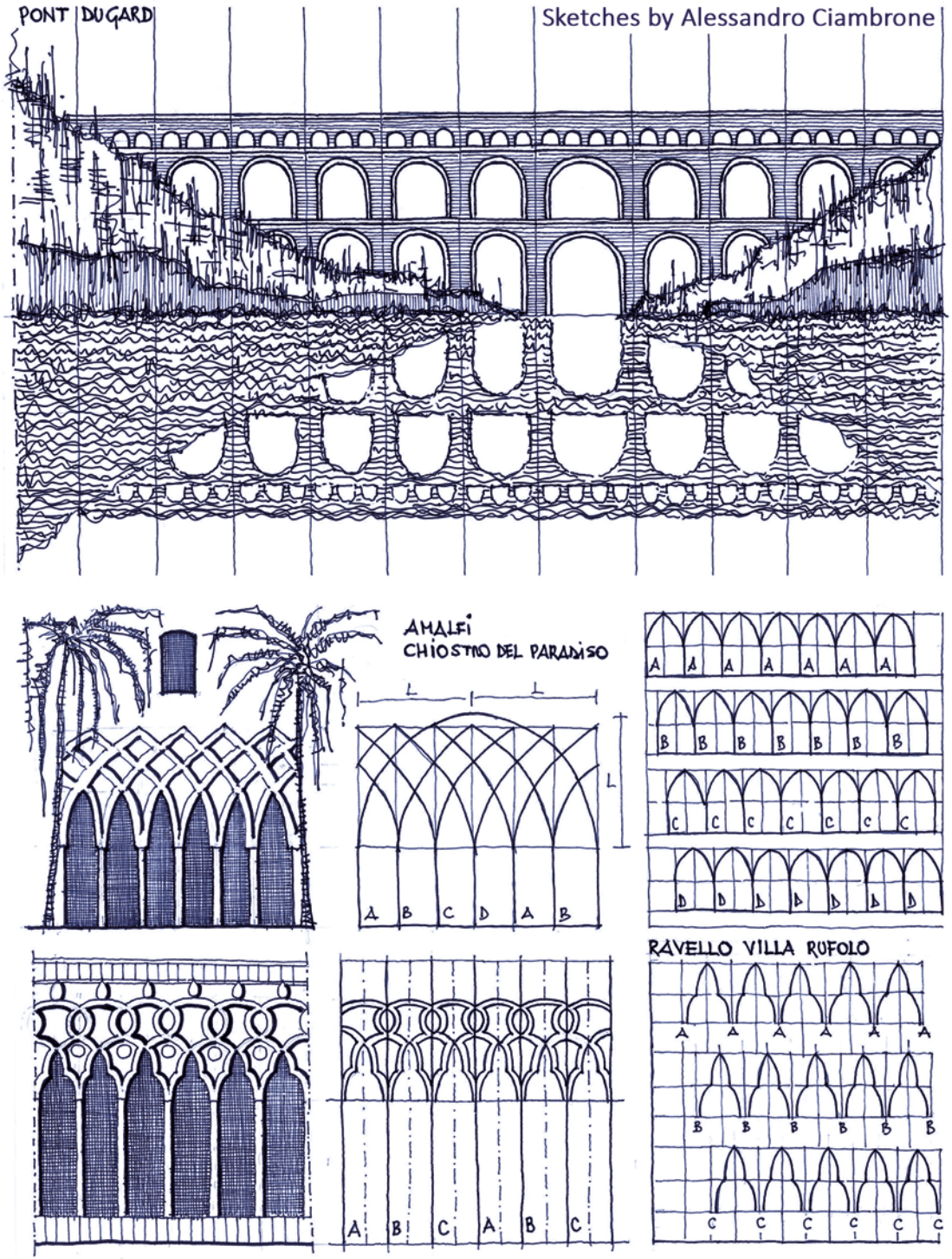



Fabbrica della Conoscenza

# COMPLEX REPRESENTATION OF CULTURAL HERITAGE: CASE STUDIES IN CAMPANIA AND FRANCE

ALESSANDRO CIAMBRONE

Prefaces by
CARMINE GAMBARDELLA
BERNARD HAUMONT

La Scuola di Pitagora Editrice

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# PREFACE

Carmine Gambardella
President of the Centre for Cultural Heritage, Ecology and Econmy of the Campania Region BENECON

Architect Alessandro Ciambrone's research project focuses on the issues of heritage management in Campania through a comparative analysis with some sites of excellence in France, which are considered international best practices by the scientific literature of reference. The research is part of a larger project, which I direct and coordinate, for the establishment of a cultural network among the World Heritage properties of Campania. This is at the basis of a Memorandum of Understanding signed on 28th May 2009 between the Centre of Excellence of the Campania Region for Cultural Heritage, Ecology and Economy (BENECON) – institutional member of Forum UNESCO University and Heritage – which I am honored to lead, and the UNESCO World Heritage Centre. The analysis phases were developed during an international research project, from November 2009 to May 2017, which I directed with professor Bernard Haumont of the Ecole Nationale Supérieure d'Architecture Paris-Val de Seine.

The research analyses six case studies in both Campania and France. The cases of the Region focus on its World Heritage properties, which are Caserta, Naples, Pompeii, Amalfi, Cilento and Benevento (within the network Italia Langobardorum). The case studies in France analyze issues and examples of success among the emblematic sites of the French heritage included in the World Heritage list as well as the Grand Sites de France network. These are: Montpellier, the Loire Valley, Saint Guilhem le Désert et Gorges de l'Hérault, Pont du Gard, the site and Archeological European Centre of Bibracte, and the Seine in Paris. The study is part of an international perspective due to the author believing that the analysis of best practices in different territorial contexts could suggest proposals and strategies to be adopted in Campania. Thus, Alessandro tries to understand whether positive outcomes in the field of heritage management, in specific regions of France, cannot only be adapted to the cultural, social and economic contexts of Campania but also supported by the main territorial stakeholders. He meaningfully highlighted the phases of the project that put in relation, in a logic of system, the patrimony of Humanity with the ordinary, minor and intangible heritage of the territory of reference.

In fact, Alessandro proposes to extend the concept of Outstanding Universal Value of each single World Heritage property to the ordinary heritage in order to promote tourism, which is seen as an engine for the social, cultural and economic development of the Campania Region. The methodological approach appears to be innovative because, along with it being the subject of the PhD in "Representation, Preservation and Security of Environment and Structures, and Territorial Governance" at the Second University of Naples, linked to the principles of the multi-criteria and multidisciplinary analysis for the knowledge of natural and built heritage in all their material and intangible heritage, it also added a critical approach which takes in consideration the disciplines belonging to the Ecole Doctorale "Milieux, Culture et Société du Passé et du Présent" of the Universite de Paris Ouest Nanterre La Défense. In fact, the French Board of professors followed the development of the research in France.

It is within this multidisciplinary criteria that the best outcomes of the research can be found. Basically, it is evident that through an accurate bibliographic analysis, the interviews with the thesis supervisors, the principal persons and managers of the sites in Campania and France as well as the representatives of international and national institutions in charge of heritage and landscape management, architect Ciambrone faced the issues related to the disciplines of representation, sociology and urban planning, economy of culture, history of architecture as well as enhancement of the built and natural assets. Moreover, in the framework of the project, Alessandro collaborated in the construction phase of the database of the Management Plan of the Caserta World Heritage property, of which I am the scientific responsible, relating to the section "Knowledge Plan". He completely understood the methodological approach of a project which has concrete cultural, scientific, social and economic impacts on the entire territory of the Province of Caserta.

Within the proposed cultural network, which extends to different territorial scales (local, provincial, regional), it is highlighted how it is possible to foresee local development linked both to the rehabilitation of minor heritage as well as the enhancement of that of excellence. From local to world represents a strategic vision that, if developed in a logic of system among university, institutions, enterprises and local communities, can give back to Campania its cultural role of World Heritage Region.

# PREFAZIONE

Carmine Gambardella
Presidente del Centro di Competenza sui Beni Culturali, Ecologia ed Economia della Regione Campania BENECON

Il progetto di ricerca dell'architetto Alessandro Ciambrone analizza le problematiche della gestione del patrimonio in Campania attraverso un'analisi comparativa con alcuni siti di eccellenza in Francia considerati best practices internazionali dalla letteratura scientifica di riferimento. La ricerca si inquadra in un progetto più ampio, diretto e coordinato dal sottoscritto, per la realizzazione di un network culturale fra i siti del Patrimonio Mondiale della Campania, alla base di un Memorandum of Understanding siglato il 28 maggio 2009 fra il Centro di Eccellenza della Regione Campania sui Beni Culturali, Ecologia ed Economia (BENECON) - membro istituzionale del Forum UNESCO University and Heritage – che mi onoro di presiedere, e il Centro del Patrimonio Mondiale dell'UNESCO. Le fasi di analisi si sono sviluppate attraverso una ricerca internazionale, da novembre 2009 a maggio 2017, che ho diretto con il professor Bernard Haumont della Ecole Nationale Supérieure d'Architecture Paris-Val de Seine.

La ricerca analizza sei casi studio in Campania e altrettanti in Francia. I casi relativi alla Regione riguardano i siti del Patrimonio Mondiale protetti dall'UNESCO, ovvero Caserta, Napoli, Pompei, Amalfi, il Cilento e Benevento (nel network Italia Langobardorum). I sei casi studio in Francia analizzano problematiche ed esempi di successo fra i siti emblematici del patrimonio francese inclusi nella lista del Patrimonio Mondiale e nel network Grand Sites de France. Essi sono Montpellier, la Valle della Loira, Saint Guilhem le Désert et Gorges de l'Hérault, Pont du Gard, il sito e centro archeologico europeo di Bibracte e la Senna a Parigi. Lo studio si inserisce in una prospettiva internazionale perché l'autore reputa che l'analisi di "buone pratiche" in differenti contesti territoriali, possa suggerire proposte e strategie da adottare in Campania. Alessandro, pertanto, cerca di comprendere se i risultati positivi nel campo del management del patrimonio, in particolar modo in specifiche regioni della Francia, possano essere adattati al contesto culturale, sociale ed economico campano e sostenuti dai principali stakeholders del territorio. Egli ha significativamente evidenziato le fasi di progetto che mettono in relazione, in una logica di sistema, il patrimonio dell'Umanità con il patrimonio ordinario, minore e immateriale del territorio di riferimento. Alessandro propone, infatti, partendo dal concetto di Valore Universale Eccezionale dei singoli siti e dall'estensione di tale

valore al patrimonio ordinario, una promozione indirizzata al turismo culturale, inteso come motore per la rinascita sociale, culturale ed economica del territorio campano. L'approccio metodologico appare innovativo in quanto alle tematiche del dottorato di ricerca in "Rappresentazione, Tutela e Sicurezza dell'Ambiente e delle Strutture e Governo del Territorio" della Seconda Università di Napoli, legate ai principi dell'analisi multidisciplinare e multicriteria tesa alla conoscenza del patrimonio naturale e costruito in tutte le sue componenti materiali e intangibili, si affianca un approccio critico che prende in considerazione le discipline proprie di competenza della Ecole Doctorale "Milieux, Culture et Société du Passé et du Présent" della Universite de Paris Ouest Nanterre La Défense, il cui Collegio dei docenti ha verificato gli sviluppi della ricerca in Francia.

È proprio in questo criterio pluridisciplinare che si riscontrano i migliori risultati raggiunti dalla ricerca. Infatti appare chiaro che attraverso un'accurata analisi bibliografica, le interviste ai direttori di tesi, ai referenti e ai manager dei siti in Campania e in Francia, e ai rappresentati di istituzioni nazionali e internazionali che operano nel campo della gestione del patrimonio e del paesaggio, le problematiche investono le discipline della rappresentazione, della sociologia e della pianificazione urbana, dell'economia della cultura, della storia dell'architettura e della valorizzazione dei beni costruiti e naturali. Nell'ambito del progetto, Alessandro, inoltre, ha collaborato alla fase di costruzione dei data base del Piano di Gestione del sito UNESCO di Caserta, di cui sono il responsabile scientifico, per quanto riguarda la sezione della "Piano della conoscenza", comprendendo completamente l'approccio metodologico e misurandosi con un progetto che ha concrete ricadute culturali, scientifiche, sociali ed economiche sul territorio dell'intera Provincia casertana.

Nel network culturale proposto, che si estende a diverse scale territoriali (locale, provinciale, regionale), viene proprio messo in evidenza come si possa prevedere uno sviluppo locale connesso sia al recupero dei siti del patrimonio minore che alla valorizzazione di quelli di eccellenza.  Dal locale al mondiale rappresenta una visione strategica che, se sviluppata in una logica di sistema fra università, istituzioni, impresa e collettività locali, può restituire alla Campania il suo ruolo culturale di Regione Patrimonio del Mondo.

# PRÉFACE

Bernard Haumont
Ecole Nationale Supérieure d'Architecture Paris Val-de-Seine

Longtemps, les patrimoines naturels et bâtis ont entretenu avec le tourisme des relations complexes voire difficiles. Si au cours du 19e siècle et au début du 20e, les premiers touristes furent souvent des pionniers dans la reconnaissance culturelle et la considération patrimoniale de nombreux édifices et ensembles monumentaux ou paysagers, ils en furent également souvent des gardiens sourcilleux de leurs conditions de protection et de conservation. Au fur et à mesure que l'intérêt collectif pour les patrimoines s'est élargi, géographiquement et thématiquement, les regards se sont transformés. L'extension des monuments et des sites inscrits au Patrimoine mondial de l'humanité illustre assez parfaitement ces évolutions, y compris notamment dans les conditions de valorisation des bâtiments et des jardins, et de plus en plus fréquemment des ensembles urbains, des paysages et des sites remarquables. Le développement du tourisme, en particulier le tourisme de masse, durant la seconde partie du 20e siècle a en quelque sorte inversé les rapports existants, puisqu'il est autant question maintenant de protection et de conservation que de mise en valeur touristique et économique, et parfois même de simulation ou de réplication pour mieux assurer l'exploitation des ressources que le patrimoine constitue.

Aujourd'hui le patrimoine, souvent associé au lien social et aux identités collectives qu'il conforte, est mobilisé dans presque toutes les sphères d'activités : de la mobilisation des instances et des corps politiques aux institutions et politiques culturelles. Les impératifs de conservation des héritages matériels, et depuis quelques temps immatériels, prennent chaque jour des caractères de plus en plus généraux (et contraignants), les uns concrétisés dans des dispositifs réglementaires qui ne cessent d'étendre leurs domaines d'application, les autres incarnés dans de larges mouvements d'opinion ou à l'inverse par des revendications fines et précises portées par des publics spécialisés.

Parallèlement, le tourisme, étant donné les enjeux économiques qu'il entraîne, tend à intégrer les patrimoines bâtis et paysagers dans ses dynamiques pour en faire fréquemment des instruments décisifs de développement local. Ainsi, au cours des trente ou quarante dernières années est-on passé d'une défense des monuments et des sites à des perspectives beaucoup plus ouvertes, cherchant à réconcilier protection, conservation et valorisation. Au nom de politiques de dévelop-

pement et de démocratie culturels, censées garantir à tous une jouissance élargie de la contemplation et de la fréquentation d'ensembles architecturaux, urbains et paysagers, et aussi au nom de politiques économiques (voire financières) devant non seulement assumer les coûts de la conservation, mais aussi favoriser la venue de touristes qui par leurs dépenses contribuent à la croissance des revenus locaux.

C'est à ces mouvements, à leurs convergences comme à leurs contradictions, que s'attache Alessandro Ciambrone dans son travail de doctorat, mené sous la direction de Carmine Gambardella et de moi-même. S'appuyant sur de nombreuses études de cas, choisies en France et présentant une assez grande variété de situations géographiques, culturelles et institutionnelles, Alessandro Ciambrone cherche à en tirer des leçons et des exemplarités qui seraient susceptibles de s'appliquer à la Campanie, et en particulier à la Province da Caserta et au littoral de Castel Volturno. Au-delà de l'analyse des best practices que l'auteur nous propose dans cette thèse, je souhaite m'arrêter sur trois points qui sont présents dans ce travail : explicitement ou plus implicitement d'ailleurs. Mais n'est-ce pas le résultat attendu de tout travail doctoral : avancer et proposer quelques résultats clairement formulés et argumentés, et aussi des pistes pour des recherches et des projets ultérieurs.

Le premier point à souligner tient à la nécessaire présence et à l'action conjointe de multiples acteurs, chacun porteur de ses raisons et de ses objectifs, mais prêts à coopérer pour des objectifs conjoints sinon communs. L'accent justement mis sur la notion de réseau permet en effet d'avancer différentes modalités d'analyse d'abord et de conduite de projet ensuite qui s'inscrivent dans des soucis de pluridisciplinarité, d'inter-territorialité et de systèmes complexes de décision et d'action. S'il s'agit de reconnaître la multidimensionnalté qu'aujourd'hui la notion même de patrimoine porte, il s'agit également de considérer la multiplicité des savoirs, des motivations et des désirs que des patrimoines singuliers sont susceptibles d'entraîner. Bien mettre à jour ces multidimensionnalités pour en faire des moteurs pour des projets et des aménagements, telle est une des leçons que l'auteur nous propose.

Alessandro Ciambrone, pour ce faire, est amené à valoriser des sites qui s'inscrivent dans des territoires complexes et variés, et surtout qui participent de différents modes de reconnaissance patrimoniale et de légitimation culturelle. Il nous invite de la sorte à considérer à nouveaux frais les classifications plus ou moins établies, voire traditionnelles, entre des patrimoines disposant de « qualités » différentes : du Patrimoine mondial tel que l'UNESCO le labellise et qui étincelle dans les circuits

touristiques au patrimoine ordinaire qui ne brille souvent que pour des communautés plus réduites, fréquemment résidentes. Et tout autant qu'à considérer les continuités et les discontinuités qui existent au sein de l'éventail des différents patrimoines, ce travail amène à devoir mieux appréhender comment peuvent se lier et s'articuler des patrimoines bâtis reconnus et célèbres et des patrimoines dont la banalité apparente tendrait à n'avoir de sens que dans des relations de voisinage. En développant des projets d'aménagement s'appuyant sur des réseaux de lieux, de sites et d'acteurs, et en inscrivant ces patrimoines jugés a priori ordinaires dans ces projets territoriaux, il s'agit d'accroître en quelque sorte la charge historienne ou paysagère et donc patrimoniale de ces lieux et de leur reconnaître des valeurs propres. Non seulement dans l'ombre des grands sites et des grands monuments, mais pour ce qu'ils valent en tant que tels, et surtout lorsqu'ils prennent place dans des séries balisant des territoires partagés. Les valeurs strictement locales sont alors dépassées et surtout enrichies par leur participation à des ensembles plus vastes et plus diversifiés.

Sont élaborées de la sorte les prémices de ce qu'on peut qualifier, à la suite de quelques autres une économie patrimoniale, tenant compte et s'appuyant sur des ressources locales mais en les articulant à d'autres ressources, a priori externes, au sein d'un territoire plus vaste que celui du local lui-même. Cette économie patrimoniale qui a évidemment vocation à se réclamer du développement durable doit tout d'abord prendre place dans des solidarités sociales et géographiques : celles qui constituent au premier chef un territoire commun. Et si Alessandro Ciambrone ne détaille pas les caractéristiques strictement économétriques et financières de cette économie patrimoniale qui s'avance, il faut lui savoir gré, en faisant des réseaux et des territoires les pierres de touche de ses analyses et propositions, de mettre l'accent sur les échelles et les territorialités nécessaires pour son développement.

En conclusion, reconnaissons à Alessandro Ciambrone d'avoir partiellement renouvelé nos appréhensions et nos perceptions des territoires culturels et touristiques. Si son travail s'inscrit pleinement dans les courants des recherches et des réflexions en cours sur les interactions entre les échelles du développement local et celles des politiques patrimoniales, il est certain que nombre d'observations et d'analyses proposées sont innovantes, ne serait-ce que parce qu'elles sont tout à fait à même de nourrir des propositions projectuelles et d'aménagement, soucieuses des patrimoines comme des développements locaux.

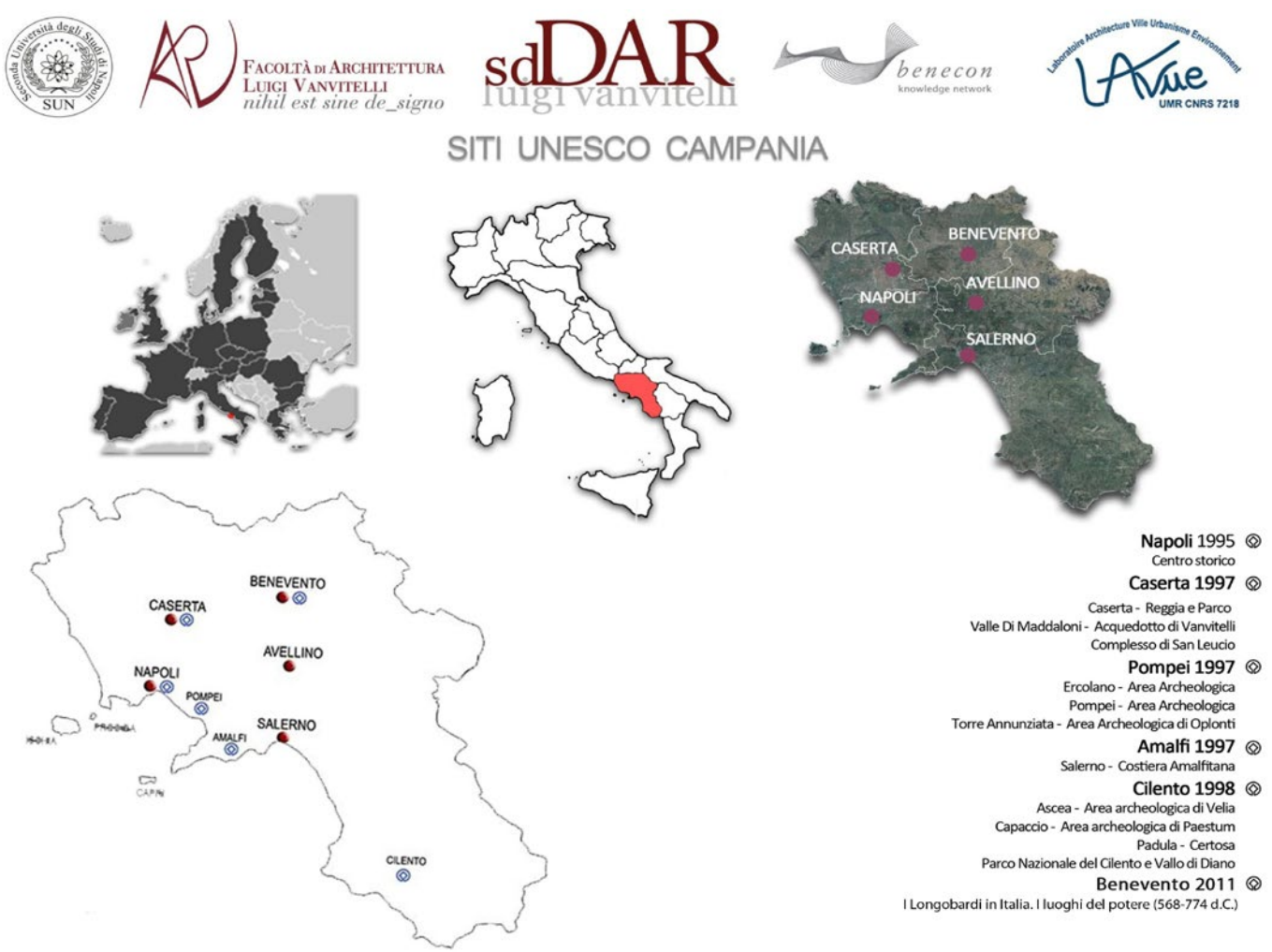
# INTRODUCTION

The Campania Region, the Province of Caserta and the Domitian coast have a unique cultural, landscape and intangible heritage but is not sufficiently protected and enhanced. To this end, the research analyzes and proposes policies for managing assets through the study of international "best practices", in particular in France, in the field of cultural tourism, seen as an engine for sustainable development of local communities.

The main objective of this study is to demonstrate, in times of global economic crisis, how it is possible to combine economic growth needs and strategies for the protection and enhancement of the heritage in a sustainable way, starting from the assumption that tourism is one of possible areas for regional development, social integration and improvement of living conditions of local communities.

In this logic, the question arises: How does this cultural, landscape and intangible heritage allow for the development of tourism intended as a source of sustainable development of the area?
More is being added to this question, which can be interpreted, as a search of strategies for the equilibrium between protection and enhancement of cultural heritage and landscape. For example: Why do regions or cities with a rich built heritage and natural heritage, fail to protect their properties, unlike others, however, that through tourism, have also improved the living conditions of their population? And then: How much and how history, geography, culture and traditions of the place have to do with the actual ability to enhance the assets? And again: What is the real value of cultural and landscape heritage, and how this value can be related to real socio-economic development of local communities?

## World Heritage properties of the Campania Region



## Knowledge as a premise of the project

The cognitive method, intended as a preparatory phase for each project activity proposed by the research is related to the principles of multidimensional (multi-criteria)[1] and multidisciplinary[2] approach, which "allows to investigate from the landscape – territorial scale to the architectural work, to the object minutes - regardless of the date of the object of study - the human and natural phenomena understood as complex and continuing realities through a careful process of discretization and measures. This process studies in the essence each of their individual connotative value."[3]

The monuments, landscapes, architectural artifacts, through this methodological criterion, are analyzed, interpreted, discretized by the integral of knowledge - the different disciplines of study - not only to measure the formal and geometric aspects, but those intangibles too that can give signs about the history, the environmental, sociological, cultural context in which that monument, landscape and architectural artifact is born and has been configured.

The phases of analysis and multidimensional survey on heritage, in this sense, are directly related to the action plan that, in the case of the territory, culminated in the concept of the Knowledge Factory. "More knowledge you put in the transformation of raw material resources of the territory, more you will have two major outputs: competitive products and work with Art. This is the challenge because human capital can express the talent generated by a continuous training process, which is the innovative appropriate measure of heritage, identity and roots."[4]

It is just in search of identity matrices of places and enhancing the human capital of the territories, which we investigate the possible actions for the protection and enhancement of heritage, designed as part of a collective process and project, coor-

1 GAMBARDELLA Carmine. *Ecogeometria in Venafro, identità e trasparenze.* Napoli, Edizioni Scientifiche Italiane, 2001.
2 HAUMONT Bernard, MOREL Alain. *La Société des voisins: partager un habitat collectif*. Paris, Éditions de la MSH, 2005.
3 GAMBARDELLA Carmine. *Altante del Cilento.* Napoli, Edizioni scientifiche Italiane, 2009.
4 GAMBARDELLA Carmine, ZERLENGA Ornella. *Rilievo come piattaforma tecnologica della conoscenza: il paradigma di Pompei.* In proceeding of the X International Conference on Graphic Expression applied to Building, APAGEA 2010.

dinated and concerted, among the institutions responsible - at different territorial levels - Universities, Research Centers and local communities, represented by the major players in the world of associations and enterprises.

History, understood as knowledge, is therefore memory. It is the basis of every project that respects the traditions and contemporary needs of local communities. Historians, philosophers and sociologists have shown that over the centuries, the concept of historia magistra has been abandoned, where the past feeds and provides models and examples for the present, with it being replaced by the concept of historia memoria that today explodes and branches on and off. The evolution of the doctrines and content of the World Heritage reflect these changes. The affirmation of a common humanity, which accepts and encourages cultural and biophysics diversity in the world, also supports the growing diversity of sites and landscapes worthy of being considered and protected. There is no longer a reason for the historia magistra to exist due to every territorial context bringing into itself new elements, which cannot only refer to past experience or knowledge that has already been acquired.[5]

5 HAUMONT Bernard. Le patrimoine mondial de l'humanité. Des monuments aux paysages : quels classements ? Pour quelles valeurs ? colloque « sur les paysages monumentaux, paysager et urbain », Université Lyon, février 2004 ; In MARCEL O. Paysages, modes d'emploi. Pour une théorie générale du paysage, à paraître aux PUL, 2006.

## The international perspective

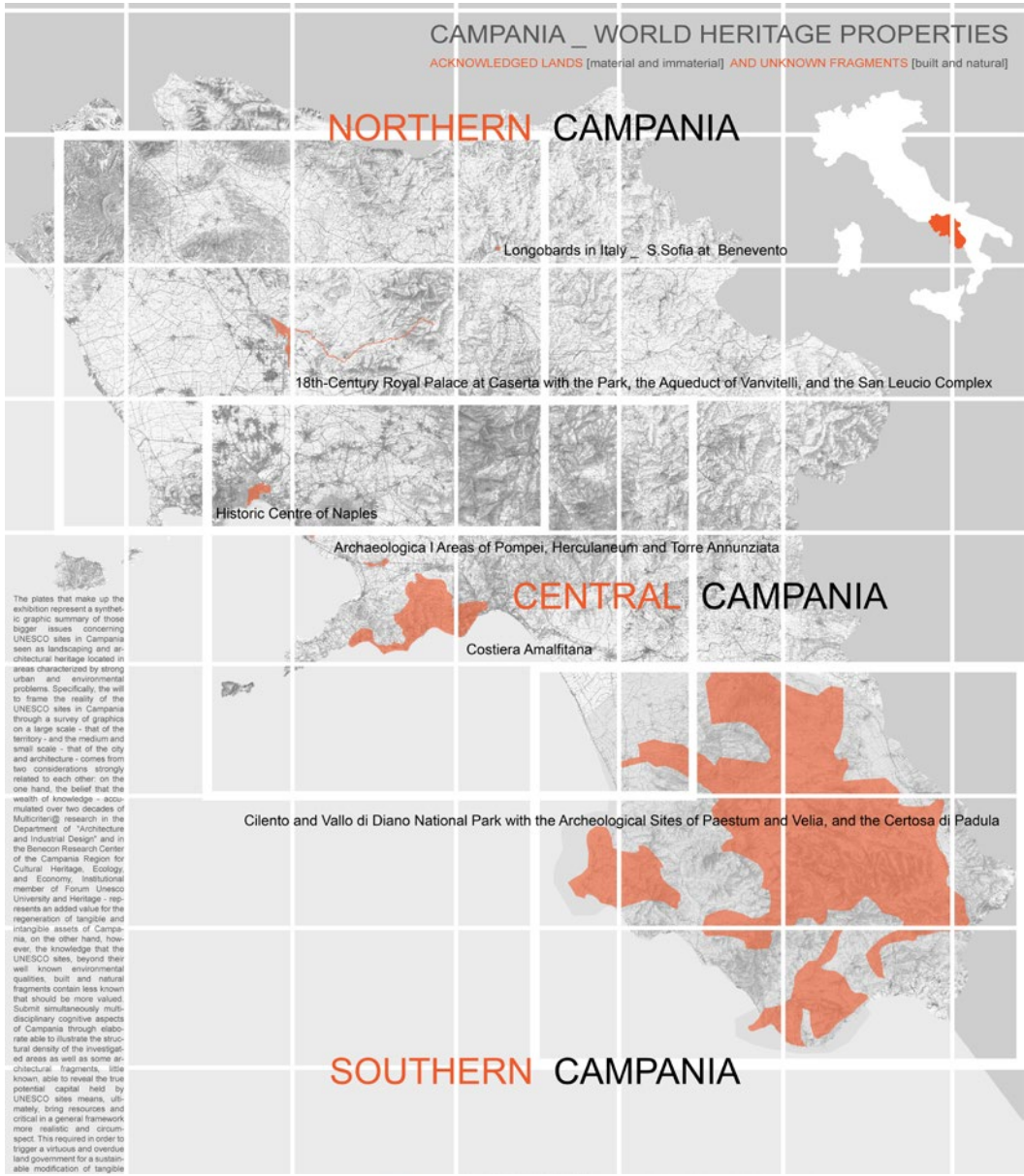
The study is part of an international perspective because we believe that an analysis of "best practices" in different territorial contexts, may suggest proposals and strategies to be adopted. In this logic, we supports the principle that "the historical centers, monuments, even the degraded landscapes, are the raw material of our investigation, the hardware on which the thinking and the integration of skills act as a software in order to define a repertoire of solutions appropriate to return these areas to the community through an action of regenerative protection. In this context it is vital the international confrontation to share virtuous examples of protection and management of monuments, sites and historic environment, in which conservation and development coexist in positive models, which can be exported to other contexts."

