Dangerous Liaisons

Preserving Post-War Modernism in City Centers

Edited by Anja Kervanto Nevanlinna

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Post-War Urban Expansion in Italy: Examples and Approaches

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Historical city and contemporary city:
An outlook on post-war urban development in Italy with Rome as a significant case study to compare with other European experiences

The industrial revolution did not have the same heavy consequences on Italian historic centres as on other European cities: the Italian cities have thus maintained their historic stratification much more intact than elsewhere. In Rome, for example, an exceptional historical continuity has given an unmistakeable character to the urban fabric, the structure and the image of the city.

In many European countries, modernization started taking place from the beginning of the century (and, in some cases, even earlier) leading to extensive demolitions of the ancient urban fabric justified by the improvement of the hygienic and sanitary conditions of those cities, but also in order to make place for modern infrastructures. In Italy, instead, the gradually increasing awareness of the importance of the 'minor', residential building stock led to more 'surgical' interventions, based on the conservative principles that matured during the debate on restoration in the 1920s[1]. Further demolitions were, however, caused in order to liberate ancient monuments and archaeological sites from the additions accumulated over the centuries[2]. Furthermore, the demolition of 'slums' practised during the fascist dictatorship, became a matter of animated discussions and disputes among intellectuals, and it still remains one of the most criticized episodes in the history of our cities.

Although the war damages suffered by our historic centres were not comparable to those experienced by European cities, such as Berlin, Moscow, Paris, Warsaw and London, there were serious damages in several Italian cities, such as Naples, Florence, as well as in some parts of Rome, even though this city had been declared a 'free city'.

Therefore, at the end of the Second World War, Italian cities found themselves in a peculiar situation that surely guided the process of their development and modernization. In many cases, the integrity of the historic cities was respected; modern growth took place in the outer belt, surrounding them with a sort of buffer zone for the next 15 to 20 years.

Moreover, in Italy, repairing war destructions became really a matter of conservation rather than just an opportunity for new development as it was in many other countries. The debate opened with the issue on how to reconstruct the historic area of Por S. Maria in Florence, bombed by the Nazis during their retreat, is a good example of how the reconstruction was approached in my country.

The historical and political events during the twentieth century have substantially altered the dynamics of the urban growth and development, which until then had been based on a process of gradual change resulting in a historical stratigraphy. The radial growth model of Rome is a good example of this phenomenon. Beginning from the 1950s and through the 1960s, new suburbs were planned and built far from the city walls, spreading around in the countryside, separated by extensive green areas and often located along former consular roads.

Nevertheless, the development of the city did not take place in an orderly way, or in correspondence to urban master plans. During the early years of the 'economic boom', the high demand for dwellings became a principal target for the building industry and turned it into a main source of speculation. On the other hand, the Italian tendency to consider a dwelling more for its economic value than for its function has been (and in a way still is) one of the most decisive factors to contribute to the wild expansion of our main cities. The political solution proposed by the government to the serious social conflicts of those years consisted largely in financing social housing. Consequently, the political role held by urban planners grew considerably; the planners were convinced of being able to solve the social problems by giving clear objectives to urban master plans, and by emphasising the role of architectural quality in relation to social values. They believed to be able to reproduce a model for the complex social structure that had been the basis for the historic cities over centuries. At the same time, the real historic centres were often abandoned and left to decay, being judged as obsolete and inadequate to modern living standards.

The experiment proved unsuccessful although the results varied from case to case. At the end of the 1970s, together with the economic crisis, the cities had to face the total failure of their modern suburbs. The consequences of building speculation and the loss of control over the territory added to the mistakes made by city administrations. The results were clearly intelli-

gible in the uncontrolled periphery, which had been based on the exploitation of territorial resources, causing disruption in the relationship of the built territory with its hydro-geological environment. Perhaps the failure was partly due to the idea that subsidized dwellings were seen as a social service, while especially the lower-income families aimed at securing their ownership of the property.

