

GENIUS LOCI AND COMPOSITE CITIES: THE CULTURAL IDENTITY CONFLICT IN ARCHITECTURE

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Abstract

The city is the object on which several disciplines converge, from those related to the physical structure to those that highlight the social and cultural fabric of an urban organism. The city is open in time - underlines Leonardo Benevolo- it includes the past and continues in the future. The best modern town planning - continues Benevolo - is the one that makes better use of the legacy of the past, reflecting the constitutive principles and adapts them to contemporary realities. The recent literature shows the limits of the modern urban theory, given the complexity of a new world that is the result of changes in political, economic and social issues. The *genius loci* in the historical dimension of the city is what survives to the evolving functional structures and confers an indelible character to the city and the landscape through different urban phenomena. The contemporary size of the historical city, namely the *genius saeculi*, requires a continuous update of collective themes, public spaces and contents that are assigned to the historical forms by people who live and inhabit those places, and the insertion of new meanings, new values, new forms of social life. This, then, is the challenge for the new millennium: to combine the spirit of the place, the *genius loci*, with the spirit of the time, the *genius saeculi*, retrieving the values of history through their preservation and their combination in the present tense following a sustainable model. It seems clear that it is necessary more than ever a critical reflection on the meaning of the city built according to two major points of view: on one hand the city planned, or the urbanist and the architect city; on the other hand the city analyzed to be experienced, or the city of the anthropologist, sociologist and semiotic, this starting from an analysis of the rich literature on the concept of place, in order to investigate the various cultural dimensions of contemporary cities and how they can live together in a trans-disciplinary project of preservation of cultural identity.

Keywords: preservation, cultural identity

The contemporary city, as a composite reality is the site of heterogeneity and discontinuity. Its global dimension is characterized by a temporal acceleration of the movement of capitals, people and information continue to expand across geographical space that leads to inhabit more than one place at the same time and erase the memory linked to the slow timing of the lived.

The urban culture is now more than ever committed to respond to a question of beauty and attractiveness, both in its physical and morphological dimension, offering attractive models of transformation of places and great, futuristic, powerful symbolic architectures, self-expression of a specific design language and strong visual sign in the urban landscape. (Bravo, 2010).

The desire to continually renew - highlights V. Gregotti - has often prevented "the construction of a reflective common language, capable of differentiation starting from the truth restrictive of specific cases and places." All of this has resulted in the fact that in the new architectures does not prevail the aesthetic problem, but the aesthetic effect it produces, or "a deconstructivist conversation on architecture but not a deconstructivist architecture".

You need to look at the city and its *genius loci* with new eyes, "the question of whether you can think and see differently from the one in which one thinks and sees, it is essential to continue to enjoy and reflect." (Foucault , 1984) It is about launching a genuine epistemological reduction, which aims to merge new knowledge capable of understanding our entire world, made by our thoughts and our feelings, the *genius saeculi*, to guide us in this thought and reflect this feeling in the world historic built.

The historic city can become in this way the instrument of a new genesis, an ordering element of the complexity because it can collect and contain all requests of the contemporary world in the consolidated urban fabric. The *genius saeculi*, the spirit of the time, requires an update of the content of public spaces and collective themes, which are read and assigned to the historical forms by those who live and live in those places, as well as the inclusion of new meanings, new values, new forms of use of the environment. (Bravo, 2010)

The context for these arguments is European. We intend to neglect, explicitly, what it is determined in other parts of the world, where often the imitation of models of urban development typical of American cities has led and leads to irreversible losses in terms of urban identity. (Aveta, 2011). In this regard, M. Romano notes that: «For a thousand years in Europe the citizens of a city constitute a collective entity imagined by all as a true holistic entity, an entity with an identity and a will of its own higher-order to that of the individuals that compose it, and while in all other civilizations, the city is essentially a geographical fact, only in European civilization it is a moral fact, a holistic *civitas*». In the past, in fact, the transforming action of the space was turned to set up places, i.e. territories made appropriate to live in a combination of private spaces and spaces of report; the dwelling was not conceived without a relational plot, a connective net between the places. So, Marco Romano effectively demonstrates how the construction of collective themes were the basis of the relationship between *urbs* and *civitas*, so that the image of the city proves unitary, due to its sequential system of squares, streets, neighborhoods (Romano, 1993).

