

DANIELA PITTALUGA

FABIO FRATINI

(édité par/by)

**CONSERVATION ET MISE EN VALEUR
DU PATRIMOINE ARCHITECTURAL ET PAYSAGÉ
DES SITES CÔTIERS MÉDITERRANÉENS**

CONSERVATION AND PROMOTION OF ARCHITECTURAL AND
LANDSCAPE HERITAGE OF THE MEDITERRANEAN COASTAL SITES

ripam

7

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Ce livre est un ouvrage collectif, dont les contributions ont été élaborées à partir de la conférence RIPAM 7, organisée à Gênes du 20 au 22 septembre 2017 par le DAD - Département d'architecture et de design (Université de Gênes) en partenariat avec le CNR-ICVBC Institut national de recherche, Institut pour la conservation et la mise en valeur du patrimoine culturel de Florence).

This book is a collective work, with contributions developed starting from RIPAM 7 conference, organized in Genoa, 20 to 22 September 2017 by the DAD - Department of Architecture and Design (University of Genoa) in collaboration with the CNR-ICVBC (National Research Council, Institute for Cultural Heritage Conservation and Valorization, Florence).

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Daniela Pittaluga et Fabio Fratini ont travaillé ensemble sur les textes initiaux (comprenant les sections “Qu’est-ce que le RIPAM?” et “Conférence RIPAM 7”, les remerciements et les index) et sur les descriptions des thèmes et sous-thèmes (sections A et B et sous-parties). Cependant, Daniela Pittaluga a écrit les parties en français et Fabio Fratini a écrit les parties en anglais, ils sont auteurs de certains articles et les éditeurs de la partie restante.

Daniela Pittaluga and Fabio Fratini worked together on the initial texts (including sections “What is RIPAM?” and “RIPAM 7 Conference”, acknowledgements and indexes) and on the descriptions of the themes et subthemes (section A and B and subparties). However, Daniela Pittaluga wrote the parts in French, and Fabio Fratini wrote the parts in English. They are authors of some articles and editors of the remaining part.

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Architectures industrielles, architectures des transports / Industrial and transports architecture

Zones industrielles, soit militaires que civiles abandonnées, infrastructure des transports, liés depuis toujours au domaine de la côte méditerranéenne, au que au fil du temps, souvent, ont été considérablement modifiées en raison des changements de stratégies nationales et parfois même supranationales.

Les Arsenaux, éléments des politiques industrielles militaires deviennent souvent des points focaux des activités économiques et de services de la mer. Dans certains cas, avec un vrai bouleversement de la situation sociale et du territoire. Arsenaux touchés par les changements du cadre stratégique mondial qui, par conséquent, conduisent à des problèmes communs à de nombreux sites abandonnés.

Les installations militaires, mais aussi les industries et les infrastructures connexes, la plupart ferroviaires, sont des éléments importants pour mieux comprendre l'histoire d'un pays. Leur dimension et leur spécificité peut rendre difficile un autre usage, autre que celui pour lequel ils ont été conçus. Ils sont donc des structures sur lesquelles, il faut bien penser à propos de leur conservation et mise en valeur. Un effort dans ce sens doit être fait.

Dans cette section thématique reliant entre eux activités industrielles soit militaires que civiles et les infrastructures associées, on essaie de penser à leur conservation et mise en valeur.

Pour les auteurs de l'essai "The Arsenal of Venice, Spezia and Taranto between history and industrial heritage. Conservation and enhancement of sites and architectures" [DE MAESTRI, MENICHELLI, MONTE *infra*], les vicissitudes historiques constructives des trois usines militaires sont situées dans l'histoire industrielle de notre pays.

Depuis leur création, leur présence constitue un facteur de croissance économique, en raison de la contribution constante et incontestable du développement de l'industrie de guerre.

Par exemple, l'arsenal de Taranto¹ joue un rôle moteur dans l'économie locale; la présence de l'arsenal a été immédiatement un facteur de croissance économique, grâce à l'apport constant du développement de l'industrie de guerre qui, dans ces régions, a toujours été particulièrement active. Jusque dans les années 50 (XXème siècle), l'Arsenal était le seul pôle d'une certaine taille, capable également de nourrir une grande activité satellite.