We seek, therefore, to understand whether positive results in the field of heritage management, especially in specific regions of France, can be adapted to the cultural, social and economic context of Campania, and supported by major stakeholders of the territory. The importance of the concept of "site", in fact, is of crucial importance in the disciplines of design, architecture, planning and management, and the way in which planners and designers have addressed this issue has changed dramatically over the years. Little has been written on this subject, and even less has been said on the characterization, richness and variety of the World Heritage in Campania following the criteria of evaluation established by UNESCO. The studies and comparative analyses are also limited to the World Heritage properties of the Region and the sites of excellence in other territorial contexts. Finally, it is interesting to deal with the themes that relate to, in a logic of system, the World Heritage properties with ordinary and intangible heritage.In fact, starting from the concept of Outstanding Universal Value for the sites of the Region, and extending that value to the ordinary heritage, we propose a promotion addressed at cultural tourism, defined as the engine for the social, cultural and economic rebirth of the area.

The historical, artistic, architectural, landscape and immaterial heritage of Campania is, in fact, the subject of a vast scientific literature reference. This is, however, only rarely translated into action for the integrated and sustainable management of sites. The cognitive base of departure is constituted from the research and projects on regional heritage elaborated by the Department of Architecture at the Second University in Naples and the BENECON Center. This is improved through the analysis of cases studies in France, suggested by professor Bernard Haumont, co-supervisor of the thesis.

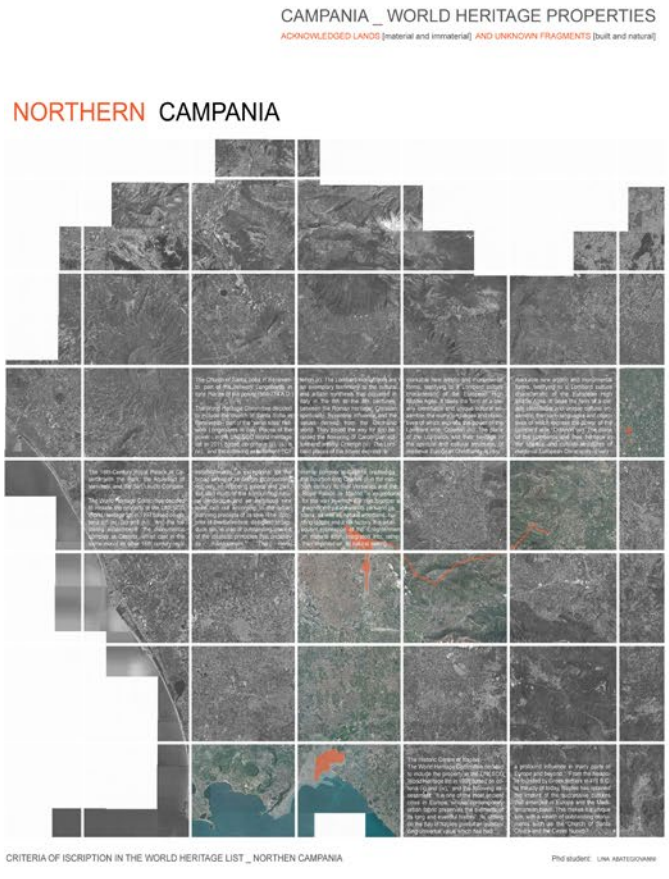
## World Heritage Properties in Campania

BENECON Research Centre_Exposition 'Campania_World Heritage Properties acknowledged lands and unknown fragments' Scientific committee [Prof. Arch. Carmine Gambardella (President), Prof. Arch. Paolo Giordano, Prof. Arch. Nicola Pisacane, PhD Arch. Alessandro Ciambrone]. Designed by PhD students: Lina Abategiovanni, Giuseppe D'Angelo, Gilda Emanuele, Francesco Maiolino, Rossella Bicco, Luigi Corniello, Maria Antonia Giannino, Agrippino Graniero, Ludovico Mascia, Gaspare Oliva, Ferdinando Orabona, Vincenzo Pollini.



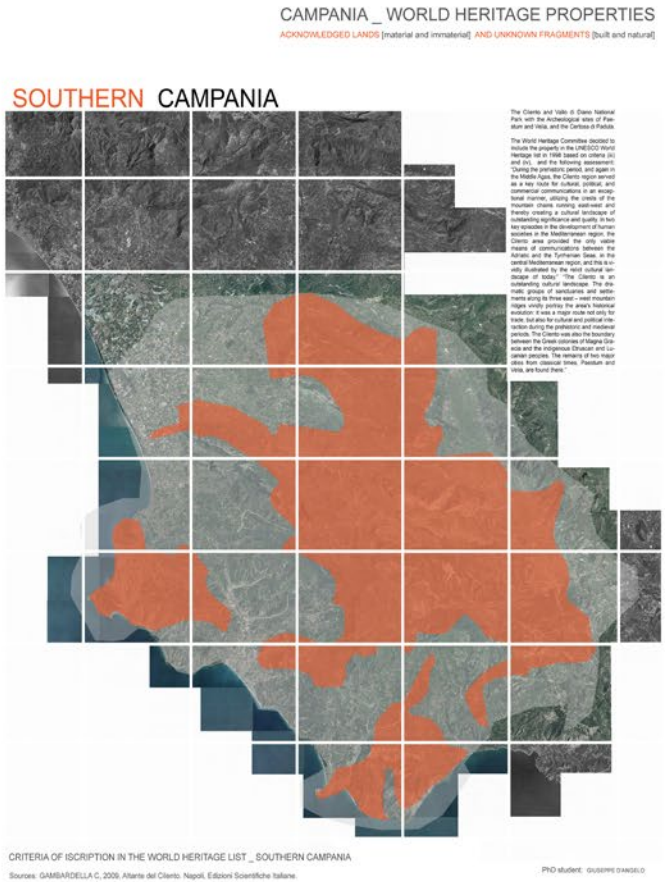
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Paris, Arche de la Défense (photograph by A. Ciambrone)



## The case studies in France

Why the choice of critical analysis on systems management sites is felt right in France? Are the actions of management for the assets associated with the general cultural strategies in a particular geographic region? Can history, cultural politics, relationships and exchanges between France and Italy, facilitate the adoption of management strategies, regardless of local context in which they are applied? And finally, how these positive examples in France can stimulate strategies to be adopted for the heritage of Campania?

Management policies and cultural tourism in Italy and France are compared because these Countries involved themselves in very different ways over the last thirty years, by the explosion of mass tourism and cultural tourism, with inevitable consequences related to the number visitors and the economic income of two destinations.
France, first country in the world for the number of international visitors, developed a long-term government policy aimed at the protection and enhancement of heritage, through interventions on the assets, on the organizational structure of the institution responsible as well as on the promotion of all art forms of intellectual production.
In Italy, however, the management strategy has often shown to be inadequate in comparison to the international prestige that the country has for its cultural, landscape, gastronomic and immaterial heritage. A questionable management of the assets, in fact, has resulted in a limited growth of tourism and economy in comparison to the potentialities.

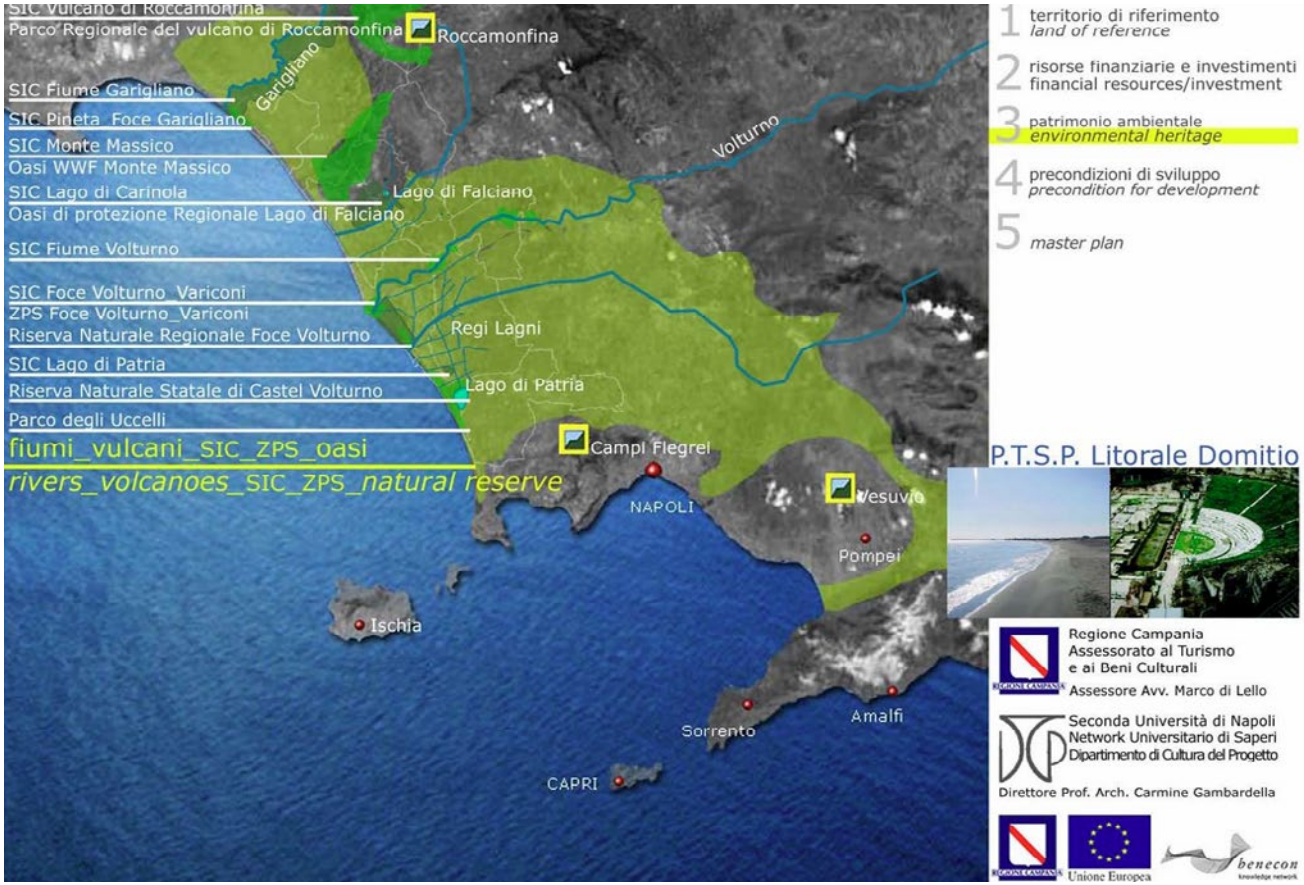
The critical analysis of case studies in France refers to emblematic sites of the French heritage included in World Heritage list and in the prestigious Réseau des Grands Sites de France. These examples have been universally recognized, by the French State and the relevant scientific literature, as models of sustainable management, able to mediate the needs of conservation and the economic development linked to tourism. These are:

- Le Schéma de Cohérence Territoriale (SCoT) de Montpellier, for the processes of planning and management on metropolitan level;
- The plan of tourism and identity promotion elaborated by Loire Valley;

- The plan of tourist flux management of Saint-Guilhem-le-Désert et Gorges de l'Hérault;
- The new models of management, economic and sustainable development of Pont du Gard;
- The site and European archeological centre of Bibracte, for the aspect related to the scientific research and the rediscovery of identity matrices of places;
- The project for the Seine in Paris, for the transparence and public participation, which has characterized the planning process.

Actions taken at the sites of excellence in France suggest strategies for the implementation of the "cultural district" covering the entire territory of the Campania Region. The "cultural district" or "local tourist system", as defined in Article 5 of the "National Tourism Reform" (Act 135 of 2001), has the objective to include, in a single homogeneous territorial context, cultural, artistic, landscape, gastronomic, intangible heritage as well as recreational-tourist and commercial activities.

Knowledge Factory: Touristic strategic Plan of the Domitio Coast in the Province of Caserta
source: Benecon Research Centre (Scientific referee Prof. Arch. Carmine Gambardella)



## The cultural district of Campania and the tourism systems of the Provinces

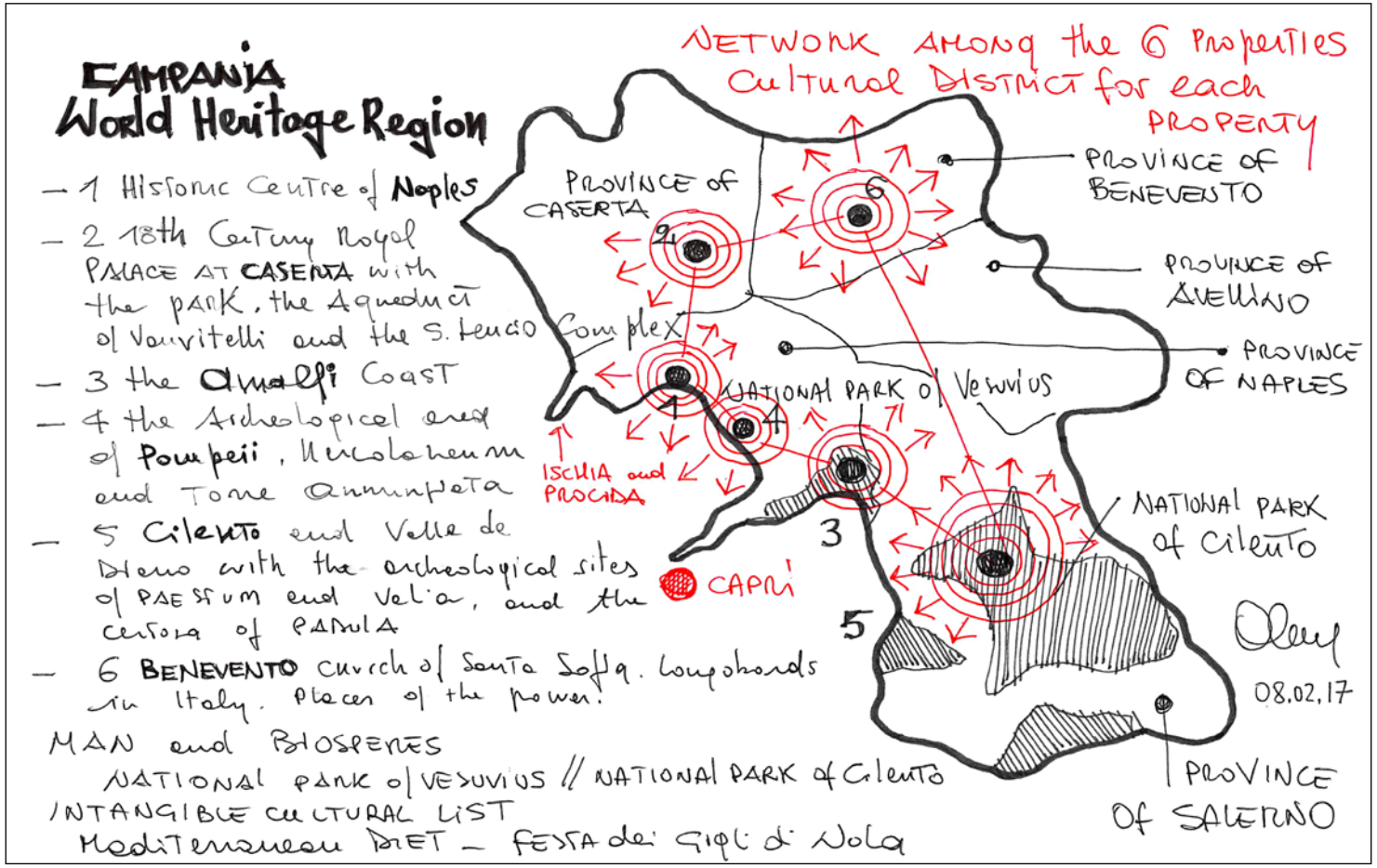
The research, starting from the analysis of the case studies in France, proposed to create a "cultural district" that can extend to the whole region – including the UNESCO as well as the ordinary heritage[6] - to promote Campania as " World Heritage Region".

The project starts from the idea of creating a network, through a single management system, among the UNESCO sites of the Region, both Man and Biospheres of the National Parks of Mount Vesuvius and Cilento, and "minor heritage" that, in line with the article 12 of the World Heritage Convention, encloses in it the Outstanding Universal Value, condition inseparable from the concept of World Heritage. The project of the network among the sites of excellence in Campania – at the base of a Memorandum of Understanding signed between the BENECON and the World Heritage Centre – would allow to coordinate the activities of integrated management and sustainable development for the World Heritage property of the Region. Moreover, it would extend to the "minor" and intangible heritage the actions for its management and valorization.
We point out, therefore, the principal matters, in the promotion of the assets of excellence and in the management of the tourist flows, which prevent the properties of the World Heritage of Campania focusing on international cultural tourism. Similarly, we propose design solutions for each site, in the logic of protection and enhancement of the heritage.

In relation to the administrative boundaries of the five Provinces of Campania, we propose a structure of management, for each UNESCO site, which would allow for the realization of a "local tourist system." This can allow the assets of the Province to be integrated within the "cultural district" of the Region. The analogous concepts of "cultural district" and "local tourist system" (valid into Italian law) are used, in reference to the territorial contexts of reference, respectively regional and provincial.

6 HAUMONT Bernard. *Le patrimoine ordinaire*. In GODET Olivier (dir.): *L'habitat social, un atout.* Paris, Hartmann Edition, 2006., pp. 11-17 ; HAUMONT Bernard. Le patrimoine ordinaire: marqueur ou moteur ? Seminario « Liex et enjeux ». Centre de Recherche sur l'Habitat (CRH). Laboratoire Architecture Ville Urbanisme Environnement (LAVUE). Ecole Nationale Supérieure d'Architecture Paris-Val de Seine, 20 novembre 2012.

Campania World Heritage Region. Sketch by Alessandro Ciambrone



In particular, the tourism system of Caserta is analyzed, focusing on the UNESCO site of the Royal Palace, its gardens, the Belvedere of San Leucio and the Carolino Aqueduct, whose management plan, in progress, has been designed by the Department of Architecture SUN and BENECON. The author is a member of the design team. The World Heritage site, within the "tourism system", should be the main node and junction of permutation of the cultural network that is proposed for the Province, of which the "minor" and intangible heritage belongs to.

Finally, on a local scale, the research aims to evaluate past and progress experiences regarding the Domitia Coast and the City of Castel Volturno, within the Province of Caserta, in the logic to suggest proposals that might actually be feasible and sustainable in the future. In this perspective, are analyzed:

- Tthe urban development of the City of Castel Volturno, from illegal construction to node and junction of permutation of the "tourism system" of the Province of Caserta;
- The area of the new port of Pinetamare for evaluations on project financing in the processes of urban planning;
- Public spaces, plazas, and waterfront, which were the objects of two competitions of architecture. This have highly involved the local and the international scientific community;
- The area of Lago Piatto through multidimensional survey that assesses conditions and quality of manufactured building and of landscape in their material and intangible components, in the perspective of a recovery and rehabilitation plan;
- The Oasis of Variconi and the "lake district", by presenting "the tourist system of water's landscapes" project to restore and promote the area.

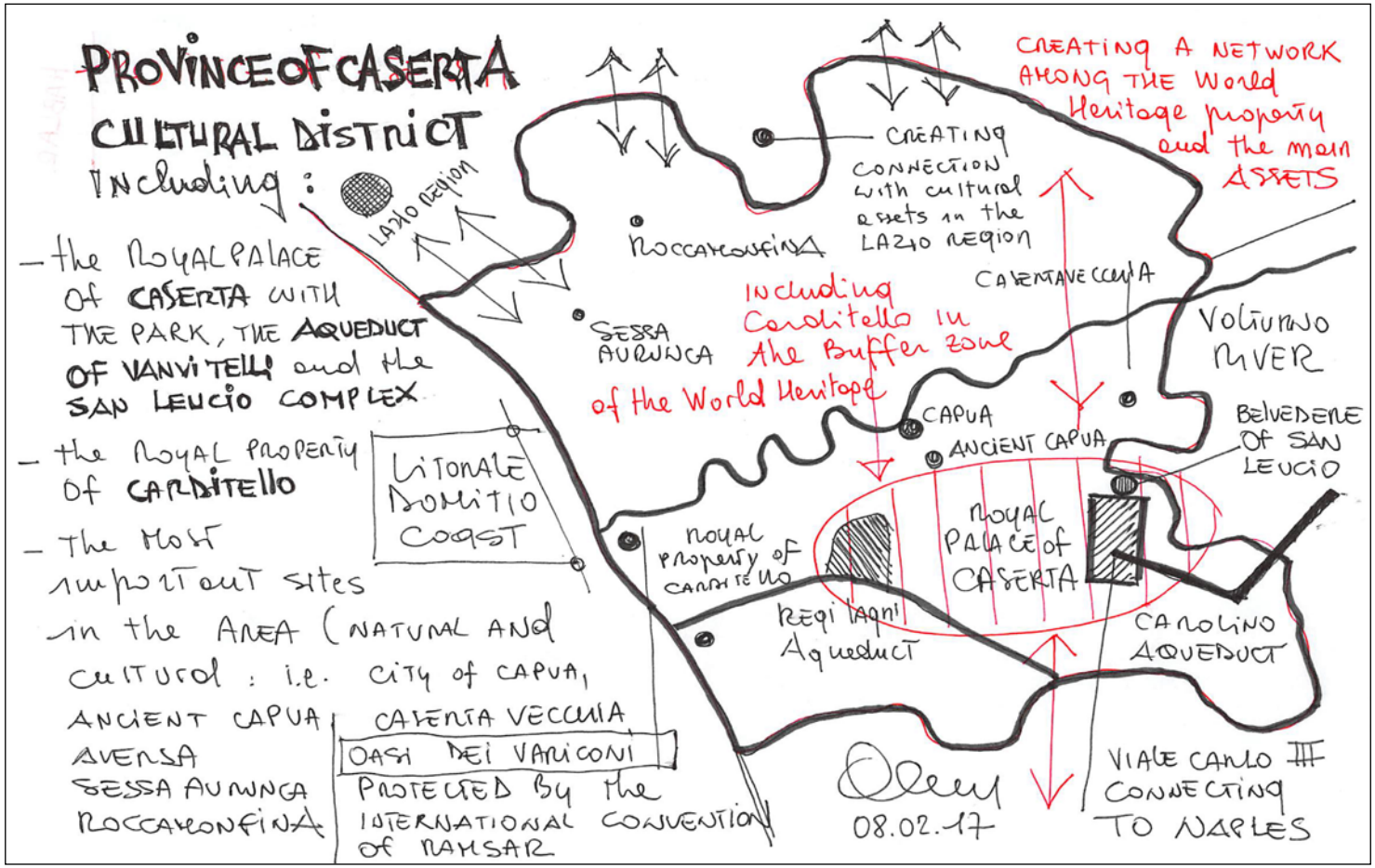
In conclusion, through the critical analysis of case studies in Campania and in France, the research supports the belief that the multidimensional and multidisciplinary approach, linked to the analysis of international best practice, constitutes a new criterion of survey and design related to the management of cultural, landscape and intangible heritage of the Region, which historically have been handled by a local point of view, and a perspective that is not integrated.

In the more closely context related to the disciplines of the PhD in "representation, protection and safety of the built and environment heritage, and territorial governance", we are inspired, then, by the shared idea that links the phases of survey, analysis and representation to those of design, in order to advance project proposals related to the needs and desires of local communities:

"it is in the representation that the project comes out from the great sea of opportunities to get a concrete shape, size and image. Without that, more than ever in the case of architecture, there is no communication, the premise of each "factory", if it is true that in the volumes, in the invented and rewritten spaces, re-modulated and proposed by architects meet the "wishes" of cities and "cives", the dreams of rulers and people."[7]

7 CAPRIGLIONE Jolanda. *Lo sguardo mimetico*. Sarno (SA), Edizioni dell'Ippogrifo, 2009.

Cultural District of the Caserta Province. Sketch by Alessandro Ciambrone



# 1 REPRESENTATION, PRESERVATION AND ENHACEMENT DESIGN

## 1.1. Design and regenerative protection: conservation and enhancement of cultural, landscape and intangible heritage

"In the current era characterized by the knowledge, the cultural identity of the sites has a value much larger than that related to the income of tourism because it is an indispensable asset in educational processes to maximize human capital and to make competitive and attractive the territory. The identity of places is the result of the memory of ancient traditions and knowledge as well as of the material evidence of the past that have shaped its physical form. To preserve historical continuity by ensuring to men a better living environment, we must create a balance between the spaces of the past and the present needs, offering innovative solutions to meet the different needs in optic of sustainability."[8]

Cultural tourism can be an option, although not the only one, for the cultural and economic development of territories with strong international appeal, precisely because they are guardians of significant historical presences. These have marked the evolution, traditions and defined the landscape, always if careful integrated within planning strategies and management of natural and built as well as intangible assets.

Cities and whole regions in Europe and North America as well as emerging countries are developing strategies to promote tourism for its economic development.[9] The impact of culture on local communities is not limited only to tourism but extends to other activities. In an increasingly globalized society, the protection and enhancement of cultural heritage can become a powerful tool for social, religious, ethnic and economic integration within communities, and contribute to a more equitable and sustainable development.[10]

8 GAMBARDELLA Carmine. *SAVE Heritage.* In proceedings of the IX International of Studies "Le Vie dei Mercanti": Safegard Architectural Visual Environmental Heritage. Aversa and Capri 9,10,11 June 2011. Napoli, La Scuola di Pitagora, 2011.

9 HOLCOMB Briavel. Introduction to the course "Tourism Planning in International Perspective", GSAPP, Columbia University, 2009.

10 HAUMONT Bernard, MOREL Alain. *La Société des voisins: partager un habitat collectif.* Paris, Éditions de la MSH, 2005.

Archeological Area of Pompeii, digital aero-photogrammetry, source: BENECON Research Centre (Scientific referee: Prof. Arch. Carmine Gambardella)



Archeological Area of Pompeii, iper-spectral and thermal air-bone survey, source: BENECON Research Centre (Scientific referee: Prof. Arch. Carmine Gambardella)



The World Trade Organization, the United Nations World Tourism Organization and UNESCO, as confirmed by statistical data, identified tourism as one of the fastest growing business sectors, with very marked attention to cultural one. The latter is particularly interested in the rediscovery of local traditions and authenticity of places. In this logic, Countries that have special historic, architectural and landscape assets, are vigilant in preserving their cultural heritage, and they focus on cultural tourism, for its capacity of attract visitors, in order to obtain economic and social benefits for local people and territories.[11]

Tourism is one of the most important sectors for the world economy with about three trillion economic income worldwide and an expansion, on average, of five per cent per annum. It can generate a set of benefits including the development of economic opportunities through both the increase in jobs and the creation of local and regional markets. It can also ensure the protection of cultural and natural heritage through the provision of interpretive and educational values associated with the valence and the historic significance of places, besides contributing to the development of researches by studying best practices for environmental protection. It can also contribute to improving the quality of life through the development of an infrastructure system for the territory of reference, or it helps the cross-cultural understanding within a community. It is also true that, if it is not integrated into a careful planning strategy and properly managed, tourism can irreversibly alter the state, integrity and authenticity of places, for example, through the creation of services not integrated into the landscape, including parking , shops, hotels, roads and airports.

Among the physical and environmental impacts, we highlight the acceleration of erosion, pollution and the gradual, partial or total degeneration of the ecosystem. Among the social impacts, mass tourism may reduced the quality of life of local communities and create tension in everyday relations between visitors and residents.[12] The main goal for who is involved in the heritage management, therefore, is to plan a balance between protection and promotion, including local knowledge, open to the widest audience possible, and protect assets from excessive and unsustainable human pressure, which might alter, as often happens, the authenticity of those places.

11 WTO. *World Trade Report 2010*. Geneve, WTO Publishing, 2011; UNWTO. *World Tourism Barometer*. Madrid, United Nation World Tourist Organization Publishing, 2011.

12 BANDARIN Francesco. *World Heritage. Challenges for the Millennium*. Paris, UNESCO World Heritage Centre, 2007.

We wonder then, in times of global economic crisis, when tourism is one of the possible areas for development for the development of territorial economies, social integration and improvement of quality of life for local communities, as may be possible to combine economic development needs related to cultural tourism with the necessary strategies of heritage's protection and enhancement in a sustainable way.

If the local people do not feel the landscape, the city, the natural context in which they live, as their own, not only in the cultural and identification aspects, but also as the place where they can live their lives with dignity, then it is difficult to feel involved in a collective project aimed at the protection, preservation and enhancement of the environment around them.[13]

"Tourism has to be a resource for the area, but in respect of local identity. We should therefore plan it in all its components, to achieve a positive final outcome also in terms of emissions or noise pollution, which could be caused by poor planning of accessibility and mobility for the enjoyment of sites of interest."[14]

Tourism and project, as a rediscovery of the identity of the territories, of their vocation as well as participatory process shared by the local community, are key factors of best practices worldwide for heritage's protection. In consequence, the fundamental international comparison to share virtuous examples of management of monuments, sites and historic environment, in which conservation and development coexist as positive models, which can be transferred to other contexts.

The strategy of protection and enhancement of heritage, thus understood, faces the possibility of transferring management policies from one environment context to another. Contemporary research on local development in a global context show that examples of successful development in a region, city or industry, however, are hardly to re-propose, in the same way in different areas. The local development, in fact, depends on environmental conventions, models of reference, habits and social conventions that cannot be recreated but only built.[15]

13 CHANG T. C., MILNE Simon, FALLON Dale, POHLMAN Corinne. *Urban Heritage Tourism: The Global-Local Nexus*. In *Annals of Tourism Research*, 1996, Vol. 23, No. 2, pp. 284-305.

14 GAMBARDELLA Carmine. *SAVE Heritage.* In proceedings of the IX International of Studies "Le Vie dei Mercanti": Safeguard Architectural Visual Environmental Heritage. Aversa and Capri 9,10,11 June 2011. Napoli, La Scuola di Pitagora, 2011.