If we look at the urban landscape today, you notice that it does not have its own unique formal definition, which implies that it is not always possible to make a reading of this territory through symbolic structures and established processes. To the traditional interpretation of the concept of place able to convey meanings of belonging, rootedness and housing stability, they put before new features: flexibility, intangibility, uncertainty and change, that spatially translate it into use of the pre-existences to transmit the new project within the ancient context.

Despite a lively cultural debate, which since 1964 with the drafting of the Charter of Venice has affected and still commits the disciplinary field of Restoration, increasingly we are witnessing in the historic centers a series of restoration aimed at returning to decent and clean building look that meets the favor of mass culture.

It requires to restore the centrality of the role of the Project, keeping in mind that must be evolved and aware of the Context of Culture, or the reading and interpreting traces of the identity of a place, often overlooked and altered by incongruous. Aldo Trione, citing the analysis of G.C. Argan, has clearly shown that the risks for the future of historic cities relate to "the Urban Institute, the city as the seat of civilization, the very concept of space as a dimension of life."

Yet urbanism trends have been aiming, for several years, to conceive the plan as a legal but also communicative tool, incorporating a line of research that involves, in a strongly trans-disciplinary way, cultural and human geography, semiotics, environmental psychology, cultural anthropology, environmental sociology. These disciplines have found at the end of the 60s a field of joint research at the Environment Behavior Research Design (EBDR) through which it is possible both to recognize the landscape and to have concrete design guidelines that allow you to build the common areas of living. At the same time, it seems useful to recall the research of K. Lynch that directs towards a possible objectification, in psychological terms, of the perception of the city as a result of a relationship between the cognitive structure of the inhabitants of the cities, and the urban environment experienced by the inhabitants themselves, in order to establish a clear recognition of the parties. With his concept of 'figuration' of the urban image, Lynch has contributed to the emergence of a true "cognitive theory of the city" (Tzonis et al., 1993). As of the end of the 70s it has developed within the EBDR a true "theory of the place" (Canter, 1977). Research conducted by Tuan comes, in fact, to identify the levels that make up the experience of a place. According to this theory, every place is the result of four dimensions in constant interaction with each other: the physical dimension (which includes physical and geometrical elements of the place, its pure physicality); personal (i.e. the set of elements linked to memory and emotions); social (the practices and norms shared by one or more social groups); cultural (traditions, customs and ways of doing things proper to a culture).

Genius loci and historic urban landscape: the use and abuse of new and old concepts

Starting from these considerations and the negative judgment on the inclusion of some contemporary interventions in historic locations, the first ICOMOS and UNESCO then, have felt the need to emphasize the overall role that the landscape plays, combining durable images of the historic city with the charm of the new architectures.

The recommendations of Unesco on the historic landscape embrace the landscape approach, highlighting the significance of the assessments of the aesthetic and perceptual impacts of the interventions and the need for checking of formal consistency of transformations. The proposal refers explicitly to the visual values as components connoting the historic urban landscape and acts as key issue in the preservation of the aesthetic and visual integrity of the historic city. The Unesco document wants to go beyond the traditional concept of the historical center, to include the broader geographical context within which the city is built over time and changed; it extends the meaning and limits of the organization of space, the social and cultural values that are rooted in the urban lifestyle, to the visual perception and the relationship between buildings, topography, and

morphology, and it also incorporates those components of intangible heritage and cultural diversity that constitute the soul of each individual settlement. And yet, within ICOMOS, the historic urban landscape is the result of a series of relationships that have developed over time between the material elements (sets of buildings, roads fabrics, etc..) and intangible assets (social, economic, political, religious life, etc..) which gave rise to 'cultural constraints' that characterize a specific urban site.

