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Arkos

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SCIENCE RESTORATION VALORIZATION

**LOCAL TOMBSTONE MATERIAL USED IN THE
ECUMENICAL CENTER
OF AGÀPE, WALDENSIAN VALLEYS, PRALY (TO)**

**THE RESTORATION OF A POLYFUNCTIONAL
RURAL STRUCTURE IN THE VILLAGE OF SESGA
(VALENCIA, SPAIN)**

**INFORMATION SYSTEMS AS A SUPPORT FOR
DIAGNOSIS: MEDIEVAL CERAMICS FROM
LAMEZIA TERME.
CHARACTERIZATION AND
APPLICATION OF GIS TECHNIQUES**

**THE MONASTIC COMPLEX OF SAINT FRANCIS
AT STAMPACE IN CAGLIARI.
ARCHITECTURAL ARCHAEOLOGY
THE RESTORATION PROJECT**

ON PREVENTIVE RESTORATION TODAY

ARKOS

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the Church of Ss.Luca e Martina in Rome
following the excavation campaign

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Restoration: quality and the (bad) norms

The title might be a bit cryptic. Still, it is the summary of the following text.

Many a time on these pages was the great difficulty of conciliating restoration and preservation with the building regulations of the most recent years outlined; particular attention is drawn to those with regards to Fire Safety regulations, Disability regulations and partly to the seismic safety standards requirements as well.

Restoration works can be divided into two groups:

- Interventions which do not modify the assigned use of the building; for instance, inside religious complexes, and totally preservation-oriented;
- Interventions which modify the assigned use of the building, which is often a discriminating factor in the decision of starting the intervention itself, which, should it not be carried out, would lead to a prolonged abandonment and consequently further deterioration of the building.

The first case is not discussed in the following considerations, which deal with the second case.

If the assigned use of the inside of a building from the original one were to be modified, a number of binding regulations and norms come into play, which are mandatory to obtain the relating legal authorisations.

The most frequent cases are stately homes or buildings built by the bourgeoisie of the past, often abandoned or not used for years, which have to be transformed into a private and/or public activity. Taking into account the difference between public and private activity, the latter having inferior needs quality-wise, a mechanism starts to take place, which instead of preserving the architectural structure of the complex, may degenerate into the complete modification of the palace structure, intended as in its architectural, structural, artistic-decorative parts, etc. Terms such as Escape Route, Filtering Area, Safe Area, elevators and fire prevention, etc., imply material and structural modifications that compromise the composition of the entire building, denaturing its historic essence, in order to obtain the certifications required by the current regulations.

Demolitions of wooden roofs ought to be guaranteed to be REI 120 – 90 – 60, and depending on their use, monumental staircases, maybe frescoed ones, risk being caged by buttresses or false ceilings of REI material she-

ets; staircases that are too long have to be demolished or modified because they are not within the size established by law; sixteenth century wooden fixtures and everything that is wooden-made has to be coated with intumescent materials, etc.

All the aforementioned operations mean the destruction of considerable parts of the building, or at least a visible change, so drastic that it completely readjusts the architectural, structural and decorative aspects, neglecting its original nature.

All this is relative to the number of people that would be using the building at the same time; should it be minor to 100 units, the damage would be limited. Sometimes, the structural features of the building help comply with the regulations; for example, fire safety of the walls in relation to their thickness, and given that the walls in question are almost never thin, they can already be considered fire-proof.

The list of the damage that can be done to a building in order to “comply with current regulations” is so long that it cannot be detailed in an editorial.

The previously mentioned summary should consider the Architectural Heritage from a different perspective and allow less destructive intervention methods, especially when it comes to ‘certified’ plant design technologies, which demolish what they should preserve.

We should ask ourselves: how much longer will the discipline of restoration and preservation last, before it becomes a complete joke?

Adolfo Pasetti
Claudio Montagni

Flash

La poubelle et l'architecte. Vers le réemploi des matériaux

Jean-Marc Huygen,
La poubelle et l'architecte.
Vers le réemploi des matériaux,
Arles, Actes Sud, 2008,
pp. 184.

