



Book of Proceedings



7th ISUFitaly International Conference | Naples, 19-21 February 2026

CITY RENEWAL AND URBAN ARCHAEOLOGY

The morphological values of city traces



ISUFItaly
International Seminar on Urban Form
Italian Network

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BOOK OF PROCEEDINGS



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Cover image

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ISUFItaly

International Seminar on Urban Form
Italian Network
<http://www.isufitaly.com/>

ISBN 9788894735611
U+D Editions

Contents

7.	Naples and 7 th ISUItaly International Conference <i>Giuseppe Strappa, Renato Capozzi, Federica Visconti</i>
11.	Urban Archaeology and Design <i>Bruna Di Palma, Francesca Coppolino, Valeria Defilippis, Salvatore Daniele Lombardi</i>
15.	Call and organization
18.	Conference Themes
20.	Paper List
36.	Theory
346.	Reading
1406.	Design



Naples and 7th ISUFItaly International Conference

ISUF Italy decided to hold its 7th International Conference in Naples, hosted by the Department of Architecture at the University of Naples "Federico II". The topic, *City Renewal and Urban Archaeology. The Morphological Value of City Traces*, has prompted a wide-ranging reflection on the role that traces – material but perhaps also immaterial – accumulated over time can play in the processes of interpretation, conservation and transformation of the contemporary city, understood as a space in which the various layers of history coexist and overlap.

The choice of this topic originates from the awareness that the challenges posed by our times – in which cities and territories are undergoing rapid and profound transformations driven by environmental, economic and social dynamics that are often indifferent to the values of the urban form – cannot be addressed exclusively through approaches focused on technological innovation, functional efficiency and the speed of intervention processes. Rather, they require a renewed focus on the historical and morphological complexity of urban and territorial contexts, reaffirming the value of a tradition of study to which Italian research has made theoretical and methodological contributions of the highest importance throughout the 20th century, and which regards the city as a complex historical organism, whose significance also lies in the capacity of its forms to preserve, transmit and reinterpret over time the traces of the transformations that have shaped its structure.

In this sense, discussing the *Morphological Value of City Traces* has meant not only addressing material remains of the past to be protected for their 'documentary' value, but interpreting such evidences as active elements in the construction of urban forms, whose 'monumental' value – that is, their formal value – should often be revealed through the project. The notion of 'trace' has proved, in the richness and variety of the contributions presented, to be a particularly fruitful interpretative category within the different theoretical and methodological approaches that characterise the field of urban morphology studies today. Road alignments that survive functional changes, land divisions that continue to guide the organisation of the built environment, typological continuities, settlement systems that maintain recognisable structural relationships with geographical forms, spatial configurations and relationships between the built environment and open space that

help define the identity of places were just some of the themes addressed during the conference.

The relationship between *City Renewal and Urban Archaeology* played a central role in the debate that unfolded over the three days of the conference. Whilst, on the one hand, the reference to urban archaeology was not interpreted exclusively in a disciplinary sense but was adopted as a thinking paradigm capable of guiding a stratigraphic reading of the city – in which the various temporalities that accompanied its formation emerge as essential components of its current structure – on the other hand, particular attention was devoted to the role of architectural and urban design in engaging with such legacies.

As the archaeologist Andreina Ricci observed, when fragments of the past emerge within the contemporary city, they often produce a sort of 'wound', as their morphological structure conflicts with the systems of order of the city on the surface. Furthermore, it is not uncommon that these remains do not appear because they are 'sought' through excavation, but resurface suddenly during infrastructure works, natural disasters or urban regeneration processes. In this sense, urban archaeology poses a question to the project that is as complex as it is urgent, concerning the composition of spatial systems belonging to different temporalities that are sometimes mutually in conflict. Precisely from this perspective, one of the most original aspects to emerge from the conference concerns the role attributed to the architectural project as a tool for knowledge and interpretation, as well as for the transformation, of the stratified city. Far from being regarded as a subsequent and separate phase from morphological and archaeological analysis, design was frequently presented in the papers as a critical tool capable of revealing latent relationships, recognising hidden continuities and constructing new forms of dialogue between different temporalities. Urban traces, in fact, never present themselves as mere objective data to be recorded or preserved but require an interpretative process that grasps their meaning within the city's overall structure. In this process, the project plays an essential role: it not only protects or enhances what remains but re-situates it within new systems of spatial relations that represent shared values. In this sense, the project does not take the form of an act of superimposition upon the existing but proves to be a practice of critical interpretation of duration, capable of transforming urban memory into an active resource for the construction of the city of the future.

The choice of Naples as the venue for the conference has lent further significance to these reflections. Few European cities, in fact, demonstrate with equal clarity the depth of the stratifications that characterise the relationship between urban form and history. From the Greek-Roman city to the processes of modern and contemporary expansion, Naples offers an emblematic example of how the traces of the past continue to operate within current urban configurations, influencing their spatial organisation, settlement dynamics and possibilities for transformation. In this sense, the city represented not only the physical venue of the

conference, but also a significant cultural reference.

The response from the academic community has been particularly significant. The proceedings bring together 182 papers, organised into the conference's three main thematic areas – *Theory, Reading and Design* – and their respective sub-sections, offering a comprehensive overview of the current state of research on urban form and the relationships between urban archaeology, morphology and design. The conference also confirmed the international dimension of the academic community associated with ISUF. Although the event was organised as part of ISUFItaly's activities, alongside the participation of scholars from numerous Italian universities, the volume brings together contributions developed within European and non-European contexts, demonstrating the network's ability to connect different research experiences, cultural traditions and geographical contexts around a shared reflection on urban form.

We entrust these Proceedings to the academic community in the hope that the reflections gathered here may help to stimulate further research into the morphological value of urban traces and their role in urban renewal processes. At a time in history when the pressure for change appears ever more intense, recognising and interpreting the forms of permanence represents not merely an exercise in knowledge, but an essential condition for building transformations capable of combining memory, identity and a responsible vision of the future.

The Conference Chairs

Giuseppe Strappa

Renato Capozzi

Federica Visconti



Urban Archaeology and Design

In recent years, the relationship between urban archaeology, urban morphology and contemporary design has returned to the center of international architectural debate. At a stage where the project mainly engages with the existing city – with its layered structures, permanences, and discontinuities – the material traces of the past no longer appear merely as testimonies to be preserved, but as active components through which the transformative possibilities of the contemporary city may be critically interpreted.

It is within this framework that the seventh ISUIItaly Conference, *City Renewal and Urban Archaeology. The Morphological Value of City Traces*, takes place, focusing on the morphological value of urban traces and on the role that archaeology and design may assume within processes of urban renewal. The proceedings collect contributions from different disciplinary, geographical, and cultural fields, united by a shared attempt to interpret the city as a complex organism shaped by permanences, fractures, superimpositions, and rewritings.

As Aldo Rossi wrote, “the city is in its history”, and its form coincides with the sedimentation of urban facts capable of traversing time and constructing permanences within transformation. From this perspective, archaeological traces are not merely residual materials belonging to concluded historical epochs, but elements capable of orienting new interpretations of urban structure, revealing deep continuities between the ancient and the contemporary city.

In this sense, the reference to urban archaeology takes on a central meaning. Not as a practice aimed at the enhancement of the individual artifact or of one historical phase prevailing over another, but as a design-oriented gaze directed toward the urban phenomenon as a whole, understood through the continuity of its transformations and stratifications. The city is thus interpreted as a processual organism, in which different temporalities coexist within a single evolutionary process, making archaeology not a separate field, but a structural component of reflection on the design of the existing city.

Many of the contributions included in the volume emphasize on the layered and processual nature of the city, on the dialectic between void and built form, between surfacing and concealment, between fragment and urban order. What emerges are readings that interpret ruins, substructures, historical infrastructures, ancient traces, and typological permanences

as matrices capable of generating new spatial configurations and new social relationships. The archaeological city is therefore understood not as a specialist *enclave* detached from urban life, but as an integral part of an inhabited and continuously re-signified environment. The archaeological issue, approached in terms of continuity rather than as the mere enhancement of the isolated fragment, may thus become an opportunity to orient directions of urban development capable of working through relationships between parts, structural permanences, and connections among different temporalities of the city, opposing logics of isolation and separation of urban materials.

Within this framework, the morphological issue takes on a central role. It is not simply a matter of recognizing the persistence of forms over time, but of understanding the processes through which such forms are transformed, reinterpreted, and reactivated. The morphological approach, recalled transversally in many of the studies collected in the volume, does not coincide with a static description of the city; rather, it constitutes an interpretative method capable of reading the relationships between settlement structure, topography, use, temporality, and transformation. Urban morphology thus becomes both a critical and a design tool: it allows latent continuities, resistant geometries, structural permanences, and evolutionary possibilities within historical and contemporary fabrics to be identified.

Research developed within the Italian typomorphological school has shown, in this regard, how the city may be interpreted as an organism in continuous transformation, within which typological processes do not constitute static elements but structures capable of adaptation, mutation, and permanence. Urban form therefore appears as the outcome of multiple and overlapping layers, in which erosion and deposition, continuity and fracture, absence and recomposition coexist within the same transformative dynamic. The contemporary city thus emerges as a complex morphological structure in which different temporalities coexist in conditions of reciprocal interference. Michel Foucault recalled how history does not proceed through linear sequences, but through "series of discontinuous depths", while Michel Serres described time as a "lacunary and sporadic" matter, composed of returns, suspensions, and accelerations. Urban traces therefore do not appear as fixed or completed elements, but as unstable materials continuously exposed to processes of transformation, reuse, and re-signification. Many of the contributions in the volume move precisely within this tension: between memory and design, permanence and mutation, continuity and discontinuity. The notion of the "trace" is continuously redefined: no longer a simple material residue, but an ordering principle, a latent figure, an invisible infrastructure, threshold, margin, urban void. In some cases, the trace guides processes of urban recomposition; in others, it acts as an element of resistance or as an opportunity to redefine the relationship between the consolidated city, landscape, and public space.

