

Perspectives on Architectural Preservation. Essays 2010-2020

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**Perspectives on Architectural
Preservation
Essays 2010 - 2020**

edited by
Emanuele Morezzi



POLITECNICO
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Essays 2010 - 2020

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...in spite of it all.

**Perspectives on Architectural Preservation
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Index 5

Introduction 9

A. Alternative sources and neglected heritage

Wonderland in a mosaic of cultural landscape: idea, image, illusion. Popular postcards iconography for industrial heritage conservation 17

Neorealist films as a documentary source of information and promotion of urban contexts and landscapes: the case of Rome 39

A Landscape Review. Inside Langhe between Protection and Literature
with Simone Cutri 59

Adaptive reuse and neglect: the current situation of two premises between preservation and renewal 83

Abandoned industrial heritage: reflections on the use of cultural sustainability and energy efficiency
with Emanuele Romeo, Riccardo Rudiero 107

B. International topics and case studies

| | |
|---|-----|
| Memory and Transformation: the case of Victoria & Alfred Waterfront, Cape Town | 129 |
| The landscape of the Ganges river in Varanasi. The asymmetric contradiction of non-restoration | 147 |
| The system of the Jesuit missions in Chiquitos, Bolivia. Unconventional strategies of restoration and preservation of a complex cultural heritage | 163 |
| The Electricity Cathedral: the transformation of the ruin, permanence of the image. The case of the Battersea Power Station in London | 177 |
| Roberto Pane and the psychological instance: development of a concept in the Hiroshima case study | 205 |
| Preserving Venustas: two architectures by Joao Luis Carrilho da Graça | 237 |

C. Archaeological heritage and contemporary ruins

| | |
|---|-----|
| Post conflict conservation or reconstruction: Analysis, criteria, values of the recent Syrian cultural heritage <i>with Salah Haj Ismail</i> | 253 |
| Thoughts about conservation and enhancement of archaeological heritage in France <i>with Emanuele Romeo, Riccardo Rudiero</i> | 273 |
| The ruin amid aesthetics, memory and value. The Fausto Amphitheatre in Terni: crisis and opportunity | 301 |

| | |
|---|------------|
| The Hidden Heritage of Ankara Citadel: ambiguous Future between Conservation and Transformation <i>with Salah Haj Ismail</i> | 323 |
| Necropolises and funerary ruins in Asia Minor. From the XIX century expeditions to the current configuration of the archeological landscape | 345 |
| Accidental Destruction & Intentional Destruction. Considerations for archaeological sites and monuments. <i>with Emanuele Romeo, Riccardo Rudiero</i> | 367 |
| Final notes/Acknowledgements | 396 |

Introduction

The volume collects essays and reflections written on my own or in collaboration with some colleagues and friends over the last ten years of work. The time span starting from the years of my PhD up to date has represented a moment of prosperous scientific production and constant personal and professional growth. The objective of this publication is to select some of the texts already disseminated in the last years and to republish them in English as an anthology of essays about the restoration and preservation of architectural heritage, which could hopefully have scientifically relevant repercussions at national and international level. The selected essays are grouped according to three different topics concerning, respectively, the study of alternative sources and the *neglect* architecture for a deeper comprehension of the heritage; international case studies that are helpful to understand the different shades of the concept of cultural heritage and memory; and the preservation of the archeological heritage, which has been my specific field of study in the last years.

The choice of the English language is due to the precise will to launch a dialogue and a debate capable to open up to new and emerging preservation cultures and to different approaches to the discipline of restoration of the architectural heritage. In this respect, the publication will be available in open access and printed in few copies to be distributed in universities' libraries for free, in order to achieve free circulation of knowledge, fully fledged and open dissemination of the results of the scientific research and a more ethical approach to culture.

It is clear intention of the author to undertake the same activity in ten years time through a second volume collecting the essays of the next decade, whose basis and inspiration could hopefully originate from the debate and dialogue started by the dissemination of this first work too.

As a corollary of the essays, some evocative images have been included in the opening and closure of the volume with allegoric intention, as a reminder of what has been achieved so far and what is yet to be done. The acknowledgements have been left at the end expressively, not because deemed less important but, on the contrary, based on the belief that the most important things come last.

This volume is dedicated to what is lost and what is found.





A. Alternative sources and neglected heritage



Published in IPSASA Conference Proceedings: Wonderland in the Landscape-Cultural Mosaic: Idea, Image, Illusion, Palmanova, September 2010. Original title: *Una cartolina da Wonderland: iconografia popolare per la conservazione del patrimonio industriale del biellese.*

Wonderland in a mosaic of cultural landscape: idea, image, illusion. Popular postcards iconography for industrial heritage conservation

Emanuele Morezzi

Abstract

The essay aims at investigating the use of an alternative source for the reconstruction of the figurative and cultural image of a given territory, the historical postcard. More specifically, the article examines the postcards illustrating Biella's industrial landscape, by critically analyzing them and creating analogical categories. Such documents assume the two-fold value of representing the ideas of promotion and productive development of a territory as well as of conveying these messages to a wide public, thus contributing to the commercial and value-driven advertisement of Biella productive area. The study of this heritage is particularly relevant for the reconstruction of the collective image and for a more helpful understanding of the value of the area as cultural landscape.

Keywords: cultural heritage, industrial landscape, postcards, commerce, industrial history and promotion

In the very act of preserving the traces of history, mankind intends to keep alive its own Past and Memory. Often, along with the preservation of ruins, architecture and all the historical traces, it is possible to go further, preserving the idea that these objects had in the past and the influence that they produced on the local populations. To study the historical postcards depicting the local industries that spread in Biella's area¹ between the end of the Nineteenth and the beginning of the Twentieth century, could explain the importance of the vast industrial heritage. This legacy reached us not only as a series of architectural emergencies worthy of preservation for themselves, but as an attempt to reconstruct the aura

of *wonderland* that these complexes had. The study of this iconographic heritage is a fundamental step towards a real comprehension of the value of Biella's factories: their history (from birth to the recent abandonment to future reuse) appears to be closely connected to the past of the local population, who has constituted the most part of the labor force of such complexes for long decades. A sort of history of the industrial heritage² parallel to the one of the architectural asset and capable to better explain the feeling of being in *wonderland* and the idea of both a collective and individual wellbeing that spread from such complexes, located in the extra-urban territories of Biella and in Valsesia, is thus witnessed. The postcards³, in fact, are important nowadays not only as real images of a status belonging to the past, but also as testimonies of a collective society that affirmed authoritatively its own identity through the production, dissemination and sending of these images⁴. Thus, from a local element rooted in the Biella area, *wonderland* became an image and a suggestion to dispatch, a symbol of an area that identified itself in the textile production.

Wonderland: the idea and the concept

Although the approach may appear partial at a first glance with respect to a very complex theme, the choice to use the postcard as research and study tool for the Biella industrial heritage reveals a fascinating possibility instead. In fact, if the local landscape is taken into account, one cannot help but notice the clear differences that mark the urban environment comparing with the extra-urban one⁵. The building density, the percentage of green areas and the presence of services varies substantially, drawing two opposite realities. On the one hand, urban centers are characterized by a medium-small extension, and their architectural configuration never ignores some landmarks or structures, which connote the very presence of the settlement. It is about buildings destined



Historical postcards. The industrial landscape as land of wonder



Coggiola - Zucchero
Fenarone e Carlo Oberelli



The factory as place to show and share

to the public administration, areas of the center destined to residence and at least one main religious building with its bell tower, the only element that is outlined in height, dominating the entire town. On the other hand, the extra-urban areas appear to be devoid of any residential settlement; the road network is made up of small pedestrian paths, the vegetation covers most of the surface. The industrial establishments, all coherently located next to the numerous streams and rivers that cross the area, are the only structures emerging from this uniform context⁶. Hence the idea of wonderland: a territory that manages to place some structures that, appeared different from any other contemporary construction of the territory in terms of size and functions, at the center of the most luxuriant native vegetation. This suggestion appears even more concrete as one goes back in time, up to the first years of Biella's industrialization. All the spinning, combing and dyeing facilities were born at the end of the Nineteenth century on the ruins of the ancient factories, of which few iconographic depictions are available⁷. The desire to portray these industries on postcard arose around the last years of the Nineteenth century with different aims. In order to better investigate the vast iconographic material available⁸, it appears necessary to divide it into different typologies, each one characterized according to the client, the subjects portrayed and the dissemination purposes⁹.

Postcards of factories are among the most common types. Usually commissioned by the very owners of the industrial establishments, semi-aerial views of the factory were realized and sometimes retouched by skilled designers who expanded the actual size of the buildings. The purpose of these images was advertisement: the postcards were sent to potential or already acquired customers to show both the dimensions of the production site and its innovative architectural design. These images were often accompanied by the logo of the company printed in an appropriate font and, more rarely, by the half-

length portrait of the owner. Hence, through this precise typology, it becomes clear how the commissioner of such documents, that was the sender of the postcard itself, wanted to create wonder and awe in the recipient. The publicized wonderland had to evoke an ideal place, an authoritative production site liable to a particular order. The wonderland of economy, the wonder of capitalism, the wonderland of business¹⁰.

A further typology, i.e. photo cards, developed similar concepts and similar sensations. The subject of the image is always the factory, but, this time, focus and point of view change. These cards, in fact, are simple photographs, mostly taken by the few photographers present on the territory¹¹, without any retouching or correction. The subject is not much the factory as a whole or its architectural design, but its interior, the machines and looms that constitute its real function. The images of this type are characterized by the scarce presence of personnel at work during the shooting: it appears clear, thus, that the true subject of the image is simply the machine, even if not operative. The purpose of these postcards was didactic and informative, especially in the technical field. The interest was completely absorbed by the “machine”. The need to photograph it and, subsequently, to send it, aimed solely at the technical understanding of the object and the production system which it was a part of. This time, wonderland manifests itself as place of engines, machines, and in the large dimensions of its productive potential. It is no longer the factory set in its landscaping context that arouses amazement, but its interior and its engines are. The wonderland of machine, the wonderland of industrialized work¹².

Landscape photo cards, then, have a different nature. This time, in fact, it is the photographers themselves who selected the shots for retail sale to the population¹³. The subjects commonly portray either purely naturalistic views, or the small villages of the territory, or important events linked

to work (such as the entry or exit of the workers from the factories, strikes, accidents of the vehicles carrying the raw material). Nevertheless, factories and industrial establishments completely immersed in the surrounding landscape were photographed and this appears to be of great interest for the purposes of our research. The fortune of this typology, and also the abundant demand for this specific photographic subject by the local population, lasted for several decades, generating a very wide spreading of these postcards, which often ended up resembling each other or being repeated. The sending of these images is of great importance in order to better understand also the last and, perhaps, the most interesting idea of wonderland that this specific iconography implies. Towards the end of the Nineteenth century, the local population, both the native one as well as the one rooted in the territory after immigrating from the South of Italy, begins to send postcards depicting the factories and the Biella landscape proving the economic well-being and better social status achieved by working in the factory. The recipients of the postcards were usually relatives or friends of other cities, or family members faraway to whom the immigrant in the Biella area¹⁴ wanted to show where he worked and lived. Yet the images were sent to Biella emigrants to show the transformation of the territory, thus encouraging a possible return to their increasingly industrialized native territory¹⁵. Therefore, wonderland arouses a double amazement and produces various effects. In this case, the desire to depict a true “wonderland”, where work, well-being and progress were transforming a society that was mostly rural, is more than understandable. The photographic postcard thus assumes a fundamental role in spreading the social and economic achievements of the population rooted in Biella area. Often, the sender could happen to design the smoke coming out from the tall chimneys of the industrial establishments, a detail that was not seized by the black and white development of the



The industrial remains nowadays

Borghesina - Uscita degli operai dalla Manifattura di Cuneo



The workers as subject for the postcards

photography, as evidence of the desire to forcefully show the industriousness of the area. The wonderland of memory and progress. The wonderland of identity and belonging¹⁶.

Further types of postcards depict other elements that, contributed to the radical transformation of the territory from an architectural and cultural point of view in synergy with the industrial plants. Thus, it is not uncommon to find postcards depicting the new and extensive residential complexes built to accommodate non-native workers. In fact, the many workers' villages (type of reception for entire families) and the numerous hostels (structures for the reception of young women workers, often administered by religious bodies) realized in Biella area are frequently the subject of postcards to be sent to the family afar in order to illustrate the place where one resided and, indirectly, the economic well-being that characterized the places where one had arrived to work. The wonderland of the new city of adoption and the distance from the country of origin¹⁷.

Likewise, if the presence of workers' villages and new factories testified the rapid change in the architectural landscape, the gradually changing cultural environment became the subject too of numerous photographic representations of the period. In fact, many are the postcards depicting the exit of the workers from the factory (in order to underline their number)¹⁸, the first strikes down in the square or the exceptional transport of raw or processed material. Here again the idea of wonderland refers to the work and the condition of the worker rather than to the idea of the factory as simple architectural envelope within Biella landscape. It is clear how much the new social condition of the workers had profoundly changed the perception of the whole society: wonderland of the masses, wonderland of the working class¹⁹.

After having classified these postcards available in archives²⁰, it is possible to analyze such documents through a new perspective: they do not only represent a historical iconography

of obvious scientific interest, but also the testimony of what the industries represented therein have meant for the whole local population at an important time in the past. Therefore, it seems fundamental to suggest a strategic conservation plan for the whole area, so that the very identity of the landscape could be safeguarded in its entirety, including its values too. And it is precisely the postcards that suggest the “objects”, the “contexts”, everything that the collective memory wants to preserve and value as a transmission of the past to future generations. This is also in response to the economic crisis that has affected the entire textile sector at national level, causing a net and substantial decrease in demand, due to the new international competition of the Eastern countries. In recent years, this crisis led to the abandonment and closure of activities of many industrial buildings, which lie now in very poor conditions due to the lack of ordinary maintenance and the absence of a designated use (neither as the original one or a different one). Therefore, it is essential for the survival of this patrimony that it returns to have a function of it. Although this situation has provided an opportunity for local administrations to lay hands on some buildings deemed to qualify the global landscape economy, to date no strategic program leading to a compatible and overall re-functioning of the territory has been undertaken. On the contrary, choices have been made only concerning individual architectural assets that fulfil particular functional requirements or represent the driving force for an immediate political and economic feedback. Among the most significant examples of these propaganda strategies, the case of the former Trombetta wool mill located near the historical center of the city of Biella is to be highlighted. In this precise reality, at the end of the 1990s, a restoration intervention that led to the re-use of the factory as new museum and cultural and artistic pole was carried out (due to the location and the presence of infrastructures connecting the place to the inhabited center). Thanks to the



Traces of industrial architectures

will of the local administration and the private investments sponsored by the artist Michelangelo Pistoletto, it has been possible to carry out an intervention that, in full respect of the original building and of its cultural and architectural values, has been able to give a new architectural imprint to the interior spaces, which necessarily had to be transformed to acquire the function of exhibition space and educational area²¹. The new chosen function, in fact, allowed the designers to preserve the old factory as a whole, safeguarding it from inappropriate demolitions or new additions that could have distorted its formal and aesthetic qualities. In addition, the idea of placing a museum and an exhibition area within an industrial complex that is so strongly rooted in the culture of the territory and in the collective memory proposes itself as a *manifesto* of the entire Biella area. It highlights the economic, social and productive characteristics of its past thanks to the conservation of the original artefact. The new *Cittadellarte* center, in fact, has produced important effects both on the urban context of the city of Biella, and on other industrial complexes located near the former Trombetta wool mill. It is now the subject of in-depth studies to undertake new strategies of functionalization in the wake of what has already been done in the case of the contemporary art museum.

A further case study of particular interest is the re-functioning of the “Fabbrica della Ruota” (ex-Lanificio Pria) located, this time, in an extra-urban context and, therefore, not easily accessible. On this monument, which is particularly significant from the point of view of the productive testimony, as it still retains one of the first tele-dynamic systems, a re-functionalization operation has been undertaken, once again for the creation of a museum and exhibition areas²². Unlike the previous example, however, this time the idea of the exhibition space concerns the industrial productive heritage of the Biella area, enhanced through a series of temporary and permanent exhibitions, the creation of

documentary archives and study areas. The establishment of the new function, therefore, allowed for the conservation of the entire existing industrial complex and enhanced it by including it as an integral part of the visit path aimed at the demonstration of the ancient production processes and the dissemination of the ancient industrial sites spread in the local area. Such operation is particularly significant and appears to be of fundamental importance in the operations of preservation and promotion of the cultural heritage as well as of safeguard of those irreplaceable testimonies that contribute to the protection of the memory of the territory. Although representing important pilot projects for the enhancement of the proto-industrial assets, these examples should be considered and judged exclusively in the light of the will for conservation of the architecture and the monument. Despite highlighting the quality of the project and ensuring interesting comparative suggestions, this strategy results completely detached from an overall conservation of the industrial landscape. To a scenario that seems to prefer the ruins instead of a single production building, a more global one including the whole territory and the landscape in its complexity should be proposed, in order to safeguard the memory of such places as it looked like and as it was reproduced in the photo cards. An overall conservation project, then, promoted by the authorities in charge would represent the most appropriate strategy to protect a wonderland that, although belonging to the past, proves to be indispensable for the transmission of the memory of the whole territory and its landscape to the future generations.

Notes

1 For an introduction to the Biella industrial-archaeological heritage: *La lana e le pietre, Il biellese nell'archeologia industriale*. Comitato per l'archeologia industriale (edited by) Città Studi, Biella, 1987, book for the exhibition of November 1987; S. POZZO, *Biella. Memorie storiche ed industriali*, Biella, 1881; L. FILA, *Un'inchiesta sulla tessitura nel Biellese*, in "Lotta di classe" 26/27 novembre 1892; C. BOZZALLA, *La Valsessera illustrata. Le sue industrie, la sua ferrovia, i suoi comuni*, Biella, 1908; P. BOSELLI, *Cenni storici riflettenti lo sviluppo e le vicende dell'industria della lana nel Biellese*, Discorso per l'inaugurazione del Lanificio Scuola Felice Piacenza, Biella 1914; BOTTO A. (edited by), *Pietro Sella e le origini della grande industria italiana*, Biella, 1925; V. ORMEZZANO, *Il Biellese ed il suo sviluppo industriale*, Varallo, 1928; M. SODANO, *Degli antichi lanifici biellesi e piemontesi*, Biella, 1953.

2 P. CHIERICI, L. PALMUCCI QUAGLINO (a cura di), *Le fabbriche magnifiche. La seta in provincia di Cuneo fra Seicento e Ottocento*, L'arciere, Cuneo 1993. From this book the author of this paper took all the premises which inspired this research.

3 For an introduction to the Biella's postcard topic: Exhibition in DocBi Centro Studi Biellesi a Pray Biellese (BI) from June to October 1995. For further researches: M.L. BARELLI (edited by) *Fabbriche Formato Cartolina. Patrimonio industriale biellese e valse siano nelle cartoline d'epoca*. Celid Torino 1995. The majority of the exhibited postcards are held by Giovanni Vachino's in his personal archive, Fondazione Sella, Fondazione Piacenza, Collezione Bertarelli of Museo Sforzesco of Milan. The author thanks arch. Giovanni Vachino for sharing his vast archive.

4 P.F. GASPARETTO, *La montagna celeste. Una lettura del paesaggio negli ex voto* in G. VACHINO (edited by) *La fabbrica e la foresta* DocBi, Biella 2000, pp. 82-88.

5 About the settlement patterns of the relationship between factory and landscape, see the essay M. TRISCIUOGLIO, *La fabbrica nella foresta. Aspetti del paesaggio industriale* in G. VACHINO (a cura di), *La fabbrica e la foresta*, DocBi, Biella 2000, pag. 43

6 Among the industrial elements that stand out in height and their preservation on the territory, it is interesting to point out the essay by C. ODDONE, R. PAVESI, *Le ciminiere degli opifici biellesi fra tecnica e arte*, in M. L. BARELLI, *Fabbriche Formato Cartolina*, Celid, Torino 1995, pp. 119-134.

7 Cfr. E. STURIANI, *Anche l'industria è un luogo comune cartolinesco?* In M. L. BARELLI cit., pagg. 13-28

8 The material subject of this study is located in the numerous local archives of Biella territory. The research builds upon V. BESSO, *Catalogo delle vedute, panorami, ritratti ecc con i prezzi correnti*, Elzeviriana, Roma 1881. Such volume will be republished in an expanded version ten years later; V. BESSO, *Catalogo delle vedute e dei panorami*, Amoroso, Biella, 1893. For a more in-depth analysis of Biella iconographic material of the end of the XIX century, Per un'analisi più approfondita sul materiale iconografico del biellese di fino XIX secolo cfr. P. CAVANNA, *Un territorio fotografico: tracce per una storia delle fotografia di documentazione del Biellese*, in "Bollettino della Società Piemontese di Archeologia e Belle Arti", in *Antichità e Arti del Biellese*, pp. 199-213

9 The classification into typologies is based upon the study by Per la differenziazione in tipologie ci si è rifatti allo studio di E. STURIANI, cit.

10 About the concept, see Intorno al concetto, si segnala W. STEFANI, *Spettabile ditta...*, Acciaierie e Ferriere Vicentine Beltrame, Vicenza 1991, e G.L. FONTANA, *Cartoline d'epoca: un viaggio nell'iconografia industriale in "Industria vicentina"*, aprile 1991. It is interesting noting that such typology represents a trend of advertisement carts very widespread in Italy and Europe. In the large bibliography regarding this sector, it is to mention K. STEHLER, *Reklame postkarten*, Birkhauser, Basel 1988, E. STURIANI, *Al di là del futurismo* in M. SCUDIERO, *Futurismi postali*, Longo, Rovereto 1986.

11 Cfr. D. RETEUNA, *Fotografia industriale. Percorsi, letture, ipotesi di conservazione e restauro*, in L. LANZARDO, cit. pp.51-64.

12 Cfr. G. VACHINO, *Archeologia industriale nelle cartoline d'epoca*, in "Bollettino DocBi – Studi e ricerche sul Biellese" 1989-90, pp. 106-123 e C. COLOMBO, *La fabbrica delle immagini*, Alinari, Firenze 1988.

13 For a census study of the Biella photographic studios of the beginning of the XX century, see Per uno studio censuario degli studi di fotografia del biellese di inizio XX secolo si rimanda a M. V. BIANCHINO, *Lo studio fotografico Rossetti: 100 anni di immagini biellesi*, in "Bollettino DocBi – Studi e Ricerche sul Biellese", Mosso, 1987 e G. VACHINO, *Carlo Montanero*

fotografo biellese in “Bollettino DocBi – Studi e Ricerche sul Biellese”, Trivero 1995.

14 About the immigration flow to Biella across the XIX and XX century, *L'emigrazione* in Comitato per l'archeologia industriale (edited by) *La lana e le pietre, Il biellese nell'archeologia industriale*. Città Studi, Biella, 1987, pp. 124-127.

15 Cfr. F. RAMELLA, *Il biellese terra di approdi e di partenze*, in M. L. BARELLI cit., pagg. 47-53; V. CASTRONOVO, *L'emigrazione biellese fra Ottocento e Novecento*, vol. IV, Electa, Milano 1990.

16 Cfr. G. BERTA, *Considerazioni sul rapporto fabbrica/territorio nella prima industrializzazione in Italia: il caso del Biellese*, in Atti del Convegno internazionale di archeologia industriale, Clup, Milano 1978, pp. 47-68.

17 M. FALZONE, *La fotografia fra progresso tecnologico e mutamenti sociali*, in V. CASTRONOVO (edited by), *Cento anni di industria*, Electa, Milano 1988.

18 More precisely, at the Lora Totino archive, acquired by DocBI in the last years of the previous century, an original video illustrating the exit of the workers from the wool mill is available, a subject very similar to the one of the first videos realized by the Lumiere brothers, cfr. L. NOVELLI, *I fratelli Lumière e la straordinaria invenzione del cinema*, Editoriale scienza, Firenze, 2010.

19 G. SIRCHIA, *Mestieri, cultura del lavoro, itinerari edili biellesi fra Ottocento e Novecento*, in V. CASTRONOVO, *L'emigrazione biellese* cit., pp. 177-249.

20 Among the archives whose images have been analyzed, the municipal archives of the following towns are to be mentioned: Biella, Callabiana, Camandona, Coggiola Mosso S. Maria, Pistolesa, Portula, Sordevolo, Trivero, Vallemosso, Vegliomosso. Among the private archives: l'Archivio Fondazione Sella, San Gerolamo, Biella; Archivio Fondazione Sella di Monteluce, Mosso S. Maria; Archivio DocBi, Mosso S. Maria; Archivio Lanificio Maggia, Pettinengo; Archivio Lanificio Tonella, Trivero; Archivio Fabbriche Ranzini/Allera, Pratrivero; Archivio Gibello Valle, Callabiana; Archivio Lanificio Ubertino, Ponzone; Archivio Lanificio Zignone Rosso, Trivero; Archivio Zorio Pietro, Pettinengo.

21 M. L. BARELLI, *L'architettura della fabbrica, tipologie edilizie e culture costruttive*. Cit pp. 35-47.

22 G. VACHINO, *La "Fabbrica della Ruota" fra passato e futuro*, in "Bollettino DocBi – Studi e Ricerche sul Biellese", Mosso, 1987, pp. 155-166.

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Neorealist films as a documentary source of information and promotion of urban contexts and landscapes: the case of Rome

Emanuele Morezzi

Abstract

The cinematographic heritage of the Neorealism represents a turning point for storytelling. In the decades after the Second World War, for the first time in the history of cinema directors chose to leave the studios and use instead as movie sets the city neighbourhoods, which best corresponded to the needs of the narrative plot. From the foregoing, the essay will analyse few films (shot in Rome between the Forties and Sixties), in order to study the architectural heritage included as “real” set to the events. The research also purposes to investigate how new interpretations and analyses of the architectural heritage could be useful to more proper conservation of the city suburbs heritage.

Keywords:

cinematography, historical preservation, source, Neorealism.

Introduction

The cinematographic heritage of Neorealism represents a turning point in the history of cinema, thanks to its search for a truthful narrative contemporary to its times. Towards this aim, in the years immediately following to the Second World War, studios were being abandoned as movies sets in favor of some urban outskirts that better conformed to the plot’s needs. Building upon these premises, the essay will examine some films taking place in Rome between the Forties and the Sixties, in order to study the architectural heritage chosen as “actual” scenography to the events also from a symbolic point of view, including its value in the people’s imagination. Moreover, the research intends to discuss how these new

readings and interpretations could benefit the preservation of the building heritage of urban outskirts¹.

Cinema and Architecture. Similarities and correspondences

Studying the complex interactions existing between architecture and cinema implies a thorough exam of the relationship that linked the scientific research of these two disciplines in the last years. It is appealing noting how, recently, a number of architects became interested in cinema and, likewise, a number of directors began learning paths about architecture. Such an exchange of information and knowledge² constitutes the foundation of an exploration of new scenarios for both the disciplines: it is possible, indeed, to identify common themes for both the areas, which form a sort of constant parallelism. For instance, some professionals became interested in cinema³ with the aim of investigating new concepts linked to the city (e.g. the use of architecture, the social conditions within the constructions), while many directors turned to the urban disciplines to identify the most suitable spaces where their representations could take place. A remarkable bibliography that in the past examined the affinities connecting cinema and architecture is available. It highlights, among others, the analogies regarding the ideas of *space and place as a symbol*⁴ a common *narrative spirit*⁵ a similar *psychological projection*⁶.

Moreover, it appears extremely peculiar how this correspondence protracts beyond the study of the simple phenomenon cinema/architecture, and it might regard also the very discipline which studies that specific phenomenon. Indeed, it is possible to apply a number of analytic methodologies belonging to the cinema to the study of the architectural structures, thus obtaining interesting new feedbacks benefitting the comprehension of the planning theories. For example, the theory of the levels of space



Ladri di Biciclette 1948. The Tufello used as set



Ladri di Biciclette 1948.Character and their relation with the city

organization elaborated by Chateau⁷, recalled by Panofsky, could be applied to the analysis of a movie and to the comprehension of both the real and the symbolic spaces. At the same time, it could be intended as stimulating reading for any architectural expression, with a view not only on the technical or matter-related components but also to the semiotic and figurative ones. Once the truthfulness of the source ensured, interpreting a film as any other documentary or archival source would draw attention to architectural work, enriching its comprehension through new meaning.

In this sense, an example could be given by some glimpses of the urban outskirts of Rome shot in the immediate aftermath of World War II. Included in the movies, these contexts gain a new cultural value that exceeds their formal features and their substance. Their relevance is enhanced, up to transform them into cultural contexts worthy of appropriate protection and preservation. However, although fascinating, such a study seems possible only upon the condition of the truthfulness of the source, meaning that the narrative needs of the film did not alter the urban or the architectural context, mystifying the information that the filmic document could have allowed to analyze. For this reason, only the movies belonging to the Neorealist period, when the main objective of the representations was the reproduction of a contemporary truth, will be taken into account.

Cinema as a documentary source and Neorealism as a search for truth

The affirmation of cinema as art and cultural expression has simultaneously provided for a hint to its relevance as a documentary source for the knowledge of the past. The first scholar who ascribed the role of the historical source to cinema straight the day after movies were born was Boleslaw Matuszewski⁸. The contribution of the historian, though, displays a merely objective feature: it reiterates how

the cinematographic shooting represents a remarkable step forward compared to photography, and how it succeeds in returning subjects with absolute truthfulness⁹. Together with the debate on the scientific matter of cinema, this starting point provides us for a cultural overview of the end of the XIX century: the respect given to cinema originated from the association with photography. As well as some decades before photography had meant a deep step forward in the research of objective representations comparing to painting, in the same way, the new cinematography was appreciated in comparison to photography, as an instrument capable to embody anything in a truthful manner and to enrich such a representation with complex but still authentic images.

It is meaningful considering, though, how this search for truthfulness was not an end in itself but, on the contrary, it was already regarded by the historian as potentially destined to the historical studies of his contemporary times in the future. Although these considerations were unquestionably innovative with respect to the cultural scene of those times, Matuszewski stance will remain rather isolated for a long time. It will be only in the Thirties when the cinema will start to be universally intended as a historical source. This change of view is due to the two French historians Lucien Febvre and Marc Bloch, founders, among others, of the *Nouvelle Histoire*¹⁰. This very group of scholars facilitated the encounter of many social sciences and created the new definition of the historiography boundaries. The new theory of “making” history relies upon the inspiring principle of not limiting the historiographic research to the documents used until those times, but to widen, instead, the typologies of sources from where to glean information about the past. “*From a history essentially based upon texts, written documentation, there has been a shift to a history based upon a multiplicity of testimonies: sites of any kind, figurative documents, archaeological findings, oral documents,*

etcetera'¹¹. The *Nouvelle Histoire* succeeds, then, in redefining the concept of document¹² and in elaborating the concept of long duration, shaping an analysis based upon times, rhythms, and the evolution of the mentality the mass media become privileged means for. If this group from the Thirties takes the credit for opening the boundaries of documentary sources to the cinema, it certainly is with Marc Ferro that the cinematographic heritage gains a major role¹³. To the studies of the French historian will follow the ones of Lino Miccichè, suggesting a new research methodology for the cinema¹⁴, those of Pierre Sorlin, investigating the meaning of historical film as historiographic source¹⁵ and those of Gian Piero Brunetta, aimed at reaffirming how the whole history could be reinterpreted under a new stimulating point of view through cinema¹⁶. It is thus clear now how films could constitute an effective documentary source for the comprehension of the architecture and the past. Within this historiographic context, Neorealist movies are ideal historical documents, useful to complement the information acquired from the past.

Their validity lies especially in the main purpose that the directors of those movies purported before shooting: the search for truth. For the specific will of producers and authors, Neorealist films represent the first feature-length motion pictures that, after the years of the Fascist regime, leave the studios of Cinecittà and find new scenarios and backdrops to set the events of the protagonists¹⁷. The search for real places lies at the same level as the definition of credible plot or protagonists: as well as the latter should narrate realistic events; the places should also share the same principle. Neorealism claims strong intellectual independence, with its tendency to tell the reality of the tough crisis occurred in Italy in the aftermath of World War II¹⁸. In this sense, it expresses the need to search for new themes and subjects, never represented before. The places shot in the movies undergo

the same treatment the protagonists and the plot do. All elements regarding the events, the characters and the settings of the film are addressed in the same way and assigned the same importance by the Neorealism. Poor attention or a mistaken choice towards one of these three elements would have caused the failure of the entire filmic project, originating a hardly credible, improbable, product. Taking all this into account proves how the Neorealist feature-length motion pictures can be considered a valid documentary source, as the settings and the structures of the films were selected following repeated in-depth inspections. At the same time, the iconographic and cultural value of the setting could be reviewed in light of the filmic document. In order to examine the heritage of the Roman outskirts through the films, two particularly meaningful case studies have been identified to represent different spatial, architectonic and temporal contexts.

A first case concerns Rome's expansion after the war, with the construction of Tufello suburb, Monte Sacro and the complex of nowadays via Melaina¹⁹, selected as setting for *Ladri di biciclette* by De Sica, dated 1948. In this example, the context of the suburb occupied by the people displaced by the Fascist urban *sventramenti* (demolition) occurred few years before, is represented as an alien place, where no human interaction appears possible²⁰. A second case study, dated of a couple of years later, is *Accattone* by Pier Paolo Pasolini, 1961, shot almost entirely in Gordiani suburb and Pigneto. The film cannot be directly categorized as Neorealist, but it shares and follows its principles. From the analysis of these two movies it is possible to reconstruct two different contexts belonging to the Roman outskirts: on the one hand, the growth of and the life in the "*borgate rapidissime*" established in the first half of the XX century and populated by the Roman citizens displaced due to the urban demolition process; on the other,



Accattone 1961. The city on the background of a hard life



Accattone 1961. The Pigneto and Borgata Gordiani used as set for the movie

the irregular and abusive suburb interested by a wide migration phenomenon occurred in Rome in the aftermath of the war.

The Roman outskirts in the movies: Tufello and Pigneto

During the XX century, the city of Rome experiences a deep expansion thanks to the creation of many suburban areas. Beyond the temporal differences separating their realization, *Ladri di biciclette* and *Accattone* could be useful to understand not only the morphologic differences of two suburban realities of Rome but also the psychological dynamics connecting the protagonists of the movies to the outskirts. Indeed, if Tufello, the setting of *Ladri di biciclette*, presents itself as a high-density reality, planned and achieved in a short time span, Pigneto and Gordiani suburb, the scenery of the movie *Accattone*, constitute an irregular context, mostly made up by illegal barracks and cottages whose growth lied uncontrolled. Tufello suburb integrates into a previous and larger intervention, featured by a different typological and social connotation, related to the construction of Monte Sacro²¹. This latter was realized starting from 1920 on the project of Gustavo Giovannoni by the consortium Città Giardino, a grouping of the Institute for the People's Housing and the National Building Union²². Within this project, the possibility to further expand Monte Sacro neighbourhood towards North was identified, thus realizing one of the last Fascist suburbs: Tufello. Dislike many other similar and prior suburban realities, here the architectural plan immediately privileged the construction of buildings characterized by high density²³. In this neighbourhood, in fact, it is not possible to identify rural constructive typologies or buildings analogous to barracks, as occurred in Gordiani suburb. The entire area looks divided into two antithetic constructive systems: the garden city, South to viale Ionio and, at North, the people's housing of the Institute for the People's Housing.

The will to abandon the typology foreseeing one or two levels above ground, typical of lots or houses, is to be explained as a constructive answer to a great demand for new accommodations. Indeed, the people that used to live in Spina di Borgo, who lose their dwelling due to the huge demolitions pertaining to via della Conciliazione²⁴, will find a home in Tufello. Since the first images regarding the job search of the protagonist, *Ladri di biciclette* found in Tufello suburb the perfect real set for its events. The whole movie insists on the sad and alienating life conditions of the characters, which often move amid huge residential constructions that quickly popped up but lacking in any service. Even the access roads to the structures look dusty and poorly served. Despite its recent construction, one of the first scenes of the film shows the protagonist's wife while supplying water from a common well in the proximity of the building, thus demonstrating the very absence of the service in the dwellings. Small and little comfortable spaces, which do not exude the newness of the construction nor the ostensible innovation of the structures praised by the regime, can be noticed in the scenes where the household life in the big buildings of via Melaina is showcased. While analyzing the movie, the relationship between the new suburb and the city centre, which seems very far and out of reach, is even more meaningful. In this sense, it looks like the film is willing to recall the alienation and the loss of a well-defined identity by the population who settled in the new suburb. Following to the eviscerations, the people had to rebuild relationships and local identity with huge difficulties in a suburb that they do not perceive as inviting but rather foreign. The famous sequence where father and son move among the roads of Rome city centre searching for the stolen bicycle represents a metaphor of the search of something much more valuable that was stolen to this segment of the Roman population. It is its local identity and its network of relationships, which were completely upset by the displacement North of the city.

A few years later, *Accattone* seems to insist on similar themes, such as the will to represent a suburb life, the one in Pigneto, while orienting its attentions towards a low-density context, where the illegal typology of the barrack constitutes the most widespread element²⁵. Nowadays, Pigneto is commonly identified as the neighbourhood situated on the Eastern side of Rome, outside Porta maggiore, in the middle of the railway lines Roma-Sulmona and Roma-Napoli and via dell'Acqua Bullicante. Always featured by great heterogeneity as well as by a strong rural and agricultural tendency in terms of landscape, this area, starting from 1871, underwent deep transformations that led to consolidating over time this two-fold nature of working-class suburb, on the one hand, and industrial area, on the other. The residential neighbourhood, constantly growing over time, developed mainly villas and suburban small houses that substituted over the years the barracks of the first decades of the XX century.

From these premises, the film *Accattone* draws a suburb life totally opposed to the one addressed in *Ladri di biciclette*. Through the motion picture, the different temporal and geographical context of Pigneto looks no longer as a place alien to the city of Rome and to the protagonists but, on the contrary, as a familiar context, where the protagonists could build relationships and a strong cultural identity over time. Once again, the first scenes of the movie are illustrative, especially if compared to those of *Ladri di biciclette*: in the second sequence, the protagonist and his friends are sitting at the suburb's bar, while lazily spending a sunny afternoon. A further deep difference comparing to the events of the previously analyzed movie regards the perception of the suburban context by the protagonists. The whole film develops in Pigneto and Gordiani suburb, completely ignoring the city of Rome, with exception for the tragic final scenes. The strong identity bore by the protagonists towards the places they live

in allows for the development of a film that does not *need* Rome, but is in the position to ignore the city and to prefer the lazy rhythms of the suburb to it. In the same way, the scarce and malfunctioning services of the neighborhood are not presented by the film as an obstacle to the lives of the protagonists, but rather as a reality, which would be useless to rage against²⁶

Conclusions

This simple comparison proves how films can be an alternative source of knowledge of the built and the cultural heritage. The preservation of the urban suburbs and the cities requires for a comprehension and an attention that cannot restrict to the mere analysis of archival or bibliographic documents. Further study, taking into account alternative sources such as movies, is necessary, especially following to the interest demonstrated by the disciple of restoration in recent times too²⁷. Films could represent the suitable means for the reconstruction of the psychological requests of the populations that inhabited and transformed such contexts in the XX century, by searching in the first place that very cultural and housing identity that the protagonists of the movies themselves are searching for.

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A Landscape Review. Inside Langhe between Protection and Literature

Simone Cutri, Emanuele Morezzi

Abstract

The essay suggests a double reading of the same region, the Langhe territory in Piedmont, Italy, and its landscape. This twofold review, on the one hand will apply the tools of protection, enhanced by the recent inclusion of the site in the World Heritage List, while, on the other hand, it will try to “read” the landscape through literary sources, neglected by UNESCO, still representative of the whole region. Through this operation, the paper aims to reflect on issues related to places’ authenticity and uniqueness, in order to improve the landscape comprehension and conservation.

Keywords: Langhe, wine, literature, UNESCO, authenticity, landscape.

Introduction

*“The ‘intangible cultural heritage’ means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity.”*¹ With these words, dated back in October 2003, the UNESCO underlined the importance of orienting preservation and protection attentions and efforts towards new more ambitious and complex horizons.

Over the XX century, the discipline of restoration has generated several researches and conventions², mainly oriented at the

expansion of the physical boundaries of protection itself. The concept of *cultural asset*, first, and *cultural landscape*, later, constitute two symbolic steps of this conceptual path aimed at satisfying the necessity to include a wider territorial context and a higher number of cultural values related to it, within suitable protection policies. The need to orient the attention of protection towards intangible heritage³ represents the will to include the intangible components linked to the cultural assets in this enlargement process. In fact, this very process constituted an important turning point in the debate on the identification and protection of the cultural assets. It succeeded in placing on the same ideological level the tangible as well as the intangible dynamics within the process of identification and qualification of a cultural context, by underlining their comparability in the evaluation of a certain asset or landscape. Relevant legal documents⁴ (UNESCO, 2005, *Operational Guidelines for the Implementation of the World Heritage Convention*⁵) and recommendations (the ICOMOS *Québec Declaration on the Preservation of the Spirit of Place*⁶), have contributed to adding a further element pertaining to the *genius loci*⁷ to such an important development of research, with the purpose of defining the concept of *cultural landscape* in a resolute way and to stress its immaterial and intangible dynamics, besides the material and tangible ones⁸. In the light of the recent inclusion of the vineyard landscape of Piedmont in the World Heritage List, the essay aims at analyzing such territory with a view to its major immaterial and intangible components, linked to the literary sources related to this precise context, to suggest a further possible interpretation to the complexity of the heritage. Aware of the directions concerning the importance of the ideal component, besides the naturalistic one, of the heritage, the research is willing to review a landscape that has already been codified and examined carefully according to UNESCO guidelines, to draw new sparks and interpretations. Furthermore, to use a literary metaphor, the research will



Visual rhetoric of UNESCO landscape.



Aesthetics and cultural propaganda. Langhe landscape after 2014.

“re-read” the landscape, as it could be done with a previously read text, wishing to overcome the general interpretation offered by the first text analysis, like in the literary practice, to disclose new elements and new details overlooked at first sight. In this sense, the additional ameliorative interpretation of the cultural, historical and social features of the Langhe landscape is supposed to contribute to achieving a better protection and preservation.

Protection: a reading of the Langhe landscape

The case study of the *Piedmont vineyard landscape: Langhe, Roero and Monferrato*⁹ represents a perfect example of complex territorial setting, where the concepts of cultural landscape, *genius loci* and spirit of place find full confirmation and validation. Expressed in different cultural moments and by different institution committed to protection, these three concepts basically share the same contact point about the definition of the complexity of the places¹⁰. As previously mentioned, all these ideas imply the need to identify a landscape not only in its matter-related connotations, but also taking into account its intangible and ideal aspects. Moreover, the very definition of cultural landscape¹¹ insists on the ambivalence between the concept of nature and culture¹², underlining its importance in the identification of a suitable context¹³. The case study is rightly considered cultural landscape precisely on the basis of this idea of asset. In fact, we are not dealing with a naturalistic asset qualified as unaltered and excluded from human action; on the contrary, the values of the landscape reside specifically in the synergic action between man and nature¹⁴. The selected wording itself highlights how the primary quality of the asset which lies in the viticulture and the wine-making feature, thus of clear anthropic derivation. To stress how this principle is at the basis of the international organizations’ selection criteria to proceed to protection, it is sufficient to fully analyze the

requisites fulfilled by the Piedmontese landscape for its inclusion in the World Heritage List.

In fact, among the criteria institutionally defined by UNESCO¹⁵, according to international experts the territory under analysis fulfills requisite III (*to bear a unique or at least exceptional testimony to a cultural tradition or to a civilization*) and V (*to constitute an outstanding example of man's interaction with his natural environment*¹⁶). From this first observation, it seems legitimate to reflect on which characteristics of the context's natural complexity have been favored, in order to isolate the qualities of exceptionality and authenticity typical of this field of interest. With a view to highlighting the mutuality between man and environment, the criteria emphasize how the "cultural tradition" finds its own identification merely in the viticultural wine-making aspect, with no further input. It is clear, in fact, how the focus of any reflection linked to the landscape in the UNESCO documents lies indeed in its qualitative connotation, thus stressing its exceptionality. Although connected to the will to identify *one* landscape, i.e. the vineyard, such a process looks little shareable towards the previously addressed premises¹⁷. The idea of preserving *one* landscape represents an initiative unrelated to the current preservation and protection practice. It rather provides for an arbitrary interpretation not much of the places' complexity as of their typicality. The will to identify a vineyard landscape as World Heritage results hardly acceptable, since such a qualification of a complex reality cannot hereby satisfy its full understanding and consequently its appropriate promotion needs. We will thus take advantage from some examples to better argue the perplexities arisen from the procedure and the choices made, hoping to make a point on how the landscape identification attitude implicitly excluded many others that share common cultural traditions, synergies and values with the original one. Moreover, the choice to focus on the protection of a specific landscape presents clear

consequences on the perception of the same territory, which, after the international conventions, experiences the outcomes of a strong cultural unification instead of the enhancement of its underlying complexity. On the one hand, the following analyses wish to investigate the intervention methodology on the adopted protection strategies while, on the other, they aim to put themselves as premises to the previously mentioned review, which will be based upon literary sources and documents¹⁸, useful to picture a different landscape, just as much authentic and outstanding. In this regard, it is interesting to underline how the historical reports, subscribed by the international bodies and functional to the search for the roots of the viticulture and wine-making tradition of the places in question, do cite Pliny the Elder and Strabo, authors of short hints about wine cultivation in Piedmont in Roman age, but fall short of citing the writings by Pavese and Fenoglio. Even if more recent, they have pictured the tangible and intangible interrelations among man, cultivation and culture in the most comprehensive and appropriate way¹⁹, as we will see. Thus, the need to identify a standard landscape by implicitly excluding its shades and complexities is apparent not only in the identification of the criteria already discussed, or in the preference for certain literary sources that are helpful in dating the cultivations, but also in the choices towards the contexts worthy of protection. Just like the international procedure tends to consciously exclude some cultural aspects of the landscape, in the same way the territory is not considered in its overall extension. Rather, it is fragmented due to reasons functional to the inclusion in the List, and resulting in the identification of areas circumscribed by rigid territorial boundaries.