Preview by **Daniela Esposito**

La Poubelle et l'architecte is a really singular book. It was published by Actes Sud in 2008 and dedicated to the author's students. In the preface, Patric Bouchain, the architect who built the Lieu Unique, an artistic and cultural space made inside the old LU biscuit factory in Nantes, claims that the idea introduced by the author is "the preservation of the revolutionary" ("j'ai le passé, je n'en fais pas table rase, donc je réemploie").

What impresses the most in Huygen's work is the relevance of the topic in the construction building field (sustainable construction, based on the experiences of ADEMA and research carried out by the Architecture faculty of the University of Venice, an example of sustainable construction in Northern Europe), although without overshadowing the economic value of recovering old sites, especially in Rome.

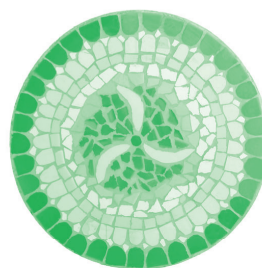
The subtitle (*Vers le réemploi des matériaux*) anticipates the idea explained in the volume, of the architecture based on the recycling of the materials, which takes into account environmental impact as well as human relations.

What emerges from the volume is a proposition, in contemporary architecture, to re-use materials in a «composante patrimoniale» which relates today's usage to yesterday's. In regards to the subject, the authors refers to an «architecture relationnelle»; an architecture in which «The structures are built

Jean-Marc Huygen

La poubelle et l'architecte

VERS LE RÉEMPLOI DES MATÉRIAUX



L'IMPENSÉ
ACTES SUD

Research and Technology

Local tombstone material used in the ecumenical center of Agàpe. **Waldensian Valleys, Praly (TO)**

