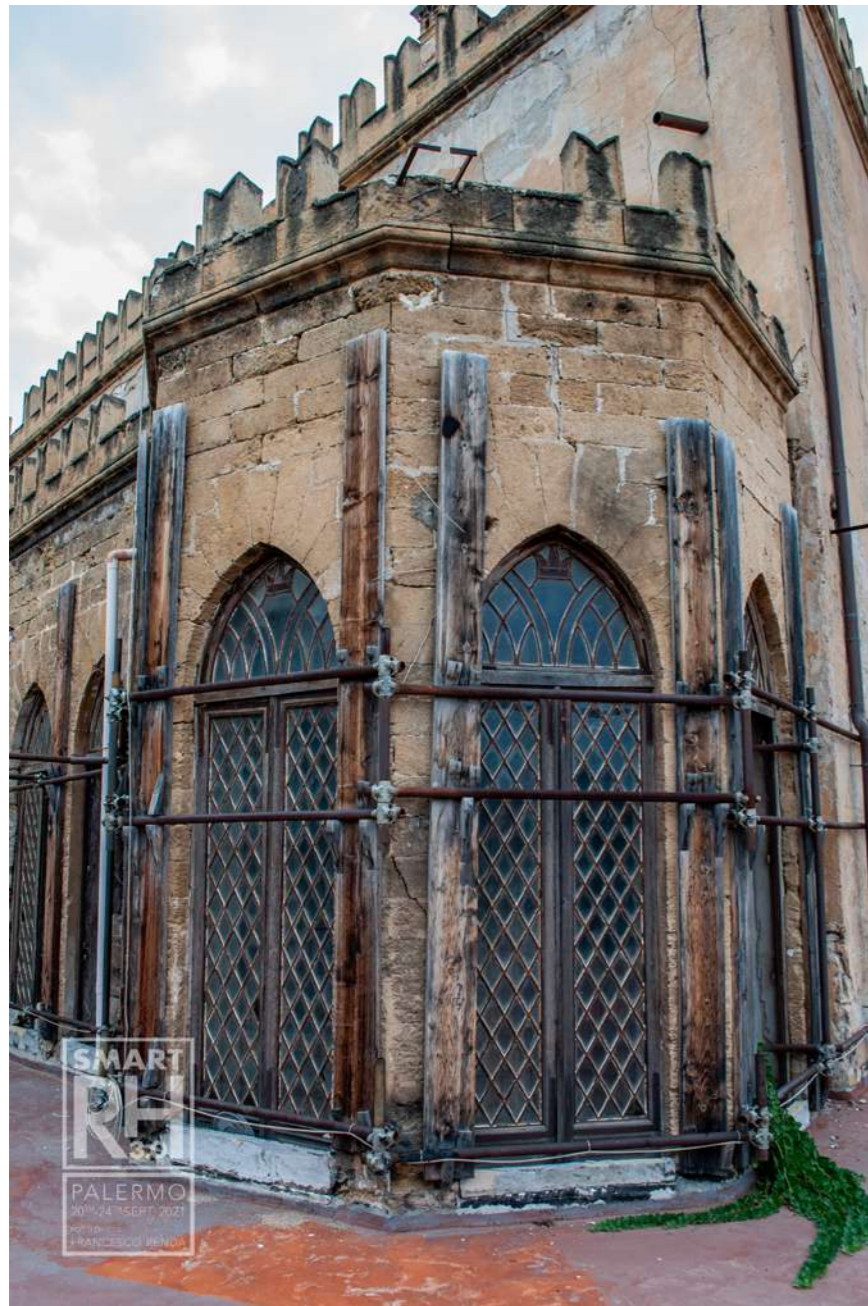


Fig.23: Consolidation and reinforcement systems in the façade of palace tower. © Francesco Renda



Fig.24: Detail of façade along the waterfront (first floor and terrace): material-construction decay. © Francesco Renda



## Restoration works

In regard to the interventions, diversification is foreseen according to the materials, the type of the different elements' surface processing, the state of conservation, the various pathologies and any interventions that the building may have been under during its history.

They are also subject to recovery intervention: the roofs, the terraces, some of which have exquisite ceramic cladding. The overhaul and reconstruction of the rainwater disposal system and the removal of incongruous electrical cables will be required. Those, according to current legislation, will be modernized and hidden.

Particular attention was also paid to wooden frames, restored, where possible, or reconstructed if unrecoverable or missing, according to the original type and wooden material, in respect of the future housing function and, therefore, with particular attention to favor the 'entry of natural light into the vast interior spaces, the subject of a subsequent intervention.

