Gragnano/Lettere/Casola di Napoli

Urban Morphology and cultural heritage: designing archaeological areas within urban fringe belts, a Roman rustic Villa in Gragnano, the area between the Cathedral and the Castle in Lettere, pre-Sillan villa in Casola
GRAGNANO/LETTERE/CASOLA DI NAPOLI

University of Rome “La Sapienza”

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URBAN MORPHOLOGY AND CULTURAL HERITAGE: DESIGNING ARCHAEOLOGICAL AREAS WITHIN URBAN FRINGE BELTS

by Alessandro Camiz

Eine zweite Natur, die zu bürgerlichen Zwecken handelt, das ist ihre Baukunst, so steht das Amphitheater, der Tempel und der Aquadukt.

Methodological premise: compositional research and design experimentation

The use of an archaeological site as compositional model for contemporary architecture provides precious materials for the design process: the site becomes preeminent, consequently the ruins cannot be relegated to the background and the restraints imposed by the archaeological area enhance the uniqueness of the resulting composition. «When Sklovskij, the great Russian esthetician, coined the term ostranenije - estrangement - to indicate how the de-contextualization of a piece of literature - but in general of any artistic element - causes the alteration and often the increase of effectiveness of that text, he had not considered the reverse process: how important is, for the meaning and evaluation of a work of art, the maintenance of its context, similariy, the re-establishment of relationships between the monument and its territory becomes a prerequisite for the preservation and the enhancement of the monument itself.

Teaching architectural design focused on archaeology is essential in Italy where ruins bear a relevant symbolic value: for the students the ruins become the living testimonies of a forgot-ten past. Several eductate students, in the f
HERITAGE: DESIGNING URBAN FRINGE BELTS
by Alessandro Camiz

In these cases architects are forced to design their architecture within a complex framework that cannot be reduced to a single meaningful subject. If the project normally consists in the elaboration of an architectural figure to be inserted within a given frame, in this case the design exercise consists rather in the development of a complex system of frames to be attributed to an existing framework, the archaeological site. Usually ruins look like an incomplete figure, a partially obliterated picture, and herein the project should develop an independent relationship with the past avoiding any historicist mimicry.

Three sites, three architectures, one strategy

The correct way for an architect to walk on a classical soil is to design the limit of the ancient site as a contemporary place. In addition, the design of architecture within the ruins highlights the sustainability of pre-capitalist architecture, which can be opposed to most contemporary architecture. From Vitruvius to Alberti, from Michelangelo to Bernini, the envois of the Prix de Rome, Schinkel, Louis Kahn, Le Corbusier, Libera and Quaroni, most important architects have dealt with archaeology within their work: archaeology offers a catharsis for contemporary architecture, it is not a place where to bury ancient or modern repeatable styles.

Designing the space between the city and an archaeologica site therefore provides some educational tools to guide future designers even in small historical centers: herein the same silent poetic and balanced relationship between foreground (historical context) and background (contemporary project) can reasonably be replicated and experienced with the specific purpose of reconstituting a formal relationship between the context and the contemporary design process.

Three design groups, coordinated by the writer, have adopted a general strategy specification to design three small
interventions, with a very economic budget, defined as a flywheel to launch the cultural district in the short term. Along with these localized operations, the group has developed a master plan that links the different archaeological sites with a cultural operation based on ancient food and wine. The route connecting the different sites passes across a local agricultural landscape mostly based on vineyards and is connected to the archaeological sites of Castellammare di Stabia, where the Roman villas are indeed the main cultural attraction. All three interventions are based on the following principles, sustainability, and the design principles defined by Cesare Brandi, i.e. reversibility, recognizability, compatibility, minimal intervention and the partial image reintegration.