Pendant la Seconde Guerre mondiale, la ville commença à percevoir les premiers signes d'une crise économique qui, au fil des années, serait devenue de plus en plus forte. Établi pour la construction de navires militaires, l'Arsenal est utilisé depuis 1960 pour le grand et le petit entretien de la flotte de la Marine; à l'intérieur se trouvent des processus technologiquement avancés et par conséquent, il continue de jouer un rôle primordial dans le contexte militaire italien. Dans ce cas, donc, il y a une bonne récupération des espaces (même si ces espaces sont plutôt grands, on parle de 90 hectares) et il n'y a pas de changement important dans les fonctions; tout cela facilite la préservation de l'architecture et des matériaux.

Toujours pour l'Arsenal de La Spezia, la construction a marqué le début du processus d'industrialisation du golfe, en particulier dans les secteurs de la construction navale, de la marine et de l'armement. Mais avec le temps, l'industrie privée, liée aux grandes concentrations monopolistiques Ansaldo-San Giorgio , Odero Terni Orlando (OTO) a progressivement remplacé l'Arsenal, industrie d'État, qui faisait face à un lent déclin. Même pour Carlo Gemignani (voir GEMIGNANI ci-dessous), la construction de l'arsenal a entraîné une déformation totale de la structure socio-territoriale de la ville de La Spezia, qui est devenue un établissement archétypal de la ville moderne (célébrée depuis longtemps par les futuristes). Aujourd'hui, de nombreuses structures sont encore utilisées, bien que cela ne soit pas dans la mesure du possible: les navires ne sont plus construits dans l'Arsenale, mais la maintenance et l'amélioration des unités navales sont effectuées. La plupart des structures d'arsenal sont maintenant contraintes, bien que pour beaucoup la contrainte ne concerne que l'extérieur des bâtiments. Ces dernières années, on a accordé plus d'attention aux rénovations que par le passé.

¹ La construction de l'Arsenal a commencé en 1884.

En fin de compte, l'article montre comment la conservation de ces structures particulières prend un sens qui dépasse la simple compréhension de l'artefact considéré, mais que, précisément en raison de la taille et de l'impact de ces structures, nous permet souvent de comprendre également changements territoriaux marquants. Connaître l'histoire de ces arsenaux est donc le premier pas vers leur conservation mais, comme le souligne Gemignani (voir GEMIGNANI infra), il est nécessaire que les étapes suivantes soient franchies afin d'avoir des éléments utiles pour une vraie conservation et une valorisation plus complète vers les territoires qui dépassent les limites de ces structures.

Le problème des arsenaux désaffectés a de nombreux points de contact avec des complexes industriels abandonnés ou négligés. Dans le passé, la facilité de transport par voie maritime a toujours favorisé l'installation de ces structures de production tout au long des côtes. En ce qui concerne les arsenaux, dans de nombreux cas, l'activité qui y était exercée a changé. Aujourd'hui, il faut donc penser à leur préservation, mais aussi à leur réutilisation.

Cette session thématique se termine par le problème de la récupération / conservation des infrastructures de transport terrestre et en particulier des chemins de fer avec les structures architecturales qui leur sont connectées (gares, entrepôts, etc.). Ce type d'infrastructure est souvent étroitement lié à la circulation des biens et donc aux activités productives. Comme ces dernières sont affectées par les tendances de croissance et de décroissance et que ces dernières marquent profondément le territoire laissant sur ces traces et des signes également cohérents. Sur ce sujet, plusieurs essais ont été réalisés par des érudits algériens. En fait, dans ce pays, avec l'avènement des Français, le système de transport terrestre a considérablement augmenté. Le problème qui se pose actuellement concerne les actifs en liquidation; ce patrimoine, dans certains cas, comme dans les gares ferroviaires, a également une valeur architecturale considérable.