This choice has a doubtful nature. When addressing a complex asset provided with clear intangible characteristics, the UNESCO exercises a resolute qualification action towards what is deemed worthy of protection and representative of the



Beppe Fenoglio. 1950 circa.
Cesare Pavese, *La casa in collina*. First edition: 1948.



Castiglione Falletto and view from Grinzane Cavour castle. 2015

mentioned above requisites and what is not, dividing the two spheres, naturally contiguous, through a linear sharp border. Such an approach proves to be ambiguous once again. It looks functional to the identification of a one and only landscape²⁰, the vineyard, deemed to be authentic and outstanding. However, the results of such an operation are completely contradictory to the most contemporary tendencies about restoration and protection of the intangible dynamics. The enlargement of the context worthy of preservation mentioned in the introduction is opposed to the tendency expressed in the documents pertaining to the inclusion in the List. They aim at embracing the specific rather than the general, for instance by providing accurate territorial maps and spatial coordinates for the satellite location of the places subject to protection. Also under this point of view, thus, the intention of the bodies in charge of identifying only *one* precise landscape is apparent, excluding the surrounding context from any attention and any possible research, by deeming it inadequate or not fully responding to the requisites necessary to the registration. A similar attitude can be found in the iconographic representations of the landscape itself²¹.

In conclusion, the conscious choice of the international bodies to appreciate uniquely *one* vineyard landscape has the merit to have focused its efforts only towards one unambiguous aspect while blindly searching for the standards of authenticity and exceptionality. However, it is to be underlined how this attitude is openly in contrast with the rationale of the contemporary preservation, which suggests, instead, for enlarged fields of interest inclusive of intangibility and immateriality standards too. With the *re-reading* of the landscape proposed in the next pages, the aim is to reevaluate some aspects of the territory excluded by the considerations of the international bodies, with a view to a potential enlargement of the boundaries of the area currently subject to protection. If this scenario comes

true, it will be likely that in the future, besides the already acknowledged fulfillment of requisites III and V, requisite VI (about the characteristic of the territory *to be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance*) will be added, through the identification of the relevance of literary authors such as Pavese and Fenoglio²².

Literature: “re-reading” the Langhe landscape

In order for the term re-reading, which titles the current intervention, not to remain intended broadly speaking only, an actual re-reading of the landscape in question will be provided. Following to a first part, where attention will be driven for a while upon three Ligurian authors, i.e. Quaini, Calvino, Montale, the focus will then shift on two very well-known Piedmontese authors, who often used the Langhe, mainly, and the landscapes currently under UNESCO protection, as setting for their works: Beppe Fenoglio and Cesare Pavese. Two of their prose texts will be addressed (although Cesare Pavese, for instance, spoke about landscape many times through poetry, with the collection of progressively enumerated poems entitled *Landscape*²³, indeed): the novels *Johnny the Partisan (Il partigiano Jhonny)* and *The Moon and the Bonfires (La luna e i falò)*.

Why this attempt to work out the question through literature? A sentence by Massimo Quaini will help us to better understand: “*We have to ask ourselves through which art, which artistic mediation the landscape presents itself to our attention. It does not anymore through painting, which in the most recent phases of modernity has produced the denial of the landscape through abstractionism, but through literature and poetry*”²⁴. Literature could never deny or do without the landscape, whether described in detail or just a metaphoric and existential place, or science fiction; be it the setting of an event or the room or the place where we believe the author has written; whether real or

imaginary. Imaginary, indeed. And the image of a landscape that we keep is determined by different factors, as we will see, exactly because a detachment from the mere physical and geographical question has occurred: *“The landscape does not matter as analytic category to read the environment or the territory in scientific terms, but it does as container of myths, dreams and emotions, as accumulator of metaphors for the understanding of the contradictions and the problems of our time”*²⁵. Myths, dreams, emotions are instances determined by something going far beyond or, better, well before the visual verification of reality. They are instances determined by images assembled since childhood through readings, moods, special categories of thought. These latter could be powerful to a point to be able to be summarized in a belief spread amid XIX century authors, aesthetes and decadents above all, as follows: *it is Nature who imitates art and not vice versa*²⁶. Thus, it is the landscape that conforms to what the viewer has already thought it should be and represent. To confirm, Pavese writes: *“It is necessary to know that we do not see something the first time, but always the second one. Only then, we both discover and remember it”*²⁷. This ‘second time’ meant by Pavese is deeply connected to the common thread of his entire literary production and closely linked to his continuous search for the roots, both individual and ancestral. Calvino, who has insisted on the concepts of imaginary geography in much of his essay work, argues, starting precisely from his Sanremo childhood memories (where he simplified the orientation capacity of Ligurian people as: on one side the opaque, on the other the sun) that: *“One thing we cannot reject or hide is the natal and familiar landscape”*²⁸. Then, Montale: *“It is fascinating to know that each of us has a landscape like this albeit very different, which will remain his landscape, immutable; it is fascinating how the physical order penetrates so slowly in us and then it is so impossible to cancel”*²⁹. Once these arguments assimilated, it is to ask ourselves: does the international institutions’ protection

decisively influence this imaginary, by forcing *authenticity* and *genuineness*, two of the features necessary for the attainment of the acknowledgement, to an ambiguity of meaning? This first part will close with a passage from that masterpiece of imagined and imaginary geography which is *Invisible Cities*, by the already mentioned Italo Calvino: “*The magnificence and prosperity of the metropolis Maurilia, when compared to the old, provincial Maurilia, cannot compensate for a certain lost grace, which, however, can be appreciated only now in the old postcards, whereas before, when that provincial Maurilia was before one’s eyes, one saw absolutely nothing graceful and would see it even less today, if Maurilia had remained unchanged; and in any case the metropolis has the added attraction that, through what it has become, one can look back with nostalgia at what it was*”³⁰.

With an easy trick, if we substitute the terms ‘metropolis’ with ‘UNESCO’ and ‘provincial’ with ‘genuineness’ or ‘authenticity’, the core of the discussion will be immediately seized: the shift from a little known, agricultural and provincial territory to touristic destination, place respondent to precise standards of collective imagination and, finally, World Heritage.

Let’s now shift the focus on some descriptive passages from *Il partigiano Jhonny*, masterpiece by Beppe Fenoglio, set during the partisan Resistance, from 1943 to 1945, in Alba itself and the Langhe. We will concentrate mainly on the semantic field (a concept belonging to architecture too) which the words that the author picks to describe the landscape refer to. Let’s start with passages regarding autumn, precisely because it is the season of grape harvest and fairs³¹ and colors that nurture the vineyard landscape. It is not a case that many of the pictures that UNESCO exhibits in the profile about Langhe, Roero and Monferrato³² are obviously shot in autumn. Thus, the conflict between what is shown, in picture or live, and what is read in the following lines will astonish: “*The hills threatened*

all around, shuttered all around, increasingly flowing autumnally, in a musical swirl of slow vapors, at times the hills themselves nothing more than vapors. The hills threatened the fluvial plain and the city, insalubriously illuminated under a corrupted sun”³³. With his unequivocal style, rich in anglicisms and adjectival adverbs³⁴, Fenoglio introduces a suffocating, desperate, gloomy landscape, very distant from the expectations that we have at present of the places in question; a setting fit for and not too far from, as to lexicon, the incipit of *The Fall of the House of Usher* by E. A. Poe: a passage belonging to gothic if not horror literature. And again: “*The first autumn appeared up to agony, at the end of September the thirty-year-old nature writhed in the ? of menopause, black sadness plunged on the hills robbed of the natural colours, a breathtaking cruelty in the plumbeous flow of the drown-causing river, which was lapping on to the low bank with treacherous mortar, amid the poplar woods far away, gloomy and as multiplying themselves like a pack of cards in prestidigitation in front of his overtired eyes. And the wind was blowing at a not seasonal frequency, at an unnatural speed and strength, certainly devilish during the long nights*”³⁵. It is surely good to stress one thing, wherever necessary: the mood of the writer, or of the protagonist of the work, considerably influences his perception of the landscape and forces him to a strongly characteristic restitution of the latter. The nights that Johnny the partisan spends are featured by loneliness, boredom, wait and have the exacerbation of the war operations in the North of Italy as compelling setting. However, this centuries-old literary practice of exasperating the landscape’s characteristics as consequence of the feelings experienced, once again leads to reflection on how much the human being intervention counts, not only in the creation of the landscape, but also on the perception that builds around it. The following sentences, referring even to the lexicon of death and disease will clash again: “*The blackness on the hills to be escaped as cholera*”³⁶ and “[...] *the river, the plain and the hill, all with a cemetery premonition without spring-like resurrection.*

*The city appeared amid the still vapors of the mist, grayish due to apprehension, in the coma of the black wait. It had such a feral look that it was comforting to be out of it*³⁷ or *“It was 4 p.m. and Johnny was on the high hills, funereal in the blanket of the snow without any dazzle, as corrupted by the incipient dusk by arsenical staining leprosy”*³⁸. This very detachment from the typical idea of Langhe landscape, despite having been conceived some seventy years before the UNESCO acknowledgment, made Fenoglio’s novel a universal an epic work not to be circumscribed only to the field of literature of genre, be it war or resistance; the book tells, above all, the existential path of a timeless hero³⁹.

Conversely, in Pavese writings such a negative impact regarding the descriptions of the landscape is not present. We might say that the lexicon is kept on a zero connotation degree, without sweetening the beauties nor taking the harshness to the extreme: *“The hill of Gaminella, a long and uninterrupted side of vineyard and shore, such an insensible slope whose top cannot be seen by raising the head – and on the top, who knows where, more vineyards are there, more woods, more paths – looked like stripped by the winter, showed the nude of the ground and of the trunks. I could see it well, in the dry light, dipping down gigantic towards Canelli, where our valley ends”*⁴⁰. The farmstead of the adoptive parents of the *The Moon and the Bonfires* protagonist is located in the above pictured context. Places that used to be ruins sites inhabited by farmers, who struggled working as croppers and getting an allowance by the municipal hospital for having taken an orphan in custody, nowadays, much probably, host resorts, holiday farms and luxury wine cellars instead. Harsh places where the harshness of the hilly territory was cursed: not an added value, but a further difficulty for agriculture comparing to the plain land. But it is not the case to insist anymore on the anything but idyllic landscape presented in the writings of the two authors. What matters is to go back to the discourse about authenticity and collective imagination

that matures on the places in question. This is what Pavese lets the novel's protagonist, his alter-ego, say about U.S.: “[...] and the farmlands, even the vineyards, looked like public gardens, fake flowerbed like those in the train stations [...]”⁴¹. A feeling that, actually, looks shareable still nowadays. It is not abstruse affirming that the United States impress exactly because they are as we imagine them, since we have already built our own idea of them (based, it is licit to think so, upon the cinematographic iconography rather than on the literary references). Thus, the protagonist “re-knows” something (as stated at the beginning, relying upon Pavese) that already existed in his references (public gardens, flowerbeds, and train stations) and that gave him the feeling to be *fake*. The last sentence is all the more suitable, it takes the discourse more in depth and shifts it on universal themes: the roots, the myth, the archetype: “*Could I explain to anyone that what I was searching for was just to see something that I had already seen?*”⁴².

Summary

A set of requisites is established by UNESCO in order to categorize the places taken into account on the basis of qualities such as authenticity and uniqueness. By focusing on a specific type of landscape, other possible interpretations are implicitly ignored. It follows that the wine landscape belonging to the Langhe as the only object of protection is exposed to stereotyped images, corroborated by literary sources (Pliny and Strabo), which are distant in time and easily manipulated. Our research through literary texts of the Twentieth century considers the territory of the Langhe not only as a wine land but for its cultural, social and political relevance as a whole. The aim of this broadened perspective is to offer a new interpretation that overcomes the limits set by geographical boundaries and the pre-determined sets of values and qualities, to include a reconnection with the imaginary realm of literature.

Notes

1 The essay is the expression of a team work, the ideas, contents and thoughts are shared between the authors. The chapter *Protection: a reading of the Langhe landscape* is written by Emanuele Morezzi, *Literature: "re-reading" the Langhe landscape* by Simone Cutri.

UNESCO, *Convention for the Safeguarding of the Intangible Cultural Heritage*, art.2.1, Paris, 17 October 2003.

2 G. CRISTINELLI, V. FORAMITTI (a cura di), *Il restauro fra identità e autenticità. Atti della tavola rotonda "I principi fondativi del restauro architettonico"*, Venezia, 31st January -1st February 1999, Marsilio, Venezia, 2000. See also: S. CASIELLO (a cura di) *Restauro. Criteri, metodi, esperienze*, Electa, Napoli, 1990.

3 O. NIGLIO, *Le Carte del Restauro. Documenti e norme per la conservazione dei beni architettonici e ambientali*, Aracne, Roma, 2012

4 <http://www.convenzioneeuropeapaesaggio.beniculturali.it/index.php?id=2&lang=it> and G.F. CARTEI, *Convenzione europea del paesaggio e governo del territorio*, Il Mulino, Bologna, 2007.

5 UNESCO (2005) *Operational Guidelines for the Implementation of the World Heritage Convention*, UNESCO World Heritage Centre. Paris. Page 83.

6 The Québec Declaration on the preservation of the spirit of the place testifies: "*Spirit of place is defined as the tangible (buildings, sites, landscapes, routes, objects) and the intangible elements (memories, narratives, written documents, rituals, festivals, traditional knowledge, values, textures, colors, odors, etc.), that is to say the physical and the spiritual elements that give meaning, value, emotion and mystery to place.*"

7 About the genius loci topic: V. FRANCHETTI PARDO, *L'architettura delle città italiane nel XX secolo. Dagli anni Venti agli anni Ottanta*, Jaca Book, Milano, 2003.

8 E. ROMEO, M.A. GIUSTI (edited by) *Paesaggi Culturali, Cultural Landscapes*, Aracne, Roma, 2010. Inside the volume: M. BENENTE, *Il paesaggio culturale: dalla Convenzione UNESCO al codice dei Beni Culturali e del Paesaggio*, pp. 25-34. About the landscape topic: M. A. GIUSTI, *Italianate landscape. Terre del vino in California*, pp.99-106; E. MOREZZI, *Il paesaggio vitivinicolo del biellese*, pp. 115-122.

9 The UNESCO intitolation, used here for the first time, includes three distinct areas of Piedmontese territory, united by precise landscape affinities mainly linked to the production of wine and the same cultural context. In

the analysis of the text, especially the more punctual ones, relating to the territories described by Pavese and Fenoglio, we will refer mainly to the Langhe area, most representative for research purposes.

10 M.A. GIUSTI (edited by), *Paesi&Paesaggio. Odeporico nei luoghi del Canavese. Linee-Guida e progetti per la conservazione e valorizzazione del patrimonio diffuso*, ETS, Pisa, 2013.

11 UNESCO (2005) *Operational Guidelines for the Implementation of the World Heritage Convention*, UNESCO World Heritage Centre. Paris. Page 83 cit., defines the Cultural Landscape as: “*Cultural landscapes are cultural properties and represent the “combined works of nature and of man” designated in Article 1 of the Convention. They are illustrative of the evolution of human society and settlement over time, under the influence of the physical constraints and/or opportunities presented by their natural environment and of successive social, economic and cultural forces, both external and internal.*”

12 S. PANNELL *Reconciling Nature and Culture in a Global Context: Lessons from the World Heritage List*. James Cook University, Cairns 2006.

13 M.R. GUIDO, M.R. PALOMBI (edited by) *Tutela e Conservazione dei beni culturali e naturali e del paesaggio - Quinta Conferenza Nazionale, Atti di Convegno, Villanova Monferrato, October 2008*

14 During the aforementioned Convention of 2005, Unesco codified three distinct types of cultural landscape. The first category concerns “landscapes designed and intentionally created by man”, in which the values concern the relationship between nature and the transformation brought to the landscape. The second category “organically evolved landscapes” and the third “associative cultural landscapes”, in which religious, artistic and cultural associations that have changed the natural context find appreciation.

15 UNESCO defines ten useful requirements to understand where the most authentic characteristics of the property being analyzed reside.

16 *idem*

17 The list is present in the Guidelines for the application of the World Heritage Convention and taken up by Law no. 184 of 6 April 1977, ratifying Italy’s 1972 World Heritage Convention.

18 The sources in question will concern the writings of Cesare Pavese and Beppe Fenoglio, authors who have lived the spaces in question and who have set their own texts in the same spaces now subject to protection.

19 The interest of the cited reports, of course, is the search for literary sources of the past, demonstrating the deep-rooted winemaking traditions in the places, but they represent only a few hints within larger dissemination works and therefore do not return further useful information to understand the character of the culture in Roman times.

20 The association, for registration on the List, of seven distinct landscapes included in a single entry, represented one of the most difficult problems for experts to solve. Although the territories are not among them, contiguous to each other, thus making it impossible to define a single large area worthy of protection, the choice to adopt rigid and unshaded borders results in contradiction with the premises of the wise, aimed at reconstructing the ideal attitude for the conservation of cultural heritage.

21 The images present and analyzed refer to the iconographic collection present in the documents issued by UNESCO and from the collection of photographs on the official page of the site <http://whc.unesco.org/en/list/1390>. From these documents it's easy to understand the desire to idealize a specific landscape unequivocally emerges, preferring the more rhetorical representations of the same (the rows of vines, the harvest, the cellars) and excluding the other possible representations of the same landscape, probably less evocative, but equally exceptional and authentic.

22 See footnote 13.

23 In C. PAVESE, *Lavorare stanca*, Milano, Mondadori, 2001.

24 M. QUAINI, *L'ombra del paesaggio*, Reggio Emilia, Diabasis, 2006, pag. 15.

25 *Idem*, pag. 12.

26 O. WILDE, *Aforismi*, Milano, Mondadori, 2000: "*Nature imitates what the work of art proposes. You have noticed how, for some time now, nature has started to resemble Corot's landscapes?*".

27 C. PAVESE, *Del mito, del simbolo e altro. Letteratura americana e altri saggi*, Torino, Einaudi, 1990.

28 I. CALVINO, *Dall'opaco*, in *Adelphiana*, Adelphi, 1971.

29 E. MONTALE, *La bufera e altro*, Milano, Mondadori, 2011.

30 I. CALVINO, *Le città invisibili*, Milano, Mondadori, 1996. The translation is by William Weaver, Harcourt, 1974 <https://www.goodreads.com/quotes/1174243-in-maurilia-the-traveler-is-invited-to-visit-the-city>,

- 31 The *Alba Truffle Fair*, which takes place in October, is gaining ever more importance and prestige.
- 32 <http://whc.unesco.org/en/list/1390/gallery/>
- 33 B. FENOGLIO, *Il partigiano Johnny*, Torino, Einaudi, 2005.
- 34 D. ISELLA, *La lingua del Partigiano Johnny* di Dante Isella presente nel volume B. Fenoglio, *Il partigiano Johnny*, Torino, Einaudi, 2005.
- 35 B. FENOGLIO, *Il partigiano Johnny*, Torino, Einaudi, 2005.
- 36 *Idem.*
- 37 B. FENOGLIO, *Il partigiano Johnny*, Torino, Einaudi, 2005.
- 38 *Idem.*
- 39 “Compared to the so-called resistance literature, Fenoglio’s novel arrived as *Moby Dick* in marine literature. Its epic dimension expands the space and time of the action beyond their real measures. We will not find the names of places, those who look for them on a map; they are all collected in a small square in the topography of the Langhe, between Alba, Asti and Canelli. But behind the irresistible step of Johnny, bewitched by vigorous mobility, the reader is driven, from adventure to adventure, in a boundless system of hills, you are told, unknowingly, of a whaling ship in an undulating ocean of calm and storms. [...] No different time (just over a year on the calendar of history) is the eternal one of the changing of light and its shadows, sunrises and sunsets, sun and moon, clouds and clear, rain and snow, in succession endless days and seasons. All with a strong primordial sense, vitally energetic, of man’s relationship with nature, which is eaten throughout the book once, subdued, uninterrupted meditation on the good and the male, on life and death” In D. ISELLA, *La lingua del Partigiano Johnny*, in B. FENOGLIO, *Il partigiano Johnny*, Torino, Einaudi, 2005, pp. 509-510
- 40 C. PAVESE, *La luna e i falò*, Torino, Einaudi, 2005.
- 41 *idem*
- 42 *idem*

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Adaptive reuse and neglect: the current situation of two premises between preservation and renewal

Emanuele Morezzi

Abstract

The article aims at reflecting upon the potentiality of a heritage in state of abandonment with regards to large industrial complexes in urban and suburban settings. Indeed, if promotion and preservation strategies appear as the most embraceable towards the conservation of the asset, the current research focuses on alternative strategies, helpful in framing new potential scenarios and intervention guidelines rarely tested in the past. In this respect, some case study and national as well as international realities have been studied; there, abandonment and mere conservation with no re-functionalization or modification of the architectural components have been preferred to intervention. Against this background, the essay investigates the paradoxical opportunity of not to operate on a heritage to achieve its very conservation, implicitly accepting time-related decay and adopting the strategy of minimal intervention on the walls and within the overall conservation strategies.

Keywords: adaptive reuse, abandon, non intervention, reuse, industrial, cultural heritage, conservation

In 2007, an interesting essay by Alan Weisman was published with the title *The world without us*¹, and became a worldwide bestseller. The contents, developed in hundreds of pages rich in references and detailed notes, did not awaken the interest of the readers, including Italians, as much as the curious premises at the basis of the book did. In fact, the intriguing question of *What would happen to our planet after the disappearance of humankind?* was already phrased in the front cover of the Italian edition. The author intended to speculate about the changes that planet Earth would initiate once the human presence

removed, both from the natural environment, highlighting the mutation of forests, rivers, oceans and landscape, and from the architectural and artistic field, and here the most interesting aspects of the volume are to be found. Weisman supposes the mutation of the big US cities once deprived of proper maintenance and the slow disappearance of the artistic and monumental heritage. Despite being an essay and not a narrative work, the great success sparked among the world public could be explained as the first of a series of phenomena proving the return of humanity to a clear fascination towards the abandoned architectural structures. The text anticipates indeed other contributions examining the themes of heritage abandonment while reaffirming a growing interest towards this subject. Even though such attention can be found also in the current times, this slightly voyeuristic phenomenon contrasts with a more practical need related to the intervention on dismissed assets, by situating new compatible functions within the neglected architectures, with a view to their conservation through projects foreseeing new interventions on the historic pattern. The identification of new suitable uses, capable to respect the existing structure and also to enhance its historical memory, appears as the most appropriate strategy to be adopted for the transformation of the heritage².

The concept of adaptive reuse took shape precisely around the dynamics linking the history and the memory of the early building to the project of the new one, characterized by the necessary requisites of performance and functionality. Although originally conceived for an exclusively industrial vocation, as we will see, it may match the criticalities of the architectural heritage in general very well, as in the case of the House of Divine Providence (Casa della Divina Provvidenza) in Vinovo. In fact, by studying the criticalities of the place and the current dynamics, any intervention on the asset will have to measure itself with these two micro concepts: abandonment



Urbex. Puits Simon II, France, 2016.
Matt Van Der Velde *Abandoned Asylums*.



Abandoned places, new discoveries.

and adaptive reuse, regardless of the architectural typology it belongs to. Any planning consideration for the intervention on a heritage in state of abandonment could never overlook the comprehensive knowledge of the history of the structure, including also the most recent history related to the neglect and the non-use of the asset, nor the analysis about the best and most compatible possibilities for the future, identifying the most suitable strategies of transformation of the existent structure. It looks, thus, well-timed to examine a couple of extremely recent phenomena able to enrich the shades of the two above mentioned macro concepts, in order to better understand the requisites of an intervention on a fragile asset, as the one in question, related to the Casa della Divina Provvidenza of Vinovo, near Turin. In this way, the potentialities that will need to be promoted while intervening on the asset, and the criticalities, which might amount to cause an unsuitable intervention, if not removed, will be analyzed with more sensibility.

As previously stated, a growing interest towards the state of abandonment of many industrial (and non-industrial) buildings and an even more noteworthy tendency to build relationships with such heritage, by triggering new systems of study and unprecedented promotion processes, have been remarked in the last years. Some of the instituted processes seem to conceive the abandonment of the structure itself as a right to guard and preserve as much as the architectural structures themselves. The study of such dynamics is fundamental to record a collective feeling that is generating noteworthy consequences on the territory, even though this trend could not be universally applicable and the selected case studies could not unambiguously represent the standards of a suitable intervention on the heritage. The concept of abandonment, indeed, has shifted from an element associated with the decay and the significant criticality of the asset to one intended of enhancement of the asset, to a point where strategies

for its preservation are been supposed, in an oxymoronic relationship with the rehabilitation of the asset. In this sense, maybe, the constitution of IN LOCO – the scattered museum of abandonment - represents the most worthy longest-lasting experiment³. To create a scattered museum, with no official seat, no barriers, no entry ticket, where the main protagonist to be exposed is the abandonment and, of course, the architectural structures that the latter has targeted towards “an experience of permanent cultural regeneration”⁴ is the objective of the association Spazi Indecisi, already awarded a call for bids by the Emilia-Romagna Region in 2015. The research group could enact an awareness operation of such heritage targeting the local community after undertaking an extensive research and mapping activity since 2010, mainly focused on the industrial area surrounding the city of Forlì, in order to involve the citizens in a segment of abandoned and forgotten landscape

The intention to promote the sites by trying to infuse the emotional dimension of the context, as happened in the recent exhibition hosted in the former bus station in Forlì⁵, enhancing the relevance of its current state of abandonment, is meaningful indeed. The same association speculates to operate in the next years an active rehabilitation both of the above-mentioned building as well as of the Spinadello aqueduct in Forlimpopoli, making an effort to find the right balance between the suspension that the abandonment of the structures has produced and the need to identify a sustainable approach for the functionality of the assets. The sensitivity towards the macro concept in question has been recently acknowledged also at the legislative and administrative level by the Commission for Culture of the Italian Senate of the Republic. After ten auditions occurred between July 2015 and January 2016⁶, the Commission has arranged the creation of the Map of abandonment, helpful to undertake a first general census of the inactive buildings in Italy, to understand

the extent of the phenomenon and to be able to contain it without further land consumption. Even though this initiative gathers at national level activities that some Italian regions have already been undertaking since 2012 at a local level, it is interesting underlining how the administrative and political actor has recently addressed the theme of abandonment. In fact, besides the current attempts (e.g. Art Bonus⁷) and the less recent ones (e.g. law of 2%⁸) by the national government, a real and growing interest towards the theme of abandonment of buildings through the development of the Map of abandonment is to be stressed. The theme has been scientifically analyzed by the academic world and the universities through national and international conferences and through the organization of workshops. RIUSA⁹ (2013), Conversion+¹⁰ (whose first edition took place in 2012) and Un paese ci vuole¹¹ (2018) are among the scientific and research activities not merely dedicated to the transformation of the industrial heritage¹². Once again, such activities insist to highlight the growing interest towards abandonment, which in the last years has seized the attention of artists, photographers and common citizens, beyond the academic field. Urbex phenomenon constitutes a case extremely known worldwide. Here, photographers or normal citizens visit the buildings of the industrial and non-industrial heritage in order to investigate the dimension of suspension of these spaces, to shoot pictures conjugating the documentary dimension to the melancholic one, and to inspect the splendours of a recent past¹³. The last years have witnessed the booming of this phenomenon, lying at the edge amid urban exploration, the will not alter the visited places, the emphasis of the nostalgic and emotional dimension, the excitement for the danger and the trespassing of the private property. This trend is particularly visible due both to its diffusion online as well as to the considerable success of some photographers, who have chosen specifically the abandoned structures as a preferred



Matthew Gray's monolith in Baltimore.
My Dog Sighs, Ospedale Nuovo Regina Margherita for Forgotten Project.



Kara Walker's sugar sphinx inside the Domino sugar refinery.

subject. Urbexers conjugate the explorative and emotional spirit of the 18th century Grand Tour travellers amid the abandoned (and previously altered) classical ruins and the spirit of belonging to an alleged interest movement, sharing also ethic guidelines for no alteration of the places¹⁴. They visit and shoot the places of abandonment with the precise intention of portraying the exact combination of these two aspects: the architectural dimension and the lack of their use. As affirmed by Matt Van der Velde, a photographer mainly known for his pictures of Nord American psychiatric hospitals abandoned after the Fifties: “My aim is to open the society’s eyes to these places [...] They are, and were very much a closed-off area of society. And as a result, we’ve all developed a sort of morbid curiosity, and the natural urge to see these places”¹⁵. This very morbid curiosity seems to animate many of the activities related to the neglected heritage, which interests also and predominantly the contemporary artists, besides citizens and photographers. For instance, in the recent work of Silvia Camporesi, *Atlas Italiae*¹⁶, a photographic atlas of the abandoned places in Italy, the focus does not insist in the architectural component but lies, instead, both in the single details belonging to the function-lacking context, as well as in the national panoramic dimension, towards a more vivid reflection about the current situation. Included in the panoramic context, the architectural ruin recalls for the relationship between man and environment, the architecture and its abandonment. Reading new intervention methodologies not as mere passive phenomena on the asset, but as active processes of urban rehabilitation seems possible on the basis of the duo linking contemporary art (and its intent of denounce and call for the contemporary values) and abandonment of the places (as consequence of a past that still needs to be fully evaluated and a present where a deferral of the decisions about the future of the structures is in force). In fact, if phenomena insisting on documenting the

current attention towards the macro-concept of abandonment have been analyzed until this point, it is also to underline how, inevitably, the ongoing processes tend to preserve the architectural structures as well as their abandonment. Many of the documented activities are made possible exclusively by the non-functioning of the structures in question: without this fundamental precondition, operating such interventions would be impossible. However, if the strategies linked to the concept of abandonment can be considered passive, excluding any alteration of the state of the places and rather keeping them in their immobility, it is possible to examine some realities oriented to more active intervention, aimed at modifying the spatial configuration or the history of the asset exactly through the encounter with contemporary art. Among these, the Forgotten Project, an Italian experience that seeks to “bring the attention back to some building typologies through focused artistic interventions and a series of initiatives aimed at the active participation of the population”¹⁷. The will to modify the architectural context through the use of contemporary art, in this specific case, is particularly interesting. Among the buildings concerned by the transformation strategies implemented by the project, the case of the hospital Nuovo Regina Margherita in Rome represents the best example of how the realization of a mural by the artist My Dog Sighs has injected some life back into an asset in the eye of the local community. Going into the detail of the artwork, which represents a series of eyes reflecting the city’s landscape, the intention to catch the attention of the citizens, who were used to the abandonment of the structure, emerges. It highlights how the architecture actually represents a portion of the neighbourhood history and how the preservation of the memory of the places is necessary for the transmission of the values of the past to the next generations. The attention of the contemporary art towards the abandoned assets does not focus only on the national level¹⁸, on the contrary, it becomes

extremely interesting in the processes of denouncing of the state of the places aiming at finding a suitable relationship between the decay of the architectural structure and the artwork. One of the most fascinating cases took place in the Eastern outskirts of Baltimore, where the artist Matthew Gray installed a huge monolith made of sugar in an ancient ruined warehouse¹⁹.

“The effect of the artwork” as Helga Marsala explains in a recent article *“is disturbing. And the sense of the artwork becomes crucial: the sculpture will dissolve just like that melancholic set will slowly consume due to neglect.”*²⁰ The work by Gray recalls of another even more monumental installation realized by Kara Walker in Brooklyn in 2014. It represents a gigantic sphinx realized with 4 tons of sugar and assembled in the Domino Sugar Refinery, which once was the most important sugar refinery of the city. In this case, the intent to express an actual denounce of the abandonment of the places matched with the need to underline the sudden change of the city, as the city’s expansion projects foresaw the demolition of the ancient industrial building dismissed in 2002, and the construction of a residential lot with 104 apartments instead. The artist had to limit herself to denounce the mutation underway and the loss of the existing architecture, which was integrated into a stratified context, with a transformation project already approved by the municipality. Such a transformation has cancelled any trace of the historic memory of the asset, as well as time and the atmospheric agents have cancelled in a short span the colossal sculpture situated in the factory. These examples of the relationship between contemporary art and dismissed heritage actually connect with a much more widespread and complex set of analogous cases, where the artworks could regenerate the abandoned place, mainly of industrial nature. As some recent publications testify²¹, in fact, the link between these two disciplines was established already in the second half of the XX century, where the factories of



Casa della Divina Provvidenza, Vinovo, Italy.



Casa della Divina Provvidenza, Vinovo, Italy.

the industrial production have become, in some cases, spaces for artistic and conceptual production²². And this link persists until nowadays, thanks to interventions that have transformed the abandoned heritage into new places of cultural and urban interest.

Some examples are represented by the numerous resuscitations of the industrial heritage of Biella²³, as in the case of the former woollen mill Maurizio Sella (today transformed in headquarter of the Sella Foundation and Sella Lab), or the ex woollen mill Trombetta (which became the location of Cittadellarte - Fondazione Pistoletto in the Nineties). The transformation of these architectural assets of industrial past has perfectly matched the new projects related to contemporary art. An excellent transformation of the existent was achieved, as the two previously mentioned macro concepts, state of abandonment and adaptive reuse, have been fully appreciated by the interventions, better, the two have been the starting point of the enacted planning synergies. The concept of abandonment, in fact, which relates to emotional and nostalgic dynamics, closer to the psychological instance, has constituted the planning foundation to build up an intervention of real urban regeneration. This latter did not eliminate the traces of the past but, on the contrary, it promoted them within an organic project respectful of the historic, architectural and landscape heritage of the region²⁴. At the same time, besides the respect towards the pre-existent, the choice for a suitable and compatible function has matched the themes of the theorized adaptive reuse, finding the best solution possible to open again the ancient factories to the citizens, without parcelling them out for interventions of new residential construction. This second concept deserves special attention, together with what already affirmed about the state of abandonment and the emotional and psychological dynamics.

From an in-depth analysis, also the criteria for a suitable adaptive reuse conjugate some physical characteristics of the abandoned architecture to others related to its value of memory, just as supposed about the concept of abandonment. According to the concerned bibliography²⁵, a proper architectural regeneration of the abandoned assets – or adaptive reuse – foresees both an enhancement of the physical and architectural features (i.e. volume of the structure; location with regards to the urban context; energetic efficiency; preservation state of the vertical and horizontal structures; degree of endurance to the static fatigue; evaluation of the state of the existent systems; compliance to the laws in force; state of preservation of the roofing; evaluation of the finish of the asset; etc.) and of the values related to the historical and past memory of the structure (i.e. social value of the asset among the citizens; psychological instance of the population; relevance and involvement of the citizenship in the processes of design and regeneration of the asset; urban landmark role of the asset; history of the structure with regards to the past functions performed within the asset; degree of consideration of the architecture in question among the local population). Within the context of Vinovo and, more in detail, in the speculations of regeneration of the House of the Divine Providence, this reflection puts itself as a necessary preamble to any intervention of transformation of the asset, to a point to become the principal strategy to be applied to the re-functionalization of the structure. Indeed, as confirmed by Pio Baldi in a recent essay, if “*many paleo industrial buildings are often realized with poor quality materials, with no thermoregulation and no adaptation to standards, and would require complex plant engineering and restoration interventions way more expensive than the demolition-reconstruction*”²⁶, in the case of Vinovo building this is surely false, precisely due to its ancient function related not to industry but to the recovery of the infirm persons.

The technological wealth and the outstanding implementation of the structures planned by Crescentino Caselli not only exclude the hypothesis to cancel this heritage, but they also represent the features facilitating the retention of the pillars scheme supporting the structure. In the same manner, the presence of the chains of static collaboration planned by Caselli considerably limits the interventions aimed at the consolidation of the asset. The same goes for the system's innovations related to the air circulation in the basement and in the attic floor, obtained through buffer spaces between the earth retaining walls or beneath the roof covering, which represent interesting schemes of technological innovation developed by the designer while constructing, thus worthy to be preserved. A similar approach could be adopted regarding the overall state of conservation of the asset: the presence of superficial degradation on the asset can be easily removable through well-aimed cleaning strategies, proving the excellent response of the elevated components to the test of time. If the physical characteristics of the House of Vinovo constitute a testimony which is impossible to overlook in any intervention of re-functionalization of the asset, the dynamics related to the feeling of participation of the local population towards the structure look equally important. The use of the structure in the last period of functioning combined with the sense of belonging of the local citizens and with the psychological instance²⁷ surrounding the architectural asset are the necessary preconditions to any adaptive reuse intervention on the heritage. Complying with the intervention strategies on the heritage, the two dimensions are taken into account, the physical, as well as the emotional one, are equally important in the light of an appropriate intervention on the heritage. To preserve some traces of the technological innovation that Caselli included in the asset at the moment of its implementation seems as necessary as to preserve its historical memory, namely the psychological print that the

structure had upon the inhabitant of Vinovo throughout its history. To be able to preserve both these communication and value-related levels of the historical Hospice, even within a new functional, architectural and managerial design of the spaces appears as the only option to preserve both the matter-related value and the psychological and emotional instance of the asset²⁸. Such a planning strategy, which hopefully will be applied in Vinovo, does not seem to be an easy goal to achieve; it rather represents a challenge that only a project actually placed in the urban context could accept and win. While extending this analysis to architectural typologies that lied in a serious state of abandonment until few years ago and only recently restored thanks to wide intervention plans, it is undeniable how the speculation around these heritages has mostly focused on the rehabilitation of the largest surface possible, thus sacrificing the historical and memory-related values of the asset.

The case of the psychiatric hospitals in Piedmont is exemplary in this sense. The state of conservation of these assets and the restoration strategies implemented over the years have been the subject of an in-depth research, later published on the pages of the review ANANKE by a group of researchers from the Politecnico of Turin in 2008, 30 years after the enactment of law n.180 of May 13th, 1978, the so-called Basaglia Law. It appears clear from these analyses how these assets, which were abandoned immediately after the issuing of the law and confined to oblivion as well as to the consequent deterioration of their architectural components, have been regenerated only due to plans of building speculation, thus totally deleting the traces of the historical memory of the asset, which has been maintained and preserved only in few isolated cases²⁹.

This preamble raises the case of the House of the Divine Providence in Vinovo to an even more ambitious level: it is precisely in the light of the numerous occasions missed in the previous years that the re-functionalization of the case

study of Vinovo represents a potential example of a new approach towards the abandoned cultural heritage. Resorting to virtuous strategies of adaptive reuse³⁰ will not only allow for the preservation of the physical characteristics of the asset jointly to the design of the new one but will also require to ground the preservation project upon the historical memory of the asset. The purpose is to keep the building not only in its matter-related and physical consistencies but also in its psychological and emotional prints. Recommended also by the current phenomena of fascination towards the abandoned buildings as reported in this essay, such an approach might constitute a new system to address the heritage lying in state of abandonment. A new trend towards other architectural typologies, which await for a clear decision about their future, just like the hospitals nowadays or the psychiatric hospitals a few years ago, could arise from the restoration of the building, strengthened by the preservation of the values of historical memory and of the past.

In fact, realities such as theatres and historical cinemas (often demolished and whose pavement surface has been transformed into contemporary residence, at the price of a complete cancellation of the historical memory of the asset for the benefit of the real estate speculation), the historical prisons (almost all confined to a state of total abandonment and neglect), coupled with the already decades-long problem of the reuse of the dismissed industrial heritage are highly topical subjects. They look forward to suitable strategies capable to lead the intervention between the preservation of the memory of the ancient, through the conservation of physical and psychological components of the asset, and the new design of this heritage.

Notes

- 1 A. WEISMAN, *Il mondo senza di noi*, Einaudi, Torino 2008 (italian edition)
- 2 This interdisciplinary reflection has often been linked mainly to the fate of industrial heritage and post-industrial cities, so much so as to constitute a significant strand of research and analysis.
- 3 IN LOCO Association. <http://www.spaziindecisi.it/in-loco-museo-abbandonamento-romagna/>
- 4 idem
- 5 Exhibition *Storia, macerie e suoni dalla Romagna dimenticata*, held in EXATR di Forlì dal 20 ottobre al 12 novembre 2017.
- 6 During the sessions of the Commission some national and international scholars were able to present studies and research. In particular, Giacomo Zaganelli's report, particularly centered on the establishment of the Abandonment Map, was held in the 234th session of 24 November 2015. The member of the Commission that signed and promoted the measure is Senator Michela Montevicchi.
- 7 Legge 29 luglio 2014, n.106 e s.m.i, art.1 ART BONUS - Credito di imposta per favorire le erogazioni liberali a favore della cultura.
- 8 Legge del 29 luglio 1949, n. 717, Norme per l'arte negli edifici pubblici/ Rules for art in public buildings.
- 9 RIUSA, *Laboratorio interdisciplinare sul tema del patrimonio dismesso e strategie di riuso, Interdisciplinary workshop on vacant heritage and re-use strategies*, Esibisco. + Comune di Firenze + Fondazione Architetti Firenze / Sala Vetri, Murate, Firenze, Italy / 5th - 8th June 2013 Interdisciplinary workshop on vacant heritage and re-use strategies.
- 10 *Conversion+*, *Laboratorio permanente sull'architettura dell'abbandono*. The first edition dates back to 2012 and was held in Conversano (BA). The latest edition was held by Acquaviva delle Fonti (BA) nel giugno del 2016.
- 11 *Un Paese ci vuole. Studi e prospettive sui centri abbandonati in via di spopolamento*, Università degli studi di Reggio Calabria, 7-9 novembre 2018
- 12 The issue of the reuse of industrial heritage has been excluded from the analyzes because it is extremely well known and not linked to the most recent current events. We point out the documentation and research activity of the associations AIPAI Italian Association for Industrial Archaeological Heritage, of the TICCIH The International Committee For The Conservation Of The Industrial Heritage.

- 13 Elisabetta Pagani, *Caccia al tesoro abbandonato*, su La Stampa del 26 marzo 2018, p. 36.
- 14 The Urbex phenomenon is also based on an ethical regulation, aimed at not damaging the places and not changing the existing one.
- 15 The photographer's interview with the online magazine *dezeen.com* is cited on February 26, 2017. <https://www.dezeen.com/2017/02/26/abandoned-asylums-photo-essay-matt-van-der-velde/>
- 16 The complete work on S. CAMPORESI, *Atlas Italiae*, Peliti Associati, Firenze 2015.
- 17 <http://www.forgottenproject.it/it/chi-siamo/>
- 18 The RAID Project - Museum for Pigeons is curated by the cultural association Fat Ass di Bologna.
- 19 Confectionery production was one of the most widespread industries before the decay of industrial activity in the city of Baltimore. The choice of making the sugar monolith must therefore also be explained in relation to the industrial past of the city.
- 20 <http://www.tribune.com/arti-visive/arte-contemporanea/2017/03/baltimora-scultura-di-zucchero-in-un-magazzino-abbandonato-matthew-gray-domino/>
- 21 C. NATOLI, M. RAMELLO (edited by) *Strategie di rigenerazione del patrimonio industriale. Creative Factory Heritage telling, temporary use, business model*, Edifir, Firenze 2018
- 22 M.A. GIUSTI, *Factory e Pop Arch: quando l'arte abita l'industria* in C. NATOLI, M. RAMELLO (edited by) *Strategie di rigenerazione* cit. pp. 132-141
- 23 The case study of Biella is interesting for the numerous reuse phenomena that have taken place in this area in recent years. On the industrial heritage of Biella, the activity of the Association DocBI Center for the Documentation and Protection of Biella Culture is worth mentioning, which has signed many publications on industrial archeology in the Biella province.
- 24 It seems of great interest the concept of "messa in memoria/enhance memory": M. TRISCIUOGLIO, M. BAROSIO, *I paesaggi (culturali) e le memorie dei territori: istruzioni per l'uso* in M. TRISCIUOGLIO, M.

BAROSIO, *I paesaggi culturali. Costruzioni, promozione, gestione*, Egea, Milano 2013, p. XIX

25 B. FRAGNER, *Adaptive re-use*, in J. DOUET, *Industrial Heritage Re-tooled. The TICCIH guide to Industrial Heritage conservation*, TICCIH editor, Lancaster, 2012, pp. 110-117.