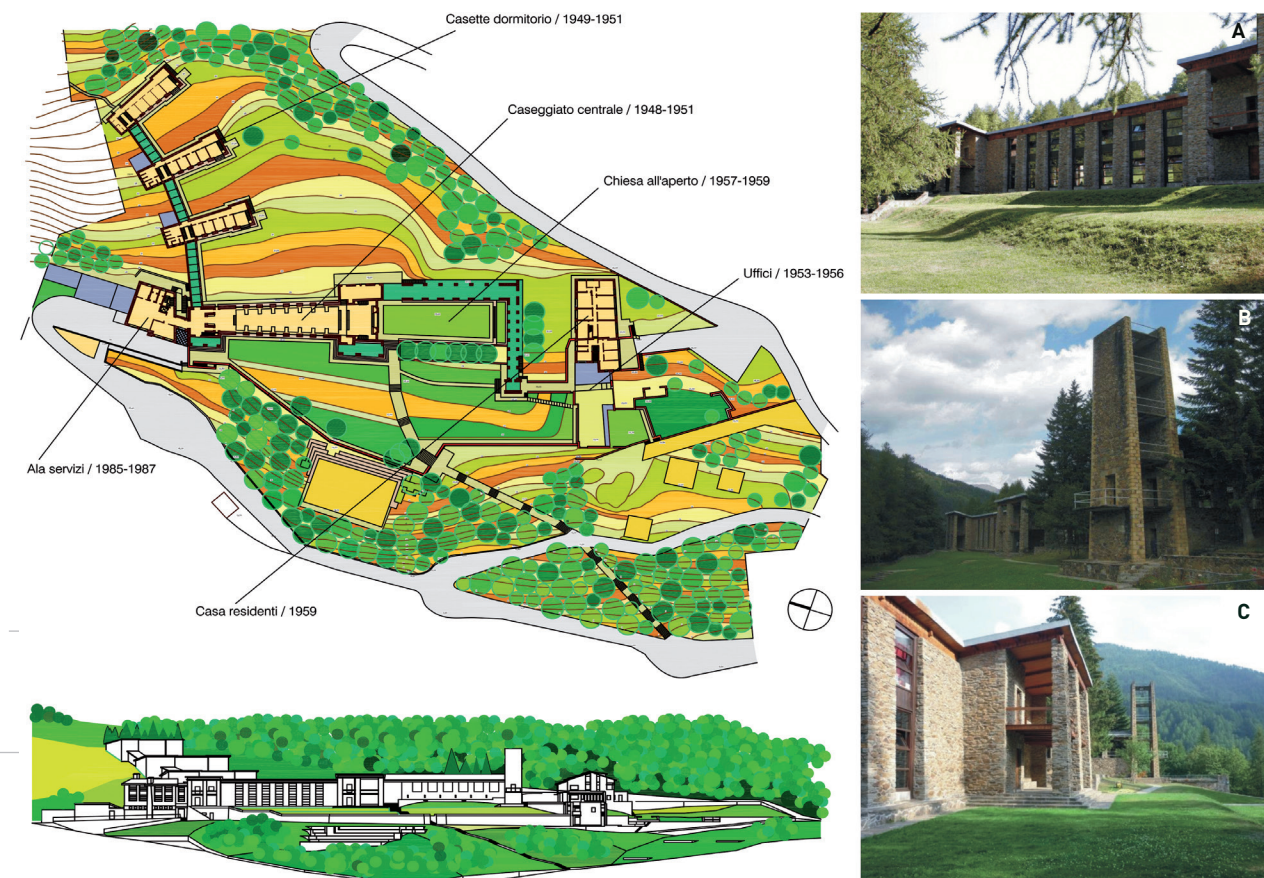


FIGURE 1. SIGNIFICANT PANORAMIC VIEWS OF THE CENTRO ECUMENICO AGÀPE IN PRALY (TO). A: FRONTAL VIEW OF THE CENTRAL BLOCK (THE SIDE ORIENTED TOWARDS THE VALLEY); B: THE BELL TOWER; C: LATERAL VIEW OF THE CENTRAL BLOCK WITH THE BELL TOWER IN THE BACKGROUND (ARCHIVE OF THE CENTRO ECUMENICO AGÀPE).

SUMMARY

Agàpe Ecumenical Centre was founded by the pastor Tullio Vinay (1909-1996) in the years following the World War II near Praly, Turin, in the so-called Waldensian Valleys of Piedmont; the only area in Italy where protestants record their significant presence as population. The name Agape recalls the meaning of God's love for humanity, like it is reflected in believers life, and as affirmed in the words of Apostle Paul, "Love never ends" (1 Corinth 13). The Center was built as a sign of reconciliation by hundreds of volunteers from all over the world, and nowadays already is a place in which young people can be taught on pacifist culture and civil responsibility. In its architectural meaning Agape is the first international and best known masterwork of the architect Leonardo Ricci (1918-1994). The originality of planning lies in the novelty of the space conception and interpretation on common buildings traditions (Aalto, Scharoun, the Italian Rationalism). Ricci planning starts from those cultural references to write a own architectural syntax, also using Frank Lloyd Wright lexicon, but doing it from the view of the organic architecture as it was taught by Giovanni Michelucci and the best known "Florentine school". Employment of local and simple stones and building materials was organized by modern technology, so that Ricci has been able to revise shapes of the local traditional Alpine architecture. This paper deals with the mineralogical-petrographic characterization and the identification of the geological provenance of these local materials, showing similarities and differences within the alleged "Waldensian Architecture" disputable supported by other Authors.

Research and Technology

Information Systems as a support for diagnosis:
medieval ceramics from Lamezia Terme.
Characterization and application of GIS techniques

Caterina Gattuso, Rocco Rongo, Felicia Villella



FIGURE 1A.
THE NORMAN – SWABIAN CASTLE



FIGURE 1B.
BENEDICTINE ABBEY

ABSTRACT

The study of medieval Mediterranean Calabrian ceramics has revealed itself to be a source of information on a little known historical period.

The archeometric research in this area, in such a chronological timeline, gains particular importance due to the scarcity of historical-archeometric information regarding them, in particular, the manner of production and the trade routes during that period.

The present work aims to distinguish the medieval ceramic artefacts found around the Abbey and the Norman-Swabian Castle of Lamezia Terme; the processing of information in reference to their territorial location through the use of GIS techniques; the creation of a database, focused on the analytical results of laboratory works.

The work uses data from qualitative and semi-quantitative analyses performed on samples of discovered ceramics, through the use of a scanning electronic microscope. The main purpose is to provide the basic characteristics of the individual samples, in order to allow for comparisons and highlight any similarities or differences.

Chemical results obtained were used in order to create a database for comparative operations, putting into consideration the main components of ceramics under review and therefore the relationship between the medieval castle from Lamezia Terme and the Abbey.

For several years the use of geographic information systems has established itself in the archaeological field, because they are a tool that can solve many problems related to the management and analysis of data.