Through this plurality of positions, the proceedings convey an image of the contemporary city as an intrinsically stratified and

relational reality, in which architectural and urban design are called upon to engage not with not isolated objects, but with complex systems of permanences and transformations. Urban archaeology is thus removed both from a purely specialist dimension, confined to archaeological expertise alone, and from an exclusively technical one, to be relocated within a broader reflection on the social and spatial meaning of design.

As Vittorio Gregotti recalled, conservation without design risks becoming a form of immobilization of reality; on the contrary, design may restore an operative dimension to archaeological traces by reinserting them into the living processes of the city. What emerges is therefore an idea of design as an interpretative and processual practice, capable of operating through relationships between different times, between surfaces and subsoil conditions, between memory and contemporary use, between lost fragments and new forms of urban continuity.

In this sense, urban archaeology is not interpreted as a practice aimed at the simple conservation of the past, but as an integral part of a design reflection on the existing city, on its processes of transformation and on the continuities that can still be built between different urban temporalities and strata.

Bruna Di Palma
Francesca Coppolino
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Call and organization

City Renewal and Urban Archaeology The Morphological Value of City Traces

ISUFItaly, International Seminar on Urban Form, Italian Network, organizes its seventh Conference in Naples on 19-21 February 2026. The theme of the conference is "City Renewal and Urban Archaeology. The Morphological Value of City Traces". Following the previous ISUFItaly conferences themes, dealing mainly with the relationships between urban morphology, history and architectural design, the seventh Conference aims to pose the problem of the relationship between the emergence of urban archaeological traces and the often conspicuous morphological value that this formal legacy can potentially generate through urban design as tool to establish links between contemporary city and artefacts from the past: through the creation of large-scale urban archaeological parks or the construction of archaeological roofs; through establishing unprecedented relationship with infrastructures related to underground level different from those of the city 'in surface'.

The theme of urban continuity/discontinuity in the contemporary city and the role of urban architecture as a necessary intermediary, or condition of possibilities, between the historical city, the public space and possible congruent transformations in the contemporary age, are thus re-proposed.

The Conference Chairs
Giuseppe Strappa
Renato Capozzi
Federica Visconti

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Conference Themes

T_Theory of city's interpretation

- T.1** Theory of urban form
- T.2** Composition of urban orders
- T.3** Ancient city/contemporary city
- T.4** Theories and methods of morphological analysis in the historical cities

R_Reading urban form

- R.1** Morphological analysis of historical fabrics
- R.2** Spatial analysis of the urban form
- R.3** Reading urban archaeology as a tool for the regeneration and renewal of the city
- R.4** Dialectical relationship between underlying forms (*Ichnoi*) and emerging forms

D_Urban design for urban archaeology

- D.1** Ancient city, consolidated city and contemporary project
- D.2** Historical fabric and contemporary project
- D.3** Archaeological parks in the consolidated city
- D.4** Urban archaeology and public space
- D.5** Urban archaeology and infrastructures

Paper list



T.1 Theory of urban form

38. Literary Traces, Dreamlike Traces
The Ideal City and the Invention of Archaeology
Pier Federico Caliari, Silvia Cattiodoro
50. Reading Lisbon Through Time
Morphological Analysis and Urban Stratification
Maria Cazzorla, Matteo Ieva, Andrea Ingrosso, Roberta Pedote
62. Parma, un viale e il riso di mia madre
Dario Costi
74. A tale of two cities
Jaap Dawson
82. Abstraction and Transformation in Trier
History Interpretation and Continuity
Andrea D'Urzo
94. Space of Possibilities
Alessandro Gaiani
106. Notes on an 'operational critique' of the built form
Nicola Marzot
118. Pichler e Abraham
Archaeology of the Future
Francesco Menegatti
126. From the Projects of Destruction to the Equal City
An Archaeology of the Project
Dina Nencini
138. Archetypes of fortresses for urban reconnection
Valentina Radi

T.2 Composition of urban orders

150. Reverberations of Territorial Division, Conflict and Displacement in
Post-Partition Lahore
The Case of Walled City Lahore
Izzah Minhas
160. Between Layers and Fragments
Grammars of Urban Form for Agrigento as 'Archaeological city'
Antonio Nitti
170. Transforming by recomposing
Urban renewal project for the Marconi neighborhood in the city of Bari
Nicola Scardigno

T.3 Ancient city/contemporary city

180. The best possible legitimation for the "Exhibition-City" of the Terre Italiane
d'Oltremare (Italian Overseas Territories)
The discovery of the Baths of Terracina and a rural suburb
Francesca Capano
192. Babylon as a Museum
Traces, routes, and museographic hypotheses
Gianmarco Chiri, Federica Cucca
204. Beyond Style
Critical Notes on the "One City, Nine Towns" Project in Shanghai
Yusu Chu, Roberto Podda, Alessandro Cece
216. Invisible cities
Berlin
Camilla Donantoni
228. Milan's *strata*
Ancient traces and anomalies in the Herculean Baths area
Cristian Forte
238. A new plan for the ancient centre of Naples
The role of urban project in transforming the city
Salvatore Daniele Lombardi
250. From the Re-foundation Project to the Recovery of Urban Morphology
Cassino as a Post-war Urban Laboratory (1944-1964)
Arianna Perullo, Andrea Pane, Maria Pia Testa
262. Cities and Archaeology
From Disavowal to Critical Articulation
Giuseppe Francesco Rociola
274. Urban Morphology and Archaeological Continuity in Chichester
Traces values and ichnographic imprint
Mirko Russo, John Pegg
286. Contemporary Archaeologies
The architectural and territorial section project
Francesca Schepis
298. From time to shape
Urban morphology and the relationship of continuity between
architecture and archaeology
Raffaele Spera
310. The threshold value
Evolution and new readings within the global city
Elena Tesaro

T.4 Theories and methods of morphological analysis in the historical cities

322. Cities Beyond the Visible
From Buried Memory to Extraterrestrial Planning
Maria Lorenza Crupi, Giacomo D'Amico
334. The architectural survey as *aufheben*
Magda-Iulia Juravlea

R.1 Morphological analysis of historical fabrics

348. Architectural Topography: from the nature of the soil to urban composition
Palazzolo Acreide: morphological analysis and re-reading of the urban form
Federica Barraco
356. Living layers of the city
Bergama as an ecomuseum
Bahar Çalışkan, Mehmet Emin Şalgamcıoğlu
366. The form of urban void and its meaning
The fundamental place of collective appearance
Alessandro Camiz
378. From urban morphology to architecture design
A didactic approach at São Luís Avenue (São Paulo)
Peter Ribon Monteiro
390. Micro-sequences between water lines and archaeological fragments
Interactions and excavation topographies in the river settlement of Avella
Antonia Sodano
402. Reading the palimpsestic morphology of Beyazıt Square
Layers of memory and transformation
Akif Emre Tavlaşoğlu, Hatice Ezgi Gülusta, Nurşen Nesil Güler

R.2 Spatial analysis of the urban form

414. Nobile rovina. *Desinunt ista, non pereunt*
Fabrizio Franco Vittorio Arrigoni
426. Non-linear Urban Dynamics
Skopje's East-West Axis as a Nexus of Urban Transformation
Blagoja Bajkovski, Ana Rafailovska, Marija Mano Velevska
438. Temporary Olympic Villages as Reversible Urban Legacy
A Comparative Study from Paris 1924 to Milano-Cortina 2026
Carlo Berizzi, Luca Trabattori

450. Quadraro
The symbiotic relationship between archaeological traces and informal settlements
Michele Bianchi, Elena Ogliani
462. On the edge
Archaeological museum and visitor center of the ancient city of Gabii
Francesco Cappuccino
474. Reading and Designing Exterior Spaces in the City
Two Gardens in Rome
Nicola Carofiglio
484. Atlanta
City of Topographic and Infrastructural Transformation
Michael James Carroll
496. *Schlösser and Fortresses*
The Ruhrgebiet from the Industrial Form to the Logistical Space
Francesco Casalbordino
508. Reconstructing Damascus
An Analytical Framework between Historical Permanences and Design Strategies
Domenico Chizzoniti, Tommaso Lolli, Dunia Alati
520. The City through Its Layers
Design Strategies for the Archaeological Complex of Carminiello ai Mannesi, Naples
Mattia Cocozza
532. A first reading proposal of the Tor Marancia district in the southern suburbs of Rome
Antonio Colapietro, Gennaro Maria Monti
542. Archaeology, Nature, City
Revealing ruins between the port area and the Solfatara crater in Pozzuoli
Francesca Coppolino, Angela Guerra
554. Mértola Vila Velha
The Role of Archaeological Sites in Reactivating Historical Centres
Viviana Dionisio
566. The formation conditions of the traditional Birgi house
Hülya Dışkaya
576. On the morphology of mediaeval market squares in Eastern Middle Europe
Martin Ebert
588. Continuity and Transformation on the Waterfront
Morphological Reading of the Galataport Redevelopment in Istanbul
Berfin Eren, Pinar Koçlardan