26 P. BALDI, *Il fascino insidioso dell'archeologia industriale*, in C. NATOLI, M. RAMELLO (edited by) *Strategie di rigenerazione* cit. pag. 90

27 C. GIANNATTASIO, *Lo spazio esistenziale e l'istanza psicologica: attualità dle pensiero di Roberto Pane*, in S. CASIELLO, A. PANE, V. RUSSO (edited by) *Roberto Pane tra storia e restauro. Architettura, città paesaggio*, Marsilio, Venezia, 2010, pp. 154-158.

28 F. TOMMASELLI, *Il paradosso della Nave di Teseo. Considerazioni sul concetto di autenticità e sulla crisi contemporanea del restauro architettonico*, in A. AVETA, M. DI STEFANO (edited by), *Roberto Di Stefano. Filosofia della conservazione e prassi del restauro*, Arte Tipografica editrice, Napoli, 2013, pp.77-84

29 A project that deserves to be mentioned concerns the refunctionalization of the Collegno Steam Laundry, a structure serving the largest psychiatric facility in Italy. Today the spaces of the ancient laundry house an International Choreography Center, but, if on one hand the project has been able to recover the good and its historical memory, on the other it had the advantage of affecting only part of the original structure, leaving in suspended the decision on the dormitories of the hospital today without any intervention project and abandoned in a very bad state of conservation.

30 The *Adaptive reuse* concept was included in the Burra Charter del 2013 (The Australia ICOMOS Charter for Places of Cultural Significance). M. TRISCIUOGGIO, M. BAROSIO, *La scatola arrugginita. Di cosa parliamo quando parliamo di patrimonio industriale?* C. NATOLI, M. RAMELLO (edited by) *Strategie di rigenerazione* cit. pag. 18

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Abandoned industrial heritage: reflections on the use of cultural sustainability and energy efficiency

Emanuele Morezzi, Emanuele Romeo, Riccardo Rudiero

Abstract

Today the industrial heritage represents a great functional and cultural resource. In fact, analyzing the international situation about it, it's possible to identify features that meet the increasing demand for architectural and urban spaces intended for cultural and social needs.

However, the type of industrial complexes discharged suggests solutions regarding their sustainability for what concerns the energy standards. At the same time, the cultural sustainability demands the utmost respect to the architectural elements, the space, the materials and to the structures that have historically characterized the proto-industry. The contribution, through a specific set of examples, analyzes projects and proposes actions in which the intervention achieves both the respect to the compatibility of use and the requirements of cultural and energy sustainability.

Keywords: conservation, industrial heritage, sustainability

The industrial heritage conservation between memory value and present-day importance

The industrial heritage is represented by a set of strongly stratified architectural complexes characterized by different technical, formal, and distributive solutions that were gradually added and superimposed to one another when required by the evolution of technology and by the changes in production processes. Actually, it is this stratification (additions, changes of use, momentary abandonment and subsequent reuse, accompanied by architectural and technological adjustments) that gives an industrial complex a particular value¹

Indeed, continuous evolution is the essence of this particular architectural form. From the birth of the first factories to the

present day, the industrial buildings have been able to quickly change their architectural form and their material and formal consistency according to the work and production needs. For this reason, we have now the opportunity to read a “history of architecture” consisting of a sequence of materials and technologies that have been subsequently replaced or superimposed to one another, in a list of examples related to the testing of reinforced concrete, of iron, cast iron, steel; or to the use of large glass surfaces or shed roofs; or to the use of natural and artificial energy sources. The natural consequence of this history is that, when a new function is identified for an industrial building, one cannot exclude the use of technologies that introduce improvements - provided that these improvements are necessary for the new function of the building itself - guided by the discipline of building physics, in order to increase energy performance, improve the efficiency of the architectural structure, optimize the cost of the initial design and of the subsequent maintenance².

However, if in the past the changes and adaptations obeyed to functional or economic requirements, today the culture of conservation suggests, most of all, respect for the cultural value of the existing architecture, though recognizing the need for structural, formal and energy adjustments. For many years the culture of protection and conservation has been considering these complexes important also for their potentiality. As a matter of fact, some current functions, if properly chosen, can be inserted within the disused industrial areas, by using open spaces and architectures as places for cultural and musical events, as museums, or as spaces for education, training and social services.

What might then be the theoretical and methodological guidelines to reach a fair compromise between conservation of the memory values of an industrial complex and the necessary adjustments to meet energy or environmental sustainability?



Sugar Factory in Belgrade, Serbia.
Fray Bentons, Uruguay



Abandoned industrial heritage. Opportunities.

An aid to address this issue is given by the content of two important international documents that provide guidance on how to act on this heritage.

The first document is the Charter of Nizhny Tagil on *Industrial Heritage*, drawn up in 2003 in Moscow³. This document specifies the values of industrial heritage and the operations of maintenance and conservation; moreover, it suggests actions that, in the respect of the original organism, provide interventions aimed also to meet the requirements of energy and environmental sustainability: “*The adaptation of an industrial site to a new use ensuring its preservation is generally acceptable, except in the case of sites of particular historical importance. New uses should respect the significant material and maintain the original models and distribution activities, and should be as compatible as possible with the original use or main building*”⁴. Hence, interventions aimed at energetic improvement are allowed especially if they respect the documentary and cultural value of the architectural complex. Indeed, such actions are desirable because they improve the performance of the factory as well as the standards of social and economic quality of the life of the population to which the cultural heritage belongs⁵.

The second document is the Madrid Document of 2011 on the *Criteria for the Conservation of the Architectures of the 20th Century*. Although this document suggests how to preserve and enhance the archaeological heritage of the 20th century in general, it provides interesting solutions for the conservation and the refunctionalization of the industrial complexes⁶. For example, it says that if any regulations (for example those related to energy saving) require an adaptation to standard, it is necessary to adopt “flexible” solutions in compliance with the regulations, provided that the cultural significance of the architectural heritage is preserved⁷. Therefore, in the cases where an action is needed to optimize energy performance, one could propose an intervention that is not of “adaptation”

but of “improvement” as already imposed by regulations concerning structural interventions on historic buildings of the “specialist type”⁸. In this case, one could think to *partially* fulfil the requirements of energy sustainability or to calibrate the intervention of technical adjustment by analyzing more carefully the building to which we want to assign a new function. Therefore, it can be said that the choice of the function for which energy, sound, lighting, plant adjustments are required, cannot be made “a priori”, but must rather be made after carefully evaluating the capacity of the industrial building to receive such radical adjustments or changes⁹. In this concern, the Madrid Document is clear when it states that “*Discrete interventions can be introduced that improve the performance and functionality of a heritage site on condition that its cultural significance is not adversely impacted. When a change of use is under consideration, care must be taken to find appropriate reuse that conserves the cultural significance*”¹⁰.

Many European experiences of conservation and reuse of industrial buildings have already considered this approach: the choice of the new functions is dictated by the flexibility of the building towards the necessary technical and energy adjustments. This is to achieve a proper balance between respect for the historical memory of the building and the need to adapt to the standards of energy and environmental sustainability. Even in some interventions on the industrial heritage of Piemonte, a similar methodological approach was implemented, that led to the results described below.

Methodological approaches to the conservation of the industrial heritage

Now we focus on an emblematic case where were applied a methodological synthesis of what was previously expressed. This is the large abandoned factory of IPCA in Ciriè (TO), sadly known for the several numbers of deaths caused by the use of highly toxic components in the production and, in recent

years, subject of a feasibility study for its redevelopment. Of three planned scenarios - one more conservative, one in which the new buildings would be predominant and one in which there is the mediation between the two previous proposals - the latter prevailed. The programmatic document contains directions for action on each building.

The project proposal, that follows all methodological criteria of Restoration, focused particularly on that of the sustainability, in the wide spectrum that this concept assumes. Indeed, in addition to the economical and energetic declination that this word may intuitively have, the intervention follows the cultural and social sustainability with the introduction of compatible functions in the complex that highlights not only the productive innovations but also the painful past imprinted in the historical memory of the workers.

However, this paragraph will exclusively focus on methodological indications regarding the adaptation of the buildings to the thermal energy containment.

Depending on how we want energetically to improve the building envelope (which must respond to the standard rules for each type of activity) we will have essentially two distinct scenarios, based on the fact that we want to preserve the internal volumetric integrity or external facade with its skyline and its materials. There are many examples where the interventions were massive on the interior to protect the external appearance through different methods that can be summarized in two main cases: the covering of the walls with insulating materials or the inclusion of elements spatially and technologically independent - a box in the box - keeping more or less intact the original walls. Instead, the cases where the factories have been reworked externally are more rare because, coherently with a conservative vision that tends to pursue the recognition of the complex in its landscapes (urban or rural), it is usually preferable to maintain the outward appearance,

preferring rather avowedly modern additions that do not affect the recognition of the original elements¹¹.

To enter in the choices made in Ciriè we will discuss now four pavilions, through which we will justify the guidelines followed. Two of them are located in the area called Ni4, characterized by the concentration of buildings that should accommodate services (pavilions 4 and 9); the second, in Ni3, is a massive volume where would seat the municipal theatre and, finally, a business incubator (pavilion 17), which is located in Ni2¹².

Starting from the area Ni4, firstly we want to talk about the pavilion 4 which would become the memory centre of the complex and, for that reason, should not undergo significant tampering of any order (not even to adapt the building to contemporary needs of energy-saving) but, rather, to conserve it as much as possible intact. In this case, the thermal comfort of the visitor could be guaranteed through system solutions the least invasive as possible and, in any case, that does not adversely affect the image of the building either internally or externally. This requirement is also needed in order to adequately maintain the production machinery still in place and the signs of the work. In the same context, there are two pavilions that the project would destine to services. Of these, one had already directional function (building 5) but for the fact that it is directly connected to the museum pavilion, we don't want to alter its composition outside. The other one had a strictly productive function; it has four floors and a reinforced concrete structure, externally coated in plaster and exposed bricks¹³, moreover because this building is later than the original core of the IPCA it may be the only case in which we could introduce a coating of the external structure. This choice is justified because the building will be connected to the adjacent pavilion by a new building organism that although it will be light and compositionally neutral¹⁴ inevitably will change the perception of this complex. It is possible to



Interventions on industrial heritage: risks.

hypothesize an intervention by very clean lines but also one that gives significantly different looks than the current¹⁵.

The philosophy underlying the building 17, instead, is to have an external wall totally unaffected and an internal volume clearly perceptible. In this case, it was decided to isolate the internal walls and to divide the environment through intermediate floors with the same scan of the actual state. The vertical internal partitions should be transparent, so as to make possible the perception of the volume and of the characteristic elements (roof shed and its supporting structure).

Finally, the theatre in pavilion 18. The casing of the existing building must be restored as if it were a “shell” that encloses the new functional activity which is characterized by the independence of its structures compared to the pre-existence¹⁶. So, except for the necessary interventions on the walls (to eliminate degradation) and on fixtures, energy containment efforts should focus on the new interior construction organism, offering solutions such that the original building remains unchanged in its appearance.

Suggestions and reflection about the area transformation

The attention that any appropriate conservation project requires¹⁷, is often aimed at maintaining the specific characters of the object of the intervention. It is, basically, to identify some features that, better than others, maybe representative of the building potential, they can communicate the story and enhance the value of identity. This attitude is often declined in the restoration with the decision to maintain the parts that can be defined ‘authentic structure’, meaning with authentic, the original ones belonging to a particular time of the building construction. In the detailed project assumed for the industrial compound of the IPCA Cirié¹⁸, it is then reflected at length in an attempt to frame the identifying features of each building, in order to classify them and safeguard them within a project of recovery and restoration.

If, in fact, the previous phases were concentrated on whether or not to intervene on a building, drawing the possible future scenarios relating to its conservation or its transformation, in the final phase, the work done by the research groups focused more on how to intervene on the original material. The most significant issues interested, of course, buildings undergoing a transformation, since any work on them could lead to a serious deterioration of the original conformation, with the consequent loss of those authentic characters that the project wanted, on the contrary, to maintain. For example, the increase of volume (eventually required for some facilities) could alter the morphological readability and therefore the understanding of the shed within the entire complex.

Similarly, the preservation of the original surface of each building, which still shows the construction features and materials of the local tradition, appeared as very important in order to convey information about the buildings and their past: how could be possible any insertion over the surface of the native wall? The feasibility study, therefore, wanted to conclude his observations by providing some guidelines for action on this heritage, to guide a possible future intervention on these assets. This part is configured as a zoom on some of the issues considered significant from the conservation point of view and has the aim to raise appropriate considerations regarding the storage of the characters of the authenticity of the industrial complex. The transformation and the functional adaptation and plant engineering industrial property in question, in fact, should be framed within a project that places primary emphasis on the cultural heritage of the area, important for their history and their culture. The idea of sustainability that the project aims to achieve will be, first of all, cultural sustainability, the results of which will have repercussions on the materials of the existing buildings, their management, and ultimately on their energy consumption. The contribution is intended to provide some thoughts that

may be useful to future action on heritage, reiterating as a suitable conservation project depends on many disciplines and numerous personalities and their fruitful cooperation. Compared to the first aspect of intervention on the material, linked to the project for the conservation of existing surfaces and their transformation to adapt them to energy regulations, the choice of the most appropriate intervention strategy arises as to the first functional step in the project. The industrial complex IPCA, in fact, is today as a heterogeneous set of an abandoned industrial building and distinctive characteristics of each pavilion together define a complete whole area. Compared to these considerations, any energy adjustment intervention must be made within severe reflections on the effects that such changes might have on the entire area. In essence, the modification to the outer surface of an existing building, for example through the application of an insulation coat that can make it functional energetically, would alter not only the appearance of such asset but also the appearance of the whole industrial complex that would be so irreparably changed.

From these considerations, it seems correct to emphasize that any changes to the original material and therefore authentic structures should take place within a perspective that might favour, first of all, the appearance of the conservation and restoration. Similarly, we recommend the use of insulating characterized by their high technical performances even in a few centimeters thick, with the aim of changing the least possible external conformation and also the morphology of the buildings. All the buildings in the area, in fact, are characterized by extremely simple and basic profiles and the use of few materials, from which it follows easy readability architectural and technological of the building. A radical transformation of the asset, although necessary to reach the

law requirements, would then alter irreparably the building, causing bad authenticity conservation.

Similarly, the use of appropriate lighting¹⁹, in addition to compliance with regulations on the matter, will have the task of evoking also the natural and artificial light once used to work in the factory. All of the buildings of the area, in fact, are characterized by the presence of the shed which, in addition to clearly define their industrial function, were used to bring inside the light necessary to machining and the health of the places. Today, in a conservation intervention, it seems appropriate to suggest strategies that can exploit the historical past of the property, for the purpose of research aimed at a light that is not just a simple means of illumination but real historical memory of the places²⁰. Is equally plausible, in fact, draw a lighting design that can enhance the features of historical and cultural values of the assets of the area. In this perspective, the light can become a real tool for enhancement of existing facilities, and, at the same time convey the most important features of the area, in a project that is not only functional but also didactic and descriptive structures so safeguarded.

The intervention on the existing buildings, in short, will have to face many problems related to the complexity of the structures. It's however important to emphasize that the intellectual conflict between the demands of conservation (liable to a minimum intervention on the structure, distinguishability, compatibility and, where possible, reversibility) and requests of building physics (linked to the demands of regulatory standards and functional requirements) may be mediated by a project that can involve numerous knowledge, each of which functional to the realization of an appropriate intervention on the heritage.

Notes

1 The chapter *The industrial heritage conservation between memory value and present-day importance* is written by Emanuele Romeo. *The Methodological approaches to the conservation of the industrial heritage* chapter is written by Riccardo Rudiero. *Suggestions and reflection about the area transformation* by Emanuele Morezzi. C. RONCHETTA, M. TRISCIUOGGIO, (edited by) *Progettare per il patrimonio industriale*, Torino 2008. M. A. ALVAREZ ARECES (edited by) *Arquitectura industrial. Restauración y conservación en tiempo de crisis* on “Revista de cultura y ciencias sociales”, n° 70, 2001. P. BALDI, *Archeologia industriale dismessa: conservazione/sostituzione*, in G. L. FONTANA, M. G. BONAVENTURA, E. NOVELLO, R. COVINO, A. MONTE (edit by) *Archeologia industriale in Italia. Temi, progetti, esperienze*, Brescia 2005.2 C. AGHEMO, *Illuminazione, comunicazione e sicurezza negli edifici storico - monumentali. Un esempio di soluzione integrata*, on: Luce, 2006, pp. 48-51. F. LA MALVA, A. ASTOLFI., P. BOTTALICO , V.R.M LO VERSO, A. LINGUA, *Sistemi informativi spaziali per implementare la tutela, valorizzazione, progettazione e divulgazione del soundscape in ambiente storico-urbano: Torino negli ultimi 150 anni*, on: AIA 2011 38^o Convegno Nazionale dell’Associazione Italiana di Acustica, pp. 1-8.

3 El TICCIIH (El Comité Internacional para la Conservación del Patrimonio Industrial) es la organización mundial encargada del patrimonio industrial y es asesor especial de ICOMOS en cuestiones de patrimonio industrial. El texto de esta carta ha sido aprobado por los delegados reunidos en la Asamblea Nacional del TICCIIH, que tuvo lugar en Moscú el 17 de julio de 2003.

4 Charter of Nizhny Tagil, paragraph 5 (Mantenimiento y conservación) article IV.

5 Ibidem, paragraph V: “Continue to adapt and to use industrial buildings avoids wasting energy and contributes to sustainable development. The heritage may have an important role in the economic regeneration of damaged areas or declining. The continuity implies reuse may provide to psychological stability communities facing the sudden end a source of work many years”.

6 The ICOMOS International Scientific Committee for Twentieth Century Heritage (ISC 20C) is developing guidelines for the conservation of heritage sites of the twentieth century during 2011–2012. As a contribution to this debate, the International Conference “Intervention Approaches for

the Twentieth Century Architectural Heritage” - “CAH 20thC” adopted on 16 June 2011 the following text “Approaches for the Conservation of Twentieth Century Architectural Heritage, Madrid Document 2011.

7 Madrid Document 2011, section: *The application of standard building codes needs flexible and innovative approaches to ensure appropriate heritage conservation solutions*: “The application of standardised building codes (e.g. accessibility requirements, health and safety code requirements, fire - safety requirements, seismic retrofitting, and measures to improve energy efficiency) may need to be flexibly adapted to conserve cultural significance. Thorough analysis and negotiation with the relevant authorities should aim to avoid or minimise any adverse heritage impact. Each case should be judged on its individual merits”.

8 S. CASIELLO, *Norme e raccomandazioni per il consolidamento degli edifici in muratura: note critiche* in S. Casiello (edited by) *Restauro: criteri, metodi, esperienze*, Napoli 1990, pp.17-25.

9 C. AGHEMO, A. PELLEGRINO, G. PICCABLOTTO, R. TARAGLIO. *Illuminazione e controllo ambientale: problematiche e criteri di intervento*, in: M. VAUDETTI, V. MINUCCIANI, S. CANEPA, (edited by) *Mostrare l'archeologia. Per un manuale-atlante degli interventi di valorizzazione*, Torino 2013, pp. 86-102.

10 Madrid Document 2011, section: *Manage change sensitively*: paragraph 5.1.

11 An emblematic example is the famous Tate Modern in London in which the intervention of Herzog and De Meuron is compatibly grafted on the original core, which remains recognizable in its material and formal aspect.

12 Politecnico di Torino, DICAS. Studio di fattibilità per scenari di conservazione e valorizzazione dell'area ex IPCA (ambito di proprietà pubblica) e del suo contesto, sita nel comune di Ciriè. Secondo Rapporto. Torino 2012, pp. 67-70.

13 *Idem.*, p. 91.

14 *Idem.*, p. 94.

15 For example, the former Post Office building in Bolzano, which has become the provincial administrative center with a standard of passive building (www.provincia.bz.it/edilizia/opere-ultimate/475.asp).

- 16 Politecnico di Torino, DICAS. Studio di fattibilità cit., p. 108.
- 17 C. RONCHETTA, *Recuperare il patrimonio industriale*, in C. RONCHETTA, M. TRISCIUOGGIO, (2008), pag 138.
- 18 All the information concerning the research will be soon published in E. ROMEO (edited by), *Memoria, conservazione, riuso del patrimonio industriale. Il caso studio dell'IPCA di Ciriè*, Aracne, Roma 2015.
- 19 C. AGHEMO, *Illuminazione, comunicazione e sicurezza negli edifici storico - monumentali. Un esempio di soluzione integrata*, cit.
- 20 On the use of light to ensure appropriate value to the heritage: M. FRASCAROLO, *Manuale di progettazione illuminotecnica*, M. E. Architectural Book and Review, 2010, Roma; D. RAVIZZA; *Architettura in luce. Il progetto di illuminazione d'esterni: ruoli e funzioni della luce, criteri e metodologia di progetto, materiali e tecnologia, realizzazioni*, Franco Angeli, Milano, 2006; P. PALLADINO (edited by), *Manuale di illuminazione*, Tecniche nuove, Milano, 2005; G. Forcolini, *Illuminazione di parchi e giardini*, Calderini Edagricole, Bologna, 2000; G. FORCOLINI, *Illuminazione di esterni: criteri di progettazione e soluzioni illuminotecniche per città, grandi aree, impianti sportivi, strade e gallerie*, Hoepli, Milano, 1993; C. FRETTOLOSO, *Dal consumo alla fruizione: tecnologie innovative per il patrimonio archeologico*, Alinea Editrice, Firenze, 2010; M. MASSIRONI, *Comunicare per immagini*, Il Mulino, Bologna, 1989; M. Massironi, *Fenomenologia della percezione visiva*, Il Mulino, Bologna, 1998; P. PALLADINO, *Illuminazione architettonica in esterno. Guida alla progettazione degli impianti*, Tecniche Nuove, Milano, 1993; J. LENNOX MOYER, *The Landscape Lighting book*, 2nd edition, John Wiley & sons, Hoboken, New Jersey, 2005; P. PALLADINO, C. COPPEDÈ, *La luce in architettura. Guida alla progettazione*, Maggioli Editore, Milano, 2012.

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C. RONCHETTA, *Recuperare il patrimonio industriale*, in C. RONCHETTA, M. TRISCIUOGGIO, (2008), pag. 138.

B. International topics and case studies



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Memory and Transformation: the case of Victoria & Alfred Waterfront, Cape Town

Emanuele Morezzi

Abstract

In the last years, the international debate has drawn attention to the complex issues regarding the transformation of the waterfront and the simultaneous preservation of memory and identity of places. The case study on the implementation of the Victoria & Alfred Waterfront in Cape Town, is presented as an effective response to this problem, achieving a positive impact both economically, functionally and symbolically. The choices of the project have been able to balance the needs of commercial and cultural reasons, pursuing a functional transformation of the areas, but at the same time preserving the historical memory. The article intends to investigate the cultural and architectural project's topics, in order to identify their strengths with a view to more conscious preservation of the waterfront harbours.

Keywords: waterfront, cultural heritage, conservation, architectural preservation

Introduction

The architectural, urban and scientific culture in the last decades has excavated the high level of complexity about the conversion of waterfront areas, emphasizing how these processes deal with cultural, economic, functional and social issues. In the vast bibliography on the subject, in fact, although it is possible to identify a large number of examples or case studies with similar powers and similar purposes, it is clear to see how the final results of these determinations turn out to be different for functions and methodologies. From these premises, the paper aims to analyze a case study further able to balance the needs of rehabilitation with the cultural

demands of conservation, investigating the case study of the Victoria & Alfred Waterfront, in Cape Town, South Africa. The choice to study this specific example is due to the political and cultural conditions that have marked the beginning of area planning in 1988, which outlined the following developments and the design choices in this regard. As we shall see, in fact, although the South African project to transform the waterfront could use more international examples already implemented, the realization of this new infrastructure area has meant a major turning point for the entire country and throughout the continent, so as to become a symbol of the real potential of industrial sites in African territory. In addition, the country's political and social dynamics, at a time when the transformation project was carried out, have been a constant point of reference and a recurrent challenge for investment in economic and cultural progress¹. The objectives of this analysis, therefore, consist of investigating the dynamics that have driven the creation and definition of the project and the reasons that led to the preservation of cultural identity and spatial locations.

Historical background

The construction of the original nucleus of the waterfront of Cape Town was inaugurated in 1860 and was completed 10 years later², with the creation of one of the most interesting port infrastructure across the continent. The original port of the city was composed primarily of Alfred Basin³, an area then expanded by subsequent interventions, that have expanded the functions of the original port by adding the Duncan Dock⁴ (aimed at the settlement of large vessels) and the Victoria Basin⁵ (the gateway for South Africa) in addition to a large group of buildings and service architectures of port activities.

The area has been configured as the matter, in the following decades, of many transformations and expansions, caused

by the radical change of port activities and services, with the consequent loss of functional efficiency and logistics. Around the last years of the Seventies, the city has undertaken a path of slow evaluation of the real potential of the area for the purposes of a radical transformation or preservation. The assumptions about the future of the area was divided immediately into two opposite ideas: on one hand, the cultural needs and the identity preservation suggested to protect the area and to maintain the ancient buildings combining them with new compatible functions, on the other hand, economic and functional reasons imposed a radical demolition of the old structures in view of a new plan of contemporary public and private buildings. Within this debate, it is interesting to note the view of the architect Gabriel Fagan⁶, who distinguished himself as a strong supporter of the theory of conservation of ancient buildings and the protection of the identity of places. His contribution, in fact, emerged in 1980 as part of the new projects on Granger Bay⁷, through the publication on the *Cape Times* of a series of drawings and plans and speculated the flooding of the ancient quarries, still occupied by the fuel container useful for the ships, and the subsequent construction of a marina and the preservation and restoration of ancient existing buildings. This plan's hypothesis, it is particularly interesting when seen in the particular political and historical moment that South Africa was living in those same: the old political order was, in fact, coming to an end, and to suggest publicly the preservation of strong identity elements of an unfriendly past and not perceived by the population of South Africa as its meant to go against popular opinion and the collective participation that large projects like this require transformation. The Fagan's ideas within an overall plan of territorial transformation contributed significantly to the election for mayor of the city of Alderman Sol Kreiner in 1983⁸. The international experience of Kreiner and his foresight immediately imposed a new methodology operational

interventions on the ancient waterfront of Cape Town. The first suggestion of where the government wanted to focus more was the desire to understand the reasons of conservation and functional requirements were complementary to the creation of a single large plan that could well balance the past with the present. Later, he reiterated the need to identify a number of international case studies to be taken for example in the intervention of its waterfront. Following this decision, the public administration identified three realities useful to the realization of the future plan: Boston, Baltimore and Sydney. The latter case study, in particular, was visited on numerous occasions⁹ and became the primary reference point in the decisions that were taken later about the transformation of South Africa. Following the guidelines set out by the municipal authorities of the city, which first appeared as a set of alternative projects between them, has become a common project in which the various figures and needs have found the right place and the ability to mutual cooperation. In fact, in 1984 a group of leading city professionals has published a short paper with proposals which they described as part of the waterfront revitalization in order to work out the necessary maintenance of the area. The following year they formed the Burggraaf Committee¹⁰, meeting of experts required to identify the potential of the area and decide the future about the intended use, conservation and new construction. In 1987 Burggraaf's Committee reported back on Cape Town harbour, formally proposing that "*the historic docklands around Victoria and Alfred Basins be redeveloped as a mixed-use area, focusing on tourism and residential development, and most importantly, retaining the working harbour in operation*"¹¹. In order to achieve such a massive project in the years after the founding of the Victoria & Alfred Waterfront (Pty) Ltd, a committee formed specifically for the supervision of the project to transform the area and managing the work of the definitive rehabilitation of the area. The first task that the newborn committee was called



The waterfront marina today



The Cape Town Waterfront area

to attend was the identification of new sites for compatible functions no longer fit to give and the identification of a suitable design methodology of the territory. The will, in fact, to preserve the ancient port functions of the implicitly meant having to locate new urban areas for the storage and the location of some functions that could no longer be said to be compatible with the new commercial, tourist and residential area of the ancient port. In this sense, it embarked on a path of assessment for the storage of oil tanks¹², the harbour's workshops and other facilities. Later, thanks to the work of the Deputy City Planner Peter De Tolly¹³, already engaged in the transformation of the waterfront in Toronto, it was suggested to use a methodology called *Package of Plans*, consisting of a cascade of hierarchical levels, from broad descending right down to council policy the building plan. The *Package of Plans* was formed by the *Contextual Framework* (covering the whole area and supervised by the public administration), the *Development Framework* (which sets out the objectives for the project on the waterfront), the *Precinct Plan* (which governs the policies in the local district), the *Site Development Plan* (concerning the relations between the building and its context) and the *Building Plans*. This hierarchy allowed total control over the project, identifying the different purposes for each scale. In particular, the *Precinct plans*¹⁴ served as a point of contact between the territorial scale and the architectural one, plus they were accompanied by cadastral, historical, architectural and environmental material, so as to bring together in one document the information on the cultural and historical past of the buildings and the new destinations to think about the opportunity of use. The *Precinct Plans* then worked as a special project for the district, maintaining a common guideline. From a conservation point of view, cultural waterfront and maintaining some historic buildings, the willingness of the public administration and the study MLH & Partners engaged in the design, focused on two

specific areas, regarded as the historical centres of the entire industrial region: Pierhead and Portswood. Identify these two areas like the ones of greatest historical interest, depended on by the high number of cultural unchanged buildings and, in addition, on the central role and on the strategic position of these two micro-neighbourhoods. These characteristics allow creating, inside of the largest transformation waterfront plan, a historic area of tourist and cultural interest.

The Pierhead Precinct

The example of Pierhead, it seems significant in this regard: although it represents only a small percentage of the entire spatial extent of the area, within this space is possible to find a large number of historic buildings being restored. The first building to be kept in chronological order, in fact, was the Mitchell's Brewery and the Ferryman 's Tavern¹⁵, built in 1860, and representing the very first business launched in the waterfront in 1989. These activities, which were placed inside of the old original buildings that greeted before the transformation of the waterfront, and the decision to preserve the ancient buildings dating from the second half of the 18th century, speaking with an operation of restoration is paradigmatic for the approach that was used for the entire area. The same tendency to the preservation of the ancient buildings, especially if they are representative of the cultural past of the area, which is detectable in the intervention involved the Harbour cafe¹⁶ and the Old Port Captain's Building¹⁷.

The first construction, which dates about 1902, was originally the tea room of the harbour, functional to offering facilities to workmen involved in port activities. The project of restoration and conservation interested the building through the demolition of some buildings that had been added to the original structure in time, and through the addition of a terraced wing. The second structure, the Old Port Captain's Building, was built in 1904 and represented the office of

port management during the past decades. This hotel enjoys a strategic location for the entire area, so as to ensure full supervision to the whole harbour through the large number of windows that mark the structure. Again, the intentions of the designers become a priority for the preservation of the original structure, while maintaining unchanged the exterior walls and adding new divisions to adapt the building to the new function. A further example of conservation of the area is represented by the Victoria and Alfred Hotel: in this case, the original structure of the early XX century was severely damaged by a fire in the '30s that completely destroyed the third floor. The designers involved in the preservation of the building then decided not to return the structure to its original state, but to build a new roof over the second floor, thus keeping the building in his condition following the fire. A very similar approach is observed for the Union Castle Building¹⁸, built in 1919 and preserved in its outer parts with transformations inside to accommodate the new uses. A different idea of conservation and restoration was used near Pierhead, in the area of Bertie's Landing. In this area, in particular, lies what has become an icon and symbol of the whole project of transformation: the Clock Tower¹⁹. On this monument, dating back to 1882, the designers applied a conservative restoration, in order to reconstruct the ancient balcony lost in the first decades of the last century. This monument has been chosen between the overall economy of the project, as the permanent seat of the historical memory of the place, going to faithfully reproduce an image passed architecture that could serve as a point of reference and cultural tourism of the area.

The Portswood Ridge Precinct

Another precinct in which the intentions of the general transformation of the waterfront project moved toward the preservation and restoration is represented, as mentioned, from Portswood Ridge. This area looks like rather extensive



Transformation in search for a new rhetorical use



The Old Captain's Building after the transformation
The Clock Tower monument and the new area Precinct

buildings, built from 1870 until the middle of next century, characterized by different functions, dimensions and morphologies. In contrast to what was seen for the previous field, in this extent, the project sought to balance the preservation of the ancient buildings to the creation of new offices, in order to seek a mix of features useful to the heterogeneity of the whole project. The example of the restoration on the Dock House²⁰ and the Portswood House, seem to share ideas related to the maintenance and restoration have already been completed in the previous cases: the original appearance of the buildings is preserved as a historical record of the past, while the interiors are extensively reviewed to adapt to new functions designed for structures. Here too, then, the landscape aims to recreate the perfect conservation of the past by adapting the structures to new functions useful to the economy and social policy of the entire waterfront. And what is more, transformed by the actions of creation shone area, appears to be the old Breakwater Prison²¹. This structure, characterized by having hosted numerous functions within it, certainly represented a symbol of the whole area, having been a place of detention in the early years of the 20th century. Although in fact, it has actually housed a prison for a short time before becoming a juvenile detention centre and subsequently hostel for workers, seafarers and ideal connections between the area of the waterfront and the nearby Robben Island²² characterized this building significantly, so as to influence the project of restoration and transformation. From these premises, it was decided therefore, in agreement with the chief public place here in the Graduate School of Business, and still retain the external appearance of the building and its historic architecture.

Conclusions

These interventions included in the plan of the broader transformation of the waterfront, as evidenced by the example

of Cape Town is undoubtedly significant in the analysis of the potential that the storage and retrieval of historical evidence have in the definition of contemporary design.

The current waterfront, in fact, is one of the most visited monuments in the entire nation, especially thanks to its commercial, cultural, tourist and social character. Indeed, it seems important to note that the preservation of ancient structures has become, over time, from problem to solve in opportunity for the entire area. Through this plan, therefore, public administration and designers involved in the work have been able to put the proper attention in designing a miscellaneous landscape that could establish an environment considered historically and at the same time, marked by a strong contemporary. A few years after the start of the transformation plan, in fact, the government has identified in an area close to the waterfront, a framework for the construction of the new city stadium, built to host the world cup in 2010, locating in this area an additional element to achieve the potential of the area. The conviction with which the city of Cape Town has made a conservation and restoration work on the old structures thus appears to be the true element of innovation within an area characterized by a great transformation and by unique culture and history.

Notes

1 R. MARSHALL, *Waterfront in Post-Industrial Cities*, Spon Press, London 2001, pag. 41

2 Prince Alfred, Queen Victoria's second son, inaugurated the V&A Waterfront's construction as a 16-year old midshipman in the Royal Navy in 1860. He returned 10 years later for the official opening of the completed works in July 1870. The area had electricity 10 years before the rest of Cape Town.

3 The Alfred Basin was the first docks for what is today the Port of Cape Town. It was officially opened by and named after Prince Alfred the Duke of Edinburgh, in July 1870 after 10 years of construction work. The Alfred Basin is still used by smaller commercial vessels such as fishing and pleasure boats and also by smaller passenger cruise ships.

4 The plan for the future Duncan Dock was approved by Parliament in april 1937. The work on it started in 1938 and finished in 1945. The new Duncan Dock was immense, 117 hectares in water area, its main jetty was 1800 metres long, and it was 12 metres deep al low tide.

5 The Victoria Basin is part of the Port of Cape Town. After the opening of the Duncan Dock in 1870 renewed development took place along the shore. The breakwater was lengthened and piers were built from 1890 until 1895. The newly sheltered area was completed in 1905 and named the Victoria Basin, after Queen Victoria. Today this area houses the Victoria & Alfred Waterfront. The basin was one of the main piers of the original Cape Town harbour. The Victoria Basin served as the gateway to Southern Africa until the mid-1930's. Today it is still used by smaller commercial vessels such as fishing and pleasure boats and also by smaller passenger cruise ships

6 Gabriel (Gawie) Fagan, was a Cape Town Architect and one of the most important catalyts of renewal in the old harbour in the early 1980s.

7 Granger Bay was the northest watefront part. It's still used as an harbour.

8 Alderman Sol Kreiner was a city councillor for twenty years, and Mayor of Cape Town from 1983 to 1985.

9 R. BIRKBY, *The making of Cape Town's Victoria & Alfred waterfront: The inside story of its planning, design, and creation*, Cape Town, 1998, , pag. 10.

10 R. BIRKBY, *The making of Cape Town's Victoria & Alfred waterfront: The inside story of its planning, design, and creation*, Cape Town, 1998. , pag. 12

11 idem

12 Through 1988 and 1989, Rudi Basson, the port manager appointed in 1988, work to relocate those operations whose space was to be recycled.

13 The Package of Plans was largely the work of Perter de Tolly, the deputy city planner.

14 There are 11 precinct, and for each one of them was prepared a specific plan in A4 format.

15 Mitchell's Brewery and Ferryman's was the first business to open in the Victoria & Alfred Waterfront in 1989. It is still in operation. The building dates back to 1860.

16 A harbour tea-room opened on this premises in 1902, later known as the The Crow's Nest. In 1903 the first restaurant in Cape Town's harbour, named the Harbour Café opened here. It was built on Erf 1, the same location as Cape Town's first post office. This historic site is still home to a restaurant today, the Hildebrand.

17 The Old Port Captain's Building was built in 1904 in what is today the Victoria & Alfred Waterfront. The building is a good example of the Arts and Crafts School of architecture. Today it serves as the African Trading Post, housing various arts and crafts.

18 Built in 1919 for Union Castle Mail Steamship Company the building houses the South African Maritime Museum today. The museum showcases the maritime history of Table Bay and houses the largest collection of model ships in South Africa.

19 The Victorian Gothic-style Clock Tower is an icon of the old Cape Town harbour. It was the original Port Captain's Office. The pointed Gothic windows surrounds the structure with a clock, imported from Edinburgh, as a main feature. The red walls are the same colour as they were in the 1800's, having been carefully matched to scrapings of the original paint.

20 This building was originally built as the Harbour Master's private residence in 1870. Today it serves as an one of Cape Town's most exclusive and elegant boutique hotels.

21 The Breakwater Prison was constructed in 1860 to house British convicts working on the breakwater, which eventually allowed the harbour to be build. Since 1991 the remaining building houses the Breakwater Lodge and the University of Cape Town Graduate School of Business.

22 Jetty 1 in the Victoria Basin, Victoria & Alfred Waterfront, has been declared a national heritage site. At the end of the jetty is the Robben Island Embarkation Building, used as the transit point for prisoners sent to Robben Island.

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The landscape of the Ganges river in Varanasi. The asymmetric contradiction of non-restoration

Emanuele Morezzi

Abstract

The essay will analyze the river landscape of the West bank of the River Ganges in Varanasi, India. The peculiarities of the place, its contradictions and its cultural differences create a complex landscape in which conservation strategies, recommended by regulations, may not be the best solution possible. The main reflections of the essay revolve around the hypothesis of conceiving a conservation of the existing without restoration.

Keywords: river landscape, Varanasi, conservation, contradiction, the spirit of place.

One of the most exciting challenges of conservation is the requirement to deal with standards, cultural habits, social contexts that often are in sharp disagreement with the demands of environmental protection and respect for cultural heritage. This meeting/clash between the reasons of conservation and the local areas frequently creates interesting reflections about the restoration purposes and, more rarely, about the possibility to evaluate transformation strategies of different cultural contexts, otherwise difficult to apply in countries conscious of the architectural heritage maintenance. The interest for the restoration of topics related to a landscape and its protection and conservation originates in the debate of the second half of the twentieth century, when the protection of a single architecture was inadequate to protect the *genius loci* and the building's cultural values. To this end, throughout the past decades, the contemporary theory focused on demonstrating how the restoration goal can not be enclosed and limited

only to the architectural boundaries (or the cultural or artistic ones) but, on the contrary, had broader boundaries, which could include the environment immediately surrounding the building, embracing entire landscape portions¹. In more recent years, conservation minded to define the most appropriate intervention strategies towards architecture and landscapes that were not locally defined, and whose boundaries were not so easily decipherable². The research process gained significant momentum in 2008, when ICOMOS signed the Quebec Declaration on the preservation of the Spirit of Place³. This document is important, mainly, for two reasons: first, it defines the “*spirit of the place*”, as constituted by “*tangible (sites, buildings, landscapes, routes, objects) as well as intangible elements (memories, narratives, written documents, festivals, commemorations, rituals, traditional knowledge, values, textures, colours, odours, etc.), which all significantly contribute to making place and to giving it spirit, we declare that intangible cultural heritage gives a richer and more complete meaning to heritage as a whole and it must be taken into account in all legislation concerning cultural heritage, and in all conservation and restoration projects for monuments, sites, landscapes, routes and collections of objects.*” Second, the document is principally innovative in its approach towards the protection of cultural heritage. Indeed, how to achieve the aims and purposes of a full conservation is well described in the document. Restoration works cannot be separated from researching, not only in the architecture field; they have to exit the technical, historical and technological understanding, in order to direct attention to the psychological, social, religious and ideological implications. On this theoretical basis, the essay intends to analyze the context of the river city of Varanasi, in Uttar Pradesh, India. The choice of this specific case study lies upon the specific desire to find a river background characterized by a high complexity in terms of symbolic and cultural values, in which the composition of the *spirit of the place* is equally distributed between tangible

and intangible elements. In fact, the river Ganges banks in Varanasi are particularly interesting because of the the wealth of contradictions that they represent⁴.

On the one hand, the historical buildings that overlook the river are considered the most authentic symbols and manifestations of the most respected local architecture; on the other, the same buildings are not affected by any type of restoration or consolidation, as if to demonstrate the validity of the John Ruskin's theories about conservation. The *spirit of the place*, so central to this investigation, is charged in this case with a further problem: the apparent imbalance between the significant intangible values (cultural and religious ones), and the poor condition of the buildings, the tangible heritage. This complexity is valid both on an architectural scale, analyzing the decays existing in the monumental structures that overlook the river, and on the urban scale, as there is a significant difference between the high construction density on the West bank river compared to the total absence of buildings on the opposite side. From this analysis, the essay is supposed to reconstruct a perfect connection and operational methodology of intervention on this heritage, aimed at reaching a successful preservation of the *spirit of the place* of this particular river landscape.

The Western bank of Ganges, in Varanasi, is one of the holiest sites of the Hindu religion. The city itself has always been considered sacred by the faithful for its geomorphological (the city is divided in two by the river, but only the Western shore is built and inhabited), historical (sources state that the city centre is inhabited since more than 3500 years) and religious features (the town is important both for Hindus and for Buddhists, it is situated a few kilometres from Sarnath, the place where Buddha gave his first public speech). Within such a dense reality in cultural and symbolic terms, the *ghats* located along the Western shore of the river are undoubtedly one of the most important centres of Hindu religion⁵. The peculiarity



Varanasi and its relation with the river.



Ghats, architecture, memory.

of this architectural ensemble lies in its conformation: in spite of their importance, such structures are varied, characterized by different functions and morphologies, located along the river to form a sequence rarely interrupted by the built heritage, constituted by sacred and religious structures. From an architectural standpoint, those buildings were built between the fifteenth and seventeenth century, during the Maratha empire, normally made of local stone, *slebs*, and characterized by the presence of a stair that degrades naturally to the water, functional to the ritual purification and ablutions of the faithfuls. Of course, besides the fine architectural workmanship of the construction and the design project, the importance of these structures exceeds the simple artistic or architectural interests, embracing themes of spiritual and symbolic order⁶. For example, the Dashashwamedh Ghat is considered one of the holiest places of Hinduism (the local mythology tells that it was built directly by Lord Brahma to welcome Lord Shiva). Despite the religious value still present in the buildings, the urban transformations, mainly dedicated to a major expansion of the city, have incorporated the original structure that now seems swallowed up by the residential constructions. Nowadays, both due to the changing nature of the *ghats*, and to the urban expansion, it looks difficult to differentiate the sacred structure from the ones belonging to the building fabric, often made up of small votive temples, chapels or shrines.

The present structure gives us a complex wealth, where the sacred and the profane are intertwined into a single organization establishing the contemporary city. The only connection elements, which still appear as “authentic”, are represented by overlooking of the river banks, true elements of connection between all these *ghats*, and the *spirit of the place*, devoted to the holiness of the area⁷. A similar consideration can be suggested for the other *ghats* along the river, such as the

Manikarnika Ghat, a very sacred place. In fact, unlike what we have seen previously, in this area the primary function is not related to the holy ablutions, but to the cremation of bodies and the consequent spreading of ashes in the river. Despite the great sacredness of the place, to which access is often only permitted to family members of the deceased and to those who officiate the ceremony, also in this case the poor condition of the structures and the complete conurbation between the sacred area and the surrounding built environment create more than a single monument isolated from the context. Instead, a background, a reality in which sacred and profane, historic monuments and new edifices, are indivisible and inviolable, sees the light⁸.

The analysis of these realities, facing their contradictions and their problems, will allow for the implementation of a deep reflection related to the heritage conservation and the identification of suitable methods of intervention. It appears essential to emphasize how, nowadays, this heritage is not affected by any kind of cleaning operation, maintenance (except in rare cases and for reasons often linked to the need to consolidate the buildings) and protection. In fact, this common practice is the primary reason which generated these interesting urban areas, full of multiple meanings and values. From the premises connected to the idea of the *spirit of the place*, it is appropriate to emphasize that, besides the characteristics of the context, a suitable conservation project should not focus exclusively on architectural or structural issues, but should rather head its goal to operations aimed at the whole context, thus including also the intangible heritage and its expression. As other researchers already state⁹, strategies of isolation of the cultural contexts (in which westerners have been applied in order to separate the monument) from the urban fabric, considered “minor”, constitute a wrong choice in the case of the Western bank of the Ganges in Varanasi. In the balance of the conservation project, a similar strategy



Architecture and tradition melted with history and faith.