The urban suburbs ended up becoming a socially marginal periphery for the out-casts and the poor. An example of these are the '*borgate*' in Rome, which still absorb the highest percentage of the population and have become a symbol of life in the periphery. Reading Pierpaolo Pasolini, we can have an idea of the relationship developed between the centre and the periphery. The suburban Rome emerges in the foreground and downgrades the historic centre into a decorative background for events that have little to do with everyday life. The borgata becomes the substratum of a new society, where the lack of moral values characterizes the 'otherness' of these inhabitants whose life is consumed in an anonymous and depressingly impersonal environment represented by their apartments of the minimum survival level.

The urban and architectural quality of these new developments turned out to be so mistaken (apart from a few enlightened cases, generally on a small scale) that the people ended up looking again back to the qualities of historic centres. In the early 1980s, this resulted in massive rehabilitation schemes. From the state of decay, in which they had been since the end of the war, the historic centres now experienced an increase in their economic and patrimonial value, which quickly transformed their 'reuse' into a veritable 'abuse', often hidden behind the operations of rehabilitation and enhancement.

The popular district of Tor di Nona in the centre of Rome illustrates well how such transformations really became speculations, being insensitive to the historic and architectural values of the place. Renewals at an urban scale, such as this one, may be considered the first step towards the façadism that nowadays is sadly shared more or less by all European cities.

While this process was taking place during the 1970s and 1980s, the vacant areas left between the city centres and their first expansion were gradually built up. Unfortunately, their construction was based on narrow-sighted planning criteria and profit-making schemes, proposing to increase the value of the historic core. Abuse and exploitation are certainly some of the principal factors in modern urban dynamics in Italy (and in Latin countries in general), phenomena that emerged from socio-economic and political roots and developments as a result of the prevailing conditions, such as the strong preference of private ownership over public benefit, the impor-

tance given by the Italians to the ownership of their home, lack of respect of regulations, the absence of control, and the stagnation of norms in urban planning.

Illegal construction, called *abusivismo*, has become a characteristic feature of urban development particularly in residential areas in Italy. In the immediate post-war period, such illegality derived from necessity, urgency and poverty; more recently, it has been motivated by economic convenience. While in the past, illegal construction was limited to people's primary needs, it has become a current practice even in the case of luxurious villas and more 'decorated' buildings. Furthermore, there is a difference between a disrespect of planning norms related to the form or dimension of buildings, and construction without legal authorisation. A good example of such development is again Rome, which covered some 150,000 hectares and had about 2,8 million inhabitants in 1981, practically becoming four cities in one metropolitan area.

In recent years, there have been attempts to free historic areas from illegal constructions though the results are not yet satisfactory. Nevertheless, the emergency of illegality has so far been perceived only in relation to its negative impact on historic areas and landscapes. In the case of the modern city, the legal measures operate in the opposite direction, consisting of conceding legal status to unauthorised constructions. Unfortunately, such operations have become a legalized practice thus tending to make *abusivismo* an accepted physiological character of urban peripheries in Italy.

Only very recently, in the middle of the 1990s, some interest has started rising for the modern city and its periphery, broadening the attention from traditional historic buildings to contemporary structures, such as industrial plants, gas stations, malls, and service areas.

Planned periphery vs. spontaneous periphery
Differences in their origins and development; from a 'work of art' to an anonymous, unstable and diffused city

Simplifying, one could say that Italian peripheries are either planned or spontaneous. By planned periphery I intend suburban quarters built respecting the authorised city plans and according to a design based on specific architectural and social criteria. Spontaneous expansions, instead, are those grown irrationally, partly or fully against the regulations. Although the conditions of these different forms of urban expansion are, of course, very different, they share many problems.

The planned areas of the 1960s, 1970s and 1980s, are today an integral part of contemporary urban community. Being characterized by a rich and consolidated system of functions, they are more or less stable in their built parts and are provided with all types of infrastructures and facilities. The rather violent reaction by those forced to live in conditions of social discomfort seems to have been overcome. Even though the timeframe is short, there has been a process of assimilation, and these parts of the city seem to have become settled and 'sedimented', even historicized. Through this process, the characteristics that were first sources of conflict are now being appreciated as qualities. Besides, many of these settlements were planned by renowned Italian architects such as Giancarlo De Carlo, Ludovico Quaroni, and Aldo Rossi, and are therefore considered 'works of art'. In this way, the inhabitants have acquired their distinct identity and have even developed a pride of place, triggering off a mechanism leading to positive appreciation.