600. Counteracting Discontinuities
Hospitality, Accessibility, Habitability. The Human Dimension of Archaeology
Antonella Falzetti, Angela Fiorelli, Giulio Minuto
612. Between Ground, Water and Form
Territories of Uncertainty in Ancient Palermo
Giuseppe Ferrarella
624. Forms of dwelling, between limestone and water
From the settlement origins to the late-Baroque city
The case of the Asinaro river and the cities of Noto
Fabrizio Foti, Andrea Morana
634. Urban 'Hierographies'
The morphogenesis of pilgrimage towns in the Gargano mountain
Giuseppe Fraddosio
646. The Miniature Universe
Form of the Earth and Form of the City
Luigi Franciosi
658. Archaeologies of the Contemporary City
Morphological Continuities and Ruptures in Post-War Palermo
Angelo Ganazzoli
670. Traces of fascist agrarian colonization in the Mediterranean
Territorial models in Libya and Sicily compared
Giuseppe Geraci
682. Archaeology and infrastructure between Avellino and Benevento
The morphological value of traces
Ludovica Grillo
692. A quantitative approach for analysing spatial characteristics
of traditional courtyard-based urban fabric
A case study of six historic districts in China
Xiaoxuan Hu, Wowo Ding
704. Reading the City from Below
Representation as a Tool for Unveiling Urban Morphology
Caterina Juric
716. Revealing the Hidden Morphology
A Green Classroom as an Interface between Urban Archaeology
and Contemporary Campus Renewal
Kuo Kang
728. The Liquid Metropolis
Rethinking Urban Archaeology through the Mediterranean
Anna Kerschbaumer, Valerio Tolve

740. The Qanat System and the Formation Process of Yazd, Iran
Nahal Khorrami, Alessandro Camiz, Mazyar Abaee
752. Spatial Configuration and Typological Persistence in the Historic Urban
Site of Kütahya
Pınar Koçlardan, Berfin Eren
762. Berlin as a Fragmented City
Genealogies of Modernity between Bruno Taut and Mies van der Rohe
Christiano Lepratti
772. From Spatial Form to Renewal Pathways
Typological Characteristics and Renewal Responses of Outdoor Public
Space in Old Residential Neighbourhoods (Xi'an, China)
Yifan Liu, Yiwei Wang
782. Giuseppe de Finetti's urban projects for Milan
Archeological traces for future needs
Francesco Lucchi
794. From tourist cities to constructed landscapes
"Preesistenze ambientali" as archaeologies of the modern
Stefano Maiorano
806. Footprints in the Sand
Tracing the Growth of Doha, Qatar from 1823 to 2023
Mark David Major, Heba O. Tannous
818. Water and Ruins
Hydric Traces and Underground Morphologies of Rome
Paolo Marcoaldi
830. Threshold and Labyrinth
The Library as Archaeological Memory
Antonello Marotta
842. Via Sacra, a critical reconstruction
Rebuilding the urban form of hanseatic cities
Ezio Melchiorre, Carlo Moccia
852. A Discussion on the Preservation of Archaeological Heritage
in Post-Earthquake Reconstruction Processes
The Case of Antakya
Ayşe Nehir, Zübeyde Tuğba Alkan Çelik
864. An Assessment of Urban Blocks and their Variability Across Time and Space
Mathew Novak
876. Catania, between nature and artifice
The lava flow of 1669 and via Plebiscito
Luigi Pellegrino, Cristina Elena Francesca Licciardello

888. The Restoration of the Neues Museum
David Chipperfield and the Tradition of "Critical Reconstruction"
in Post-war Germany
Rosa Piepoli
900. Archeology and cities
A theoretical-operative proposition for Agrigento
Antonio Riondino
912. Rome in the Shape of a Comet
A Mental Map of the Contemporary City
Piero Ostilio Rossi
924. Reading the Negative Form
Morphological interpretation of the Urban Space of Lanciano
Mattia Russo
936. Geography and Design
The Via Francigena between Veio and the Vatican
Cristian Sammarco
948. Akropolis: building the high city
Form, nature, and the urban morphology of Trent
Claudia Sansò, Filippo Marconi
958. The Measure of Rurality. A Comparison between the ONC Type III bis
Farmhouses and the Aldobrandini Farmhouses of Capo Due Rami
Typological Persistence and Territorial Transformation in the Italian
Reclamation Landscape
Mariangela Ludovica Santarsiero, Stefano Bigiotti
970. Buried original landscapes
Critical historiography of the formation of agricultural colonies
in the Brazilian central-western savannah
Patrícia Silva Gomes
982. Critical archaeology of the formation of the landscape
of the Brasília site, Brazil
Patrícia Silva Gomes, Mariana de Melo Reis
994. The transformation of Paestum's perception
Reading the city beyond the walls
Valerio Tolve, Anna Kerschbaumer

R.3 Reading urban archaeology as a tool for the regeneration and renewal of the city

1006. Morphological Traces of Modernity:
Fernand Pouillon's University Campuses
Reading the urban form of Bab Ezzouar, Algiers
Linda Ait-Abderrahim
1018. The Archaeological Museum in Agrigento
A new centrality for the Valley of the Temples
Elena Belvedere
1030. Figurative persistence between the historic city
and the contemporary project
Daniela Buonanno
1042. Care for the world
Archaeological fragments in Catania
MariLaura Calogero, Luigi Pellegrino, Graziano Testa, Matteo Pennisi
1054. A project-oriented urban historical research
Mantua Porto Catena Masterplan
Luca Cardani, Juan Pereyra
1066. The Sette Sale complex on the Oppian Hill
Water infrastructure and the persistence of urban form
Cristina Casadei
1078. Damnatio Memoriae
Deindustrialization and New Urban Places for the Community
Francesco Saverio Fera, Martina Landsberger
1090. The reconstruction of Noto
Between groundedness and the transposition of ancient traces
Laura Nunzia Ferlito, Andrea Morana
1102. Constructing the City through the School
Morphological Traces and Analogical Continuities
in Educational Architecture
Helen Khanamiryan, Laura Anna Pezzetti
1114. Death Sepulchre Resurrection
Antonino Margagliotta, Luigi Savio Margagliotta
1126. The Double City of Taranto
Subterranean Morphology and Metric Geometry
in the Byzantine Citadel as a Device for Urban Regeneration
Calogero Montalbano

1138. The morphology of the urban edge
Traces of Bologna's historic walls as an opportunity
for public space design
Serena Orlandi
1150. Phlegraean Emergencies
Forms of palimpsest between the ordinary and the extraordinary
Lilia Pagano, Paola Galante, Orsola D'Alessandro, Simone Guarna, Marilù Vaccaro
1162. The Napoleonic Bridge on the Piave
The transformation of an ancient landscape
L. Carlo Palazzolo
1170. Along the fault lines
Rebuilding the city through dichotomies
Paola Passarello
1182. New Landscapes of Mining Metabolism
Company Towns and Archaeologies of Waste
Giorgio Peghin, Roberto Sanna
1194. Archaeology of the Unfinished
Morphological Regeneration of Pujiang's Central Belt (Shanghai, China)
Roberto Podda, Alessandro Cece
1206. Beneath the Surface
Hidden Orders and Latent Forms of the Milanese Castello Sforzesco
Matteo Saldarini
1218. The Urban Morphology Kit
Alexandra Teodor
1230. Urban Typologies in the Lafayette Park
Morphology and Atmosphere in Detroit
A Post-Industrial Urban Hypothesis.
Han Cheol Yi
1242. Reconstructing the Future of the City
Urban archaeology as a morphological framework in contemporary
design. The Case of Cremona
Chiara Zancchi

R.4 Dialectical relationship between underlying forms (*Ichnoi*) and emerging forms

1254. From the 'stringa' to the 'insula'
Notes on the 'Forma Urbis Neapolis'
Raffaele Amore

1266. Camarina
Three Cities in the Contemporary Landscape
Alberto Anello
1278. The Parchment City
Aurelio Cantone, Giulia Caruso
1290. Layers of the Grid
Typological continuities and historical transformations in Pujiang New
Town (Shanghai), twenty-five years later
Alessandro Cece, Roberto Podda
1302. Archaeological traces in the stratified Mediterranean city
Valeria Defilippis
1314. Architecture for understanding and narrating archaeology
A project within the walls of the ancient Roman city
of Doclea in Montenegro
Bruna Di Palma, Lucia Alberti, Viviana Saitto, Naomi Tabacco
1326. Morphological principles and urban traces in the
Archaeological Park of the Thermae of Baia
Riccardo Florio, Raffaele Catuogno, Anna Sanseverino
1338. The Memory of Urban Traces in Rogelio Salmona's Architecture
for Bogotá
Miguel Armando López Herrera
1350. Unveiling Latent Structures for Urban Architecture's Interpretative Rewriting
The UNESCO Wild Goose Pagoda, Xi'an
Laura Anna Pezzetti
1362. The thickness of the border
Boundary projects in Pompeii and Syracuse
Claudia Pirina
1374. The Stratified City
Morphological Continuity between Akragas and Agrigento
Delia Saja
1384. From the territory to the landscape
Fabrizio Toppetti
1394. Historical Traces and Morphological Evolution in the Urban Palimpsest
An Architectural Archaeological Investigation of Zheng He's Early 15th
Century Official Compound in Beijing
Tian Zheng, Yijun Wang