Symbole de progrès, le chemin de fer est un moyen de transport qui a remodelé en profondeur la ville et son image. Le paysage urbain est marqué par l'implantation des gares ferroviaires. Le réseau ferroviaire algérien est le quatrième plus grand d'Afrique. Ce patrimoine présente des spécificités architecturales et constructives par l'introduction de nouveaux matériaux de construction et leur association avec des

matériaux traditionnels tels que la pierre et la brique pleine, ce qui suscite un intérêt particulier pour l'identification et la connaissance des différents systèmes constructifs adoptés [ABDERRAHIM MAHINDAD, MOUHOUS *infra*]. Ces nouveaux matériaux ont été introduits en Algérie dans la seconde moitié du XIX^{ème} siècle lors de la colonisation française (FANIT, CHABI *infra*). "Pour l'Algérie, la colonisation française reste un sujet sensible. Ce déni de la colonisation se traduit à travers la non-reconnaissance de l'héritage colonial comme patrimoine. En fait, il ne bénéficie pas de reconnaissance à titre de patrimoine culturel .. Il est facile de constater que seule la valeur d'usage de l'héritage colonial est reconnue, ce qui explique son intégration et son utilisation dans la vie quotidienne de la société algérienne".

Ce thème introduit le problème plus large de la reconnaissance collective et institutionnelle de l'importance de certaines architectures. Thème complexe et transversal également à d'autres pays.

Industrial dismantled areas, both military and not, and transport infrastructures have always been linked to the Mediterranean coastline. Over time, they have often undergone substantial changes due to changed national and sometimes supranational policies.

The Arsenals, elements of military industrial policy, often become the nodal points of economic activity and service on the sea, in some cases, with a real overturning of the socio-territorial structure. Arsenals that are often affected by the changed global strategic framework and, consequently, lead to common problems in many abandoned industrial areas.

Military structures, but also industries and related infrastructure, mostly railways, are important elements to better understand the history of a country. Their size and their specificity may make it difficult to use them differently from how they were intended to. So, they are structures that need to be questioned about their conservation and valorisation. An effort in this direction must be made. This session, relating industrial and military activities to associated infrastructures, is an attempt to elaborate about their conservation and valorisation

In the opinion of the authors of the essay "The Arsenals of Venice, Spezia and Taranto between history and industrial heritage. Conservation and enhancement of sites and architectures" [DE MAESTRI, MENICHELLI. MONTE *infra*] the historical construction events of the three military factories are located within the industrial history of our country. Their presence has constituted since their establishment, a factor of economic growth, for the consistent and undoubted contribution coming from the development of the war industry.

For example, the Arsenale of Taranto² has a driving role in the local economy; the presence of the arsenal was immediately a factor of economic growth, thanks to the constant contribution of the development of the war industry which, in these areas, has always been particularly active. Until the 50s (of the XXth century) the Arsenal was the only pole of a certain size, able, also, to feed a great satellite activity. During the Second World War, however, the city began to perceive the first signs of an economic crisis that over the years would have become increasingly strong. Established for the construction of military ships, since 1960 the Arsenal has been used for the large and small maintenance of the Navy fleet; inside there are technologically advanced processes and therefore it continues to play a primary role in the Italian military context. In this case, therefore, there is a good recovery of the spaces and there is not a strong change in the functions; all this makes it easier to preserve the architecture and materials.

Also for the Arsenal of La Spezia the construction marked the beginning of the process of industrialization of the gulf, especially in the shipbuilding, maritime and armament sectors. But over time, the private industry, linked to the great monopoly concentrations Ansaldo-San Giorgio, Odero Terni Orlando (OTO) gradually replaced the Arsenal, state industry, which was facing a slow decline. Even for Carlo Gemignani (see GEMIGNANI *infra*) the construction of the arsenal has meant the total distortion of the socio-territorial structure of the town of La Spezia which become an archetypal settlement of the modern city (and as such was long celebrated by the Futurists). Today, many structures are still in use, although not to the maximum extent possible: ships are no longer built in the Arsenale, but the maintenance and improvement of the naval units are carried out. Most

² The construction of the Arsenal began in 1884.

arsenal structures are now constrained, although for many of them the constraint concerns only the exterior of buildings. In recent years more attention has been paid to renovations than had been done in the past.

The article ultimately shows how the conservation of these particular structures takes on a meaning that goes beyond the simple understanding of the artefact under consideration but that, precisely because of the size and impact that these structures have, allows us to understand the territorial changes. Knowing the history of these arsenals is therefore the first step towards their preservation but, as Gemignani points out [GEMIGNANI *infra*] it is necessary that the following steps be taken in consideration in order to have useful elements for a real conservation and a more complete valorization (also towards territorial areas that go beyond the boundaries of these structures).