B. Gabrielli identifies three dimensions of the landscape that can help us recognize and define it in its historical and urban meaning. The first relates to the landscape seen "as an object of aesthetic experience and the subject of aesthetic judgment [...]", the second definition relates to the landscape "as a mirror of civilization and field of inquiry for the study of the same", the third concerns the landscape as a material object / morphological observation of lived space, of relationships (Gabrielli, 2007).

The gradual expansion of the concept of landscape that brings it coincides with the whole territory it is not marginal, since it reflects a mutation of the aesthetic concept, it emphasizes how the land project is born among men; it recognizes the concept of 'living landscape' (Bertaux, 1998) and at the same time refers to a field of research oriented to produce, interpret and formalize the non-expert views, thinking in pictures, admittedly incomplete (Rella, 2004); it confers its institutional, political and cultural legitimacy, equal to the one assigned to the scientific restitution, the representations (verbal and visual), the attribution of sense of place by the inhabitants, visions producers, inner and transferable in languages for action, as a result of readings not strictly disciplinary. They, paraphrasing Cosgrove (Cosgrove, 1984), can be defined as 'performative mapping', because they have an impact on the formation of knowledge and territorial matter, the planning and the subjective and social imaginary. The range of a perceptive approach to landscape planning, induces even Lynch to reprint, in 1984, the third edition of his textbook Site planning where is shown the section "The sensed landscape and its materials" (Lynch, 1984), where it is recognized that the sensory quality of a place is formed by the interaction between its forms and who receives them.

The irreducibility of the subjective dimension of the landscape clearly has a lot to do with its dimension inherently project related. In this perspective it changes the conceptualization of the landscape itself, which is no longer seen as a mere fact of physical geography, but as the outcome of complex transformations implemented by individuals: "the perception of the landscape implies an action, in sense that landscapes cannot and should not be passively observed, and causes actions, as the landscape provides the symbolic and motivational messages that can influence the direction of intentional actions"(Zerbi, 1993).

But all of this also involves a review of the meaning of place that represents a unique geographical space that, through time, has become historical, relational, identity-making, explains Marc Augé. A place so understood then takes on its own personality or identity, able to inspire in those who observe it or go through it, emotions, sensations, non-repeatable impressions. Conversely, a place that has lost these qualities is an anonymous space, without identity, without more memory, a non-place. Thus, the work of the architect becomes a delicate operation of "perceptive digging" that must be able to identify in the deep sorting out, hidden in the non-place, fragments of memories, stories, relationships, identities, to retrieve the *genius loci*.

Today, as a consequence of changes in the urban fabric that increasingly bind to a widespread impoverishment of the architectural language, in a time when 'doing architecture' seems dictated

more by the needs of the market than by those of the community, there is an increasing need for a universal tool that knows how to propose, to the extent consistent and organic, principles and standards for the conservation of the city and the interlace with the landscape in which they are rooted. It becomes, therefore, essential to develop an urban plan whose objectives should be the preservation and enhancement of historic urban landscapes identified through the analysis of emerging values, as well as the creation of new urban landscapes of quality. These considerations make it necessary to re-evaluate the design dimension of the Plan that will provide an adequate response to the growing problems of ecological / environmental nature and, at the same time, «return formal quality, dignity, social and cultural reference to the contexts degraded and dispersed to the territories of post-modernity» (Gabielli, 2007).

In Italy, the debate is more complex and articulated: it seems a significant theme INNESTI / GRAFTING presented at the Biennale of Architecture in Venice in 2014 where Cino Zucchi starts on the assumption that “the Italian architecture from the first world war to today shows an abnormal modernity, represented by the great ability to interpret and incorporate previous states through continual metamorphosis. Non-formal adjustments to the rear of the new compared to the existing, but rather grafts capable of transfiguring the conditions of the environment in a new configuration: an attitude seen by some as a time nostalgic or compromise, but today admired from Europe and the world as the most original contribution of the Italian design culture”. A certain judgment extremely positive if we consider the observations of a few years ago where V. Gregotti denounced three forms of architecture failure: “the surrender of the modification design of this as a project of critical confrontation with the context, the surrender to the capacity of seeing closely between things, and the renunciation to the work of architecture duration”.