Nonetheless, many problems continue to persist in peripheries, such as the demands for further expansion, better infrastructures, and social facilities. The all too common deterioration processes that afflict any suburban area are not missing here, and are sometimes also met in historic working-class areas. Continuous alteration at a minor scale, changing, adding or subtracting elements (such as window frames, shutters, and colours) tends to modify the design and form of architecture and to cause instability of the image of the area.

Intervening on the architecture of designed peripheries may be considered comparable with ordinary restoration, even if the problems regarding modern materials, techniques, structures and functions may represent a special challenge. The existence of original plans, on the other hand, represents a documentary reference that facilitates the study of the dynamics of change over time, often based on planning norms and standards. Provided one has analysed the various phases critically and has recognized the value of each, the operation may be approached applying established restoration criteria. Yet, the actual state modified by time and altered by daily life remains the only reference for the operation.

The problem is different in the case of spontaneous peripheries, especially in the *borgate* where the social fabric is the main characterizing feature. Generally, the large scale of social housing has effected so deeply its often anonymous, repetitive and squalid architecture that vernacular elements have acted as means of humanization; few years of daily life have often been enough to feature them with the cultural identity of their inhabitants. The bond developed between the people and these parts of the city may be noticed in many expressions of popular culture, from literature to murals, from cinematography to pop songs.
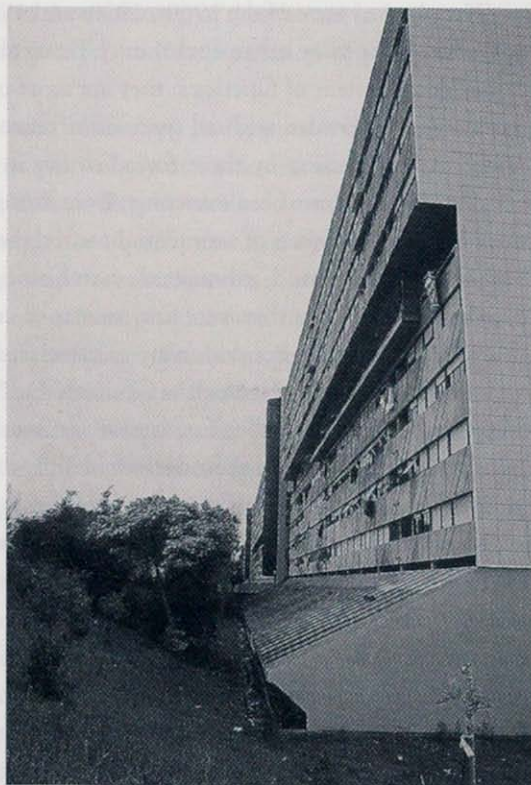
1. Quartiere Corviale designed by a group of architects lead by M. Fiorentino in the Seventies and built south west of Rome between 1975 and 1983. It consists of a 1.300 meters long building, 200 meters wide, with different typologies of subsidized dwellings and services. Photo Simona Salvo.

Other cases may be taken as extremes. Among these, there is certainly Corviale, which symbolizes that sometimes-hard experience of the recent past has reached a stable condition today. The isolated position chosen for this huge borderline construction, proposed as a defensive wall between the city and the Roman countryside, has now lost all its intended meaning. This urban-scale architecture, designed to facilitate social contacts among neighbours, has failed completely and the exaggerated size of the complex has remained far from satisfying the needs of its inhabitants. Instead, the cohabitation of some 8000 people seems to have been a major cause for the growth of criminality, although the emergency seems to have passed. Nevertheless, in Corviale the need of communication with the rest of the city remains a major problem, which could be improved at least by enhancing the physical and social infrastructures and the channels of communication. The uncomfortable and disconnected road that leads to this place from the last built fringe of the city is a metaphor of the problem.