The problem of disused arsenals has many points of contact with abandoned or neglected industrial complexes. In the past, the ease of transport by sea has always favored the installation of these productive structures right along the coasts. As for the arsenals, in many cases, the activity that was carried out in them has changed. Today, therefore, it is necessary to think of their preservation but also of their re-use.

This thematic session ends with the problem of the recovery / conservation of land transport infrastructures and in particular the railways with the architectural structures connected to them (railway stations, warehouses, etc.). This type of infrastructures is often closely linked to the circulation of goods and therefore to productive activities.

As the maritime transport, latter also the land transport is affected by the growth and decrease trends and deeply marks the territory leaving on it traces and signs also consistent. In particular on this topic there are several essays by scholars from Algeria. In fact, in this country, with the advent of the French, there was a considerable increase in the entire land transport system. The problem currently being faced concerns the assets under disposal; this heritage, in some cases, such as in railway stations, is also of considerable architectural value.

A symbol of progress, the railway is a means of transport that has profoundly reshaped the city and its image. The urban landscape is marked by the establishment of railway stations. The Algerian rail network

is the fourth largest in Africa. This heritage presents architectural and constructive specificities through the introduction of new building materials and their association with traditional materials such as stone and solid brick, which gives rise to a particular interest in the identification and knowledge of the various building systems [ABDERRAHIM MAHINDAD, MOUHOUS *infra*]. They were introduced in Algeria in the second half of the XIXth century during the French colonization [FANIT, CHABI *infra*]. For Algeria, French colonization remains a sensitive subject, a denial of colonization that is reflected in the non-recognition of the colonial legacy as heritage, in fact it does not enjoy recognition as a cultural heritage. It is easy to see that only the value of use of the colonial heritage is recognized, which expels its integration and its use in the daily life of the Algerian society.

This theme introduces the broader problem of collective and institutional recognition of the importance of certain architectures. Complex and transversal theme also to other countries.

The waterfront of Genoa: surveys and critical considerations

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Résumé. Cet article concerne les façades du front de mer de Gênes en Italie et met en évidence les études sur la configuration architecturale actuelle, principalement à travers l'analyse en profondeur des composants du bâtiment médiéval. Les 31 façades simples du front urbain ont été étudiées et dessinées à l'échelle 1 : 50 afin de mettre en évidence et d'étudier les caractéristiques architectoniques, stylistiques, structurelles, décoratives et typologiques. Les détails architectoniques et décoratifs ont été dessinés à l'échelle de 1:20, tels que les textures de bâtiments qui sont particulièrement intéressantes en ce qui concerne l'étude des unités de stratification de murs. Le travail a été développé sur la base de trois thèmes fondamentaux : Analyse, Enquête et Evolution. L'analyse est la première étape de la recherche historique et iconographique. L'enquête est un instrument de connaissance très important, à la fois architectural et formel, en particulier par l'étude de la représentation graphique des matériaux de construction ; l'évolution et la transformation des bâtiments sont à la base de la critique de la résilience de la ville.

Mots-clés: enquête, résilience, patrimoine, typologie.



Fig. 01 : Nicolas Marie Joseph Chapuy, Paris 1790 - 1858. Panorama of Genoa from the Eastern Loggia of the Prince's Palace, detail of the coastline where the portico called Ripa Maris extends. Lithograph in two parts, 1828 - 1848. Genoa, Topographic Collection of the Municipality, Inv. 1521 and 1522

Introduction



Fig. 02 : The Ripa Maris

The Ripa Maris, the seafront of the city characterized by the continuous portico, is a formidable aggregate of elementary housing cells, with a substantial number of building features of different historical phases that allow the reconstruction of the process of progressive transformations of existing buildings.

The formation of the Ripa derives from the Consular Sentences of 1133-34 and 1143, with indications on the measures and materials of the first path and of those of 1180 relating to the extremes and the track from the Santa Fede gate to San Giorgio and the orthogonal routes between the Ripa , San Lorenzo and Piazzalunga.