The work is, in fact, not focused on the characterization of ceramic fragments, but shows its results in the application of instruments such as SIT or GIS, which over the past twenty years have embraced, not only the archaeological aspect, but also the sector of archeometric cultural heritage.

Culture and Current Affairs

On preventive restoration today

Paolo Fancelli



FIGURE 1.
THE IMPACT OF VIA DELLA CONCILIAZIONE
ON PIAZZA S.PIETRO IN ROME.

Nowadays, restorations have generally become a near-hopeless undertaking, given the development of the project and the various possible approaches towards it. Consideration must also be inevitably paid to a branch and/or an aspect, while not neglecting their belonging to a broader conceptual and phenomenal cosmos. That is what I propose to do here in reference to the so-called preventive restoration, whose turns, for that matter, permeate

restoration in generale.

If you think about the ramifications that characterize medicine today, you have an idea of what could (even dangerously) become the world of restoration. And I say dangerously, because, near to insights and undeniable merit, a vision of synthesis remains, in fact, it becomes even more necessary and, therefore, its absence is likely to undermine the validity and credibility of a cosmos that is so split. The relationships between organs and problems apparently related to different sectors, as well as the need, from time to time, for a summary which exceeds the barriers of skills is a fundamental problem with

Restorations

The restoration of a polyfunctional rural structure in the village of Sesga (Valencia, Spain)

Camilla Mileto, Fernando Vegas



FIGURE 1.
MAIN FACADE OF THE SCHOOL-OVEN-BARBER'S SHOP BUILDING BEFORE AND AFTER RESTORATION (VEGAS & MILETO)

The structure made up of an oven for bread, an area destined for a barber's shop and a school are situated in the hidden away village of Sesga, hidden among the mountains of the territory of Rincón de Ademuz (Valencia, Spain) (fig. 1). The structure constitutes a combination of exceptional character, not only for its multifunctionality, but also for its fundamental role in the society of that time and for its efficiency in exploiting an important resource like fire. In fact, the heat of the community oven situated on the ground floor, where the women of the village got together, served to heat the barber's space as well as the school, where men and children met with friends. The barber's shop, with a wooden seat as

long as the perimeter of the space and a table with a work chair in the middle, was also called house of the villa or common house, because in that place men who waited their turn to be shaved, made decisions that would have an effect on the society. Behind the barber's shop, a hidden door lead to a space situated above in the direction of the oven, used as a prison. In the school, an extraordinary place where time seems to have stopped, you can breathe in an emotional atmosphere for its original character which remained unaltered, even thanks to the furnishings of the time (desks, inkpots, abacus, blackboards, books, heater, an antique map of Europe, the outhouse). The school preserves not

SUMMARY

The paper illustrates the criteria and the realization of the restoration of a humble traditional building, situated in the village of Sesga in the municipal area of Ademuz (Valencia, Spain). It is a multifunctional building, with an oven for bread on the lower floor and a school and space for a barber on the upper floor, a particular case in which both the container and the content remained extraordinarily unaltered. The article proposes a reflection on the difficulty of insuring the restoration of rural architecture and, at the same time, it deals with the potential risk of denaturalizing this type of structures through a real musealization. Furthermore, we present the building and architectural solutions developed to minimize the vulnerability of the structure and make the restoration as little evident as possible.

Archaeology

The monastic complex of Saint Francis
at Stampace in Cagliari
Architectural Archaeology the restoration project.