The experience of Corviale and the equilibrium found by its inhabitants in less than a generation, shows how possible processes of appreciation may take place in a relatively short time by approaching the problem from it's the inside[3]. We may see a clear sign of this process in cinematography in

the short feature film called *Rigatoni*, recently shot inside Corviale by a young Italian filmmaker with actors chosen among its inhabitants. The film is a story of how dreadful their life is but how the people still develop a certain dignity in relation to the place where they live.

The spontaneous growth of the contemporary city and the ineffectiveness of urban planning

In the midst of the undulations of the 'regular' city there grows the spontaneous city: on the outskirts of the last periphery or in a more central positions, it occupies unexpected urban voids, appearing suddenly close to an upper-class quarter or adjacent to monumental sites or archaeological remains.

If we think of the present condition (or the immediate future) of our cities, the best word to describe their identity might be 'chaos', intended as an absence of order not only in space but also in terms of time. Complexity and contradiction have here taken the place of processes of selection and exclusion that used to characterize historicity. The urban form is no longer based on the relationship: centre vs. periphery, but on a polycentric and interwoven model, where commercial centres, museums, airports, etc., become references that give identity and rhythm to its life. Theories of functional flows, based on the rhythms of work and life at home become meaningless due to the multimedia systems, where work has become virtual and domiciliary. The new situation has dismantled predictable flows of functions, and living has taken a temporary and nomadic character. Everything in modern city has become reversible, temporary and repeatable, whereas the historic city is dominated by rareness and singularity. Continuous transformation is a primary condition and the primary actor is no more an individual but the entire community.

The image of the contemporary city differs totally from the past in being unpredictable, unintentional and often undesired. No effort of interpretation can be instantaneous, nor can it be based on the same criteria on which the city has developed (but, then, which criteria?). So, the question is: how can you control an unregulated development? How can you take hold of such uncontrollable phenomena? The absence of clear references and of critical analyses to approach the spontaneous city is the main cause of the deep uneasiness of contemporary urban planning.

There is no doubt that the modern city today is in a state a serious physical, social and functional decay. In Italy, therefore, urban planners are mostly busy in solving twofold problems: the conservation of historic centres on the one side and the development of modern cities on the other. In

2. Unauthorised buildings
built on the archaeological
ruins of the Acquedotto
Felice in Rome. Photo
Simona Salvo.

3. A view of the same area
as picture 2, drawn by
Giambattista Piranesi in
the Eighteenth Century;
surprisingly the two
images are alike. Photo
Simona Salvo.

4. Urban expansion in the
popular borgata on the via
Casilina in Rome; after
twenty years spontaneous
buildings have assumed a
consolidated image. Photo
Simona Salvo.

reality, the problem today is not the increase of population anymore, considering that the number of inhabitants has remained more or less stable in the past decade. On the whole, the city's physical development is explainable with changes in the structure of the society and its everyday life.

The attention has now moved to solving 'urban knots' within the city *continuum*: closed and terminated industries, railway parks, unauthorised settlements, barracks, slums and nomad camps that grow here and there in every city. Although these areas seem to represent the worst part of our metropolises, they play an important role in their future, representing a major part of city's life, being dislocated in crucial positions, as well as carrying a specific cultural significance.