In light of all this can the new concept of Historic Urban Landscape (HUL) lay the foundations for a new approach to these difficult issues? R. Spagnolo argues that "safeguarding the historic heritage means, above all, involve it in the state of being contemporary, consider it structurally integrated to the environmental, social and cultural combination of which it is part; this implies, in the project of safeguarding, to place primary emphasis on the dialectic, not resolved yet, between the coevality and memory of places" (Spagnolo, 2011).

Therefore, the historic city seems to have lost the central role traditionally played and in the territories of the new urban dimension new and different forms of centrality have been created, “more or less green spaces of metropolitan leisure, in urban parks besieged by the compact city, in the ‘urban countryside’, which is organizing on faint traces of settlement dispersion, and even in large protected natural areas innovative forms of aggregation are affirmed, new ways of collective enjoyment of the landscape, several pulses of cultural appropriation of space” (Macchi Cassia et al., 2008). The traditional centrality finds its origins in the historical sedimentation, in the gathering over time of values and recognized meanings while these new forms of centrality arise from the project, which is therefore required to give new sense to the landscape and the diffused historical heritage, to highlight the diversity of local identities and to enable the network of open spaces to assume with new meanings that reconfigure the relationship between project and context, between nature and culture. This different relationship between nature and culture, as stated by Macchi Cassia, "it is the meaning of urban, cultural transformations that took place" (Macchi Cassia, 2010) and it finds in the form - expression of the project - its fundamental instrument of affirmation, as it gives outdoors a specific meaning as it considers the territory and the values of nature, history and culture deposited in it in the light of the results to be achieved.

In conclusion, the open space is recognized today as the true place of the contemporary collective and participatory design thanks to a common action that establishes the transition from nature to culture that may play an identity role for the population and establish as a central role in the contemporary city.

C.A.

The consolidated image of the "composite cities": some critical reflections

J. Rykwert the introduction of his well-known book *The Seduction of the Place*, passing judgment on sociologists, economists and experts of various kinds, who have written about the city, he seems amazed at how little attention they had turned to the material structure of the city, in the manner where the city comes to the touch, smell, sight. The researcher goes on saying that any discourse on the material form of the city is generally considered too old-fashioned, too aesthetic. The idea that a town must be a manufacturer of space is according to J. Rykwert, another way of denying responsibility for its fabric material.

At the same time we should remember once again Norberg-Schulz for whom the place is a set made of concrete things with their material substance, shape, texture and color. All these things together define an environmental nature, which is the essence of the place. "We must ask ourselves - continues Norberg-Schulz - how is the ground on which you walk, how is the sky that overhangs, or in general how are the boundaries that surround the place. The type of delimitation depends on its formal articulation which is then connected to the mode of building. Looking at a building (must devote) particular attention to the lateral boundaries or walls, which make a decisive contribution to define the character of the urban environment". In other words, the character of the set of buildings that constitutes the place, concentrates in characteristic motifs, such as particular types of plaster, painting, color, windows, doors, roofs, etc. These reasons become conventional as they serve to transport a character from one place to another. Basically, the facades of the buildings, as "boundary", associate the character and the space of a given location.

The aesthetic value of the architectural surfaces that characterize an urban site are closely linked to the territory. In particular, the colorings, especially belonging to the fabric of minor building, are the expression of the different local cultures and at the same time the colorings themselves are related to materials ordinarily available and traditionally in use in the area. The close relationship between the architecture and the site lies, says P. Fancelli "in the generation of this same one from geological roots" and "it's definitely true for the monuments, for the minor building, for individual areas, urban or not, to the entire cities, where residents and visitors can be symbiotically reflected to use colors arising from the humus of the same place, of its stones, its light, its atmosphere, as well as by the teaching of his creators. "

At the same time, the surface is not only an image, the appearance of the "materiality of architecture" it is also "a natural layer of build-up," matter on which they settle the signs of decay and time, "a sort of dense contour, with depth, which is one with the material construction. " This "matter in the forefront" - as defined by E. Manzini - must support all kinds of stress and mechanical, physical, chemical, biological strain, also on this last layer ends up much of what the object means, sensory quality, cultural and symbolic values (Manzini, 1987).