Gange river and the city.

of intervention demonstrates to consider the conservation of tangible qualities of the place (the architecture of *ghats*) more important than the preservation of much more rooted, intangible ones (the sacredness of the place, the rituals still taking place, the long history of spaces). The contradiction of the case study, therefore, deserves a hypothesis that is contradictory with regards to the exercise of restoration: a non-intervention, in line with the Ruskin's theories, would allow for the persistence of the buildings' life (ensuring the structural strength and stability) without changing its current feature, which, as we have seen, is the result of a centuries old transformations devoted to enhance the *spirit of the place*. Similarly, in fact, while expanding our reflections to an urban scale, it is important to underline the huge difference between the banks of the river, a fact which should not be considered a coincidence. According to Hindu rituals, in fact, if the right side (in this case, following the course of the river, the Western bank) is bound to the activity of life and pureness as well, the left (Eastern bank) relates to death and impurity. This point originates the specific choice to construct and inhabit just a half of the city divided by the river, the Western one precisely, and leave the opposite one completely undeveloped, ideally to allocate space for the souls of the dead burned on the opposite side of the river. Only by understanding these issues and reasons related to the domain of a symbolic and spiritual place, it is possible to propose an appropriate contribution to the preservation of these sites. In fact, the will of preservation of any fabric that has, over time, incorporated the sacred structures of the *ghats* appears as reasonable and necessary as protecting the void space present on the opposite bank of the river. From this point descends the final contradiction of this essay: the *spirit of the place* can be considered preserved only if the conservation will consider not only the historic buildings and their spiritual and cultural values but also the emptiness present on the opposite bank, as an expression of

the architectural, social, religious and cultural values of the environment¹⁰.

The complexity of the assets of Varanasi issues further contradictions even in the intervention on the cultural heritage on an urban scale. It would be recommended to implement a simple preservation and maintenance program, preferring it to any kind of radical action on historical architectures, even if aimed to a better understanding or enhancement; to protect any type of architectural manifestation, even if not characterized historically and culturally, in order to preserve the context; and to protect the vacuum and the absence of buildings of the Eastern bank of the river, thus avoiding any kind of intervention of construction or modification¹¹. These appear as the only possible intervention strategies related to a fluvial environment extremely complex and characterized by a strong *spirit of the place*, which deserves to be preserved and conserved.



Social use and different meaning of the Past.



Varanasi and Gange river: sacred boundaries.

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The system of the Jesuit missions in Chiquitos, Bolivia. Unconventional strategies of restoration and preservation of a complex cultural heritage

Emanuele Morezzi

Abstract

The case study of the Jesuit missions, present in the Bolivian territory and subject to UNESCO protection, represents an interesting case of restoration and preservation of a culturally, historically and technologically complex reality. Achieved by adapting the Jesuit norms to the needs of the local populations, which found innovative urban and religious systems of reference precisely in these norms, in fact, the missions represent an incredible testimony of Bolivia's past. The conservation of these realities, confined in suburban areas, is threatened by speculative tourism and the test of time. The article sheds light upon the strategies adopted in the last decades to protect a complex heritage, whose traditional constructive techniques have imposed the definition of new scenarios for the conservation and maintenance of the traditional material, with the purpose of preserving the feature of authenticity.

Keywords: Jesuit missions, Bolivian architecture, historical landscape, traditional techniques

The system of the Jesuit missions in the region of Chiquitos¹, in the Eastern territories of nowadays Bolivia, constitutes a relevant case study for the discipline of preservation and restoration. Throughout the entire XVIII century, the evangelization of the South American territories by the Jesuit fathers² foresaw the creation of new urban settlements aimed at improving the housing conditions of the local populations and the construction of important religious structures, which could represent a reference point for the whole surrounding area, for the dissemination of the Christian faith. The objective of these centres, therefore, is not to be found in the

mere diffusion of the Christian religion, it concerns also the will to establish some sort of village, a decorative lexicon, an architectural style, able to conjugate the local tradition with the contemporary techniques and languages imported from Europe.

For this reason, different religious complexes, which acquired the name of *reducciones*³ from a passage of the Jesuit rule, maintain the same constructive, distributive and functional characteristics. This is not due to the imposition of a planning idea inattentive to the *genius loci*, rather it should be interpreted as the diffusion of the first cohabitation experiments between Jesuits and local populations⁴. The urban scheme of the centres is often similar and is constituted of a wide central square surrounded by the religious complex and the houses of the Jesuits on two sides, while the residences of the tribe chiefs and the services necessary to the community are situated on the remaining sides. Such a planimetric distribution insists upon the research of a balance and a fruitful cohabitation between two realities (the Jesuit and the indigenous one), that could be considered respectful of the requests and the needs of both parts. In the same way, the religious complex, built by the Jesuit Martin Schmid⁵ around the middle of the XVIII century, shares the same planimetric and constituent setting. It is based upon an essential module that multiplies to obtain the essential space of the main church⁶. It is also used for the dimensioning and the functional distribution of the convents, the refectories and the service spaces often adjacent to the main basilica. The planning philosophy at the basis of these structures is meant to mediate among the functional and liturgical functions of the religious building, the local resources of materials and of the labor force, and the artistic and aesthetic inclination of the Bolivian country. In fact, if, on the one hand, every building keeps a planimetric setting of three naves, where columns succeed and are covered by



Main facade of the Jesuit church of San Javier (XVIIIth century)
San Javier: central nave



Main facade of the Jesuit church of Concepción (XVIIIth century.)
Concepción: main facade of the Jesuit complex

layered roof, on the other, local materials (e.g. wood for the twisted columns) and techniques (e.g. the use of adobe for the perimeter walls) are intentionally used by Schmid⁷. The exceptionality of the buildings is such to constitute a unique example of “American Jesuit baroque”. Thus, in the aftermath of their construction and social acceptance by the autochthonous populations, the buildings constituted a crucial spiritual, social and civil point of reference for an extended completely non-urbanized territory, whose villages were founded by the Jesuits only a few decades in advance⁸. Despite the historical and artistic relevance of this heritage, following to the estrangement of the Jesuit order from Bolivia, the assets were not targeted by any form of maintenance or restoration, so that they lost their original integrity, thus indicating a great structural fragility. Only starting from the seventies of the last century, the religious and missionary complexes have been subject to important restorations, coordinated by the architect Hans Roth⁹.

The latter has managed to raise the public opinion and some sponsors¹⁰ awareness by denouncing the bad state of disrepair affecting the structures and so has succeeded in undertaking some preservation works on the original materials. The very methodologies and choices made by the Swiss architect constitute an example and a case study extremely important for the discipline of restoration. By managing to interpret the logistic and dimensional difficulties of the intervention, the history, the planning and implementation of these buildings and the psychological instance, the restorations have represented not only an act of protection of heritage at risk but also a moment of social involvement. From a more operational and matter related point of view, the restoration intervention had to measure itself with the local constructive techniques and materials (i.e. traditional painting decorations, wall paintings realized with natural colours, adobe walls, unpaved

or brick flooring, non-treated wood) for whom a traditional maintenance work would have not proved effective. In a similar context, the concept of critical restoration¹¹ has found a suitable application: considering the state of the structures, often in ruin, Roth decided to integrate the blanks by finishing the structure in order to restore its original function. Besides the performance requirements of the building, such a choice is motivated by the need to respect the materials¹², the techniques¹³ and the decorations constituting the architectural and artistic core of the buildings¹⁴.

Even though the intervention had to face the complexities of the site, in the cases of integration of the image through the encounter antique/new, the references to the building's original features¹⁵ are not rare. Finally, the modality and methodology of how the restorations were organically included in the century-long history of these Jesuit complexes constitute a further element of great relevance. In fact, if the construction of the different buildings took place thanks to the local populations, who could then increase the psychological value of the “places of faith”, likewise, the restorations coordinated by Roth employed the local labour force, appropriately instructed about the treatment of the cultural heritage. Thus, the autochthonous workers have gained specific competence in the field of restoration and preservation and, besides developing proficiency under the guidance of volunteer experts graduated in Europe, they managed to take part in the resuscitation and restoration work of a Bolivian heritage¹⁶.

From this historical introduction and the important consequences that it had both in the preservation field and towards the local populations, it seems necessary to encourage new strategies able to establish training schools on the territory, restoration institutes and entities apt to the transmission



Buildings of the original complex of the Mission.
Decay



Surroundings of Concepción: traces of the past village.

of the competencies acquired from the past generations, in order to pursue a synergic work that might include also the maintenance of these assets, besides concerning planning and restoration. And in all these initiatives, the involvement of the local populations would certainly be ethically and historically appropriate.

Notes

1 Here the term “system” is used to point at different cities founded between 1691 and 1721. Planned by Jesuit father Martin Schmid, the religious complexes were built in the different villages at the same time, between 1747 and 1759, by following a similar project only differing in the dimension of the basic module. The region of Chiquitos includes the *reducciones* of San Javier, Concepción, San Ignacio de Velasco, San Miguel de Velasco, San Rafael de Velasco, San Jose de Chiquitos. BOLS 1997. Santa Ana de Velasco was founded by Jesuit Julian Knogler around 1755 only, although typologically and functionally belonging to the other missions. J. KNOGLER, *Relato sobre el Pays y la Nación de los Chiquitos*, in W. HOFFMANN, *Vida y obra del P. Martin Schmid SJ., 1694–1722*. Buenos Aires 1981, p. 147.

2 The most representative text of such activity remains P. PASTELLS, *Historia de la Compania de Jesús en la provincia del Paraguay (Paraguay, Argentina, Uruguay, Perú, Bolivia y Brasil) segun los documentos originales de lo Archivo General de Indias*, Madrid, Libreria General de Victoriano Suárez/Consejo Superior de Investigaciones Científicas/Istituto San Toribio de Mongrovejo, 1912, Vol. I, divided in VII volumes. For more local repercussions about Santa Cruz area, see P. MOLINA, *Historia del obispado de Santa Cruz de la Sierra*, Editorial Universo, Pontevedra 1938.

3 The term <reducciones> or <reducciones de indios> comes from the Latin sentence *ad ecclesiam et vitam civilem essent reducti*, meaning the intention to instruct the autochthonous population not only about the Christian religion, but also about the sedentary community life. H. ROTH, *Las misiones jesuíticas en Sudamérica*, in BOLS ANTONIO EDUARDO, *Una Joya en la selva boliviana. La restauración del templo colonial de Concepción*, Franziskaner Misiones, Monaco 1987, pp. 15-17.

4 A. MÈTRAUX, *The native tribes of Eastern Bolivia and Western Matto Grosso*, U.S. Government Printing Office, Washington, 1942.

5 W. HOFFMANN, *Vida y obra del P. Martin Schmid SJ., 1694–1722*. Buenos Aires 1981; R. FISCHER, *Father Martin Schmid SJ, 1694–1772. His letters and his work*, Zurich 1988.

6 K. ECKARD, *The mission churches of Chiquitos province in the plain of Bolivia. Construction and restoration of churches by Martin Schmid (1694–1772)*, Zürich 2008.

7 A. E. BOLS, *Una Joya en la selva boliviana. La restauración del templo colonial de Concepción*, Franziskaner Misiones, Monaco 1987, p. 13.17

8 A. MÈTRAUX, *The native tribes of Eastern Bolivia and Western Matto Grosso*, U.S. Government Printing Office, Washington, 1942.

9 The Jesuit missions do not share only the same designer and creator, but also the same restorer. If a constituent analysis of the different religious

buildings leads to the discovery of analogous constructive strategies among the different realities, the same could be said about the XX century restorations, implemented by Roth with methodologies, planning and purpose often similar among themselves.

10 The contributions to the restorations were the work of the Apostolic Vicariate of the Jesuit Order and of the Vatican. A. E. BOLS, *Una Joya en la selva boliviana. La restauraciòn del templo colonial de Concepciòn*, Franziskaner Misions, Monaco 1987, pp. 67-82.

11 G. CARBONARA, *Trattato di Restauro architettonico*, Vol. I, Utet, Torino 1996, pp. 17-33

12 The only exception is the use of cedar wood for the roofing structure, in substitution to the previous wood, which was more porous, thus less suitable to the local climate.

13 The same techniques were used in order to ensure an appropriate integration of the new partitions to the original ones.

14 At the time of Roth's restorations, the buildings had obtained the acknowledgement of *Monumento Nacional* by the Bolivian government, notwithstanding their terrible conservation state and total abandonment, thus proving the symbolic and historic importance that these structures had gained over time. A. E. BOLS, *Una Joya en la selva boliviana. La restauraciòn del templo colonial de Concepciòn*, Franziskaner Misions, Monaco 1987 , p. 69.

15 In the church of Concepciòn, for example, an original column has not been restored but kept as it was, thus enhancing its authenticity in relation to the newly installed ones.

16 Also thanks to Roth and the involved populations' work, the system of the Bolivian Jesuit missions has been included in the UNESCO Worlds Heritage List in 1990. Within the acts pertaining to the registration, the fulfillment of criterion VI *<to be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance>* (<http://whc.unesco.org/en/criteria/>) is to be highlighted.

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The Electricity Cathedral: the transformation of the ruin, permanence of the image. The case of the Battersea Power Station in London

Emanuele Morezzi

Abstract

The recent transformation of the Battersea Power Station complex lies at the basis of this article, which aims at reflecting upon its value as symbol and urban landmark. The power station has represented, indeed, not only a visual and architectural point of reference for the British capital, but also a cultural symbol, making appearance in iconic covers of music albums, movies and other pop events of the second half of the XX century. From these premises, the article suggests investigating the transformation of the historical building in parallel with the transformation of its semantic value, and how the re-functionalization interventions of the complex intend to modify not only the architectural asset, but also the symbol that it represents.

Keywords: industrial heritage, symbol, cultural sign, adaptive reuse, transformation

Introduction

The history of an entire city or metropolitan area could be retraced through the analysis of its urban and architectural transformations and through the changes that have targeted, and still do, buildings and neighbourhoods. To study not only the effects of the changes on a building but also and mainly the causes that have determined them is very helpful in the reconstruction of the development dynamics of an entire urban centre or a society. This is even more evident in relation to the still open subject of a preservation and reuse/re-functionalization of the industrial archaeology of the XIX and XX century and, in particular, of the power plants. Here, a recent building past made residential and productive

buildings coexist one next to the other, thus creating a new way to intend the city, by combining wide productive areas with the historicized centres. However, in the last decades, the economic and productive mutation has returned an oppressive heritage, often constituted by the abandonment of the great examples of the recent industrial past. No future capable to respect the historical values of the asset and the new needs of the cities could be envisaged for them.

Such a premise concerns many European realities and often generates a situation of decisions deferral, where the ancient industrial architectures, devoid of any function, are condemned to become forgotten ruins detached from any preservation or transformation plan and to emblematically represent the end of the industrial period that had issued them¹. To investigate this trend, the London Battersea Power Station, recently protagonist of a series of important functional and constructive transformations seems to represent a particularly interesting case study.

Unlike many other similar instances, though, in its history, less than one century-long the building presents all the features that paradigmatically embody the very life of the British capital. As it will be shown, the building succeeds to represent in an extremely faithful manner not only the public attitude towards the industrial archaeology but also the historical steps that the city and the entire British nation have experienced over the XX century. The historical analysis of the events occurred to the plant, which alternate phases of consideration and abandonment, will thus allow for a better understanding of the last transformations underway, whose final project has been approved a few years ago and that should be finalized in 2020, according to forecasts. If the different past phases of the plant could facilitate the comprehension of the history of the city and of the British industrial heritage more in general, therefore it is licit to suppose that the cutting-edge intervention plan on the plant will be able to explain also



Battersea Power Station under construction and in function



BPS as pop icon/1. From Pink Floyd to Alfonso Cuaròn

the dynamics of the London of the future and the destiny that many Londoner industrial architectures will withstand in the next years. From iconic symbols of the industrial past, they might evolve into new speculation and investment areas for foreign funds eager to capitalize on the constructive surface available. Starting from this analysis of the actual or attempted transformations of the Battersea Power Station, mainly based upon a chronological order, parallelism will be established with the transformations of the whole city of London, with the purpose to assess the risks that the cultural and architectural heritage might have to face in the future.

Premises and construction of the electricity cathedral

The conception of what would become the Battersea Power Station (BPS) arises from the need to provide for London's growing demand of electric power in the XX century and from the need to upgrade the city's electric system, which seemed outdated². In fact, the heritage of the last years of the Victorian age had allowed for the implementation of a system of electric power provision essentially based upon a series of small independent stations supplying the adjacent area, usually smaller than a local urban area size³. Created in the second half of the XIX century, such a configuration could not fit the requests of the London of the Twenties any longer so, also thanks to the Electric Lighting Act⁴, the leading company of the sector proposed the construction of a new station to the municipality. The new project was featured by the huge ambition and the will to create an unprecedented building in the British or European scene. The largest power station of the country would have been built in the heart of the capital. Moreover, for its dimensional relevance and its central position, the building implied a new architectural and constituent languages such as to celebrate the role of the structure and its function. The investments at the basis of the Battersea project were private, surely encouraged by the

above mentioned Electric Lighting Act. A new company, the London Power Company (LPC), was specifically established for the purpose⁵.

In the same period, a number of stations belonging to the LPC were renovated and their efficiency strengthened; new sites were taken into consideration for the construction of innovative complexes. The area destined to the upcoming construction was extremely central in the London development plan and this allowed for the supply of the adjacent areas without the need for long cables. Thanks to its position, it could have provided for the electric supply of the whole urban centre, where the demand for electric power was the major one.

Furthermore, the proximity to the river and the Victoria Station was making the plant easily accessible to coal stocking both from the river and the mainland. In this sense, the LPC's idea to build the largest power station in the world in the heart of London city was hardly acceptable by most of the city council members and key authorities⁶. In the first project dated 1927, engineer Pearce⁷ had foreseen the insertion of 16 small-sized chimneys, 8 for each of the two unities and all situated along the central area of the construction⁸. Such a detail remained at the heart of a long public debate, where the actors (city and neighbourhood level governments, citizens and representatives of the LPC) opened negotiation, forcing Pearce to reduce the number of the chimneys, from the 16 to 8, then to 6, and finally to 4 single chimneys, placed at the corners of the construction. The reduction of the number of the chimneys, though, caused their dimensional increase, thus prefiguring a construction with an even greater dimensional impact and stronger iconic characterization. Despite the ongoing talks with the city administration and many opponents of the structure, the problems related to the building of the BPS had not been solved definitively as of 1929. The dimension of the chimneys represented a threat and a certain source of pollution for many, to whom Pearce

decided to respond definitively through a technological and innovative project never tested before, based on the cleansing of the exhaust emissions⁹. In order to assess this innovative system, Pearce fulfilled a series of experiments and prototypes that assured the efficacy of the foreseen solution, which was later applied in Battersea, thus eliminating many of the initial worries¹⁰ (cost of 2mln pounds according to LPC). Based upon a series of the cleansing of the exhaust emissions, the system thereby envisaged was placed by Pearce at the basis of the four chimneys of the BPS, thus modifying a planimetric layout that had been way more regular until then. In fact, these insertions caused the enlargement of the volumes at the basis of the four chimneys, which had to be expanded with respect to the previous versions of the project in order to host the new machinery needed for the cleansing of the exhaust gas¹¹.

Once the pollution issues solved, the BPS would have needed a greater focus towards the architecture of the exterior, in order to establish a dialogue with the city and be able to thereby represent the symbol of a new technologic and industrial development. For this, one of the major architects of those times, last representative of the most important family of British architects, Giles Gilbert Scott¹², was requested to collaborate with Pearce. Thus, although the plan of the BPS was already largely defined, the involvement of Scott underlines the substantial will of the commissioning to create not only a functional low polluting building, but also the need for it to be iconic, evocative, and distinguished¹³. By his own admission, Scott's contribution regarded only the building's exterior. As he wrote in a letter of 1947 about his work in the planning of power plants: *I confine my work entirely to matters of appearance. I prepare elevations, and when these are approved I do scale details and full-sizes, select the materials, visit the job occasionally to see that these materials are used in the right way, and inspect sample walling, etc. but I do not superintend the elevation, nor transact the business side. All this is done by promoters'*



BPS as pop icon/2. From Monty Python to Superman



Ruin of past

*architectural staff, or other architects, who also prepare necessary working drawings embodying, of course, my details in them*¹⁴.

Therefore, Scott's contribution is not operational or shipbuilding-related, but *formal* instead, in a two-fold way. On the one hand, the architect is requested to address the *form* of the BPS, as the productive core, the functional scheme and the necessary spaces have already been defined by the LPC engineering team; on the other, his participation serves to provide the intervention with a new *form* in the eyes of the still reluctant citizens. Scott's presence in the team proves the will not to establish a construction merely aimed at the power provision, just as many others present in the Londoner territory but, instead, to build something unique, innovative: an electricity cathedral¹⁵. Such an involvement immediately changed the very perception of the construction, which ceased to play the role of a huge industrial building, to become a symbol of the change underway in London. The technological development, the innovative morphology, the central positioning, the unprecedented dimensions, the signature of a prestigious architect, all contribute to the creation of an iconic building that will enter the urban landscape of the capital, transforming it forever. By accepting the assignment of the LPC, Scott meant to demonstrate that the "*power stations can be fine buildings*"¹⁶. Recalling the words by John Betjeman: *There is a tendency to classify power stations with factories and to locate them in industrial areas, but they differ from factories in one important respect: they are public utility undertakings, marketing their product in a localised and centralised market and the nearer they are to that market the more economically and efficiently they function*¹⁷.

Therefore, Scott influenced a project capable to heighten the station from a common anonymous plant into an actual cathedral of electric power and progress. As occurred for the cathedral of Liverpool and for any other cathedral in general, Battersea plant presented a turbine room that

needed much height, with no horizontal orientation in it. It presented itself as a huge space, apparently empty or occupied only by the turbines in the lower part, and could thus be architecturally and volumetrically compared to the central nave of a cathedral. Such prerogative allowed Scott to focus exclusively on the building's façade and not to deal with the functional adaptation of the spaces or the vertical connections while producing elevations oriented towards that aesthetic and stylistic taste at the basis of his involvement in the project. He planned an iron structure serving as a skeleton for the building and hypothesized a brick veneer, thus adapting to other projects implemented by him and to the Londoner constructive tradition. The choice of a brick-made outer surface resulted particularly appropriate both from an economic/functional point of view and with regards to the integration in the urban context.

To resort to such a solution implied the application of a traditional constructive methodology usually found in many public and private buildings, cathedrals, churches, warehouses or dock storages, to a building that was calling to be included in its own right within the urban landscape of the city, aiming at becoming soon one of its architectural and stylistic points of reference. The excavation of the building foundations started in 1929, and soon the steel armature working as supporting skeleton of the structure was launched. The laying of the brick veneer started in 1931 and continued until 1933 when the demanding construction work of the chimneys started: the realization of chimneys was possible due to an innovative technique called "*ferroconcrete*", constituted by a special amalgam of cement mortar reinforced by a helical metallic mesh¹⁸. Once again thinking about the impact of the asset on the city, Scott suggested painting the four chimneys in ochre, a tone that best matched the shade of the external covering bricks¹⁹.

The same attention paid by Scott to the planning and realization of the exteriors can be found in the interiors of the BPS²⁰. This aspect is not minor: the will to create a unique iconic building had to regard not only the external facade of the asset but also the interior spaces, although inaccessible to the citizens. Once finalized under the architectural point of view, the plant was ready not only to come into operation and provide for the electric supply of the centre of the capital but also to become a new symbol of the city, fitting the British centre skyline in its own right.

The BPS in the collective imagination

The dimensional, historical and productive relevance of the BPS is easily documentable, but the building has assumed also a remarkable figurative significance over time as fully-fledged urban symbol/landmark. One of the most fascinating characteristics of the structure's history resides in such an aspect. After having been clearly repelled by the city administrations, the building has been gradually accepted by the Londoners, up to become not only a symbol of the city but also of its industrial past. The image of the plant is accepted and actually defended by the British citizens since the post-war years. The most meaningful episode, which offered the BPS huge popularity even beyond the national borders, goes surely back to Roger Waters' choice to use a picture of the plant as cover for the album *Animals* of 1977²¹.

Picking the building presented many symbolic and political justifications but, essentially, the plant was selected due to its great iconographic impact. In the following years, the plant was chosen as a set for science fiction or surreal films, as further proof of the huge impact that the building had gained in the collective imagination²². Perfectly inserted in London's skyline, already starting from the Seventies it represented an example of the industrial past of the city, which by the time being is oriented to more innovative systems of energy



Opportunities. AZC and Farrel's solutions for BPS



Nowadays. The construction site

production²³. Precisely due to the obsolescence of the system, the plant was shut down in 1977 and 1983²⁴, but not before the institutions had activated for the protection of the asset. In order to avoid the potential demolition of this national cultural heritage, as occurred to other Londoner plants, the Secretary of State for the environmental policies, Micheal Heseltine, honoured the BPS the title of *Listed Building* of II grade²⁵ on the 14 October 1980, thus assigning a structural constraint to the building destruction and protecting it forever from potential speculative attacks²⁶. If the appointment of such a prestigious constraint to a building that was still functioning and producing power, even if only in half of its extension, is surprising, the motivations²⁷ of the constraint look even more meaningful: *It was added to Nation Heritage List of England in recognition of its powerful scale, celebrated silhouette, and that, as a power station it was the first to rationalise the large-scale distribution of power. The building it's a masterpiece of industrial design. It's one of London's most prominent landmarks and one of a few with a genuine claim to the title iconic*²⁸.

Obviously, such an initiative deeply impacted the future transformations of the plant. On the one hand, the demolition of the asset was hindered, thus preserving it from merely speculative interventions; on the other, it established a strong restraint to the will to invest in the area, thus apparently transforming the plant from resource to criticality in the eyes of investors. In the first years of the Eighties and over the following twenty years, the BPS went through a crucial phase for its destiny. Extremely important for the architecture, history and industrial culture of the city, the power station building is often used in films, adverts, photographic campaigns, as its iconic impact lies uniquely in the British panorama, while its matter gradually decays, totally deprived of any preservation or restoration intervention. Yet, in the same period, many projects for its functional transformation are hypothesized, but none convinces the local entrepreneurs,

the local administration or the Londoners, thus they have never been implemented.

Transformation hypotheses

From the beginning of the Eighties until the first decade of the XXI century, many entrepreneurs invested in the re-functionalization project of the BPS area, each one proposing a new philosophy for the intervention²⁹. From the first projects, consecrated to an attentive preservation of the plant and characterized by its public use and citizens' benefit, gradually more daring projects appeared, based on building speculation and maximized profits.

The first plausible intended use for the area was proposed by an Irish engineer, Mark Leslie, who suggested placing a museum of industrialization³⁰ within the plant. In order to emphasize the importance of the building in London's productive and industrial evolution, he hypothesized a museum divided into different areas summarizing the phases of industrialization (i.e. steam, electricity) and the future of production. Such a project posed itself in an extremely harmonious way with respect to the building designed by Scott, as the three different areas fitted the different units of the plant, thus not requiring for massive demolitions or transformations of the asset, while roughly preserving the same conditions it had the right following to its cessation. However, without the necessary financial resources, this idea was soon transformed into a project for a big amusement park for families by businessmen partnering with Leslie³¹. Such partnership was established officially and acquired the lot and the BPS after publicly revealing its interest. The will to realize a family amusement park on that every surface was declared since the beginning. John Broome presented himself as a leader and sole investor in the operation³². He undertook a consistent advertisement campaign for the park, which should have been launched in 1990 according to forecasts. Despite the projects and

Broome's brave declarations to the press, the amusement park never saw the light³³ and the area was sold to the Parkview society, owned by the Hwang family, in 1993.

Over the following thirteen years, the new owners committed to the implementation of a number of projects for the site, increasing its dimensions from the initial 8 acres to the 36 of 2006³⁴. Over this long period, in spite of the efforts and the serious intention to fulfil a project combining commercial and residential functions in this area of London, only few preservation works were undertaken on the structure, which was abandoned and left without any maintenance at this point³⁵, but no transformation operation was suggested for the site. A similar destiny was drawn by the Treasury holding that acquired the area in 2006 and did not realize any new structure but simply commissioned comprehensive projects and intervention hypothesis.

Emulating the steps taken in the years of the plant's construction, the new owners decided to involve an important international architect, hoping that the relevance of his name could persuade the city administration and the Londoners about the quality of the project. The mandate to design a master plan of intervention for the area was assigned to the Uruguayan architect Rafael Vinoly, with the purpose to place in it new residential buildings and to transform the ancient plant is an innovative commercial pole. The master plan was presented in 2008 and stroke for the hazard to situate a high contemporary design tower, strongly featured by energy efficiency technologies, right next to the plant. The master plan did not obtain the approval of the city administration, mainly due to the audacity of the new insertions, which attracted much criticism but at the same time allowed for the ambitious transformation of the plant ruin into a commercial centre to remain in the background. In 2010, Vinoly presented a second master plan that to a large extent reclaimed the main concepts of the first one (residence combined with commerce



Contemporary traces of the past



Dreams from/of the future

functions), while eliminating the impact of the high tower and substituting it with lower buildings, whose maximum height was in line with the BPS main body.

The intervention on the building was substantially the same as in the previous project, aiming at the preservation of the skeleton and the situation of a new commercial pole. The 2010 master plan obtained the municipality approval and the works were launched a little after, also thanks to the new Malaysian owners from the SP Setia.

New masterplan, new future, ancient icons

The new master plan foresees the realization of different lots of residential buildings placed in the areas next to the plant once allocated to the stocking of the raw material or to its moving. Also, the global project foresees the realization of a new large residential pole for high-end customers; at its centre, the ancient plant is located, converted into a new shopping mall. The different construction lots are all brand new and intended for residential purposes. They have been entrusted to internationally esteemed architecture firms, assuring to each of them the possibility to remain faithful to their own stylistic and planning tendencies, while uniquely providing some directions about the volumes to be respected, dimensioning, intended use and maximum heights. In order to make the area more functional and usable, a new stop of the city tube and another one for the fluvial transportation on the Thames have been included in the project³⁶. Therefore, the architectural complex presents itself as one of the areas of greatest transformation at the global level, requiring for some billion pounds as an initial investment.

Besides the choice to assign every single lot to extremely popular architecture firms (Norman Foster, Frank O. Gehry, etc.), as previously highlighted while studying the history of the plant, it is the role played by the BPS in the project that appears as the most interesting aspect of the intervention.

Analyzing the press releases and the presentation of the intervention to the citizenship, as well as the logo of the master plan and the official internet pages, it is clear how the plant has been used as the best presentation for the master plan and the project ever. The will to *use* the image of the plant, so well-established in the collective imagination, is understandable when it comes to pondering the speculative and commercial rationale of a building project that exposes investors that much, but it results hardly sharable if examined in relation with the past. In fact, it seems that a new form of transformation and use of the plant has been achieved through the ongoing intervention, whose conclusion is expected for 2020. The first years following to the abandonment had been featured by re-functionalization ideas consecrated to social purposes, such as industry museums or sport centres, as well as by the lack of financial resources to implement such investments. The last years of the previous century have been characterized by the succession of new owners with great investment possibilities that never obtained any authorization by the municipality or the citizens, though, to transform the BPS for speculation purposes and that had to settle for exploiting the iconic power of the plant by employing it even as flat for the projection of advertisement images. In the last and contemporary phase, the two instances, the economic one and the commercial one, have found a substantial agreement that favours the former to the latter. In fact, radically consecrated to the residential and the commercial functions, the justification of the new master plan highlights the understandable need of the new owners to maximize a sure profit in the city that has been holding the record for the highest residential cost per square meter for a number of years. Featured by the signature of architecture stars and prizes that remain inaccessible for the vast majority, the exclusivity of the master plan explains how the priorities of the intervention are economic and how the ruin of the plant has been transformed from huge criticality to potentiality, by

presenting it as a memory of itself rather than as a ruin to be preserved. Therefore, it is possible to affirm that the iconic image of the electricity cathedral has represented both the reason for its preservation and the ground for the restraint to demolition, but also its greatest conviction, forcing the new owners to mainly exploit its image while ignoring the matter-related, preservative and architectural criticalities.

The restoration intervention already implemented and well documented in the home page of BPS website supports such a hypothesis. Under the heading *Restoration* of the website, the initiatives and the works were undertaken mainly on the plant's chimneys, which have been substantially demolished and rebuilt, are illustrated. Devoid of any real function and actual symbol of the plant, damaged by the passing of years but with no factual risk of collapse, the chimneys have been demolished and substituted by new ones produced with a wider internal section³⁷. Particularly deepened explorative essays have managed to identify the precise white tone that coloured the chimneys before their decay, a colour that has been selected for the re-painting, ignoring the steps following to the construction where the chimneys were painted in ochre, later modified after World War II into the white that is still visible nowadays. Moreover, the *restoration* of the plant is documented also through the maintenance works of the cranes located on the Thames' bank, once needed to collect the coke that was delivered to the plant by the river.

The new project intends to preserve the original cranes as the historical memory of the industrial past of the asset, without re-assigning a new function but incorporating them in a residential park that will transform them from symbols of the industrial past into de-contextualized historical ruins³⁸. Within the heading *Restoration* of the website, it is not possible, though, to know the entity of the interventions that the plant body will undergo to modify its function into a commercial pole. Reduced to skeleton after decades of abandonment,

deprived of the original roofing and any kind of internal system, doors and windows and even of some fragments of the original masonry, the BPS ruin will be radically transformed into a multiple-floor shopping mall, obviously losing the characteristic appearance of the cathedral. Likewise, hints about the control room of the ancient BPS, richly decorated by Halliday's work, are not present and so are any clues about the bronzy front doors of the building, whose positioning is unknown. Just mere hypotheses could be elaborated at this point while waiting for the result of the works, which meanwhile quickly progress and in September 2017 had already accomplished the demolition and reconstruction of the plant's chimneys.

Notes

1 In the vast bibliography: M. HORNE, *London area supply: a survey of London electric lighting and power stations*, 2012; K. SABBAGH, *Power into art: creating the Tate modern, Bankside*, Penguin Gropu, 2000; E. STIRLING, *The history of the gas light & Coke company 1812-1949*, A.&C. Black, 1992; Electric Council, *Electricity supply in the UK: A Chronology*, 1987.

2 The first electric power plants were born with the aim of supplying energy to their immediate surroundings. Covering a greater distance was impossible due to the dispersions along the section. From this aspect, since the mid-nineteenth century, London has been populated by a dense network of buildings, often similar in size and architecture. For further information see: B. PEDROCHE, *London's lost Power Stations and Gasworks*, The History press, 2013, cap. I-III

3 The most representative example is the Deptford power plant, located in the heart of London and a true paradigm for the construction of Battersea, a few years later. P. WATTS, *Up in smoke. The failed dreams of Battersea power station*, Paradise Road, London, 2016, p. 31.

4 The Electric Lightening Act of 1882 was a measure of the British government aimed at promoting private investment in the electricity production sector, but at the same time regulating precisely the excavation for the laying of cables and infrastructures.

5 The LPC was created by incorporating 10 small companies operating in the sector, each owner of small power plants built in previous years. The importance of the new company on the market was enormous, so much so that it soon became a city leader in the sector.

6 It seems important to point out that in the early stages of the debate concerning the construction of the power plant, almost all public opinion lashed out against the project, mainly due to the enormous size of the intervention and the possible damage caused by pollution in the surrounding areas.

7 Standen Leonard Pearce (1873 - 1947) was an electrical engineer and principal responsible for the project for the Battersea Power Station. The plant design and distribution plan was entrusted to him as he was employed at the LPC true the Qine of the 1920s. He was the author of numerous projects regarding the plant, trying to adapt the overall design of the industrial plant to the requests of citizenship and municipality, and was responsible the drawings of the exhaust gas washing systems, useful for cleaning emissions and making the plant less polluting.

8 The changes in the project followed the indications of the municipality and citizens, seeking a mediation between the needs of the property and the requests of the other actors involved.

9 See previous notes. The projects of the gas washing system once secret to maintain the originality of the project, are now kept in the National Archives of London.

10 The cost of testing and applying this system was £ 2 million according to the LPC.

11 The idea of creating larger volumes at the corners of the plant was later confirmed also in the Scott's elaborations for the external elevations in the following years.

12 Giles Gilbert Scott (1880-1960) architect, is the erende of the most important family of British architects. He got the assignment for the external elevations of the BSP plant at a very young age, finding himself from student trainee to designer of one of the largest buildings in the capital. In this regard, he was assisted, in the first period, by an elderly architect, his mentor during the traineeship years.

13 The idea of involving a particularly well-known name in order to make everything agree on future operations seems to be a constant trend in the history of BPS, a trend that will repeat itself many times in the years to come.

14 Scott's words are extracted from the Temples of Power portfolio, also reported by Peter Watts, *Up in smoke. The failed dreams of Battersea power station*, Paradise Road, London, 2016, p. 52.

15 The reference "cathedral of electricity" recalls Scott's notes and many articles of architectural criticism that saw this purpose in Scott's design of the BPS.

16 P. WATTS. *Up in smoke. The failed dreams of Battersea power station*, Paradise Road, London, 2016, p. 87. (Watts, 2016).

17 idem

18 V. CORVIGNO. *Another brick out of the wall. Paesaggio urbano e autenticità materica nel destino della Battersea Power Station*, in *Ananke* n.72 maggio 2014, pp. 120-127.

19 The original ocher color was then replaced in the years following the Second World War with the more famous white color.

20 To this end, the interior design was entrusted to the architect James Theodore Halliday who cooperated with Pearce in the definition of some structural problems related to the internal systems and, mainly, coordinated the design and design of the control rooms at the power plant, defining their functional and aesthetic aspect.

21 Pink Floyd, *Animals*, published January 23, 1977. The cover image was taken, after several attempts, and portrays a giant inflatable pig flying between the chimneys of the BPS

- 22 Among the many film projects involving BPS: Monty Python, *The meaning of life* (1983), *Children of men* of Alfonso Cuarón (2006), *The illusionist* of Sylvain Chomet (2010).
- 23 A. GRAHAM, S. GRAHAM, *Battersea Power Station. An icon of our times*, The Book Guild, Leics, 2015.
- 24 Central A was then turned off and then B.
- 25 <http://historicengland.org.uk/listing/the-list/list-entry/1357620>
- 26 S. Birney, *The colossus of Battersea: a report by SAVE Britain's heritage*, SAVE Britain Heritage, London, 1981.
- 27 At the time of the listed building recognition, only the B plant is in operation, while the A was decommissioned a few years earlier.
- 28 idem
- 29 To summarize the complex period of transformations, see P. WATTS, *Up in smoke. The failed dreams of Battersea power station*, Paradise Road, London, 2016.
- 30 In reality, Leslie responded to a call published in the main press, aimed at probing the interest and new ideas for the future of the plant.
- 31 Leslie's partners were British businessmen David Roche and John Broome.
- 32 Broome with a clever media campaign managed to acquire the shares of the partners, gradually excluding them from the project and thus becoming the sole owner of the plant.
- 33 John Broome became heavily indebted in his quest to build his own amusement park, but was unable to complete the venture and thus found himself forced to see the ownership of the site to new Asian buyers.
- 34 The new owners acquired many brownfields adjacent to the BPS site, thereby increasing capacity building of the area.
- 35 During the Broome era, the plant lost its original roof, collapsed and part of the west wall, transforming itself into a skeleton without any possible function without major reconstruction or completion works.
- 36 These new connections will be made in the last phase of the masterplan, in 2020.
- 37 This happened during the Hwang property, which thought to project some advertising images on the walls of the ruin of the plant, in the mid 90's. K. GARNER, (2008). "Battersea Power Station. An account of the proposed demolition and rebuilding of the chimneys". *Architectural Conservation Journal*, 14(2) 15-31.
- 38 Il masterplan è riccamente presentato nel sito <http://batterseapowerstation.co.uk/>

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Roberto Pane and the psychological instance: development of a concept in the Hiroshima case study

Emanuele Morezzi

Abstract

The article intends to investigate the theme of the psychological instance, theorized by Roberto Pane, in a new interpretation linked to the case study of Hiroshima's Genbaku Dome. Following to the atomic bombing of 1945, the building, one of a kind in the Japanese setting, has been preserved in the state of ruin. Any completion practice has been excluded in order to preserve the memory of the painful war attack as one with the ruin. Such a brave conservation strategy, nourished by the plan of a new urban park incorporating the ruins, is analyzed according to the theory of the psychological instance by Roberto Pane. It aims at complementing the historical and aesthetical instance associated to the post-war reconstruction debate. The Japanese example poses itself as paradigm of interpretation of the European debate and its repercussions in the international arena too.

Keywords: psychological instance, ruins, conservation, heritage, non-intervention

*«Even the ugly must be defended if it constitutes the inseparable attribute of a historical memory»*¹. These laconic words of Roberto Pane perfectly introduce the theme of conservation and the reasons that lead, or should lead, to it. The vast theoretical activity by Pane, in fact, has covered various areas relevant to the culture of restoration, often broadening horizons and redefining the boundaries of a debate². His literary production is still at the center of numerous researches and studies³ due to what he elaborated on the conservation and protection of monuments as historical memory of the past; on the post-war reconstruction as safeguard from the spread of historical forgeries; on the encounter between ancient/new; on the

extra-material value of cultural heritage, understood as set of entities bearing a precise symbolic and psychological charge on the population⁴. Starting from these solid foundations, it seems interesting to analyze a case study that, due to its particular history and location, succeeds to summarize all the mentioned above concepts, addressed by the Neapolitan theorist in his continuous research activity. The Hiroshima Dome⁵, in fact, poses itself as a palimpsest of Pane's ideas: the history of this asset, as we shall see, has facilitated the choice of conservation, although in contrast with the Japanese idea of restoration⁶, thus increasing its symbolic charge and its identity as memorial, showing how much the indications of the Neapolitan scholar on conservation, on non-reconstruction and on the psychological request are still valid today⁷.

However, if these concepts hold their charge over time, it is necessary to extend these indications to other case studies characterized by great relevance themselves, such as Mostar bridge (a symbol rebuilt as it was and where it was), Ground Zero (a symbol preserved in the memory but reconstructed through a contemporary language), up to mention the issues concerning the earthquake that struck L'Aquila and its territory, in Italy, and whose fate has recently started to be debated. From the emblematic case of Hiroshima, therefore, the essay will try to understand whether these realities could be considered as "symbols"⁸ and if the attitude related to their conservation or reconstruction has itself symbolic meanings and repercussions on the population at psychological level⁹, as stated by Pane in his writings¹⁰.

The Hiroshima Dome: from symbol of the city to world icon

The link between architecture and city undoubtedly has deep and interesting roots. In this association, linking the architecture and the urban centers to which it belongs, it is



The Genbaku Dome before and after the atomic attack



September 1945 and contemporary times

even more interesting to note how the architectural monument stands as a symbol for the city, when the latter has reached a considerable importance. This denomination implies direct consequences: the city identifies with a single or a series of architectural objects, whose existence represents the *idea* of the city itself¹¹. This behavior is typical of all the cities of the world that elect an artifact of particular quality or value as their symbol, often for purely touristic reasons. However, when the same symbol fades for reasons often linked to conflict, the operations or decisions made by city administrations are not likewise assumed¹².

The example of the Hiroshima Dome offers the opportunity to study a consolidated reality that expresses the choice of conservation of a symbol that has become a ruin, including in such a choice also the *acceptance* of the plague suffered by the city, declaring the will to overcome it, without forgetting it.

The end of the Russo-Japanese war, dating back to the early 20th century, marked the beginning of a great economic recovery for Japan, whose efforts were immediately spent to increase economic and commercial relationships, both at national and international level¹³. The city of Hiroshima itself played a role strategic for the whole country, as its location favored trade with all nations of the Asian coast. From these motivations, around the first decades of the last century, the will to build a building with an advertising character for the city and for the goods that were produced there arose: the Commercial Exhibition Hall, also called Genbaku Dome, saw the light¹⁴. Thus, even before its design, this building was conceived, to be evident and to stand out in the homogeneous urban fabric of the city, characterized by wooden buildings that exceptionally exceeded two floors above the ground. Therefore, given the need to create a visible structure with a propaganda character in its very architecture, the provincial administration (chaired, at first, by Tadasu Munakata, then by Junkoro Nakamura and finally by Sukeyuki Terada¹⁵)

entrusted the task of designing to a Czechoslovak architect, Jan Letzel, who had already been active in Japan for some years in the design of large buildings¹⁶, all featured by the use of the traditional Japanese construction typology, which the architect had learned in the previous years spent in the country. In the case of the Dome, Letzel was invited to design, instead, a building characterized by a more European language, to be therefore evident, both in size and style, and to implicitly indicate the economic but also, and above all, the cultural opening that was spreading in Japan in those years¹⁷. The result was a building that carried echoes of what had been the Viennese Secession in architecture¹⁸ and that stood out over the city in size (the building developed on three floors above ground while the central body reached five, ending with an eye-catching bronze dome), as well as for its location and its proximity to the Motoyazu, the main river of the city. In the months following to the inauguration (April 5, 1915), the citizens of Hiroshima immediately understood that their city had definitely changed appearance and had adopted a real symbol, whose fame was spreading in the province and throughout the nation especially for its propaganda function and its profoundly different architecture comparing with the traditional one. Such a symbol redeemed Hiroshima from the previous period of crisis due to the Russo-Japanese war and encouraged the rebirth of the city by identifying it as one of the most developed of all Japan. To permanently change this situation, on August 6, 1945, the American troops dropped the first atomic bomb on the center of Hiroshima¹⁹.