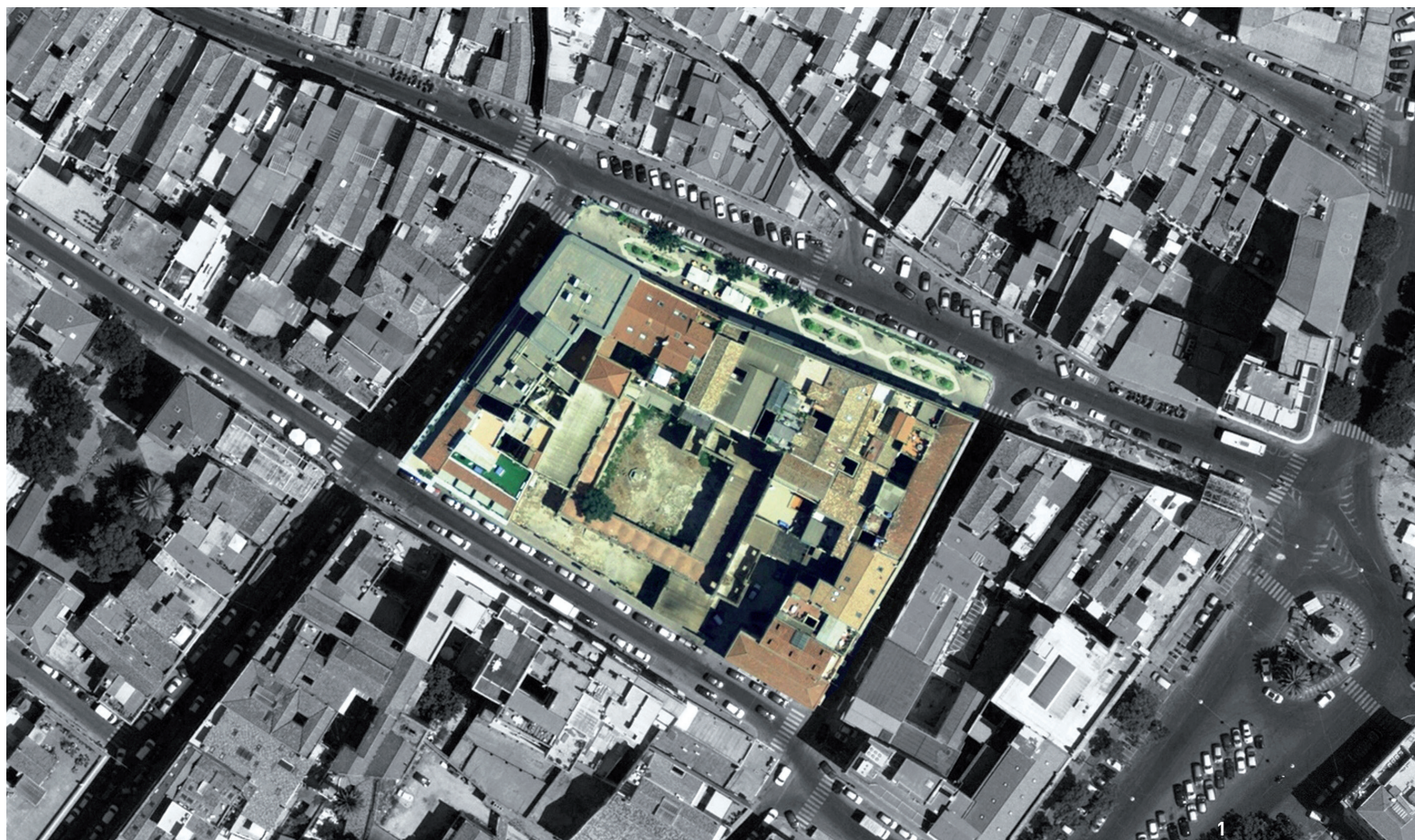


FIGURE 1.
CAGLIARI, STAMPACE QUARTER, PARTICULAR AREA OF THE MONASTERY OF ST. FRANCIS, ORTHOPHOTOS 2008 1:2000,
COURTESY OF THE AUTONOMOUS REGION OF SARDINIA.

Caterina Giannattasio, Valentina Pintus

1. Urban Framework and Historical Features(CG)

The church complex of Saint Francis , one time residence of the Order of Friars Minor Conventual, is located in the historic district of Stampace in Cagliari (figure 1), bounded by the Corso Vittorio Emanuele in the north, to the west via Sassari, Via Angioy to the east and south Via Mameli . Originally it consisted of a church and convent used as building

structures, which have evolved over the centuries, and overlooking a large cloister, with axes oriented in a north-east and south-west. Due to a series of events, the religious settlement versa in an advanced state of decay, perseveres only the ground floor of the arms eastern, southern and western defining the cloistered space, in addition to the environment, to the western border, which included the refectory. The northern arm, unlike the other three, is the only one to keep even the first level, although it is fully incorporated in the buildings constructed at the end of the nineteenth century, a consequence of the demolition of the church and the urban renewal of the aforementioned Corso Vittorio Emanuele,