D.1 Ancient city, consolidated city and contemporary project

1408. The architecture of the limit
A project for the Mostra d'Oltremare in Naples
Claudia Angarano
1418. Recomposing the Fragment
Urban Regeneration and Identity in the Historic Centre of Castrovillari
Elda Arcieri
1430. Interstices and New Spaces of Urban Architecture
Claudia Battaino, Paolo Remy Fossati
1440. The Trace as Archetype
The Ancient Walls of Naples Between Architectural Restoration and Urban Design
Luigi Cappelli, Lorenzo Giordano
1452. The Subversive Character of Antiquity
An Idea of the City in Contemporary Rome
David Careri
1464. Where the city lies
Milan within the traces of the ancient Via Porticata
Maria Vittoria Carosi
1476. Classical theatre as a morphological structure
Permanence, archetype, and design in the contemporary city of Benevento
Francesca Castanò, Lorenzo Capobianco, Luigi Maffei, Francesca Spacagna, Roxana Adina Toma
1488. Traces of a possible urban order
The center of Portoscuso in Sardinia
Giovanni Battista Cocco
1500. Archaeology and project of the city
The Molosiglio site in Naples as an urban theme
Francesco Costanzo, Gaspare Oliva
1512. The Survival of the Ancient
Domenico Cristofalo, Carlo Moccia
1522. Forms of archaeology in the Irpinia valleys
Between emergences, destructions and new cities
Angela D'Agostino, Giovangiuseppe Vannelli, Gennaro Vitolo, Alessandro Gargano
1534. The poetics of permanence
Stratifications as a generator of memory in the Cartagena Theatre Museum
Valentina Dell'Olio

1546. Interactions and thresholds along ancient traces
Design perspectives for Atella 'Invisible City'
Bruna Di Palma, Rodolfo Brancato, Elvira De Felice, Giuseppe Luongo
1558. The recomposition of urban traces and fragments
A strategic project for the necropolis of Fossa and the landscape of the Aterno Valley
Alessia Gnazzo, Nicola Flora, Stefania Pollone, Giovangiuseppe Vannelli
1570. Living the Liri Valley
Urban regenerations for *Casinum* between Gari and Rapido
Simone Guarna
1582. The Vertical Excavation Site
An Architectural Archaeology of the ITU Taşkışla Campus
Elif Nadide Gür Akalın
1592. *Ichnoi* beyond the threshold of the sensible. Anthropic cavities and archaeology in Canosa of Apulia
Beyond the Threshold of the Sensible
Matteo Ieva
1604. The time of stones
Architectural forms for the Ionian *poleis*
Oreste Lubrano
1616. Two projects for Padova
Tomaso Monestiroli
1628. Roma *Urbs Urbis*
Via Prenestina between Memory and Transformations
Dina Nencini, Carolina Gloria, Francesca Angela Guida
1640. From the Roman *forum* to the contemporary city
The Neapolis Theater between ancient and modern
Salvatore Pagano, Elisabetta Pedicini, Andrea Pane, Damiana Treccozi
1652. Liminal Archaeology
Reframing Castro Pretorio Area as an Urban Threshold
Manuela Raitano, Giovanni Manfolini, Luisa Morgani, Benedetta Tamburini
1662. Between permanence and transformation
The project for the Arab-Norman Heritage in the contemporary city of Palermo
Emanuele Richiusa
1674. From Knowledge to Action
Reading the Prenestina Corridor through Urban Archaeology and Adaptive Common Spaces Design
Francesca Rossi, Mahtab Seyedabadi

1684. Ecological renewal of public space through urban continuity
Morphological persistence and critical modification
in the historic centre of Pavia
Gaia Nerea Terlicher

D.2 Historical fabric and contemporary project

1692. Forms of absence between urban layers and place's identity
The case of Civitavecchia Clock Tower
Emilia Corradi
1704. Continuity and Crisis in the Historic City
A Morphological Approach to Rimini
Martina Crapolichio, Rossella Gugliotta, Marco Trisciuglio
1716. On the traces of Parthenope
Urban archaeology, architectural heritage and landscape for the
redevelopment of a founding area of the city of Naples
Federica De Maria, Andrea Pane, Damiana Treccozzi
1728. Design and Memory
Reflections and Design Research on the Castle of Maddaloni
Felice De Silva
1740. Projecting the past to build the future
Miguel Ángel Roca's urban design for the historic center of Córdoba
(Argentina)
Victoria Ferraris, Carla Ferreyra, Maria Eugenia Scolari, Luisa Smeragliuolo Perrotta
1752. Milano Upside Down
The Archaeological Promenade of *Mediolanum*
Luisa Ferro
1764. Footsteps
Or: The Perpetual and Sublime Recapitulation
Francesco Leoni
1776. Heritage as Infrastructure
Scenario-Based Urban Regeneration for the Nanjing City Wall
*Marco Maretti, William Bozzola, Nicola Marzot, Marco Trisciuglio, Bao Li,
Giuseppe Verterame, Sandra Mikolajewska*
1788. The Epistemic Space
Designing the Cairo City Museum as a Palimpsest of Urban Heritage
Manlio Michieletto
1800. Cavaliere of Porta Romana
A single place for three religions around the
fragment of the Sixteenth-Century
Ciro Marco Musella, Jennifer Nespoli

1808. Urban design in stratified historical contexts
The case of Albergheria in Palermo
Emanuele Palazzotto

1820. Rediscovering Syracuse
Alessandro Perego

D.3 Archaeological parks in the consolidated city

1832. At the Dawn of Venice
Strategies for Revealing an Invisible Heritage
Roberta Albiero, Elisa Plank
1842. Enclosures as a system
A networked Archaeological Park for Syracuse
Annalucia D'Erchia
1854. Remote Traces
Reshaping Athens in Search of the Ancient Landscape of the Agora
Enrico Formato, Enrica Giaccaglia
1866. Project within the Città del Tufo Archaeological Park
Francesca Mugnai, Brunella Guerra
1878. Beyond the fragment. The Aquileia Archaeological Park in the
lagoon landscape
A cultural project for the urban archaeological sites
Francesco Pavan
1890. Archaeological Inversions
A Morphological Narrative Architecture for the Historic Landscape of Sarno
Erika Scotto di Covella

D.4 Urban archaeology and public space

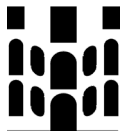
1902. Beyond Heritage
Rome's Historic Centre and the Right to the City
Marco Burrascano, Carlotta Torricelli
1914. A shelter for antiquity
An archaeological roof in piazza Bellini, Naples
Renato Capozzi, Federica Visconti
1926. Archaeology in peripheral areas as a trigger for urban transformation
Scattered remains in the landscape of Pianura between
Neapolis and Puteoli
Francesca Coppolino
1938. Transforming, taking care
Tiziano De Venuto, Marco Munafò

1950. Integrating Modern Architecture into Lisbon's Historic Urban Core
The Case of Pátio Dom Fradique
Federica Di Martino, Matteo Ieva, Chiara Pacione, Federica Zaccaria
1960. Ruin as Living Heritage
A Comparison of Three Works by Luigi Franciosini, José Ignacio Linazasoro and Adalberto Dias
Andrea Fanfoni
1972. Lèzarlacònta (*Read the narrative*)
Knowing how to read continuity/continuities
Massimo Ferrari, Claudia Tinazzi
1984. The city is the shape of time
Gaetano Fusco
1996. Shaping Publicness
Urban Morphology and Spatial Politics of Archaeological Heritage in Beirut Central District
Cristiano Lippa, Federico Scaroni
2008. Kos. Composing with the Ancient
Recomposition of Order and Re-signification of Space
Walter Lollino, Nicolò Montuori, Giancarlo Sgarbetta
2020. Fortifications between Form, Power and Design Opportunities
Two Design Research on "alla Moderna" Fortresses
Roberta Lucente, Giuseppe Canestrino
2032. Architectural autonomy and civic unity
The Agora as a paradigm of spatial composition for contemporary public space
Parastou Mollahosseinali
2044. Designing with Strata as a Tool to Redefine Urban Morphology
The Case of the Archaeological Areas of Ancona
Gianluigi Mondaini, Francesco Chiacchiera
2056. Rediscovering the city walls
Urban regeneration and archaeological landscape along Parma's boulevards
Emanuele Ortolan
2068. The Greek Walls in the Minerva Courtyard at the University of Naples Federico II
A Case of Urban Continuity between Archaeology and Restoration
Renata Picone, Luigi Veronese, Luigi Cappelli, Ersilia Fiore
2080. Reconstructing ancient and contemporary fragments
The role of open space in ProArch's Md'O Call for Projects in Naples
Michele Ugolini

2092. Interpreting the Design of the Epang Palace
Archaeological Park from a Multi-Value Perspective
Yan Wei, Dong Shaomin

D.5 Urban archaeology and infrastructures

2104. Resonances from the River
The Sarno between Archaeology and New Urbanities
Adriana Bernieri, Miriana Benincasa
2116. Prenestina Linear System
Urban archaeology, climate-ready public space, welfare and housing dynamics from Rome to Gabii
Anna Irene Del Monaco, Chiara Arcidiacone, Francesca Fariello, Francesco Fumagalli
2128. The ruin and the path
New accessibility and infrastructure for the archaeological park of Paestum
Seyedamirhossein Nourbakhsh
2140. Same as it never was
Designing the Ancient as it has never been
Anna Riciputo



The City through Its Layers

Design Strategies for the Archaeological Complex of Carminiello ai Mannesi, Naples

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Keywords: Historic centre of Naples, Urban archaeology, Urban morphology, Architectural design, Public space

Conference theme: Reading urban form. Spatial analysis of the urban form

Abstract. «Urban archaeology takes as the center of its interest the city itself – the urban phenomenon – rather than any particular period in the city's history [...]. Cities are the largest and most complex archaeological sites» (Biddle, 1983). Building upon this premise, this contribution offers a critical and interpretative reading of the archaeological site par excellence – the city – focusing on the historic centre of Naples as its primary field of investigation. Owing to its extraordinary density of diachronic traces and figures, Naples unmistakably stages the theme of a contemporary «complexity» made intelligible precisely through the persistence of its millennia-old *per strigas* urban layout. Within this framework, the contribution departs from a well-established disciplinary assumption: to look at archaeology through the eyes of architecture, for, as Auguste Perret succinctly stated, «architecture is what makes ruins beautiful». By interrogating the «layers of the city» through a «sectional» reading, the paper develops a design investigation focused on the double insula that houses the archaeological complex of Carminiello ai Mannesi – an unresolved node within the Neapolitan palimpsest, whose emergence at the level of the contemporary city demands the broad perspective of an «urban project». A project conceived around a specific interpretation of the city's architecture – decoding the relationships among the signs imprinted within the urban form, opening new connections of meaning between figures and memories of place, and revealing potentialities of use and form embedded within the characters of the city.