The city and its territory within 3 kilometers of radius were razed to the ground, also due to the weak response to the explosion of the existing wooden structures. In the “lunar landscape” displaying in front of the few survivors, the Dome had become a ruin, almost a skeleton in precarious static balance. It was the only building in elevation that survived in a landscape otherwise completely turned into a desert. In the

years immediately following the end of the Second World War, although the whole city was under total reconstruction, the idea to preserve the ruin of the Dome began to take root in the local administrations and the population²⁰. From such decision, which came after a long debate that saw the conservatives of the Dome lined up against those who preferred to rebuild the building, the need to clarify some aspects of the present case study arises. In fact, in an urban reality completely overturned and hard hit at world level by the effects of the conflict and in a nation where the concept of restoration is so profoundly different from the Western standards²¹, the decision to keep the ruin appears as a profoundly revolutionary act. If it is true, as Pane himself claimed, that “the defense of the world of memory is also defense of the quality as authenticity; and in this sense it is intrinsically revolutionary”²², it is even more so in the Japanese reality, where the concept of restoration refers to an idea of cyclic nature²³. The Shinto temples themselves, such as the temple of Ise above all²⁴, are rebuilt equal to themselves every twenty years, in order both to educate three generations of monks (the first reconstruction to learn, the second one to understand, the last one to teach) as well as to preserve not much the matter, scarcely considered in a deeply spiritual religion, but the *idea*, the *symbol* of the temple, not the wooden beams or the rice paper panels that constitute it. This idea of conservation of a ruin, or rather the ruin of a symbol, developed thanks to numerous persons²⁵, who defended the bombed building and its safeguard. Above all, one of the most authoritative voices was the one of the architect Kenzo Tange, who was called by the administration of Hiroshima to design a series of services and a park for the citizens near the ruin of the Dome in the years following the war. The architectural but also emotional sensitivity of the Japanese designer was such to conceive a Memorial Park entirely designed in relationship and in exaltation of the ruin of the Dome²⁶. The proposals of the Japanese architect foresee a network of Greek cross paths,

at the end of which Tange places all services and frames the ruin of the Dome as detached from the new buildings, through a series of wide avenues and water streams, which lead the visitor to the ruin by soliciting remembrance and memory for the “Past”. Moreover, even the function of the newly designed structures, characterized by an architecture that is contemporary but evocative at the same time (typical in Tange’s works), focuses on memory²⁷: if the Auditorium fulfills more a service function for the city, in an area of the city center particularly steeped in history, the symmetrical Museum of the Peace Center testifies what the atomic attack of August 1945 meant for the city. The very main axis of connection between the newly constructed buildings and the ruin of the Dome is named “Axis of Prayer”, to reiterate how these spaces are allocated to memory, reflection and meditation. In the years following the implementation of Tange’s project, the conservation of the ruin became as intense as possible: the building is periodically subject to routine maintenance and is carefully monitored to prevent collapse. Over the years, the local administrations themselves have taken steps to start the paperwork to include the complex (park-dome) in the list of sites protected at local level, up to present it to ICOMOS that, in December 1996, added it to the World Heritage List, registering it as “Hiroshima Peace Memorial - Genbaku Dome”²⁸.

Affinities and Divergences

The example of Hiroshima appears, as paradigmatic with respect to Pane’s thought: an urban building, characterized by an original unrelatedness with the context, becomes a symbol of the city; once destroyed, it is preserved in the state of ruin, in a country where the concept of restoration has a profoundly different connotation if compared with the Western one, and where even the idea of conservation has a more ideal matrix than a material one. At the state of ruin, the structure seems



The ruin and its relation with the contemporary city



Metallic structures sustain the ruin

to revive, not only as a symbol for the city, but for the whole nation, until it became an icon of peace and commitment against atomic wars. These events, therefore, immediately recall four among the great themes that Pane has addressed in his theoretical production: the conservation of the existing heritage; the critical reconstruction following to a conflict; the importance of the psychological instance of an asset on the population; and the encounter between ancient-new. Thus, the project of conservation and enhancement of the Dome is in tune with Pane's thought, demonstrating how the reflections of the Neapolitan scholar were absolute avant-garde and still remain very up-to-date. In fact, in the vast critical production of Roberto Pane, it amazes how some macro-topics related to restoration and conservation, elsewhere separated by solid intellectual and cultural barriers, come to meet, becoming one and reinforcing the reflections of the Neapolitan critic, thanks to such association of ideas and concepts. From this, it is to deduce how, according to Pane, «before being a technique, restoration must be above all a philosophy»²⁹, a philosophy that, by simultaneously analyzing different aspects, manages to convey the key, fundamental idea: conservation of architecture as conservation of memory; “But what matters most is the memory that we must make our own, as a condition of our psychic life; and, taking into account the treasure for which we are responsible guardians in front of the civilized world, we should first recognize in this the requirement of a new tradition. This does not obstacle our creativity, as sometimes it has been foolishly claimed”³⁰. This quote seems to perfectly combine Pane with the case study of Hiroshima's Dome and Memorial Park. Firstly, in the example of the Dome, the idea of preserving the “ruin” overcame those who preferred the reconstruction of the ruin. If, in fact, the Neapolitan critic himself affirms, while addressing the post-war reconstruction of Warsaw, that “obeying imperious sentimental reasons, we too, in fact, we had to rebuild illustrious buildings that had been

largely destroyed by war; and this against the same criticism and rationality about which we said”³¹, his poetics or, rather, his restoration philosophy, is clarified precisely thanks to the Hiroshima Dome, where the conservation of the memory concerns both the building and the whole city. Therefore, some of his concepts, such as “the indefinable pathos of history”³² or “both arts and psyche, at their primary levels, speak first of all the language of memory”³³, seem to refer in a direct way to this example, which today presents itself both as place of memory of the whole city and of its painful past, and as a ruin that recalls the history, when the building still had an important economic and social function. The conservation of the ruin is to be understood, not only as an act of intellectual honesty and of great respect for the Past and the History, but also as a deeply courageous act performed in the eyes of the world. This idea of courage related to restoration is evident in Pane’s writings: «but until it is proved that good can be achieved through reason alone, I will continue to believe that authenticity of thought is subordinated to something that is not rational, and that pursuing the search for truth is equivalent today, more than never, to an act of courage”³⁴. The Dome itself is an example of moral courage, precisely because it materialized within a context culturally and socially not very inclined to conservation.

Precisely this last quote, however, creates a conceptual bridge towards a further theme addressed by Pane: the psychological instance of monuments and their not only historical or aesthetic value. In fact, in the author’s production, the psychological request expanded the boundaries of restoration, anticipating the debate on conservation by a few decades. In the Sixties, as is well known, Pane faced the relationship among architecture, memory and psychology for the first time, declaring how to the aesthetic and historical instance a third instance was to be added, the psychological one. From the analysis of texts by Jung and other psychologists³⁵,

he deepened *“the relationships between man and the physical environment, formalizing the psychological instance, namely placing at the basis of the preservation of the natural and built contexts, with the traditional aesthetic and historical motivations, more general considerations at psychoanalytic and anthropological level, to which he assigned a main founding character”*³⁶.

In this sense, the psychological request promoted by Pane is combined with the value of the memory, elements that the supporters of conservation of the Dome expressed in the debate that saw them protagonists in the same years when the critic was defending the Italian and European heritage reiterating how: «we do not want to keep dimensions and images of the past since we find them beautiful, or maybe interesting and curious, but because they are part of our memory and therefore of our precious psychological heritage»³⁷. In the case of the Dome, it was just the psychological request which played a fundamental role in favor of its conservation; its influence on the local and national population assigned it a privileged role and elected it, as symbol for Japan first and then for the whole world in the years following the Second World War. Still today, in fact, the ruin retains an emotional and symbolic charge, linked to the memory of destruction, more than an architectural value to itself. As reported at the beginning of the essay, the “ugly as attribute of a historical memory” is, as such, worthy of being preserved, protected and safeguarded.”³⁸

The psychological instance yesterday and today: stored or reconstructed memory?

If the case study of the Hiroshima Dome has been analyzed to consider how much Pane’s reflections still have a great value up to date, it is the case to extend these observations to other cases that, even if not similar, are at least referable to the Japanese example. These are interventions on cultural heritage that plays the role of symbol of a city or a territory



Traces of memory of the past



Kenzo Tange's Memorial Park

destroyed in recent years, following to war conflicts or natural disasters. Although all located in cultural contexts deeply different among them, such case studies offer us today the possibility to be read in the light of Pane's theories, and, therefore, the opportunity to critically analyze what has been decided about their conservation or reconstruction.

A first case, widely studied in recent years, is represented by Mostar bridge, where a symbol (or, rather, the symbol *par excellence*) of a city became the icon of war destruction. The debate following the destruction of the bridge resulted in reconstruction "as it was and where it was" of the asset, above all for the will of the population, who identified this gesture with the overcoming of what had been the history of the previous years and the damage that war had brought. In this sense, Mostar bridge opposes in a very strong way the previous example of the Dome, where the careful preservation of the building in state of ruin had instead induced the population to accept the history and the destruction of war. In addition, the contemporary constructions of Tange inserted in the Memorial Park bear testimony today of the overcoming of those tragic events. In the case of Mostar, therefore, the will to "rebuild, obeying imperious sentimental reasons", quoting Pane, prevailed.

A different fate seems to have been reserved to the equally famous Ground Zero in New York, where the total destruction of the Twin Towers, although having left behind a symbolic void, represents a very strong icon of what has upset the city and the whole nation. Given the worldwide echo³⁹ of the facts of September 11th, 2001, a faithful reconstruction of the original was unadvisable, albeit supported by some who, once again, preferred matching the denial of what had happened with an authentic feeling of overcoming the tragedy. The final decision of the city administration was to announce an international competition to build a large tower capable to keep the memory of what had happened in any case⁴⁰. With

regards to this debate, it is interesting to recall the particular variation of Pane's concept concerning the ancient-new encounter, where "the ancient" could be represented by the conservation of the memory and the "new" by the large tower. Among the various projects, the Memorial by architect Daniel Libeskind has been awarded. From the project proposals it is clear how the generating idea of this intervention is similar to the case of the Dome (in the used lexicon, in the references and suggestions), although everything is solved in a very different way. In Hiroshima, in fact, the attitude was radical, "revolutionary" as Pane would say, while in New York, the reconstruction in a contemporary key, as metaphor for overcoming the tragedy, "the imperious sentimental reasons" alluded by Pane, seems to prevail over the will to remember and the serene acceptance of the Past⁴¹.

To these cases, often antithetical, other times with clear *trait d'union*, one could add another case, which projects Pane's thinking about conservation, reconstruction, the psychological request and the ancient-new encounter into contemporaneity. The reference is to the recent earthquake that hit Abruzzo, in Italy, and the Abruzzo historical heritage. Although the destruction in L'Aquila and in its territory was not caused by war-related events, the debate about its fate remains alive. About that Pier Luigi Cervellati said: "*For heaven's sake, let's not make a New L'Aquila! The city must be faithfully restored and with anti-seismic criteria. The earthquake cannot be an opportunity to destroy the territory. Tremendous would be to build a New L'Aquila. Its memory would be destroyed forever and the potential restoration of its monuments would be completely useless. [...] There is no need of a new city. [...] The constructive fury could be more harmful than the destructive one of the earthquake[...]*"⁴². And again, referring to the themes of memory, conservation, reconstruction, psychological instance and ancient-new encounter, he affirms: "*And remember: without memory, the present cannot be built, much less the future. Let's restore L'Aquila historical center,*

perhaps with everyone's help, to demonstrate to all that our country still has a future, as it is capable to maintain its historical and artistic heritage by preserving or restoring its historical settlements, without further altering a territory/landscape/environment that is unique in the world."⁴³ In the light of the experience matured in other Italian sites reconstructed after seismic events, the analysis by Cervellati suggests guidelines for reconstruction in the areas hit by the earthquake. This opens up interesting reflections upon what the intervention strategy should be, also on the basis of what was theorized by Pane. Indeed, the debate recently launched about reconstruction in Abruzzo presents strong analogies with the case studies previously analyzed, due to the great symbolic value of the destroyed urban buildings and the will to preserve the memory of what the factories were before transforming into ruins. In fact, if all these examples have in common the happening of tragic events as cause to their partial destruction, what differentiates them is the operational approach, i.e. the way how the memory emerges through a restoration project⁴⁴. By implementing a "courageous and revolutionary" strategy, Hiroshima chooses the path of preservation for the Dome as ruin integrated in a new urban scale project. Mostar reconstructs the bridge as it was and where it was due to "imperious sentimental reasons". New York searches a solution capable to conjugate the different approaches (conservation/construction of a new and greater symbol) in the contemporary language of architecture. It is still to understand how to address the issue of the cultural heritage in L'Aquila, deeply damaged by the earthquake⁴⁵. Thus, examining Pane's writings further, it seems clear that the theme of memory is central to the debate, although it always has to deal with those who consider the ruin "ugly". However, as asserted by Roberto Pane: "Even the ugly must be defended if it constitutes the inseparable attribute of a historical memory". By trying to historically contextualize the term "ugly", it is to highlight how today

the concept of ugly relies mostly upon an aesthetic concept, especially if referred to architecture, while it would be appropriate to try to rethink such word also in relation to the concept of memory, as actually suggested by Pane. Indeed, a page of the history of a city or a place could be “ugly”, or better “negative”, both due to war or natural causes, but it is up to us today and to the next generations the bear the deep revolutionary responsibility to accept the past as a whole, without mystifications or historical forgeries. Only in this way, a future “philosophy of restoration”⁴⁶ could be conceived, aware that “without memory, the present cannot be built and much less the future”⁴⁷.

Notes

- 1 R. PANE, *Antoni Gaudi*, Milano 1982, p. 24.
- 2 For further insight cfr.: *Bibliografia di Roberto Pane*, a cura di G. Pane, in *Ricordo di Roberto Pane*, Atti dell'Incontro di studi (Napoli, 24-25 ottobre 1988), Dipartimento di Storia dell'architettura e Restauro, Università degli Studi di Napoli Federico II, Napoli 1991, pp. XI-XXVIII.
- 3 *Bibliografia degli scritti su Roberto Pane*, A. PANE (edited by), in *Roberto Pane. L'intitolazione della Biblioteca e due lezioni inedite*, Napoli 2004, pp. 99-100.
- 4 H. STOVEL, «Nara» rivisitato: l'impatto del documento di Nara sulla comprensione e l'uso del concetto di autenticità, in *Il restauro tra identità e autenticità*, G. CRISTINELLI, V. FORAMITTI, (edited by) Venezia 2000, pp. 35-43; D. LOWENTHAL, *The Past is a foreign Country*, Cambridge 1985; H. MARDH, *Recreating the Past or confirming the present?* Goteborg 2004; S. RANDOLPH, *Authenticity and Historic Preservation: Towards on authentic history*, Berkeley 2002.
- 5 G.A. POGATSCHNIG (edited by), *Dopo Hiroshima. Esperienza e rappresentazione letteraria*, Verona 2008.
- 6 B. GALLI, *Nihon no Bunkazai. Cultura della conservazione nel paese "senza futuro"*, PhD Thesis, Politecnico di Torino, tutors: V. COMOLI, V. DEFABIANI, Torino, December 2005; T. SAITO, *Nihon kokogakushi*, Tokyo 1974; D. MITCHELL, *Amaeru: the Expression of reciprocal dependency needs in Japanese politics and law*, Boulder 1976; Y. NODA, *Introduction to japanese law*, Tokyo 1976; *Conservation of wood*, The organizing committee of international symposium on the conservation and restoration of cultural property, Tokyo 1977; S. TADASHI, *The conservation of ancient building in Japan*, Tokyo 1989; H. ODA, *Basic japanese laws*, Oxford 1997; M. CACHO, *A conceptual planning model for the design of buffer zones*, Berkeley 1998; G. BAGA, C. RAPISARDA SASSOON, M. FABRIZIO, *Le normative ambientali nell'esperienza straniera*, Milano 1998; V. HARIS, K. GORO, *William Gowland: the father of japanese archaeology*, London 2003; W. EDWARDS, *Japanese cultural properties management to 1945: the role of Imperial ideology and its effects on Kofon period archaeology*, Tokyo 2004.
- 7 G. CARBONARA, *Restauro: attualità del pensiero di Roberto Pane*, in *Ricordo di Roberto Pane*, cit., pp. 96-99; S. CASIELLO, *Roberto Pane e l'insegnamento del restauro*, *ibidem*, pp. 100-103; R. DE FUSCO, *Roberto Pane teorico del restauro*, in *La cultura del restauro. Teorie e fondatori*, S. CASIELLO (edited by), Venezia 2005, pp. 357-370; R. PICONE, *Roberto Pane (1897-1987). Antologia degli scritti*, in *Che cos'è il restauro? Nove studiosi a confronto*, a cura di B.P. TORSELLO, Venezia 2005, pp. 81-84.

8 “the world of memory is precisely represented by the great voices of the past, be them plastic expressions, manifested in the stone or in the color of a fresco, of a board, be them an essay by Plato or a great poem [...]. Could man live without memory? He could not, absolutely. The city as such, as civitas, as organization and stratification of associated life likewise cannot renounce to its memory, to the complex of the great works, to the environmental chorale.” This thought by Roberto Pane is reported in R. PICONE, *Roberto Pane (1897-1987)*, cit., p. 82.

9 *Bibliografia di Roberto Pane*, cit., pp. XI-XXVIII

10 About the relationship between architectural project and psychology cfr. O. AKIN, *Psychology of architectural design*, London 1986; C. ALEXANDER, *Notes on the synthesis of form*, Cambridge 1964; B. AUGER, *The architect and the computer*, London 1972; N. CROSS, *Engineering design methods*, Chichester 1989; K. DUNKER, *La psicologia del pensiero produttivo*, Firenze 1969; S.M. KOSSLYN, *Images and mind*, Cambridge 1980; K. LYNCH, *The image of the city*, Cambridge 1960; K. LYNCH, *Site planning*, Cambridge 1984; T. MALDONADO, *Disegno industriale: un riesame*, Milano 1991; U. NEISSER, *Cognition and reality*, San Francisco 1976; G. Ryle, *The concept of mind*, London 1949.

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12 G. DE MARTINO, *L'edificio allo stato di rudere: aspetti teorici e metodologici, in Il monumento e la sua conservazione. Note sulla metodologia del progetto di restauro*, E. ROMEO (edited by), Torino 2004, pp. 73-100.

13 R. CAROLI, *Storia del Giappone*, Bari 2004; E.J. KIDDER, *Giappone: arte, storia, civiltà*, Milano 2002; F. MONTAGNANA, *Giappone. Guida all'architettura del Novecento*, Milano 1995; L. SACCHI, *Tokyo-to*, Roma 2005.

14 The building gains two names for a mere linguistic reason: the original name of the building (Genbaku Dome) was translated, when required, in relation to its function in Commercial Exhibition Hall in J. OCKMAN, *Out of Ground Zero: case studies in urban reinvention*, Munich 2002.

15 J. OCKMAN, *Out of Ground Zero*, cit.; G. ALPEROVITZ, *The Decision to Use the Atomic Bomb the Architecture of an American Myth*, New York 1995; T. M. HUBER, *Okinawa*, New York 2003; J. OCKMAN, *Architecture culture 1943-1968: a documentary anthology*, New York 1993; S. GLASSTONE, *The Effects of Nuclear Weapons*, Washington D.C. 1957.

16 P. VOPICKA, *Architekt fan Letzel, 1880-1923*, Wien 2002.

17 With this regard, the cultural and architectural opening of Japan in these years is to be noted. C. FREEMAN, *Il rito dell'innovazione: la lezione del Giappone vista dall'Europa*, Milan 1989; W. GROPIUS, *Architettura in Giappone*, Milan 1995; M. SPEIDEL (edited by) *Ich liebe die japanische*

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18 K. FRAMPTON, *La primavera sacra: Wagner, Olbrich e Hoffmann 1886-1912*, in *Storia dell'architettura moderna*, Bologna 1986, pp. 86-88; A. BEHNE, *Der moderne Zweckbau*, Wien 1926; H. GERETSEGGGER, M. PEINTNER, *Otto Wagner 1841-1918: unbegrenzte Großstadt. Beginn der modernen Architektur*, Salzburg 1964; A. Giusti Baculo, *Otto Wagner: dall'architettura di stile allo stile utile*, Napoli 1970.

19 For historical insight about the decision to bomb, see: J. WALKER, *Prompt and Utter destruction*, New York 1960, p. 61; G. ALPEROVITZ, *The Decision to Use the Atomic Bomb the Architecture of an American Myth*, New York 1995.

20 J. OCKMAN, *Out of Ground Zero*, cit.; N. ISHIMARU, *Architectural witnesses to the atomic bombing: a record for the future*, Hiroshima 1996; M. PERLMAN, *Hiroshima forever: the ecology of mourning*, Barrytown 1995; E. MORRIS, *The flowers of Hiroshima*, New York 1959

21 N. SAITO, *Nihon kokogakushi*, cit.; MITCHELL, *Amaeru: the expression of reciproca/ dependency*, cit.; NODA, *Introduction to Japanese law*, cit.; *Conservation of wood*, cit.; TADASHI, *The conservation of ancient building in Japan*, cit.; ODA, *Basic Japanese laws*, cit.; CACHO, *A conceptual planning model*, cit.; BAGA, RAPISARDA SASSOON, FABRIZIO, *Le normative ambientali nell'esperienza straniera*, cit.; GALLI, *Nihon no Bunkazai*, cit.; HARIS, GOTO, *William Gowland*, cit.; *Edwards, Japanese cultural properties management to 1945*, cit.

22 L. GUERRIERO, *L'istanza psicologica, l'istanza ecologica, l'educazione all'arte*, in L. GUERRIERO, *Roberto Pane e la dialettica del restauro*, Napoli 1995, p. 351.

23 R. PLANT ARMSTRONG, *The power of presence: consciousness, myth and affecting presence*, Philadelphia 1981; M. PINGUET, *La morte volontaria in Giappone*, Novara 1985; F. BIGATTI, *Il pensiero giapponese: l'incontro con la cultura cinese*, Genova 1992; M. NAGUCHI, *Linguaggio invisibile*, in «*Industria delle costruzioni*», 266, p. 66; K. NISHIDA, *Geijutsu to Dotoku*, Tokyo 1923.

24 G. CARONARA, *Natura e compiti del restauro*, in Id., *Avvicinamento al restauro. Teoria, storia, monumenti*, Napoli 1997, p. 6. Si segnalano inoltre: K. Tange, N. KAWAZOE, *Ise: prototype of Japanese architecture*, Cambridge 1965; *The tale of Ise*, Tokyo 1972; H. IKUO, *The complete work of Ikuo Hirayama*, Tokyo 1990; C. ADARNS, *Japan's Ise Shrine and its thirteen-hundred-year-old reconstruction tradition*, in *Journal of Architectural education*

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- 27 V GREGOTTI, *Kenzo Tange e il Memoria! Park di Hiroshima*, in «Casabella», September-October 1956, pp. 13-18.
- 28 M. DEL CORRALL BELTRAN, G. RICCIO, *Il Patrimonio dell'Umanità. Asia Orientale*, Novara 2003, pp. 130-133.
- 29 R. PANE, *Introduzione*, in Id., *Attualità e dialettica del restauro: educazione all'arte, teoria della conservazione e del restauro dei monumenti*, antologia a cura di M. CIVITA, Chieti 1987, p. 15.
- 30 *Ibidem*, p. 18.
- 31 R. PANE, *Le opposte sorti di Varsavia e Praga*, in Id., *Città antiche edilizia nuova*, Napoli 1959, p. 238
- 32 R. PANE, *L'educazione all'arte come fruizione estetica*, in Id., *Attualità e dialettica*, cit., p. 345
- 33 R. PANE, *Urbanistica, architettura e restauro nell'attuale istanza psicologica*, in Id., *Il canto dei tamburi di pietra*, Napoli 1980, p. 321.
- 34 *Ibidem*.
- 35 C. G. JUNG, *L'io e l'inconscio*, Torino 1967.
- 36 L. GUERRIERO, *L'istanza psicologica, l'istanza ecologica, l'educazione all'arte*, cit., p. 330.
- 37 *Ibidem*, p. 332.
- 38 G. CARBONARA, *Filologia e ripristino: due concetti molto differenti*, in *Trattato di restauro architettonico*, a cura di G. Carbonara, Torino 1996, p. 26.
- 39 M. AGNOLETTO, *Groundzero.exe: costruire il vuoto = building the void*, Roma 2004.
- 40 S. STEPHENS, I. LUNA, R. BROADHURST, *Immaginare Ground Zero: progetti e proposte per l'area del World Trade Center*, Milano 2004; Agnoletto, *Groundzero.exe*, p. 4
- 41 «When I first began this project, New Yorkers were divided as to whether to keep the site of the World Trade Center empty or to fill the site completely and build upon

it. I meditated many days on this seemingly impossible dichotomy. To acknowledge the terrible deaths which occurred on this site, while looking to the future with hope, seemed like two moments which could not be joined. [...] The great slurry wall is the most dramatic element which survived the arrack, an engineering wonder constructed on bedrock foundations and designed to hold back the Hudson River. The foundations withstood the unimaginable trauma of the destruction and stand as eloquent as the

Constitution itself asserting the durability of Democracy and the value of individual life. We have to be able to enter this ground while creating a quiet, meditative and spiritual space. [...] The sky will be home again to a towering spire of 1776 feet high, an antenna Tower with gardens. Why gardens? Because gardens are a constant affirmation

of life. A 1776 feet skyscraper rises above its predecessors, reasserting the pre-eminence of freedom and beauty, restoring the spiritual peak to the city, creating a building that speaks of our vitality in the face of danger and our optimism in the aftermath of tragedy.

Life victorious». On Libeskind see: L. SACCHI, *Daniel Libeskind. Museo ebraico*, Berlin 1998; A. TERRAGNI, *Daniel Libeskind: oltre i muri*, Torino 2001; A. MAROTTA, *Daniel Libeskind*, Milano 2007; and: D. LIBESKIND, *Between Zero and Infinity: Selected Projects in Architecture*, New York 1981; D. LIBESKIND, *Chamber works: Architectural Meditations on Themes from Heraclitus*, London 1983; D. LIBESKIND, *Countersign*, New York 1992; *Free Spirit in Architecture: Omnibus Volume*, A. PAPADAKIS, G. BROADBENT, M. TOY, (edited by) London 1993; R. WALLENBERG, *Lecture: Daniel Libeskind: Traces of the Unborn*, Ann Arbor 1995; D. LIBESKIND, *Radix-Matrix: Daniel Libeskind*, Munchen 1997; D. LIBESKIND, *Fishing from the Pavement*, Rotterdam 1997; H. BINET, *A Passage Through Silence And Light: Daniel Libeskind's Jewish Museum Extension to The Berlin Museum*, London 1997.

42 Interview in «la Repubblica» press. 9 April 2009.

43 *Ibidem*.

44 M. DALLA COSTA, *Friuli: sisma e ricostruzione*, in *Il restauro di necessità*, S. BOSCARINO, R. PRESCIA (edited by), Milano 1992, pp. 55-68; M. DEZZI BARDESCHI, *Brevi note sugli interventi di "restauro"; nelle zone colpite da terremoto*, *ibidem*, pp. 182-184; S. CASIELLO, *Antichi centri dell'Irpinia: storia e trasformazioni*, in «Storia dell'Urbanistica», 3, gennaio-giugno 1985, pp. 7-20.

45 R. PANE, *Antoni Gaudí*, ci t. , p. 24.

46 R. PANE., *Introduzione*, in R. PANE, *Attualità e dialettica*, cit.

47 P.L. CERVELLATI , «la Repubblica» 9th April 2009

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Carrilho da Graça.*

Preserving Venustas: two architectures by Joao Luis Carrilho da Graça

Emanuele Morezzi

Abstract

The paper aims to the main idea “transmitting *venustas*”. In order to understand a path to conserve the past architecture and, moreover, its *venustas*, the paper suggests to analyze two case studies of the portuguese architect J. L. Carrilho da Graça. These two examples will explain opposite paths to get to the transmission of the past architecture’s beauty. In the first example, *venustas* will result from new construction in dialogue with an existing building, in the second one, from the emptiness of the design. The final results may declare the importance of the relation with the landscape and the respect for the existing architecture in order to share the idea of *venustas*.

Keywords: conservation, architectural transformation, emptiness, sharing ideas

While dealing with the *communication* of architecture, intended as material asset bearer of a number of cultural, aesthetical and social implications, it is worth noting immediately how architecture pervades our life. “Nobody can close his eyes in front of the buildings that constitute the decor of our lives”¹ is a surely truthful statement, which, however, does not specify the quality of the architecture’s communication; it simply confirms the existence of the latter, more or less consciously. Nevertheless, the cultural and material efforts aimed at the preservations of buildings belonging to past eras seem to demonstrate the will to perpetuate their inherent values and symbols. If the practice of preservation appears rightful and well-established, yet the international debate

about *how* to convey such values, hence how to preserve architecture, is still heated. While analyzing two restoration interventions by Portuguese architect J. L. Carrillo da Graça², the present contribution will attempt to demonstrate how the communication of the architecture, as well as of its *venustas*, could be achieved also through apparently antithetic paths framed within a project aimed at the re-functionalization of the existent.

The first case, the conversion of the Flor da Rosa monastery into a Pousada in Crato, expresses the intent to convey the aesthetical standards of the existing building through operations of new construction, while the second example, the recovery of the ruins of Sao Paulo church in Macao, mainly develops around the idea of preservation, minimal intervention and planning of an empty space. Although different from a methodological point of view, the two projects could be considered both valid and noteworthy if analyzed through their capacity to convey and communicate the *venustas* of the existent. In these cases, both the theoretical approach (promotion of the built, environmental integration, relationship with the context) and the planning one (context, usability, accessibility) are well balanced and expressed in the framework of the intervention. Hence, the analysis of the two will demonstrate that the *venustas* of the existent could be conveyed in many ways, and even more, if the critical reflections founding the intervention are based upon the respect of the context and the uniqueness of the asset whose authenticity and beauty are to be communicated.

In the reconversion of the Flor da Rosa monastery into a Pousada, in Crato, Portugal, the Portuguese architect J. L. Carrillo da Graça engaged with an initial situation difficult to read. Indeed, the original structure underwent many expansions, stratifications and re-functionalizations over time, which altered its original appearance. The configuration

assumed by the building itself over time has suggested the redefinition of the settings. In fact, the final project matches new structures (made necessary due to the intended role of a museum of the site), characterized by great formal and chromatic autonomy with regards to the multiplicity of the existent.

The new constructions (with all the external walls rigorously plastered in white tone and ascribable to elementary volumes) deviate from the existent (featured by stone masonries and a complex distributive morphology), thus implicitly exalting the architectural and communicative characteristics of the latter. Moreover, such a choice seems to enhance the relationship of the structure with the natural context where it is located, as the newly-constructed buildings ideally and visually connect the original building with the surrounding landscape.

From a theoretical point of view, this case study is particularly interesting as it permits to evaluate how the communication of the *venustas* has been attained through the care to the new buildings' details, in a context already layered in itself. All this has emphasized the implicit characteristics of the pre-existing building even more. While responsible for planning new functional elements in a layered context, in fact, Carrillho da Graça wished that such volumes result neutral and as much as possible formally separated from the context of the monastery. Such a trend implicitly highlights the *venustas* of the existent, now clearly opposed to one of the new volumes.

*“To consider pre-existents as stratifications, to intervene on them to display their sequences and hidden aspects is what characterizes the reuse and recovery projects”*³. This statement demonstrates the will of the Portuguese architect to disseminate a message that the architecture carries in its essence, even if sometimes clouded by time or layers. In the case of the monastery, Carrilho da Graça has opted for the path of new construction, while in



Reconversion of the Flor da Rosa Monastery



Detail and context

the Jesuit church in Macao, he has preferred the empty space to communicate the values of the architecture.

The intervention for the preservation of the ruins of the Jesuit church and college in Macao⁴, realized between 1990 and 1995, is the outcome of an international contest called by the local administration. The intent was to transform the religious building and the underlying archaeological findings into a museum, in order to reconstitute the lost sacred atmosphere to the complex. The project by Carrilho da Graça is based on empty space⁵. The original façade, stabilized, fulfils its access function more in a symbolic way than in a real one, as it can be considered the only structure on the elevation of the entire project. Once crossed the gate, a vast horizontal space delimited by short walls made of reinforced concrete, aimed at circumscribing the ancient perimeter of the religious building, welcomes the visitor.

The reconfigured planimetry of the church relies upon the glass pavement, which evokes the ancient typological setting of the building and its division into naves through appropriate divisions and articulations. Underneath the glass pavement, the archaeological ruins preceding the construction of the Jesuit building that are still under excavation can be spotted. Finally, the project culminates with the positioning of an oblique element in reinforced concrete in the ancient choir location, thus ideally closing the church space. It also serves as access to the underground crypt, enlightened by zenithal light, representing the utmost sacred place of the entire complex.

In Macao, the empty space is the main element of the whole project: the ancient church, reduced to ruin status at this point, keeps communicating its values and architectural characteristics not through its reconstruction (as before) or thanks to an intervention conjugating the ancient with the new, but simply by maintaining the holiness of the place and

the positioning of the missing interiors. This approach towards preservation could seem not shareable from a theoretical and methodological point of view; also, the re-functionalization of the structure into a museum suffers from such a planning choice in term of usability. In spite of all the above, it is to be acknowledged that the Portuguese architect has attained the set objective: the communication and the re-evocation of the ancient sacredness of the building. To achieve such result, Carrilho da Graça has put in place one of the essential requisites for a rightful restoration intervention: to execute the minimum intervention. Indeed, the stabilization of the original facade is aimed at the preservation of the appearance of the ancient building. At the same time, at a higher altitude, the façade itself becomes the observation point towards the city and the surrounding urban context.

Moreover, the realization of the glass pavement through supports that do not burden the archaeological sediment has the advantage to not chromatically characterize the intervention, while making the ruins beneath the church readable at the same time. Finally, the attention paid to the materials of the perimetral division walls, entirely in reinforced concrete, recalls the choice of the white-toned plaster in the monastery in Pousada: the search for an aseptic and neutral surface capable to highlight the existent. Thus, formal innovation is limited to the realization of the underground crypt as a conclusion of the museum path. It can be explained by the will to channel here all the spiritual focus that a worship place deprived of walls and covering has inevitably lost.

With respect to the previous case study, a different critical approach results clear. If in the Pousada monastery, the mean of communication of the *venustas* of the existent lied in the new constructions and their integration with the environmental context and the landscape, in the case of Macao church it is



São Paulo Ruins and reconversion

the empty space (i.e. the absence of any structure on elevation) that serves as conveying principle of the original *venustas*. Such diverse approaches encourage reflection on how a building's *venustas* could be interpreted in different manners; how different modalities to highlight *venustas* could be made explicit in similar destinations of use and could interact in a project on the existent aimed at the reconfiguration of the spaces and their re-functionalization. In summary, is it possible to conjugate need and beauty with quality and beauty? The answer to this question is given precisely by the project result of the case studies analyzed. Here, the association between “beauty”, need and quality represents the common ground from where the Portuguese architect has started to formulate two solutions that are, therefore, only apparently so different. In the first place, the context of the projects and their integration at an architectural, territorial and landscape-level is to be analyzed. Both projects, indeed, relate with the existent, but also with the surrounding landscape: the monastery in Crato coexists with a natural and agricultural context almost unchanged over the centuries; the church in Macao related with the urban context, which witnessed several transformations but stays the same in its setting implicit nature. These features lead the implementation of both projects: the aseptic volumes of the monastery relate both with the existent and with the surrounding landscape, and in the same way the empty space of the Jesuit church interacts with the urban context. So, the communication of the “beauty” owes its directness to the redesign of the historical spaces in full accordance with the *genius loci*⁶.

This characteristic allows for an “authentic” communication of *venustas*,⁷ as the “beauty” of the architecture is linked to the place where that specific architecture is located. Moreover, the respect for the pre-existent and for all the stratifications is fundamental: Carrilho da Graça has preserved each

testimony of the past with the will to communicate the entire value of the building and not only the one pertaining to a specific phase of its existence. The authentic “beauty” should be perceived especially in front of those entities that underwent several stratifications, where the intervention of the Portuguese architect inserts as the last contribution in chronological order with respect to a chain of transformations that implied unavoidable modifications to the “beauty” of the asset too. Hence, such a concept imposes careful and thorough preservation in order to communicate the idea of *venustas* at best. Only in this manner many and very topical preservation issues (challenged by the society of images) could be solved and the value of the concept of *venustas* inner to architecture could be explored.

In the last decades, the discipline of restoration has intensified its scientific research in this direction to better understand concepts such as authenticity⁸, symbol⁹, the substance of the architecture, psychological instance¹⁰. Such an intense debate, still ongoing, demonstrates how the social and cultural transformation poses new questions about the value of the past and its testimonies. As in the projects by J. L. Carrilho da Graça, the idea of communication, preservation and recovery of “beauty” remains, thus, at the centre of many attentions aimed at the permanence of a concept that remains unchanged in its role and its value, even if modified in the external shape of the architecture.

Notes

- 1 B. ZEVI, *Saper vedere l'architettura*, Einaudi, Roma, 1946, pag. 8.
- 2 For an indepth reading of the work and theory of J.L. Carrilho da Graça, see the monograph: Per approfondimenti sull'opera e la teoria di J.L. Carrilho da Graça si veda la monografia R. ALBIERO, R. SIMONE, *Joao Luis Carrilho da Graça, opere e progetti*, Electa, Milano 2003 e A. ANGELILLO (edited by), *Architettura portoghese: opere recenti di Goncalo Byrne, Joao Luis Carrilho da Graça, Eduardo Souto de Moura*, Giancarlo politi ed., 1995; A. ANGELILLO, *Joao Luis Carrilho da Graça: opere e progetti*, in «Casabella», n. 589, 1992, pag. 4;
- 3 R. ALBIERO, R. SIMONE, cit. pag. 32.
- 4 For more detailed study on such project, see: Per approfondimenti specifici su questo progetto vedi: *A project for a Museum of St. Paul's ruins in Macao*, in *Portugal, four points of view*, Galeria Dessa ed., Milano, 1993, pp. 28-29; *Ruins and Museum of St. Paulo Cathedral, Macao 1996* in «Dialogue», n. 30, 1999, pag. 92-95
- 5 F. ESPUELAS, *Il Vuoto, riflessioni sullo spazio in architettura*, Christian Marinotti ed., Milano, 1999.
- 6 See the essay of P. MARCONI, *Design oppure Restuaro Filologico?*, in P. MARCONI *Il recupero della bellezza*, Skira ed., Milano, 2005.
- 7 G. CRISTINELLI, V. FORAMITTI, *Il restauro fra identità e autenticità: atti della Tavola rotonda "I principi fondativi del restauro architettonico": Venezia, 31 gennaio-1 febbraio 1999*, Marsilio ed. Venezia, 1999; M. DALLA COSTA, G. CARBONARA, *Memoria e restauro dell'architettura: saggi in onore di Salvatore Boscarino*, Franco Angeli ed., Milano, 2005.
- 8 M. DEZZI BARDESCHI, *Restauro: punto e da capo. Frammenti per una (impossibile) teoria*, Franco Angeli ed., Milano, 2001.
- 9 N. PIRAZZOLI, *Totem e tabù, il difficile rapporto degli architetti con le opere del passato*, Alinea ed., Firenze, 2008.
- 10 R. PANE, *Il canto dei tamburi di pietra, restauro dei monumenti e urbanistica dei centri antichi, la partecipazione alla difesa del patrimonio ambientale italiano, l'educazione all'arte come funzione estetica, autonomia dell'arte e società*, Guida, Napoli, 1980

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C. Archaeological heritage and contemporary ruins



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Post conflict conservation or reconstruction: analysis, criteria, values of the recent Syrian cultural heritage

Salah Haj Ismail, Emanuele Morezzi

Abstract

Three years of conflict in Syria has affected the cultural heritage severely and threatened social and symbolic values. This paper illustrates firstly the real condition of the city of Aleppo, through presenting some cases of high cultural value buildings damaged by the conflict, even some were totally collapsed, which represent an important bond of Aleppo citizens similar to the idea of “Istanza Psicologica” theorized by Roberto Pane. Secondly, the research aims to analyze the criteria of “second-day” intervention (conservation, restoration, enhancement and eventual reconstruction) on this damaged heritage, by investigating the cultural significant values of these buildings damaged or completely destroyed. Finally, the paper concludes with a few suggestions about the optimum intervention of different case studies represents the values mentioned before.

To sum up, the research aims to involve the international debate about conservation and restoration with a critical situation of cultural heritage in crisis.

Keywords: Syrian heritage, traditional architecture, reconstruction, war damage, architectural preservation

Introduction

For more than three years Aleppo has been witnessing painful events that have negatively affected the lives of all the citizens as well as all sectors including the built heritage sector. Many of old monuments and areas have been subject to damage and destruction, the Citadel and other historical buildings that are significant, not only in the history of Syria but also in the history of mankind, have been affected, as well. Reports show that till November 2013, more than 53% of the Old

City of Aleppo was destroyed¹ and a number of 113 different monuments were partially or totally damaged in the same period. This represents an enormous loss not only for the Syrian country but also for the international community, which gave little attention to these facts. The only main initiatives taken to protect and reinforce the common sense about this heritage are represented by few papers and the constitution of a “No strike list”². Investigating these cultural scenarios, the most important initiative was the UNESCO decision to declare Aleppo a “*world heritage site in danger*”, which means to move it to the World Heritage List in danger, trying, through this action, to sense the experts worldwide. This action, however, had only bureaucratic and symbolic results, with no real effect on the field: on the contrary, it gave, recently, a negative effect. The extremist revolts, in fact, after this “international recognizing of value” decided to destroy the Holy Shrines of Aleppo famous religious figures³, other sides responded by destroying other sites. The study, nevertheless, is not focusing on the destruction caused by one side of the Syrian conflict, but it aims to have a holistic overview of Aleppo heritage as a result of this crisis and creating the base for a deeper overview of this damaged landscape. Starting with these facts, the paper aims to present the recent situation of Aleppo heritage during this crisis by showing different examples and case studies in order to involve the international community of experts in the study, understanding and protection of this patrimony and also in the future intervention of conservation and reconstruction.

Destruction: cause and effect

In the complex condition of the Syrian conflict, it seems difficult to classify the destruction and the damages occurred in Aleppo, but the paper tries to do that, depending on the motivations which generated those damages, caused by all the participants in the conflict for different reasons. It is

possible to identify five causes with at least one main example which may explain in a better way not only the theoretical reasons of the damage but also show real effects on the built heritage and the consecutive people's psychological affection to it. Each cause (reason?) will be associated with a specific word to summarize complex proceeding with short ideas: one of the paper's main goal, in fact, it is represented not only by the will to classify all the reasons occurred, but also to underline the huge difference between them. This main difference, in fact, it will constitute a base for the future methodology about the intervention of heritage conservation or reconstruction, trying to consider the damage reasons as an integrated part of the conservation plan. The first cause is punishment, where each party of the conflict tries to punish his "enemies" by destroying their properties. As the case of Aleppo covered Bazar (*souq*) shows, rebels have set it into the fire⁴ to punish the merchants of Aleppo for not supporting the revolution. The will to destroy this particular monument shows the intention to punish a specific part of the society: merchants. This bazar, in fact, was the active heart of trade activities of the most industrial and commercial city of the nation, not an archaeological site for tourism visits and study. It was one of the biggest covered bazaars in the world from the Ottoman Empire era, and the longest historical one in the world survived until the start of the conflict⁵. So, burning it represents the rebel's intention to involve in the conflict new social classes, forcing them to participate in the fighting. It moved the conflict into a new level: before it was a conflict between two different sides and after it among the citizens and their identity was involved.

Another reason/cause is related to accidental destruction, which happened mistakenly by the army forces intended to bomb fighter's shelters and, instead of that, hit an important monument: this happened when the Syrian air force through barrel bombs on the Old City quarters and destroyed the

Old municipality of Aleppo⁶, which was built on 1916, with Ottoman style and rich ornaments, and its particular entrance with the winged stairs and the clock over it. In juxtaposition with the previous example, this fact did not represent a symbolic message to the people, but just another loss in the important city heritage and its aesthetic landscape.