During the interventions, the contractor is in charge of implementing all the diagnostic operations related to the physical, material, and pathological knowledge of the materials, with reference to the UNI standards, and according to the indications of the Works Management, together with the indications and suggestions of the Superintendency. In this way, the preliminary tests, done in situ or in the laboratory, are able to guarantee the effectiveness and non-harmfulness use of suitable products and intervention methodologies.

All the treatments, preceded by appropriate tests of application, must meet the characteristics described in the intervention methodology sheets that will be attached during the presentation of the executive project, carried out according to the indications of the Works Management, and in accordance with the guidelines of the Superintendency.



Fig.25: Interior space, waiting for restoration. © Francesco Renda





Fig.26: Ground-floor plan: project. © Project Designers

At the end of the restoration, continuous monitoring and timely maintenance will be fundamental for the long-lasting maintenance over time of this precious architecture, witness of the history of the past restored to new life, to be preserved for the future generations.

### RESTORATION OF FAÇADES

Cleaning is carried out by specialized workers, through the use of different methods, that will be defined following sampling and analysis, in order to avoid risks for incongruous products' use. However, the operation is aimed at eliminating the harmful surface deposit, avoiding harmful percolations for the neighboring parts, and limiting the degradation due to the

material porosity. Where the plaster results intact, cleaning with micro abrasive action is foreseen, assisted by the aid of soft brushes and paint brushes, always gradual, weighted, kept under control. Localized compresses of absorbent clay, or sepiolite, is a suitable technique in cases of plaster degradation by superficial deposits or crusts that result particularly adherent to the support. In regard to the substantial deterioration of the finishing layers of the surface (erosion, shortcomings, etc.), the plaster will be reconstructed. In the event of plaster disintegration or detachment, following the removal of the affected areas, the substrate will be cleaned and treated, and the finish resumed. Localized plaster pathologies of degradation, caused by humidity, are treated, the cause removed, by remaking with any desalinating treatment of the substrate, and the presence of soluble salts is detected.

Where the plaster is intact, following cleaning, a consolidation phase will be done, to be defined, again following cognitive investigations, with diversified techniques, such as injections of consolidants, grouting of cracks. The additions techniques, such as patching, are expected to be necessary to restore the continuity, as significant gaps are currently visible, after an additional chromatic rebalancing between the restored parts and the redone plaster areas. The preliminary scientific analysis will be essential to identify the exact stratification, granulometry, components, binders, color of the existing one, and identify the product and its most suitable composition to grant breathability, elasticity, expansion, moisture response. Even the drafting to weld the patch to the edges of the plaster must be accurate to maintain coplanarity and avoid depressions.

In regard to the stone material, which presents phenomena as crusts, erosion and localized disintegration, in different entity, aggravated by the porous structure of the constituent, with the consequent formation of salts that trigger both physical processes, for the crystallization of salts, and of the chemical for the formation of acids. The detached elements will be relocated or will be reintegrated with other elements whose material and surface processing result equal to the original ones; the elements in the process of detachment will be fixed, in regards to localized cracks and abrasions, the degraded material will be reconsolidated through the timely use of an adequate consolidating product or reconstituted the degraded parts. A final protective product will be used, which is necessary to protect the product over time.

An element that characterizes the building in people's memory is constituted by the six *mashrabiya* located in the opening of the façade facing the *Kalsa* square, realized using concrete and placed near the pointed arch openings of the entrance facade to the palace, currently amazingly damaged. It is designed to replace them with *mashrabiya* of the same design and shape



but in precious material, such as wood, alabaster, or new types of materials that are chromatically and materially compatible with the context in which they will be inserted.

A system that allows these screens to be opened, necessary to maximize the natural lighting, given the return of the residential destination that is expected for the entire building.

The electrical plant, with the presence of incongruous cables, gives an aesthetically unacceptable aspect and, at the same time, it is not in accordance with the new safety regulations. Therefore, the removal of all the cables, of the oxidized metal elements, and the reconstruction of novel systems according to the current legislation, hiding them from view, is envisaged.

The presence of weed vegetation is highly widespread, and the restoration involves a biocidal intervention to eliminate the plants, which have rooted on the ashlar underlying the plaster, causing many cracks and detachments from the support.

The revision of the rainwater disposal system is also envisaged. In particular, in regard to the two gutter channels visible on the façade of the main neo-Gothic body, it is proposed to convey the gutter channels laterally, in order to allow a correct flow of water, but - at the same time - to preserve the facade harmony that would not be interrupted by very visible vertical elements.