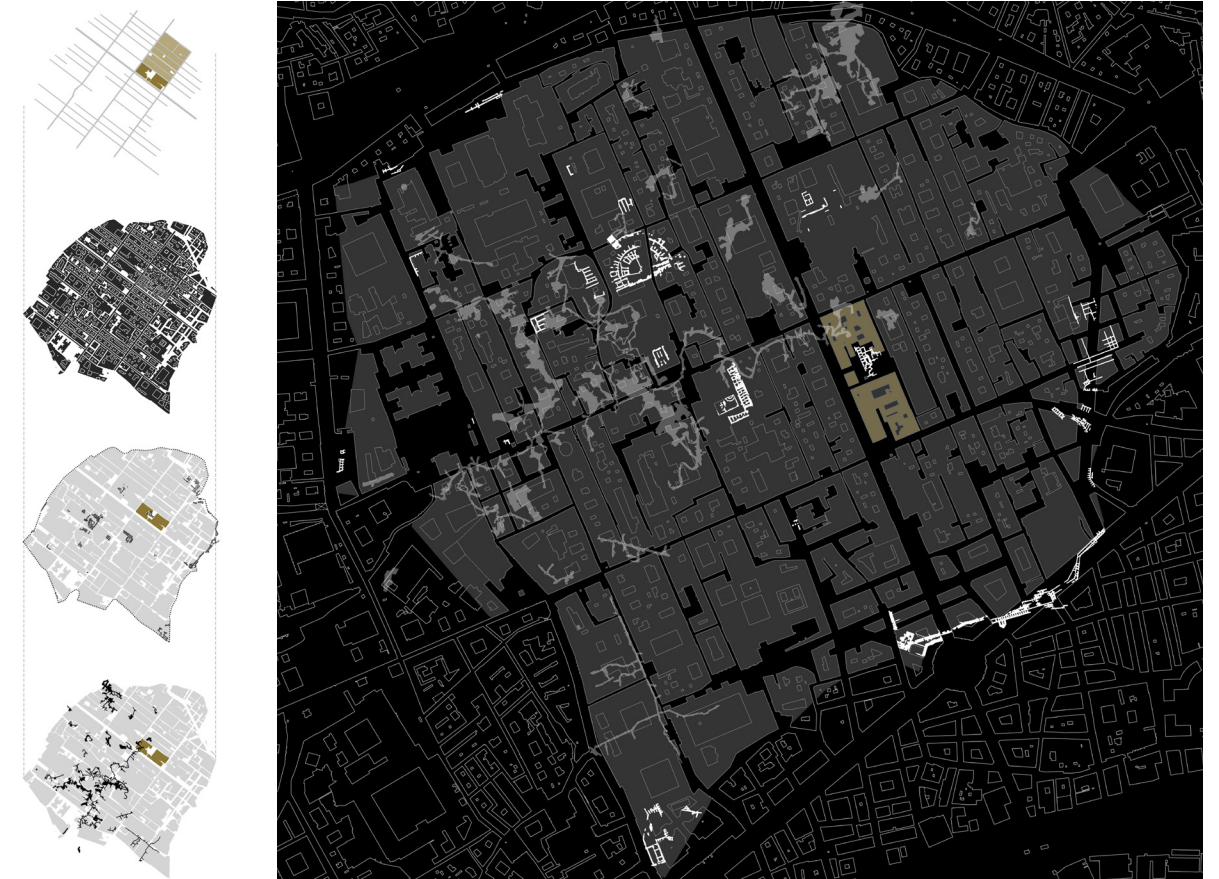


Figure 1. The «double insula» of Carminiello ai Mannesi within the archaeological palimpsest of ancient Neapolis.

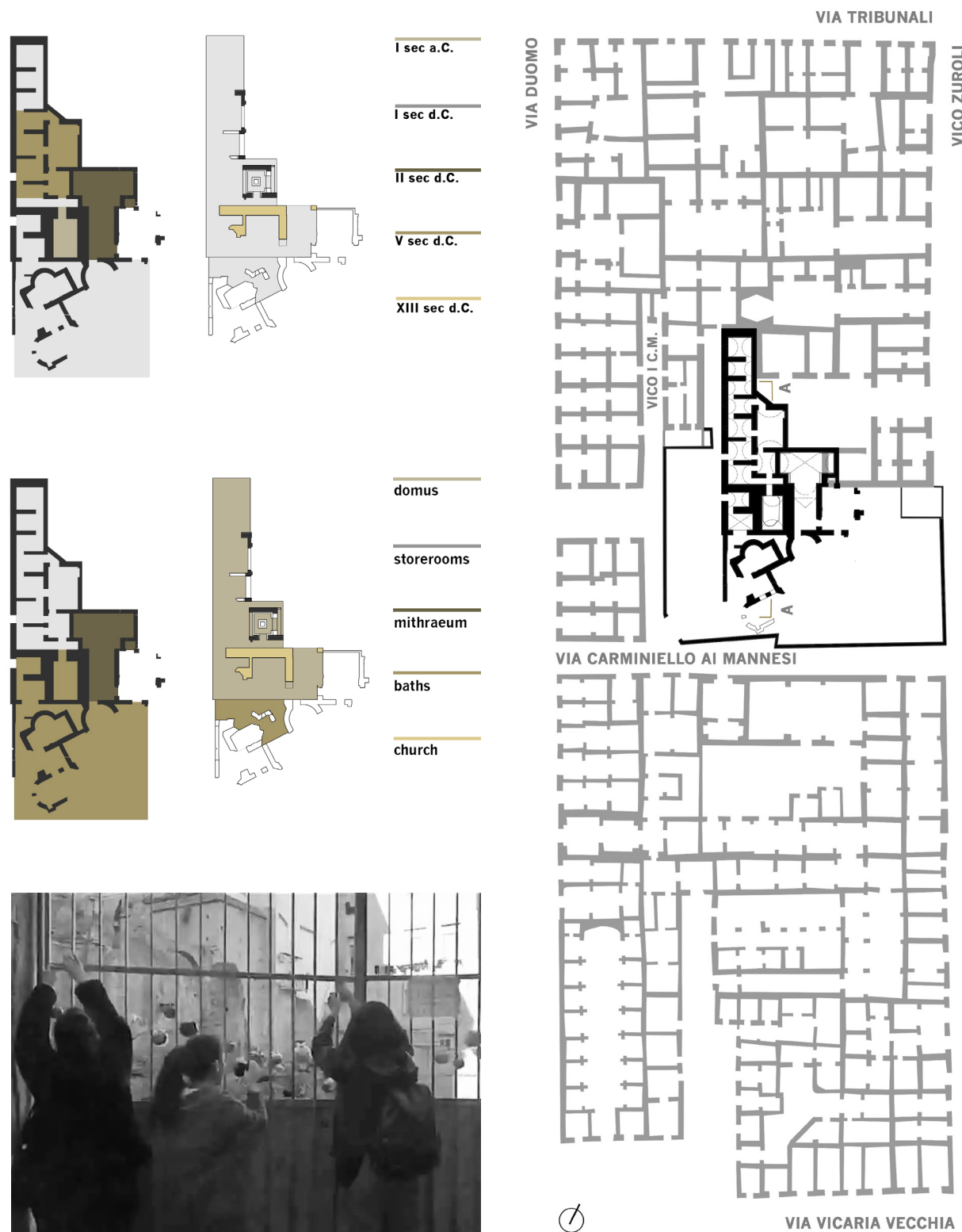


Figure 2. Layers of time and space. The urban life of the site in the history of the city and its current condition of exclusion and marginality.

Urban archaeology and architectural design

Urban archaeology distinguishes itself from traditional archaeological practice by taking the city as its primary object of inquiry. Rather than extracting isolated monuments or organising evidence according to discrete historical phases, it addresses the urban phenomenon as a composite artefact shaped by long-term processes of transformation, accumulation, and erasure. From this perspective, material traces from different epochs are understood as coexisting and interacting components within a stratified urban form. Biddle's assertion that cities are «the largest and most complex archaeological sites» is therefore not merely a comment on scale, but a methodological stance in which urban complexity is interpreted through the relationships among fragments, voids, infrastructures, and patterns of use (Biddle, 1983).

If the city is conceived as an archaeological artefact, architectural design cannot be regarded as an external or neutral operation; instead, it becomes an interpretative act embedded within the palimpsest it seeks to transform. This position entails a dual responsibility: architecture must acknowledge the irreducible differences between temporal layers while resisting the relegation of archaeology to a separate domain confined to conservation or spectacle. The central question is not whether to juxtapose contemporary architecture with archaeology, but how to construct relationships between layers so that ancient remains acquire agency within the present city.

A key implication follows: the project is not merely auxiliary to knowledge production but constitutes one of its principal instruments. Interpreting an urban archaeological site requires more than description; it demands an operation capable of rendering relationships spatially legible. Rossi's reflections on archaeology reinforce this view, proposing «reconstruction» not as a literal reconstitution of what has been lost, but as a critical re-projection of fragments within a new formal order (Rossi, 1999). Design thus becomes the medium through which such reconstruction is made public, translating interpretation into thresholds, sequences, orientations, and shared ground.