The remained causes are all related to symbolic values. The need to divide this group of concepts shows the crisis complexity, explaining the whole different values and psychological relations to heritage, though destruction and conflict may affect different aspects and sectors of Aleppians. Destroying a city's symbolic figure, related and connected with peoples identity and their image about the city is functional to motivate them to act with or against other actions and deeds. For example, the destruction of Aleppo Umayyad Great Mosque Minaret by the rebels, with its huge emotional and historical value, and accusing the Syrian army with that demolition aimed to push the people to support the rebels and show the government forces as criminals. On the other side, the army targeted mosques and minarets in order to affect the rebel's spirit by showing them the will to destroy the cradle of revolt, where everything has started.

One group of symbolic destruction is reflected by religious motivation. Even if the demonstration movements in Syria started peacefully, demanding a more democrat and open country⁷, lately all the manifestations started to be guided by different motivations, like the religious ones, and shortly conduct to a civil war. The religious motivation, however, constitutes one of the main reasons which generate the war and gave birth to many different groups who started to fight and persuade the opponent to leave the battle and join their religion/cause. The primary tool to achieve this objective it was represented by the destruction of religious symbols of their challengers, as ISIL⁸ and Nosra frontier⁹ destroyed many shrines of religious figures of Aleppo history¹⁰. They



Destructions in Aleppo city, 2014



The ruins of the past heritage

consider those shrines as a symbol of infidelity, and by their point of view, this is one of the reasons delaying their victory, while the destruction of the Syrian troops for the mosques and minarets is another example. Obviously, beyond the groups which decide to fight for religious reasons, choosing to represent a whole faith with violence, all the civil people not involved directly in the conflict but related to that specific religion suffer a tremendous shock from the damage of their religious most important symbols. The impact of this heritage loss, in fact, has consequences not in the built landscape of Aleppo city only, but also in the mind of all the devotees in the world, which feel the bereavement caused by the conflict. Another part of symbolic destruction is related to the concept of history denial, where each side tries to eliminate a part of the city's history considered as a period to forget about, characterized by bad episodes and facts. The attack of the Citadel of Aleppo¹¹ and the destruction of its entrance¹² by the rebels aimed to delete the image of power and dictatorship-era of the Syrian government and represents the main case study of this idea of symbolic destruction. The rebels, damaged part of the monument because it represents a military base in which the national forces used to repair themselves instead of one of the most important monuments of defensive Arab Architecture. This fact constitutes an element which may testify how the conflict reasons have already overtaken the cultural and historical ones, and till which point all the opponents are ready to arrive and what are disposed to sacrifice to defend their motivations. This attitude regards both sides, in fact, on the other hand, the governmental troops destroyed any symbol or site could form in the future evidence of what happened, or glorifies the activists' acts. This reason transforms the ideal group which we are discussing about, extending the meaning of it: if the first example is referred to the 'history denial' as the will to destroy symbols of the past, the national army attitude is focused to delete the symbols

of the future or anything which may constitute an evidence of what's happening now. These tendencies urged the people of Aleppo to try to do something to protect their city's symbol, the Citadel, especially after the usage of explosive tunnels technique to destroy the national Hospital historical building¹³, and the Justice palace¹⁴ just in front of the Citadel. These facts originate a popular initiative which involves a lot of Aleppo citizen in the protection of the urban landscape. The citizens started a campaign on social media sites called *Save Aleppo*¹⁵ with the conviction to sensitive all the media and all the people in the heritage protection and to establish a web of "civil surveillance" on the monuments.

In general, those four causes and their effects gave the feeling to Aleppo people that their identity is targeted, and systematic destruction is conducted in their city and their heritage, in order to defeat their feeling of belonging and pride, as a personal punishment for their behaviour during the conflict years¹⁶. In addition to that a sense of international conspiracy (either by participating in this destruction or by neglecting and no action policy) is recently prevailing among Aleppo citizens: for them, those countries' goal is to steal their artefacts and to strip them of their history to show that they are uncivilized and savage society. Irina Bokova, UNESCO Director-General¹⁷, said as «Damage to cultural heritage is a blow against the identity and history of the Syrian people. It is a blow against the universal heritage of humanity». Those words show the attention and concern expressed by the international experts, even if their support isn't followed by concrete action on the damaged sites. Even if the conflict now doesn't allow to start a general reconstruction/conservation plan (with the idea of Aleppo decision-maker to rebuild everything as it was before the conflict¹⁸) it seems important to analyze few case studies, in order to understand the problem complexity and peculiarity, and it's essential to suggest different strategies for future intervention too. These suggestions, however, should

embrace different international experiences and knowledge to work as a guideline for the reconstruction plan.

Case studies

The aforementioned examples and cases were chosen depending on their symbolic meaning to Aleppo citizens. To achieve the goal of measuring that influence the study would suggest exploiting many different tools useful to evaluate the significance of each monument, like the value engineering measuring systems such as Delphi or CIA (Cross Impact Analysis). However, those methodologies are thought for “peacetime”, and their application during a conflict constitutes a difficult research’s starting point. So, the paper proposes a new analysis configuration, depending on a new emerging tool which may be helpful to the data collection and gave a hint about the situation and influences of heritage destruction on people’s emotions. Using new instrument and a new strategy means to measure the people’s interaction through web and, especially, social media (such as Facebook or Twitter), websites and the number of pages and hashtags about one monument or event in the Syrian conflict long period¹⁹. The data coming out by these analyses could be helpful in the future of reconstruction and intervention strategies to understand the real value of each monument and building to define priorities before taking a decision about the best intervention methodology in each site. It is important to combine these tools in order to invent a suitable modern instrument takes into consideration all criteria and factors before planning the strategy of future intervention. In this paper, the research aims to present just a few selected case studies, in order to explain each classification group: for each one of them, the present study will give an interpretation and a monument symbolic affection, coming out from the data analysis, and a suggestion for the future intervention on

the heritage, in order to maintain the memory and the site's cultural values.

Values and importance

For briefness reasons, the study presents the case studies (selected as mentioned before) in the same order as they were quoted before. In fact, the reason for their damage still represents the starting point for any real evaluation or to form any suggestion or guideline for future intervention.

The Main Bazar (covered Souq)²⁰ returns to the 4th century A.D where the shops constructed on the sides of the straight street between Antakia gate and the Citadel of Aleppo. Besides its historical importance, it has a commercial value since when it became the main market of Aleppo after it was burned in the 18th century during the Ottoman empire. The goods sold in these markets in the past²¹ do not represent the only main souq's importance: in the recent days, it was the main supplier of goods of Aleppo city and near suburbs, even to cities like Raqqa and Deir Ezzour in the East, Latakia and Idleb on the West. The importance of the market is enforced by the presence and magnificence of its heritage (caravansaries, mosques, minarets, *takaia*²²) special and unique buildings. Built-in 1916²³, a late Ottoman edifice housed the city hall of Aleppo (Municipality Building). It is one of numerous beautiful late Ottoman-period buildings surrounding the Citadel, constructed with heavy European architectural influence. Full of ornaments with a cornice, and splendid entrance with a clock over it. The stone winged stairs and the compact shape made it a unique example of Aleppo Architecture from this era. For a while, the Municipality Building housed the Aleppo passport and immigration office - where tourists once queued up to extend their visas. The passport office has relocated elsewhere, leaving the building vacant awaiting its restoration. But unfortunately, it was damaged severely on 28 September 2012 during the conflict.



The Umayyad and the Omari mosque and the Minaret

Aleppo Citadel is a large medieval fortified castle in the centre of the Old City of Aleppo²⁴. It is considered to be one of the oldest and largest castles in the world. Usage of the Citadel hill dates back at least to the middle of the 3rd millennium BC. Subsequently, it was occupied by many civilizations including Greeks, Byzantines, Ayyubids and Mamluks. The majority of the construction as it stands today is thought to originate from the Ayyubid period²⁵. Extensive conservation work has taken place in the last decade by the Aga Khan Trust for Culture²⁶ in collaboration with Aleppo Archeological Society²⁷. Besides its extraordinary architectural and historical value, it has a symbolic value for the people of Aleppo, it is the symbol of their city and almost in every logo there. The area around the Citadel was one of the most active zones, not only for tourist but also for the inhabitants of the city. The main square in front of the Citadel was a theatre for many carnivals and cultural activities, and it was also surrounded by cafés and restaurants, cultural and entertainment centres. Referring to the Umayyad mosque and its minaret²⁸, Helga Seeden, a professor of archaeology at the American University of Beirut said “*this is like blowing up the Taj Mahal or destroying the Acropolis in Athens. This mosque is a living sanctuary. This is a disaster. In terms of heritage, this is the worst I’ve seen in Syria. I’m horrified*”²⁹ The minaret’s shaft, which protruded out of the flat roof of one of the halls, consisted of five levels with a crowning top encircled with a veranda. A muqarnas-style cornice divided the veranda top from the shaft. The structure was largely built of fine ashlar. The minaret was heavily decorated in relief ornament, more so than any other Islamic-era structure in Aleppo. Its stories contained cusped arches and continuous mouldings.

According to E.J. Brill’s *First Encyclopedia of Islam*³⁰, the minaret was “*quite unique in the whole of Muslim architecture*” Archaeologist Ernst Herzfeld described the architectural style of the minaret as being “*the product of*

Mediterranean civilization” writing that its four facades carried elements of Gothic architecture. The minaret value came from the huge value of the mosque itself, and after the restoration in 2007 with the big debates between experts; it had a scientific value for the restoration experts of Syria as an experimental try by local experts. The huge value added to the minaret was after its first attack time during the conflict and the great sorrow and sadness after it was bombed and destroyed completely.

Conclusions

All those monuments are now in danger, we suggest to adopt strategies guided and inspired with previous international experience. Starting from refusing the idea of rebuilding the heritage as it was before the conflict and inventing other solutions in comparison with similar international cases.

The first strategy (memorializing) aims to conserve the ruins as a memory of the past keeping the monument as it was after the destruction³¹ and surround it by a memorial park which may empathize the importance of it and remind the future generations about the conflict tragedy. The A-Dome case in Hiroshima³², represents a perfect match to this intention, conserving the ruins of the main city monument in the middle of a new park which is designed to involve the inhabitants and the tourists with the past. Another solution (mixing), aims to mix the conservation needs to the will to reinvent the heritage through new technologies, aim to complete the demolished ruins with new materials showing the meeting of two styles and ages. The worldwide known Berlin’s Reichstag case³³, for example, constitutes a masterpiece of this solution, reaching the goal to add the original damaged monument (the old German Parliament) to new techniques and material (a new dome cover made by glass and steel with energetic requests) adding symbolic values of it (roof transparency, clean institutions). Even if the study already expresses how a

complete reconstruction of *all* the demolished heritage denotes a lack of ideas and guidelines, it is possible to configure a possibility of rebuild part of the damaged heritage³⁴. This indication (reconstructing) aspires to overtake the past tragedy through a complete reconstruction of the symbols of the past. The Mostar bridge, for example, represents an attempt to reconstruct not only the lost heritage but also to refind the culture of the past (destroyed in the so-called *urbicide*³⁵, which delete all the cultural values and symbols). Finally, the last possibility for the intervention on the damaged heritage is represented by the will to delete the past history by building new monuments for the future. This attitude (designing), even if is often related to feeble memorializing instances, points to create a new future, building it on the ruins of the lost damaged heritage. The New York World Trade Center for instance, constitutes a symbol of this attitude, choosing to construct, in the same area, a new building characterized by a new style, form and materials³⁶. This, even if the project is provided by a space dedicated to the memory of the terroristic attack, it may signify the will to reject the past and go beyond the tragedy.

Those examples show the importance of international experience and its contribution to future intervention in Aleppo after the conflict. It's important to start as soon as possible, a debate between international experts about the best way to help the local ones and the decision-makers to explain how to act after the end of the conflict instead of waiting its end. These strategies may change the idea diffused nowadays prevailing now in Syria (*never forgive, never forget*) into a new one (*forgive but never forget*) about the intervention in the heritage of Aleppo, by combining the memories of the past with the memories of the conflict to construct a new future for next generations.

Notes

- 1 M. ABDULKARIM, *The Archaeological Heritage in Syria during the Crisis, General*, Directorate of Antiquities & Museums, Damascus, 2013., p. 42.
- 2 It is a list of geographic areas, complexes, or installations not planned for capture or destruction, Heritage for Peace and Blue Shield, in full consultation with Syrian colleagues, have prepared a list of the twenty most important archaeological and historical sites in Aleppo for use by all sides in the conflict.
<http://www.heritageforpeace.org/>
- 3 For example, personality as Abo Alhasan one of the Prophet's companions, or Abu Alhuda Alsiadi the former head of Sufi religious group and, later on, Mufti of Muslim religion.
<http://www.tajdeed.org.uk/ar/posts/list/9888.page>
- 4 On October 2nd 2012.
- 5 The Aleppo Bazar was 15 Km long and included 37 different sectors.
- 6 On September 28th 2012.
- 7 Even the government admitted that, the president Assad in his speech to the Syrian parliament (10 June 2012)
- 8 Islamic State in Iraq and the Levant.
- 9 Alnosra frontier, Al-Qaida branch in Syria.
- 10 Awais Alqurani, and other companions of the Prophet Mohammed.
- 11 J. GONNELLA, *The Citadel of Aleppo: Description, History, Site Plan and Visitor Tour*, 2nd Ed., 2008, Aga Khan Trust for Culture and the Syrian Directorate, General of Antiquities and Museums., p. 45-52.
- 12 On 08th August 2012, by the Syrian free Army (Rebels).
- 13 On 08th May 2014, with a tunnel under it filled with 750 tons of explosives, by the rebels.
- 14 On 07th Feb 2014.
- 15 About this argument it seems very important to remember the initiative of website The creative memory of the Syrian Revolution ([http://www.creativememory.org/?p=54252.](http://www.creativememory.org/?p=54252)) which states: *<The promoters of this project believe that it participates in the documentation of contemporary history, so it is crucial that the revolution and its realities are explicitly described, for the coming generations, for the whole world.>*
- 16 M. Hrietani, in his presentation *Challenges for Old City of Aleppo in the time of war* at Aleppo University, 21th March 2013.
- 17 <https://news.vice.com/article/syria-s-cultural-heritage-is-a-major-victim-of-the-country-s-civil-war>
- 18 This intention is already expressed by different personality like Aleppo Major and Municipal in accordance to the Prime Minister declaration on October 2013.

19 This strategy to analyze the psychological affection of Aleppo people to their heritage was chosen for multiple reasons. First of all, a more common sociological surveys (like interviews or questionnaires) are not available to be applied in a city in conflict for the evident lack of users and the resulting unreliable data. So, the study decided to analyze all the data coming out from the social media, because it may represent now the only reliable element we can work with. So, all the paper strategies and the efforts are related to the USIP's Center of Innovation in Science, Technology and Peacebuilding (<http://www.usip.org/olivebranch/google-facebook-microsoft-eye-syria-social-media-data-trends>) and the "Blog&Bullets" initiative hosted at the Stanford University in 2013 (<http://www.usip.org/publications/blogs-bullets>).

20 M. CHIBLI, *The City of Aleppo: Room for Rehabilitation*, in <Medina Issue Eleven: Architecture, Interiors & Fine Arts> edited by British Virgin Islands: Medina Magazine, n. January/February 2000, pp. 52-53.

21 During the Ottoman empire in one day was equal to those sold in Damascus and Cairo in a month S. S. CANTACUZINO, *Aleppo: Bab El Faraj*, in <Mimar 12: Architecture in Development> edited by Hasan-Uddin Khan, Singapore, Concept Media Ltd., 1984, p. 132; A. QUDSI, *Aleppo: A Struggle for Conservation*, in <Mimar 12: Architecture in Development> edited by Hasan-Uddin Khan, Singapore, Concept Media Ltd., 1984, p. 92.

22 The *takia* (plural *takaia*) is a common building in Aleppo city. Built to host and feed poor people and travelers who can't afford an hotel, *takia* represents today an important part of the city's heritage.

23 A.R. MOBAYYED, , *Aleppo monuments, ministry of culture, Damascus, Syria*, 2007, p. 231.

24 The Citadel represent the center also for the motivation that inscribe the Old City in the world Heritage List in 1986. S. BIANCA, *Medieval Citadels Between East and West*, edited by Aga Khan Trust for Culture, 2007, Milan, p. 65.

25 The Ayyubid dynasty was a Muslim dynasty of Kurdish origin, founded by Saladin and centered in Egypt. The dynasty ruled much of the Middle East during the 12th and 13th centuries (1171 established – 1341 disestablished) A. QUDSI, *Aleppo: A Struggle for Conservation*, in <Mimar 12: Architecture in Development> edited by Hasan-Uddin Khan, Singapore, Concept Media Ltd., 1984, p. 67

26 The Aga Khan Trust for Culture (AKTC) focuses on the physical, social, cultural and economic revitalization of communities in the Muslim world. It includes the Aga Khan Award for Architecture, the Aga Khan Historic Cities Program, the Aga Khan Music Initiative, the on-line resource ArchNet.org and the Aga Khan Program for Islamic Architecture

at Harvard University and the Massachusetts Institute of Technology. The Museums & Exhibitions unit coordinates the development of a number of museum and exhibition projects.

27 P. JODIDIO, *The Aga Khan Historic Cities Programme, Strategies for urban regeneration*, Edited by Prestel, 2011, pp. 248-253; J. GONNELLA, *Columns and Hieroglyphs: Magic Spolia in Medieval Islamic Architecture of Northern Syria* in <Muqarnas: An Annual on the Visual Culture of the Islamic World> n.27, 2010, pp. 103-120; W. GRAVES, *Preserving Old Aleppo*, in <Aramco World Magazine> May/June 1999, edited by Robert Arndt., p. 12.

Link: <http://archnet.org/system/publications/contents/6721/original/DPC3576.pdf?1384801256>

28 As general bibliography: J J.L. BACHARACH, *Marwanid Umayyad Building Activities: Speculations on Patronage* in G. Necipoglu, *The Encyclopaedia of Islam*, 1996

S. BIANCA, *Medieval Citadels Between East and West*, edited by Aga Khan Trust for Culture, Milan, 2007; B. BREND, *Islamic Art*, Harvard University Press., 1991; R. GROUSSET, *The Empire of the Steppes: A History of Central Asia*, Rutgers University Press., 1991.; M.T. HOUTSMA, *E.J. Brill's First Encyclopaedia of Islam 1913-1936*, 1987 ; G. MITCHELL, *Architecture of the Islamic World*, Thames and Hudson, 1978; Y. TABAA, *Constructions of power and piety in medieval Aleppo*, 1997, Penn State Press.

29 <http://www.dailymail.co.uk/news/article-2314459/Umayyad-Mosque-Archaeologists-left-horrified-historic-11th-century-minaret-reduced-rubble.html#ixzz34GP2SvGD>

30 M.T. HOUTSMA, *E.J. Brill's First Encyclopaedia of Islam 1913-1936*, 1987, p. 378.

31 S. GIZZI, *Il vuoto e il suo contrario nella progettazione architettonica e nel restauro*, in ΤΟΠΟΣ e Progetto: il vuoto, Gangemi Editore, Roma, 200, pp. 69-88.

32 E. MOREZZI, *Roberto Pane e l'istanza psicologica: sviluppi di un concetto nel caso-studio di Hiroshima*, in: Roberto Pane tra storia e restauro: architettura, città, paesaggio, Napoli, 27-28 ottobre 2008, pp. 277-282.

33 S. CASIELLO (edited by) *I ruderi e la guerra. Memoria, ricostruzioni, restauri*, Nardini, Firenze, 2011, pp. 1-10

34 R. PANE, *Città antiche, edilizia nuova*, ESI, Napoli, 1959, p. 100.

35 The word is invented by Bogdan Bogdanovic, mayor of Belgrade, M. SAFIER, *Confronting Urbicide: commentaries on September 11th*, in <CITY> n. 5, November 2001, p. 146.

36 M. AGNOLETTO, *Groundzero.exe. Costruire il vuoto. Edizione italiana ed inglese*, Kappa, Milano, 2004, pp. 12-45.

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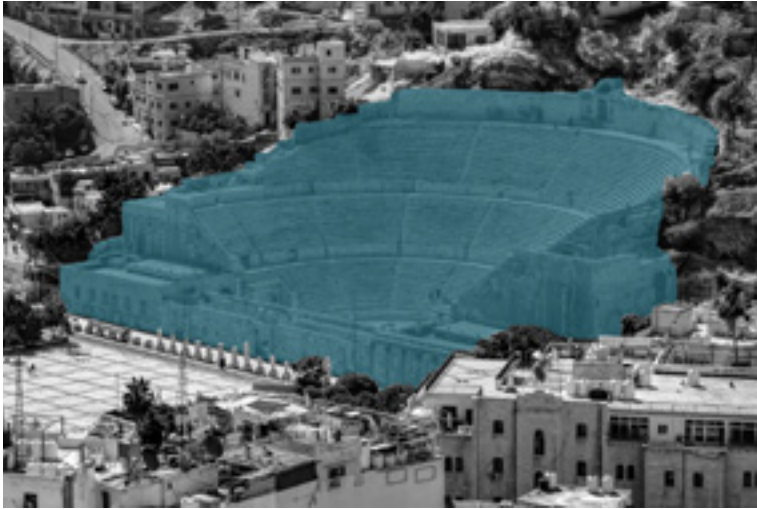
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Thoughts about conservation and enhancement of archaeological heritage in France

Emanuele Morezzi, Emanuele Romeo, Riccardo Rudiero

Abstract

French archaeological heritage of the classic age has been subjected, over the centuries, to phenomena that have caused either its abandonment or the continuation of its use, its transformation or the loss of its integrity. In particular, the sites for entertainment such as theatres, amphitheatres, circuses, stadiums and *hippodromes* are now often in ruins (as a result of either destructive events or the interruption of their use) after knowing seasons of transformation, conversion to new uses, repairing of damage of various kinds, restoration, adaptation to new stylistic canons: processes that have ensured the survival of these buildings through a continuous integration in urban activities. Today, these goods, mostly located in relevant urban contexts, are part of a landscape whose transformations guided by illusions aimed to make them attractive for tourists, are creating sharp separations between these monuments and the context in which they are. Based on these premises, the paper presents the results of a research aimed the preservation of this heritage, suggesting strategies for its valorization that, in accordance with the requirements of the contemporary world, propose a project for tourist fruition which must be compatible with such goods that are architectural and parts of a landscape. In particular, the paper analyzes some interventions of enhancement on the archaeological heritage in comparison with those cases in which development strategies have proved compatible effects with the demands of conservation.

Keywords: conservation, enhancement, archaeological heritage, theatre, amphitheatre

Memory values and current French archaeological heritage

In France, the interest in archaeological remains dates back to the early years after the Revolution. At the time, within the first activities for the protection of monuments considered

as national treasures, Vitet, Merimee, Hugo and Viollet-le-Duc exalted the heritage's documentary value, studied its processes of transformation and took over the architectural consistency proposing, in some cases, restoration projects. In particular, the young Viollet-le-Duc, during his training years, drew few archaeological ruins and some proposals for intervention which are considered as interesting documents about their state of preservation: the aqueduct of Gard, the theatre of Orange, the amphitheatre of Narbonne, the main Roman buildings of Arles and Nimes.

This attention and the following measures of restoration and protection especially have ensured the survival of monuments such as evidence of a rich historical and architectural heritage. The above-mentioned scholars considered the Roman monuments with an original and revolutionary point of view: not only for their aesthetic value but also for their material consistency and their specific qualities, their successive layers, their relationship with the town and landscape. This idea resulted out of the Victor Hugo's letter, sent in 1883 to the President of the Municipal Council of the arena in defense of *Lutèce* in Paris: "*Il n'est pas possible que Paris, la ville de l'avenir, renonce à la preuve vivante qu'elle a été la ville du passé. Le passé amène l'avenir. Les arènes sont l'antique marque de la grande ville. Elles sont un monument unique. Le conseil municipal qui les détruirait se détruirait en quelque sorte lui-même. Conservez les arènes de Lutèce. Conservez-les à tout prix. Vous ferez une action utile, et, ce qui vaut mieux, vous donnerez un grand exemple*"¹.

With these words, Hugo emphasizes the importance of amphitheatre in Paris as a document that ideally connects the city of the future with the one of the past, giving to the monument a significant historical value, as an example of Gallo-roman architecture. According to the writer, in fact, its preservation would have been an example for future actions of protection of the archaeological heritage of France. The arena in Paris became, therefore, the symbol of the past in

the contemporary city, assuming a focal role in the social neighbourhood and the cultural activities.

The “obligatory” protection of the archaeological heritage also characterizes the choices made in previous years when Mèrimè and his staff visiting Nîmes and Arles. For those cities, regardless of the work already undertaken for the liberation of the amphitheatres in both cities, he expressed interest to all the ruins, even the smallest ones, which can be related with a more complex and articulated classical ruins web. From these ideas, took place the first excavations and early restorations of the *Maison Carrée*, the temple of Diana at Nîmes and the *Castellum Aquae*, the *forum*, the *cryptoporticus*, the theatre, the city walls and the *Champs Elysées* in Arles².

The will to place each fragment in a broader context, in fact, is not limited to the urban fabric but it includes the surrounding territory involving, in these specific cases, the infrastructure system such as aqueducts. In particular that case of Gard which, with its numerous branches, supplied the major hinterland cities and coast. A network of classical buildings then that lies ahead, in the early decades of the 19th century, as a base from which extended protection that would cover both major centres and the less important Gallo-roman urban realities.

Viollet-le-Duc drawings represent restorer attention to landscape and cultural heritage. In these paintings is possible to see how the architect, starting from surrounding contexts and ruins description, lingers later in a relation of ruins with respect to the urban fabric, and then describes accurately monument and its construction and decorative details. An interest, therefore, that suggests a love for an *ante litteram* modernity because the documentary value of the archaeological heritage is enhanced, thanks to its surroundings, and in some cases, thanks to what hides it. In this sense, the different architectural and urban transformation are perceived as added value³.

However, some drawings in which Viollet-le-Duc does not only show the real size but also “the hypothetical original monument condition”, give rise to the subsequent proposals for liberation and integration, which, during the 19th and 20th centuries, deprived the archaeological heritage of any character of authenticity. The categories most affected by these interventions, result of a misinterpretation of the early spirit of preservation of the archaeological heritage, are the triumphal arches and the city gates, the temple buildings, the theatres and amphitheatres. For examples: the arches of Orange, Saint Remy de Provence, Saintes; the city gate of Saint Andre in Autun, and the martial one in Reims; the *Maison Carrée* in Nîmes and the Temple of Augustus and Livia in Vienne; the theatres of Orange, Autun, Lyon, Arles and Vienne; the amphitheatres of Saintes, Bordeaux, Arles and Nîmes.

However, the enormity and declared importance of the French archaeological heritage of the Gallo-Roman period suggest a discussion limited to a specific geographic context and to a specific group of ruins. This, in the belief to simplify reflections on the protection, preservation and enhancement of the entire heritage of the classical era present in France, is limiting the research to a selected territory. The choice fell on those southern territories, bordering the Mediterranean Sea, corresponding to the historic region of the Roman Empire called *Gallia Narbonensis*. This territory, which extends from the Italian border to the Spanish one, still retain considerable traces of monuments of ancient urban infrastructure that are still an integral part of a landscape full of cultural ruins.

Entertainment buildings in particular (theatres, amphitheatres, *odeia*, circuses, stadiums and hippodromes), due to destructive events or simply because of the discontinuation of their use, have lead us to a state of ruin often through transformations (conversions to new uses, reparations of various kinds of damage, restoration or consolidation interventions,



The Lutèce Arena, Paris.
Cimiez archaeological site and part of the amphitheatre of Cemelenum.



Forum Julii theatre and Baeterrae amphitheatre.

adaptations to new stylistic standards) processes which on one hand delay the recognition of classical architecture characters, but on the other, have guaranteed the survival of these buildings through continuous integration.

Nowadays, these monuments, mostly located in natural or urban environments, are particularly an important part of the landscape. Their continuous changes, dictated by those illusions designed to make it attractive for tourists, are relentlessly creating a clear separation between these buildings and the landscape mosaic in which they are inserted. The context/architecture relationship, in fact, persevered for centuries while with the change of use entertainment buildings became a reference point for agricultural activities or points for the territory defence.

This function, although with subsequent transformations due to the well-known urban and regional organizations of the modern age, remained mostly unchanged, with the rediscovery of classical antiquity, until the archaeological excavations and subsequent restoration, undermined that existing *symbiosis* between human life and the ongoing regeneration of nature.

For example, the substantial “liberations” that have affected the amphitheatres of Nîmes and Arles during the 19th century, caused the consequent loss of historical-documentary data: the Middle Ages residential buildings, living accommodations arose in the stands. Moreover the system of small squares formed within the arenas; inputs fortified and equipped with towers, born in correspondence of the *vomitoria*; commercial and rural agglomerations that near the arches of the ancient Roman gave to the ancient cities a new life, in the centuries following the fall of the Roman Empire, defining the current plan metric patterns and urban settings. For another example, the “liberation” took place in the theatre of Orange showed, even up to the mid-19th century, the houses and shops of those who had used the building as a fortress during the wars of religion, during the Middle Ages.

The paper presents, therefore, the results of a research that aims to conserve this heritage suggesting enhancement strategies which (although in compliance with the requirements of the contemporary world) propose a project of compatible tourism with such buildings. This is achieved through strict observance of the dynamics of transformation that have always ensured a close relationship between building and environment. The research on this topic, therefore, proposes some thoughts about the consistency of archaeological heritage by analyzing the current state of conservation, suggesting advanced techniques of investigation and finally proposing new tools for development.

Ancient entertainment buildings can be found today in many cities of *Gallia Narbonensis* but also throughout the territory and can be, in our opinion, divided in four categories at least based on not only the historical events that have determined their conservation, but also on their use throughout history, and on the degree of interest that they have raised in the past, especially in the decades between the 20th and 21st centuries: in the first group are those structures found in locations or archaeological sites well known to critics; to the second group belong those buildings that can be formally recognized in urban areas boasting Roman or Greek foundations; in the third group are entertainment buildings still present (in urban areas but also other contexts) but only recognizable through traces or whose structure corresponds to current building or urban systems; the fourth group, finally, gathers those structures (mostly not adequately researched) which are located throughout the landscape: these are more or less preserved, frequently prove to be abandoned, and are almost never the object of valorisation strategies.

Furthermore, these buildings show subsequent stratifications that on one hand have guaranteed their survival, but on the other, by not showing the typical classical architectural characters, haven't raised enough interest even while

representing a potential cultural resource as much as the other categories. Up to now valorisation practices have in fact favoured structures located in traditionally acknowledged archaeological areas which have maintained, even though in ruins, an authentic “classical” character by not showing stratifications owing to reuse.

The same cultural influences have also too often suggested restorations and operations of “liberation” from stratifications on theatres and amphitheatres (both in archaeological sites and in urban contexts of roman foundation) in order to recover the original image of the monument, thus endorsing the loss of valuable layers of history which had been collected on these structures. On the other hand, those complex elements resulting from successive stratifications haven’t yet been through a recognition process, mostly because of the lack of understanding for these same centuries-old processes. Considering then the growing interest for cultural heritage conservation in Europe and in extra European countries, and the new initiatives in the field of archaeological heritage conservation, there follows a need for improved instruments for its study and valorisation. This includes, after the identification of the structures inside urban aggregates and the analysis of their transformation processes, the development of instruments for the interpretation of these classical testimonies in the landscape, and the creation of befitting promotion strategies.

Consistency and state of preservation of the Gallo-Roman entertainment buildings

The past studies⁴ researching the French archaeological heritage are certainly useful as a starting point to define correct conservation strategies and enhancement programs. Plus, precisely because of the high reputation of these monuments, they appear as less vulnerable ones, in fact, these buildings

are often protected by national and international committees, such as UNESCO.

However, it is necessary to include, within those programs, a safety measure that should also be extended to those ancient entertainment buildings lesser-known. Especially for them, in fact, when it was done, the researchers used to apply knowledge tools related to traditional detection systems and graphic rendering ill-suited to highlight those aspects that most easily make this vast and interesting heritage understandable. Moreover, in almost every case, among those investigated, it was found a particular interest in urban or landscape in which the facilities are located, but often the program strategies for tourism led to the devastation of the landscape as well as the isolation of the monument and its consequent desertification. In fact, the study of the ancient entertainment buildings requires a very complex knowledge process from the origins of the monument shall consider all stages of the history including the most recent ones.

So, firstly it is necessary to identify, through topographic maps, all the known buildings within the urban context, including also those which show later stratifications. It is necessary to verify the state of the legislation and the existence of conservation policies extending to the archaeological structures, their context and especially to their stratifications. The existing graphic documentation must also be verified and, if inadequate, integrated with new surveys carried out with current systems and technologies.

The identification of classical permanence in historical cities is also essential, together with the study of their later uses and integration with political, economic, social dynamics. A historical register of buildings must be compiled identifying the transformations owing to functional adaptations, and exposing the more recent incongruous elements. There follows, unavoidably, the study of architectural elements and technological solutions pertaining to later additions, and



Traces of the Roman theatre of Massilia ruins.
Colonia Julia Viennensis: Roman theatre.

verification of their efficiency. Furthermore, for those theatres and amphitheatres which are still in use, an analysis of current functions and urban context is essential and must focus on the compatibility between conservation of the structures, landscape preservation, and fruition.

Another determining factor is the creation of thematic tables related to the state of conservation of the structures and, in order to facilitate their study, the identification and cataloguing of possible finds kept in museums and ascribable to these urban systems and architectures. Finally, for the development of correct conservation policy, it is necessary to consider the drafting of a Charter with both methodological guidelines (in order to define a reference point of typologies, requirements and priorities for analysis procedures), and conservation and valorisation procedures. The Charter will contain recommendations on conservation – including restoration, consolidation and maintenance projects – but also programmes for urban and territorial redevelopment and proposals for compatible reuse.

This document, with reference to the indications contained in the more recent national and international Charters on archaeological and urban heritage restoration (in particular the international Siracusa Charter for the *conservation, fruition and management of the ancient theatrical architectures* of 2004), will focus on different specific questions, as for example the recognition of the cultural value of these structures, operating procedures on materials and architectural elements, permanence of formal and functional characters, relationships with the urban and territorial context, connections with the current socio-economic realities.

Following the division suggested in the previous paragraph, the study will analyze for first the theatre and recreational facilities found in archaeological areas, well-defined and known to the experts, starting geographically from the eastern border of *Gallia Narbonensis*. The paper will describe the

state of preservation and architectural consistency, referring to the next paragraph any proposals for enhancement and management.

Firstly substantial traces remain of the amphitheatre of *Cemelenum*, within the archaeological area of Cimiez, in the town of Nice, though, after the disposal, in the Middle Ages, it was partially destroyed by the construction of a road. However, it is precisely the interventions of urban enlargement on the hilly area of the city of Nice, in the late 19th and 20th century, that stress a new interest in the structure through the first systematic archaeological excavations and the first restoration. These focus on a portion of the outer north-east with the restoration of some parts dismembered and reconstruction of several arches. These measures have not altered the authenticity of the monument that still looks like an interesting ruin that characterizes the entire archaeological area.

The additional archaeological excavations, dated on the threshold of the third millennium (2007-2009), have added helpful information to the monument comprehension while strengthening interventions and maintenance have affected the amphitheatre since 2008. Such actions have ensured a favourable conservation status, although it is found the need to date tools both monitoring of development that may affect the entire archaeological area. But the largest concentration of entertainment buildings can be identified within the existing urban context of what were the most important Roman cities of *Gallia Narbonensis*.

Forum Julii, now Frejus, has both a theatre and an amphitheatre, studied since the early years of the 20th century. In particular, the theatre is easily recognizable thanks to the presence of the substructure of massive walls that once supported the *cavea* and the stage building is perceptible through the lower parts of the proscenium. Nevertheless, the size of the ruin is strongly affected by the presence of intrusive structures

deemed necessary for use as a theatre for cultural events and performances of various kinds. These structures insist on the archaeological sediments and prevent the perception of the ruins in respect of which there is not a special interest aiming at improving the state of conservation. The only action concerned to the monitoring and maintenance of the structure, are carried out rarely only for specific events and are closely linked to the latter.

In addition, the constant presence (almost throughout the year) of temporary structures invades the entire area, which, on the contrary, would have rich cultural potential. It is, in fact, inserted in an urban environment with buildings of architectural quality, it is rich in typical Mediterranean vegetation and it is walled by structures minimally that prevent man-made invasive actions and damages.

It seems more problematic the question related to the amphitheatre whose history is linked to age-old collapses and looting, most recent damage caused by natural events (Malpasset-Reyran flooding dated 1959) and recent work of “restoration”. These actions have irreparably destroyed the ruins trapping it in heavy reinforced concrete structures. The concrete structure spanning and invading the entire building has been designed to allow new functions such as shows and bullfights and affects the outer perimeter, the ambulatory, the stands and the arena.

Inaugurated in June 2012, the “new” amphitheatre has, ironically, a bad state of conservation that mostly affects the few authentic structures still visible. These are attacked by weeds and show, in several places, signs of structural failure caused, of course, to the concrete structures that rely heavily on the ancient ruins. The amphitheatre of Frejus no longer presents today any historical value or antiquity, accounting rather only an example of myopia in the management of the French archaeological heritage.

The management of the amphitheatre of *Nemausus*, better known as the Arena of Nîmes seems unattractive too. The touristic reasons and the needs related to various events have now the upper hand on the value of authenticity that the building had preserved for centuries. In this case, we find that the choices aimed at the preservation and enhancement have not always responded to the international directions especially for what concerns the sustainability between new function and ancient monument: the latter, in order to satisfy the pressing touristic demands, allow new functional adaptation interventions hardly compatible.

For example, the structures (present almost all year) covering the arena's lower part to allow many viewers to attend bullfights: they block the view of the steps (both the original and the ones result to the 19th-century restoration); of the annular corridors; of the separation barriers between the stands and the arena and of the original functional elements of the latter.

But the damage is not only aesthetic and formal as the need to accommodate, during these events, a large number of viewers has led not only the safety of the ancient structures but the complete replacement of those items that would be able to survive only if it was respected a less consistent load of users. To all this, it must be added the creation (between the arches of the ambulatory outside the ground floor) of new functional spaces for the accommodation of spectators and visitors: ticket office for sightseeing, book shop, box office for events related to shows, toilets, information points.

Ultimately the amphitheatre of Nîmes is only felt from the outside, while the interior is now an "amusement park" where everything is placed in the foreground (bullfights, the fantastic tales of the fights between gladiators and wild beasts, gadgets, audio guides unnecessary for the purposes of historical knowledge of the archaeological heritage) except for the documentary value of the monument. Farther the building

along with the entire town is UNESCO, an organization should not only ensure the enhancement but especially the preservation of the values of uniqueness, authenticity and integrity.

A similar situation, although with less devastating results, can be found in the amphitheatre of *Arelate*, the current Arles. The questionable restorations (done several times) that have now almost entirely replaced the remaining original elements and not result of 19th-century additions are alongside to enhancement measures that disfigure and make it difficult to see the outer ring of the structure such as the great platform that collects information from a number of devices on the one hand, the functional elements, almost identical to those for consistency and number of Nimes, on the other.

Even within the arena and stairways are hidden by the necessary facilities for the performance of the shows entertaining. Finally, it appears as chilling the inclusion of toilets (still under construction) between the arches of the lower ring: these new toilets in brick masonry area related to the ancient walls, hinder the readability and affect the value of antiquity; enhancing only a misunderstood and vulgar value in use or topical.

On the contrary, still in Arles, the conservation and renovation of the theatre are compatible and sustainable: these are constituted by lightweight structures, which are necessary for today's theatre but they do not invade or hide the structures of the original building. They fit in a but evoke distinguishably, admittedly in a modern key, the structural elements of theatre: they are the service spaces (constructed entirely of laminated wood) placed between the radial septa of the auditorium where they have lost the vaulted structures of coverage. The new architectural elements are detached from the original structures and follow the trend oblique to the ancient times of substructure.

Renovation of *Arausio* Theatre, the current Orange, also in Gallia Narbonensis, deserves attention as compatible with the old building. Here the necessary facilities for the manifestations performance are minimally invasive: they exploit modern coverage (which is essential in its sole function) which protects the original front stage, do not hide the original fragments of decoration; do not overlap the old architectural setting used indiscriminately as a scenic backdrop for any event. This decision shows respect for the original monument as it places at the same scenic backdrop a value that cannot be compared to any contemporary setting. In addition, maintenance and structural health monitoring are constant and the structure presents an excellent state of preservation. However it might regret, in this as in previous contexts of Nîmes and Arles, the loss of stratification occurred with the releases dating back to the 19th and 20th centuries.

The roman entertainment buildings of the ancient *Colonia Julia Viennensis*, current Vienne are fully in the middle of today's cultural city activities, although preserved in ruins. The theatre, for example, was discovered in 1909 and the restoration work has begun in 1922 and was completed in 1938, the works concerned mainly the area of the auditorium where they were rebuilt much of the bleachers. The theatre today presents a balance between conservation and upgrading work to ensure the performance of cultural activities within the building. Much like the Roman theatre in Lyon by type and especially for the restoration work carried out, it will keep track of the stage and the orchestra and almost the entire auditorium. In it, the temporary structures allow the execution of events without completely hide the original plan metric shape of the ancient theatre.

The same cannot be said referring to the odeon. It is in a state of abandonment although it is located in the neighbourhood of the theatre and may help to define, with the circus, a "system" of entertainment and recreational buildings of

ancient *Colonia Julia Viennensis*. The circus remains, in fact, are represented only by one of the elements that decorated the central spine, while the rest could be traced, in the urban fabric where it is clear the mark left from the classical building, like the one found in Arles.

The presence, only as urban trace, left by the two circuses just mentioned, is also manifest in the city of *Baeterrae*, current Bezier, where the amphitheatre is still an integral part of the fabric of the medieval city. The building, on which stands was built in the Middle Ages a neighbourhood and the church of St. James, is now recognizable paragraph in curvilinear facades of the houses and the radial shape of the land parcels. In addition, a series of excavations and interventions of consolidation of the ancient structures still evident today, allow to better perceive the shape and size of the original.

However, the authenticity of the monument (found only in a few other cases such as the amphitheatre of Tours and Paris) is guaranteed by the functions attributed to the arena today: a public garden where the ruins of stands, *vomitoria*, columns and other elements that became apparent during the excavations of recent decades.

Finally, it's important to mention those buildings less known by the scientific community need further studies and investigations or additional conservation actions. Among these, it seems important to mention the amphitheatre located today in the neighbourhood of Toulouse Purpan between the city of Blagnac and Toulouse. The first excavations were carried out between 1837 and 1899, while the first restoration dates back to the sixties of the twentieth century. Unfortunately, until 1983, the building (abandoned) becomes a city dump and the structures previously restored were irreparably compromised. Currently, it is easily identifiable in its floor plan, but the facilities need further routine maintenance and consolidation. However, it retains the charm of a ruin set in an urban setting.

Nowadays, no visible trace remains of the amphitheatre of *Narbo Martial*, the current Narbonne, although they were visible at least until the mid-19th century, the years in which Viollet -le-Duc detects the significant tracks along the road that leads to Narbonne Gruissan modelled on the ancient Via Domitia. Today the building remains in memory only the topography of the area and thanks to some buildings and urban projects that are modelled in part on the track.

Similarly, for the roman buildings as the theatre of *Massilia*, the present Marseilles: discovered in the early decades of the twentieth century was partly destroyed and covered up until 2005, the year in which it began a campaign of excavations for the purpose of recovering the few tracks. Currently some steps and part of the orchestra can be seen in the courtyard of the Vieux Port. The theatre, the amphitheatre and the circus present at *Valentia*, the current Valence, whose historical and literary sources testify to the presence.

Enhancement tools: the approach to the systemic episodic

A last objective, in terms of valorisation and promotion, for the paper could be that of creating a series of guidelines (scientifically correct but accessible to everyone) to support the interpretation of this widespread heritage, with strategies that can be relevant on a national (for each single country) and international (for the whole Mediterranean basin) level. Particularly it would be useful to: plan themed itineraries for the fruition of archaeological remains; publish maps, historical data, virtual reconstructions of theatres and amphitheatres that can highlight the different transformations and an abacus of reemployed elements found in the structures or in the wider urban context; create interactive cartographies connecting the diverse fields of study and promoting the accessibility of data and information at different scales.

Thus, the use of technologically advanced instruments, combining ease of use with scientific precision, seems

unavoidable: a useful medium could be the GIS systems which, by mapping a remarkable quantity of data and proving to be easily consulted through the internet, would enable every kind of user to access historical and territorial information.

From this statement we understand how important it is to suggest a not-so-much as episodic but systemic approach regarding the inclusion of such goods within specific contexts of reference: among the different entertainment architectures, among the different urban realities, inside an area strongly influenced by infrastructures (roads, ports, water, etc.) to serve different individual monuments.

In fact, this approach, which was characterized, as seen above, the first studies on the archaeological heritage of *Gallia Narbonensis*, is based, first of all, on a series of spatial references through which the playful and entertainment buildings are born, have been used originally and during the period of their disposal and reuse focused on urban or residential use. The Roman road network represents the major point of reference, which connected along with the coasts of the Mediterranean and inland the urban centres, united by an osmotic system of military and commercial connections as well as socio-cultural exchanges. This road network, for example, linked the major cities to the minor realities and all were connected with the capital of the empire.