The Ager Stabianus: innovation engine for contemporary architecture

Planning the development of the Stabian cultural district means locating the different centres of a network and in these nodes design and build organically the main venues for the different activities: each node is connected to another by a proactive network of relations and paths within the landscape. The establishment of the cultural district involves the recognition of the attractor role of cultural heritage, acting as engine to launch the local economy: the different sites are designed to host different collections and the systematic exposition of archaeological findings and materials, but also are planned as places for a cultural renaissance acted by various activities such as exhibitions, seminars, workshops, lectures, masters. We proposed to study and design the layout of a network of museums, archives, libraries, study rooms and media activities as nodes of a network of regional archaeological and natural routes, able to connect the scattered fragments of the past and bring them to a new organicity. The line dividing rural and urban tissues is the connecting element of this project: most attention is given to monumental emergencies, since ignoring the complex works that characterize the area and its morphology, urban fabric, cultural partitions, hydraulic works, paths, you are likely to achieve an effect of refusal the local populations and the environment. The reading of the routes, building types and diachronic changes of urban and rural tissues, interpreted as types of aggregations, together with the study of the water cycle in the territory, are therefore prerequisite for the design of effective interventions and to accomplish sustainable actions in the various contexts that characterize the cultural district (slow design).

Excavation, museal arrangement and landscaping of a Roman rustic villa, Gragnano

Coordinator: Alessandro Camiz
Tutors: Gabriele Farre (architect), Valentina Porcheddu (archaeologist)

Design group: Vanessa Cacciapaglia, Pina Ciotoli, Virginia Stampet.

The project provides a context for the exhibition of finds, adherence between diasp for the exhibition of finds, parking, facilities for the room for exhibitions, archaeologists, archaeologists open space, WIFI broa appears on the network landscape is based o vineyard.
The project provides for the site of the Roman *villa rustica* named Carmano the design of a museum of paintings and archaeological finding of the site (copies) according to a strict adherence between discovered material and the site as a place for the exhibition of findings. The project includes a small parking, facilities for visitors, site fence, entrance hall, shop, room for exhibitions, dining, services, a laboratory for archaeologists, archaeological material deposit, a small museum, open space, WIFI broadband, a local web-cam so that the site appears on the network's website of the cultural district. The landscape is based on the reproduction of a Roman ancient vineyard.
The project involves the restoration of the cathedral of Lettore and the reconstruction of its roof to reintegrate the inner spatiality of the religious building. This proposal is part of the design of the setting of the surrounding area, including a piazza and an entrance building, to trigger the revitalization of the site through the "integrated conservation". The designation of buildings of considerable historical and cultural interest uses compatible public functions within their original structure and is meant to preserve them in the future facilitating their use by of the public.

Small museum in the Sillan villa aside of a soci
Coordinator: Alessandro Virtù
Tutors: Ilaria Verdoliva (archaeologist)
Design group: Alessandro Virtù
The area of the proposal is a Roman road and a presilcar excavation, a small ed tours of pupils from the fence, the lighting s and a shop, the construction of a park, a car p to be allocated as doct
the cathedral of Lettere integrate the inner space of the proposal. It is part of the area, including a piazza revitalization of the site. The destination of the building uses original structure and is stimulating their use by of

Small museum in the site of a Roman road and a presillan villa aside of a social housing area, Casola di Napoli

Coordinator: Alessandro Camiz
Tutors: Ilaria Verdoliva (architect), Valentina Porcheddu (archaeologist)
Design group: Alessandro Bruccoleri, Giulia Masini, Stefania Virtù.

The area of the proposal includea the site where a portion of the Roman road and a presillan domus were excavated and close to another roman villa. The project foresees further archaeological excavations, a small visitor centre and an area to host guided tours of pupils from the local schools. The project involves the fence, the lighting system, controlled access, small offices and a shop, the excavation of the villa (proposed zoning), the creation of a park, a car parking and a small pavilion of services, to be allocated as documentation center.
Beyond Pompeii

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Fig. cover. The villa rustica objects found therein: wall from the triclinium to press wall depicts Bacchus and

Fig. 1 Site plan showing the fenced archaeological exca

Fig. 2 Ground plan of the including entrance hall, an ecological site from above.

Fig. 3 Cross section showing archaeological site below, and symbolic manner.

Fig. 4 Rendered view showing roundings.