The role of cinematography in understanding the contemporary city

Cinematography may offer a transversal screening of the different realities in contemporary urban settlements, because the structure of this artistic expression reads and interprets its fragmented and non-organic character. Running diachronically through Italian cinematography of the past 50 years, one may have a good picture of the urban development of Italian cities and society. For example, Luchino Visconti shows the scenery of the Italian bourgeoisie' in his *Gruppo di famiglia in un interno*, Vittorio De Sica reflects the decay of urban areas in the 1950s and 1960s in his *Ladri di biciclette, L'oro di Napoli, Miracolo a Milano*, Alberto Lattuada depicts a certain Italian post-war lifestyle in his *Amore in città* (1953), Pierpaolo Pasolini catches the 'vita di borgata' at its very beginning in *Accattone* and in *Mamma Roma* (1960, 1962), Federico Fellini portrays a dreamlike image of Rome in his *La dolce vita* (1960), and Lina Wertmuller describes the physiological disorganization of Italy's daily reality in *Tutto a posto, niente in ordine*, shot in the Quartiere Gallaratese in Milano in 1974. On the other hand Francesco Rosi tells the influence of mafia on the urban development of our cities in his film *Le mani sulla città*, while more recently, Nanni Moretti has interpreted the failure of communistic ideals through its relapses on Rome in an episode of the *Caro Diario* (1993); lately Gabriele Salvatores has offered a dramatic image of the globalised future in his *Nirvana* (1997), where city life has completely lost any local specificity.

The images used by Massimiliano Fuksas to represent the condition of contemporary cities at the last Biennale of Architecture seem very eloquent: through the unfolding of a gigantic DVD at the beginning of the exhibition where images of the world's urban realities flow continuously. Fuksas

expresses his idea of what architecture is (or should be):

> ... *the daily phenomenology can hand back an ethical imperative which consists in searching a rule without imposing an arbitrary model, seeking, instead, lines of chaos which reveal themselves simply as an inverted order similar to the traditional one, surely more complex both on the formal and the material side, but still an order. From this point of view, taking into serious account the geography of a city means to pick up its deepest ethical significance.*

Developing a new approach to contemporary cities

The complicated issues posed by modern cities and, at the same time, the consciousness that they carry the values of contemporary culture, imply the setting up of a specifically urban methodology. Currently, two types of interpretations of the modern periphery have been developed. One of these, starting from conventional aesthetic and historical approaches, considers its homologous character and indifference negatively, and accepts them as incurable illnesses of modern life. The other interpretation, starting from a fake avant-garde position, joins the often-expressed argument that peripheries would be a synonym of 'no-city', and again attributing them a negative meaning but without trying to understand the phenomenon.

On such premises, interventions end up in renovation. Considering these parts of the city without any hope or as reproducible objects of consumption, the only solution seems to consist in their systematic abandonment or in their drastic demolition and reconstruction. In both cases their fabric is obliterated. Therefore, if the heritage value attributed to historic centres means, *ipso facto*, its restoration (at least in theory), the negative concept

tied to periphery may only refer to their redevelopment, renovation, re-use, and rehabilitation.
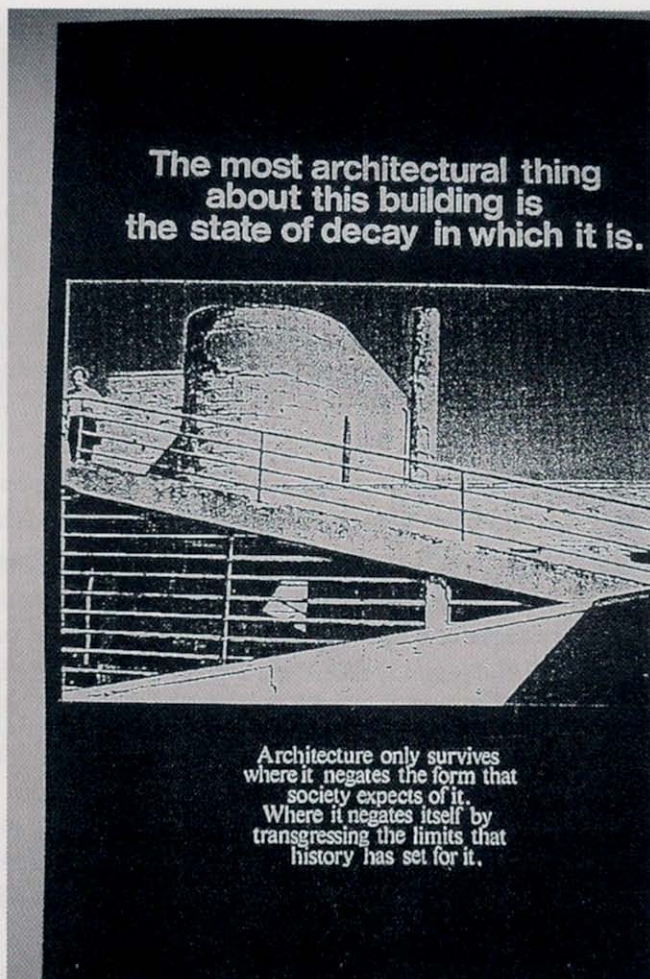
The urgency to develop a basis for a critical approach capable of understanding the messages and values of our contemporary environment appears then obvious, as it is also clear that practical solutions developed in older historic areas may need to be reconsidered in view of the new challenges. As a matter of fact, the processes of conservation and development of the existing fabric should not be implemented following a predetermined practice, considering that every object, whether old or new, needs a specific analysis and diagnosis. This does not mean that contemporary architecture or urban areas could not be conserved; rather the contrary.