The decrees of the Consuls de Comuni, have defined measures, materials, forms, not only creating the seafront of the city, but above all an instrument of the city's trade. Basically, in the decrees are defined: stone columns that support the wooden ones, height to the ten- liprandi foot arch, (about 4.50 m), depth of the portico from the outside edge of the house excluding the column, nine liprandi feet, (about 4.05 meters). It defines a porticoed structure leaning against existing houses, free from

any obstacle between column and column with ceiling or vault roofing, a structure that allowed the owners of existing buildings, on which the portico was placed, to be able to expand their properties beyond, above the arches without having to pay taxes. Hence the great importance and socio-economic characteristic linked to this initiative. The building structure of the Ripa, testifies the beginning of the great transformations of existing buildings through "remeltings" and "superfetations" up to the current consistency, the result of a process of transformation, expansion and reconstruction that affected the buildings that face the port.

Methodology

The research analyzes, through surveying, the characteristics and significant components of the waterfront's buildings: typological, functional distribution, linguistic-stylistic, technological and technical-structural to witness the processes that characterize this unitary organism, a place of urban archeology in its evolutionary phases.

The direct and indirect geometric- metric survey, and the general survey, is the sum of the historical, cultural and environmental analysis through archival, bibliographic and iconographic research as the basis of the cognitive phases that brought to highlight the different transformations, not only of the Ripa, but of the city of Genoa itself. The great tradition of surveying, begun in the Renaissance, but it is perfected in the Baroque and in the eighteenth century by specifying the theoretical aspects and the graphic norms as well as expanding the fields of investigation in the nineteenth century. But it is precisely in the nineteenth century that academic preconceptions and excessive observance of intellectualistic rules are highlighted, which considered the monument almost exclusively in its outward appearance, leaving aside both the structural-constructive aspect and especially that relating to the urban and environmental concept and therefore far from leading to a historical-critical reading, producing graphs elaborate that have not much to do with the history of the architectural organism.



Fig. 03 : Analog Restitution of the planimetric and altimetric survey of the seafront divided into 31 lots. Direct and indirect method of trilateration and conjectural survey by G. Pellegrini

The interest in the morphological and environmental characteristics of urban aggregates, that is the recognition of the meaning of a city as a cultural document and as a work of art, is not a very recent phenomenon; it dates back to a period that can be placed between the last decade of the nineteenth and the first three decades of the twentieth century when, following the initial example of German scholars soon followed by exponents of other important European cultural currents, numerous historical urban studies aim at clarifying the aesthetic value of the city.¹

¹ The most important works published in the period 1888-1930: SITTE C., *Der Städtebau nach seiner Künstlerischen Grundsätzen*, Vienna 1889, trans. French: *The art de bâtir les villes*, Geneva 1902; trad. ital. Curated by L. Dodi, *The art of building the city*, Milan 1953; BROWN G.B., *Town planning and preservation of ancient feature*, Riba Town planning conference, London 1910. GURLITT C., *Die Erhaltung des Kerns alter Städten*, Berlin 1911; GIOVANNONI G., *The theory of thinning buildings*, in *New Anthology*, July 1913; LAVEDAN P., *Histoire de l'Urbanisme*, Paris, 1926 et seq. (4 volumes up to 1952). POETE M., *Introduction à l'Urbanisme*, Paris 1929.