15 STORPER Michael. *The Regional World*. New York, The Guilford Press, 1997.

Naples “Gate of the Mediterranean Sea” - source: Benecon Research Centre (Scientific referee Prof. Arch. Carmine Gambardella)



It is also true that best practices are all characterized by constant and key factors that cannot take in consideration the condition of the territory. In asset management, in a logic of sustainable tourism development, concepts such as cultural identity, integration of tourists with the local community, cultural tourism, economic development, tourism management, participatory processes in the appropriation and knowledge of the identity of the territory's values, are synonymous of successful policies , and therefore can become a stimulus for planning and management strategies to be adopted elsewhere.[16]

The full participation of communities in heritage management for the definition of its local identity is, in fact, as much a duty as a responsibility for governments and citizens, in order for that development to be oriented to the real expectations and needs of the inhabitants of the territory.[17]

In a collective project in which tourism becomes a component of the broader process of regenerative preservation of heritage, the methodological approach, multidisciplinary and multi-dimensional, structures the knowledge of the area and directs its management as "Knowledge Factory." [18]

The governance of the production cycle, understood in its regenerative action and in its role of modifying infrastructure, landscape products, it will be realized only if the complexity of local identity values are measured by knowledge, in their dual multi-dimensional understanding of the physical activity produced and to be produced, and returned as a heritage to citizens and stakeholders of the territory to take up economic activities at different scales of sustainable investment. The result will be that the products will have the more valuable the higher the degree of knowledge that we will be able to transfer in any part of the production cycle."[19]

16 DWYER L., EDWARDS D., MISTILIS N., ROMAN C., SCOTT N. *Destination and enterprise management for a tourism future.* In *Tourism Management 30,* 2009, pp. 63–74.
17 JACOB Allan B. *Making City Planning Work*. Chicago, American Planning Association, 1980.
18 GAMBARDELLA Carmine. *Less/More Architecture, Design, Landscape*. In proceedings of the X International Forum of studies "Le Vie dei Mercanti", Aversa and Capri, 31 May, 1 and 2 June 2012. Napoli, La Scuola di Pitagora, 2012.
19 GAMBARDELLA Carmine. *Le vie dei Mulini. Territorio e impresa. Collana: Rilievo è/o Progetto.* Napoli, Edizioni Scientifiche Italiane, 2003.

In this sense, the depth of realities that are considered management model for the real involvement of local people, it becomes spin off for reflection on strategies, which could be adopted, as advocated by the World Heritage Convention (1972) and the Budapest Declaration on World Heritage (2002).

Particular attention, for the international importance which they invest and for the specific legislature related to them, should be reserved for those sites that for their typological characteristics, historical, or natural assets are considered emblematic and of excellence for a Country or for the world community. This is the case of properties included in the World Heritage list, which, for their Outstanding Universal Value, become an attraction for cultural tourism on a global scale.[20]
Although formal data was not collected, the inclusion of a site in the UNESCO list matches, most of the time, with a significant increase in the number of visitors to this site. For example, after the designation of World Heritage property, the number of tourists in the Galapagos has grown from nine thousand in 1978 to one hundred forty-five thousand in 2006;[21] Petra in Jordan from three hundred and sixty thousand in 2006 to five hundred eighty thousand in 2007; the National Park Los Glacieres in Argentina, from thirty thousand in 2002 to seventy thousand in 2007;[22] Le Havre, France, in a single year since its inscription, in 2005, has increased by twenty five percent the number of visitors.[23]

The analysis of data of the UNESCO Periodic Report and Action Plan, Europe 2005-2006,[24] shows that the fifty-four percent of managers of World Heritage sites has shown economic benefits due to recognition of property in the World Heritage list, while the forty-seven percent indicated social benefits. Inclusion is viewed favorably by those countries wishing to attract

20 DROST Anne. *Developing Sustainable Development for World Heritage Sites*. In *Annals of Tourism Research*, 1996, Vol. 23, No. 2, pp. 479-492; RUSSO Antonio P., VAN DER BORG Jan. *Planning considerations for cultural tourism: a case study of four European cities*. In *Tourism Management 23*, 2002, pp. 631–637; PEDERSEN Arthur. *Managing Tourism at World Heritage Sites*. Paris, World Heritage Centre, 2005.

21 WATKINS Graham, CRUZ Filipe. *Galapagos at Risk. A socioeconomic analysis*. Charles Darwin Foundation, 2007.

22 VINALS María José. "WHS inscription: A threat for conservation?" Lecture at the International Symposium "Sharing Heritages: New Challenges for Site Conservation and Protection for Tourism Management", Valencia, Spain, 7-10 February 2008.

23 BORCHI Alessandra. *L'Impatto dello statuto "Patrimonio Mondiale" sullo sviluppo turistico di un sito: il caso di Assisi*. Master in "Valorizzazione dei Siti Culturali". Università Paris 1, Pantheon Sorbonne, 2008.

24 ROSSLER Mechtild, MENETREY-MONCHAU Cecile. *Periodic report and action plan, Europe 2005-06*. World Heritage Series N. 20. Paris, World Heritage Centre, 2007.

more tourists. The presence, on the national territory, of a property inscribed in the UNESCO list, is also a source of pride and assertion of national identity.

In the framework of the research proposals, there is no intention to submit a predominant or hierarchical position to the World Heritage in comparison to other cultural and natural assets.
In fact, the plans for the enhancement of the heritage of Campania intend to make use of the UNESCO brand to create an economy linked to cultural tourism by supporting the activities of protection and valorization. These are addressed in particular to the "minor" and immaterial heritage. The wish to promote the heritage of Campania with the UNESCO label is also linked to the same ideal that identifies the international organization in the conviction that these can be understood and shared by the local collectivities.

We sustain the idea that "UNESCO is a place of debate, a collective laboratory where some positions, doctrines and theories are dealt with in order to reach an agreement, more or less consensual, and conventions, more or less shared. In this sense, the UNESCO, as international, if not universal, organization, can be considered as a motor and simultaneously as a mirror of the cultural (and geo-politic) dynamics sustained by public institutions (States and their representatives) and society (experts and associations invited to furnish some advices and to participate in the debates and the elaboration of guidelines)."[25]
It is necessary to observe, however, that the inclusion on the list, that commits evidently States in which the enrolled site is located, is only for Countries who adhere to the Convention.

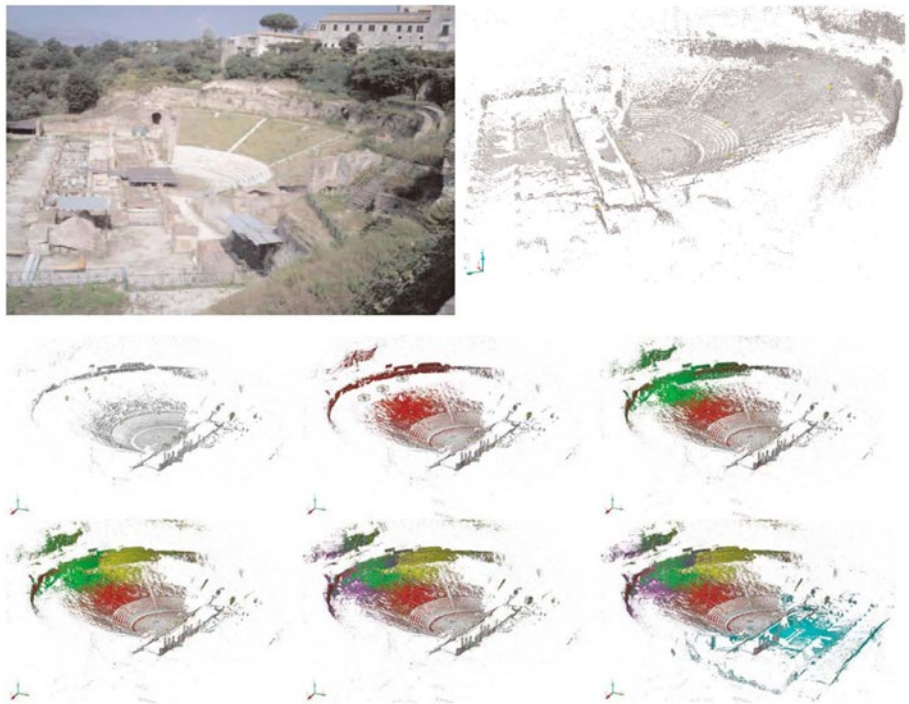
This distinction is clearly not neutral. In fact, only sites and landscapes to which the State intends to devote instruments of protection (the management plan is compulsory since 2005)[26] are recognized for enrolment.
We underline a sensitive point: recognition is not provided if there is no predisposal, national and international, devices of management for the potential sites to be included in the World Heritage list. This means that the enrolment cannot take place

25 HAUMONT Bernard. Le patrimoine mondial de l'humanité. Des monuments aux paysages : quels classements ? Pour quelles valeurs ? colloque « sur les paysages monumentaux, paysager et urbain », Université Lyon, février 2004 ; In MARCEL O. *Paysages, modes d'emploi. Pour une théorie générale du paysage*. PUL, 2006. Translation by the Author.
26 UNESCO. *Operational guidelines*. World Heritage Centre, 2005.

Roman Theatre of Sessa Aurunca, Campania Region, source: BENECON Research Centre (Scientific referee: Prof. Arch. Carmine Gambardella)

**Teatro romano di Sessa Aurunca**

L'attività è consistita nel rilevamento tridimensionale e relativa modellazione "nuvola di punti" finalizzata alla standardizzazione dei dati per import/export da/verso software di caratterizzazione acustica, applicabili nel caso di analisi dello stato di fatto e di definizione di nuovi scenari progettuali.



except through management tools that allow for the protection and enhancement of assets? It is a really fundamental criterion that particular sites become World Heritage only if endowed with management tools?[27]
The debate is open. One of the sensitive issues of international comparison at the beginning of the twenty-first century is what is generally called generalized interference. The more developed countries, in fact, in the name of humanitarian and democratic principles, and often on behalf of the economic and social development, invoke the need for management tools and the respect for international legislation of reference for heritage.
In practice, however, only the most influential and powerful Nations can put these principles into practice, and can face some economic investments for the inclusion of a site in the UNESCO list.[28]

Regardless of the ongoing debate and the ethical issues concerning the inclusion of a property in the World Heritage list, it should be noted that, increasingly, brands of the sites of excellence, above all that of UNESCO, are used - at different spatial scales - from governments, tour operators, chambers of commerce, tourism bodies and private entrepreneurs, as a powerful tool to attract tourists from throughout the world. We just think, for example, at the channels of communication provided by UNESCO, by the website of the World Heritage Centre, to the World Heritage magazine as well as to the citations in scientific publications, catalogs, newspapers and magazines to promote culture and tourism.

The spirit of exceptionality of the UNESCO site "creates" a heritage that deserves to be seen and "consumed." The development of tourism, from the largest to the smallest, cannot be rejected, since in many cases it is the only source of support for economic and social development.
It is also often the main resource for the protection of these sites. This uniqueness is also reflected in the very limited number of assets on the World Heritage list in respect to the national heritage. One need only look to the example of France, where more than forty-five thousand monuments or sites, and about fifty national and regional parks are protected by the State.
The character of Outstanding Universal Value attributed to the World Heritage properties is a rare gift, although increasingly open to different points of view, larger and larger and heterogeneous (historical, artistic, scientific and ecological).

27 HAUMONT Bernard. Interviews by the Author, from January 2011 to September 2012.
28 HAUMONT Bernard. Patrimoine et patrimonialisations. Seminario « Liex et enjeux ». Centre de Recherche sur l'Habitat (CRH). Laboratoire Architecture Ville Urbanisme Environnement (LAVUE). Ecole Nationale Supérieure d'Architecture Paris-Val de Seine, 8 novembre 2011.

Archeological Area of Pompeii, iper-spectral and thermal air-bone survey, source: BENECON Research Centre (Scientific referee: Prof. Arch. Carmine Gambardella)



About half of it has been included in the World Heritage list since 1995. The number of natural and mixed sites - which account for about one quarter of the total included properties- has seen a strong increase in the last fifteen years, especially in developing Countries. The recent developments highlight the international interest for the traditions, cultural and landscape areas often re-explored, as well as for the ecological dimensions of the natural environment. At the same time, the classification criteria evolved: the notions of representation and exemplary tend to be added, if not replace, those of uniqueness and authenticity. In fact, the intangible traditions, as well as specific categories of assets, were added to the field of natural and cultural sites exclusively covered by the Convention of 1972.[29]

Many are the cultural network that through the release of a label - often recognized by the Ministries for culture, ecology or sustainable development in different Countries - witness the status of "excellence" for that property, not only for its state conservation and the intrinsic historical, artistic or landscape heritage that it represents, but also increasingly for the achievements related to the proper management adopted for it, over time.

Tourism, from the above, can ensure sustainable development, if integrated in targeted planning strategies that demonstrate an in-depth knowledge of the area and its tangible and intangible values. These policies must not only be shared by an intellectual elite, scientific Research Centers and Universities, but also by local communities, which are both involved in the learning process of these values, and in the strategic choices for the territorial governance and heritage management. The cooperative and synergic project has regard the historical matrices that identify the places and, from these, should propose policy of planning for the future. This not only for landscape, artistic and monumental assets, but mainly for the educational development, social and cultural integration, which are the indispensable base for a general improvement of living conditions of citizens in respect of the material and intangible values of that community.

29 HAUMONT Bernard. Le patrimoine mondial de l'humanité. Des monuments aux paysages : quels classements ? Pour quelles valeurs ? colloque « sur les paysages monumentaux, paysager et urbain », Université Lyon, février 2004 ; In MARCEL O. Paysages, modes d'emploi. Pour une théorie générale du paysage. PUL, 2006. Traduction by the Author.

## 1.2. Limits and the potential of cultural heritage in Italy and Campania

The key concepts of cultural network, tourist district and local community's involvement in the planning process - focusing on the discovery of the genius loci - are the basis of management strategies in the best practices for the sites of excellence worldwide. This is not true for Italy, with 47 World Heritage properties (Country with the largest number of such sites), lost the highest percentage of foreign visitors in the last thirty years, since tourism started to have a significant impact in the global economy worldwide. Data from the World Tourism Organization (UNWTO 2011), shows that Italy ranks fifth as a tourist destination with 43.6 million international arrivals after France, the United States, China and Spain. Since 1980, Italy lost 3.2 per cent of international arrivals, which is the highest percentage among those of the top twenty tourist destinations in the world. But what impresses most is the gap that has been created between Italy and France in the period under consideration, or since the brand UNESCO has had a significant impact on the movement of visitors' flows interested in cultural tourism. [30] The difference in the number of foreign tourists, in fact, has increased from eight to forty million. In the same period, since the explosion of mass tourism, Italy has just doubled the number of visitors, while China, for example, rose from 3.5 million to 55.7 million visitors per year (Table 1). Growth of the international mobility of industrialised countries.

If we consider that the difference in the number of tourist arrivals from Italy and the United States is only fifteen million, the gap between the economic incomes related to the visitors' flow in the two countries appears disproportionate. In fact, if we divide the incomes associated with tourism for the number of international arrivals, the result is that, on average, visitors in the United States, during their stay, spend twice as much as tourists in Italy during the same period of time.

We noted that among the top ten most visited destinations in the world, those that increased the most, in percentage, the number of foreign tourists, over the period under consideration, are located in Asia. These are China and Malaysia. This is probably due to the growth of mobility in the industrialized countries and the evolution of an international geography of tourism.

30 UNWTO. *World Tourism Barometer*. Madrid, United Nation World Tourist Organization Publishing, 2011.

The majority of tourists from North America, Europe, Australia and Japan, in virtue also of the greatest economic availabilities, expanded the spatial limits of travels to Countries, which before the Eighties, were not significantly visited. The curiosity of the visitors to places with old world charm and exotic trips are mainly oriented towards the new destinations, little known, such as Asia.

This was certainly influenced by the decrease of the prices for the air transport and the average cost of living, very low, in developing Countries. The new international geography of the tourism, privileges especially the emblematic sites and the great metropolises, more recognized to the public attention worldwide. In such logic, the labels are of strategic importance for the development of tourism. We think, for example, of the temples of Angkor in Cambodia that, after the recognition of UNESCO, received a dramatic increase in the number of visitors, becoming one of the most visited archaeological sites in Asia.

We note, finally, that certain geographic undeveloped areas, attract the public of rich Countries because they represent in the collective imagination, the expression of a primitive nature and traditions still unwary to the technical and merchant rationality typical of western culture.[31]

With regard to the revenue related to the tourism economy, and with reference to the year 2011, the United States ranks first place with 116.3 billion dollars, while Italy, after Spain and France, ranked fourth with 42.9 billion dollars.[32]

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31 HAUMONT Bernard. Le patrimoine mondial de l'humanité. Des monuments aux paysages : quels classements ? Pour quelles valeurs ? colloque « sur les paysages monumentaux, paysager et urbain », Université Lyon, février 2004 ; In MARCEL O. *Paysages, modes d'emploi. Pour une théorie générale du paysage*. PUL, 2006.

32 UNWTO. *World Tourism Barometer*. Madrid, United Nation World Tourist Organization Publishing, 2011.

**Table 1** – Rank of International tourist destination (source: UNWTO 2011).

| Rank | | Country | Arrivals of tourists (thousands) | | | | % in the world | |
|---|---|---|---|---|---|---|---|---|
| 1980 | 2010 | | 1980 | 1990 | 2000 | 2010 | 1980 | 2010 |
| 1 | 1 | France | 30.100 | 52.497 | 77.190 | 76.800 | 10,8 | 9,1 |
| 2 | 2 | USA | 22.500 | 39.363 | 51.238 | 59.200 | 8,1 | 6,6 |
| 18 | 3 | China | 3.500 | 10.484 | 31.229 | 55.700 | 1,3 | 6,2 |
| 3 | 4 | Spain | 22.388 | 34.085 | 47.898 | 52.700 | 8,1 | 6,1 |
| 4 | 5 | Italy | 22.087 | 26.679 | 41.181 | 43.700 | 8 | 4,8 |
| 7 | 6 | United Kingdom | 12.420 | 18.013 | 25.209 | 28.100 | 4,5 | 3,4 |
| 52 | 7 | Turkey | 921 | 4.799 | 9.586 | 27.000 | 4 | 2,7 |
| 9 | 8 | Germany | 11.122 | 17.045 | 18.992 | 26.900 | 4 | 2,6 |
| 25 | 9 | Malaysia | 2.105 | 7.446 | 10.222 | 24.600 | 0,3 | 2,5 |
| 5 | 10 | Austria | 13.879 | 19.011 | 17.982 | 22.000 | 5 | 2,4 |
| **Total from 1 to 10** | | | **141.022** | **229.422** | **330.727** | **416.700** | **54,1** | **46,4** |
| **Total World** | | | **277.600** | **436.100** | **683.700** | **903.200** | **100** | **100** |

These data suggest that the promotion and enhancement of landscape and cultural heritage is not adequately developed, especially taking into account the global scenario that is particularly complex and capable of providing infinite offers to meet many needs. It is clear therefore that the tourist attractions, and more specifically the Italian heritage, are not capable of generating economic flows compared to its potential.

Probably, it has not been fully understood the economic, social and environmental impact related to the proper management of cultural heritage and landscape. And this also through tourism promotion strategies related to different spatial scales and different actors involved in the process. Confirming this view, we observe that the cost of Culture represents a percentage

lower than seven per cent in the total annual budget of an Italian family. This percentage is lower than the European average of nine percent, and that of Great Britain, which is the highest in the old continent with twelve percent.[33]

In 2003, Italy lost six hundred million euro as a result of a decline in the number of visitors in only one year. Between 1999 and 2003 the revenues related to the tourism market felt by seven per cent. In this same period the number of tourists in accommodation establishments decreased by 4.1 percent.[34] Between 1989 and 2004 the number of visitors to historical sites and museums, which are mostly World Heritage properties, is not significantly increased. It passed from thirty to thirty-one million, although during this time, seventy new museums out of four hundred distributed throughout the Country, were opened.[35]
Cultural tourism in Italy counts for only thirty-three per cent compared to the tourism industry in all its forms. This is a very small percentage if we consider the amount and quality of the national cultural heritage and landscape.[36] The negative trend contrasts with the tourism development in other Countries around the world and the economy revenues related to it.

Over the last ten years, the number of tourists doubled in China, tripled in the Arab Emirates, and quadrupled in Croatia.[37] Furthermore, tourism in Italy is concentrated in limited periods of time and in particular geographical areas. The Country has a tourist industry, which is more diverse than any other European State, and other resources to attract tourists, including the climate and the culinary heritage. The tourists, however, are concentrated mainly in the summer only, from July to September. Moreover, the tourist fluxes in Italy are strongly unbalanced, both at national and regional scales.[38]

33 SATERIALE Gaetano. *C'è Stata Un'epoca, Forse ...* In *Siti.* Anno quarto, numero quattro, ottobre/dicembre 2008. Ferrara, Associazione Italiana Città e Siti Patrimonio Mondiale UNESCO, 2008.

34 BONO Nicola. Relazione introduttiva. In MICCOLI Patrizia, PALOMBI Maria Rosaria. I *siti italiani nella Lista del patrimonio Mondiale dell'UNESCO. Piano di Gestione e Rapporto Periodico*. Roma, MiBAC, Ufficio UNESCO, 2005.

35 VERTULLO Felice. *Direttrici metodologiche del Piano di Gestione*. In MICCOLI Patrizia, PALOMBI Maria Rosaria. *I siti italiani nella Lista del patrimonio Mondiale dell'UNESCO*…cit.

36 BONO Nicola. Relazione introduttiva. In MICCOLI Patrizia, PALOMBI Maria Rosaria. I *siti italiani nella Lista del patrimonio Mondiale dell'UNESCO. Le strategie per la gestione* . Atti della Terza Conferenza Nazionale. Roma, MiBAC, Ufficio UNESCO, 2006.

37 SATERIALE Gaetano. *C'è Stata Un'epoca, Forse ...* In *Siti.* Anno quarto, numero quattro, ottobre/dicembre 2008. Ferrara, Associazione Italiana Città e Siti Patrimonio Mondiale UNESCO, 2008.

38 Dati Istat. Flussi turistici 2010; Regine Veneto. Movimenti turistici. Assessorato Regionale al Turismo, 2006.

Archeological Area of Pompeii, Synthetic scenario of Knowledge activity, source: BENECON Research Centre (Scientific referee: Prof. Arch. Carmine Gambardella)



The number of visitors of the northern Regions are much more than in the south of Italy, although the cultural and natural heritage is equally distributed within the Country.[39] The situation is paradoxical if we consider that the southern Regions offer a more temperate weather, which would encourage the development of cultural tourism, even in autumn and winter seasons. The flow of foreign visitors follow the route Rome - Florence - Venice, which are cities suffering, on the opposite, of a significant human pressure.[40]

The negative trend of southern Italy is confirmed by the 2011 data from Istat (Italian institute of statistics): among the top ten most visited regions in Italy, only two of them are from the South, Campania and Sicily, which rank respectively, seventh and eighth, though they are considered among the richest administrative regions in the world for its cultural heritage and landscape - at least for the number of sites of excellence - with six and five UNESCO properties.[41]

The major reasons for such a limited number of tourists, in relation to the expectations and potentials, could, inter alia, include: lack of prices' competitiveness linked to tourism services compared to other foreign destinations, the fragmentation of the tourist offer, the limited use of funds to promote the area, the limited use of the internet by Italian tour operators (one out of three people books holidays on-line), the quality of tourism services that often are not up to required standards, and the inability to organize events of international visibility.[42] An unbalanced flow of visitors is also concentrated along the coasts of Campania, in a limited portion of the Region, contributing to erosion and degradation of both natural and cultural resources.

The research carried out by Tagliacarte Institute in 1998 shows that ninety percent of the economy in the National Park of Cilento and Vallo di Diano is concentrated on the area along the coast.[43] Moreover, in the last fifty years the urbanized area of Campania became five times larger, thanks to the uncontrolled urban development, with a population increase of twenty per-

39 BONO Nicola. Relazione introduttiva. In MICCOLI Patrizia, PALOMBI Maria Rosaria. I *siti italiani nella Lista del patrimonio Mondiale dell'UNESCO. Le strategie per la gestione* . Atti della Terza Conferenza Nazionale. Roma, MiBAC, Ufficio UNESCO, 2006.

40 KING R., MONTANARI A. *Italy: diversified tourism.* In A.M. Williams and G. Shaw. *Tourism and economic development. European experiences,* Wiley, Chichester, 1998, pp. 75-100.

41 Istat. Statistiche in Breve. Il Turismo nel 2010.

42 SATERIALE Gaetano. *Un Patrimonio Che Vale Una Fortuna*. In *Siti*. Anno quarto, numero due, aprile/giugno 2008. Ferrara, Associazione Italiana Città e Siti Patrimonio Mondiale UNESCO, 2008.

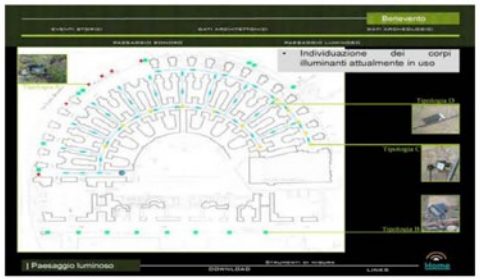
43 GENTILE Fabrizio. *La Sostenibilità Economica e Finanziaria*. In GAMBARDELLA Carmine. *Le vie dei mulini*. Napoli, Edizioni Scientifiche Italiane, 2003.

Roman Theatre of Sessa Aurunca, Campania Region, source: BENECON Research Centre (Scientific referee: Prof. Arch. Carmine Gambardella)

**Teatro romano di Benevento**

L'attività di ricerca è stata indirizzata alla caratterizzazione e alla modellazione acustica del invaso spaziale e alla relazione tra propagazione dell'onda sonora e consistenza materica delle superifici. Sono stati condotti rilevamenti acustici interni ed esterni al teatro onde evidenziare le sorgenti di rumore esterno e caratterizzare l'impronta acustica dell'invaso spaziale. Sono state inoltre eseguite analisi spettrofotometriche sulle superfici e sui materiali caratterizzanti l'impianto classico.








cent. The coastal strip, which represents fifteen percent of the Region, hosts the seventy-two percent of its population.[44] This congestion also contributes to an unbalanced number of tourists among the five provinces: Naples receives fifty-six percent of visitors, Salerno receives thirty-eight percent, Caserta four per cent, and the Provinces of Avellino and Benevento one per cent respectively.[45]

Campania, with six UNESCO sites, is only seventh among the Italian Regions for the number of visitors, although it is the first in Italy, with the Regions of Tuscany and Lombardy, for number of World Heritage properties[46] (table 2). In addition, five of the twenty most-visited cultural and natural sites in the Country are located in the Region: Pompeii (2.7 million), Royal Palace of Caserta (700 thousand), Archaeological Museum of Naples (360 thousand), the Blue Cave in Capri (290 thousand) and Herculaneum (270 thousand).[47] It is opportune to underline however that the average of the number of the days of the visitors in Campania, with the Trentino Alto Adige Region, is among the highest in Italy (respectively 4,5 and 5,1, see table 2). This is probably due to the fact that visitors in Campania are interested in bathing tourism, which foresees an average period of stay for visitors of almost one week.

Another reason could be found in the popularity of cultural and landscape heritage of Campania. In fact all the main sites in the Region such as Naples, Pompeii, the Royal Palace of Caserta, the Amalfi Coast and Capri, regardless of the UNESCO recognition, enjoy of an affirmed international recognition. Therefore, when foreign tourists reach Campania, they prefer to stop a few days more to have the opportunity to visit more than a place. Also, there are some destinations, such as the island of Ischia, which have become a favorite destination for tourists from certain geographical areas. In particular, the German have a preference for this place for the thermal and bathing tourism, especially in the summer season.[48]

44 DE LUCIA Vezio. *L'Italia non può perdere Napoli*. In *Siti*. Anno IV n. II. Ferrara, Associazione Città e Siti Italiani Patrimonio Mondiale UNESCO, 2008.
45 Regione Campania. Movimenti Turistici. Assessorato Regionale al Turismo, 2004.
46 Dati Istat. Flussi turistici 2010; cfr. Regine Veneto. Movimenti turistici. Assessorato Regionale al Turismo, 2006.
47 Regione Campania. Movimenti Turistici. Assessorato Regionale al Turismo, 2005.
48 HAUMONT Bernard. Interviews by the Author, from January 2011 to September 2012.

Province of Naples, Campi Flegrei, Castello di Baia (photograph by Archizoom)



**Table 2** – Presences of foreign tourists in the Italian Regions – year 2010 (source: Istat 2011).

| Rank | Region | n. of UNESCO sites | Arrivals | Presences | n. of days |
|---|---|---|---|---|---|
| 1 | Veneto | 5 | 8.973.729 | 36.722.503 | 4,1 |
| 2 | Lazio | 5 | 6.653.606 | 20.459.991 | 3,1 |
| 3 | Toscana | 6 | 5.905.517 | 20.531.863 | 3,5 |
| 4 | Lombardia | 6 | 5.832.704 | 16.682.773 | 2,9 |
| 5 | Trentino-Alto Adige | 1 | 4.695.324 | 23.711.733 | 5,1 |
| 6 | Emilia Romagna | 3 | 2.138.313 | 9.024.230 | 4,2 |
| 7 | Campania | 6 | 1.653.052 | 7.403.277 | 4,5 |
| 8 | Sicilia | 5 | 1.544.488 | 5.297.512 | 3,4 |
| 9 | Liguria | 2 | 1.335.056 | 4.269.574 | 3,2 |
| 10 | Piemonte | 2 | 1.241.980 | 4.227.119 | 3,4 |
| | **ITALIA** | **47** | **43.794.338** | **165.202.498** | **3,8** |

The limited number of visitors to Campania, if compared to the other Italian Regions and the unbalanced distribution of tourist flows on the regional territory, contribute to underlining the limited attention to the management of the regional heritage. In fact, it is in danger and undervalued, partly because of long-standing regional emergencies such as social and environmental issues. Among them, the garbage crisis, which for more than fifteen years has repercussions on public health and environmental heritage, and contributes to damaging the image of Campania on both an national and international scale.

The authorities delegated to the promotion of heritage in Italy and Campania, by virtue of its fame and international recognition probably have not used to promote their sites of excellence on a global level the UNESCO brand, which, by contrast, attracts an high number of foreign visitors. In all probability, they are aware that World Heritage properties like the Royal

Palace of Caserta, Pompeii, the historical center of Naples or the Amalfi Coast do not need the recognition and economic values that this label can provide. This awareness suggested a soft strategy of promotion, which, evidently, has not been supported by the expected results.

The awareness of the Outstanding Universal Value of these properties is often unknown to local authorities and entrepreneurs of the area that are not particularly involved in the planning process of heritage.[49] It is also true that isolated and uncoordinated promotional strategies within a proper management process that includes all its actions - from protection to promotion - can be very time-consuming and economically unproductive. It seems unclear, finally, the promotion strategy at both national and regional levels, precisely because the Country and the Region have, in its heritage, the highest global recognition and the most important resource for real sustainable development.

In the absence of a long-term development vision for Italy, it seems that culture is seen as a brake for the development of "productive sectors". The State budget reserves it, in fact, only 0.2 percent of gross domestic product (GDP). Meanwhile, the country's image continues to retreat, in the perspective of international competitiveness, as well as private investments in the cultural sector (in 2010 the sponsorships were down of 30 percent).