According to Alois Riegl, modern restoration is strongly associated with the cult of memory as a consequence of man's need to preserve his past. Therefore, restoration cannot depend on objects alone (and change depending on their different characteristics) but on man's cultural needs. The principle that conservation is a critical act, leading to the recognition of values and their safeguard, is thus shared by interventions on old and new. If one respects this fundamental theoretical *a-priori* condition, then the practical aspects will depend on the corollaries that rule the transmission of the message in full truthfulness. These consist of implementing minimum interventions, making them reversible and compatible with the existing, and respecting the authenticity of the historic fabric. Applying such principles, the object will allow for new critical examination and future interpretations, a process that is in line with the continuous transformations of contemporary life.

A critical approach is thus necessary in order to access the web of information and significances that give life to the modern city and represent its main values. This effort of interpretation will assist to decode the magma of signs, otherwise incomprehensible, and to intervene without hindering the city's spontaneous evolution. New channels of understanding will derive from other disciplines such as semiotics, sociology, anthropology, economics, linguistics, psychology, and of course from contemporary historiography and aesthetics.

Having abandoned the conventional rules of beauty and harmony, and the customary principles of history, one will look at the undefined character of the periphery with different eyes and start building a new system of codes, as Bob Venturi taught almost thirty years ago.

It will be obvious that conservation cannot consist in referring rigidly to an 'aura' or an artificial aesthetic dignity, which may not even fit its character, or, worse still, in trying to reproduce it; any kind of revival would go against the values just identified. Instead, in line with the spontaneous re-

The most architectural thing
about this building is
the state of decay in which it is.

Architecture only survives
where it negates the form that
society expects of it.
Where it negates itself by
transgressing the limits that
history has set for it.

6. A provocative manifesto by Bernard Tschumi: the power of a world wide appreciated and recognized modern architecture such as the corbuserian villa Savoye, is still strong althiugh it has lost its image and aesthetical completeness. Photo Simona Salvo.

jection of order and intolerance towards any control in such spontaneous peripheries, we will be able to appreciate our cities as mirrors of our civilization: the higher is the degree of complexity that is faced, the deeper should be the search for significance. In this way, restoration will turn into a programme that tends to establish the minimum order necessary to maintain the changing stability and, at the same time, facilitate the comprehension of its utmost disorder.

References to understanding the requirements of the recent heritage

Recent research has started to build up a critical apparatus suitable for the approach to recent heritage. Although mainly referred to other fields (and

7. An 'ordinary' building cries out its monumentality: this message by Bob Venturi suggests a different reading of our contemporary cities, sensible to the significance of ordinary, repetitive and complex as 'qualities'. Photo Simona Salvo.