Within this framework, continuity emerges as the central theme. Continuity, however, does not imply unity or the erasure of temporal distance; rather, it involves the deliberate construction of interfaces between layers – sites where the city shifts in level, material, and meaning. These interfaces are at once spatial and civic, connecting *urbs* – the physical city of stones and traces – with *civitas*, the city of use, practice, and collective life. In this sense, form is not merely the aesthetic residue of prior decisions, but the locus where cultural memory, technical constraints, and civic programmes converge. As Zermani observes, «the only design strategy lies in form itself, because it contains within it every justified element of inspiration and tradition, calculation and technology, through which form becomes temporarily complete and tangible, inscribing itself within the open design of time» (Zermani, 2025, 32). Designing within an archaeological context therefore entails working with form as a temporal contract: provisional yet accountable, precise yet receptive to future reinterpretations.

Naples: a city to be read through its section

Naples offers a privileged context for urban archaeology insofar as its palimpsest remains legible through the persistence of its foundational layout. In the historic centre, the *per strigas* structure – the dense rhythm of *plateiai* and *stenopoi* – continues to govern distances, alignments, and parcel depth. This grid is not a static diagram, but a resilient framework that has absorbed medieval densification, baroque reconfiguration, and modern interruptions while maintaining a recognisable geometric order. Urban complexity in Naples thus arises not from the dissolution of structure, but from its capacity to accommodate multiple temporalities within a single framework.

The regularity of the grid is punctuated by exceptions – public spaces, distinctive elements, and

ruptures that alter the normative pattern. Morphologically, these exceptions are significant as they create conditions in which collective life becomes manifest. In a compact city, voids are never neutral; their scarcity confers heightened urban significance. The ancient centre of Naples is characterised by an almost continuous built fabric, in which even minor openings may function as urban rooms. Within this dialectic of rule and exception, archaeological sites assume the status of urban issues: a ruin in the centre is not merely a heritage asset, but a latent public space.

The vertical dimension further intensifies this condition. Naples is defined by hypogeal cavities, infrastructural tunnels, and archaeological strata beneath a porous surface city, while elevations and courtyards generate superposed sequences of collective space. A sectional reading is therefore not merely representational, but interpretative: it clarifies relationships among layers, revealing displacements between strata, points of divergence, and opportunities to construct thresholds connecting disparate temporalities.

Interpretation in this sense necessarily involves comparison. As Celati notes, «to reveal one must interpret, and to interpret one must compare motivations that I know with intentions that are obscure to me, reprojecting them as intentions of the other» (Celati, 2001, 208). Reading Naples as a palimpsest entails precisely this act of re-projection. It does not claim access to the authentic intentions of past builders but rearticulates traces in relation to contemporary concerns such as accessibility, civic use, legibility of form, and the ethical implications of intervention.

Several architectural artifacts within the city attest to the fact that, until a few centuries ago, contemporary architectural design was capable of grounding itself in the recovery, reconfiguration, and reinterpretation of fragments of the past. The basilica of San Paolo Maggiore incorporates the ancient Dioscuri temple; the Roman theatre along Via dell'Anticaglia persists as a fragment embedded within domestic accretions; and the church of Sant'Aniello a Caponapoli functions as a container that both protects and displaces the walls of the Greek city – just to mention a very few examples. These are not merely heritage anecdotes, but evidence of a longstanding urban practice of reconfiguration, reinterpretation, and containment. Contemporary architecture may draw upon this tradition without idealising it. Or, at the very least, this is the distinctly Italian responsibility of the culture of design to which Paolo Zermani calls us back, invoking a re-grounding (*reimpianto*) that does not lapse into mere nostalgia (*rimpianto*).

Carminiello ai Mannesi: the paradox of invisibility

Precisely within one of the most recognizable stretches of the Hippodamian urban fabric of «Napoli pitagorica» (Bontempelli, 1942) – recognizable in morphological terms, yet also among the most heavily altered by injudicious postwar reconstructions – the archaeological remains of Carminiello ai Mannesi unexpectedly came to light following the bombings of 1943.

The double insula that currently incorporates the ruins occupies a strategic position within the urban layout of Naples, lying at the intersection of the *plateia mediana* (present-day Via dei Tribunali) and the *cardo maximus* (Via Duomo), and marking the origin of a sequence of six «intact» insulae. Taken together, these define an almost perfect golden rectangle, evoking the ancestral principles of the *concinnitas* that likely guided the city's original foundation.

Read in relation to the urban form, the Mannesi archaeological area thus represents an unprecedented «void» within the dense fabric of the ancient core and can therefore be interpreted as one of those valuable public spaces which, by disrupting the customary urban grain, offer themselves to the contemporary *civitas*. The collapse of the Church of Santa Maria del Carmine dei Mannesi in 1943 in fact suddenly revealed a vast archaeological patrimony that had until then been entirely forgotten. Long concealed beneath the baroque architecture of the church, the uncovered fragments bear uninterrupted witness to many of the historical «layers» traversed by the city – from the

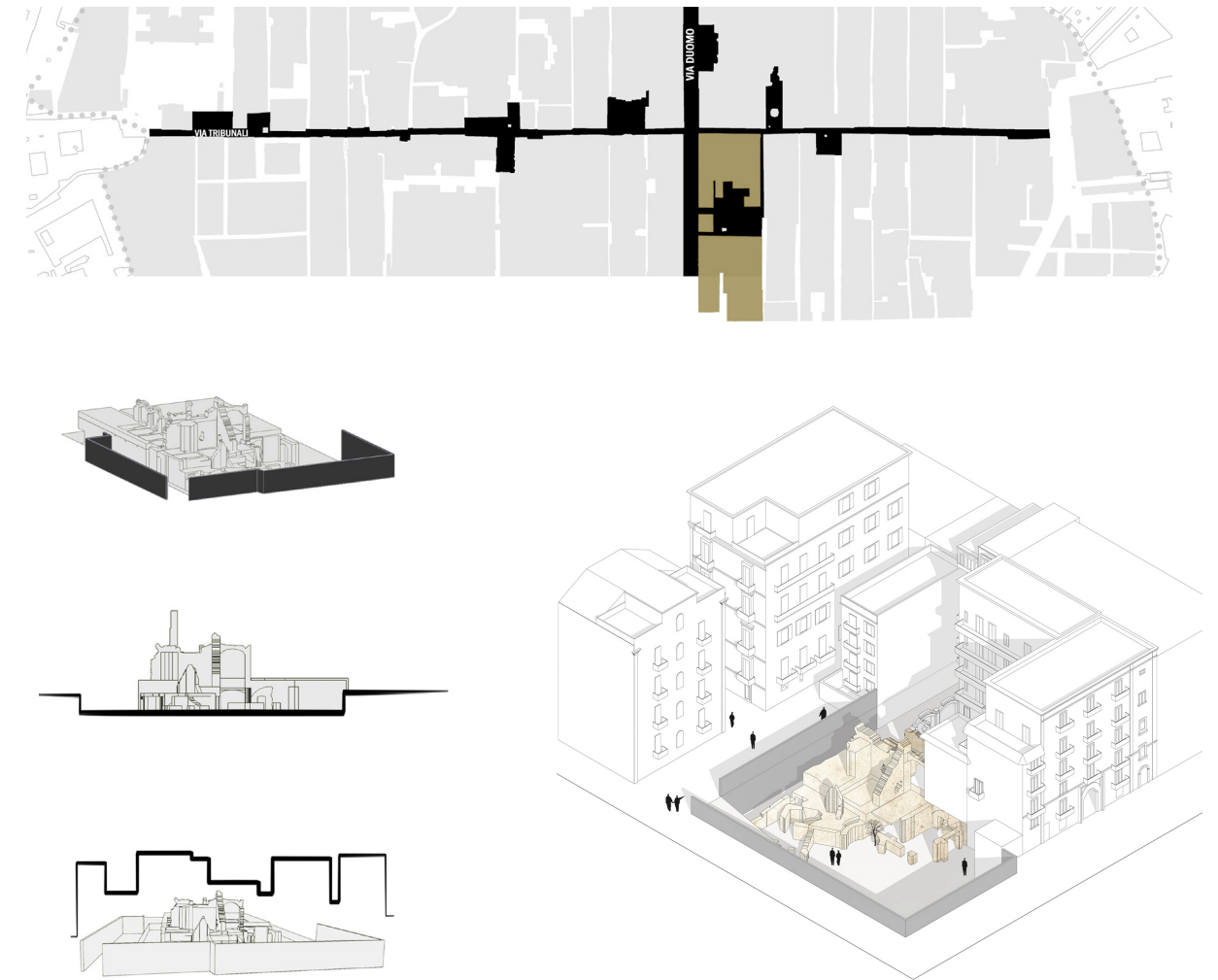


Figure 3. Isolation, discontinuity and contamination: three urban conditions defining the archaeological complex, and a morphological reading that reinterprets the void of the ruins as a public space within the city.

Republican period (1st century BCE) to the eighteenth century – and stage the remarkable density of coexisting functions that characterized this exceptional site: warehouses, a domus, a bath complex, a mithraeum, and finally the church itself.

Yet the character of absolute singularity that distinguishes this site lies in the condition whereby the ruins emerge at the very level of the contemporary city. This condition is as extraordinary as it is paradoxically negated by the tall blind wall that encloses the entire complex, behind which – unknown to a city that is complicitly silent or simply dormant – the ongoing «profanation» of one of the most significant testimonies of Neapolis has proceeded unchecked for years.

