

San Martino Asti's church

by Mario Mondilla and Luigi Vione

Tutor: Cesare Romeo

The job is carried out in the global aspect of the study, is divided in three thematic areas, it outlines at first an artistic historical picture of the "barocco astigiano", then examines the knowledge of what is built, in its cultural extension of architecture and of historical house building, also contemplating the consideration of the peculiarities proper of the environment and of its temporal transformations, in relation to the site, to the landscape meaning, to the territory and the urban context.



Facade of S.Martino in Asti

The work goes in to the process of restauration of the church and this happens analyzing the methods applied in the project of conservative restauration.

The work, as said, is divided in thematic areas well distinguished by colors also used on the technical elaborates in order to offer a greater integration between the text and the graphic part, it wants to offer a model for the future works of restauration applied on buildings of cult and not.

The model is based on the text, graphics elaborates and cards of cataloguing created to give a system of rapid consultation but complete in all the aspects of analysis.

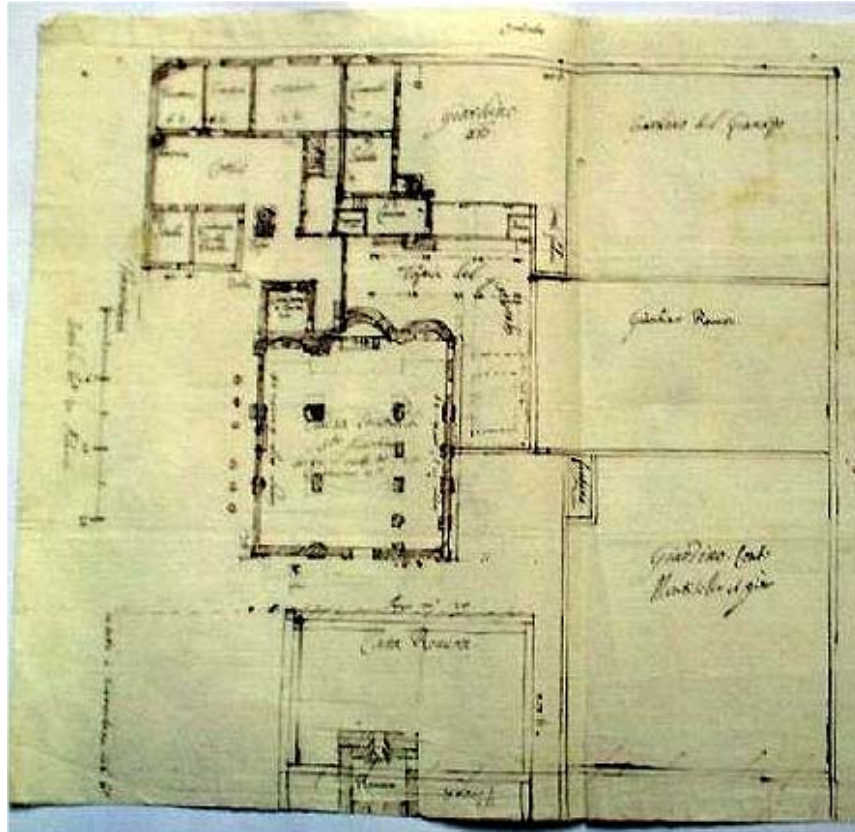
In the first area (first color) the problem of the knowledge of the manufactured is faced by the point of view of its relationship with the environment, with neighbouring manufactured, with the buildings that have the same class on the city, (in this case with the churches of the cities), until the same relationship with the city itself.

In this phase, an important role is being had by the aspect of the analysis gotten by the photographic aid, of sources of text and cartographic that help to identify the building making them acquire that required space-volumetric aspect and its identification in the local and urban context.

The context where the church in examination is built will be faced mentioning also the dioceses of Asti (we shortly list the most important churches and the religious congregations present in the city during the centuries) and more specifically speaking of the suburb of "St. Martino-St. Rocco" where the church rises; in fact a great importance is had by the relationship of the church with the most important buildings presents of the area: the church of "St. Michele" (1629), the Palace of "Roero of Monteu", the palace of Gazzelli, the palace of Roero of Cortanze.

In the second part (The next colour) the phases of construction of the church are examined and is sketched out the history of this monument getting therefore the complete regest of the manufactured article never laid out in such way; the careful study of the sources in fact has moved the research toward the archive of Milan (Archive of san Barnaba) and Rome (Archive of the Curia Generalizia) and putting in evidence plans of the pre-existing church then demolished to make room for the actual one; in this way we have succeeded in giving precise answers on the discoveries of foundations come to the light with excavations effected in concomitance with the job of study.

In this phase we have an introduction on the pre-existing building of cult (fourteenth-century and oriented in other way), then we pass through an examination of the architectonics characteristic of the order of the "Barnabiti" (Tracing also a brief historical chronology of it) reaching the construction of the actual church (started in 1695); it constitutes part of this chapter a brief paragraph of the Mazenta's life and works ("barnabita" architect born in Milan in 1565) whose drawings have been considered in the realization of "San Martino" and a paragraph on Giovanni Aliberti (Painter born in Canelli in 1622) to who owe almost the totality of the frescos of the church.



Project of the preexisting church

In the third part (next colour) the complete examination of what built is developed according to a dimensional and volumetric point of view with the relief of the church always interacting with the reading of the archival sources; the totality of the elements of the new plant is considered either to level of the block (it changes the orientation of the church and it is constituted a square before it where firstly there was the cemetery and the garden of the "Monte di Roero's" palace), or to level of the same building analyzing its plant (an up side down cross), the façade (divided in two orders and dammed on the top by a tympanum with a hat shape instead of the usual triangular form) and the floors.

In the last part of the job (last color) a project of conservative restoration is compiled on the building manufactured; the degrade of the church are raised: on the façade (the plaster appears exfoliated, cracked and in certain points detached, there is the presence of damp stains, of deposits of dust and the statues appear corroded by the presence of black sulphured crusts); on the west view (superficial deposits, exfoliations of the bricks, degrade some joints with separation of some lateritious); in to the inside (frescos damaged by infiltrations of water that has caused efflorescence and detachings).



Deteriorated fresco in the church

Then we proceed to the layout of a project of restoration treating the techniques of intervention that we have to use to avoid any degradations found considering also the various application phases of it (interventions of maintenance on the plasters, on the lapideis material, concrete of the plinth of the church, degradations and disarrangements of the building structure, consolidation in depth of the frescos, the consolidation and the adhesion of the pictorial film, the plastering).

The job is completed by the creation of the “manual of use” easy on its consultation and that allows a rapid classification of all that aspects analysed in the study (from the analysis of the environment, to the reading of the archivist sources, to the rich bibliography, to those of the relief, to those of the degradation and of the techniques of intervention).

For further information, e-mail:

Mario Mondilla: mmondill@ciaoweb.it

Luigi Vione: vionel@katamail.com