In this sense, the greatest role was delegated to the *Via Julia Augusta* (built from 13 BC) starting directly from the Aurelia one, joined, along the coast, the cities of *Cemenelum*, *Forum Julii*, *Aquae Sextiae* and *Arelate*. In it hooked the *Via Domitia*: built-in 118 BC connected the *Cisalpinia Gaul* with the *Hispania Tarraconensis* across the entire province of Narbonne connecting *Arelate*, *Nemausus*, *Baeterrae*, *Narbo Martium*, the capital of the province. From *Arelate* departed, heading north, the *Via Agrippa* that after going through *Avenio* (Avignon), *Arausio*, *Valentia Julia*, *Julia Viennensis* *Cologne*, reached *Lugdunum* (Lyon). Finally, the *Via Aquitania*, built around 14

BC, starting from *Narbo Martium* through *Toulouse* reached *Burdigalia* (Bordeaux)⁵.

Even nowadays, the main playful and theatrical buildings insist along these roads and could be the starting point for a systemic enhancement that not prefers the most important and most well-known buildings only, but also the smallest one, poorly studied and currently less promoted by the tourism systems. In fact, the success of these buildings is also due to the capacity of the road network to transfer the population of the surrounding countryside in the big cities where they organized games and theatrical performances, as well as the same elements of communication, played a vital role when, during the final years of Roman Empire, especially the amphitheatre became a fortified collection point for the inhabitants of the rural districts.

Another infrastructural system that now deserves to be related to the preservation and enhancement of theatres and amphitheatres are port facilities: in particular, *Forum Julii*, whose playful buildings were built on the edge of the great commercial port, as well as in the case of *Narbo Martius* amphitheatre, built at the marina, or the theatre of *Massilia*: nowadays the few ruins are incorporated in the buildings along the old wharf. Finally, a fundamental role for the functioning of these buildings was covered by the network of aqueducts as shown by the water systems of Gard, Nîmes, Arles and Frejus.

A series of actions aimed at the enhancement and more integrated management of these archaeological sites could further consider the coexistence of several buildings (and not only the playful and entertainment one) in the same urban reality. If in Nîmes, the amphitheatre and the *Maison Carrée* are worth a visit, they could be put in relation with the traces of the urban fabric of the Roman city (in some places very evident, though little known) and other monuments such as the temple-nymph of Diana, the Roman tower (probably a

castellum aquae), the ruins of the fortifications, the city gate. Similarly in Arles, where the acts of exploitation may create two thematic itineraries.

The first could create a system of the Roman buildings still existing: such as the traces of the *forum* with the underground structures of the *cryptoporticus* (whose careful visit would let to understand the real extent of the area at the *cryptoporticus* delimiting the boundaries) and the *exedra* annexed to the *forum* and visible inside the Hôtel Lavan-Castellane, the Baths of Constantine, and the city walls and towers are still visible and partially embedded in the urban present, the burial area of the Elysian Fields. The second should correlate with the amphitheatre near the theatre (generally excluded from sightseeing), emphasizing formal characteristics and similar decorative, but especially the common fate tied to abandonment, reuse as medieval fortresses, the rediscovery and restoration eight - twentieth century.

Most interesting would be to relate these buildings to the *circus*, whose ruins are barely perceptible. However, traces of it remain in the south-western urban fabric on the banks of the Rhone. Recent studies and excavations carried out between 1974 and 1989 showed some portions of the substructures and a good part of the arena also in those years it was finally determined that the obelisk at the centre of Place de la Republic, originally decorated the plug of the Roman *circus*. The simultaneous presence of three entertainment buildings may also be seen in Vienne, where, however, only the theatre is advertised and is subject to constant maintenance works. It is in contrast to the nearby *odeon* which is little known and looks abandoned, virtually unknown, finally, the *circus* which is apparently only the obelisk that decorated the monument. However, further excavations may trace the structures embedded in the urban fabric.

Even in this case, a systematic approach could be related the playful and theatrical buildings with the other monuments

of the Gallo-Roman town (Temple of Augustus and Livia, the Sanctuary Pipet, the sanctuary of Cybele, the remains of the city walls) and with the extensive archaeological site of Saint-Romain-en-Gal which contains some ancient Vienne residential and commercial districts. Interesting would ideally reconstruct the monuments and the city of *Valentia* based on available literary and documentary sources: from them, we learn that the Roman city had a theatre, an amphitheatre, a circus, an *odeon* in addition to a large forum and a basilica. More attention deserves the amphitheatre of Toulouse, while in-depth studies and excavations would put out the ruins of the amphitheatres of Narbonne and Orange. The latter, in particular, might merit the same attention given to the theatre and the arc de triumphed in honour of Tiberius if only actions for the protection and conservation (such as to prevent the complete cancellation as archaeological and historical evidence) would be encouraged. It, situated near to the edge of town (across the street from Caderousse) occurs below a large car park and it has neither studies nor tourist signs, although the place names (avenue des Arenes) are mindful of the existence and location.

Finally, it needs to be put in a direct relationship (network) as it is reported in the literature or documentary sources relating to these playful and theatrical buildings, and especially that there are real connections and virtual museum institutions (local and national) that contain fragments belonging to these monuments.

Concerning the virtual reconstructions, they must always be guided by the severity of the disciplinary restoration (the so-called Virtual Restoration, which in the field of archaeology, it called the *Virtual Archaeology*), so it will not have to incur in the pre-eminence of a suggestive impact of a virtual reconstruction more than to their accuracy, or even in an excess of technicality at the expense of the content (the so-called “Cinecittà” and “Star Wars” syndromes). Is it clear how the digital recreations

have an inherent educational and informative role, which allows the reconstruction of monuments, cities and territories with the aim of communicating the ancient cultural heritage in an effective, fast and repeatable way, but also to be an instrument of verification and synthesis of analytical data (derived from the findings, or the analysis of erratic fragments of the architecture, for example).

Whenever the wishes to follow a correct preservation, it is, therefore, necessary that the aspect of advertising will parallel the stringency historical-scientific and, consequently, the tools to support the knowledge are also the basis for the enhancement: in this sense, applications and virtual restoration of the Virtual Archaeology is the right balance between fairness and potential disciplinary layman.

In conclusion, the old buildings for the show, thanks to their transformations and reconfigurations, following these strategies, can renew and strengthen the interrelationship between the land and the landscape, becoming accumulation points of the memory of centuries of historical events, economic processes and social structures of people and society as a whole.

Notes

1 The chapter *Values of memory and actuality of the French archaeological heritage* is written by Emanuele Romeo. *Consistency and state of preservation of the buildings show the Gallo-Roman* is written by Emanuele Morezzi. *Tools development: the approach episodic systemic approach* is written by Riccardo Rudiero.

R. RECALCATI, *Hugo, Boudelaire e Parigi*. In ANAGKH, n°33, marzo 2002, p. 38-48.

2 B. FRANÇOISE, *La passion des Monuments*. In AA.VV. *Mèrimée*. *Connaissance des Arts*, n° 200. Paris: Editions du Patrimoine, 2003, p. 18-43.

3 E. ROMEO, R. RUDIERO, *Ruins and urban context: analysis towards conservation and enhancement*. In XXIV International CIPA Symposium, Strasbourg, 1-6 September 2013, p. 531-535.

4 P. CIANCIO ROSSETTO, G. PISANI SARTORIO (edited by). *Teatri greci e romani*. Roma: Sud Grafica Editoriale, 1994, p. 328-502.

5 A. BERTRAND, F. MICHEL, *Via Domitia et autres voies terrestres de la Narbonnaise*. Toulouse: MSM, 2006, p.9-31.

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The ruin amid aesthetics, memory and value. The Fausto Amphitheatre in Terni: crisis and opportunity

Emanuele Morezzi

Abstract

The outlining of hypotheses for the conservation and restoration of the Fausto Amphitheatre in Terni is at the basis of this article, which aims at reflecting upon the role of the ruins in the Western culture and the opportunity to intend the concept of ruins and rubble as integrated in the current culture. In order to achieve this objective, the essay will examine many examples from the fine arts (architecture, contemporary art, photography), useful to expand the concept of ruin. Such a redefinition of value is preliminary to a more conscious intervention strategy on the archeological context. Already involved in an intervention and protection strategy, the Terni area, indeed, offers itself to an open interpretation of the future scenarios associated to the design of the archeological area of the amphitheatre and the Roman city as a whole.

Keywords: archaeological heritage, conservation of ruins, amphitheatre, roman architecture

In 1640, Nicolas Poussin finalized his second version of *Les bergers d'Arcadie*. Back in 1627, he had realized a first version of the subject¹, probably drawing inspiration from a previous work by Guercino dating a few years before and today preserved in the National Gallery of Palazzo Barberini². The modifications brought in the second version of the painting by the French artist allow for launching a virtuous reflection about the concept of ruin widespread in the first years of the XVII century. In the first composition, the three shepherds focusing on the inscription “*Et in Arcadia Ego*” on the ruin occupy almost the entire pictorial space, relegating the sarcophagus to the right side of the canvas. In the second

version, the archaeological find is placed at the centre of the work and the characters carved on the side of the monument appear in the exact middle of the painting, as if the real message of the ruin was addressed directly to the observer. Apart from subsequent virtuous interpretations, the painting has been repeatedly studied over the XX century³ due both to its feature of *memento mori* and to the introduction of the innovative concept considering the archaeological ruin as a mean of communication of a universal message addressed to humanity. In fact, according to some studies, it is precisely from this historical moment that the archaeological ruin gains relevance and major consideration for the contemporary culture, becoming first a fragment of history and later the connection between the contemporary and the memory of the past⁴.

Coupled with other cultural and social premises, this semantic change has then contributed to the establishment of the Romantic culture of the following centuries, when the ruin played a strategic role in understanding the past. Skipping the quotes by the most famous aesthetes of the Victorian age England or the Middle-European philosophers of the XVIII and XIX century, some ruin related concepts present in the writings and in the thought of some cultural personalities not commonly associated to the archaeological field are worth to be mentioned. Among these, for instance, Diderot, who exposed the great communication potential of the ruins in his commentaries to the 1767 edition of the *Salon*, reaffirming how “*the ideas evoked by the ruins are glorious. Everything comes out from nowhere, everything dies, everything passes; only the world survives, only the time persists. How ancient is the world! I walk between two eternities.*”⁵ Proceeding from similar reasoning, in 1905 Georg Simmel tried to go beyond the poetic dimension linked to the archaeological ruin fascination, investigating the ground of the philosophical and psychological relationship between man and archaeological ruin. “*The ruin creates the*

present form of a past life, not according to the contents or remnants of that life, but according to its past as such"⁶. This proves how, already at the beginning of the XX century, the interest towards the remains of the past was not exclusively related to their aesthetical aspect or to the *ruinism* romantic fascination; on the contrary, reflections on the psychological relationship connecting humanity to its history were already present. Simmel himself reaffirms how: "*This purpose and accident, nature and spirit, past and present, here resolve the tension of their contrast - or, rather, preserving their tension, they yet lead to a unity of external image and internal effect. It is as though a segment of existence must collapse before it can become unresistant to all currents and powers coming from all corners of reality. Perhaps this is the reason for our general fascination with decay and decadence, a fascination which goes beyond what is merely negative and degrading.*"⁷

Simmel's innovative thoughts result even more interesting if related to those of other later authors that addressed the theme of the archaeological heritage value in various capacities, often defining as *ruins* the architectural remains of a remote past as well as the rubble caused by the Second World War bombings, indifferently.

For example, the writer Rose Macaulay closed her famous *Pleasure of Ruins* in 1953⁸ by restating a Victorian and *romantic* concept of the ruin. In the years immediately following to the Second World War, the ruin is aesthetically stimulating in relation to the landscape where it is harmoniously integrated. Thus, the writer includes in the essay a subtle psychological cross-reference to the descriptions of Cartago or Korinthos's ruins and the rubble of the contemporary destructions. To make her message further explicit, the writer includes the last chapter titled *New Ruins* to the volume, where she develops her reflections with the intention to give the ruin an aesthetic character towards the destroyed heritage. By quoting, among others, the remains of Coventry cathedral or of the House of Commons, she nurtures the debate about the potential

reconstruction of the heritage and the ruins' preservation⁹. Especially in the second half of the XX century, in fact, a growing interest towards the role of the ruin is witnessed both from a semiotic, i.e. the comprehension of the actual meaning of the ruin in aesthetical and psychological terms, and an architectural point of view. From this historical moment, the debate about the reconstruction of war ruins first; then, the establishment of urban plans for reconstruction after natural disasters (as in the case of Nuova Gibellina); and finally, in the last decades of the century, the first intervention proposals targeting *new* ruins linked to the industrial archaeology, all follow one another.

In less than a century, the concept of *ruin* has undergone multiple transformations that modified its meaning for the society, shifting from a bucolic level of contemplation to become the icon of the post-industrial economic collapse. In such heterogeneous conceptual scenery, the ruin acquires even more relevance within the surrounding landscape up to characterize and further feature the landscape itself. For example, the concept of *dialectical landscapes*, theorized by Robert Smithson at the end of the Sixties, pictures at best the transformation underway in the United States and beyond, highlighting once again the importance of the real messages that the ruins transmit through their survival¹⁰.

It is the role of the architecture to preside over the ruins' preservation and, therefore, over the conservation and transmission of this specific message¹¹. Beyond Simmel's observations, obviously linked to a different era and a different approach towards the archaeological asset, Martellaro went, theorizing the concepts of *asset memory* and *relationship memory*¹². According to this classification, *asset memory* is defined as "*that archaeological presence returned from the past through the archaeological excavation, independently from the level of acknowledgement and the cultural value that the society attributes to it*"¹³. The *relationship memory*, instead, is defined as "*that*



Nicolas Poussin, "Les Bergers d'Arcadie", 1640, Louvre Museum.
Robert Smithson, Dialectal Landscapes, 1970



Ruins of the Fausto Amphitheatre in Terni, 2018

connection linking an asset memory to other assets memory, to their users, to the uses and the functions of the same, to the landscape, the culture and the society that produced it."¹⁴ As Martellaro himself explains, the first term defines the real, tangible component, while the second one defines the intangible one, a dynamics of relationships and communication. Such differentiation appears even more interesting if its extension is dared applied to the industrial assets or the abandoned buildings. The concepts of *asset memory* and *relationship memory* maintain their communicative efficacy, with the simple difference that in these cases it will be not the archaeological excavation to return the architectural dimension of the ruin but, instead, the mere survival of the ruin to the test of time. Such concept is valid both for the idea of *asset memory*, bearing in mind the different role of the archaeological excavation or the persistence to the action of time, and for the *relationship memory*, which results conceptually similar to the meaning of the inscription on the sarcophagus in Poussin's work or to the message that any ruin conveys.

This very conceptual consonance between the archaeological assets (memory) and assets (memory) of the industrial archaeology allows understanding how much the architectural management of the ruin is an extremely current subject. By eliminating the typological differences and by relating the intervention towards a generic ruin, expressively not classified as archaeological or industrial, it would be possible to conceive the same intervention methodology on the existent¹⁵. Therefore applicable to the archaeological as well as the industrial field indiscriminately, such planning methodology should succeed to promote the ruin's potential (preserving its physical dimension in conjunction to its *relationship memory*) and be able, at the same time, to cope with the ruin's criticalities (associating a new compatible function to the ruin, transforming the architectural remains of the building in a coherent manner). Despite the clear differences

that the intervention on an asset should demonstrate in a detailed scale towards different architectural fields, a sort of homogeneous intervention strategy, whose consecutive steps address the same problems regarding the approach to the asset transformation, could be hypothesized. Indeed, the linkages among preservation of the ruins, new intervention and transformation of the existent can be found also in some current projects, where the choices for the ruin's maintenance, favoring the above mentioned *relationship memory*, have impacted the architectural project. A first case study is the intervention for the Dome metro station in Naples, signed by Massimiliano e Doriana Fuksas. Here the estimated date of works conclusion is expected to be 2020, thus any judgment about the outcome is suspended. However, it is interesting noting how, following to the 2004 findings, the project for the metro station has deeply changed, by choosing to “*place the archaeological ruins at the center of the intervention, making them visible also from the square above through the implementation of a crown in weathering steel and triangular glass*”¹⁶, according to the planners' words.

The archaeological ruin emerged by the excavation consists of the basement and *crepidoma* of a temple from the I century AD and seems to have become a fundamental premise to the project, as a memory from the past that will continue communicating the message of its identity. The declared will to put the archaeological remains at the center of the project highlights their relevance and allows for their symbolic availability. At the same time, it is in contrast with previous intervention strategies, which considered the archaeological findings as a criticality to circumscribe and isolate for the achievement of the project, humiliating the poor remains within underground garages or in hypogeum hollows visible through glassed floors only¹⁷. On the contrary, the encounter between the preservation of a ruin and a new project can be found also in another intervention deemed of attention,

the Classis museum in Ravenna, which has recently been inaugurated. The new archaeological museum of the city confirms the current relevance of the archaeological ruins through the choice of re-functionalizing the ancient sugar factory. Already dismissed, it has been transformed into housing for the exhibition of the antiquities of the territory, involving the prehistoric past until the Byzantine conquest within a univocal timeline. The idea to conjugate the transformation of the industrial ruin with the setting up of archaeological findings, which is not unprecedented, is reaffirmed by the planner, who says: “*The brand new foundation of ‘Classis. Museum of the City and the Territory’ push to reflect on the following central aspect of the educational role of the heritage for the civic community of reference and for each and every user: the external ‘life’ enters the old factory, transforming it into a pole of aggregation and knowledge, into a living museum. The seat of the ancient sugar factory now recovered is symbolic, due to its relationship with the productive and social events of the place and as part of a territory rich in historical testimonies: a genuine stronghold on the margins of Classis Archaeological Park.*”¹⁸

Although the setting up in question could not establish an interesting dialogue between the remains of the Classical Age and the ancient industrial machinery, as occurred for instance in the successful setting up of the Montemartini Central in Rome, it is meaningful underlining once again the extreme topicality of the debate about the ruins, be they of archaeological nature or not. What looks more meaningful in the current matter is the need for intervention towards the ruin. The mere Ruskinian-style maintenance of the ruin against the decay and the action of time, the melancholic observation of the Gothic remains in the landscape, typical of the Victorian age, do not appear nowadays as a viable strategy in terms of cultural and planning sustainability. The intervention on the asset, be it of preservative nature or consecrated to its transformation, promotion or re-functionalization, is a



The Fausto Amphitheatre in Terni and its re-use project, 2018.



Historical layering in the walls of the Southern ambulatory.

necessary step today to ensure the survival of the good and a protection of the *asset memory* and the *relationship memory*. However, a rightful co-presence of the different information pertaining to the disciplines of preservation, protection and the architectural practices is what needs to be pursued. As Ferlenga states: “Once part of the same profession, archaeology and architecture look at each other today from opposed fronts. Irremediably divided, their knowledge rarely succeeds to find that harmony that featured their history for so long: similarly, their practices succeed to develop in parallel at best, only very rarely achieving that capacity of interaction that, despite reprehensible in many aspects, had the merit to save or make understandable important archaeological fields. Contemporary architecture mainly performs a servant task towards the excavation areas or archaeological compounds”¹⁹.

The case of the Fausto Amphitheatre area in Terni appears symbolic if framed in this sense. The archaeological asset is a perfect example of ruin that succeeded surviving the test of time, resisting to the actions of *spolio*, transformation and neglect of the last centuries. The *asset memory* has reached us today also thanks to the important excavation campaigns undertaken in the last decades of the XX century and in the first years of the XIX century. Such operations succeeded to unearth some unknown areas of the asset and helped understand the morphological, constructive and matter-related consistence of the asset in a more systematic way²⁰. The joint action of time, architectural transformations and archaeological excavations has returned an asset featured by clear management difficulties, but also by a great communication potential that might turn it into a resource for the entire urban area of Terni. Currently, the major criticalities of the reference framework are the partial or total impermeability of the archaeological site towards the city. This data has transformed the amphitheatre into an inaccessible zone, unfrequented by the citizens, also due to the existent road network for the vehicular traffic that does not allow for the

pedestrian enjoyment of the site. Furthermore, the construction of the Carmel Church, the Bishop's palace and some short residential buildings in the past centuries has executed a sort of *urban phagocytosis* of the Roman structure, which has found itself partially incorporated within new sacred or residential settings that compromised its morphology. In the same way, the restorations of the Thirties have willfully demolished the short buildings resting on the Eastern area of the structure, thus deciding to eliminate an incompatible stratification but also to keep some traces of them (e.g. openings in the Roman masonries, some walls, bricks fragments). They are still visible within the ruin but their understanding is impossible without an effective explanation.

Also, the current use of the structure, foreseeing theatre performances on a temporary stage installed in the centre of the arena during summertime, does not seem to actively contribute to the preservation of the asset. If, on the one hand, an intervention able to establish new functions and a new possible interpretation for the entire area appears necessary, on the other hand, its current function does not permit a comprehensive view of or proper access to the archaeological ruin²¹. In last, the criticality that mostly burdens the reconversion of the Roman asset is the almost total absence of an appropriate communication system of the structure, capable to convey the relevant information not only to tourists and visitors but also to the citizens, who are often unaware of the cultural value of the asset in spite of themselves. Even though the different stakeholders involved in the subsequent transformation steps will have to cope with numerous criticalities, the area of the amphitheatre presents, at the same time, a great cultural, historical and architectural potential that the future intervention project will have to capitalize²². As well highlighted by the recent excavation campaigns, the Terni amphitheatre presents a very distinctive architectural structure, consisting of a double external *ambulacrum* and

hosting archaeological traces of great interest. For instance, the constructive systems in *opus reticulatum* used for the cover of the external *ambulacrum* are two-toned, alternating the *Sponga* stone typical of Terni surroundings with the limestone. In the same manner, the springing lines marking the entrance from the triumphal arc to the arena, which still keep the traces of the access mobile frame's exact location, have been recently brought back to light.

A further great potentiality of the asset is given by the easy readability of the Roman layout, which, despite the huge medieval transformations, maintains the continuity of the external *ambulacrum* development. Currently, it appears formally interrupted, but it is still dimensionally understandable in its morphological unity.

Such an aspect would allow the archaeological area to effectively adapt to a promotion and re-functionalization project. This latter should be able to conjugate the current use as performances scenery, to be managed by a much more careful intervention on the archaeological layering, with a setting meant to transmit the cultural importance of the asset²³. In this manner, the ruin of the amphitheatre could be manifestly disclosed to the city and the citizens, eliminating the current negative perception as impenetrable and impermeable limit, while ensuring not only the communication of the Roman past of the city but also the history of the urban centre of the following centuries, thanks to the layering that are still present²⁴. All this looks even more interesting if the unexplored further potentialities of the amphitheatre, linked to the archaeological excavations to be undertaken in the area for a better study of the structure and the past of the city, are recalled.

The Terni amphitheatre represents the possibility to conjugate the preservation of the ruin in an urban area and the intervention of re-functionalization and promotion in the archaeological field. Aware of the importance of preserving

the message of memory of the ruin and the fragility of the archaeological heritage, an intervention in the area seems necessary in order to assure an “active” future to the structure. A project selecting the functions that are most compatible with the asset and ensuring the right visibility of the ruin within the city should be opted for²⁵. However, it is also necessary that such intervention proves capable to prioritize the value systems, highlighting the historical relevance of the structure and adjusting the needs of economic sustainability and feasibility of the project²⁶. Through such a compromise between preservation of the existent and adaptation to new functions, a good balance could be established, meaning an appropriate compromise that might not only be helpful to the communication of the ruin’s message, the memory of the relationship coming from the past, but also an inspiration to the vision of the future. “*Perhaps the most enigmatic aspect of the time of ruination is the manner in which it points towards the future rather than the past, or rather uses the ruined resources of the past to imagine, or reimagine, the future*”²⁷.

Notes

- 1 Both works are titled *Les bergers d'Arcadie*, but are known also as *Et in Arcadia ego*. The 1627 version is today preserved at the Chatsworth House in Bakewell, while the 1640 one is at the Louvre Museum permanent collection.
- 2 Guercino, *Et in Arcadia ego*, 1622, National Gallery of Palazzo Barberini.
- 3 E. PANOFSKY, *Et in Arcadia ego: on the conception of transience in Poussin and Watteau*, in *Philosophy and History: Essays presented to Ernst Cassirer*, New York 1963, pp. 223-254.
- 4 S. CAIRNS, J. M. JACOBS, *Buildings must die. A perverse view of architecture*, New York 2014.
- 5 D. DIDEROT, *Le Salon de 1767*, Parigi 1767, traduzione dell'autore.
- 6 G. SIMMEL, *Die Ruine: Einästhetischer Versuch*, traduzione di D. KETTEL, in *Essays on sociology, philosophy and Aesthetics*, New York 1965, pp. 264-265.
- 7 Idem
- 8 R. MACAULAY, *Pleasure of Ruins*, London 1953, p. 454
- 9 About the topic, see E. Morezzi, S. Haj Ismail, *Post war/disaster recovery of historical cities and cultural heritage sites*, Ankara 2019.
- 10 R. SMITHSON, *The monuments of Passaic*, in *Artforum*, Dicembre 1967, pp. 68-74.
- 11 About the relationships between archaeological asset and landscape, see E. ROMEO, *L'utilità culturale delle rovine nel paesaggio. Alcune riflessioni sugli edifici ludici e teatrali romani in area partenopea*, in A. AVETA, B.G. MARINO, R. AMORE (edited by), *La Baia di Napoli. Strategie integrate per la conservazione e la fruizione del paesaggio culturale*, Napoli 2017, pp. 188-193.
- 12 V. MARTELLARO, *La riterritorializzazione della scoperta archeologica*, in A. CAPUANO (edited by), *Paesaggi di Rovine. Paesaggi Rovinati. Landscapes of ruins ruined landscapes*, Macerata 2014, pp. 171-179.
- 13 idem
- 14 idem
- 15 A similar methodological approach has been tempted in S. FARUCCI, *La memoria cristallizzata: ipotesi di conservazione e riuso dei magazzini del sale di Tortona*, tesi di laurea 2017, relatore E. MOREZZI, correlatori P. MELLANO, A. DAMERI, F. STELLA, Politecnico di Torino 2017.
- 16 Interview to M. FUKSAS, 20th november 2018. Interview to M. Fuksas by Ilaria Bulgarelli.
<http://www.artribune.com/progettazione/architettura/2018/11/napoli-stazione-duomo-il-progetto-di-fuksas-e-gli-scavi-archeologi/>
- 17 E. ROMEO, *Valorizzazione dei siti archeologici fra conservazione della memoria storica, nuovi linguaggi e nuove tecnologie*, in E. MOREZZI, E.

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18 A. MANDARA, *L'idea dell'allestimento*, Material presented and disseminated at the press conference for the presentation of the project. Available online: <http://classisravenna.it/>

19 A. FERLENGA, *Il dialogo interrotto delle rovine di ogni tempo* in IUAV:81 *Archeologia e contemporaneo*, (edited by) A. INDRIGO, A. PEDERSOLI, Venezia, settembre 2010, pag. 2.

20 For an essential bibliography about the history of the amphitheatre and *Interamnia Nahars*, S. ZAMPOLINI FAUSTINI, C. PERISSINOTTO, *L'anfiteatro di Interamnia Nahars*, in *l'Umbria medionale dalla protostoria all'alto medioevo*, Terni 1995, pp. 101-128; S. ZAMPOLINI FAUSTINI, C. PERISSINOTTO, *Per lo studio delle città a continuità di vita: "Interamnia Nahars" (Terni) fra antichità e medioevo*, in *Studi Medievali* anno 3° serie, XXXIV anno, fasc. II, dicembre 1998, pp. 563-599.

21 In terms of sustainability of the re-functionalization, see: E. ROMEO, *Riuso e sostenibilità culturale. Note sulla conservazione delle architetture per lo spettacolo*, in E. MOREZZI, E. ROMEO, *Che almeno ne resti il ricordo*. cit., Roma 2016, pp. 99-108.

22 About the potential promotion strategies of archaeological sites hosting performances, see: E. ROMEO, *Evocazione delle rovine attraverso l'uso della materia vegetale. Riflessioni sulla valorizzazione dei parchi archeologici*, in E. MOREZZI, E. ROMEO, *Che almeno ne resti il ricordo. Memoria, evocazione, conservazione dei beni architettonici e paesaggistici*, Roma 2016, pp. 99-108; E. MOREZZI, *Adeguamenti illuminotecnici e siti archeologici. Esigenze, problematiche, casi studio*, in E. MOREZZI, E. ROMEO, R. RUDIERO, *Riflessioni sulla conservazione del patrimonio archeologico*, To 2014, pp. 91-125.

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The Hidden Heritage of Ankara Citadel: ambiguous Future between Conservation and Transformation

Salah Haj Ismail, Emanuele Morezzi

Abstract

Although Ankara gained international attention mainly after its declaration as Capital of the Turkish Republic in 1923, the city hosts many buildings and monuments from different historical eras. The remains of Roman, Byzantine, Seljuk and Ottoman Empires discovered in the centre of the city, clearly bear witness to the rich and diverse heritage of the capital. However, this heritage, compared to the one present in other ancient Turkish cities, appears as less documented, studied and even not properly conserved. The citadel of Ankara (Ankara Kalesi, in Turkish) - which dominates the narrow streets of the old city located in the lowest part of the city - has withstood its long history very well and today houses a small neighbourhood made up of valuable Ottoman wooden buildings. The citadel is surrounded by two city walls (7th and 8th centuries), mostly built with the stones of the ancient city's constructions, such as the main pagan temples and the Roman theatre. The Hisar gate, a massive tower with a clock, allows penetrating into the lower enclosing wall, which is 1500 m long and equipped with 14 bastions. The ruins of the castle on the top of a hill are connected with all the surroundings. The link to the Roman and Medieval periods is still tangible. The Roman theatre remains at the foot of the hill are still observable, while the stone columns and beams were used in the construction of the walls in a later era. The aim of this paper is to document and present the different historical eras of the castle, focusing on the remains of the Medieval era, especially with the recent announcement of a competition for the upgrading of the castle and its surroundings to be an attraction point for tourists, and an identity element for the city and its inhabitants. Analyzing the key features of the castle and the previous intervention on it will support the identification of the potentials of the site. Finally, recommendations about the most appropriate future work of architectural preservation and transformation will be elaborated on the basis of national and international conservation guidelines and charters.

Keywords: medieval castle, reuse, conservation, the citadel.

Introduction

While addressing the subject of preservation and enhancement of the Turkish building heritage, the need to relate with a complex system of assets reveals to be extremely interesting. Such a variety of building typologies and potential dating allows for the cultural heritage of Asia Minor to be included among the most complex ones, under a historiographic as well as typological point of view, to a point that each scientific research on the issue necessarily requires a preliminary methodological consideration. If the complexity of this overview is easily understandable in relation to a heterogeneous group of cases, however, the same wealth of information can be found in one single architectural structure too. This is possible due to the peculiarity shared by many buildings of the Turkish archaeological heritage to vouch for centuries of demolitions, stratifications, transformations and reconstructions, which are still visible up to date and well acknowledgeable through an in-depth analysis of those architectures (Romeo, Rudiero 2014). The fortress of Ankara represents, perhaps, one of the most authentic examples of this particular feature. Erected during the Byzantine period (upon a previous layer, dating back to the classical period), the building has been subject to alternated phases that contributed to its modifications and its promotion among the most representative assets of the urban center. Nowadays, the building displays a precarious conservation state; its full readability and fruition are threatened by some development plans of neighboring areas and by questionable management policies¹. The current analysis aims at identifying the symbolic and cultural values of the building, studying the urban transformation policies underway and suggesting suitable intervention strategies, able to conjugate the necessary development of the area with the conservation requirements of the cultural heritage.

Ankara citadel over time

All sources regarding the citadel emphasize how it should be considered one of the prime architectural examples of the Byzantine period, even though the structure keeps the traces of many previous historical phases as well as subsequent transformations. As scholars indeed recall², the construction of the fortress in its current shape is ascribed to the half of the VII century, regarding the first internal enclosing wall, while the construction of the second and external wall seems to date back to the IX century. If such dating is confirmed by many scholars, who dealt with the asset³, it is likewise true that the structure has developed its morphology in the following centuries, by changing and adapting over the Seljuk and Ottoman periods⁴. Therefore, the shape of the asset, although exemplary of a specific historical time, displays a first extremely interesting dichotomy in its planimetric and volumetric development: on the one hand, a specific architectural shape has consolidated over time, by preserving itself through partial removal of the previous phases; on the other, the castle is particularly appealing not only due to its current appearance, but also thanks to the numerous attestations that it bears⁵.

Planimetric and architectural analysis of the asset draws attention to an incredibly effective defensive structure, thanks to a double level of enclosing wall and a series of defensive and sighting towers that entirely surround the structure. It is equally fascinating pointing out how the fortress declares its own past through the presence of inscriptions and *spolia*⁶. The structure is indeed distinguished by the presence of a great quantity of counting material in the defensive stonework and of inscriptions reporting the restoration date of the Seljuk period. Even more, captivating within the analysis of the building are the numerous examples of re-use of classical elements. Very widespread across Asia Minor and not only, but this practice is also particularly relevant for the specific case of

Ankara and constitutes a precise feature of the castle, which strengthens the link with the past and the urban heritage. Also, thanks to the contribution of the archaeological missions that took place on the territory in recent years, the city of Ankara is home to a remarkable heritage of the classical era and preserves some excellent sites of extraordinary historical and documentary relevance (such as the Roman thermal baths, or the Monumentum Ancyranum, or the temple of Augustus)⁷. At the same time, though, the transformations of the city and the dominations that followed to the classical period, brought destruction and oblivion to many other structures, which nowadays either appear in the state of ruin or have been completely demolished. All this considered, the *spolia* of the citadel add further value to the constructive one: they become the only trace of the buildings belonging to the classical past, such as the Roman theatre, still visible today, but lying in a state of utter decay, or the pagan temples, whose mention appears only in bibliographic studies⁸.

Therefore, besides the architectural, defensive and volumetric characteristics of the citadel, it is possible to identify a narration of the city's past in the building itself, which deserves promotion and communication. The re-use, in fact, does not seem a phenomenon focusing on a specific area of the building only; rather, it represents a feature shared by the asset as a whole, developing in different areas of the building and through different modalities. For example, it is to underline how the practice of re-use of classical elements is widespread in the wall's masonry of the castle's Main Gate and how it constitutes not only a constructive weave but also a historical one. Moreover, besides the re-use of blocks presumably belonging to Roman-era buildings, in the masonry development of the defensive wall, some marble columns' drums, arranged in vertical within the defensive wall, are noteworthy. If this first typology of re-use regards the constructive aspect only, as the integrated elements do



View of the Castel and its relation with the city.
The main Gate.



Reuse of archaeological parts in the Medieval structure

not feature any decorative or symbolic trait, a different re-use strategy can be spotted in other areas of the fortress, where the blocks are modelled and decorated instead.

Within the asset, in fact, the re-use does not concern the construction elements only. It involves blocks revealing a different configuration too, aimed for instance at decoration or communication purposes. It is the case of many inscriptions still visible nowadays in the wall's masonry of the fortress, which most likely belonged to friezes of classical buildings are included, at present, within the walls of the defensive architecture in question⁹. In the same way, many Latin inscriptions have been included within the asset's weave and, today, they bear witness of the city's past. In the case of the Ankara fortress, besides the practice of re-use, already widespread in many areas of Asia Minor, the methodology adopted to place older buildings' blocks in the new asset and the motivation to be ascribed to this operation is extremely captivating. In fact, it is worth observing that many constructive elements from re-use, if not all of them, have been incorporated with the intention of making the inscriptions hardly readable – by placing the block opposite to the reading direction, or by cancelling the figurative components of the frieze, in the case of appropriately modelled blocks. Moreover, those elements portraying human shapes, as in the case of the blocks utilized in the internal side of the second defensive wall, have been subject to *damnatio memoria*, considering the detection of the statues' faces destruction, in line with what had occurred in many other cases in Asia Minor and not only. Consequently, it is important to underline that, besides the architectural and volumetric features of the asset, today, the fortress of Ankara bears an unexpressed value linked to the memory of the place and owns the rare characteristic to potentially become an instrument to the memory of an urban past prior to the construction of the asset itself¹⁰. The re-use elements still present within the structure represent a

wealth of proves that should be appropriately included in a restoration and promotion project, able to communicate each and every shade of the asset's value.

The current state of conservation

In order to set up guidelines for the definition of a preservation and promotion project for the asset, it is fundamental to provide a panoramic about of the current state of the area and, subsequently, about the strategies adopted by the municipality in the last years to renew the area. The citadel nowadays appears in a mediocre state of preservation and instruments apt to the promotion of the asset are not available on site. Although the building is central to the touristic tours of the city, as of today the visit to the asset are merely functional to the panoramic view of the urban centre, thus disregarding any understanding of the fortress architecture¹¹. As further confirmation of the inadequacy of the communication system of the asset's value, no promotional tool is available in the area (e.g. visiting tours, information boards, points of interest, etc.) and that the fruition of the fortress is accessible without meeting any instrument for the comprehension and a more in-depth analysis of the building. Moreover, the area included in the citadel has been subject over the years to a number of transformation interventions aimed at bringing the existent buildings (that until few years ago lied in a state of ruins) back to the historic confirmation dating to the first half of the XX century, by restoring or reconstructing building systems or volumetrics destructed by subsequent modifications. Such a phenomenon, very close to the stylistic restoration, brings back today a complex scenario, where the historic elements of greatest value (i.e. the fortress itself, with its original components and the re-use practice already described) result as secondary factors, almost unrelated to the fruition of the asset. Such a negative approach, that involves not only the fortress area but also the neighbouring quarters, has been

subject to some urban interventions in the last decades by the municipality, whose aim was to restore some neighbourhoods experiencing awful housing conditions until the '90s. The analysis of such a transformation¹², partially already implemented and partially programmed, is very relevant to understanding how a potential restoration and promotion intervention should be integrated into a wider scale project of major impact.

Renovation plans

The 1:5000 plan related to the renovation of the old city centre area of Ankara, and 1:1000 Scale for Protection & Development of Ankara Renovation Area, were Approved on May 17th, 2007, by the Regional Council for the Protection of Cultural and Natural Heritage. Soon, these plans became a matter of litigation against the Ankara Metropolitan Municipality, filed by various non-governmental organizations, universities, the Union of Chambers of Turkish Architects and Engineers (TMMOB) and public institutions. They have received a lot of criticism in terms of the environment, transportation and traffic, as regards the entirety of the planned location, and the integrity of the plan, based on public interest¹³. Firstly, the historical city centre of Ankara currently approved within the renovation area is already in conflict with three zoning plans for protection in effect. These plans are "Ulus Historical City Center Conservation, maintenance & Reconstruction Plan (Ulus Project)", "Ankara Castle and Its Surroundings Conservation Plan" and "Ankara Central Old City Fabric Planning, Rehabilitation and Protection Project". These ongoing projects for about 18 years were cancelled by the municipality of Ankara metropolitan city decision, putting in effect the newest approved plans. These actions were in complying many national laws related to the conservation and protection of historic areas. Those Project were not finished



Between structure and damnatio memoriae.

yet, and even not considered or cancelled by the new Project plans¹⁴.

Secondly, in the Project notes, it says that for the properties owned, or will be obtained through other legal means by public institutions, primarily renewal projects and applications will be realized by the public institutions themselves” (Ankara Metropolitan Municipality, 2008) in the Project area there are 10 big regions owned by different public institutions. However, because of this very special feature of public ownership, the Project Plan has disregarded the social and economic aspects of the private shop tenants and employees in the workplace area.¹⁵

Thirdly, although the announced objective of the Project is to develop solutions to the problems in the planning approach used in previous projects.

In this context, the commercial, tourist and cultural regions enhanced in accordance with the development objectives through restoration and building of housing, trade, culture, tourism and social areas with opening new transportation roads in line with these objectives. This meant to destroy a part of the historic tissue to give place for the new construction of buildings and streets instead of developing Smart solutions which secure the preservation of the urban structure of the area, not only individual buildings and monumental areas.

Another big criticism the Project received was by DOCOMOMO (Documentation and Conservation of the Modern Movement) Turkey’s National Working Group, which considered that the plans do not respect an important era of the architectural history of Turkey, especially the projects in 1950, representing a successful and characteristic example of Turkey post-modern architecture and urban design applications. The destruction of these complex is a disrespect of the Republic architecture of Turkey.

Finally, the plan requires the destruction of several buildings and structures which became prominent in the economic and

social life of Ankara citizens and replace them with touristic, first-class restaurants and shops, which redefine the identity of the area in particular, and Ankara in general.

For all the above reasons, many architectural and engineering chambers with different NGOs decided to sue the municipality of Ankara in the high administrative court, in order to stop the application of the Project and suggested plans, since the preservation of the Citadel area, Ulus Square and the surrounding structures and of the city, as historical heritage is very important. Defending this request with the following reasons:

- The structures in the question of a high value of social, economic and architectural features and become prominent in city image.
- Ulus Square and surrounding buildings, Starting from the Ottoman period until the present with various stages shows the history and architecture of the city.

Although the plan provides, However, the awareness of protecting Ottoman and the beginning of the Early Republican Period, this process should not be limited to periods, it should include in the same scope. Architecture and symbolic usage values of other buildings, as a step that will prevent the forgetting of a part of the past, thus, buildings built after the Second World War must also be protected.

- These buildings in and around the citadel, Defining the story of modernization of the capital Ankara. For example, the first escalator, new building materials and first structural systems, and such properties should be preserved.
- These structures were obtained as a result of the development of architectural characteristics and formed the identity of the region.
- Structures were obtained through competitions, judged by a jury of famous architects of the period. They feature aesthetic tendencies and reveals tastes of the period

- The functional values. Of the structures, as business and trade centre, should be preserved
- The citadel, Ulus Square and its surrounding buildings formed the memories of those who lived or visited Ankara in their life. which has a place in urban memory.
- Moreover, those buildings, have taken place in cultural and social life, are a novel subject that features only Ankara, not the scale of Turkey as a common cultural heritage It should be evaluated as the local identity of the city.

The trial took place for nine long years, in the end, the court decided in 2016 to reject the Project and forcé the Ankara metropolitan municipality to seize the application of the plans. But this happened after many parts of the Project were implemented, different buildings were destroyed or lost. And for the last three years, the work stopped in remaining parts of the Project, leaving different áreas suffering neglect and facing degradation and collapse as the case of the Roman amphitheatre on the feet of the citadel's hill. The future of the area now is ambiguous, and many initiatives were done by different stakeholders but mainly they were for local or partial solutions, and with the last local elections and the change of the ruling party in the municipality of Ankara, new plans of conservation seem more complex to be issued and implemented.

Additionally, because of the court resolutions, different experts consider any intervention performed in the área as illegal and should be reversed by the municipality, which can expose the whole área for bigger damage than the intervention itself.

Some voices were calling for announcing a planning competition to provide new plans for the future preservation and conservation of the historic centre of Ankara, but these calls are not applicable since the law does not allow to give the planning projects of city municipalities to the private sector, it should be performed by public institutions in Turkey.

For all the aforementioned reasons, the future of the área, and the protection of its heritage is not clear until now.

Hypothetical guidelines for the preservation and promotion of the fortress

On the basis of what has been examined, it seems necessary to reaffirm the need for a global restoration plan of the asset, capable to put the historical testimony of the structure at the centre of any transformation strategy¹⁶. Making use of the touristic and visual relevance of the building, due to its location, and linking it to the several renovation plans and projects of the surrounding areas might constitute a significant opportunity for the city of Ankara and the promotion of its heritage¹⁷. In this direction, it is recommendable not only to provide the structure with an adequate promotion and communication project but also to develop such a project around the millenary history of the city. As of today, as already mentioned, the citadel of Ankara is one of the rare buildings that preserve traces from the different historical ages of the urban centre¹⁸, without privileging any period but, on the contrary, succeeding in providing important testimonies of each era of the past. Thus, the implementation of a communication project able to build upon the history of the city, by managing to include the defensive architecture not only to communicate the relevance of the asset itself but also of the transformation phases of the urban centre, is highly desirable¹⁹. For this reason, a promotion system, able to communicate the dating of the different phenomena that still nowadays can be seen in the defensive architecture, by linking them to the historical period that issued them, should be design. Promotion systems based upon the use of the light, or multi-sensory, or linked to the emerging media; immersive itineraries could transform the citadel into an open space museum, not only dedicated to the defensive architectures of the area but to the city's history as a whole.

Conclusions

The above-mentioned hypothesis should be reasonably integrated into the development plans of the surrounding and neighbouring areas, thus creating a proper synergy between the existing housing renovation, as well as the urban décor renewal, and the promotion strategies of the fortress linked to the touristic flows, coupled with a comprehension path of the architectonic reality. From such a synergy, the two-fold benefit of thinking of a citadel of Ankara more integrated into the urban transformation dynamics of the city and that could become a real symbol of the historical past of the city could arise.

Notes

1 Paragraph n. 2, 3, 4 has been written by Emanuele Morezzi, while paragraph 5 by Salah Haj Ismail. The paragraphs n. 1, 6 has been written by both the authors.