As occurs with such explicit clarity in no other part of Naples, the ruins – being fortuitously brought to light by the Second World War bombings – are not confined within a hypogeal excavation, but instead emerge well above the level of the contemporary city. Thus, where archaeology would readily offer itself to the gaze of passersby, it is instead rendered mute and invisible – even to a local resident who walks daily alongside the site. And where a place of «collective memory» should naturally arise, there stands instead an emblem of «civic amnesia», which often consigns the city's public spaces to abandonment and neglect.

Overlaying these considerations, and their immediate character, are the normative directives long articulated by administrative bodies. There already exists, in other words, an «institutionalized» demand that acknowledges the need to initiate a process of transformation of the area. The *Disciplina degli Ambiti* of the Naples PRG (2004), in particular, prescribes «the organization of a green space characterized as an archaeological park», subjecting the area to a PUA and providing for the «demolition of existing buildings of recent construction».

Three urban conditions: isolation, discontinuity, contamination

A design approach to Carminiello ai Mannesi begins by interpreting its existing condition through three interrelated categories: isolation, discontinuity, and contamination. These categories do not function as abstract labels; they describe concrete spatial relations that can be acted upon. Isolation results from the opaque enclosure, which prevents access and disrupts visual continuity while obscuring the site's defining characteristic – the emergence of ruins above the contemporary level.

Discontinuity is expressed by the change in level between the contemporary street and the archaeological strata. Left untreated, this difference reinforces the perception of archaeology as belonging to a separate world. Interpreted as a resource, however, it can generate a spatial sequence that renders time legible through movement. The section thus becomes not only a means of representation, but a field of design in which thresholds are constructed.

Contamination refers to the site's adjacency to the dense insula. Unlike archaeological parks set in open landscapes, Carminiello ai Mannesi is surrounded by a thick urban curtain composed of housing, courtyards, party walls, and irregular elevations. This proximity is not a mere «obstacle», but a defining urban condition. The ruin acquires meaning through contrast and dialogue with the contemporary city.

Together, these three conditions establish a clear agenda: to replace isolation with continuity, to transform discontinuity into a legible sequence, and to reinterpret contamination as a unique urban background.

Architectural and urban design: from enclave to inhabitable public space

The design hypothesis seeks to transform the archaeological area into a public, continuous urban space. The objective is to establish a place that supports everyday practices within the neighbourhood while remaining accessible to visitors, rather than creating a destination limited to a touristic use. Achieving this balance requires negotiating accessibility and protection, legibility and discretion. Planning frameworks often treat archaeological areas as spaces requiring separation – fenced parks, green buffers, or controlled entry systems. While such measures address conservation, they frequently reinforce isolation, particularly in dense historic centres where public space is scarce. This project adopts an alternative approach: instead of distancing the city from the ruins, it constructs interfaces that enable engagement without consumption.

The void created by wartime destruction is interpreted not as loss, but as an opportunity to articulate a public space within the compact Hippodamian fabric.

Therefore, the programme integrates two complementary dimensions. The first facilitates archaeological visitation through a legible sequence across the strata. The second accommodates non-exclusive uses – spaces for sitting, meeting, and «dwelling» – that do not depend on the logic of the museum. Memory is thus activated through daily practice rather than confined to guided narration. Rather than advocating extensive demolition to create an archaeological park (as set forth in the planning regulations), the project tests the hypothesis that continuity can be achieved through limited, precise architectural operations. The surrounding fabric is accepted as a con-

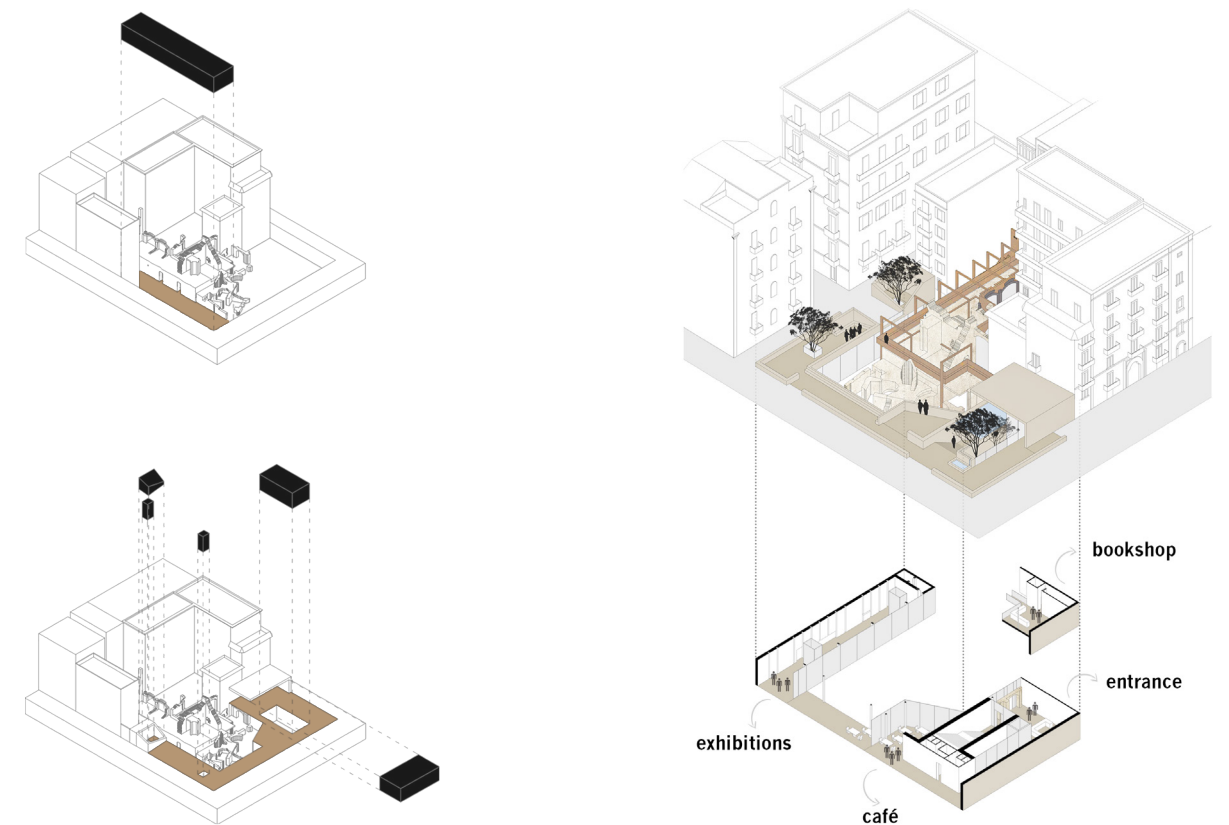


Figure 4. Compositional operations reinforcing the reading of the urban insula, and the architectural design hypothesis for the reconfiguration of the archaeological site as a public space.

textual background against which the archaeological figure can regain legibility. The focus shifts from erasure to articulation, from emptying to constructing thresholds. Accordingly, the programme comprises a compact set of civic supports: a small café and polyvalent gallery at the archaeological level, a bookshop and reception threshold completing the visitation circuit. These uses diversify temporal rhythms and encourage prolonged presence, ensuring that the site sustains civic relevance beyond heritage consumption.

Design devices for inhabiting memory

The architectural strategy is articulated through three designing devices – volume, line, and surface – conceived as instruments for translating the site critical vision into form.

Volume. A new architectural mass is introduced along the perimeter of the excavation to absorb the difference in level between the ancient and contemporary city. This volume redefines the site's edge while preserving the geometry of the insula. It functions as a thickened threshold: at the upper level, it extends the pedestrian ground, forming a «stone garden»; at the lower level, it accommodates collective facilities aligned with the archaeological datum. Sectional articulation governs this volume. Gradual transitions replace abrupt descent: a belvedere oriented toward the bath complex reveals its rotated geometry relative to the urban grid. Archaeological information is thus communicated through form rather than didactic devices.

Line. An elevated steel walkway, supported by corten frames, enables access to the domus ruins without contact with fragile remains. The rhythm of the frames reconstructs the lost spatial extent