"In the real sectors of public opinion, in fact, there has been a culpable underestimation of the cultural dimension, not only as an indispensable instrument of social, civil, individual and community growth, but also as a real opportunity for development and consolidation of economic processes. Accounts in hand, culture, tourism and related industries generate twelve percent of gross domestic product. A fact that should give pause to even the most ardent supporters who think that culture does not generate economic revenues. We should give culture the strategic role of essential driving force behind the so-called "System Italy."[50]

49 ROSSLER Mechtild, MENETREY-MONCHAU Cecile. *Periodic report and action plan, Europe 2005-06*. World Heritage Series N. 20. Paris, World Heritage Centre, 2007.

50 NATALI Fausto. *Il pessimismo della ragione e l'ottimismo della volontà.* In Siti. Anno II n. 5, aprile/giugno 2011. Ferrara, Associazione Città e Siti Italiani Patrimonio Mondiale UNESCO, 2011, pp. 1-2.

## 1.3. Cultural heritage, networking, public participation and local identity: management processes and international best practices

International best practices on management of cultural heritage and landscape are oriented to define management plans aimed at integrating all the components from the actions of protection and enhancement of heritage, including the promotion, designed as a complementary and synergistic moments of the same process. The examples of success go beyond the involvement of a single local administration. These interest representatives of institutions in different territorial units, including international institutions of reference, through a careful coordination among the main stakeholders involved. Finally, it appears clear and fundamental the participation of local communities in the processes of land modification and re-appropriation of its identity values. Even on the economic and financial support to projects, new management approaches have shown that the mobilization of local resources is more effective than the reference to external financial assistances. This is particularly true, if the cultural, social and environmental assets become a common heritage of shared knowledge by the members of that community.

The involvement of a broad base of individuals is more effective than that of a single subject planner. This is because, from the comparison of different perspectives to solve problems, or for the definition of opportunity, they may design projects and management models certainly more real and satisfying the expectations of the local community. In this sense, the proposal that starts from the bottom is more effective than that which is fixed by the decision makers belonging to super-ordinate. These, in fact, often apart from the actual needs, apply the general principles which, although unobjectionable in theory, cannot be the most suitable in a particular environment. [51]
We believe that the knowledge of the history and of the identification matrices of a territory, as well as its social, economic and physical evolution (including modifications of the landscape and built heritage) are essential premise and basis for the identification of planning strategies. These, if the proposals move from the bottom, can be more easily transformed into ope-

51 Sénat de France. *Politique du Patrimoine, du Mondial au local*. Actes du colloque organisé au Senat de France avec le concours de l'UNESCO, 16 octobre 2011. Sénat de France, 2003.

rational projects for the sustainable development of a community. In a performance which sees the promotion of sustainable tourism as a viable way aimed to protect and enhance the assets, referencing to international best practices and models, the main objectives (which seem to be not connected with the particular geographic context), consist in the reconciliation of the cultural and historical identity of the territory and its vocation, with the expectations of the majority of the local community and the authorities responsible for heritage's management. We also investigate if it is necessary to preserve that identity in a relational relationship with visitors to connote it as a benchmark for sustainable development of the area. The last question concerns the optimal management of tourist flows between the needs of economic development and policies necessary for the protection of authenticity and integrity of places.

Successful examples speak, or to institutional or informal, relational, social and cultural networks that have the ability to let circulate, transmit and share knowledge, experiences on issues and projects in geographical areas, even extended and fragmented, with common characteristics always connected with the genius loci of the territory.

In the specific of this research, it is important to underline that the territorial identity, in an area such as Campania, or however in places strongly characterized by incisive cultural, architectural and landscape presences, becomes the territorial context of reference for the project, in the respect of the national and international laws of preservation.
With genius locis we do not intend, therefore, a flat reference to the past and a restatement of styles, architecture or landscape interventions that disregard the real current needs of local populations.

In different territorial contexts, and in the contemporary debate on the territorial modifications and transformations, architects, observers and actors of transformations of the "metropolitan areas" theorized the disappearance of the genius loci, to the profit of a large urban chaos, which supported some times, an urban and regional new organization.
In fact, the twentieth century saw the development of multiple structures and different organization of space in the urban environment and landscape, given the changed conditions of human activity in the natural environment. New forms of distance

and more complex proximity are also developed, in comparison to the past, among inhabitants of the same place. Other times, however, these relations are repeated in similar situations with respect to historical or social background.[52]

The relationships between people and places therefore vary as well as change the demands of the collectivities and, with them, the spatial relationships. The design approach proposed by the research, with reference to the genius loci, is denoted by an action, which takes in account these variations determined by different temporal contexts. In support of this position, Bernard Haumont remembers that "Daniel Fabre and Guy Saez shown, each in his own way, that civil society (associations) and institutions (requests for inclusion of sites, among others) produce continuously new assets related to monuments, sites, areas, and even to the traditions and crafts (intangible heritage). According to the formula of D. Fabre[53] "l'histoire a changé de lieu" and in a more explicit formula of G. Saez,[54] heritage associations show the construction of a memory that is not simply inherited (...). These are open to the creation of a symbolic universe. Additionally, the assets should no longer be seen as something related to the past, but rather as related to the present, as a category of action of the present and on the present."[55]

The network of relationships and knowledge of the territory, in the case of best practices on the heritage management, often results in the creation of "cultural districts" or "local tourist system". These put in relationship various properties, belonging to more or less extensive geographical areas, within which different itineraries are suggested. The new routes include not only visits to the heritage and natural heritage but, also, the intangible one that is discovered, for example, through food and wine events, and shows related to traditions and local products.[56] The concept of "local tourist system" has been introduced by the Italian legislation, which defines it as "homogeneous or integrated tourism context. It also includes territories belonging to different regions and is characterized by the integrated cultural, environmental and tourism attractions (in conjunction with

52 HAUMONT Bernard, MOREL Alain. *La Société des voisins: partager un habitat collectif*. Paris, Éditions de la MSH, 2005.
53 FABRE Daniel. *L'histoire a changé de lieu*. In BENSA A. et FABRE D. *Un histoire à soi*. Ed. de la Maison Sciences de l'Homme, 2001
54 SAEZ Guy. *Le patri moine saisi par les associations*. Paris, La Documentation française, 2002.
55 HAUMONT Bernard. Le patrimoine mondial de l'humanité. Des monuments aux paysages : quels classements ? Pour quelles valeurs ? colloque « sur les paysages monumentaux, paysager et urbain », Université Lyon, février 2004 ; In MARCEL O. *Paysages, modes d'emploi. Pour une théorie générale du paysage*. PUL, 2006. Translation by the Author.
56 UNWTO. *Tourism Congestion Management at Natural and Cultural Sites. A Guidebook*. Madrid, UNWTO Publishing, 2004.

Paris, Arche de la Défense (photograph by A. Ciambrone)



local agricultural products and local crafts) or by the widespread presence of tourism businesses, or groups"(article 5 of law n. 135 of 2001"Reform of national Legislation on Tourism").[57]

In the research framework, this definition is used at a provincial level. Instead, at a regional scale, and in reference to the proposed network among the World Heritage properties of the Campania Region, we will speak of "cultural district." The latter, from a strictly economic point of view, has strong similarities with the industrial district.

Different researchers looked for a definition able to analyze the different factors of success of an area that, regardless of the administrative and geographical boundaries, could be characterized because of the strong cultural identity. It seems to affirm the conviction that "all the urban centers pursuing today a coherent and ambitious strategy of local economic development consider culture as one of the levers of privileged action, opening museums, experimenting even more advanced form of dissemination of cultural activities within the city, favoring the installation of artists, building processes of urban regeneration around increasingly large and complex cultural pilot-interventions."[58]

The birth of a cultural district is not a spontaneous, fast and easily predictable process. The examples of success show that different factors as well as different local actors contribute to the creations of a defined project of territorial development. "A district for the promotion of cultural heritage does not born spontaneously. it comes to life with a political design. It is not autonomous because it lacks an automatic starting device; it must assume institutional form giving an organizational structure to the model of development that intends to implement."[59] One of the fundamental conditions for the birth of a cultural district is the conviction from the citizens of the territory, that culture is a condition for the improvement of the conditions of life.

57 The rules currently in force in terms of "local tourist system" is, indeed, in constant evolution, as the rule that previously regulated this definition (article 5 of the National Law 135/2001) was recently abolished by Legislative Decree n. 79/2011 (Code of Tourism), of which article 23 arranged to introduce new rules of reference. The Constitutional Court, however, with judgment n. 80/2012 declared the unconstitutionality of the above mentioned article 23, Thus, there is of a substantial regulatory gap on the argument.

58 SACCO Pier Luigi. *Il distretto culturale: un nuovo modello di sviluppo locale?* In ACRI. *Ottavo rapporto sulle fondazioni bancarie.* Roma, 2003, pp. 167-217.

59 VALENTINO P. *I distretti culturali: nuove opportunità di sviluppo del territorio.* Roma, Associazione Civita, 2001.

Culture, therefore, cannot be understood as an exclusive phenomenon of a minority of the population. The economic value of culture, in the process of post-industrial development, is to give it the ability to catalyze interest which may orient the new modes of production and consumption of goods. In such sense, the immaterial values, understood as the capital of knowledge, of competences and experiences, have an increasing importance in the constitution of cultural districts.

"The presence of a group of small enterprises on a territory, naturally, is not an enough to assure the born of a district. The characterizing elements are the interdependence (both in terms of complementarity and of strategic substitutability) among the actors, the industrial atmosphere, a distribution of the specializations of the chain able to realize an effective integration and the continuous transactions that favor the transmission of the information. Tacit knowledge and the accumulation of social capital are benchmarks of the local community that supports the district organization."[60]

Local communities need to integrate and feel a strong sense of belonging to the territory in order to be able to share a process, which does not depend on the number of cultural attractions in the area. Intangible traditions and events dedicated to them, in the particular context of Campania, with their ability to attract and engage the majority of the community, represent an example of an atmosphere of social cohesion, necessary precondition for any hypothesis of project.

In the district model, we affirm the awareness that success is the result of a collective process, where all the actors (institutions, entrepreneurs, citizens, etc.) pursue the same objective in a complementarily logic. The synergy and coordination among stakeholders must be able to overcome the individualistic visions that often, especially in less developed reality, take precedence over the collective. The definition of the district, thus defined, is based on the mutual understanding of local actors as well as stratified, historical, material and symbolic values of the territory.

The district then opens to the world of external knowledge, innovation, corresponding to the needs of the market, which in the case of tourism, occur as a response to the expectations and desires of visitors. The particular configuration of the Italian industrial and productive realities, of small size, could facilitate, by analogy, the definition of cultural districts.

60 SACCO Pier Luigi. *Il distretto culturale: un nuovo modello di sviluppo locale?...op cit.*

In fact, the industrial districts of success in Italy are based on interpersonal knowledge of the various actors of local realities.[61] Small production, often handicrafts, more flexible in comparison to great industrial productions, in fact, characterizes the Italian territorial realities, and in the specific that of Campania.[62]

The mere presence of tourism enterprises and cultural, historical, landscape and intangible assets, however, is not sufficient for the establishment of a district. When in the seventies, it was felt that the cultural sector could induce local development related to tourism, the need to create a cultural production not necessarily linked to the natural and cultural heritage of the territory was understood. The cultural sector was already understood at the time in the broadest sense. It included, among other things, cultural heritage, live performances, visual arts, photography, cinema industry, television and multimedia, fashion and sports. This is why many cultural districts were established, mainly abroad, even in areas with no particular cultural or landscapes assets.[63]

Campania is rich in intangible traditions and ancient craftsmanship. Among the intangible assets, we recall, for example, the Mediterranean diet that was included in the Immaterial Heritage list in 2010. The evaluation of the intangible assets, together with the material ones, in a logic of local and district system, could encourage the establishment of the proposed regional network. This process, however, must attract innovation, which is reputed to be a key element for the rediscovery of local identities. "Competition today has to do with the ability to attract innovators, as well as to stimulate the creative potential of its own local system. To achieve this, investments in arts and culture, understood in a broad sense, are extremely important."[64]

The presence of a creative class[65] that can contribute to the concentration of cultural enterprises and external investment, regardless the validity or contestability of the theory of Richard Florid, is a verifiable element in the culture of Campania. The explicit reference is to the inventiveness and the creative ability, strongly also recognized abroad, of the inhabitants of Naples and of the Region.

61 PORTER M. *Building the microeconomic foundations of property*. In *On competition*. Boston, Harvard Business School, 1998.
62 STORPER Michael. *The Regional World.* New York, The Guilford Press, 1997.
63 SACCO Pier Luigi. *Il distretto culturale: un nuovo modello di sviluppo locale?* In ACRI. *Ottavo rapporto sulle fondazioni bancarie.* Roma, 2003, pp. 167-217.
64 FLORIDA Richard. *The Great Reset: How New Ways of Living and Working Drive Post-Crash Prosperity*. New York, HarperCollins, 2010.
65 FLORIDA Richard. *Cities and the Creative Class*. Routledge, 2005.

This creativity, as a synonym for cultural development, inserted in a logic system, can influence different areas of scientific research, construction, chemistry, computer science, engineering, craftsmanship and of book industry craft, all committed to implement actions aimed at satisfying moments of the same integrated collective project. The development of the cultural district responds to the need to ensure a sustainable growth of an area where culture-based products are the result of high specialization. They are also inextricably linked to a specific place, to that community and its identity values.[66]

These elements become the cultural capital of the territory defined as "an advantage that takes body and produces cultural values in addition to the economic content it possesses."[67] In the successful examples of cultural districts "the strategic role of art and culture is identified by their ability to generate creativity, mobility, imagination and intuition. Thus, culture is not only a factor of quality of life, but it is also a crucial asset for the development of economic and professional opportunities."[68] The UNESCO site of the Loire Valley, for example, represents a positive model of a cultural district. In this French property, the involvement of local communities is of great importance for the heritage planning and integrated management processes thanks to the participation of institutions and civil society and referring to the identity and cultural values of the places.

The institutional representatives, decision-makers at different scales, in 2002 signed a "charter of commitments" with representatives of local authorities. The common long-term goal was to reinforce the attractiveness of the area within the landscape, environment, tourism and cultural services, starting from the principles and criteria that have allowed the property its inclusion in the World Heritage list.[69] The cultural network in question, which extends for 280 kilometer along the river (Loire), includes two Regions, four Departments, one hundred sixty-four Municipalities, and hosts 1.2 million people. The management system consists of three bodies - institutional, advisory

66 SANTAGATA Walter. *Cultural district and economic development*. Nimeo, EBLA Centre, Università di Torino, 2003.
67 THROSBY D. *Economics and Culture*. Cambridge University Press, 2000.
68 SACCO Pier Luigi. *Il distretto culturale: un nuovo modello di sviluppo locale?* In ACRI. *Ottavo rapporto sulle fondazioni bancarie.* Roma, 2003, pp. 167-217.
69 TREMBLAY Dominique. *Valle della Loira.* In GUIDO Manuel, PALOMBI Maria Rosaria. *Tutela e Conservazione dei Beni Culturali e del Paesaggio.* Roma, MiBAC, Ufficio UNESCO, 2008, pp. 93-96.

and operational - involving local communities, through annual meetings and numerous cultural events in various communities of the Loire, for the promotion of the historical traditions of the place. A strong sense of local identity, shared by institutions, Universities, associations and citizens, has become synonymous of the characterization of the area - from local to global scale - thanks to extensive promotional campaign based on authenticity and integrity of the site.[70]

The search for the "sense of place" has become a characteristic element in strategies for managing the assets.[71] In the case of sites of excellence, recognized internationally, to preserve the historical identity of the territory, however, becomes a difficult challenge, because their reputation often involves excessive flows of visitors. While, therefore, the delegates to sites' management often use the brand to develop shared projects on a large scale, and to access more easily to funding sources, other strategies must be identified to avoid that anthropological pressure damage the natural and built heritage. Policies that have limited these issues, not reducing - and sometimes even increasing the flow of visitors - point to the creation of "cultural districts". The territorial networks so defined - if combined with a strategy to rediscover the historical background and the definition of a local distinctiveness - facilitate the segmentation of the tourism market. Also, they research and to envisage authentic experiences that will enable tourists, as noted by the World Tourism Organization, to enter into contact with the culture and the historical values of that place.[72]

In this logic, Saint-Guilhem-le-Désert et Gorges de l'Hérault, including five of the twenty-eight communes de la Vallée de l'Hérault, has been awarded the Grand Site de France label. This is a prestigious brand awarded by the French Ministry of ecology and sustainable development for a management that combines the preservation of the landscape and "spirit of the place", quality of public welcoming and participation of local communities. To prevent excessive population pressure due to tourism in one of the most beloved historic villages of France, alternative thematic and scenic routes were planned for the rediscovery of the rural and cultural traditions of the area. Also, a reception center for visitors was constructed at Pont du Diable as well as a museum of typical ceramics in Saint-Jean-de-Fos, and numerous historic buildings were restored in the

70 DE MONTAUZON Chloé Campo. Conseillère Technique de Mission Val de Loire, site visito f the Author and interview, April 2009.
71 LEMMETYINEN Arja. *The key capabilities required for managing tourism business networks*. In *Tourism Management n. 30*, 2009, pp. 31–40.
72 PEDERSEN Arthur. *Managing Tourism at World Heritage Sites*. Paris, UNESCO World Heritage Centre, 2005.

Archeological Area and contemporary area of Pompeii, Activity of airborne sensing survey, source: BENECON Research Centre (Scientific referee: Prof. Arch. Carmine Gambardella)



Archeological Area of Pompeii, Photographic images at high resolution PhaseOne iXA (80 Megapixel), source: BENECON Research Centre (Scientific referee: Prof. Arch. Carmine Gambardella)



villages of the district.[73] These tourist router, within a "cultural district", are able to redistribute visitors over a wider area of land, and build an economy linked to the craft traditions and the specific local productions. Similarly, in 1997, to avoid the pressure of tourism to the Lackawanna coal mines in Pennsylvania and to increase the number of visitors to the near Anthracite Heritage Museum, which received few visitors, a "local tourist system" was created and a magnetic card was distributed to tourists who, at greatly reduced prices, could access the sites of major historic and natural interest of the area. In Lisbon, visitors receive a tourist card that encourages visits to minor sites of interest, which would be not promoted if excluded by the itineraries planned by the cultural agencies of the city. In Lyon, the chamber of commerce, through a display and information system provides real-time news on the most visited places of attraction, just to avoid their excessive congestion and encourage tourists to visit museums, architectures and monuments, which are equally interesting.[74]

To avoid creating false expectations on the tourist experience that could adversely affect the management of assets, for example through excessive presence of visitors who do not respect the values and traditions of a community, it is appropriate that the promotion of destinations shows clearly their peculiarities. In this sense, the specific characteristics of the territory must be properly presented, both in terms of tangible and intangible heritage, as through a detailed publicity of tourism services, so that the relationship between residents and visitors can contribute to a mutual cultural enrichment as well as to the economic development of the involved communities.[75]

In a highly competitive tourism market, it is very difficult to differentiate the barriers between the real value of tangible assets and the scenario driving cultural and tourist experiences. Two elements - seemingly contradictory but actually interconnected - define the success of a destination according to the Australian Heritage Commission. The first is the definition of a set of infrastructure and tourism services in line with international standards that promote the attractiveness of the area. The second is the fragmentation of services and the identification of market niches that enable to meet the needs of tourists, who

73 SAYAG Albert. Responsable Aménagement de l'espace – Environnement, Communauté de Communes Vallée de l'Hérault, site visit of the Author and interview, December 2011.

74 UNWTO. *Tourism Congestion Management at Natural and Cultural Sites. A Guidebook*. Madrid, United Nation World Tourism Organization, 2004.

75 FULTON William. *Guide to California Planning*. Solano Press Books, 1999.

are often more exigent.[76] In both cases the need for infrastructures and services, while respecting the local heritage, should not alter the nature, traditions and lifestyles of places, which characterize that community. Local residents can advise tourism as negative if they do not benefit of their living space and if the places of collective identity are not sufficiently respected. In addition, overcrowding of some particularly popular destinations, diminishes the appreciation. Visitors careful to respect local traditions would like to enter increasingly into contact with the lifestyle, habits and customs of their host communities. In other words, they are no longer satisfied with an impersonal experience, far from the local context in which they have chosen to spend their vacation.[77] In fact, history teaches that no culture can survive long in isolation, without contact with other traditions and influences. Tourism, in this sense, is the most common means of exchange between people from different geographical areas.[78]

Instead of this, the promotion of the territory often is unclear, with a message that does not define its true identity. The use of the brand is, in some cases, more subject to political marketing that to the identification and celebration of national identity or to the specific typological and symbolic value of local heritage.[79] The UNWTO, as quoted in the Manila Declaration of 1980, specifies that economic profit is not the only aim of tourism. In a broader sense, however, tourism has, as main purpose, the objective to improve the quality of life of local populations without altering the identity of places.[80] The same economic revenues must not create social imbalances between different social groups within the community. Strategic policies, in fact, should move towards an equitable redistribution of benefits from tourism and, where possible, alleviate poverty and misery of the weaker strata of the local population.[81] In this sense, as suggested by UNESCO, it is appropriate that tour operators are involved in the process of planning and management of assets, and work in partnership with institution bodies, professional associations and voluntary organizations for the development of the territory. [82]

76 Australian Heritage Commission. *Successful Tourism at Heritage Places. A Guide for Tourism Operators, Heritage Managers, and Communities*. Camberra, Australian Heritage Commission publishing, 2000.
77 DWYER L., EDWARDS D., MISTILIS N., ROMAN C., SCOTT N. *Destination and enterprise management for a tourism future*. In *Tourism Management 30*, 2009, pp. 63–74.
78 ICOMOS. *Tourism at World Heritage Sites: The Site's Managers Handbook*. 2nd ed. Paris / Madrid, ICOMOS / WTO, 1993.
79 ASWORTH G.E., TURNBRIDGE J. E. *The Tourist – Historic City*. London, Belhaven. Butler, Richard, 1990.
80 FEILDEN B., JOKILETO J. *Management Guidelines for World Cultural Heritage Sites*. 2nd edition, Rome, ICCROM, 1998.
81 ICOMOS. International Cultural Tourism Charter. Managing Tourism at Places of Heritage Significance. 12th General Assembly in Mexico, October 1999.
82 UNESCO. *Tourism, Culture and Sustainable Development*. Paris, World Heritage Centre, 2006.

For example, in the World Heritage city of Safranbolu in the Black Sea, Turkey, scholars, planners, artists, tour operators - in cooperation with local public institutions - adopted a tourism strategy in 1975 aimed to rehabilitate the city's important buildings and architecture. Monumental structures, like the ancient mosque and baths, were restored, as well as the houses of the merchants of the seventeenth and eighteenth centuries, which were reutilized as guest houses. It was the new value attributed to tourism, which has justified the economic investment, not only addressed to the historical monuments, but also to residential and minor architectures, bringing them to the level of World Heritage. The project, over the years, has involved the local community including the creation of new job opportunities, from the field of construction to the of tourism. Also as part of sustainable development policies, the managers of the National Park of Ujung Kulon in Indonesia, have shown how the local community were careful to protect and preserve the landscape heritage, sensing the economic benefits derived from the proceeds generated by cultural tourism, from the time when the inhabitants were engaged in work activities associated with managing the property.

The evidence and international best practices, in fact, show that education programs for the management of the heritage of local communities, if they have no actual evidence in the economic development of the territory, they hardly ever reach the desired goals.[83]Programs for environmental protection, extended to sustainable tourism, affect both the host communities and visitors. In fact, the 'Global Code of Ethic for Tourism' adopted by UNTWO in 1999 suggests that the States - through their own decentralized administrative structures - take appropriate measures to facilitate the dissemination of correct information regarding tourist destinations, with strategic national and international communication. The main objective is to spread among the visitors the highest respect for the culture, traditions and heritage of the town and the Country they visit.

The increasing attention to the new communication tools with innovative technologies can positively contribute to the spread of knowledge and values of a community. For this reason, it is becoming increasingly important the involvement of local human capital, who is depository of historical background and local identity.[84]

83 PEDERSEN Arthur. *Managing Tourism at World Heritage Sites*. Paris, World Heritage Centre, 2005.
84 VON DROSTE Bernard. "World Heritage and Globalization". Lecture at the International Symposium "Sharing Heritages: New Challenges for Site Conservation and Protection for Tourism Management", Valencia, Spain, 7-10 February 2008.

## 1.4. The political culture in France and tourism networks: tools for the protection and enhancement of heritage

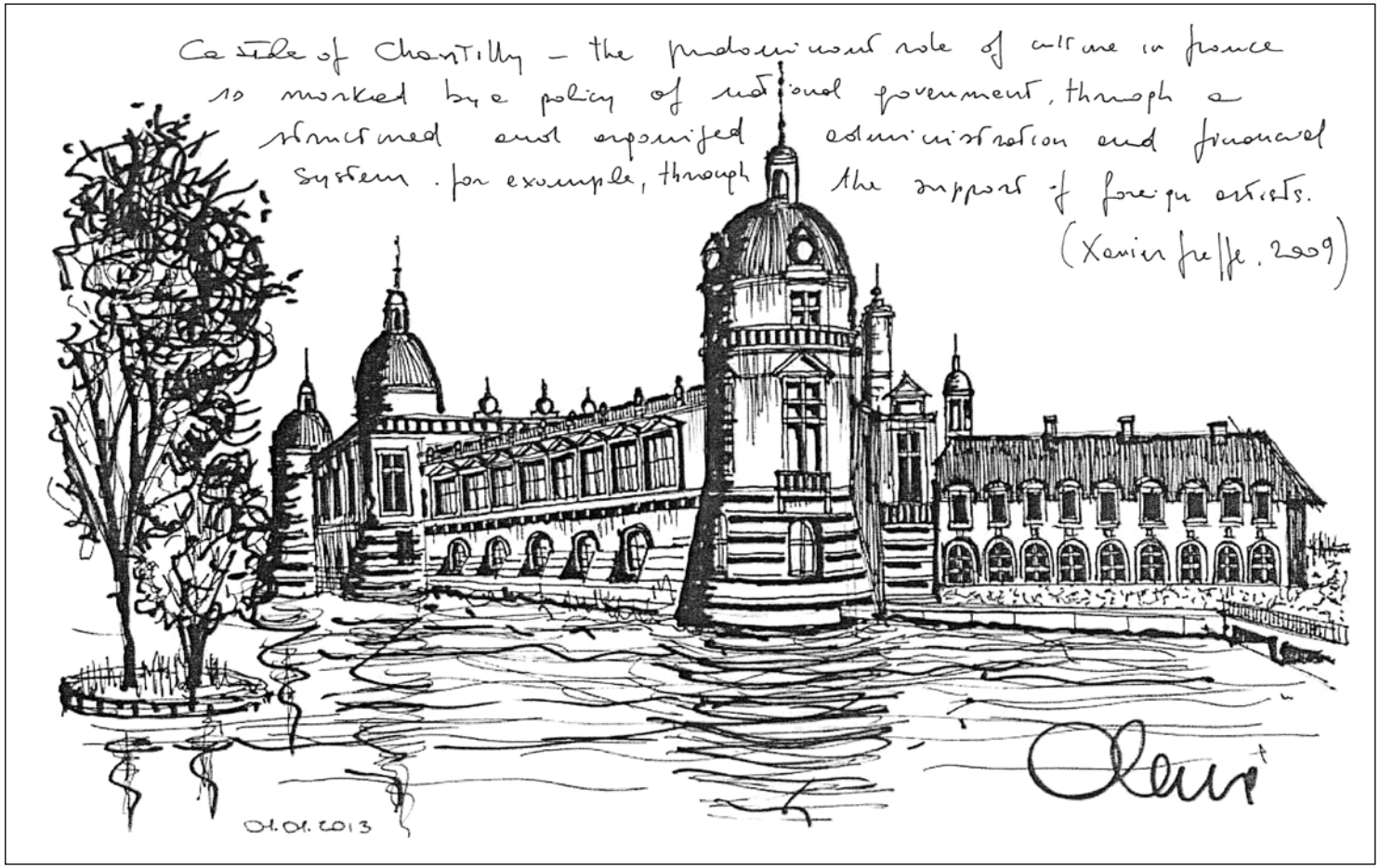
The cultural, social and economic relations between Italy and France have profoundly marked the history of the two Countries considered an international benchmark for the policies of management on cultural and landscape heritage.[85] In particular, relations between France and Campania have not only allowed the creation of great architectures and monuments in the historic center of Naples, and throughout the region, but have modified and integrated lifestyles and traditions that are still part of the inalienable patrimony of the peoples of the two areas. Some of them in the Campania region, in particular in the Province of Caserta, have characteristics very similar to other landscapes of southern France. They consist of a strong classical profile and medieval connotations, influenced by the Arab-Byzantine culture.[86] Not to mention the role and the cultural weight of Paris and Naples in the history of Europe. For this reasons these were considered by Stendhal the only two European capitals.