#### RESTORATION OF THE EXTERNAL PAVING

The Palace, in its complexity, has various terraced roofs, located at various levels. The original finishes of the small terraces are made of decorated majolica tiles mixed with floral motifs or letters, which were also used to fill the vertical elements. The intervention involves the recovery of these elements of exquisite workmanship, integrating, if missing, with similar tiles, available in the local market, following an

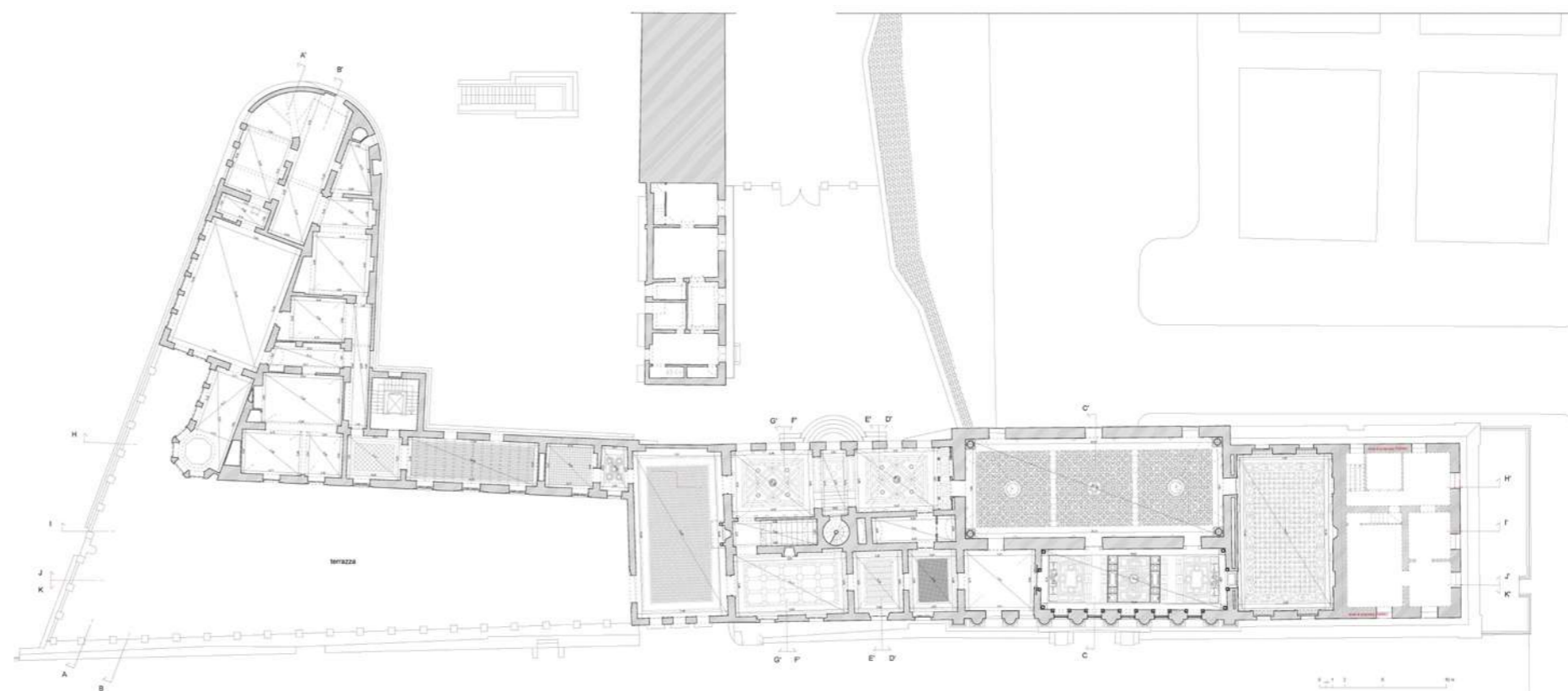


Fig.27: First-floor plan: project. © Project Designers

intervention to remove the underlying damaged layers, appropriate waterproofing and reconstruction of the screed. Where the original flooring is completely lost, it is designed, following appropriate removal, cleaning and waterproofing operations, proposing again the exquisite majolica tiles, compatible with the use and the solar and meteoric exposure to which they are subjected.

#### ACCIDENT PREVENTION AND SAFETY SYSTEM FOR COVERAGE INTERVENTIONS

The project envisages the placement, at the end of the revision and adjustment of the roofs, of an accident prevention system

as per regulatory requirements, with the aim of facilitating any future maintenance interventions on the roofs in order to guarantee a lasting state of efficiency.