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configurazione attuale del paesaggio archeologico.*

Necropolises and funerary ruins in Asia Minor. From the XIX century expeditions to the current configuration of the archeological landscape

Emanuele Morezzi

Abstract

The Roman necropolises of Cilicia Trachea represent an interesting case study for the investigation of the archaeological heritage and its transformation. Since the nineteenth century surveys, in fact, confirmations of how such systems of buildings have undergone profound changes, adapting to the needs of local populations, emerge. The article aims to analyze the contemporary status of these structures, in order to define how transformation still pursues today. To confirm this theory, the essay will focus mainly on the Cilicia Trachea and Lycia necropolises, with particular mention to the Northeastern necropolis of Elaiussa Sebaste. This site is made of different construction and architectural types of funerary buildings, whose analysis will allow for a more complete perception of the cultural and archaeological landscape of the area.

Keywords: necropolis, Cilicia Trachea, Roman architecture, transformation, reuse.

Introduction

“Des générations entières construisent et sculptent à grande frais leur demeures funebre; d’autres générations violent ces asiles sacrés, elle jettent au vent les cendres, et dans le ruisseau les ossaments qu’on y avait pieusement depose [...] elles s’accomodent de ces tombeaux et les transforment en maisons, les chambres funéraires en appartements, les place évidées pour le cercueil en lits et en alcoves, les sarcophagus enfin en auges et en bahuts”¹. Leon De Laborde, French explorer who visited the micro Asiatic backcountry in the first years of the XIX century, comments the architectural landscape of the coasts corresponding to the ancient Cilicia Trachea through these words, noted in his travel diaries. At

the sight of the reuse of the ancient funerary structures by the local populations, his astonishment is utmost and so had been also for those who had already cut through those waters and had visited those places few years before him. Despite the modifications, the transformations and the reuses, the preservation state of the structures seemed excellent, enough to return a landscape whose architectural remains resulted incorporated in the vegetation and in the new contemporary additions.

In order to transmit such a territorial concentration of classical architectures, De Laborde himself writes about “ruins and monuments scattered over a large expanse”², trying to explain that to measure and circumscribe such a portion of territory resulted impossible, as the phenomenon involved the entire region. Besides the expeditions’ diaries, some drawings and representations by Laborde himself are helpful to confirm how the attention of the explorers was not exclusively addressed to the single archeological ruin but, instead, to the relationship existing between the funerary architectures from the classical or byzantine age and the local populations that used to live in or to transform such constructions still at the beginning of the XIX century³. In fact, in these representations the ruin is never pictured as isolated from the context but, on the contrary, the drawer strongly stresses the presence of the local populations, often wanderers, easily recognizable from the Oriental clothes typical of that area. Besides contributing to increasing a certain exoticism in the drawings, later marketed in Europe also as impressions and lithographies, this detail highlights the will to report the existence of a very strong bond between the inhabitants of Asia Minor and the surviving traces of classicism. Such a relationship constituted a form of ‘alternative preservation’ of the heritage grounded in the possibility to transform the assets and to modify them to respond to contemporary needs, instead of being based on passive protection concepts or on the idea of ‘ended work’⁴.

Thus, to wind up in front of such a different landscape comparing to the canonical and well-known archeological sites in Italy and in Greece, perhaps admired during the Grand Tour, is just very surprising to travelers. Indeed, here the funerary monuments had been re-functionalized by the local population, as further proof of their perfect social integration besides the scenic one.

The current landscape

A similar situation is noticeable even in our time⁵. In the territories of the ancient Cilicia Trachea and Lycia, the rocky necropolises, the graves and the sarcophaguses constitute a dense network of monuments that, starting from the backcountry, reaches and connects all the ancient cities of the area⁶. Such sets of buildings strongly characterize the territory. In the hilly and mountainous hinterland, the funerary buildings extend to the rocky upland, shaping rocky necropolises of strong emotional impact, while on the flatter coastal land the isolated graves ‘temple style’, ‘podium style’ and ‘house style’⁷ overtake the luxuriant local vegetation surrounding them. Moreover, if the landscape looks unchanged, the same goes for the social connection that such structures have with the local population that uses them nowadays just as it did in the past. Thus, in the light of an almost unchanged landscape over time, it is interesting to analyze the entire area, considering some particularly noteworthy sites and paying special attention to the Nord-eastern necropolis of Elaiussa Sebaste⁸, and to suggest a couple of guidelines for the preservation of a cultural heritage that autonomously maintained itself over time, thanks to the joint action of man and nature⁹. The vegetal matter has grown and regenerated, while the architecture has kept its cultural and scenic value, even if changing destination and overcoming lootings or functional transformations. The ancient regions of Lycia and Cilicia coincide with the current Southern part of the Turkish coast. The history of these

regions is similar in several respects: the Roman domination that started in the first centuries AD pushed the local populations to build diffusely across the territory to conform these regions to the Roman concept of urban development. In fact, many examples of architectures that are typologically imported from the Roman city model date back to the first centuries of domination. In this area, temples dedicated to the pagan gods of the Latin pantheon, agora, thermal baths, theatres, homes and, obviously, necropolises appear.

Gli antichi territori di Lycia e Cilicia corrispondono all'attuale area meridionale della costa turca. La storia di questi regioni, è per molti versi simile: il dominio romano iniziato nei primi secoli d.C., ha indotto le popolazioni locali, ad edificare in maniera diffusa sul territorio per omologare anche queste regioni all'idea romana di sviluppo urbano. Ai primi secoli della dominazione risalgono infatti moltissimi esempi di architetture importate, tipologicamente, dal modello di città romana; sorgono nell'area templi dedicati alle divinità pagane del pantheon latino, agorà, terme, teatri, residenze e, ovviamente, necropoli.

For this latter typology, the construction and urban model was univocal: the necropolises were built along the city's main access roads and constituted a sort of city offshoot in the surrounding territory. The functionality of such a positioning was twofold: firstly, it widened the borders of the urban center, thus expanding its power and magnificence to the neighboring countryside; secondly, it constituted an ideal figurative frame to the transit roads, often traversed by travelers and merchants. Furthermore, the spread of this construction principle had an inevitable outcome: the unavoidable expansion of the necropolises used to lead to a sort of conurbation of the most adjacent urban centers, up to a point where a system of 'cities of dead' insisting upon the Roman age road net emerged. In this respect, the landscape of the hinterland is still nowadays so much filled by ancient



The necropolis of Elaiussa Sebaste. Indivisible ruins and context.



Archaeological tombs and historical path.

graves. In many cases, it is difficult to discern to which urban settlement they originally belong to without any help from inscriptions or specific decorations allowing associating the funerary monuments to a specific municipality¹⁰. In Cilicia Trachea, a pertinent case study can be spotted in the territories between nowadays Silifke and Erdemli¹¹. In such a vast area, coastal cities like Elaiussa Sebaste (the current Ayas), Kanytelleis (Kanledivane) e Korycos (Kizkalesi) testify such a fusion of Roman age centers highlighted by the presence of necropolises¹². For instance, the city of Kanytelleis develops its own necropolis westward, along the ancient coastal road connecting all the Cilician maritime centers. Mainly constituted by isolated ‘temple’ or ‘house’ style buildings, sarcophaguses and *chamsoria* (sarcophaguses carved on the rocky surface emerging from the ground), the structures join the North-Eastern necropolis of the city of Elaiussa Sebaste, originating a very homogeneous system of buildings well-integrated in the territory and in the landscape¹³.

The necropolis of Elaiussa Sebaste

The enlargement of the necropolises, which are rightly considered as a unique ensemble of graves, and the increasingly reduced space left for the construction of new buildings, formed over time a system of funerary buildings spread all over the territory. The largest and most ancient graves were placed next to the urban borders within fences in line with specific planimetries. Moving away from the city, the graves and the sarcophaguses seem to abandon the rigidity imposed by the road network to position along the slopes of the surrounding upland too. Such a trend led to the establishment of a system of funerary buildings that does not always respect the constant evolution of the vector but spreads in the nearby territory, instead, in a more disorganized manner, thus acquiring a higher scenic value and, consequently, strengthening the integration with the local vegetation¹⁴. Such

peculiarity regards many necropolises in the area and exerted much fascination on the explorers, who found themselves in front of an archeological heritage in constant dialogue with vegetation and landscape in an extremely authentic manner. A similar situation is envisaged for the necropolis that connects Elaiussa Sebaste to the neighboring Korycos while heading South-West from the city. Here, the peculiarity of the landscape is mainly given by the tight relationship among the rocky necropolis, some larger funeral buildings and the context.

If the very spatial dissemination of a high number of 'temple' and 'house' style graves was responsible for the evocative picture presented in the previous cases, here the charm is given by the natural and man-made transformation of the mountainous promontory that welcomed the rocky graves over time¹⁵. Although featured by an identical architectural language, even the style of the headstones and the friezes looks different in its decorative details, due to the precise inscriptions, the friezes and the portraits decorating the graves and picturing the deceased¹⁶. On the one hand, the funerary inscriptions and the graves' decorations have allowed archeologists to retrace the social pattern existing in the Roman age, so that the wealth distribution and the major productive vocations of the villages (mainly dedicated to fishing, wood trading and iron manufacturing) were hypothesized.

On the other hand, the construction systems of the different buildings have allowed for the analysis of the techniques of the Roman age funerary construction industry. In fact, the two principal typologies, the 'temple' and 'house' style graves, present not only different morphologies and constituent ideas, but also different construction and matter-related peculiarities. For example, situated next to the city, the 'temple' style graves of the North-Eastern necropolis of Elaiussa are large dimension buildings, achieved with blocks of a very porous local stone and dry laid. The absence of a mortar bed between

blocks allows undertaking nowadays precise analysis of the architectural entities and better understanding their static functioning together with the transformations occurred over time. Thanks to this peculiarity, in many funerary buildings it is possible to read the marks of the earthquakes that hit the region in the last centuries. Some blocks are not anymore in their original position, but have been relocated by the telluric actions that left clear cracks between the *blocks' loose joints*. In some cases, next to some entire partition walls collapsed, some blocks lie rotated due to the joint effect of the earthquake and the collapse. Besides the numerous transformations and the several re-uses, the absence of mortar layers has heavily impacted also the preservation state of the 'temple' style structures. Nowadays, the necropolis' architectures lie in an advanced decay state, also caused by the growth of infesting vegetation dropped by the wind along the fissures separating the different stony elements. The facades of the structures show no particularly severe disrepairs, attributable to the exposition to atmospheric agents and to the re-uses undergone over time. Exploiting their large dimensions and their integrity, over the centuries these structures have been firstly violated by grave robbers in search for Roman aged funerary supplies and later utilized as refuges or temporary shelters¹⁷.

In their interior fires were lighted, generating several layers of black crusts and soot that today adhere completely to the internal surface of the blocks and is often visible from the exterior too. The 'house' style graves, smaller in size with respect to the 'temple' style ones, foresaw a construction system benefitting from the local stones, not wrought here and including a layer of mortar bed. Such a composition generated a different response of the structures to the seismic stress, which caused huge collapses in the perimetral walls but whose traces are not visible today in the graves' building pattern. In the same way, the *cocciopesto* surface that often covered the buildings, largely visible still today and absent in the structures



“Templum shaped tombs” and “home shaped” tombs



Cracks and collapses are already part of the site's history.

previously analyzed, has favored the preservation of the buildings, which do not look compromised today despite the neglect of the last centuries. Also, some missing architraves in the tiny trilithic systems of access to the graves or some external walls partial collapses testify the great quality of the mortar and the stony materials used.

Such precious evidence, whose preservation has been assured so far by time and hazard rather than by the precise man-driven planning will, does not concern only the necropolises of Elaiussa Sebasta, but is visible also in the Cilician hinterland¹⁸. Within fine-worth archeological sites, cities like Diocaesarea (Uzuncaburc) e Olba (Oura) display necropolises situated next to the ancient road heading from the coast to the backcountry. Here too, the landscape is strongly characterized by the presence of the 'cities of dead'. A classic example is represented by the rocky necropolis of Olba: in a large valley dominated by the perfectly preserved Roman aqueduct, both sides of the rocky slopes are covered by little burial chambers carved directly in the calcareous ground. As opposed to the previously analyzed structures, these ones have not been re-used due to the difficult feasibility and accessibility but, just like the coastal necropolises, they have deeply characterized the landscape of the entire area.

A further example of exceptional beauty is given by the necropolises of Diocaesarea¹⁹. The city's funerary buildings are disseminated across the territory and integrate in the surrounding landscape, clearly reaffirming how necropolises constitute a fully-fledged network and diffused system of elements. In fact, they do not only feature the suburban context as *trait d'union* between adjacent cities, but they present themselves as well-defined entities all over the region. In this sense, not only the major centers of Diocaesarea and Olba are symbolic but also other neighboring realities such as Cambazli, Erdemli or Seleucia ad Calycadus (Silifke) are. Here the necropolises and the funerary buildings rise up isolated

or in small grouping, although at regular intervals²⁰. Such a trend establishes a system that strongly features the whole landscape, besides upholding the capillary dissemination of these structures. The graves nearby Cambazli rise in an essentially agricultural context and far from the urban centers in any case: this aspect increases even more their cultural value and their already very strong tie with the territory, thus creating a landscape of rare beauty.

The archeological-funerary landscape of Cilicia Trachea and Lycia

The same tie and the same necropolises system are widespread in Lycia too²¹. The landscape of cities like Myra, in fact, is characterized by the presence of a large number of rocky graves, which morphologically and chromatically interact with the surrounding mountainous territory. The presence of decorations, inscriptions and friezes further enriches such context, where scenic, cultural and architectural values work together. Similarly, in the Kekova gulf, besides dialoguing with the vegetation and the hilly territory, the funerary structures integrate within a breathtaking and emotionally charged maritime landscape²². Characterized by 'Lycian style' covers, particularly finished in their shape and decoration, some sarcophaguses emerge from the water due to the increase of the sea level occurred following to their construction.

It is the case, for example, of the city of Arpalae, where water, vegetal matter and architecture blend creating evocative landscape glimpses. Similar structures crowd the surrounding hills too, proving the dissemination of the Roman necropolises across the territory and their relationship with the entire region. This is true in the cities of Theimussa (Uçagiz) or Simena (Kale). As already found in the cases of Cambazli e Olba in Cilicia, also in Lycia the graves rise more isolated in the landscape, constituting the element of greatest cultural and scenic value. Cities like Xanthos, Istlada

(Davazlar), Cyaenai (Yavu), Trysa (Golbasi) and Sura²³, where the preserved funerary buildings put themselves in a strict symbiotic relationship with the autochthonous vegetation and the landscape as a whole, are a meaningful example of the above. Such structures emerge with respect to the vegetal elements and act as points of reference and landmarks for the entire context.

Potential intervention and promotion strategies

The Lycian necropolises, just as the Cilician ones, form a network of architectures covering the entire territory of the region. Such a system of buildings has impacted the life of the local populations and such a tight bond between heritage and society is clear both in the historical past and in the present²⁴. In fact, in the sites where no tourism polices have been put into action, many ancient funerary buildings are subject to uses and abuses: many graves have been assigned the function of warehouses, stalls, and even garages over time. If, on the one hand, it is true that in some cases such practices have caused permanent damages to the structures, it is also true that the same has assured their survival, making the memory of these places highly perceivable. And De Laborde's statement itself is an indisputable proof. Such a memory needs to be protected and promoted, but it is not about preserving a single monument but a system of buildings²⁵.

This requires the enforcement of different polices than those that have been foreseen in the Turkish legislation so far. Indeed, strategies of preservation have often been launched by the local administrations to increase the tourism in the area. Although sharable from an economic point of view, such choices appear less attentive to the problems of preservation and restoration. In other analogous cases, like for instance the necropolis of Hierapolis in Phrygia, the strategies adopted succeeded to mediate between the restoration needs of the archeological contexts and the needs of the local populations. In the case of



Traces of the past with infinite meaning.

Elaiussa Sebaste, intervention policies should firstly identify all the actors involved in the process of transformation of the area (local and national communities) in order to define new strategies of integrated preservation capable to protect the archeological structures and, where possible, also the transformations, enlargements and modifications brought to them by the local populations over time. Thus, the cultural choices look more complex than the operational ones, if the ensemble of all the necropolises present in the area is considered and not only some realities limited to the urban contexts. Hence, to put in action protection and management plans addressed to the entire territory would be desirable in order to identify common and universally shared choices with the due respect of the autochthonous cultural identity, instead of proceeding with preservation and promotion initiatives targeting solely the single architectural emergency. Such a complex problem under the methodological, cultural and moral point of view could be solved only through this perspective.

Notes

- 1 “Entire generations build and carve their final resting places at great expense; other generations violate such sacred asylums, they scatter the ashes to the winds and the bones that we piously left there in the gutter [...] they arrange these graves and transform them into dwellings, the burial chambers into apartments, the places hollowed out for the coffin into beds and alcoves, finally the sarcophaguses into troughs and sideboards”. L. DE LABORDE, *Voyage de l'Asie Mineure*, Firmin Didot frères éditeurs, Parigi, 1838 p.132
- 2 idem
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- 4 C. VARAGNOLI C., *Conservare il Passato. Metodi ed esperienze di protezione e restauro nei siti archeologici*, Gangemi, Roma 2005.
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Accidental Destruction & Intentional Destruction. Considerations for archaeological sites and monuments

Emanuele Morezzi, Emanuele Romeo, Riccardo Rudiero

Abstract

The research intends to investigate the link between accidental destruction due to natural disasters, such as earthquakes or spontaneous collapses, and intentional destruction operated by unfortunate conservation and restoration strategies. In order to conceptually embrace the buildings' decay as inalienable, the essay aims at establishing a parallelism between what the nature has destroyed and the strategies to fix to such damage, and what has been modified or destructed, instead, by human work, often scarcely aware of the historical, value-driven and technological properties of the asset. The article will examine many archeological realities present in Asia Minor and attributable to the Roman or late Roman age, with the purpose to provide for operational examples of intervention and modification of the archeological context and to fulfill a parallelism that proposes itself as interesting critical reading of the intervention strategies.

Keywords: archaeological heritage, conservation of ruins, architectural preservation

Accidental and intentional destruction: conservation of damaged archaeological heritage

Over the centuries, the archaeological heritage of classical age, remaining in all countries of the Mediterranean basin, has been interested by very different phenomena, which led to destruction, abandonment, continuity of use, transformation, partial loss or even integrity of the heritage itself.

In particular, natural disasters, such as volcanic eruptions, floods and earthquakes have impacted the ruins to a point that some interventions of restoration or consolidation would

have been necessary already in the past. Nevertheless, in some cases it was preferred to leave the damaged homes and buildings and to reconstruct the urban settlements elsewhere. While looking at this damaged heritage, currently we can find two types of phenomena: accidental destruction caused by natural events that are unpredictable and unavoidable, and intentional destruction caused by human activities against the symbols of a particular population or civilization.

Today, as in the past, the archeological heritage is still affected by such phenomena, including the natural ones that remain unpredictable (accidental destruction). However, careful conservation actions limiting in many cases the damage through preventive interventions of consolidation and securing of the structures, do exist. The damage caused, instead, by human action (intentional destruction), such as abandonment, military conflicts, wars of religion and culture, or the lack of interest in what belongs to the past, can be minimized, or even cancelled, only if awareness of cultural issues contained in archaeological heritage is spread.

Even more alarming are those cases where deliberate destruction of archaeological heritage occurs due to hardly compatible restoration interventions or to wrong actions of enhancement, which irreparably damage the documentary value of what, in many cases, had survived in the past an “accidental destruction”.

The past experiences, the notes of the critics and the most recent interventions in major archaeological sites of the Mediterranean countries and especially in Asia Minor, are all meaningful in this respect¹. Precisely in Asia Minor, the abandonment of sites following to seismic events has maintained a scene of devastation, and has reached us today as an original historical evidence.

On the basis of these premises, the paper analyzes: firstly, examples where the destruction of a heritage occurred due to formally as well as materially incompatible and invasive

restoration or consolidation operations through irreversible projects; secondly, examples where traces of natural events that led to destruction were preserved. This is how the memory of the events that characterized entire territories for centuries originates, leading to the creation of the archaeological and seismological park of Hierapolis in Phrygia and the seismological landscape of the coastal territories of Cilicia. Being a territory of century old experiments in the field of archaeology, Turkey has seen its assets firstly looted and then exported to European countries. Later, it has known a season where the sites were developed with reconstructions, often arbitrary, of monuments by using reinforced concrete². Recently, the main ideas wanted to include the assets in a context that, abandoning the “archaeological desertification”, using plant material for the landscape re-function and presence for development³. However, it continued to use concrete to consolidate, to integrate the image or to replace the dismembered parts of the ruins.

The archaeological site of Ephesus provides a series of examples of reconstructions made of concrete. It has been used as structural support for the reconstruction of the Library of Celsus (where the percentage of the original fragments is much lower than the merged portions) and for the rebuilding of dismembered parts of the Temple of Hadrian (where the reinforced concrete acts as a support for sculptural elements and combines the original structural parts)⁴. Today these monuments show this specific, in addition to environmental degradation and man-made decays related to the incompatibility between the traditional materials (marble and local stone) and concrete. Therefore, accidental destruction added to the intentional destruction, due to incorrect interventions. However, nowadays a restoration interventions cancelling the errors of the past and improving the conditions of the archaeological heritage could be performed⁵. The Nymphaeum of Trajan, the monument to Memmius, the

Fountain of Pollio, the Temple of Domitian, the columns of Marmi street and the Port street⁶ have been restored with the use of reinforced concrete too. It can be considered a structural element, but also an innovative material for the integration of ancient fragments interpreted as “individual pieces” of a work of modern art, almost Dadaist (Monument of Memmius and Nymphaeum of Trajan)⁷.

This heritage should be preserved because it is the proof of a *modus operandi* that became a “model” of reference for other design solutions; but deterioration of reinforced concrete, stones and ancient marbles must be eliminated. Again, in Ephesus, the case of the Terrace Houses is different: the restoration (completed in the Eighties) aimed at protecting the painted surfaces and mosaic suggested returning to the old volumes of the houses, through covers that imitate the original ones. The original walls and columns were then reconstructed with concrete additions; reinforced concrete beams, hooked with wood elements were reconstructed on the vertical elements; finally, traditional roofs were built for enclosed spaces and skylights for the courtyards⁸. At the end the damage caused by the tampering of the ruins was added to the material deterioration due to intolerance of the ancient structures to the adopted solutions. Insufficient ventilation and greenhouse skylights created a microclimate that, combined with the capillary rise of water, rendered the site impracticable. Therefore, a *de-restoration* became necessary. The great courage demonstrated by the Turkish Government and the Austrian Mission, directed by Friedrich Krinzing, to create new coverage by making use of new technologies through a clear modern language is to be acknowledged.

At the same time, the demolition of previous structures and the creation of a permeable shell in polycarbonate panels supported by a frame of vertical and horizontal metal posts were decided. The whole great cover (designed by Wolfdietrich Ziesel and Otto Häuselmayr) rests on trusses



Didima and Selge: collapsed columns of the Apollo Temple and primary collapse in correspondence of the theatre cavea



Ephesus: the re_composition of the Memmio monument and Hierapolis: the primary collapse in the external wall in the Triton Neinpheum.

that follow the trend of the slope. Finally, the structural design of the connection with the foundations is noteworthy: the structure of trusses, the needs of the excavation and the search for the least impact possible on the archaeological ground, all have suggested the use of micro piles instead of more invasive plinths. In this way, the installation is configured as a conventional stratigraphic excavation, which limited the size of the trenches⁹. This cover is puzzling and criticism about the impact on Via Dei Marmi and the Library of Celsus arose. This example shows how, sometimes, it is necessary to take action to eliminate the damage caused by intentional destruction through restoration awareness. The use of reinforced concrete is also present at the site of Sardis¹⁰. Here, the reconstruction of the facade of the Gymnasium with concrete blocks has caused degradation caused by the poor quality of the cement mixtures used and the poor implementation of the facilities. Also, the incompatibilities between the new materials (present at a higher percentage than the ancient fragments) and ancient marbles suggests the restoration of entire portions of the monument. The intervention is expected to improve the performance of the reinforced concrete favouring constant operations.

Moreover, in Sardis, the protection of the residential neighborhood near the temple of Artemis is interesting. Here, in order to avoid invasive covers, “sacrifice areas” in concrete have been preferred to protect the crests of the walls. These areas reproduce a sculptural composition that takes on the ‘aspect of a work of contemporary art’ (the reference to Cretto Burri in Gibellina is obvious).

In many cases the “test of time” has given a negative feedback on the use of reinforced concrete: the temple of Apollo at Didyma, the agora of Miletus, the Temple of Trajan and the Asklepeion Pergamum Library agora of Side, just to mention the critics’ most notorious cases¹¹. Here again, accidental

destruction has been added to intentional destruction by using materials and techniques not sufficiently tested.

Although alternative solutions are there for structural and integration problems, the use of reinforced concrete is still widespread: it testifies the lack of attention by the authorities responsible for the protection and the conservation of the archaeological heritage (little willingness to experiment compatible materials, inattention to the deterioration related to the incompatibility between reinforced concrete and traditional materials, lack of maintenance of the restored buildings). Therefore, conscious destruction is witnessed because the same modalities are in place, although the need for special restoration is well-known. Therefore, a critical review of both past and current action of restoration and consolidation is desirable and necessary to the preservation of archaeological ruins in Asia Minor.

In fact, we are facing different cases: buildings that have never occurred interventions and that show signs of static instability still in place; ruins that have new structural configurations as a result of earthquakes and that although presenting deformations and cracks remain perfectly balanced; monuments already affected by consolidations (historical and newer ones) that require further consolidative techniques; partially collapsed ruins that show obvious signs of distress due to seismic forces while preserving some elements in “primary collapse”; collapsed buildings that have been reused in part or whose constituent structures have not been otherwise reused in situ; whole archaeological sites where the traces of earthquakes are still present on the monuments with interesting crack patterns and the presence of faults, landslides and deformations of the road network and the terrain, including entire portions of cultural landscape.

For a better understanding of what is being described, the example of the theatre stage of Selge, kept in full collapse, is to be mentioned¹². It represents an exceptional evidence of

the dynamics of the collapse and the effects of the seismic loads on structures: from the total collapse of the stage, to the prompt collapse of substructures of the *summa cavea*; from the perfect preservation of the *ima cavea*, dug into the hillside, to cracking and deformation of the tunnel's entrance..

The example of the collapses of well-preserved Byzantine basilicas of Perge¹³, where the columns of the nave still lying in the original position. In fact, it is likely that this feature is not just due to security interventions. The proof is the consolidation of one of the columns of the temple of Aphrodite in Aphrodisias¹⁴, where the will to evoke the earthquake that destroyed the building has led to maintaining/replacing the drums by creating sliding of the same barycentric axis. The result generates disarray, as the balance is not guaranteed for subsequent adaptation of the elements to the new static condition because of the portions of the stem are built with concrete and connected inside with metal reinforcement. If this type of intervention may be questionable, the position, all artificial, of the drums of the collapsed columns of the temple of Apollo at Didyma appears absurd¹⁵: integrated with concrete elements, connected with metal armour and supported by reinforced concrete walls, simulating a crash primary winding in the form of skeletons of prehistoric animals displayed in a museum.

An intervention on the Meander in Magnesia deserves to be mentioned. Here the opportunity to retain the primary collapse of the temple of Artemis¹⁶ was lost due to a policy focusing more on the immediate response rather than on a proper touristic cultural approach. The collapsed facade of the temple had been imprisoned in the solidified mud (as well as most of the ruins of the city), while the eardrum had been preserved exactly in the point where it ruined. A special feature that could have a strong impact on the characterization of the archaeological site, presenting a different scenario compared to other archaeological sites. The

ability to document a page of history when the city tried to survive after the earthquake and flooding by implementing protection systems and functionalizing strategies related to previous events that had transformed the area and the site. The decision, however, was to reconstruct the eardrum in situ but not near the temple, rather, in a clear area in front of the entrance of the archaeological site., In this case, the reinforced concrete structure, supporting the ancient fragments, degrades the beauty of the “classical architectural element”, complaint operability in the field of conservation unscientific technical and cultural sensitivity.

However, the shift of the elements in the collapse of the eardrum has revealed that its print was left in the consolidated mud. This evidence is unique and interesting since, looking out from the stylobate of the temple to the place of the collapse, the (negative) pattern of the eardrum itself can be recognized. Unfortunately, this testimony is not sufficiently valued; rather, the location of the impression can be easily trampled by visitors, who are more attracted by the reconstructions of other important monuments.

Regarding, instead, the standing buildings that have recently showed obvious signs of static instability, in addition to more traditional methods of intervention with traditional materials and technique or use, is still too high, of cement mixtures and concrete structures showed the first signs of a different approach more related to solutions that consider the consolidation as an opportunity to experiment innovative materials and technologies.

In fact, the conservation work should find solutions by testing new technologies that are compatible with traditional materials and techniques, thus highlighting the modernity of the intervention without altering the value of the formal documentation and the ruin.

Only in this way, the intentional destruction of archaeological sites happened over time can be compensated. This is achieved

through a restoration process based upon awareness and able to keep the effects of accidental destruction as evidence of the history of the ruin.

Conscious conservation of accidental destruction: the case of Hierapolis in Phrygia

The numerous traces of repeated accidental destruction may represent, therefore, evidence of the history of the ruin. We are, then, faced with the possibility to avoid deleting, by consolidating the marks left by the earthquakes. Real parks, where the seismic effects have been preserved and are clearly visible, could be created. In this sense, the ancient cities of Hierapolis, Perge, Aspendos, but also other sites less affected by mass tourism, would have the opportunity to become archaeological parks, whose feature would be the permanence of the signs of the seismic events themselves, which impacted the landscape and monuments. This aspect accentuates the aesthetic value of the formal-built town from the Hellenistic and Byzantine eras and the documentary value of the archaeological sites, because this feature can be distinguished from others: those which restored at the beginning at the late nineteenth century has lost these traces because of the reconstructions. So, the conservation agreement would show some peculiarities. It would stimulate research to find new solutions and alternatives to secure facilities without removing the traces of their primary collapses, deformations and cracks. In this sense, the ancient city of Hierapolis still possesses enough elements to become an “archeo-seismological park”: *“... we think to realize - says Francesco D’Andria - an archeo-seismological park where enhancing, along the falls of Pamukkale, all historical earthquakes tracks, the first of its kind in the world.”*¹⁷ In fact, although many reconstructions undertaken since 1957 have cancelled the seismic traces in the territory, the city keeps many monuments that display “primary collapses” and

obvious traces of the falls, both along the road network and on the limestone formations.

As of the Theater, collapsed in the seventh century (now reconstructed as regards stage and auditorium) and then re-used until the twelfth century, the situation of the primary collapse appeared compromised. In contrast, the Monumental Latrine keep the primary collapse before anastylosis interventions. The seismic actions themselves decreed cessation and total collapse of the structure. This is evident, from the images taken before reassembling the position of the back wall with square blocks, collapsed as well as the Doric columns of the facade facing Frontinus street¹⁸. If no intervention had taken place, this situation would have allowed for the analysis of the dynamics of the collapse and the type of seismic activity, providing valuable information for the study of earthquakes and the understanding of construction techniques reagents to earthquakes. In addition, the location of the Latrine right along the fault lines that ran through the city put it in relation with the other monuments also completely or partially collapsed, i.e. the Thermae-Church, the Nymphaeum of the Tritons, the Byzantine Cathedral, and the Sanctuary of Apollo.

The Nymphaeum of the Tritons shows the back wall still in primary collapse though, while the facade is broken up into its elements: they are still partly in situ and partly reused in the further construction¹⁹. However, although not having addressed the reassembly of the back wall yet, some recent restoration works integrated extensive portions of the facade with the relocation of a column of the architectural order. If limited to what has already been executed, such intervention would allow for a clearer reading of the monument, while leaving, at the same time, the documentary traces of the earthquake. The same goes for the Thermae-Church: the imposing building keeps the partial collapse of the wall, extensive cracking and especially an interesting bulge in the Eastern part of the walls, which allows reading a crack



Hierapolis: the Thermae pillars deformed by the earthquake and the walls of the Thermae-Church deformation



Elaiussa Sebaste: architectural elements emerging from the sand.
The temple on the promontory of Elaiussa Sebaste: telluric effects.

pattern unique in its kind²⁰. For centuries, the structure has held up, having assumed a new static equilibrium that must be continually monitored. Currently, however, it has been proposed for static consolidation to secure the property and allow visiting by tourists. Now the thermal baths can be enjoyed only externally. But the ingenious scaffolding system has already changed the look of the ruins, which have lost their authenticity and their main feature, i.e. the incorporation into the landscape²¹. It would be desirable that any intervention does not delete the traces of the earthquake (cracking and warping) and does not remove primary collapses assuming reconstructions. Especially that implementing a minimal intervention for improvement and adaptation but, above all, that the technologies used in any consolidation are recognizable and non-invasive such that the documentary value of the monument.

The same philosophy of conservation of seismic traces was applied to the Byzantine Cathedral. Here, of the columns of the baptistery was made only because they did not show up in most primary collapse and because their recomposition allowed locating the building within the archaeological area. On the contrary, the primary collapse of the walls of the apse and the presbytery has been preserved for that portion that has not been rebuilt during the restoration of the Sixties and Seventies²². For other structures, whose architectural elements lie scattered around the perimeter of the church, an anastylosis on the ground at least of the order of the nave was assumed, with the aim of improving the reading of the monument: a metal grid where to place the fragments, which would avoid extensive additions and invasive static interventions. Consequently, the intervention appears distinguishable and the operation reversible²³. Instead, in the Apollo Sanctuary area, traces of the earthquake still appear in some walls and especially in the pavements²⁴. This ensures the reading of the seismic effects on the structure in relation to the surrounding

buildings, also partially collapsed: the Nymphaeum of the Temple, the nearby Basilica in Pillars, the Theater itself.

It is worthy, finally, reporting the story of the Theater of Hierapolis in Phrygia. The building, designed and rebuilt under the direction of Paolo Verzone and Daria De Bernardi Ferrero²⁵, had undergone an intervention of stage consolidation designed by Ferdinando Indelicato in the Eighties. At that time, the sensitivity of the designer had suggested reconstructing only half of the upper surface of the scene in reinforced concrete: this left the remaining half untouched to let visitors admire the ancient arches in travertine that served as structural support elements of the entire stage platform. This allowed distinguishing the ancient from the modern intervention in a balanced way. However, the modern intervention, achieved with great mixes and implemented with technical expertise, showed no signs of specific decays other than those caused by lack of routine maintenance. Therefore, the structure was preserved through simple maintenance operations, where necessary, and could have been accompanied by removable wooden structures at the end of shows, solely at the occasion of theatrical events (as in the cases of the theatres of Priene, Aphrodisias and Aspendos). This would have guaranteed the possibility of perceiving the monument in its authenticity and formal integrity, including the most recent addition, which in turn respected the structural features of the ancient stage. Since 2004, however, it was decided to mask the reinforced concrete structure, which is considered formally incompatible and hides the sequence of the structural arches. This has been achieved through a metal structure covered by a travertine floor (which mimics the old platform). Although defined reversible, it is actually difficult to remove it and to keep it only during performances.

In addition, once the travertine gets old (and it will not take too long given the lack of routine maintenance), a difference between the old parts and new parts will no longer exist:

thus, the requirements of reversibility and distinctness become less necessary for a proper restoration work in the field of archaeology. The cultural difference between the first surgery, critical, even respectful of the material value and structure of the Roman Theater (witness to a practice that had characterized the interventions between the Sixties and the Eighties of the twentieth century) stands out comparing to the second intervention, which reflects choices related more to tourism and cultural and conservative logics rather than to scientific and methodological rigouris²⁶. The latter, no longer the primary collapse, was reconstructed in the pillared front of the stage and in the first order. The anastylosis of the Theater is the result of careful studies that have identified the originating fragments and integrated them with new elements²⁷. With exception for the latrine, the interventions on the Theatre and the Martyrion (partially reconstructed) in Hierapolis, then²⁸, represent the basis for the creation of an archeo-seismological Park. The choice to keep all earthquakes traces (cracks in the soil and paved road, the cracks between the blocks of the religious and civil buildings, the instability present in the tombs of the necropolis and in the Byzantine fortifications) within the city and in the surrounding landscape characterizes Hierapolis in comparison to many other sites such as Ephesus and Pergamum (just to mention the more touristic ones) that do not possess this characteristic anymore. The actions of exploitation, therefore, should be addressed in this regard; it would not be necessary to reconstruct the monuments to speed up an immediate image as for the Ephesians and Pergamum models. Hierapolis has a great cultural potential and documents related to the characteristics of the site and the landscape of which it is an integral part. Although not as extensive as in the Hierapolis case, numerous other archaeological sites possess examples of collapses that may be retained as they appear to support an understanding of the earthquakes that have affected the territory of Asia Minor.

This would provide an opportunity to start new and special studies on late antique and classic construction techniques.

Accidental destruction in Cilicia: a proposal for an archaeo-seismological landscape

The territories of Cilicia's coasts have architectural characteristics that could be enhanced as well. In Elaiussa Sebaste²⁹, for example, there are more than shreds of evidence related to seismic events: deformation and crack patterns, primary collapses, situations of extraordinary static equilibrium. These features coexist with ruins emerging from the sand, as a result of the erosive action and of aeolian deposits mostly due to the marine environment. In fact, thanks to the *marquis* (spontaneously grown on the peninsula of Elaiussa), the sandy layer naturally attenuates the action of marine corrosion on the ruins. Such a scenario, where natural events (even though not as destructive as earthquakes) have left an indelible mark, must be preserved today³⁰. Along with the signs of seismic destruction, all this becomes an instrument to better understand territorial modifications.

Particularly surprising is one of the columns of the temple on the promontory: during the collapse caused by seismic forces, one of the drums fell transversely on the one below, creating a configuration that characterizes the monument³¹. Equally interesting is the position of the columns of the façade of the same temple: they lie on the ground in primary collapse. In this case, no consolidation would be necessary, because the minimum intervention would erase the value of authenticity that the ruin possesses.

Unfortunately, the recent restoration in Elaiussa has eliminated many traces of natural events, through interventions such as: installation of the safety setting of the facade of the Agora³², which is necessary for tourist visits; the consolidation of the port's *thermae*, which is essential to read the architectural complex and the restorations made in the past; the reconstruction of a portion of the theatre, and the

removal of collapsed elements of the scenic building from the orchestra, necessary to carry out excavations and studies; the reconstruction of a portion of the Byzantine aqueduct, in the part that crosses the city³³.

Although many traces are lost, based on the experience of Hierapolis, it is possible to plan in Elaiussa and nearby towns an “archaeo-seismological landscape”. As a matter of fact, the effects of the earthquakes on monuments and ruins are still clear throughout the territory. Among them, the primary collapse of the Byzantine palace of Akkale; portions of walls in precarious balance in the proto-Christian basilicas of Kanytelleis; the stone blocks of the castle of Korykos; the temple-tombs on the road that leads from Silifke to Olba; the arches of the aqueduct in the same city, are all worth mentioning. An “archaeo-seismological landscape” would ensure the historical continuity, in a compatible equilibrium with all cultural presences in the area.

Particularly, in the Byzantine Palace of Akkale³⁴, the collapse of one of the rooms that faced the inner courtyard is still preserved. After centuries, the quoins of the arches still draw the geometrical pattern on the ground and the entire wall is still visible above them. In the same building, the spiral staircase leading to the upper floors of the palace also deserves to be conserved: it still keeps the masonry central element, where the steps are anchored and the whole structure got deformed due to seismic forces. The outstanding balance of the Byzantine aqueduct that runs from Korykos to Kanytelleis deserves as much attention, not only for its structural instability but also for the ancient techniques of consolidation used to preserve the structure. The static instability of the Olba’s Roman aqueduct, that crosses the valley, is interesting as well for the evident traces of the primary collapses and some large stone blocks still in the balance.

The masonry techniques of Korykos castle should be enhanced, as they demonstrate the ability of medieval builders.

Their structures have not collapsed and have kept the balance exclusively thanks to the friction between the materials and to the cohesion of the mortar.

Between Korykos and Kanytelleis, interesting phenomena of static instability of the Byzantine basilicas are there: on the ruins, not only the primary collapses can be found, but also exceptional examples of deformation and crack patterns that have been preserved for centuries³⁵.

Also, most of the funerary monuments of Silifke and Diocaesarea have significant structural instabilities. In a series of such buildings, the seismic stress has produced extraordinary phenomena of equilibrium. Like those found in the necropolis north-west of Elaiussa, they emphasize the value of “city of deads” the extensive necropolis has taken over the centuries. In the latter site, different phenomena can be spotted: the primary collapse of the columns of the temple-tombs; the collapse of the walls in “home” or “fence” funerary buildings; subsidence of the foundations of the sarcophagus tombs.

The conservation of these examples is necessary in order to learn, study and promote all the historical events that have affected the region, including natural disasters. This requires the adoption of strategies regarding the archaeological heritage undertaking minimal interventions, where the recognisability of old and new is not represented by the ‘sign’ of the architect, but is entrusted to simple consolidations that respect the signs of the telluric events. Therefore, it is essential that the intervention is compatible, favours maintenance operations, and implements re-functionalization (if necessary) and enhancement (especially cultural) of the heritage.

Regarding the ruins that after the earthquakes have taken a new structural configuration and, despite the cracks and deformations, are still perfectly balanced, a minimal intervention -simply aimed at securing them- would be much more preferable than an invasive seismic retrofitting. In these

cases, it may be more appropriate to limit the influx of visitors or prevent it. The conservation reasons should outweigh economic needs and “instant image feedback”; these, in fact, are usually satisfied to the detriment of the cultural heritage. So, these complexes could become an archaeo-seismological park, as in the case of Hierapolis. But, taking into account the extension of the sites affected by telluric events and the location of monuments spread throughout the territory of Cilicia, an archaeo-seismological *landscape* could be rather proposed. This would provide an opportunity to carefully study the seismic phenomena, the static properties of the structures, the specific qualities of the materials used in the Hellenistic, Roman and Byzantine architecture. This approach is innovative compared to traditional methods of intervention on ruins, and involves actions that may not lead to an immediate economic advantage related to tourism.

This method would also favour the needs of local and foreign scholars, who would see the opportunity to deepen scientific research, creating a true “educational camp”, also thanks to the public organizations and the local population.

The systematization of this cultural heritage – interpreted within an extensive landscape complex – must take place through careful restoration of each element (from the most monumental to the most utilitarian), also focusing on the philological re-proposition of the ancient routes.

In this concern, several routes departing from Elaiussa (and linked to the sacredness of the places, the port and the military settlements) could be identified, as it has been done in some European settings that use large-scale actions as strength of their goals³⁶. Nevertheless, an excessive theming must be avoided, since it could induce people into errors of perception and judgment with respect to vernacular architecture.

Some considerations on the management of this fragile heritage arise from this approach. A technical and archaeological team should be established, supported by

volunteer staff, who must be specially instructed by the public and university authorities responsible for the excavation. This training should foresee constant updates, just to ensure the “Integrated Conservation” expressed in the Declaration of Amsterdam (1975). Moreover, the presence in the workplace would give these volunteers both theoretical and operational knowledge that could also be useful in the subsequent phases of maintenance.

The visits to the archaeo-seismological park should include educational tours for groups and schools. To improve the traditional system of explanatory panels (appropriately integrated with *QRcode* applications), multimedia tools could be used to help in the visit (e.g. digital media comparable to smartphones, tablets, walkie-talkies). They should be available in several parts of the archaeo-seismological park, for instance at the museum and at study centres located throughout the territory. Finally, volunteers, experts and teachers could organize events to make the students acquainted with the territory, through tours and visits on the site. The performance of the volunteers could also be a virtuous trial of peer education³⁷ in the field of Cultural Heritage, shortening the distance between students and heritage.

Through this enhancement in progress (where all phases are programmatically interconnected), it would be possible to reach the so-called Integrated Conservation of cultural heritage, even within the more fragile elements like the archaeological ones. In conclusion, the deep local roots, the active participation of the population and the systematic circulation of knowledge could certainly be the most appropriate ingredients to ensure the perpetuation of the civilization values whose Elaiussa (and other sites associated with it) is the holder.

Notes

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- 33 *Ibidem*, pp.797-799.
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- 35 *Ibidem*, p.112-117.
- 36 The archaeological itinerary of the defensive system of the Roman limes represents an example of what is being envisaged. The above includes: the British section of Hadrian's Wall, the Scottish Antonine Wall and the Germanic-Rhaetian border. These complexes are already included in the UNESCO list, but others could be added if equally enhanced: the Dacian limes in Romania and the Danubian one in Austria.
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Emanuele Morezzi (1982), PhD, architect, university researcher and associate professor of architectural restoration at the Department of Architecture and Design (DAD) of the Politecnico of Turin. Since 2012 he teaches courses of restoration and preservation of the cultural heritage and takes part in project ateliers for interventions on the existing. Since 2015 he teaches a course of Theory and history of architectural restoration. He is the author of monographs and essays about architectural restoration and preservations, among which, in English: Post war/disaster recovery of historical cities and cultural heritage sites (with Salah Haj Ismail), Memory, Trasformation, Innovation. From compatibility to sustainability in architectural preservation. Since 2019 he is member of the teaching staff for the PhD in Architectural and Landscaping Heritage of the Politecnico of Turin. He has been visiting professor and held university courses and lectures in Aleppo, Ankara, New York and Belgrade.