The predominant role of culture in France is marked by a policy of national government, through a structured and organized administration and financial system of, which manifested itself in the past, for example, through the support of foreign artists living in France. Among the most famous links in the relationship between artists and representatives of political power or patrons, once again in the strong continuity of cultural exchanges between Italy and France, is recalled that between Leonardo da Vinci and Francis I, who honored him with the title of premier peintre, architecte, et mécanicien du roi.[87]

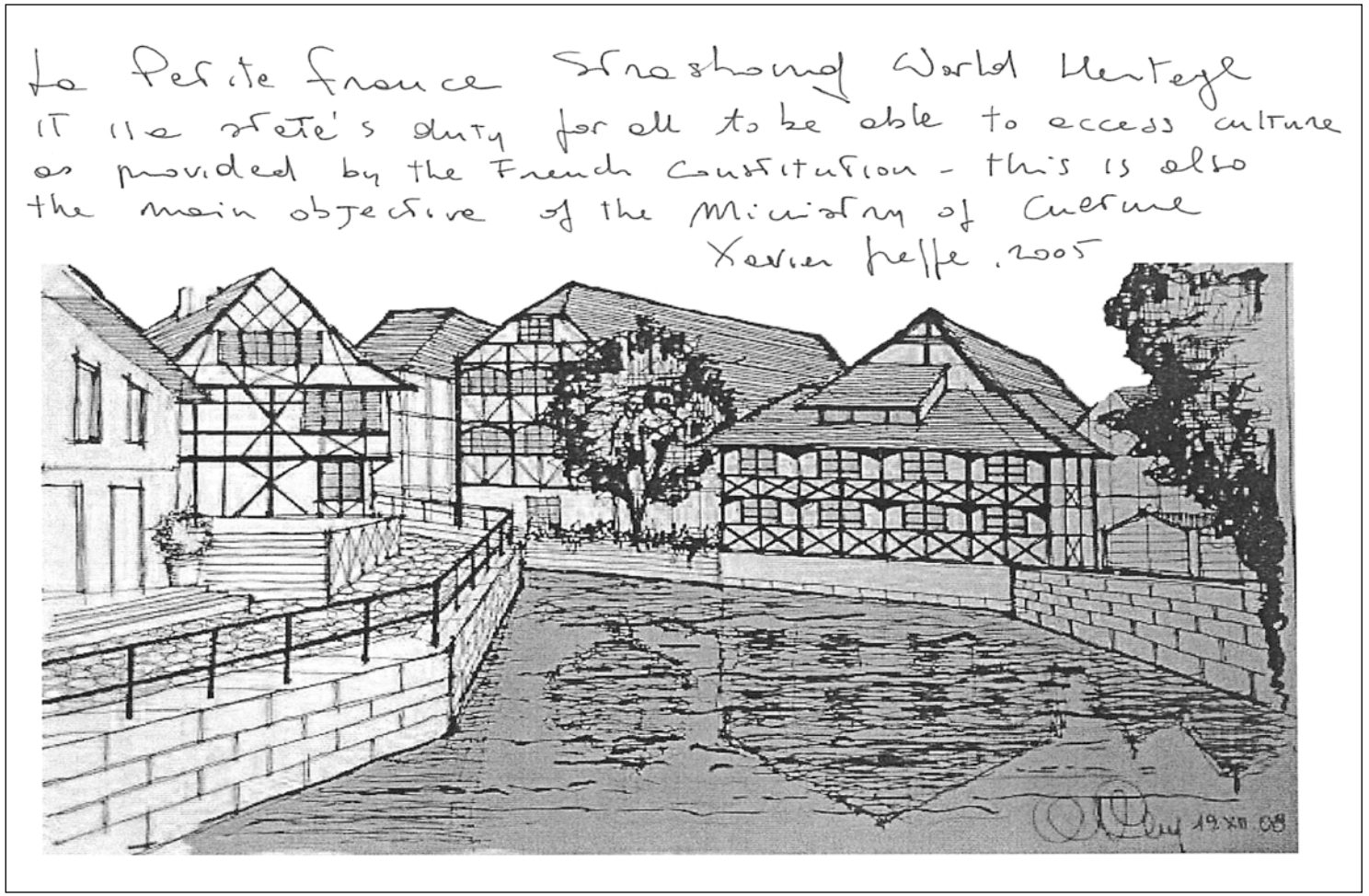
The culture in France, over the centuries, affirms itself in the policies adopted, as the most important tool for achieving a comprehensive development, including social and economic, which ensures the quality of life of every individual.[88]

85 SETTIS Salvatore. *Paesaggio Costituzione cemento*. Torino, Giulio Einaudi editore s.p.a., 2010.
86 GAMBARDELLA Alfonso. *Ager Campanus. Ricerche d'Architettura.* Napoli, Edizioni Scientifiche Italiane, 2002.
87 GREFFE Xavier, PFLIEGER Sylvie. *La politique culturelle en France*. Paris, La Documentation française, 2009.
88 DONNAT Olivier. *Les pratiques culturelles des Français. Enquête 1997*. Paris, La Documentation française, 1998.

Castle of Chantilly. Site visit on 01 January 2013. Sketch by Alessandro Ciambrone



Strasbourg. La Petite France. Site visit on 19 December 2008. Sketch by Alessandro Ciambrone



It is a State's duty for all to be able to access culture, as provided by the French Constitution. This is also the main objective of the Ministry of Culture, which foresees: making accessible to the widest possible public the works of art, primarily national ones; to encourage the creation of works of art and stimulate the spirit that enriches them (décret n. 59-889 du 24 juillet 1959).[89]

Indeed, creation is a cornerstone of French cultural policy that is expressed through two main actions. The first appears to support the artists in their training, assuring a system of support in the absence of work, protecting intellectual property and facilitating access to internal and external market. The second is materialized with the support of business through numerous public commissions, specific tax and financial measures and the creation of specific places for exhibitions and events.[90] The main role of the State is recorded in the investment for culture with funding in this economic sector: with a budget of 2.816 billion euro announced in the national budget for culture in 2009 - and an increase of 2.4 per cent more compared to 2008 - investments in culture have increased almost continuously over the last twenty five years.[91]

Close links unite political and cultural tourism in France, which with eighty-two million international arrivals, is the most visited country in the world. The concentration of natural and cultural heritage is very strong in the Country, forming the basis for a tourist economy, which represents 6.2 percent of Gross Domestic Product (GDP).[92] The added value[93] of tourism in France, as a percentage of GDP, is higher than that of other sectors which contribute decisively to the national economy. The total tourist income in the country in 2009 is 84.7 billion euro. Of these, the value added of 41.6 billion euro, exceeding the energy and agriculture (30 billion respectively), agro-food industry (25.7 billion) and automotive (11.2 billion) . By its nature, as a sector of services, tourism is a major generator of employment, with an average annual growth of twenty-seven thousand

89 GREFFE Xavier. *Economie de la propriété artistique.* Paris, Economica, 2005.

90 FLEURY Laurent. *Sociologie de la culture et des pratique culturelle*. Paris, A. Colin, 2008.

91 GREFFE Xavier, PFLIEGER Sylvie … op. cit. ; Ministère de la Culture et de la Communication. « Le budget du ministère chargé des Affaires culturelles de 1960 à 1985. » Développement culturel, n. 67, octobre 1986.

92 VOURC'H Anne. *Protection, Management and Sustainable Development: The "Grans Site de France" Experience*. In GAMBARDELLA Carmine. *Less/More Architecture, Design, Landscape*. In the proceedings of the X International Forum of Studies "Le Vie dei Mercanti", Aversa and Capri, 31 May, 1 and 2 June 2012. Napoli, La Scuola di Pitagora, 2012.

93 Added value is defined as the difference between the proceeds from the sale and the amount paid for the purchase of raw materials and semi-finished products used in the production process.

employees over the past ten years.[94] Particular attention is drawn to the policies relating to cultural tourism initiatives such as, for example, the Convention of the National Council on Tourism with the Ministry of Culture, signed on April 18th, 2008, which seeks to establish cooperation in land management, development of cultural resources and local products. The aim is to adapt the cultural offer to continuing developments in tourist demand and specific needs, such as the creation of the brand "Tourisme et Handicap", which allows to the labeled sites to be visited by disabled.

The field of cultural tourism has opened new perspectives to respond to market needs. The visit to the most emblematic and visited historic sites in France, no longer meets sufficiently and exclusively tourists, who ask and seek monuments and sites that are expression even of a minor heritage. Moreover, they ask for high profile cultural events. To meet these growing demands, the Convention "Culture tourisme" between the Ministry of Culture and the State Secretariat for Tourism was signed in November 2009. The Convention's main objective is to encourage innovation and practices of tourism development focused on monumental heritage, in order to differentiate the tourist routes and avoid massive flow of visitors that focus exclusively on a few properties, thanks to the organization of large events in other less promoted places. This is in view of the fact that "the greatest problem of tourism in France comes from the over-attendance of a dozen of well-known sites. Seven national monuments, in fact, achieve the 2/3 of attendance at such sites, and three museums accounting for sixty percent of visitors to the national museum system."[95]

In fact, these initiatives are consistent with a cultural policy already initiated since years that allowed to the creation of many annual festivals and events, not only in France, but throughout Europe. To name a few, include: the music festival which is celebrated since 1982, every June 21st in all French cities; the European Heritage Days, which since 1991, is held in the third week of September; [96] the night of the museums, which is held annually since May of 2005; and the film festival which is held for three days in late June.

94 MESSAGER Michel, RUIZ Gérard, WARNET Claude. *Le poids économique et social du tourisme*. Conseil national du tourisme de France, section de l'économie touristique, 2010.

95 Hervé Novelli, ministre en charge du tourisme en France, in Michèle Sani, «Convention culture/tourisme : bientôt des paradors « à la française », sur tourmag.com, Samedi 7 Novembre 2009. The seven moste visited monuments, cited in the article, are: le Mont Saint-Michel, l'Arc de Triomphe, la Sainte Chapelle, le Panthéon, les tours de Notre-Dame de Paris, la Conciergerie, le château et les remparts de Carcassone. I tre musei sono le Louvre, Orsay et Versailles.

96 Initiative endorsed by the Council of Europe in 1991 at the suggestion of Jack Lang, the French Minister of Culture from 1981 to 1986 and again from 1988 to 1993.

Aigues-Mortes en Terre de Camargue, Languedoc-Roussillon Region (photographs by A. Ciambrone)





Between tourism and enhancement of heritage, while respecting the principles of sustainable development, the decentralization processes of territorial management has played a key role in France, in line with the requirements of the international conventions on protection of cultural and landscape heritage. In 1982 it has created a special procedure for decentralization.[97] It was in fact defined the Zones de Protection du Patrimoine Architectural, Urbain et Paysager (ZPPAUP) on proposals of the elected, subjected to investigation and public referenda and approved finally by the regional committee of heritage. These forms of cooperation and partnership between public institutions, civil society, associations and local businesses, have great success in France.[98]

In the framework of the decentralization law, the State has the role of ensuring the overall coherence of the system. Regions assume strategic responsibilities, managing the coordination of public and, at times, guide and determine the strategies at the departmental level. Departments are responsible for managing the assets, which are not protected within their jurisdictional boundaries. Management policies may be different from one Department to another, but always consistent with national strategies. The municipalities and metropolitan areas (inter-communality), ensure the relationship between heritage management and urban planning. They also ensure that the heritage protection can be extended to inter-municipal level, if the municipality where the property is located would desire it.[99] Among the main objectives of this law, is to bring more and more elements in the planning instruments for the management of heritage.[100]
The extension of social and cultural elements that constitute the heritage of a Country expands continually of spatial scales. The conservation and protection of built settlements and landscape become very common, beyond the preservation of a single buildings and a punctual monument.

97 L*aw* Defferre 1982.
98 YANG Manja, DAUGE Yves. *La politique du patrimoine et les enjeux de la décentralisation*. In Sénat de France. *Politiques du patrimoine du mondial au local. Actes des colloques organisés au Sénat 2002/2003*, pp. 11-15.
99 CLEMENT Michel. *Décentralisation et intercommunalité du patrimoine*. In Sénat de France. *Politiques du patrimoine du mondial au local. Actes des colloques organizés au Sénat 2002/2003*, pp. 107-109.
100 DAUGE Yves. *Du réglementaire à l'opérationnel: Les evolutions stratégiques de la sauvegarde*. In Sénat de France. *Politiques du patrimoine du mondial au local. Actes des colloques organizés au Sénat 2002/2003*, pp. 111-113.

The identification of areas to "save", as the multiplication of ZPPAUP, describes the spatial extent, which we find in the evolution of the inscription of sites in the World Heritage list. The first laws in France in 1913 and 1914 on the historic monuments, followed by the more recent ones of 1990 and 2000 on the development of the city, witness a process of land protection that characterizes the process of preservations, in continuous expansion.[101]
In the debate in progress on territorial governance and heritage management in France, the Zones de Protection du Patrimoine Architectural, Urbain et Paysager are to be replaced by a new tool of territorial management: Les Aires de mise en Valeur de l'Architecture et du Patrimoine (AVAP).

The local administrators are mobilized in such sense sustaining that the normative references introduced by the ZPPAUPs were too much limitative for a development able to answer to the real needs of local communities.[102]
The device of the AVAP preserves the fundamental principles that characterized the institution of the ZPPAUP, improving the inaccuracies and the confusing normative, which over time, were found in its application.
The AVAP enters into effect thanks to the law Grenelle II (loi n° 2010-788 du 12 juillet 2010), which foresees "more effective tools of management for heritage and territory, thanks to closer and balanced cooperation between the State and local actors."
The AVAP can be created on the initiative of the municipal territory which has cultural, architectural, urban, landscape, historic or archaeological value, provided that the Municipality is competent over the development of the Plan Local d'Urbanisme (PLU).

In fact, even this management tool, like its predecessor, plans to integrate the activities of urban planning with the laws for the environment and the landscape management. Under the terms of the law Grenelle II "the AVAP's purpose is to promote the enhancement of built heritage and spaces in accordance with the principles of sustainable development. It is based on the analysis of architecture, assets and the environment, taking into account the orientations of the management project and sustainable development of the Plan Local d'Urbanisme, in order to ensure the architectural quality of the existing and future buildings and the space management ."

101 HAUMONT Bernard. Patrimoine et patrimonialisations. Seminario « Liex et enjeux ». Centre de Recherche sur l'Habitat (CRH). Laboratoire Architecture Ville Urbanisme Environnement (LAVUE). Ecole Nationale Supérieure d'Architecture Paris-Val de Seine, 8 novembre 2011.
102 HAUMONT Bernard. Interviews by the Author, from January 2011 to September 2012.

The AVAP brings the principles of utility and public servitude. This management tool provides comprehensive protection of the area and of the monuments that are located on it. It is suspended, therefore, the servants of the areas belonging to the individual monuments, because these are already required by AVAP. Through this criterion it is tried to overcome the problems that emerged in the previous legislation.[103]

In the framework of the territorial policies on heritage and institutional bodies which operate at different territorial scales, UNESCO, in cooperation with several Governments, Universities and NGOs, organized in October and November 2002, a series of teleconferences in Paris, Dakar, Beijing Tours, Alexandria, Mexico City and Strasbourg entitled "Le patrimoine mondial, enjeu de la décentralisation". Among the meetings' outputs, the principle that the protection of cultural heritage and landscape are two fundamental and complementary actions was affirmed. In other words, decentralization and partnerships allow the easier to find out sources of funding.[104] In this logic also lies the law n. 809 of August 13th, 2004, which offers more freedoms and responsibilities, to local communities on the heritage management, art education and organization of cultural events.[105]

As part of efforts to decentralize the management of the assets and strengthen relations between the State and local authorities, Law n. 6 of January 4th, 2002 introduces a new management structure: l'Établissement Public de Coopération Culturelle (EPCC). This is an institution for the management of a public cultural service, managed by a local institution, which can extend to several municipalities [Établissement public de coopération intercommunale (EPCI)].
Activities of the EPCC, in the interests of all the local actors, should contribute to the realization of the principles of the State cultural policy. Its guidelines and dispositions were also adopted by the code général des collectivités territoriales (loi du 22 juin 2006). In creating a new category of public institution, Law 6 of 2002 provides a specific legal instrument for cultural decentralization. The adoption of the new institute of management is presented as an opportunity and it is not mandatory for the community of the area.

103 Ministère de la culture et de la communication. *Les Aires de mise en Valeur de l'Architecture et du Patrimoine*. Direction générale des patrimoines, juin 2012.
104 BANDARIN Francesco. L'avenir de la coopération interparlementaire en faveur du patri moine mondial, table ronde. In Sénat de France. *Politiques du patrimoine du mondial au local. Actes des colloques organisés au Sénat 2002/2003*, pp. 79-86.
105 GREFFE Xavier, PFLIEGER Sylvie. *La politique culturelle en France*. Paris, La Documentation française, 2009.

Archeological Area of Pompeii, Photographic images at high resolution PhaseOne iXA (80 Megapixel), source: BENECON Research Centre (Scientific referee: Prof. Arch. Carmine Gambardella)



Photographic images at high resolution PhaseOne iXA (80 Megapixel), source: BENECON Research Centre (Scientific referee: Prof. Arch. Carmine Gambardella)



This new tool allows to facilitate the participation of one or more local communities, also in economic terms, within a joint and shared project. The EPCC can assume different forms to support all the sectors of cultural activities. Among them, those in support of the activities of: heritage (museums, libraries-media libraries, historical monuments); the teaching of art (schools of music and art); the plastic art (art centers); and the organization of shows .

The local institutions and collectives are responsible for the characterization of the EPCC, its juridical form (établissement public administratif ou à caractère industriel et commercial) and to look for the sources of financing for its constitution and its functioning (State, local collectivity, public institutions). In fact, the board of directors of an EPCC consists of all institutional representatives of the institutions involved at different spatial scales. The general director, appointed by the board of directors, has an operational role and carries out projects as approved by the board of directors.

In order to coordinate and develop coherent policies of management for the sites managed by the EPCC, a Comité national de liaison des EPCC was established in 2004, which brings together almost forty structures. The Committee brings together the directors and administrators of EPCC involved with the aim of creating a debate and a common working-table. The problems of all and the successful examples are discussed and shared with the main actors of the involved local community. Its interdisciplinary configuration (representing all areas of cultural and artistic sectors) facilitates the implementation of ideas around a central question: public service culture.

Another important key concept that combines the strategies of decentralization and "network system", in the sustainable management of heritage between economic development and protection of natural and built assets, is the affirmation of the label, as a quality instrument that defines not only guiding principles for careful heritage management, but, increasingly, validates after a period of time management efficiency. To show the State intervention for cultural promotion, we look at the case of label "scenes nationales". This brand since 1992, identifies the ancient Maisons de la culture created by André Malraux,[106] les centers d'action culturelle (1971), et les centers de développement culturel (1982). The label is awarded to properties by the Ministry of Culture under a contract of objectives that aims the following main purposes: to establish itself as a place of

106 André Malraux is Minister of the Propaganda and Information from November 1945 to January 1946 in the De Gaulle government, and again becomes Minister of State in January 1959. In July of that year he was appointed Minister of Culture, a position that will maintain uninterrupted until June 1969.

artistic production of national reference in different domains of contemporary culture; being a privileged place for the dissemination and comparison of artistic forms, with particular attention to contemporary creations; become a centre for action that promotes cultural development of the new behaviors in regard to artistic creation and its diffusion in society.

Tourism has allowed to highlight the richness of the French's territories for the creation of many brands that denote the characteristics of these spaces. The best known are les stations vertes established in 1964 (ten stations vertes in 1965, two hundred in 1977, six hundred in 2009), les villes d'art et d'histoire, les pays d'accueil touristiques created in 1976 on a voluntary basis by local entrepreneurs to enhance their products, even before the administrative definition de pays, whose definition has been clarified in the Act February 4th, 1995 said loi Pasqua.[107]

The variety of labels and tourist offer allowed the development of economies in rural areas, not particularly popular, thanks to the rediscovery of traditions and local products.[108] Very often the labels are linked to associations, which has a dominant role for the dissemination of cultural policies, creating one of the fundamental tools of regulation of the third sector in France. The promulgation of the law on associations (July 1st, 1901) completed the process of full implementation of the ideals of freedom, equality and brotherhood that animated the founding of the French State. With the promulgation of this law were made 150 thousand cultural associations, which represent one-fifth of the Country's associations.

On June 1st, 1901, Pierre Waldeck-Rousseau adopted, at the end of a long parliamentary battle, the law "relating to the contract of association" of immense symbolic value that provides one of the great republican liberties. Law "1901" establishes the right to associate on an entirely new basis. In fact, it puts an end to the restrictive regime and interdiction of the previous law Le chapelier, promulgated on June 14th, 1791. This foresaw, for the establishment of an association, a preventive declaration, which was subject to prior authorization act. For Law 1901, the association is an expression of public freedoms and

107 *Loi d'orientation pour l'aménagement et le développement du territoire du 4 février 1995* (LOADT - *dite loi Pasqua*). The general principles of law founded a new political management and development of the area supporting *les schémas de services collectifs, les schémas régionaux d'aménagement et de développement du territoire, les agglomérations et les pays*. The law was modifyed on 25 June 1999 by the law LOADDT (*dite loi Voynet*).

108 MESSAGER Michel, RUIZ Gérard, WARNET Claude. *Le poids économique et social du tourisme*. Conseil national du tourisme de France, section de l'économie touristique, 2010.

can be made "without preventive declaration or prior authorization act." The character of civil liberties was recognized by the Constitutional council on July 16th, 1971. The law founds the right of association upon the principles of the 1789 revolution: primacy of the individual, its rights and freedom; freedom of membership or self-suspension from the association; restrictions of the object of the association to a well-defined objective; equality of members of an association; and administration of the association for free resolution of its members.

The law of July 1st, 1901 and the decree of August 16th of the same year, are the two fundamental texts which underpin the functioning of associations. The first article of the law defines the association as "an agreement through which two or more people put together, permanently, their knowledge or their activities without the final purpose of sharing the economic benefits ...". The legislator expresses the determination to enroll the juridical regime of the associations in the spirit of the principles of common law of contracts regulated by the civil code. This framework of common law rules the creation, functioning and dissolution of an association. Its same definition, as noted in the first article, assumes that it is possible for an association to develop profit and engage in economic activities. It cannot, however, distribute those profits among the members, but only engage in activities geared to the purposes of the association.

Between labels and associations, it was born in 2010, l'Association des biens français du patrimoine mondial, which aims to raise awareness and share the management responsibilities of the properties listed in World Heritage.[109] In fact, since the early '70s, the State, in charge of the protection of representative sites, was asked by local authorities to react and deal with two problems: on one hand an excessive human pressure caused by a large numbers of tourists; and second, the increasing trivialization of the most known historical sites for the service of welcoming, too often of poor quality. At that time approximately 2800 protected historical sites were at risk due to the pressures of tourism. Thus the Opération Grand Site was born. This involved the cooperation between local partners and State principally for the definition of territorial co-funded projects, aimed at a better management of heritage and its protection and enhancement. In this operation, one of the conditions to receive the State funding was to create (or use) a permanent management structure that would include local partners.

109 SOROSH-WALI A. Junaid. Programme Specialist, Focal Point for Western, Baltic, Nordic and South-East Mediterranean Europe, Europe and North America Unit, UNESCO World Heritage Centre, interview, January 2012.

This structure had to ensure the public reception and entertainment of visitors at sites, after they recover. Thus, mixed syndicates constituted, in most cases, which associated institutions at different spatial scales (municipal, inter-municipal, Departments, Regions ...).[110]

In this frame work, since 2000, the management structures came together and created the Résau des Grands Sites de France, whose main goal is to improve the management of properties in accordance with the principles of sustainable development.[111] The management strategies des Grands Sites are inspired by the policy of protection of monuments and natural sites, contained in the laws of 1906 and 1930, managed by the Ministry of ecology, energy, sustainable development and sea. The key principles are those of the UNESCO World Heritage Convention of 1972 and of the European Landscape Convention, adopted in Florence in 2000 by the Council of Europe. In thirty years, this policy has involved about forty sites in a process that engages State and local communities.

The development of tourism in France in this period was spectacular: it passed from thirty million in 1980 to eighty-two million of international arrivals in 2011, according to data from the World Tourism Organization. In 2002, the State created the label Grand Site de France to attribute it to those sites that stand out for the conservation and sustainable management of properties. In 2010 the label was introduced in the Code de l'environnement with the Law of July 12th, 2010 on the mobilization of national environmental, said loi Grenelle 2. To date, in 2012, ten sites out of the thirty-seven of the network, have received the label du Grand Site. The label is awarded for a period of six years and its renewal is possible, after verification of the actual management measures adopted.[112]

110 THIBAULT Jeanne-Pierre. *Petit traité des Grands Sites. Réfléchir et agir sur les hauts lieux de notre patrimoine*. ICOMOS France, Actes Sud, 2009.
111 VOURC'H Anne. Directrice Réseau des Grands Sites de France, interviews: November 2011 and June 2012.
112 Ministère de l'écologie, du développement durable, des transport et du logement. Document de référence pour la politique nationale des grands sites, annexe à la circulaire ministérielle du 21 janvier 2011.

The national policy des Grands Sites is expressed through three main points:

A . All sites defined Grand Site must indeed be places of beauty, landscape and environment of excellence, managed in an exemplary manner from the perspective of sustainable development and transmitted to future generations in the best possible way;

B . These sites should be the vehicle for local development and, through its cultural value, start a regional process;

C . They must contribute to the development of environmental, cultural, tourism and sustainable development in France. This Triple purpose has resulted in the label Grand Site de France.

A Grand Site extends, generally, on a larger area of a site classé stricto sensu, and is subject to great tourists flows, sometimes unsuitable for reception capacity of the site. The thirty-seven sites in the network, in fact, have been visited by twenty-seven million tourists in 2011. These, indeed, are places where measures are implemented to avoid excessive anthropic pressure, in line with the principles of sustainable and responsible tourism. The projects of modification and management related to the properties of the networks, which actively involve local communities should respond to key questions that concern the benefits of the impact on the landscape, the reversibility of its possible modification and improvement of lifestyle of the inhabitants.

The Grands Sites experience suggests that the management of cultural heritage or landscape requires an allocation of decision-making powers to a local body with public interests, to cooperate with the State administration, local populations, Research Centers, Universities and international organizations of reference. The challenge is to integrate good public policies and private initiatives with a decisive participation, including financial, of the main stakeholders of the territory, who should share the same values in the history of the place. The management and tourism promotion, in this sense, move defining a balance between quality of life for residents and visitors' needs in a relationship that should be beneficial to both. This in the awareness that the consequences of a particular asset extend over a larger area of land, and that tourism is not the only tool for local development.[113]

113 VOURC'H Anne. *Protection, Management and Sustainable Development: The "Grans Site de France" Experience*. In GAMBARDELLA Carmine. *Less/More Architecture, Design, Landscape*. In the proceedings of the X International Forum of Studies "Le Vie dei Mercanti", Aversa and Capri, 31 May, 1 and 2 June 2012. Napoli, La Scuola di Pitagora, 2012.

# 2 HERITAGE'S MANAGEMENT: BEST PRACTICES IN FRANCE

The study for the establishment of a cultural district of the Campania Region and of the local tourist systems for the five Provinces, uses and analyzes projects in progress coherent with the principles of sustainable development. In order for the project to be realized, we wonder whether the study of best practices on planning and management of excellence in France, a Country very close to Italy for references and cultural exchanges, will help to stimulate sustainable strategies also to be adopted for World Heritage properties in Campania. We therefore take as a reference - after careful critical investigation based on scientific literature reference, continuous interviews with professor Bernard Haumont,[1] director of the doctoral research in France as well as through interviews with referents and experts from international organizations and Universities[2] - cases study that are considered best practices in the field of heritage management and sustainable development. The choice felt on aspects related to planning and management of those properties that have been characterized for particular actions, which appear to be fundamental for the success of the proposed project on the property of Campania. We analyze:

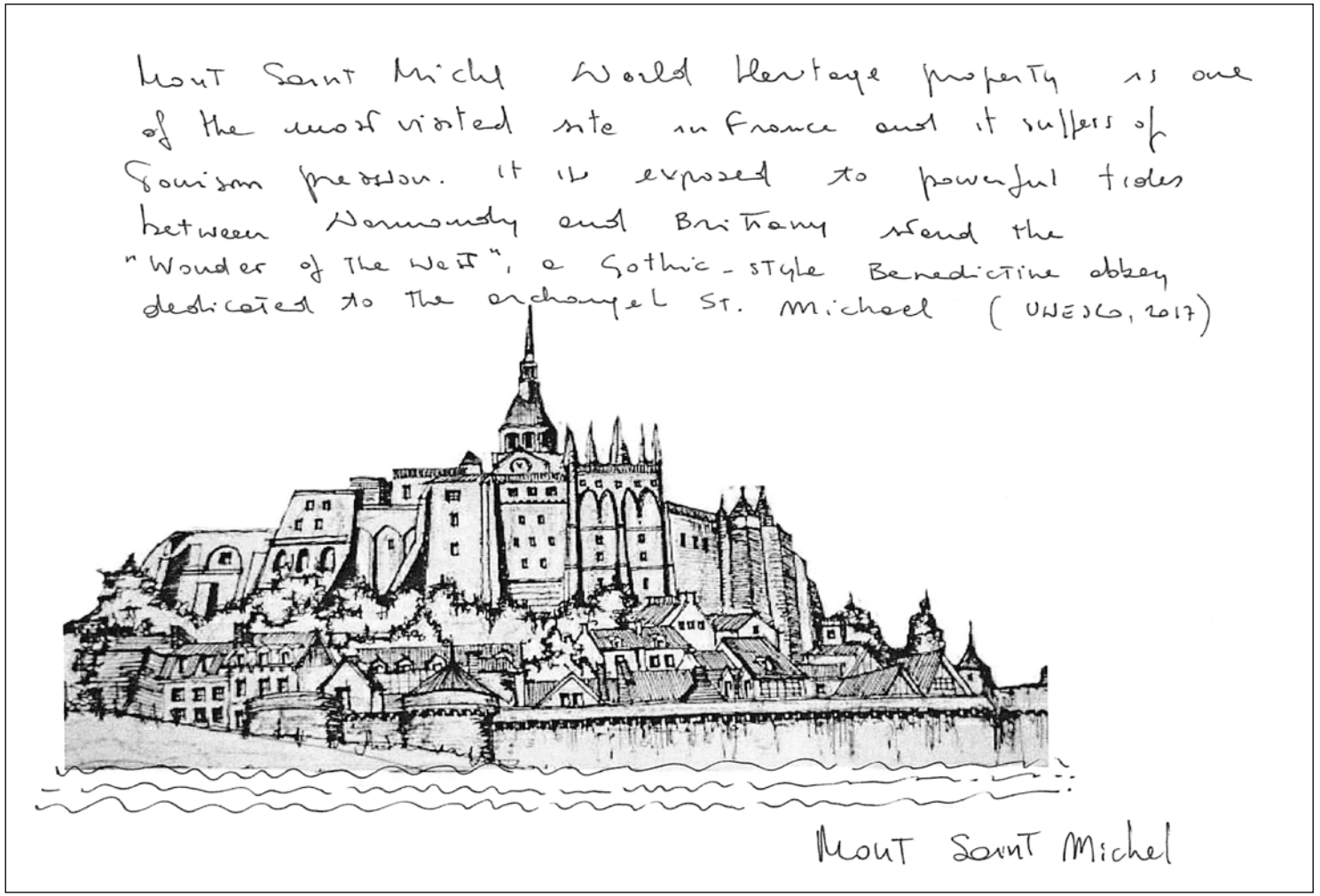
- The Schéma de Cohérence Territoriale (SCoT) de Montpellier, for planning and management strategies at metropolitan scale;
- the cultural network of the Loire Valley, for the processes related to revaluation of the territorial and promotional;
- Saint Guillelm le Désert et la Communauté de commune Vallée de l'Hérault , for the aspects related to the authenticity, integrity and promotion of cultural tourism;
- Pont du Gard, for new models of management, econonomic and sustainable development ;
- The site and European archeological centre of Bibracte, for the aspects related to the interpretation and scientific research;
- La rive gauche de la Seine, for the transparence and the public participation in the planning processes.

1 Professor of Urban sociology. Ecole Doctorale "Milieux, Culture et Société du Passé et du Présent", Centre de Recherche sur l'Habitat (CRH), Laboratoire Architecture Ville Urbanisme Environnement (LAVUE), Ecole Nationale Supérieure d'Architecture Paris Val de Seine, Université de Paris Ouest Nanterre La Défense.

2 PEDERSEN Arthur. UNESCO, WHC, Heritage and Sustainable Tourism, Programme Specialist; GRAVARI-BARBAS Maria, UNESCO Chair in Cultural Tourism, La Sorbonne, Director; DURINGHELLO Regina. ICOMOS, World Heritage Programme, Director; RICHON Marielle. UNESCO, WHC, Culture Sector, Programme Specialist, focal person for universities. Interviews from January 2009 to June 2012.

The case studies are analyzed for the aspects of the innovative management of property that, regardless of the specific territorial characteristics, we believe can also be applied to the context of Campania. What administrative and managerial policies or what elements have enabled the success for these sites? How is it possible that these special circumstances may be proposed, if not recreated, in different territorial contexts?