Fig. 5 Lettere: during the Cathedral. The construction therein of a feudal lord was abandoned and the bishop

Fig. 6 The primary object Lettere, in order to create spatial properties of the lightweight wooden struct
development of an idea, Planning 17-58.


gio di vino nell'Ager Stabianus. tourist district, "Hortus - Rivista getto – "Sapienza" Università di

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CAPTIONS

Fig. cover. The villa rustica of Carmiano II is relevant hence the numerous objects found therein: wall decorations of the Flavian period were removed from the triclinium to preserve them. The detail of the fresco from the Eastern wall depicts Bacchus and Ceres riding a hippocrep.

Fig. 1 Site plan showing the outdoor museum including a small pavilion, the fenced archaeological excavation with the reconstruction of the rustic villa and a parking lot.

Fig. 2 Ground plan of the designed pavilion, gate of the archaeological site, including entrance hall, small shop, exhibition hall, terrace to view the archaeological site from above.

Fig. 3 Cross section showing different levels: the contemporary city above, the archaeological site below, the proposal connects the two both in a functional and symbolical manner.

Fig. 4 Rendered view showing the designed pavilion and including the surroundings.

Fig. 5 Letturae: during the tenth century a fortified village was built near the Cathedral. The construction of the fortress is connected with the settlement therein of a feudal lord in 1147, in XVII cent. the old town was gradually abandoned and the bishop moved the cathedral to its new site.

Fig. 6 The primary objective of the project is to restore the cathedral of Lettura, in order to create a historical enclosed meeting place for citizens; the spatial properties of the Cathedral are restored, using a reversible and lightweight wooden structure, plan and elevation; cross sections and internal

view of the new Cathedral, which continues the ongoing growth process of the urban organism of Lettere.

Fig. 7 Master plan: the project of a small archaeological park gives unity to the various archaeological traces within the social housing area of Casola, including a small parking area.

Fig. 8 Casola: plan of levels 0 and -1 of the entrance pavilion, "gateway" of the archaeological area in continuum with the park's fence, the visitor finds here the ticket office and information panels.

Fig. 9 Rendered model of the pavilion, including vertical connections to the excavated area 3.0 m below.

Fig. 10 Rendered model of the entrance portico of the pavilion.
BEYOND POMPEII
ARCHAEOLOGY AND URBAN RENEWAL FOR THE VESUVIAN CULTURAL & TOURIST DISTRICT
ARCHEOLOGIA E RECUPERO URBANO PER IL DISTRETTO TURISTICO / CULTURALE VESUVIANO

edited by
Antonio Franco Mariniello
CREDITS

The text that compose the Introduction and the Premise is written by Antonio Franco Mariniello also basing it on some availables programatics documents from the R.A.S. - L.U.P.T. agreement.

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Grafics: Fabio Iamotta, Federica Piemontese

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6. ITALIAN TEXTS
Between the Vesuvio slopes and the front coastline, there are several archaeological sites of significant cultural and landscape interest, far less popular than Pompei but not less fascinating. These sites, including the ancient towns of Stabiae and Oplontis up until the coastal city of Sorrento, resemble a constellation surrounded by the metropolitan sprawl and lay in the country of the Campania Region like hidden pearls, as the lack of efficient public transport connections makes these destinations difficult to reach for international tourists. This paper, therefore, discusses different ideas for the design of a Cultural and Touristic District, which may improve their accessibility by linking all these archeological sites together with both physical and ICT networks.

Back in 2010, such ideas were presented in Castellammare di Stabia International Workshop “Restoring Ancient Stabiae” by a number of scholars from seven Schools of Architecture of both USA and Italian Universities (Maryland UMD, Miami, Oregon, Cornell Univ.; Napoli Federico II, Bari Politecnico, Roma-Sapienza). The main aim of the workshop was to allow actual team working for designing urban requalification and projects of touristic and cultural development, as well as to stimulate debate between local administrators and experts of urban studies, landscape and archaeology. The results achieved by combination of these objectives paved the way for an ambitious goal, that is presenting a realistic scenario of sustainable development based on recovering and exploitation of archeological sites.

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