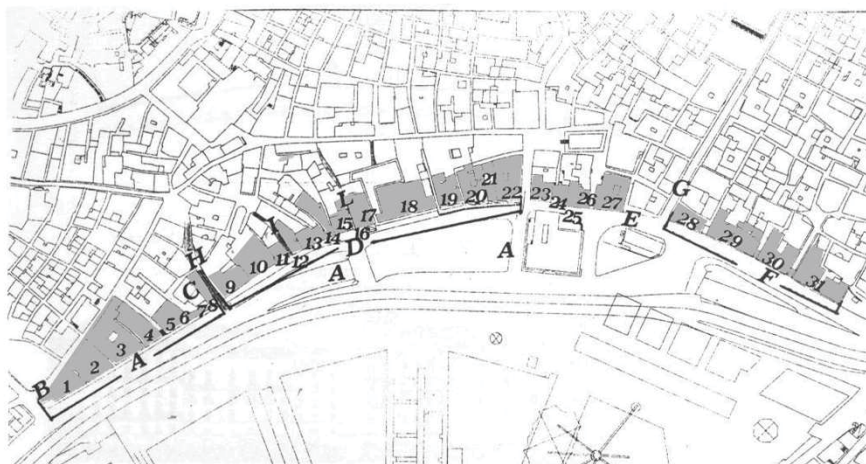


Fig. 04 : Planimetry of the Genoa waterfront with the identification of the tides that affected the Ripa and the numbering of the fronts object of the research: A) opening of the Carlo Alberto carriageway road, now Via Gramsci (1835-40); section A between Porta dei Vacca B and the Church of San Marcellino C sees the Ripa's subdivision incorporated into modern buildings and the curtain walling of the arcades -LA RIPA SCURA- still preserved in the original material and form. D) Section between via al Ponte Calvi and via Ponte Reale E) Raibetta Square, is part of the interventions of 1835-40 F) Via Turati 1866 G) Via San Lorenzo 1835-40 H) Via al Ponte Calvi I) Vico Giannini L) Vico Morchi fronts n. 9, 10, 11, 12, 13, 14, 15 involved in the project to restore the Ripa (1893-1903)

But those writings and those researches, committed to plumbing a practically new discipline and to provide a systematic structure, did not have the possibility of carrying out thoroughly the investigation, limiting itself to recalling the attention of the cultural world on the training that could be drawn from 'analysis of the cities of the past, whose importance and cultural significance were already evident in the writings of the time, but not analytically documented.

On the glimpse of the years before the Second World War, critical research on the educational value of the historical city continues with Lewis Mumford² an illustrious American scholar.

² MUMFORD L., *The culture of Cities*, New York, 1938, 1954.

But the problem still remained circumscribed to its however fecund intentionality, which provided new and important topics of investigation the very serious and extensive destruction caused by the conflict, the definitive disappearance of entire city districts highly indicative of the urban culture of the past, the gross attempts at reconstruction launched everywhere in Europe under the stimulus of material needs and speculation, the results are almost always offensive to the environment of these new interventions in the old maimed centers.³

This noteworthy interest bears witness to the many theoretical writings published since 1950, including many of a general, historical, chronological or topographical nature and some mainly documentaries⁴, and by the extensive press campaigns conducted by specialized magazines, as well as by conferences and congresses on the theme of the specific study of the urban environment, by the legal initiatives that have involved, up to now, the governing agencies in Italy and in Europe.

All this is in contrast with what happened in the second half of the nineteenth century by so-called sanitation workers imitating the Parisian plan implemented by the prefect of the Seine E. Hausmann, who changed and overwhelmed the environmental values of Paris.

In addition to the sixteenth-century changes, dictated by the lifestyles of the time, which see the merging of buildings with the need for greater representativeness, in 1836 also Ripa Maris undergoes a major transformation, with the opening of the Street Carlo Alberto, now Via Gramsci, following the methods dictated by the cultural historical moment.

³ New essays deal with the mentioned issues: GIEDION S., *Space, Time and Architecture*, Cambridge (USA) 1941, Italian translation, Milan 1954. GIOVANNONI G., LUGLI G., MARIANI V., PARIBENI R., PIETRUCCHI C., PICCINATO L., SOLMI A., *Urban Planning from Antiquity to today*, Florence 1943. SAARINEN E., *The City. Its Growth, its Decay, its Future*, New York 1943. Among these critically definitive essays is that of an important Italian scholar who will carry out an action of pre-eminent importance for the methodological clarification of research in the sector: MURATORI S., *Life and History of the City*, in *Critical Architecture Review*, No. 11-12 / 1950, pp. 3-52) while the cultural debate extended, accompanied by the interest of specialists for the preservation of the character of ancient cities.

⁴MORINI M., *Atlas of History of Urbanism*, Milan 1963.

The intervention cuts most of the housing medieval cells of the first path, from Porta dei Vacca to via Ponte Calvi with the maintenance of the original porticoed area, but its incorporation inside the building itself to align with the new road axis in proximity to the Porta.

The part of Via al Ponte Calvi is characterized by a restoration of the late-Romanesque culture of the turn of the century, with the revival of Gothic features present in the Historic Center of Genoa, ogival stone arches and roofs with the decorated coffered wooden in the portico.

The last part, Via Turati, from the axis of San Lorenzo to the east, with the nineteenth-century block reconstruction of 1861 re-proposes the out-of-scale arcades.