Mont Saint Michel. Site visit on 19 December 2010. Sketch by Alessandro Ciambrone



## 2.1. Planning and management on metropolitan scale: le Schéma de Cohérence Territoriale (SCoT) de Montpellier

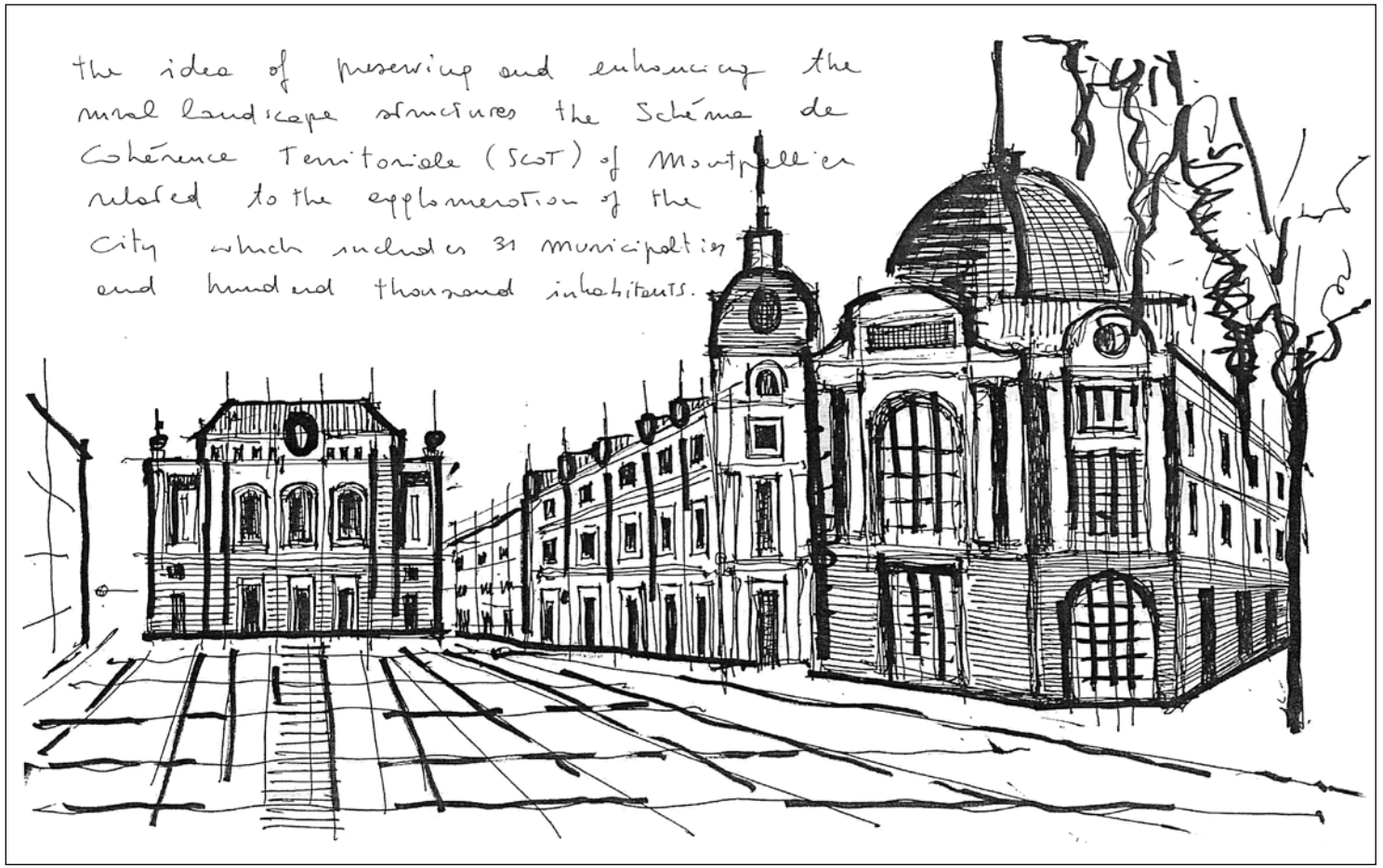
The issue of sustainable development emerged in France during the nineties, coinciding with reflections on new developments and research on urban design tools, at different spatial scales, able to implement the guidelines substantially related to a more careful use of local resources through partnership between different institutional entities. In this framework, the plan of inter-municipality cooperation was born, which became operational for the first time in 1999, thanks to the law Chevènement that encouraging the creation of communautés urbane e commanautés d'agglomérations.[3]
The main purpose of this planning tool is to address, among the institutions involved and through a common strategy, issues relating to transportation, housing projects, economic development and spatial management. In the same year, the law Voynet, d'orientation pour l'aménagement et le développement durable du territoire (LOADDT), introduced the legal institution of contract of urban aglomaration to articulate local development projects in consultation with State and Regions.

Finally, the law Gayssot-Besson in 2000, Solidarieté et renouvellement urbain (SRU), perfectioned, at the scale of over town planning, an instrument of guidance and planning, the SCoT (Schéma de Cohérence Territoriale), which promotes the social and spatial integration in homogeneous territories belonging to neighboring municipalities, in accordance with the principles of sustainable development, as clarified in Article L.121-1 of the Code de l'urbanisme.[4]
The main objective of the planning and land management instruments, offered by the three laws, is to promote social integration among the various layers of the local community, and the spatial coherence among the different functions (residential, commercial, labor) in the urban realities involved, to search for common historical origins and identity.

3 The notion of the *Communauté urbaine* is defined by law "Chevènement" as "a public inter-municipal cooperation that brings together the more Municipalities that set, at the date of its creation, an ensemble of over five hundred thousand inhabitants who come together around the principles of solidarity to develop in cooperation a common project of urban development and management of their territory". A *Communauté d'agglomération* can be created among a group of Municipalities whose population is between fifteen thousand and fifty thousand inhabitants. Translated by the Author.

4 BUYCK Jennifer. *Le fabrique contemporaine des metropoles en France: pays, paysage et paysans*. Thèse doctorale. Ecole Doctorale SHS – Université Lille Nord de France, 2010.

Montpellier. Site visit on January 2011. Sketch by Alessandro Ciambrone



Agglomération de Montpellier (source: Schéma de Cohérence Territoriale (SCoT) de Montpellier)



The idea of planning and management of new settlements and new urban expansion, in line with what promoted the European Community in 1990 with the publication of the "Green Paper on the Urban Environment", is associated with the concept of "compact city" – utilized as synonymous of sustainable city - because careful to the rational use of the natural spaces, the landscape features, traditions and the intangible values of places.

The Languedoc-Roussillon Region seems to be an ideal laboratory for different aspects compared to new paradigms posed by the principles of compact and sustainable territorial development. Marked by a continuous population growth since the sixties, with an acceleration in the seventies and the nineties, the country recorded a population growth rate of 1, 4 per cent, higher than that of other French Regions.[5]

The most worrying aspect in the process of urban expansion, is the excessive land utilization for agricultural use, especially in areas adjacent to residential areas, where land is occupied three times faster than that of rural areas, in a Region where agriculture plays a major role, even in respect of the identity of places and landscapes.

In this context, to protect natural and rural areas, the Regional Assembly adopted the "Scheme of regional management and territorial development " [Schéma régional d'aménagement et de développement du territoire (SRACCT)],[6] in accordance with the Law February 4th, 1995, which assigned to the Regions the competences on regional planning. The idea of preserving and enhancing the rural landscape structures also le Schéma de Cohérence Territoriale (SCoT) of Montpellier, related to the agglomeration of the City, which includes thirty-one Municipalities and four hundred thousand inhabitants. The peculiarity of the SCoT is that its perimeter is perfectly coincident with that of the Communauté d'agglomeration de Montpellier, established on August 1st, 2001. The elected drew, at the time, the lines for a common strategy for urban development of Montpellier and its agglomeration, in response to the constant population growth during the last forty years. The City, developed around its old center until 1965, suffered a major process of urban sprawl that occupies rural and natural spaces, as a consequence of the arrival of repatriates from Algeria and the population's growth after the war.

5 BERNIE-BOISSARD Catherine, CHEAVALIER Dominique. *Développement durable: discours consensuels et pratiques discordantes. Montpellier et Nîmes*. In *Quelle Ville Durable*. Espace et Sociétés 147/n°4/2011, Erès editions, 2011, pp.41-54.

6 Scheme of management and sustainable development of the territory. Translated by the Author.

Agglomeration of Montpellier: 1) coastal areal view; 2-3) “sea avenue”; 4) particular of the “sea avenue”; 5) Lattes; 6) Le Grau-du-Roi (source: SCoT of Montpellier; photographs 5 and 6 by A. Ciambrone)



To a policy incapable of managing the land wisely, in the respect of protecting its natural and built heritage, it replaces, in the late seventies, a strategic vision that sees in the planning of the metropolitan city, an environment committed to the principles of development of a more equitable and sustainable collective life. It was affirmed, in these years, the ordering lines of a territorial and landscape planning at the metropolitan scale, which proposed the City as principal productive, cultural and scientific pole for the entire Languedoc-Roussillon Region.[7] Montpellier, is considered a "great city with European potential" thanks to the extraordinary population growth, the relative urban sprawl and expansion of services for its population, its territorial, productive and cultural development.[8]

Before we express critic evaluation on the SCoT and in the process that in the last ten years saw its development, approval and adoption, we believe that it is useful to define, in a synthetic manner, the political lines which drove the urban expansion of Montpellier in the last thirty years.
The Schéma, in fact, fits into a context of urban planning started at the time, both for continuity with the urban design tools currently in force, and its coherence to the strategic vision at the town, born in those years.
The City project, and subsequently the agglomeration of Montpellier, is the result of political continuity which saw the city governed by a socialist majority led by mayor George Frêche since 1977. He worked through a critical attitude, opposing to the previous system of urban sprawl, with the support of the town planning councilor, Raymond Dugrand, geographer and professor at the University Paul-Valéry de Montpellier, who held the position of mayor's councilor continuously until 2001.
The elected team began an extensive process of modification and urban transformation tended to vary the historical development of the City around its ancient core, for a directional expansion, which would project the urban area to the sea. It developed, therefore, in those years, the design of a linear city, following the north-west / south-east axis, in which is preferred, as the main means of transport, the tramway, whose first line was inaugurated in 2000.[9]

The installation of IBM on land owned by the City but close to the airport, in proximity of the highway, in the east of the City, as well as the construction of the Antigone center, designed by architect Ricardo Bofill, and new urban development poles

7 VOLLE Jean-Paul, VIALA Laurent, NEGRIER Emmanuel, BERNIE-BOISSARD Catherine. *Montpellier. La ville inventée*. Montpellier, Editions Parenthèses, 2010.
8 Datar. Les villes européennes: analyse comparative, rapport d'étude. La Documentation française, 2003.
9 VOLLE Jean-Paul, VIALA Laurent, NEGRIER Emmanuel, BERNIE-BOISSARD Catherine. *Montpellier. La ville inventée*. Montpellier, Editions Parenthèses, 2010.

City centre of Montpellier; Centre Antigone (photographs by A. Ciambrone)





along the river Lez - which crosses the town in the eastern along the axis north / south - are all expressions of this strategic vision. The large urban project, in fact, is based on a landscape master plan, which is developed on a axis that foresees the expansion of Montpellier to the coast, along the "sea route", named, in June 2009, avenue Raymond-Dugrand.[10] The urban design strategies, launched at the end of the seventies, had the goal of giving to Montpellier, in the regional context, the role of a functional, dynamic and safe city, with a high quality of life for its citizens, under the environmental, urban and economic profiles, even through appropriate social policies.[11]

In this strategic vision is included the Schéma of Montpellier which, includes one hundred thousand new residents and approximately forty-five thousand new homes to the period 2020, plans for expansion outside the natural and agricultural areas that become impassable to be protected, and the landscaping productive resource to be enhanced.[12]

10 VIALA Laurent, VOLLE Jean-Paul. *De Polygone à Odysseum, un dessin / dessin de Ville*. In VOLLE Jean-Paul, VIALA Laurent, NEGRIER Emmanuel, BERNIE-BOISSARD Catherine. *Montpellier. La ville inventée*. Montpellier, Editions Parenthèses, 2010, pp 32-65.

11 *Citoyens et urbanisme*, Montpellier, 1977, lettre ouverte aux Montpelliérains (lettera aperta ai cittadini di Montpellier).

12 EHERET Gabriel. Preéserver les zones agricole poir maîtriser le développement périurban- Le Moniteur, 10 novembre 2006.

The area designated for new housing projects, occupies the middle ground with respect to that used for the same number of housing units built in the years immediately preceding the approval of the SCoT. It has reversed the logic that perceives the agricultural land and natural sites as a variable to be adapted to the needs of urban expansion, in favor of a vision that, in contrast, interprets these areas as an expression of identity of places and a catalyst for economic development.

The urban expansion, scheduled according to the directional axis of the "sea route", projects the city on the coast, with ample space project dedicated to nature and agriculture.[13] In this logic, the dense city is favored, which is opposed to urban sprawl, spread over a wide area and result of a speculative land planning because little attention in given to the principle of sustainable use of soils. The SCoT has three levels of intensity housing for the construction of new residences. The number of projected construction is greater in the urban center and decreases in the suburbs and close to agricultural areas. This approach is in line with article 52 of the law February 2nd, 1995, aimed at the protection and enhancement of the French natural environment. Also, design solutions are proposed, aimed at facilitating travel a short distance of limited environmental impact. For the new buildings, the SCoT plans the reduction of the number of parking spaces near the offices, and the construction of garages in the residential areas. From the analysis carried out these measures would promote alternative travel with public transport, and through pedestrian or cycle paths.[14]

All the steps that affected the development, approval and adoption of the SCoT, were based on the principles of transparency and consultation. Communication and participation of local communities involved in the planning process[15] - through, for example, the procedure of public inquiry - were the pillars of participatory action started for Montpellier at the end of the seventies years.

13 BERNIE-BOISSARD Catherine, CHEAVALIER Dominique. *Développement durable: discours consensuels et pratiques discordantes. Montpellier et Nîmes*. In *Quelle Ville Durable*. Espace et Sociétés 147/n°4/2011, Erès editions, 2011, pp.41-54.

14 REICHEN Bernard, ROBERT Philippe & Associés. Schéma de Cohérence Territoriale (SCoT) de Montpellier. Agglomération de Montpellier, 2006.

15 The public inquiry is a phase during which a draft administrative decision is subject to public observations, with the aim to provide information to the people involved, to ensure the rights of the owners and promote consultation; BENOIT Cécile. *La procedure d'élaboration du SCoT: périmètre, élaboration et gestion*. Paris, Le Moniteur, 2001.

The SCoT, being a guidelines instrument at the inter-Municipalies scale, proposes organizational principles for the territory and of balance among urban, natural and agricultural spaces , which are realized - in a strategic and overall approach - through planning executive instruments that are, among others, the Plan de déplacement urbain (PDU), the Programme local de l'habitat (PLH) and the Plan local d'urbanisme (PLU).

To meet the need for new housing, and in line with social policies laid down by the SCoT, the operational instruments of territorial management seem to adapt to the strategic vision developed by the Communauté d'agglomération. Since 1962, the population of Montpellier has doubled, while that of the other thirty municipalities that are part of the Agglomeration has increased quintupled. The period from 1997 to 2005 was characterized by strong growth of prices, which have doubled for apartments and houses, and quadrupled for land for residential use. In the logic of sustainable and solidarity development, the Programme local de l'habitat (PLH) set the average annual realization of five new residencess in the period between 2007 and 2012, of which twenty-five percent in reduced location (logements locatifs sociaux) and twenty percent at selling prices commensurate with the purchasing power of the most vulnerable social groups (en accesion à la propriété "abordable").[16]

The Schéma of Montpellier, unanimously approved by the Conseil communautaire in February 2006, brings out the idea that the living must be collective, accessible to the entire community, and that all should have equal rights to housing, facilities and public accessibility to the workplace. In the logic of creating common spaces, more than thirty thousand hectares (ninety percent of natural and rural) should become, according to the intentions and design guidelines, an agricultural park along the valley of the River Lez. This would help to mitigate landslide risk, as well as providing spaces and pathways in the green area for leisure.[17] To meet the standards established by law "on air quality and the rational use of energy" (loi Laure), the SCoT proposes a reduction in car use and an expansion of bicycle and pedestrian routes. In addition, the Schéma suggests to design tramways stops near the poles and services of the City, in order to encourage the use of public collective trasportation.[18]

16 CHÉDIAC Sophie, BERNIE-BOISSARD Catherine. *La Résidentialisation*. In VOLLE Jean-Paul, VIALA Laurent, NEGRIER Emmanuel, BERNIE-BOISSARD Catherine. *Montpellier. La ville inventée*. Montpellier, Editions Parenthèses, 2010.

17 Montpellier Agglomération. Cahier de recommendation. Schéma de Cohérence Territoriale (SCoT) de Montpellier. Agglomération de Montpellier, 2007.

18 VIALA Laurent, VOLLE Jean-Paul (2010). *Le Schéma de Cohérence Territoriale*. In VOLLE Jean-Paul, VIALA Laurent, NEGRIER Emmanuel, BERNIE-BOISSARD Catherine. *Montpellier. La ville inventée*. Montpellier, Editions Parenthèses, 2010, pp. 126-149.

In the expansion of the City towards the sea, the SCoT of Montpellier gives special attention to the planned, rational and sustainable development of the Agglomeration of Municipalities, as provided by the loi Solidarieté et renouvellement urbain (SRU) in 2000, and in line with the principles of the loi littoral, which was approved in 1986.[19]

In this sense, it is especially significant to mention the great transportation project that involves the whole Communauté. The first and second line of the tramway, opened respectively in 2001 and in 2006, and soon will be added the third line, which is under construction, and will connect the City to the coast. The major axis of the Plan de déplacement urbain (PLU), adopted in 2002 for the Community of agglomeration, foresees the construction of three lines to give more coherence to the urban expansion limited to the urban jurisdiction of Montpellier, to the peripheral Municipalities and in the direction of the coast. On July 17th, 1995 the District Council of the Agglomération adopted the project of the tramway. The declaration of public utility was signed in May 1997, and the first line became operative in July 2001. The speed of execution of the work is spectacular. This is the case of the second line too, which is approved by the Conseil d'agglomération on December 21st, 2001, and was inaugurated on December 16th, 2006.

The project of the tramway is included in the spirit of the principles of sustainable development and the improvement of living conditions for the residents. Also, it contributes to environmental protection and the preservation of a part of urban life that improves air quality and reduces noise. The Communauté d'agglomération had available, at the date, sixty kilometers of tramway tracks linking the City to the major business centers and the coast. For the moment, the airport and the coastal strip are excluded from the process of real integration and connection to the historic center of Montpellier. Upon completion of the new lines (three and four), under construction, we consider that the strategic intent of the extension of the City towards the coast, through public transport, will probably be achieved.

The design of the tramway, in reducing the use of private transport in favor of the collective ones, has allowed to transform some areas from vehicular to pedestrian, including that of the Écusson in the historic center of Montpellier, in addition to those provided on the "sea route." The perimeter of the area served by the tramway represents the heart of the metropolitan

19 DEVELLERS Christian, HAUMONT Antoine, MOREL Valérie. *Le littoral en projets*. Éditions Parenthèses, 2009.

area projected on the coast, between Sète, in the south-west, and Lunel, in the north-east. The coast, the large shopping malls and the main poles of collective attraction built around the City, will be connected through a transport network that is both functional and attentive to the needs and desires of local communities, in search of a more marked connection between the coastal and the internal territory.[20]

Policies of spatial planning and asset management in Montpellier have developed, not surprisingly, in parallel to those for the promotion of culture, which has enabled the City to become a focal point of regional, national and international reference for the provision of services to the population and visitors. It is here that is born, thanks to the support of the Ministry of Culture, the Festival de Radio France et Montpellier and the Festival International Montpellier Danse, which have become two locomotives driving the spread of this kind of events in the Country. Moreover, it was realized, since the eighties, the national regional conservatory, the high school of fine arts and Corum, a cultural and leisure center capable of hosting major events.
To confirm the importance of this sector and of the policies in favor of cultural promotion, we observe that with a budget of more than eighty million euro, the Communauté d'agglomération de Montpellier is one of the first urban areas in France for investing in culture.[21]

The successes achieved in the joint planning projects and enhancement of tangible and intangible heritage, are probably the result of a participatory process with the strategic choices for the development of the territory, which was launched some time ago and that involved, in an action of synergic cooperation, institutions and local communities.

20 BERNIE-BOISSARD Catherine, VOLLE Jean-Paul. *Le réseau du tramway*. In VOLLE Jean-Paul, VIALA Laurent, NEGRIER Emmanuel, BERNIE-BOISSARD Catherine. *Montpellier. La ville inventée*. Montpellier, Editions Parenthèses, 2010, pp. 66-91.
21 SAEZ Guy. *Villes et Cultures: un gounvernement par la cooperation*. Pouvoirs, n. 73, 1995.

Coastal area of Montpellier: La Grand Motte - Le Grau-du-Roi (photographs by A. Ciambrone)





## 2.2. Identity and territorial promotion: the cultural network of the Loire Valley

In the UNESCO site of the Loire Valley the involvement of local communities is of great importance for the choices of spatial planning and assets' management, as well as for the promotion of the place in terms of its Outstanding Universal Value. The World Heritage Committee decided to include the property in the UNESCO World Heritage list in 2000, with the denomination "The Loire Valley between Sully-sur-Loire and Chalonnes", based on criteria (I), (II) and (IV),[22] and the following assessment:

I. Criterion: The Loire Valley is noteworthy for the quality of its architectural heritage, in its historic towns such as Blois, Chinon, Orléans, Saumur, and Tours, but in particular in its world-famous castles, such as the Château de Chambord.

II. Criterion: The Loire Valley is an outstanding cultural landscape along a major river which bears witness to an interchange of human values and to a harmonious development of interactions between human beings and their environment over two millennia.

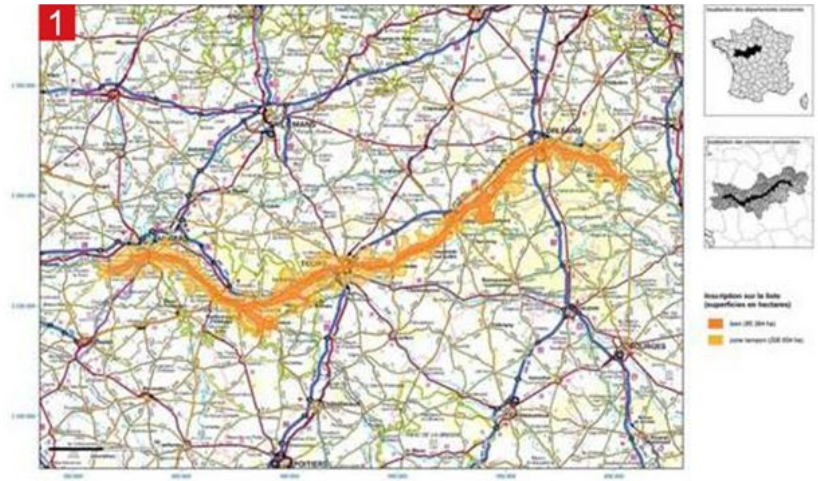
IV. Criterion: The landscape of the Loire Valley, and more particularly its many cultural monuments, illustrate to an exceptional degree the ideals of the Renaissance and the Age of the Enlightenment on western European thought and design.[23]

The inscribed area of the Loire Valley is limited in its perimeter, at the extremes, from the castles de Sully-sur-Loire et Chalonnes-sur-Loire. It extends over a length of 280 km and covers an area of about eight hundred square kilometers. The area includes two Regions, four Departments, six Conurbations, eleven Countries, 164 Municipalities, a regional natural park and it houses up to about 1.2 million people. The site is one of the most visited in France. Both Regions in which is located the property (Centre et Pays de la Loire) received a greater number of tourists in comparison with the year of the inclusion of the site in the UNESCO list. Tourists in the Centre Region increased from seven to eight million, and those of the Pays de la Loire

22 (i) to represent a masterpiece of human creative genius; (ii) to exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design; (iv) to be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history.

23 UNESCO. Report of the 24th Session of the Committee. World Heritage Centre, 2000.

The Loire Valley between Sully-sur-Loire and Chalonnes: 1) plan of the inscribed property in the World Heritage list (source: UNESCO World Heritage centre); 2) Saumur; 3) Chenonceaux (photographs by A. Ciambrone)









Region, from ten to thirteen million in the last ten years.[24] There are no exact figures for the tourist movement in the area of the Loire inscribed on the World Heritage, but we can assume that it has certainly increased the number of visits in the main castles, which are emblematic sites included in the property.[25] Thus, the inclusion in the World Heritage, has positive effect on the increase in cultural tourism.

In 2002 it was signed by regional, departmental, municipal and consultative bodies of the territory a "charter of commitments" with the aim of increasing the attractiveness of the area in terms of landscape, environment, tourism and cultural services. The State and local authorities, at the request of the World Heritage Committee, established a system of management and the site consists of three bodies:

- La Conférence Territoriale, which indicates the guidelines;
- Le Comité pour le Développement, which assumes a consultative role; and
- Mission Val de Loire, which is the operative body in charge of the management of the site.

La Conférence Territoriale, is a body of political nature that indicates the strategic guidelines. It is chaired by a representative of an institution of the two Regions (Prefect), appointed directly by the State. The Prefect coordinates, among other things, the "Plan Loire Grandeur Nature", a management tool that regulates the activities of protection and enhancement of the natural environment along the river. The Conférence is constitued also by the Presidents of the Regions Centre et Pays de la Loire, the chairmen of the four Departments and the mayors of major Cities included in the World Heritage list. The body defines the main guidelines of the Management Plan, as well as approves the annual program of activities.[26] Le Comité pour le Développement is a body that has an advisory status. It is constituted of representatives of institutions, associations and members of civil society working, inter alia, in the areas of economics, tourism, environment, culture and education. The Comité organizes regular meetings (les rendez-vous du Val de Loire), which provide a forum for discussion and debate

24 French Ministry of Economy (2010). Tourist movement.
25 Valle della Loira. Piano di Gestione. Mission Val de Loire, 2012.
26 TREMBLAY Dominique. *Valle della Loira.* In GUIDO Manuel Roberto, PALOMBI Maria Rosaria. *Tutela e Conservazione dei Beni Culturali e del Paesaggio.* Roma: MiBAC, Ufficio UNESCO, 2008, pp. 93-96.

among the main stakeholders of the territory. In general, the participants are divided into thematic working groups, in a logic of critical and constructive dialogue,. They advance design ideas for different issues that affect the management of the property. Among these , we highlight: the programs of the local communities for the appropriation of values for the inclusion of the property in the UNESCO list; the projects of international cooperation; the plans for the management of tourist flows; and the projects of economic development.[27]

Mission Val de Loire is the operational body that is responsible for the management of the World Heritage property. The management structure is headed by an institutional representative of one of the two Regions who alternate their direction every three years. The Mission is financed for two / thirds by the Centre Region and one / third by the Pays de la Loire Region. Other forms of contributions are supported by the State. The main operations coordinated and implemented by the operating structure include: the promotion of Val de Loire through the UNESCO brand on a national and international scale; the definition of projects aimed at the sustainable development of the territory; and, finally, the creation of a cooperative network among various institutional and non-institutional actors along the Loire.[28]

Policies of territorial management, developed through the synergic, operate three bodies, which are mainly aimed at the protection of specialized crops and care for the natural environment, which strongly characterized the landscape of the Loire, called the "garden of France". To enhance it, within the planning tools, agricultural areas protected (ZAP - article L.122-2 du Code rural) were established, with the objective of avoiding the adverse effects of contemporary agricultural sectors, which often stimulate the production of major crops at the expense of those typical, and to regulate the relationship between urban sprawl and rural areas. The ZAP became operational, for example, in the Community of agglomeration of Angers and in the Municipality of Montlouis sur Loire. More generally, along the river, landscape itineraries were defined, which are linked to local agricultural production. This action has the merit of having encouraged the development of cultural tourism. The landscapes, characterized by vineyards, which are the emblematic crop of the area, were included in an international circuit, the VITOUR network. This connects through a wine tour, seven European vineyards included in the World Heritage list.[29]

27 *VI rendez-vous du Val de Loire,* Bois, site visit and participation of the Author, December 2008.
28 Valle della Loira. Piano di Gestione. Mission Val de Loire, 2012.
29 DE MONTAUZON Chloé Campo, Conseillère Technique de Mission Val de Loire, site visit by the Author and interview, April 2009.

The management structure consists of three bodies, which play many different roles in the process of planning and assets' management. This allows a simplification of complex bureaucratic procedures, precisely because each body has specific functions that do not overlap, but it integrates to that of others. In fact, Mission Val de Loire takes care of putting into action the strategies oriented by the institutional body, represented in the Conférence Territoriale. These guidelines are approved through a public process, attended by leading representatives of the local communities, who constitute the Comité pour le Développement. The network, so organized, attributes a significant importance to the partnership between the French central government, local authorities and local communities, Universities and Research Centers of the territory, which work together for the sustainable development of the World Heritage property.[30]

Cooperation is not limited to the local or national sphere, but also extends to international cooperation projects. The Centre et Pays de la Loire Regions, with the Universities of the Loire Valley, founded in 2005, the Institut international fleuves et patrimoine that develops, in cooperation with the Mission, basic and applied researches, through comparative analysis and studies of best practices among the rivers Loire, Niger and Mekong. The specialized Universities of the territory, in particular the University of Angers, Nantes, Tours and Orleans acquired specific expertise in the fields of protection, management and enhancement of cultural heritage and landscapes along the river and - in collaboration with other institutions and association that over time developed researches in the area - established specific courses on the management of the cultural landscape of the Loire.[31] In the educational field about two hundred thousand students and fourteen thousand teachers belonging to pre-university cycle of studies, were involved in research projects in the rediscovery of cultural, landscape and intangible assets that allowed the property to be included in the World Heritage list. In the same area, the French National Commission for UNESCO launched an international educational project that involved, in addition to the Val de Loire, sites des Salines Royales d'Arcs et Senan et du Pont du Gard. [32]

30 TREMBLAY Dominique. *Valle della Loira.* In Manuel Roberto Guido e Maria Rosaria Palombi. *Tutela e Conservazione dei Beni Culturali e del Paesaggio.* Roma: MiBAC, Ufficio UNESCO, 2008, pp. 93-96.