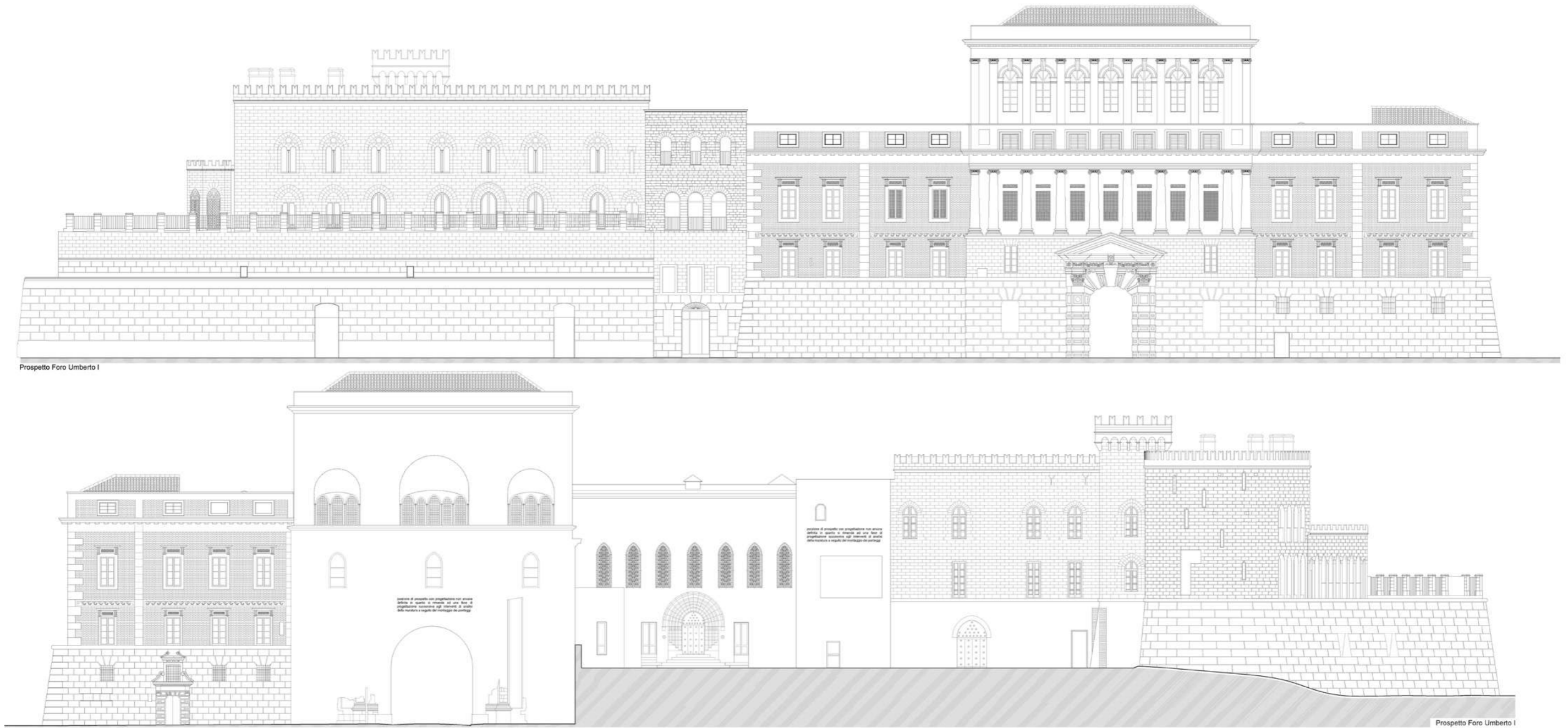


Fig.28: Façades design, after restoration. © Project Designers



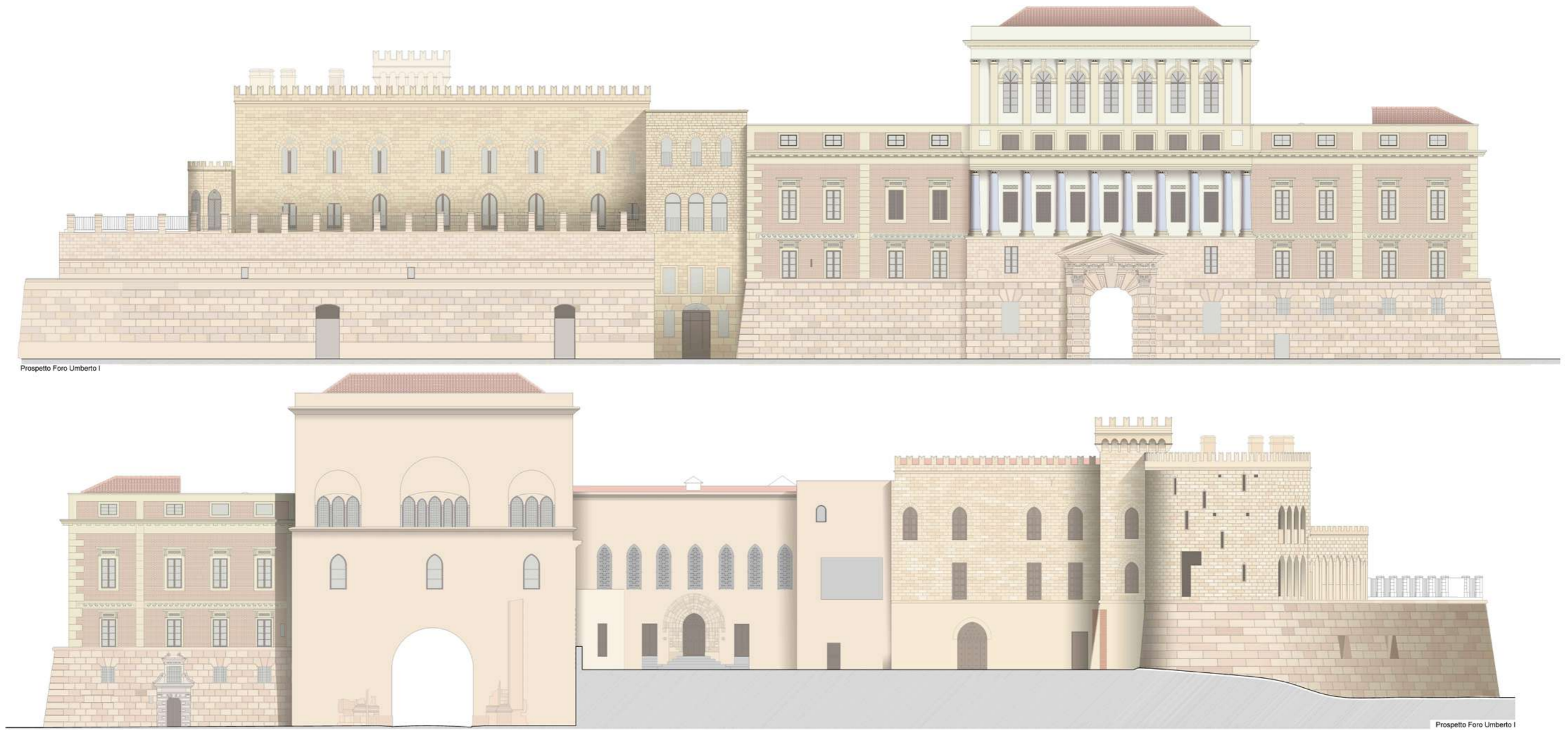


Fig.29: Façades design, after restoration. © Project Designers



## Assessment of the results

The stratifications of the interventions that have followed one another over the centuries, give us back an articulated, eclectic monumental complex, where different styles and influences merge, typical of the stylistic language of Nineteenth-century Palermo architecture, which made it a unique and precious whole.

The ups and downs, in particular from the 1950s, testify an improper use and a subsequent inactivity of the building, the lack of maintenance and control, with the consequent stripping of many valuable decorative elements. All these aspects have favored an inexorable deterioration of the palace.

Unfortunately, precise historical documents, witnessing these alterations, are really scarce; therefore - beginning the restoration of façades and during some accurate visual analyzes, carried out even in presence of the technicians of the Superintendency (in particular from the Monumental and Archaeological sections) - it can be possible to "read" the history of the building and its architectural features. These analyses guide the restoration building yard to make timely and appropriate choices, allowing it to intervene while preserving the history of the building, but at the same time maintaining the unity, beauty and dignity of the façades.

The restoration interventions are jointly agreed with the Superintendence of Palermo, both at its headquarters and on site, allowing the design group to arrive at the definition of a shared intervention, which will be the result of studies and analyses carried out in harmony with design choices, aimed at safeguarding and enhancing this palace. That is also fundamental for the urban reality where it is inserted, but with particular attention to congruency with the recovered original uses, which are housing and cultural and monumental pole. With the same methodology it is possible to continue the following restoration steps.



Fig.30: Interior space, waiting for restoration. © Luisa Lombardo

## References

All the information contained in this sheet was provided by Eng. Marco Giammona is acknowledged for her kind cooperation. We would also acknowledge Arch. Tomaso Garigliano.

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