139. Recommendation for a monument
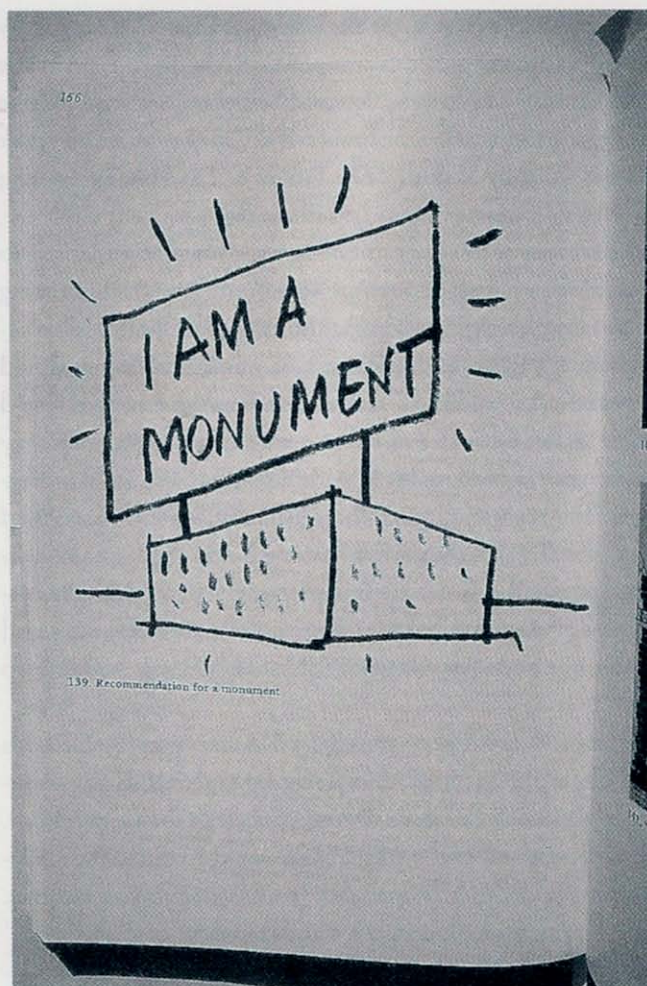
not directed towards conservation), such research has been working on codes to facilitate the interpretation of the infinite signs that can be expressed by spontaneous architecture. This approach has already been experimented (and put into practice) in the conservation of contemporary art.

In a way, the experience set up in the field of art may be used as a broader reference. Informal art, for instance, draws its materials from everyday life and has extempore creative actions that may well be compared to the rhythms of urban transformation. We could say that informal architecture derives from the ideals of transitory nature shared by any form of art in the 20th century. The cultural message of the spontaneous city has surely taught architectural design new creative principles and new expressions. Recent tendencies in architecture have shown how shaky and full of contradictions these aspects of the built really are. Examples of this may be found in Jean Prouvé's pioneering architectural experiments, in the poverty of materials

Cesare Brandi, appealing to the theories of *Gestalt psychology* for the treatment of *lacunae*, has made a similar observation more than forty years ago. His restoration theory, which may still be considered unsurpassed, offers interesting anticipations for an understanding of the approach to recent heritage.

The positive value attributed to the presence of greenery in the landscape image of spontaneous buildings, and the sensitivity towards the smell and the sound of the city as further dimensions of the modern city recall closely Brandi's thoughts regarding the extension of the concept of '*materia dell'opera d'arte*' from a traditional definition of a work of art to a broader context, nearing the contemporary expressions. Referring to music, poetry and literature, Brandi has emphasized that the image, fairly immaterial in these cases, needs a physical means to reach the observer; such means does exist even though minimal or almost disappearing. Therefore, the atmosphere, the light and the air of a place also contribute to the fabric in this location. Applied to contemporary creations, this approach would open the way to a new definition of the fabric. Accordingly, conservation may be applied to anything that physically 'participates' in its image and takes part in its happening.

The many possibilities offered by this idea of fabric have been successfully applied to the restoration of contemporary works of art. The nature of such artistic works, extremely transitory depending on the artist's whim, draws the attention on every aspect of its becoming, such as its position within an exhibition. In architecture and urban planning a similar matter could help to understand, for instance, how important the grey and polluted weather of Bilbao is in relation to the flowing forms of the new Guggenheim Museum by Frank Gehry. This new perspective has evident implications with the definition of authenticity, and it outlines the importance of a multimedia perception of urban places.