31 Valle della Loira. Management Plan. Mission Val de Loire, 2012.

32 ROBERT Emmanuelle, intern for UNESCO, section 'Convention France-UNESCO', interview, June 2009.

Lorey Valley (photographs by A. Ciambrone)





Additionally, Mission Val de Loire, through an agreement with the Regional Pedagogical Centre of the Academy of Orleans, began a literature and documentary research on the cultural landscapes of the Loire, which has become a traveling exhibition. Finally, the exhibition "The Loire seen by artists," presented in 2004 in Tour, and in many other cities along the river over the years, reinforced the sense of belonging to places by the local communities. These events are repeated on a cyclical basis, demonstrating that the historical values and identity of the places have become part a skill acquired by the inhabitants of the territory.[33]

All the programs of management and promotion of the site are connected, through a concerted strategy, to the criteria that allowed the site its inclusion in the World Heritage List. It has also designed a special logo, showing the temple of UNESCO, the emblem of the Convention on the Protection of the World Cultural and Natural Heritage of 1972 and the words Val de Loire Patrimoine Mondial. The label, thus defined, is advertised on all brochures and catalogs of scientific, cultural and tourist promotion of the area. Additionally, in each of the 164 Municipalities included in the perimeter of the listed site, were positioned appropriate panels in the same format. These confirm that the property is included in the World Heritage sites list.[34]

All the strategies of promotion and education described above, respond to the desire to strengthen the attachment of local communities and, in particular, the younger generation at the historical background of the territory. Education for protection favors the creation of a management class attentive to the protection and enhancement of the heritage, which is, among other things, promoted through a strong promotional message in the international tourism market. In fact, the use of the UNESCO logo and of the World Heritage emblem are perceived by foreign visitors, as a mark of quality and integrity.
The increase of tourism in the Loire has not resulted in an increase of anthropogenic pressures on the cultural and landscape heritage. In fact, it takes proposed alternative routes to know and discover the site, which are able to avoid the pressure often caused by an excessive number of visitors. Among these, the Loire by bike, with the realization of cycle paths along the river, or Marine et ports de Loire, suggests navigable itineraries for the discovery of water and cultural landscapes, on typical traditional boats.

33 EBERHARDT Sophie, intern for the Association 'des Biens Français du Patrimoine Mondial', interview, Jun 2009.
34 Site visits by the Author in December 2008 to Blois and in March 2009 to Chambord, Blois, Chaumont sur Loire, Chenonceaux, Amboise, Langeais, Rigny-Ussé, Chinon, Saumur, Montsoreau, Candes-Saint-Martin and Fontevraud.

## 2.3. Authenticity, integrity and sustainable tourism: Saint Guillelm le Desert et la Communauté de commune Vallée de l'Hérault

La Communauté de communes Vallée de l'Hérault in the Languedoc-Roussillon Region, is located in the heart of the Department de l'Hérault, near the Agglomeration of Montpellier. La Communauté consists of twenty-eight Municipalities of the Canton de Gignac et Aniane. Its population of thirty-two thousand inhabitants, has grown rapidly in recent decades.

The territory extends over four hundred square kilometers, accounting for eight percent of the surface of the Department. This is characterized by a unique natural landscape, eroded by the river Hérault, including forests, vineyards, olive groves and scrubland. The area is also characterized by the ancient villages, and a strong sense of spirituality. In fact, these sites are included in the route of Saint Jacques de Compostella en France, which includes the Pont du Diable and the Abbaye de Gellone in the village of Saint Guillelm le Désert, inscribed, for this reason, in the World Heritage list. Five out of the twenty-eight Municipalities in the Vallée de l'Hérault (Saint-Guihelm-le-Désert, Saint-Jean-de-Fos, Montpeyroux, Aniane, Puéchabon) in 2002, were awarded the Grand Site de France label, which is a prestigious recognition given by the State for a management that combines preservation of the landscape and the "spirit of the place, as well as quality in the visitors' welcoming and participation of local communities.

The Grand Site de France de Saint Guilhem le Désert et Gorges de l'Hérault, which includes the five villages, covers an area of about ten thousand hectares and hosts a resident population of five thousand inhabitants. It was estimated in 2006 that these Municipalities welcomed a number of unsustainable visitors - about seven hundred thousand a year - with peaks of thirteen thousand tourists per day during the high season. The flow of visitors was so massive due to the presence of sites such as Pont du Diable, the caves de Claumose, and the Abbey of Saint Guihelm le Désert which, alone, received approximately two hundred eighty thousand pilgrims a year.[35]

35 Communauté de Communes Vallée de l'Hérault . Label Grand Site de France. Dossier de Condidature Grand Site de Saint-Guilhem-le-Désert et Gorges de l'Hérault, 2010.

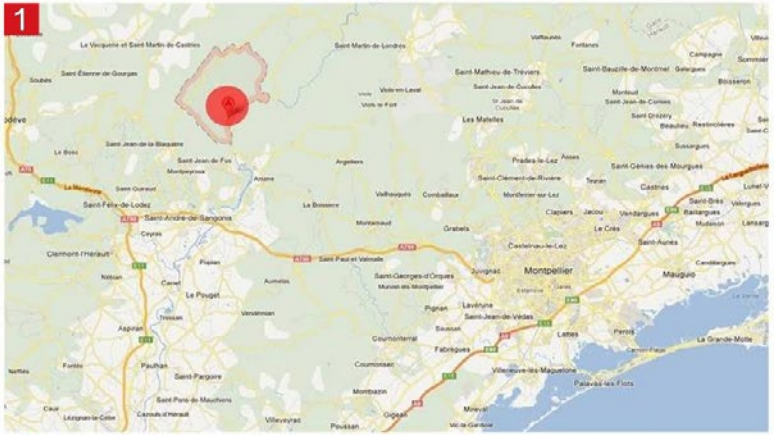
All this resulted in inevitable negative consequences for the preservation of monuments and landscape of the area. The excessive flow of visitors was, moreover, a pejorative element of the quality of life for both residents and visitors, in view of the fact that it has lost the silent and quiet spirit which had so strongly characterized these places during their history.

In other words, the authenticity and integrity of the property, as defined by the World Heritage Convention and the European Landscape, in a multisensory perception of assets, was put in danger because at the excessive human pressure, which had considerably altered the original state of the site, decreasing its material and intangible value. To avoid these negative impacts and limit tourist arrivals, local authorities, since 1991, decided to join the Opération Grand Site, launched by the French government in the eighties.

L'Opération provided innovative management actions for sites protected by the Ministry of ecology and sustainable development. The main objectives of this initiative were: the management of tourist flows; improving the publics' reception and the conservation and enhancement of cultural heritage and landscape. Management tools were therefore developed and structural interventions were built in the area with the aim to achieve these goals, through the restoration of existing monuments and the construction of new buildings, characterized by a very limited environment impact, and of high quality. In this sense, it was realized a center of hospitality for the territory, which is located in Pont du Diable. Also, it was realized a parking lot, sized in reference to the need to welcome people, and perfectly integrated into the landscape,[36] which allows visitors to leave the car without entering in the most visited localities of the territory, as it was happening in the years before the creation of the complex. From there, a shuttle system provides access to the most and visited popular places of the Grand Site, or the caves of Claumose and the village of Saint Guilhem le Désert. Within the area around Pont du Diable, among the most valuable works able to integrate landscape and architectural quality, we report the construction of "des anges" pedestrian bridge, which allows to systematize the path leading to the lake below and to the neighboring villages of Saint Jean de Fos et Saint Guilhem. The bridge is built in béton ultra haute performance, it measures seventy-two meters long, and witnesses the evolution of construction techniques. It is in a balanced relationship with the pre-existing Roman bridge of the XI century, and the road bridge of the XX century.

36 Site visits by the Author in July and December 2011.

Grand Site de France de Saint-Guilhem-le-Désert et des Gorges de l'Hérault qui comprend cinq des vingt-huit communes de la vallée de l'Hérault : 2) Saint-Jean-de-Fos; 3) Saint-Guilhem-le-Désert ; 4) Pont du Diable (photographs by A. Ciambrone)


1
Montpellier
Saint-Jean-de-Vedas
Le Pouget
Saint-Paul et Valmalle
Saint-Andre-de-Sangonis
Clermont-l'Herault
Pauhan
Saint-Pargoire
Lavérune
Pignan
Castelnau-le-Lez
Mauguio
Lattes
La Grande-Motte
Villeneuve-les-Maguelone
Palavas-les-Flots
Saint-Aunès
Castries
Prades-le-Lez
Saint-Gély-du-Fesc
Saint-Bauzille-de-Montmel
Saint-Jean-de-Cuculles
Les Matelles
Saint-Martin-de-Londres
Saint-Jean-de-Fos
Saint-Félix-de-Lodez
Saint-Jean-de-la-Blaquière
Saint-Étienne-de-Gourgas
Saint-Guiraud
Saint-Génies-des-Mourgues
Vendargues
Baillargues
Saint-Brès
Le Crès
Grabels
Juvignac
Saint-Georges-d'Orques
Jacou
Clapiers
Montferrier-sur-Lez
Teyran
Restinclières
Beaulieu
Sussargues
Bosseron
Saint-Clément-de-Rivière
Combaillaux
Valflaunès
Fontanes
Campagne
Sommières
Montaud
Saint-Jean-de-Cornies
Saint-Grézory
Lunel-V
Lansarg
Mudaison
Candillargues
Villevyrac
Poussan
Mireval
Gigean
Montbazin
Coumiac
Coumiac
Fabrègues
Aspiran
Nébian
Canet
Pézenas
Vendémian
Tressan
Puisserguier
Roujan
Nissan-lez-Enserune
Murviel-les-Montpellier
Saint-Pons-de-Mauchiens
Cazouls-d'Hérault
Lézignan-la-Cèbe
Nizas
Fontès
Autignac
Aumelas
Cabrerolles
Vailhauquès
Viols-le-Fort
Viols-en-Laval
Saint-Mathieu-de-Tréviers
Saint-Jean-de-Cuculles
Saint-Martin-de-Castries
La Vacquerie-et-Saint-Martin-de-Castries
Saint-Guiraud
Montpeyroux
Arboras
Argelliers
Le Bosc
Soubes
Bessan
Agde
Marseillan
Florensac
Pinet
Vias
Portiragnes
Sérignan
Valras-Plage
Vendres
Béziers
Villeneuve-les-Béziers
Nissan-lez-Ensérune
Colombiers
Cers
Portiragnes-Plage
Sérignan-Plage
Vias-Plage
Cap d'Agde
Le Grau-d'Agde
Marseillan-Plage
Mèze
Loupian
Villeveyrac
Montagnac
Pézenas
Nizas
Aspiran
Paulhan
Lodève
Clermont-l'Hérault
Saint-Félix-de-Lodez
Saint-André-de-Sangonis
Ceyras
Nébian
Le Pouget
Canet
Aumelas
Puéchabon
Saint-Guilhem-le-Désert
Saint-Jean-de-Fos
Montpeyroux
Arboras
Argelliers
Le Bosc
Soubes
Saint-Étienne-de-Gourgas
La Vacquerie-et-Saint-Martin-de-Castries
Saint-Martin-de-Londres
Saint-Mathieu-de-Tréviers
Saint-Jean-de-Cuculles
Les Matelles
Saint-Bauzille-de-Montmel
Saint-Jean-de-Cornies
Saint-Grézory
Bosseron
Saint-Génies-des-Mourgues
Castries
Saint-Aunès
Montpellier
Mauguio
Lattes
La Grande-Motte
Villeneuve-les-Maguelone
Palavas-les-Flots
Saint-Jean-de-Vedas
Lavérune
Pignan
Le Pouget
Saint-Paul et Valmalle
Saint-Andre-de-Sangonis
Clermont-l'Hérault
Pauhan
Saint-Pargoire
Saint-Pons-de-Mauchiens
Cazouls-d'Hérault
Lézignan-la-Cèbe
Villevyrac
Poussan
Mireval
Gigean
Montbazin
Coumiac
Fabrègues
Aspiran
Nébian
Canet
Pézenas
Vendémian
Tressan
Roujan
Nissan-lez-Enserune
Murviel-les-Montpellier
Fontès
Autignac
Aumelas
Cabrerolles
Vailhauquès
Viols-le-Fort
Viols-en-Laval
Saint-Mathieu-de-Tréviers
Saint-Jean-de-Cuculles
Saint-Martin-de-Castries
La Vacquerie-et-Saint-Martin-de-Castries
Saint-Guiraud
Montpeyroux
Arboras
Argelliers
Le Bosc
Soubes
Saint-Étienne-de-Gourgas

With the redistribution of tourist flows, as a result of the measures taken, and to the satisfaction of the tourist experience by visitors, a survey in 2009 commissioned by the Communauté showed that almost all of the respondents appeared to be satisfied in the construction of new reception facilities at the site, as well as the realization of alternative routes and for the shuttle service connecting with the main centers of interest in the area.[37]

In the Management Plan of the Grand Site, particular attention was paid to the enhancement of the rural landscape, the promotion of agricultural products and local handicrafts as an engine for the sustainable development of the territory. In the maison du Pont du Diable, center of hospitality and gateway to the territory, was in fact set up a point of exposition and sales of the main products of the place. From the maison it can be reached, a path that passes through local crops and typical vegetation of the place, the nearby village of potters of Saint Jean de Fos, in which is located the maison de la poterie, which hosts an interpretative space and a well-known museum of handicrafts ceramics. Through a pedestrian promenade along the river, existing but being aesthetically and functionally adapted, it is possible to reach the village of Saint Guilhem le Désert, located two kilometers away.[38]

In the framework of the policies for the protection of rural areas, we observe that the landscape of the Grand Site is characterized by cultivated terraces, designed and limited by dry walls of local stone. The management of the agricultural and pastoral landscape is the aim of the "local program of concerted management" developed in 2004, joined by the association of landowners "Les Terrasses de Gallon", established by the law of 1901.

Farmers dealt with the recovery of two thirds of the cultivation of olive trees in the territory from 2005 to 2007, and the production and sale of olive oil since 2006. The Community of municipalities of the Vallée de l'Hérault, extended management policies related to the identity of rural land in all twenty-eight Municipalities constituting, among other things, an observatory on landscapes.

37 Communauté de Communes Vallée de l'Hérault. Label Grand Site de France. Dossier de Condidature Grand Site de Saint-Guilhem-le-Désert et Gorges de l'Hérault, 2010.

38 SAYAG Albert. Responsable Aménagement de l'espace – Environnement, Communauté de Communes Vallée de l'Hérault, site visit by the Author and interview, December 2011.

Saint-Guilhem-le-Désert (photographs by A. Ciambrone)





The local photographers and the association Les Panoramistes immortalized sixty points of view, which are shot through annual photographs, in order to create an inventory, which is continually updated. This testifies the modification and transformations of places.[39]

The property management system is based on a strong partnership among public institutions and local communities. The operational measures are ensured by the Communauté de communes Vallée de l'Hérault in cooperation with the five Municipalities in the Grand Site. The objective is to strengthen the partnership and cooperation at local level that allows to establish the conditions for the shared governance of the territory. To ensure the compatibility of the proposed actions to the needs of the community and its heritage, in the respect of the natural and historical prerogatives, all the projects in the Grand Site avail of a "pilot committee" which provides information about them. Additionally the "committee" is in charge of the involvement of local communities in the planning and management of the property. In terms of tourism, a special partnership agreement was signed with the inter-Municipalities office of tourism promotion. This agreement has allowed the development of a unique and agreed promotion strategy with the concentration of funds devoted to publicizing the sites and to optimize the services for visitors. To verify the degree of satisfaction of the visitors in the logic of the guidelines of Grand Site, were designed and implemented a number of initiatives, including: the observatory for the tourist fluxes, the observatory on landscapes; investigations related to the economic impact on the area in connection with its frequentation by visitors; the observatory on the natural environment and the state of conservation of the site.

The partnership project of the Grand Site, managed by the Communauté, is the expression of a shared desire that was supported by the economic contribution of the Municipalities involved as well as the Department, the Region, the State and the European Community. The body in charge of the management, composed by representatives and technicians of the Community, is supported by a "pilot committee" composed by representatives of the institutional partners such as the Ministry of ecology, the Prefecture and the Regional Council. Additionally, take part in the project an "advisory committee" constituted by representatives of the main local institutions and associations, for example, the Chamber for agriculture and trades, the consortium of merchants and that of cultivators. In the framework of the departmental forum for sustainable tourism, the

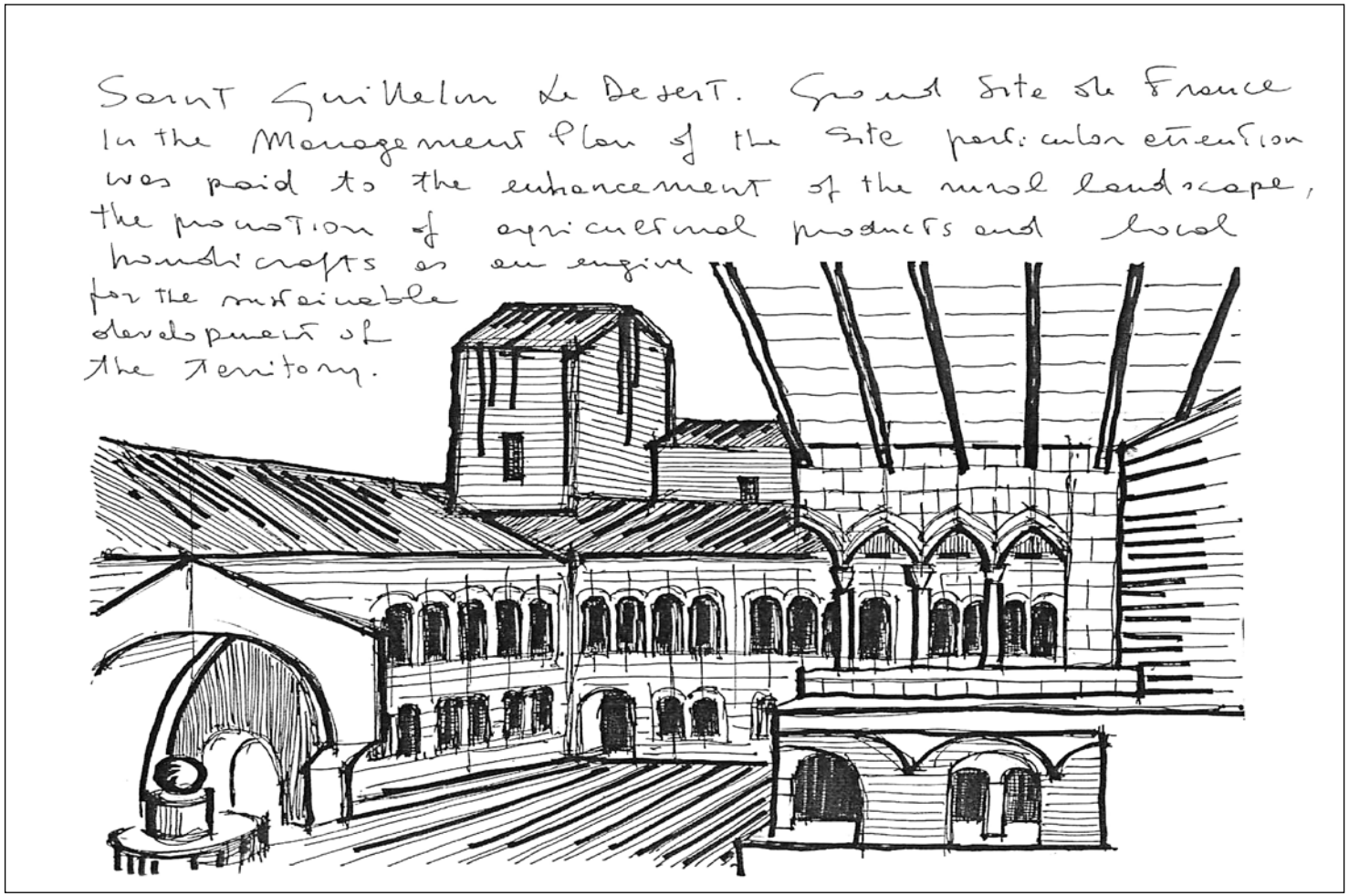
39 Communauté de Communes Vallée de l'Hérault. A' la découverte des paysages de la Communauté de communes Vallée de l'Hérault, 2011.

impact on the local economy since the beginning of the operation Grand Site, were evaluated in approximately fifty million respect the initial investment of about fifteen million. In other words, the economic impact on the community was over three times the initial investment.[40]

We observe therefore, that, once again, the success of the joint project, is linked to actions aimed at the rediscovery of identity and historical background of the place by the local institutions and communities. Transparency and partnership at different spatial scales in the processes of planning and management of assets, seem to be the key factors for community involvement, not only in an advisory role, but participating in the concrete actions and beneficiating of the economic, social and cultural effects on the territory.

40 Communauté de Communes Vallée de l'Hérault. Label Grand Site de France. Dossier de Candidature Grand Site de Saint-Guilhem-le-Désert et Gorges de l'Hérault, 2010.

Saint Guilhem Le Desert. Site visit on November 2012. Sketch by Alessandro Ciambrone



## 2.4. New models of management, economic and sustainable development: Pont du Gard

Le Pont du Gard in the Languedoc-Roussillon Region, and the Department of Gard, is crossed by the river Gardon (also named Gard), to which owes its name. It is one of the few sites in France which received both the UNESCO brand and the Grand Site label by the State (Ministry of ecology). The World Heritage Committee decided to include the property in the UNESCO World Heritage list in 1985, based on criteria (I), (III) and (IV),[41] and the following assessment:

- "The Pont du Gard was built shortly before the Christian era to allow the aqueduct of Nîmes (which is almost 50 km long) to cross the Gard river. The Roman architects and hydraulic engineers who designed this bridge, which stands almost 50 m high and is on three levels – the longest measuring 275 m – created a technical as well as an artistic masterpiece."[42]
- "The dimensions of the Pont du Gard are the highest of all those released by the Romans. The arches of the first 2 levels constitute the most audacious constructions never built in stone […].The bridge soon became a reference for all buildings in the region. There are traces of imitations from the Middle Ages. In fact, the bridges of Avignon and Pont-Saint Esprit have the same kind of archways with overlapping arcs."[43]

In 1985, after inclusion of the Pont du Gard in the UNESCO list, the Conseil général du Gard, expecting an increase in tourism, decided to implement actions in order to protect and manage the most visited cultural and tourist site of the Department. In fact, there was no welcoming structure, at the time, that might provide cultural and tourist information on site to the visitors. A common disorder, given the overlap of incongruous elements, from road signs to the economic activities related to tourism, undermining the image of the Bridge and its extraordinary landscape. "Savages" paths were born spontaneously eroding the natural spaces and les garrigues. Parking areas and roundabouts were positioned just a few meters from the Pont

41 (i) to represent a masterpiece of human creative genius; (iii) to bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared; (iv) to be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history.

42 UNESCO. Report of the 9th Session of the Committee. World Heritage Centre, 1985.

43 UNESCO. Periodic reporting. World Heritage Centre. Traduzione dell'Autore, 2006.

du Gard, and vehicles could move freely under the Bridge until 1996. Between 1996 and 2000, an area of one hundred sixty-five hectares around the monument was the object of a major environmental restoration, which was planned and financed by the Conseil général du Gard, the Conseil Régional du Languedoc-Roussillon, the State and Europe.

The proposal is designed to ensure a careful form of protection for the site and the best possible conditions of access to visitors. It was proposed to them a cultural route that structure their cognitive and visual path. The new management philosophy can be summarized through the four following principles: environmental and heritage protection; quality of reception; transmission of knowledge related to the ancient aqueduct of Nîmes; and local economic development. The realized project configures a new vision of the space, which is returned completely to pedestrian and interdicted to vehicular traffic.

The whole area around the Bridge, for a diameter of five hundred meters, was returned to its original state. In fact, the parking lots that allow pedestrian access to the site, were realized close to the new reception buildings, from each side of the river Gardon, in locations not visible from the Bridge. The silent architectures, respecting the prerogatives of the landscape, fit into the environment with a very discreet impact in relation to the monument. Even a historic building of 1865, located in front of the Bridge, was restored and returned to assume its original vocation, serving the regional gastronomy. On the left bank of the Gardon, in the building of new construction, which contains space for reception, bookstore, cafeteria and restaurant, was made the largest virtual museum and interpretation center on the history of Romans in France. [44] At its side is located a recreation center dedicated to preschools and educational activities. The complex includes the space for temporary exhibitions and cinema, with three hundred seats, where throughout the year, events and projections about the history and traditions of the place are organized.

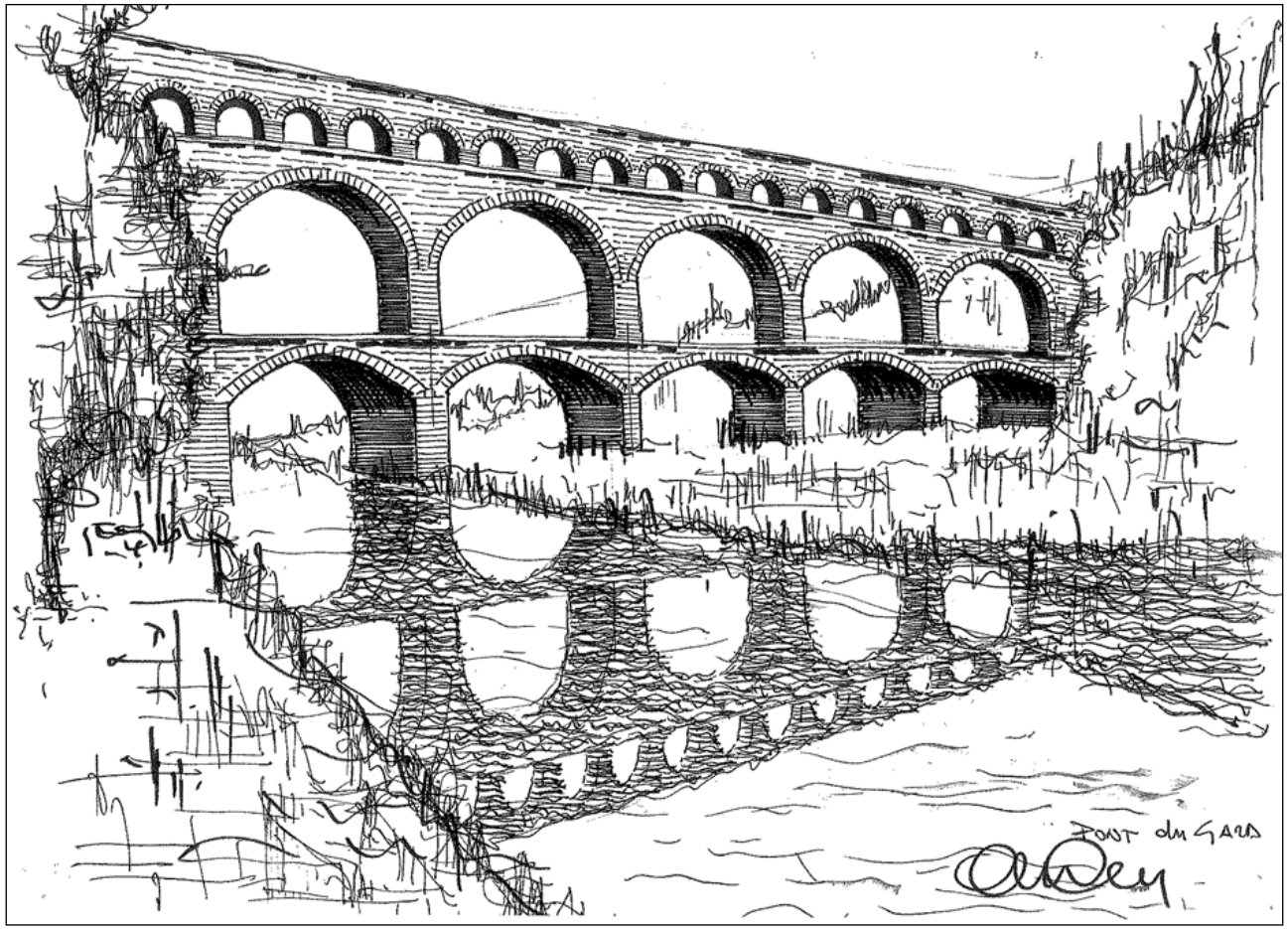
Within the project, the strategic choices for the development of the site aimed primarily at protecting the landscape and the identity, even rural, of the territory, with the rehabilitation of a natural area of fifteen hectares adjacent to the Bridge, and the construction of a pedestrian promenade, which passes through it. Mémoire de garrigue, this is the name of the theme path, guides visitors to the rediscovery of the Mediterranean landscape characterized by stone walls, activities related to farming

44 MENDEZ GRAF Alejandro. Responsable of the reception. Pont du Gard EPCC, interview, December 2011.

Pont du Gard, Plan of the inscribed World Heritage property (source World Heritage Centre; photographs by A. Ciambrone)



Pont du Gard (sketch by A. Ciambrone)



and forestry, local crops and medicinal plants. Along the nature itinerary can be found numerous vestiges of the Roman aqueduct that connected the cities of Uzès and Nîmes.[45]

With regard to the policies of management of cultural heritage and landscape, the UNESCO site and Grand Site de France du Pont du Gard is managed since 2003 through an Etablissement Public de Coopération Culturelle (EPPC), which has a commercial and industrial characterization, one of the first in France. This new type of public organization was introduced into the French law in 2001, in order to allow significant businesses or cultural organizations, like museums or cultural organization, to be managed through partnerships. The funding policy of the independent public structure, is oriented by an "administrative board" composed of representatives of all agencies that support the initiative. The system of management of the EPCC has two main advantages: to coordinate strategic policies and forms of financing of the different involved institutions; and to create a management structure in which roles and responsibilities are clearly allocated among the representatives of the partner bodies. In fact, the "administrative board" directs strategies and projects, while the general director is responsible for coordinating all institutional representatives at different spatial scales, and the executive power, under delegation, to implement the strategic actions approved. This facilitates the complex bureaucratic processes that often prevent management policies of sites subject to national and international constraints and guidelines, for their own particular state of "excellence".

The objective of the EPCC of Pont du Gard is to develop the promotion of national and international cultural activities, tourism and environmental policies. This institution gives the property an economic and social status equivalent to that of the Louvre (Établissement public du Grand Louvre) and Versailles (Établissement public du musée et du domaine national de Versailles). Its administrative board consists of twenty-five members, representatives of the Conseil général du Gard, the Conseil régional du Languedoc-Roussillon, the State of the Municipalities on which the site is leased (Castillon du Gard, Remoulins et Vers Pont du Gard).

The project, besides the unquestionable aesthetic enhancement of the landscape and the important cognitive function of the place, contributed, in a few years, to the definition of a "cultural district" and allowed a significant increase in economic revenues

45 Site visit by the Author, December 2011.

for the site and the whole Region. The number of visitors has increased by one hundred thousand units in three years, from 1.3 million in 2008 to 1.4 million in 2011. In the same period, the economic revenues increased of the eighty-seven percent and the self sustaining of the EPCC, compared to the allocation of public funds, is passed from fifty percent to seventy-three. Pont du Gard moves an economy on a large area that involves fifteen hundred people engaged in cultural activities and tourist facilities, and produces an induced income of one hundred forty million per year in the Languedoc-Roissollon Region.[46]

The economic development of the site did not occur solely due to the project of rehabilitation of the entire area, but also to the acute and judicious policy of promotion and management of the site. Before 2000, the visits to the property had a duration of less than an hour and did not bring any economic benefit to the management structure. Consequently the introduction of a joint ticket, which includes parking, visit to the Bridge and the entire complex, comprising the interpretation center, the virtual museum and the landscape path Mémoire de garrigue, the number of visitors has increased significantly, as well as their time of stay in the area. Another factor that contributed greatly to the promotion of Pont du Gard is the rich program of national and international events, which makes the "cultural district" alive and accessible in all the seasons of the year. Throughout the summer the site is illuminated at night and thanks to the organization of concerts and shows of various kinds, it has become a magnet for the entire Department. The Bridge, with Avignon and Nîmes, represents a must for French and foreign visitors, and is often promoted to the international tourism fairs, through an integrated offering that includes the two nearby Cities.