The hierarchical and modular facades reflect design choices in the city, with important cuts for the construction of new road axes or to allow the expansion of existing roads such as Via Cairoli, Via San Lorenzo Via Roma and Via XXV Aprile. Ripa, is a case of aggregation of elementary housing cells where the unifying role of the horizontal is fundamental, both as an alignment of dimensions and as real structural elements in the configuration of the overall image of the portico with terraced houses, joined and overlapping, result of remelting and raised parts , that have given life to this unitary form rich of architectural developments. But it is thanks to the metric and conjectural survey that emerge, beyond an apparently homogeneous path, the salient moments of the urban and architectural history of Genoa: the medieval house, the Renaissance palace, the hidden portico and the reconstructed one, the nineteenth-century model and also that rationalist, of Piazza Dante, recognizable in the inclusion of the skyscraper near Torre Morchi.

The iconographic and archival surveys have brought to the attention of who writes, the presence of numerous decorations painted façades, now lost due to interventions not attentive to the conservation of these elements, interventions in the context of the initiatives related to Genoa 2004.

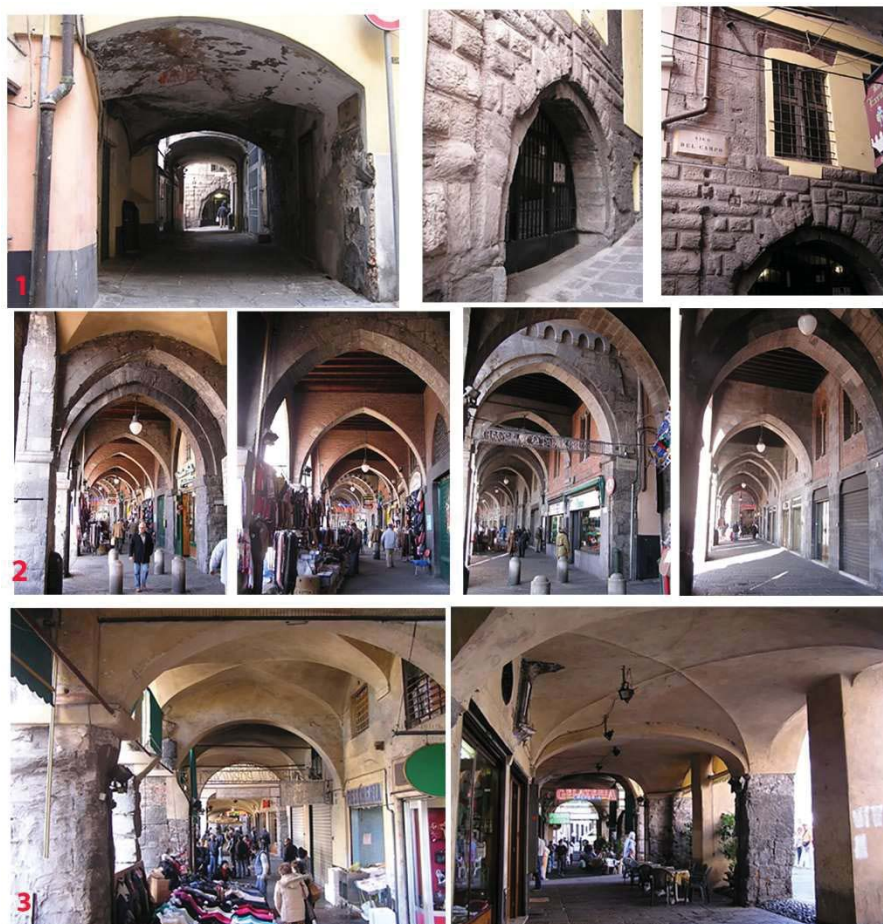


Fig. 05 : The Ripa Commercial Subsystem under the arcade: 1- Ripa Scura incorporated by the new building for the cutting of the Carlo Alberto Street 2- Restored Ripa 3 - original conserved portico

Operations that by now the recent critical culture has denied in its destructive activity, from the nineteenth to the twentieth century, but without reaching definitive theoretical conclusions about the procedure to follow when the operational interventions prove indispensable, both for objective reasons of reconstruction of the devastated central urban areas from war or other events, as to more controversial and questionable reasons for adapting the old city structures to the needs of life in continuous rapid transformation.