The relationship between a work of art and its "material substance" is here strictly interdependent, nor does the work exist outside the immediacy of its materials. The recognition of architecture as a work of art is totally consistent with its physicality and in the "material substance" is the sensory stimulus essential to the reproduction of aesthetic experience, in other words the architecture "epiphany" (Carbonara, 2009).

At the same time, it is clear that we cannot easily abstract a single building from the context, or rather as Brandi C. called it, the "texture", considering only the intervention of architectural restoration. We are in fact faced with more complex problems: the matter becomes an urban restoration. In this sense, the restoration - as stated by R. Bonelli - has to add, beside the purpose of preservation or restitution of the image, those of maintaining the appearance of the city as a living and significant form, composed of evocative motifs of psychological and sentimental facts. This can be complex environmental forms, such as a usual vision now fixed in tradition, or a panoramic point of view where the face is found, recalling the history of the city that is constantly instilled in daily life; or simple environmental forms, private buildings of artistic value, but so closely linked to the city's past to become a representative form full of meaning ... And the historical criticism and art together is required to answer the question whether these appearances are to be regarded as essential to the city as organic historical formation and in relation to its visual image" (Carbonara, 2005).

The importance of the psychological emerges in these discussions, or better the psychological instance theorized by R. Pane, that, with the picture of old Naples, showed us in the matter before the form, the "experience" of architecture, as the man, an idea of psychological instance as unconscious stratification of the memory and physically seen in these images where, in a natural way, the perception of architectural and environmental realities are realized (Marino, 2012).

Thus, the city is essentially a picture and history simultaneously, not different from the history of a man's existential journey. It exists an absolute parallelism between a man and the city. As it is illogical to stop with the cosmetic interventions the lifespan of the living man, so it is absurd to delete the sign in the city of passing time, whether it is intended as a natural strain of the matter or understood as the result of an intentional action of man, which returned another image of the city, and at that "time" accepted and established it in the collective memory.

The image of a city is therefore represented by the set of those expressive characters (formal, tangible and intangible) that are specific to each architecture, whose outer surface, in particular, distinguishes that specific place, expressing in a unique and unreplicable way the aesthetic identity of that particular urban space. Moreover, several years ago Paolo D'Angelo effectively highlighted that "the aesthetic identity of places" has objective characteristics and, in fact, aesthetic, that combine to form a landscape, so one needs to recover the ability to design the changes that are able to be aesthetically pleasing, i.e. not defacing the aesthetic identity of the places while changing it when necessary.

However, preserving the "material substance" and signs of time, fighting the advance of degradation and giving back to the decorum is particularly complex and only possible some of the time. The invitation, suggests G. Carbonara, is to question insistently and with historical consciousness the work, in its figurative and material nature, in the problems of degradation and conservation that which it manifests, because the answer will reveal the way forward. All of this without forgetting to give an "aesthetic solution" to the conservative problem, as written by scholars such as Roberto Pane and Renato Bonelli. Of course, when interventions are made on architectural surfaces, while old and weathered, conservation is preferable because of the restated value, figurative as well as historically-

documented, more than "patina", as stated by Brandi C. and P. Philippot. The latter defines the overtone as a critical aspect and not solely a physical change, he opens quite a few implications for the restoration.

One must address the difficulty that asks is to reconsider the issue of aesthetic perception of the restorations on the building and put more clearly the issue of the formal result of the intervention; therefore the ability to live through the project's image consolidated over time, even when it presents strongly altered images by incongruous restorations. This could mean that one must fully accept that the axis of the building being moved due its degradation/alteration over time, and that attempting to bring the axis to the starting position is violent. In particular the case of surfaces, sometime we must be able to take note that the axis of the direction has shifted to the aspect that the "patina" gave it along with the degradation, and that the change which occurred - in the form of strong color contrasts - is both a new image and a form of an authentic experience, not to be violated carelessly.