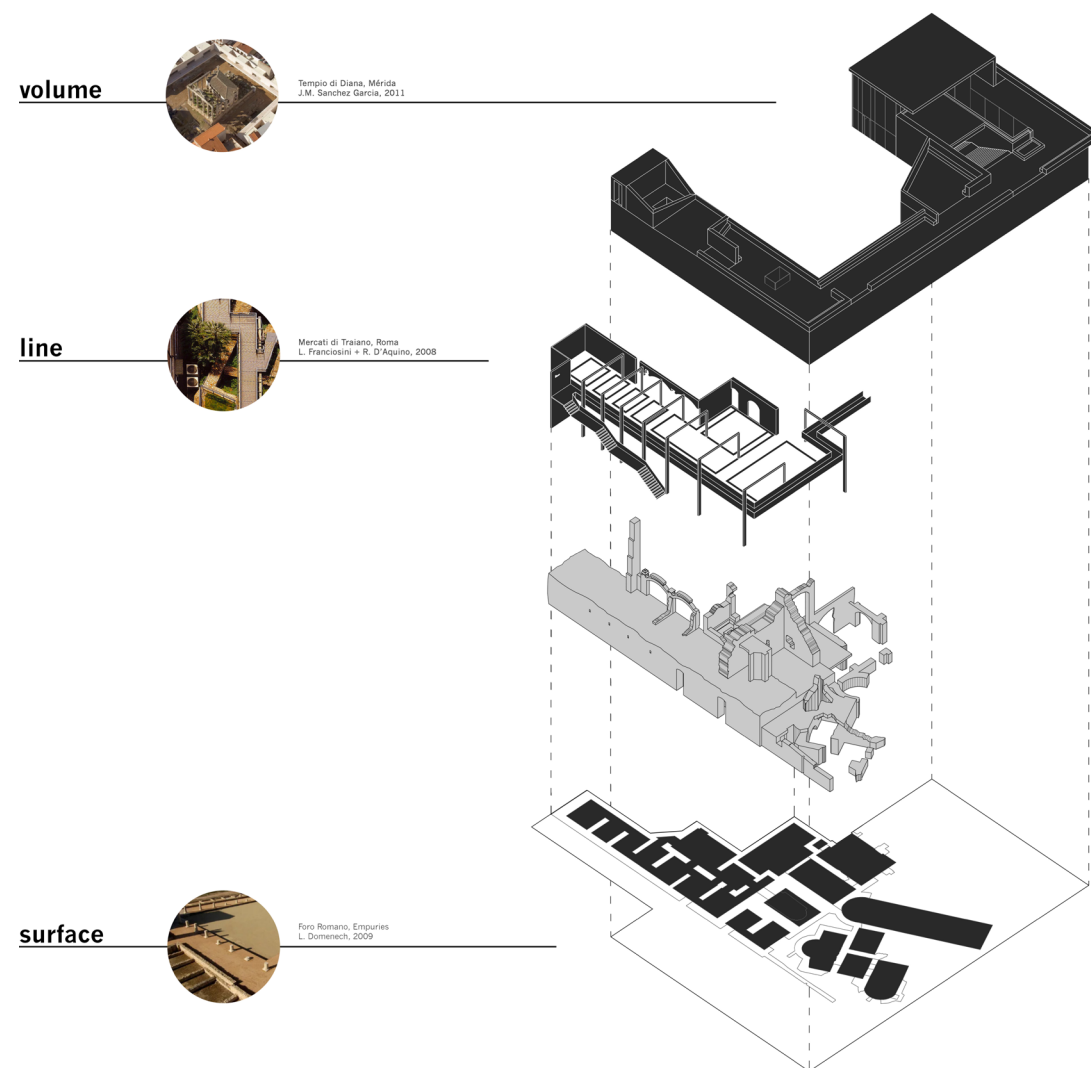


Figure 5. The designing devices and the international references.



Figure 6. A perspective section illustrating how to «inhabit» the layers of the city.

of domestic architecture, operating as an interpretative scaffold that measures absence while preserving fragmentation.

Surface. Where ancient pavements are missing, contemporary planes enable inhabitation without falsification. Differentiated textures articulate functional zones and clarify stratigraphic displacement. Interpretation becomes tactile and experiential, understood through movement and pause. A preliminary operation reintroduces the erased trace of an ancient *cardo* along the western edge of the domus. The limited uncovering of basalt pavement anchors the intervention within the logic of the grid. Stairs, water elements, lifts, and service cores ensure accessibility and continuity. At the archaeological level, the threshold formed by a historic tuff arch becomes an urban gate, linking hypogeal sequences with public rooms overlooking the ruins. Together, volume, line, and surface replace the opposition between «city» and «ruin» with a designing field of relational continuity. As Yannis Tsiomis (2014) has aptly noted, «if archaeological space is not to become a site of mass tourist consumption, nor remain an inaccessible excavation – a “hole” in the ground of the city – it is precisely in the modes of possible continuity between public space and archaeological space, in the thresholds and limits that distinguish one from the other, that the fate of the contemporary city and its oldest parts is at stake».

The case of Caminiello ai Mannesi demonstrates how urban archaeology can operate as a catalyst for architectural and urban design when addressed through the form of the city. By transforming archaeology into a traversable condition through thresholds, routes, and ground articulations, contemporary design reintegrates the remains of the past into public space, reuniting *urbs* and *civitas*.

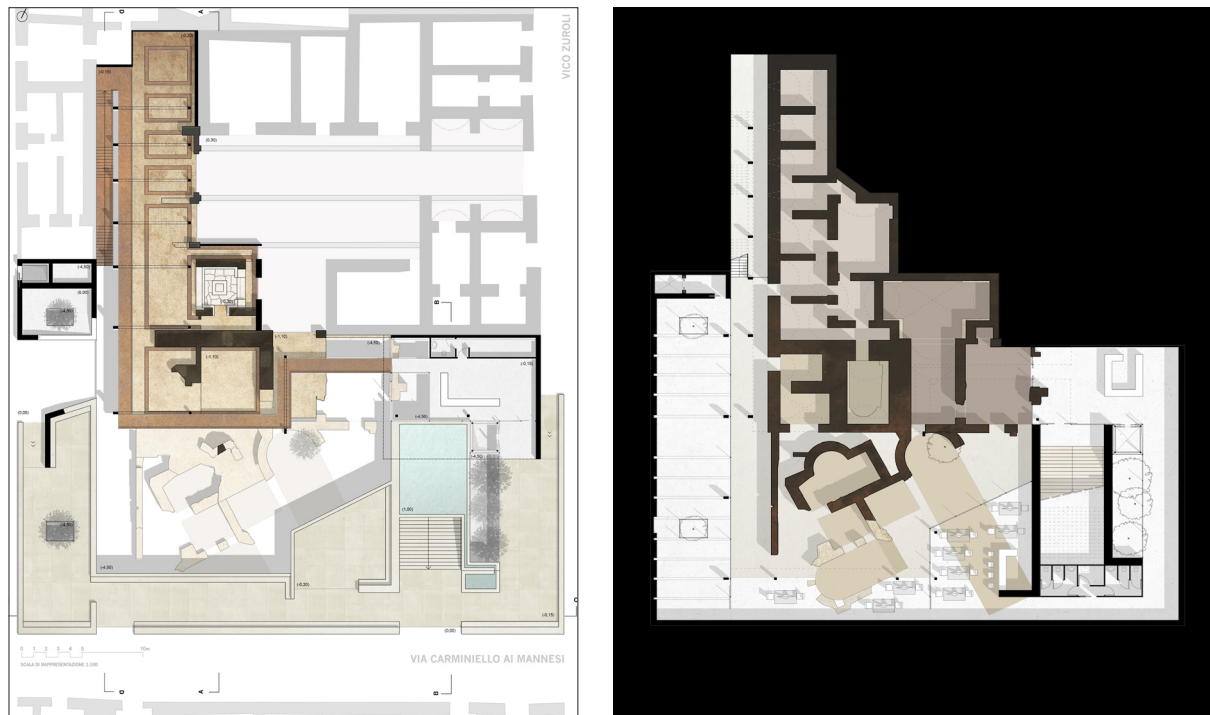


Figure 7. Project plan at the city's ground level and project plan at the level of the archaeological excavation.



Figure 9. The underground exhibition gallery generated by the rewriting of the archaeological site as a public space.

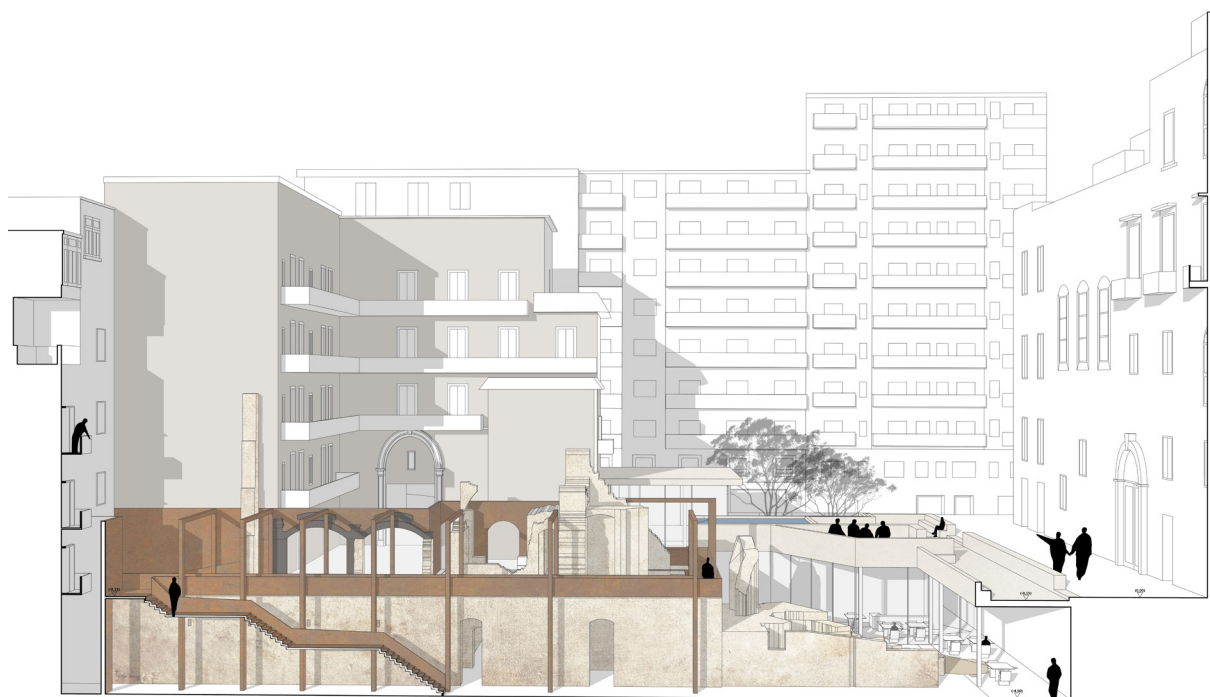


Figure 8. A perspective section illustrating how to «inhabit» the layers of the city.

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ISBN 978-88-947356-1-1



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