Such cases exist and can not be avoided, because the city is a living body and that, in order to remain vital, it has the absolute necessity to continuously renew the cells of its tissues, within the limits of its law of biological equilibrium, both avoiding the birth of incongruous parts, which would gradually lead to its end, and from unnatural freezing for conservative purposes.

From this discussion, developed between the 50s and 70s of the twentieth century, some basic indications have emerged, which can not be refuted.

In fact, those who support such indications, declare themselves convinced that any intervention, of any kind, in the context of ancient urban centers, must always be preceded by full and complete understanding of the environmental values in which we operate and therefore each action, once its lawfulness has been recognized as admissible, must be preceded by a scrupulous and analytical study of the pre-existing situation, the only one capable of providing objective hints and sensitive indications for the intervention in hypothesis.

This methodological position strongly denies any validity to empirical procedures based on the intuition of the operators, typical of the artistic culture of Romanticism; instead who writes, affirms the fundamental objectivity of the systematic investigation practice, at a convincing methodological level because it does not want to be pedantic philological analysis applied to the urban fabric, but its objective critical appraisal based on real documents, which are the building artifacts that make up the ancient environment.

Therefore the operation of a comprehensive approach to the values of the environment is essential, developed through the analysis of all the factors that contribute to its formation and therefore, first of all, through the systematic recognition and objective documentation of all the building structures. pre-existing, which constitute the most conspicuous and metrically consistent aspect of the environment itself.⁵

⁵ DOCCI M., MAESTRI D, *Manuale di rilevamento architettonico e urbano*, Laterza Ed., 2009.

Procedure that does not end with the simple measurement and graphic representation, but it is only the first operation and indispensable phase of a more extensive and demanding work of critical evaluation of the documented artifacts, during which analysis must also be carried out on the authenticity of the structures and on the probable transformation over time.

Furthermore, the analysis aimed at identifying recurring building typologies, recognizing their probable evolution over time, and clarifying the significant role they played in the qualification characterized by the urban framework to which they belong, until the critical evaluation of their irreplaceable value in the examined context. This is to clarify the reasons why the problem of the systematic survey of the building structures of ancient urban centers has spread among Italian scholars in the sector. This need was presented almost at the same time, and independently both in Italy and in Germany in the same years, i.e. in two countries that more than others had suffered for the damage of the conflicts and that, at the beginning of the fifties they continued to suffer for the serious environmental damage caused by the intense and disordered rhythm with which the building reconstruction took place.

Conclusion

The research, thanks to the survey, has developed the identification of shapes and types. No type identifies with the form even if all forms are attributable to types.

But what does it mean to refer to a type? Embracing the Muratori's philosophical framing of urban history, of the relationship between building type and project and of the type as a priori concept evolving over time, we can say that it's an instrument for interpreting the urban fabric as a system capable of linking architecture and city.

Type is a building element including the accommodation served by a scale and defined by the constancy of certain distributive and organizational characteristics such as planimetry, average height, distributive articulation, modality of aggregation with analogue buildings, relationship with the lot and with the road. The dimensional and typological characteristics of the buildings, normally defined within

abaco, are: the minimum site on which the building is placed, the relationship between the building surface and the ground surface, the maximum net surface of the manufacture of the maximum height of the buildings (in number of floors or in linear meters), the minimum distance from the road ,the minimum distance from the limit of property, the orientation of the manufacture, maximum number of accommodations and the modes of aggregation of the building with other manufactured analogs.

My experience as a student of the course of Architectural Composition in the 90's by Professor Paolo Maretto, student and first assistant of S. Muratori, introduced me to the composition as a project act that also concretizes through archival documents and above all the "surveys" from the truth and in the field of a reality that nobody had, until then, documented and which was rediscovered as the fundamental page of urban culture both nationally and internationally.

The theme of building typology, as a key to reading, is strictly connected to the practice of survey as a formal reading of urban reality.

On this basis, to identify the building type and its basic characteristics in reality and in urban construction means knowing how to read the context and architecture in its lines of historical stratification and development in the language and technique of individual moments, in the irreversible and conditioning sense of history. Building types, building fabrics, urban fabrics, urban centers or neighborhoods and their relative polarities, participate in their historical development to the determination of an urban "language", characteristic and peculiar of the many different geographical areas and their intertwining has produced and still produces the complex expressive system that lies at the root of the urban and building history of the individual cities.

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