You have to find the right fit, as pointed out by Francesco Doglioni, focusing on the issue, the problem of "commensuration of interventions" and "gradient of change"; i.e. the ratio between before and after; between the starting point and end point there must still be a lot in common, a clear continuity not overwhelmed by the change.

M.S.

Genius loci and urban architecture

The planning and management of architectural and urban Mediterranean cities set-up and, more in general, of European historical cities, very often has to deal with the presence of archaeological sites in the urban fabric of great documentary and expressive interest. This presence is likely to enhance, but also intimidate until paralysis, the architectural and urban transformation choices, often putting in a dramatic way the conflict between ancient and new in the contemporary city. The context in which it operates, be it urban or territorial, is always changing, so as to render ineffective any concept of a preservation devoid of elasticity. In this sense, being part of the royal city, the testimonies of urban archeology are, to all intents and purposes, a place of constant development that covers the functions and values of the city as a whole.

The value that the presence of archaeological remains can bring to the urban context is measured as a function of the ability to foresee a dialogue with the context, based on a physical and anthropological thorough knowledge of the place, on its layered structured material and especially on its semantic and symbolic content.

In this sense, beyond the purposes strictly cognitive of the archaeological investigation, the precondition to any discussion or operating proposition relating to archaeological contexts in urban areas that cannot be addressed in terms of design. This cultural position, we must say, is not always shared, especially by archaeologists, and is more noticeable in countries and cities where the presence of archaeological heritage is less significant in terms of quantity, and the authorities in charge of conservation have operational guidelines with less limits¹.

¹It is no coincidence that in the literature most of the examples of projects of urban archeology are related to restorations carried out in Spain and Germany. Among these are, especially for the critical debate that triggered those of Giorgio Grassi and Manuel Portaceli, for the architectural restoration of the Roman Theatre of Sagunto, those of the Museo Nacional de

Roman Art in Mérida and the Roman Theatre of Cartagena designed by Rafael Moneo and the most recent Kolumba Museum (2007) fixed up with great elegance by Swiss architect Peter Zumthor.

On the contrary, in countries such as Italy, where the richness of this heritage is greater, the prevailing tendency is to stand in front of the complexity of the contemporary with stronger limits based on a feeling of respect for the archaeological element and handled as an element of inconsistency and incoherence, in a continuum, that of the city, whose life force is, however, in the integration of each part of the whole.

This attitude is the result of an idealistic-positivistic and static vision of conservation, based on the notion of limit, which has generally characterized, especially in Italy, intervention policies on the historic cities of the Second World War, to the point of validating the idea of the impossibility of integrating the historic city with the contemporary city; an attitude that still stands in front of the idea of conservation 'in life' and of the testimonies of the past, integrated with the development of the city as a whole.

It is a theoretical and operational connection that concerns how to deal with the knowledge and the project, as well as on the concepts of history, ruins and archeology, that has been applied in different ways depending on the cultural contexts, thereby landing in different ways and analysis and planning methods of the conservation of historic and artistic, environmental and archaeological quality of a territory.

In cultural contexts such as the Italian landscape - especially in the context of archaeological authorities - the prevailing tendency is to identify the story with 'the past' and the events that are placed chronologically behind us: facts and objects from the past see us modern observers as external, and detached. The type of project that is inspired by these assumptions is limited, at best, to the conservation of matter, without any integration of the ancient into the evolutionary dynamics of the city.

However, there are visions of history, consistent with the development of the cognitive sciences that do not just consider the story as the past, extending its meaning to the present and the future. The space of history, then, evolves in time and space, considering the changing relationship between men and things; the man is inside the story, his interpretations transform the facts and objects. That said, there is no doubt that in the planning stage, in the field of urban archeology, major difficulties in dealing with the different stages of evolution of the city will appear. In terms of the project, the archaeological culture usually tends to follow self-giving choices to integrate the ruin with the rest of the city, renouncing to the complexity of facing and establishing with the past a relationship addressed not only to the physical preservation of the objects, also to be pursued, but also to the sense that these objects have had an important context in the past and maintain that context today for man and for contemporary society.