New means and instruments for the intervention

On this base, it may be useful to reconsider the physical aspects of the periphery and their liaison to contemporary culture. Every single part of the city merits a systematic analysis taking correctly into account the material features of the buildings, and considering the effects produced by different colours and textures, the dynamics of the volumes, the composition of the surfaces, the overlapping of the functions, as well as the social strata.

The methods of surveying, as a fundamental means of a critical analysis,

need to be updated according to the approach mentioned above, and pro-
vided with adequate tools to correspond to the required complexity. Some
studies have established new systems of representation that avail chromatic
techniques to render textures, or photocomposition to redraw irregular ob-
jects, and three-dimensional or computer-aided models to understand and
interpret complex volumes.

Once the sign has been interpreted, one may either decide to reinforce
it, to put it under tone or to insert a new sign, avoiding any kind of super-
imposition, of overwriting or of cancellation. Adopting a methodology de-
rived from the object itself may, again, recall the theory of chromatic selec-
tion/abstraction worked out by Umberto Baldini[4]. Besides, Brandi's theory
is again helpful in understanding how to work out the interpretation of an
object from within, avoiding approaches that might lead into unjustified
inventions[5].

Among the many alternatives, demolition should be considered a legiti-
mate operation recalling the importance of accepting, in some cases, the
'death' of an object. In such cases, demolition may assume the sense of 'crea-
tive destruction' given by Schumpeter, as an attempt to reach a new equilib-
rium. Nevertheless, demolition should be intended in the same way as any
other conservation operation and must be understood as a surgical inter-
vention, avoiding any confusion caused by large-scale demolitions.

Certainly, demolition in monumental sites and demolition in suburban
areas are two different matters. Recently, in Italy, excavators have been used
to free archaeological or natural sites from unauthorised constructions[6].
Demolition has also been used to heal and redevelop downgraded periph-
eries as if erasing the errors of wrong planning, as in the case of the *Quartiere
Vele di Scampia* near Naples, where huge buildings have been pulled down
to be replaced by traditional-type of structures. This is the first time that
legally authorised constructions have been demolished, sign of the wreck-
age of an ideal and of an intellectual illusion.

In conclusion, I would like to recall the close analogy between the pro-
posed approach and the so-called 'conservative maintenance'. Interventions
of this type, spread in time and conceived according to the principles of
restoration, will permit to challenge the problems of the modern city along
with its transformations. Maintenance may be used as a tool to programme
and control the territory in a new way. In this regard, Umberto Eco has
said,

> ... *the possibility to establish a communication as rich and as open as possi-
> ble remains in a delicate balance between the minimum feasible order and
> maximum disorder, where this equilibrium represents the sieve between the
> indistinct of every possibility and the field of a possibility.*

Notes

[1] For example I refer to the theory of *diradamento* elaborated by Gustavo Giovannoni in the early Nineties.

[2] The extended demolitions practised during the Twenties to excavate and bring back to the surface the area of the *Fori Imperiali* in Rome destroyed a significant part of ancient urban fabric built between the Sixteenth and the Nineteenth century.

[3] The R91 Recommendations by the European Committee suggest that the time perspective problem in evaluating modern or contemporary heritage may be considered approachable after a generation time span.

[4] The theory put up by the author in painting restoration consists in classifying the lacuna on the base of a global evaluation of its incidence on the image, deciding if the loss is more or less consistent *(lacuna-mancanza / lacuna perdita)* and consequently in using a particular scientific method to find the correct tone of colours within the painting itself to close the lacuna; this consists in closing such different losses either by selecting the predominant tone, *selezione cromatica*, or by isolating a single colour, *astrazione cromatica*.

[5] Brandi's idea is that the image itself is the source of the reintegration; with the concept of *legittima secrezione*, Brandi refers to expressive power of the work of art, capable of guiding the intervention in close reference to its artistic significance.

[6] Demolition is considered today the only way to free the Sicilian archaeological site of the *Valle dei Templi* from diffused unauthorised constructions.