S. Settis (Settis, 1984-1986) states that the ruins indicate both a presence and an absence, qualifying as a testimony that refers to something else. The physical presence of the ruin gives the full sense of a non-refundable lack however, full of signs and meanings.

The ruins, as a rule, appear deficient, incomplete, often devoid of their surface and volumetric connotations, and yet capable of being in relationship with the present in their semantic complexity. In order for the relationship that is established with the urban archaeological evidence, which may, however, be a prerequisite for its integration in the evolution of the part of town that contains it, we should combine the type of 'archaeological' or philological approach in a specific sense, aimed to

acquire the knowledge of objectified data, analytical in both the technical and technological sense, with a survey on the relational value of the object in its context, starting from its original qualities and until its evaluation, in the contemporary world, its cultural significance and corresponding symbolic collective value.

With this typical-design approach, the relationship with the archaeological object cannot be 'integrated', regarding both the cognitive / interpretive and the conservative / value.

The archaeological analysis, although essential for the philological knowledge of the find, has to leave space for a proper historical-critical analysis, and in that sense, the preservation and enhancement of an archaeological ruin can just be the scope of the architectural restoration discipline, as seen in its theoretical, albeit controversial, complexity. That said, over the past thirty years there has been a steady progress of the investigations of urban archeology in many Italian cities. Many of the studies have been focused on the enormous potential of stratigraphic interpretation of archaeological deposits to reconstruct the transformations of cities like Rome, with research and excavation work of the Balbi Crypt (Manacorda, 2001) and, later, with the research in the Imperial Fora, such as Naples, with the excavations for the construction of a new Metro lineⁱⁱ, and Pozzuoli, with the excavations and the development of the Rione Terraⁱⁱⁱ, just to name a few. These and other experiences make it possible to carry out some general considerations. First of all, it should be noted how the best proposals have been promoted when figures of the archaeologist were accompanied by the architect-restorer and architect-planner. When that did not happen, or when they were concentrating financial and human resources in research and restoration operations of the matter without putting the necessary attention to the identification of strategies of interpretation and, therefore, overall value, the interventions were limited to only cognitive part of archeology- also important - without causing major project proposals.

Unfortunately, with a few exceptions, the vast majority of interventions for open-air archeology remains, concerned the boundaries demarcated by green areas and fences, without any mediation with the context.

ⁱⁱDuring the excavations for the construction of the new Naples Metro line important archaeological discoveries have been made in the area of Piazza Municipio and the intersection of Via Duomo and Corso Umberto I. It is about findings that clarify the historical evolution of that part of the city that we hope will be enhanced with the construction, nearing completion, of the stations of the same Metro line. About this it should be noted that there has not been an effective campaign around the whole issue, which could be, however, useful to raise awareness among dwellers around projects of vital importance for the city of Naples. Without going into the specific case, it should be noted, however, that the theme of urban archeology for the city of Naples has a great importance. In the city there are many archaeological remains of the utmost importance visible in the historic fabric, such as the remains of the Theater, the Greek Walls, the remains of St. Carminiello to Mannesi, that can be visited under the monastic complexes of a later period, such as those of the Forum area under San Lorenzo Maggiore, or below the Duomo, not sufficiently valued.

Moreover, the historical city of Naples "survived" two thousand and more years of history, although there have been studies and researches, and it still awaits a real plan of restoration and enhancement that allows the storage and integration in the contemporary city of historical, cultural and anthropological riches it preserves.

ⁱⁱⁱThe works of "Recovery and Enhancement of Rione Terra of Pozzuoli", funded by the Region of Campania, in the course, with ups and downs since 1992, have allowed to conduct a series of interesting archaeological researches and interesting enhancement measures such as the underground museum and the layout of the Temple Dome (De Caro, 2002; Gianfrano, 2006; Aveta, 2008). Unfortunately, the delay of the work does not allow you to check the real impact on the city of such restorations and their relationships with other important archaeological remains found in the sites of the urban fabric in the

flegrea city. In this sense Pozzuoli is a prime example of what is needed - and how if it is not implemented - a joint project of preservation and integration of the remains of urban archeology in the context of urbanistic and urban planning.

The masonry inside buildings have often been protected with floor or wall crystal slabs. Special attention must be given to the process of communication of archaeological data, often limited to the preparation near the monument of informative panels.

The complexity of the urban stratification often makes it difficult to communicate the sense and value of the archaeological works and there is, therefore, the absolute need to experience new and more updated communication techniques that support the traditional, such as those of augmented reality (Amore, 2013). An archaeological ruin surrounded by a neighborhood garden can remain for centuries an anonymous mass of bricks and lime, and as such, it can be treated in the collective imagination of residents: only the patient work of the archaeologist can give his architecture form and function, recognizing dignity and a right to be preserved.

However such knowledgable work must be accompanied by a series of actions to enhance and integrate into the fabric such surroundings as to make it assume a new identity, and this can be done only through an open and effective comparison of the archaeologist with those of technical knowledge, i.e., with architects, conservators and planners, but also with educators, sociologists and experts in the natural sciences.

The urban archeology is an important tool for analysis of the city in its early stages of growth and transformation. It may be, however, an element of growth and development of the city only if the archaeological discoveries will be incorporated in the dynamic flow of the context and of the city that contains them, and this, therefore, provided that it fully interacts with other disciplines involving instruments of government in relation to urban planning and landscaping.

Any archaeological project that aims to deepen the evolution and transformation of a historic part of our city will tend to involve the affected populations, stimulating with specific initiatives the desire and commitment to participate. In contrast, sporadic and small-scale interventions, limited to the stratigraphic excavation and placement of railings and panels, will be doomed to failure.

The archaeological excavation in urban areas may, in fact, have devastating effects; it is able to disrupt the architectural harmony of squares and plazas, consolidated over time, if it is not followed by a plan of arrangement and enhancement. The above operations regarding the recent excavations of the Imperial Fora in Rome give scientific results of enormous scope, perceptible and accessible mainly by insiders as a case in point. The excavation phase and study is not followed by the project phase: it has been discussed for decades, but nothing has been decided yet. In these cases, you are likely to turn a place with its extraordinary history into a "non-place" without identity; at the research site it must always match an adequate process of planning to seek inter-disciplinary and balanced solutions, attentive to architectural and environmental values in their multivalent cultural quality.

R.A.

CONCLUSIONS

In light of the discussion just outlined, one can highlight the need to (re) consider other dimensions besides the study and design of the physical space of the city which coexists simultaneously in it,

namely the affective space, aesthetic and symbolic of the mental landscape of each of us, such as the well-developed approaches in the past by scholars such as Roberto Pane and Roberto di Stefano. To this purpose, the project established in the urban landscape will necessarily arise in a dialectical manner with existing rules at the outset by identifying and recognizing the system of non-negotiable invariant, or structural, where we can extract legitimacy. At the same time, the ability to interpret what C. Norberg-Schulz, with an expression now abused, called *genius loci*, cannot result in an operation of mimetic repetition of pre-existing models (Norberg-Schulz, 1979). This is clear in the landscape of contemporary design, where even the most attentive to the preservation of cultural identity of places display an inability to recognize and preserve the traces of the "experience" of a place, often leading to the rushed process of a sterile approval of urban spaces.

How effectively D. Formaggio affirms this: «forms are built not in a vacuum, but in the middle and in continuation to other forms ... the real difficulty is to not make a mistake at the step and to jump into this form of becoming, entering it at the right point in the middle of the intricate network of the possible; and, in the possible, find the transition to the compossible, the place-time of mutual compatibility between the situation in motion and the continuation of the path of the new design, the new jump ahead of a form of becoming, guessing the right entry into the dance of the forms, without doing violence to the rhythm and development of the music with an awkward movement or a false note».

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