We believe that Pont du Gard can be considered a best practice in the integrated management practices, in the sense that all the management activities are coordinated among the various entities that belong to the organizational and administrative structure. This prevents, substantially, to optimize public funds and private investment, as well as to avoid strategies that paradoxically move in the opposite direction because these were not processed through a synergistic partnership, with local communities. The concept of integrated management emerges in the same period of the affirmation of the principles of sustainable development, in a logic of complementarity and as part of a single process, in the case of asset management. These concepts have been mainly used in policy and regulatory instruments relating to environment, and have found the most

46 EPCC, Pont du Gard. Presentation of the management activities. Pont di Grad publishing, 2011.

extensive promotion through the Earth Summit of Rio de Janeiro (1992).[47] Apply the concept of integrated management to cultural heritage would seem obvious and necessary, even if explicit legislative references in this sense are extremely rare.

The UNESCO Convention on the Protection of Cultural Heritage of 1972, has not yet been updated with the introduction of this principle, and in the French law, only the landscapes (viewed as elements of cultural excellence) are subject to integrated management actions through legislative norms that, for the moment, only extend to urban planning.[48]

It appears clear that the case of Pont du Gard, between protection and enhancement of the cultural landscape, explicitly refers to the strategies and concepts of sustainable development and integrated management. These, regardless of the French legislative apparatus, are evident in its own management and clear in the results achieved in terms of cultural and economic development for the site and the local community. Its membership at the network Grands Sites de France and the recognition of the label in 2004, as well as its validation after six years, in 2010, regulated by the Ministry of ecology,[49] represent the success of the management structure and confirm the achievement of the actions of management, at the base of the project for the property.

47 CAUDAL Sylvie. *Les conditions juridiques de la gestion intégrée de l'environnement*. In Michel Prieur. *Vers un nouveau droit de l'environnement?* Limoges, CIDCE, 2003, pp. 149-164.

48 PICKARD Robert. *Guidance on the development of legislation and administration systems in the field of cultural heritage*. Strasbourg, Council of Europe, 2011.

49 Ministère de l'écologie, du développement durable, des transport et du logement. Document de référence pour la politique nationale des grands sites, annexe à la circulaire ministérielle du 21 janvier 2011.

## 2.5. Interpretation and scientific research: the site and European archaeological centre of Bibracte

Located in the heart of Burgundy, on the Mont-Beauvray, in the Regional natural park of Morvan, Bibracte is the name of the ancient capital of the Aedui, a powerful Gallic tribe, which occupied between the second and first centuries B.C., a vast territory, today characterized by traces of twelve kilometers of fortified walls and numerous buildings over an area of two hundred acres. The site was abandoned after the Roman conquest, and the Aedui decided to build a new capital, Autun (Augustodunum), influenced by Roman architecture and style. Later, the area was not significantly occupied, and it is for this reason that Bibracte is today one of the best preserved fortified cities of the late Iron Age. It is also a site of great symbolic importance for the French national history, because here significant stages of the Gallic War were carried out. Also, it is said, that in this place Julius Caesar had finished writing his most important literary work, the De bello gallico.[50]

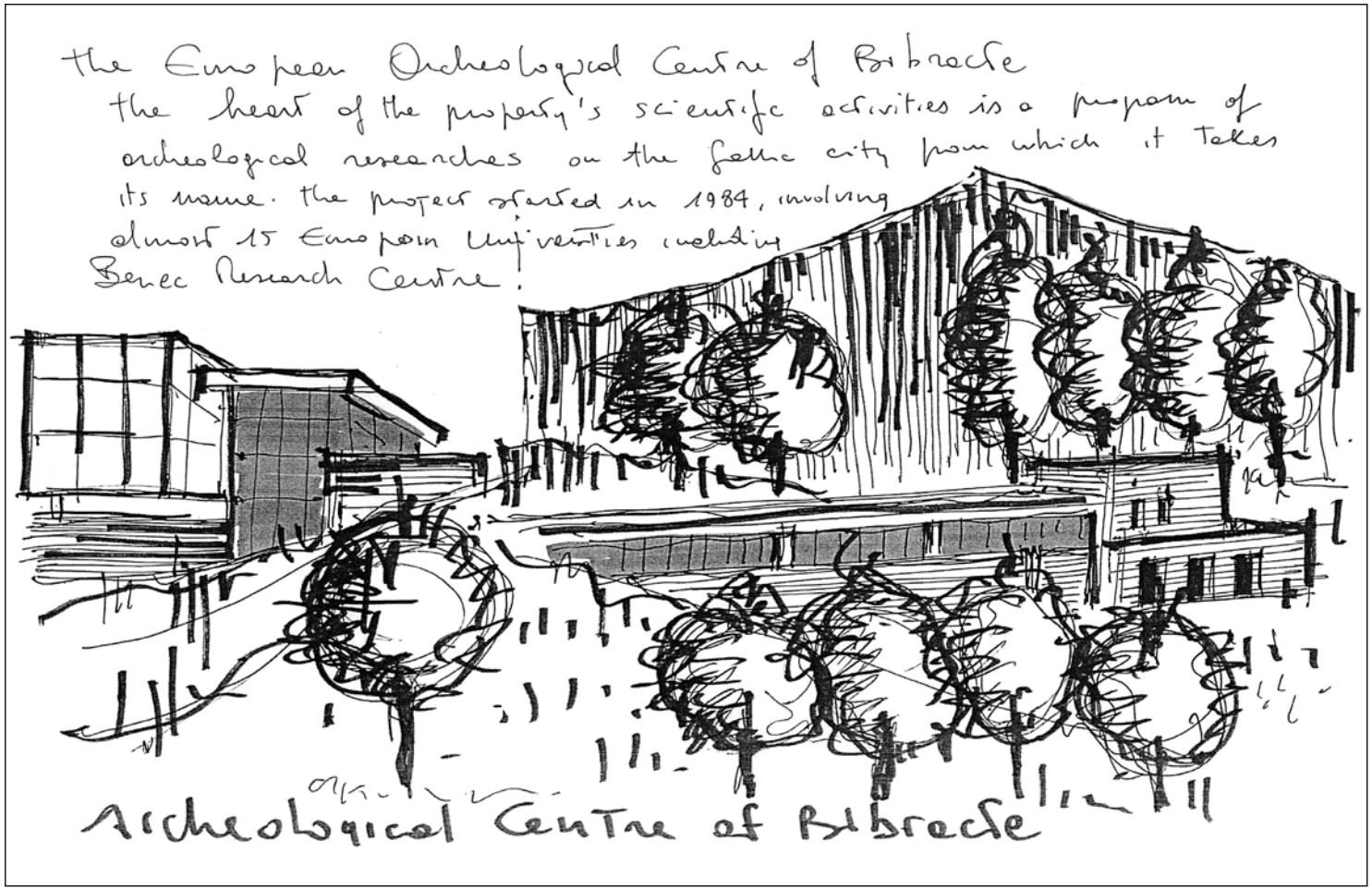
The site of Bibracte is protected as a historical monument since 1985 (loi de 1913) and the Regional nature park of Morvan, which stretches for nine hundred and fifty hectares - almost all covered on its surface by a secular forest - was included for its natural prerogatives, in the communitarian network Natura 2000. For its historical and landscape characteristics, as well as the concrete actions for the protection and enhancement of the site, Bibracte has also been awarded the Grand Site de France label in 2008.

Among the most remarkable actions for the management, we report the development of a "landscape management plan" for the protection of centuries-old forest and agro-pastoral activities typical of the area, through a long-term planning. The "plan" foresses the scenarios of the future of archaeological excavations in the area according to the biological rhythms of the natural environment during the course of this century.[51]

50 GUICHARD Vincent. *An example of integrated management of an heritage site: Bibracte – Mont Beuvray (Burgundy, France).* In proceedings of the X International Forum of Studies "Le Vie dei Mercanti", Aversa and Capri, 31, 1 and 2 June 2012. Napoli, La Scuola di Pitagora, 2012.

51 BENKOVÁ Irena, GUICHARD Vincent. *Gestion et presentation des oppida. Un panorama européen*. Bibracte, Centre archéologique européen, 2008.

European Archeological Centre of Bibracte. Site visit in November 2012. Sketch by Alessandro Ciambrone



The fortune of Bibracte is due to the political choices of the president François Mitterand, who proclaims in 1985 the oppidum "site of national significance", and in 1989 includes it in the ambitious program of the "Grands Travaux de l'État». This title was created for the occasion, in the spirit of the Minister of culture at the time, Jack Lang, to distinguish those emblematic site of the French history, although it was used exclusively for Bibracte.

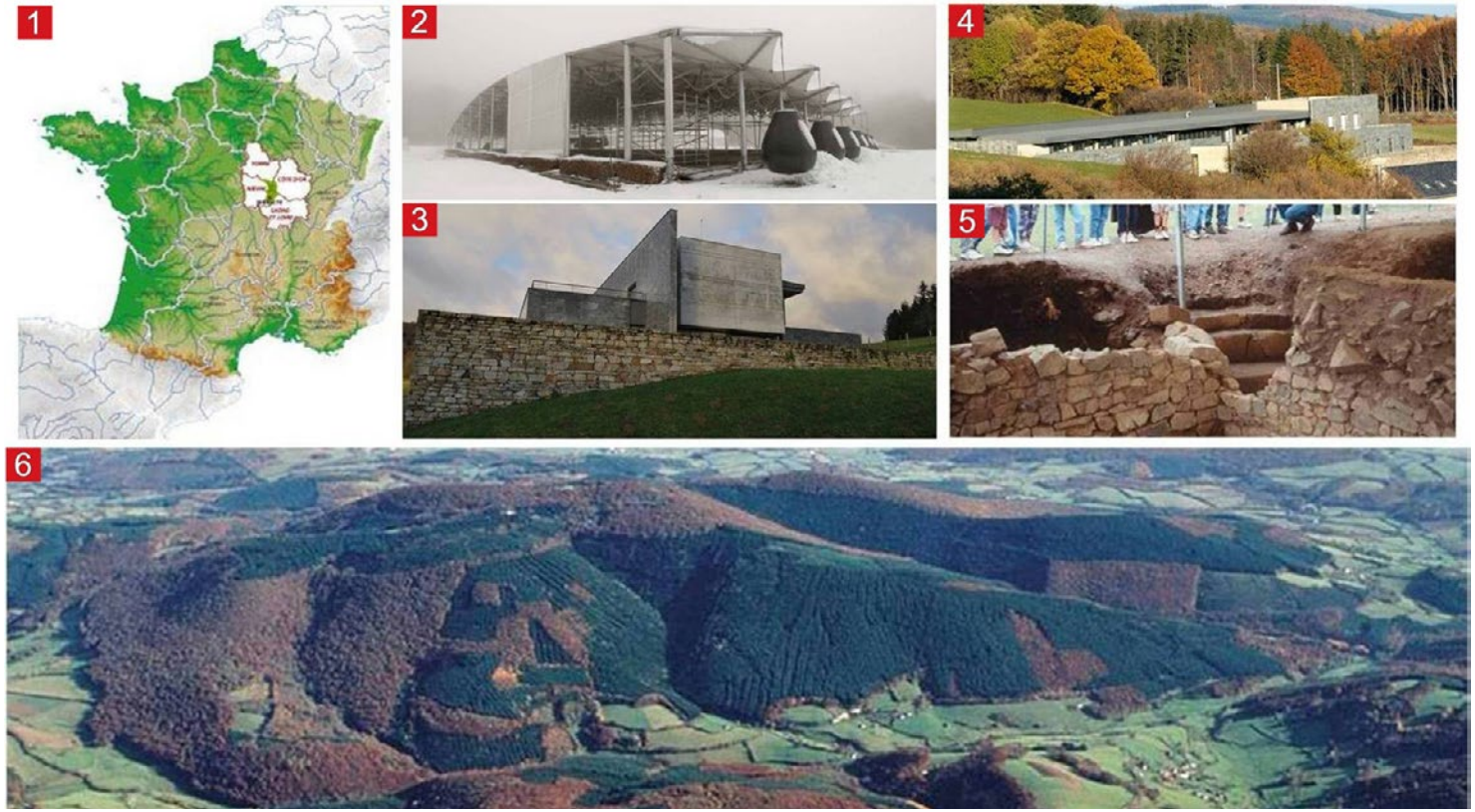
The investment of 215 million francs had the dual objective of: making the archaeological site a model for research on oppida; and highlighting its importance for the French and European history.[52] The amount of the initial work in later years and after 2000, increased to thirty-five million, mostly funded by the State, but also supported thanks to local communities and European funds. It were realized the European archaeological center, the Museum of Celtic civilization, and two residences that host free of charges researchers and students of partner Universities, which have signed cooperation agreements with the Établissement Public de Coopération Culturelle.

This is, in fact, the legal institution of public administration adopted in 2008 by Bibracte. It includes, as members of the "administrative board", the representatives of the following institutions:

- State, régional de Bourgogne, Conseil général de la Nièvre, Conseil général de la Saône-et-Loire, Parc naturel régional du Morvan et le Centre des monuments nationaux.
- The presence of two representatives of the Conseil général is explained by the fact that the Mont Beuvray is located within the boundaries of the two Departments of Nièvre et de la Saône-et-Loire.
- The EPCC of Bibracte is unique because, through its management system, coordinates all the different actions related to the historical, archeological and natural site, the Research Center of international level, and the Museum of Celtic civilization.[53]

52 ROMERO Anne-Marie. *Bibracte, archéologie d'une ville gauloise*. Editions Bibracte, 2006.
53 GUICHARD Vincent. *Bibracte, une expérience de gestion intégrée d'un site archéologique*. In BENKOVÁ Irena, GUICHARD Vincent. *Gestion et presentation des oppida. Un panorama européen.* Bibracte, Centre archéologique européen, 2008, pp. 71-84.

The archeological site of Bibracte; 2) structures of protection of the archeological site; 3) research centre; 4) Museum of Celtic Civilizationle; 5) archaeological excavations; 6) Mont-Beauvray, the regional natural park of Morvan (photographs 2,4,5,6 by EPCC Bibracte; photograph 3 by A. Ciambrone)



Museum of the European Archeological Centre of Bibracte and the Regional natural park of Morvan (photographs by EPCC Bibracte)





The heart of the property's scientific activities is a program of archaeological researches on the Gallic city from which it takes its name. The project, started in 1984, involving approximately fifteen European Universities and Research Centers, including the Centre of Excellence in the Campania Region for Cultural Heritage, Ecology and Economy (BENECON), institutional member of Forum UNESCO University and Heritage.[54]

The originality of the scientific and research program of Bibracte consists in the fact that it involves students and researchers from different centers of higher education, coordinated in their projects, by the permanent scientific team of the European archaeological center. Bibracte fully supports all the subsistence costs of students – who belongs at the scientific institutions partners - which are hosted free of charge in the accommodations of the EPCC.[55]

The research teams of different Universities are alternated for periods of four or five weeks, for a total annual amount of about six thousand working days, which include inspections and excavations at the archaeological areas. Scientists follow in their researches, the planned objectives in the programming documents evaluated by the Ministry of culture and the National Council for archaeological researches. The Scientific Committee of Bibracte, composed of eight international experts in the field of archeology and chaired by the general director of the site, orients the research activities and the subsequent promotion of the obtained outcomes. The European centre for archaeological research provides, in addition, to the publication of the major scientific studies through a series called, precisely, Bibracte.[56]

In the domain of research, the EPCC aims to consolidate its role as a European reference for studies related to the Celtic period and the emergence of urban civilization in Central Europe. In the field of training, Bibracte aims to become the place of excellence for continental practical education of archaeologists, because the site hosts the largest program of archaeological research on the field, organized in the last thirty years.[57]

54 "Proto-historic Europe and the birth of towns", project elaborated in partnership by EPCC Bibracte and BENECON in 2012.
55 BESSIÈRE Fabrice. *Proposition de programme de recerche sur le Mont Beuvray et son environnement*. Bibracte, Centre archéologique européen, 2008.
56 GUICHARD Vincent. *Directeur général*, *Centre archéologique européen*, Bibracte EPCC, site visit by the Author and interview, January 2012.
57 GUICHARD Vincente. *Bibracte, une expérience de gestion intégrée d'un site archéologique*. In Irena Benková et Vincent Guichard *Gestion et presentation des oppida. Un panorama européen*. Bibracte, Centre archéologique européen, 2008, pp. 71-84.

Also, Bibracte is a regional pole of cultural and tourist attraction. The EPCC invests half of its funds to promote awareness of archeology to the general public through the museum, the temporary thematic exhibitions and cultural events of a different nature. The site receives between forty and forty-five thousand visitors a year, among them, eight thousand are young students. These data are stable since 1996, or since it was opened the archaeological museum.

Specific services are also provided for people with disabilities, thus the property has received the prestigious Tourisme et handicap label, as part of reception quality. The EPCC is also a cultural point of reference for the Pôle National de ressources éducatives "Patrimoine archéologique", which was constituted in 2003 within the framework of the inter-ministerial program for arts, education and culture. In this respect, the structure is strongly committed to the training of teachers and mediators. Finally, a number of tours to the site are organized especially with the schools in the area.

From statistical data analyzed through interviews carried out,[58] it appears that half of the visitors to the archaeological museum of Bibracte live in Burgundy, while twenty percent of them are foreign tourists, mainly from the Netherlands and Belgium, particularly interested in the outdoor tourism nature.[59]
The strategy of the elaborated plan of cultural and tourism development, consists in constructing an offer that allows visitors to stay for a day, as opposed to the few hours spent currently on the site. The ambition is to attract potential visitors that may reach Bibracte, through various means of transportation, in a maximum period of three hours. If this objective would be achieved, by the estimation of the management structure, visitors to the site could double, from forty thousand to about eighty thousand a year. The current limited number of visits is due to the fact that the site is located in a mountainous area that has undergone a massive migration from the late nineteenth century. The population of the Morvan passed in one hundred and fifty years from one hundred and forty thousand to forty thousand inhabitants, and many Municipalities have an average of population density of less than ten residents per square kilometer.

Nevertheless, the identity of the Morvan, which is based on music, languages and customs, it is not lost, but on the contrary, has been restored and enhanced in recent decades. Paradoxically, the new residents from other Regions, including some coun-

58 FLOUEST Anne, reponsable de la programmation culturelle et de la communication. Interview, January 2012.
59 GUICHARD Vincent, PLAZA Pascale. *Bibracte, ou l'archéologie en pleine nature*. Cahier Espaces 109, 2011, pp. 70-76.

tries of northern Europe, contributed to the rediscovery of the ancient traditions of the area. In this context, Bibracte represents a cultural center of primary importance for a local community which does not have many opportunities for recreation as well as social and intellectual exchanges. For this reason, the program of the museum is not only focused on archaeological exhibitions, but extends to various events that may attract both local residents and foreign visitors.[60]

The EPCC of Bibracte is a community within the community, which creates an economy for itself and for the local communities within a radius of fifty kilometers. The social, economic and cultural impact of the archaeological and scientific complex on the Morvan is expressed through a number of factors: about forty employees, or a purchasing power of over one million euro and a demand that allows to preserve some public services in the area, like the post office and schools; a income of one million euro for local businesses; a direct tax income for local communities of three hundred thousand euro; an induced income by the local tourist economy of five hundred thousand euro; a cultural offer especially addressed to young people of the territory; a reputation which contributes to the tourist attractiveness of Morvan and of the Region.[61]

For the above explained reasons, in reference to the planning policies and management of the property, it seems that Bibracte can be considered a positive model of integrated management and sustainable development. While the project was born thanks to the determination of the highest positions of the State to claim the identity and history of the French people, it is also irrefutable to affirm that the site – for the importance which assumes for local communities, national history and international research - developed a careful management system that allowed to the EPCC to represent an experimental laboratory in continuous evolution for the integrated management of the various functions present on the site. The atypical history of the property has created a unique structure that paradoxically combines elements which, if not opposites, can at least be considered apparently contradictory. Among these, the local and international character of the enterprise: if on one hand, Bibracte represents a strong symbol for the local identity and culture, on the other hand, it emerges on the European scene through a scientific network that connects the site to Universities and Research Centers in other Countries. In addition,

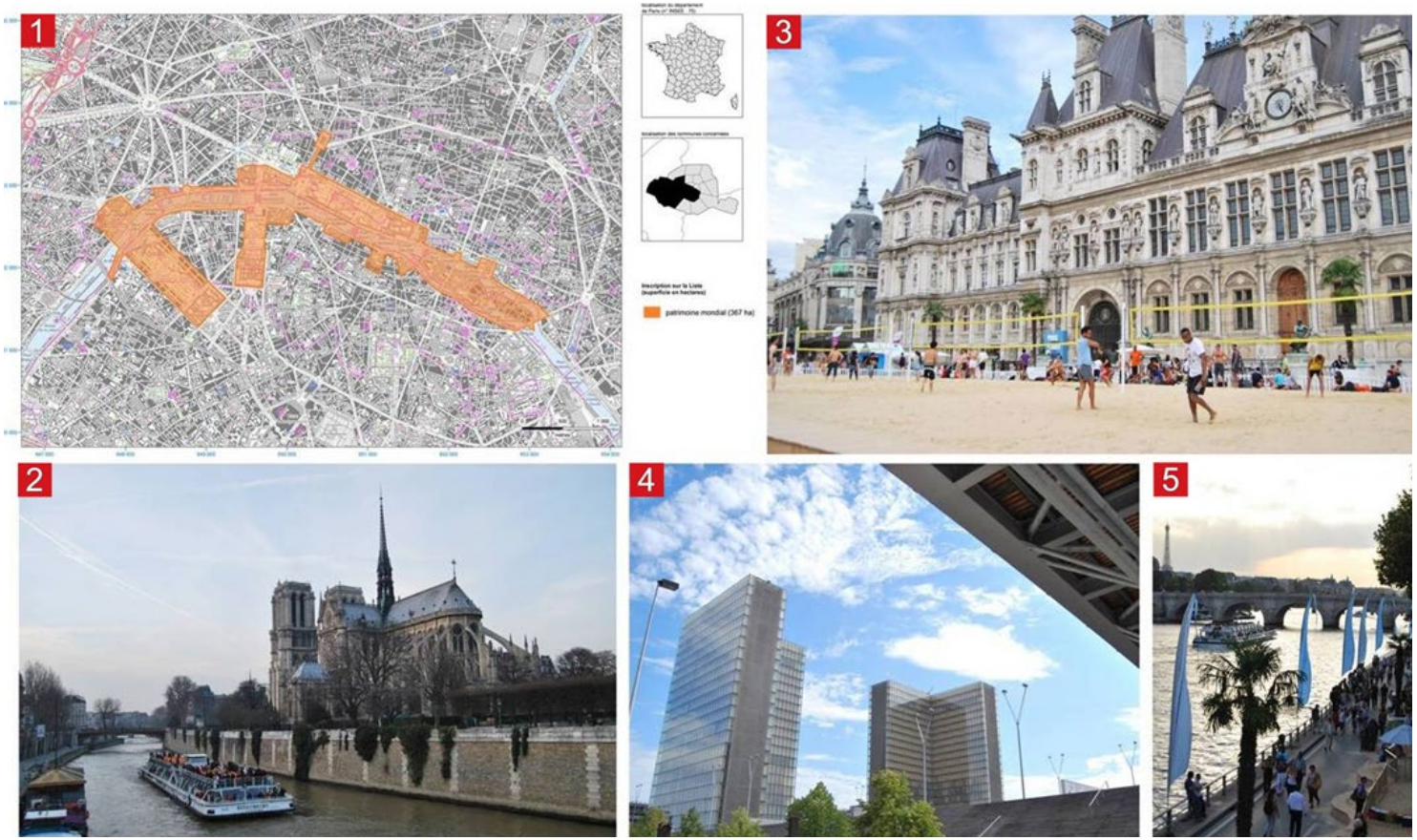
60 GUICHARD Vincent. *An example of integrated management of an heritage site: Bibracte – Mont Beuvray (Burgundy, France)*. In proceedings of the X International Forum of Studies "Le Vie dei Mercanti", Aversa and Capri, 31, 1 and 2 June 2012. Napoli, La Scuola di Pitagora, 2012.

61 GUICHARD Vincent. *Bibracte, une expérience de gestion intégrée d'un site archéologique*. In Irena Benková et Vincent Guichard *Gestion et presentation des oppida. Un panorama européen*. Bibracte, Centre archéologique européen, 2008, pp. 71-84.

it affects the cultural and natural character at the same time, which attracts visitors interested in both the landscape and the ancient forest as well as those interested for the archaeological nature of the site. Still, the EPCC is distinguished for the State and local character of the property: if the major donors and partners of the site are the State and the Ministry of culture, it is equally true that the local authorities and community as well as the departmental and regional authorities are closely involved in planning and management process.

To who contests that the asset - born thanks to a unique political desire - is a sort of "cathedral in the desert", because it is not very known to the French people and to the wider international audience, it opposes the thought of those who believe that Bibracte represents a model of sustainable development for the local community and a point of reference for innovative scientific researchers at national and international level.

Paris, banks of the Seine: 1) plan of the inscribed site in the World Heritage list (source: UNESCO WHC); 2) Notre-Dame; 3) Hôtel de Ville; 4) Bibliothèque Nationale de France; 5) Pont Neuf (photographs by A. Ciambrone)



## 2.6. Transparence and public participation in the planning process: The project for Seine in Paris

The World Heritage Committe decided to include the property "Paris, banks of the Seine" in the UNESCO World Heritage list in 1991, based on criteria (i), (ii) and (iv),[62] and the following assessment:

"From the Louvre to the Eiffel Tower, from the Place de la Concorde to the Grand and Petit Palais, the evolution of Paris and its history can be seen from the River Seine. The Cathedral of Notre-Dame and the Sainte Chapelle are architectural masterpieces while Haussmann's wide squares and boulevards influenced late 19th- and 20th-century town planning the world over."[63]

"Haussmann's urbanism, which marks the western part of the city, inspired the construction of the great cities of the New World, in particular in Latin America. The Eiffel Tower and the Palais de Chaillot are living testimony of the great universal exhibitions, which were of such great importance in the 19th and 20th centuries."[64]

In the UNESCO list are included assets and, among them, the bridges of the Seine between the Pont de Sully and Pont d'Iéna. This limitation is based on the ancient distinction between the upstream and the downstream of Paris. Upstream, behind the Arsenal, is the Paris of the harbor and of the river transport for citizens. Downstream, there is the real aristocratic Paris, where it is developed a limited commercial activity, and where is clearly visible the power of the State, which is underlined by the presence of imposing and magnificent architectures.[65]

62 (i) to represent a masterpiece of human creative genius; (ii) to exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design; (iv) to be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history.

63 UNESCO. Report of the 15th Session of the Committee. World Heritage Centre, 1991.

64 UNESCO. Periodic reporting. World Heritage Centre, 2006.

65 ICOMOS. Advisory Body Evaluation. World Heritage Centre, 1991.

The bridges, as well as the built heritage on the banks of the river, are linked to the growth of the City and are intended to establish, activate and multiply all kinds of relationships among residents and foreign visitors.[66] With the development and flourishing of the City, in fact, the number of bridges and works of art and architecture increases, as well as, on the contrary, in the dark periods of instability and barbarism, the construction of monumental masterpieces stops.[67]

In fact, in Paris the new bridges are the major works of architecture and were made along the banks of the Seine, in periods of political development, economic, cultural and demographic. La Ville lumière is a river town. Since the first settlement, the Seine has played both a defensive and an economic role. The contemporary City that has developed between the sixteenth (in particular the seventeenth century) and the twentieth century, expressed through different historical and architectural traces, the evolutions of the relations between the river and the citizens. The project of enhancement of the banks of the river launched, in April of 2010, by the City administration, guided by mayor Bertrand Delanoë, speaks of these relationships, and of the different spatial, functional and architectural configuration of the Seine in a process of urban transformation that involves Paris and its metropolitan area.

The project goal is to reduce the vehicular space on the banks of the river - in the center of the City – in order to return a larger pedestrian area, and then allow the citizens and visitors easier access to the promenade along the Seine. Therefore more spaces will be dedicated to public life, leisure and culture. It is planned to completely restrict vehicular traffic on the left bank between the musée d'Orsay and the Tour Eifell, and partially on the right bank, with the transformation of a road, currently dual urban carriageway into a boulevard, is characterized by slow-down vehicular traffic, pedestrian and bicycle paths. Another planned objective is to limit the traffic to reduce harmful emissions for local community, environment and monuments. In fact, today, on the right bank of the dual carriageway, pass on average, forty thousand vehicles per day, and four thousand cars at peak traffic hours. On the left bank, where the traffic is less intense, almost two thousand cars pass through during peak hours.[68]

66 MARTY Monique. *Mini saga des ponts de Paris*. Port Autonome de Paris, 1979.
67 DOUBLY H.L. *Ponts de Paris a travers les siècles*. Paris, Editions Des deux Mondes, 1957.
68 GARRIC Audrey. Paris vote l'aménagement des quais de la rive droite de la Seine. Le Monde of 16 May 2012.

The project covers an area of fifteen hectares of which four will be completely returned to the exclusive use of pedestrian and bicycle paths. The estimated cost for the entire operation is forty million euro. On the left bank, the project includes the construction of natural itineraries, sport areas, outdoor spaces for exhibitions and events. On the right bank there will be a reduction of the roadway and the installation of traffic lights, to decrease the speed of vehicular traffic, and allow for easier pedestrian and cycle access to the Seine. To promote the enjoyment of the riverfront, the project planned five mooring stations, including one designed for the transportation of passengers on the boats, and four other floating platforms, for recreational, cultural and tourist activities . Entrepreneurs are involved in the execution of works because, through temporary concessions, they will manage the business and entertainment activities provided by the project.[69]

Le Conseil de Paris, in July 2010, voted in favor of the four main objectives of the proposal, which are: encouraging pedestrian continuity along the Seine; developing and diversify of the functions and mode of use of the asset; enhancing the site for its peculiar uniqueness; and improving the environment conditions by reducing harmful emissions.
The mayor of the City sent all the project's documentation to the UNESCO World Heritage Centre. Moreover, le Conseil launched a public consultation, in accordance with the Code of urbanism, to involve concerned local communities, citizens and everyone who could be involved through comments, suggestions and concerns about the proposal.[70]

The consultation has been characterized by the participation of a large number of public and private institutions, for the communities involved on a metropolitan scale, according to a tool that went beyond the usual forms of advertising, such as public meetings and exhibitions of the project. The geographical extent of the process was enlarged to the communities bordering the Seine in the metropolitan periphery of Paris. It involved actors of the democratic, economic and associative society. Among the various forms of public consultation and promotion of the initiative, we report that: in each of ten arrondissements of the City affected by the project were organized, at least, one public meeting; a special meeting was devoted exclusively to associations; it was held an exhibition at the Pavillon de l'Arsenal, along the Seine during the Paris Plage event, and in each of ten arrondissements. Also: forums were organized on the institutional website of the City, which were signed by about thirty thousand people who submitted comments and proposals; it were organized workshops dedicated to children

69 DE PARIS Mairie. Plan d'aménagement des Berges de Seine, online: paris.fr, 2012.
70 APUR. Paris, rives de la Seine. Le projet des berges de Seine en 2012. Atelier Parisienne d'Urbanisme, 2011.

of the primary schools. Finally there was a public consultation meeting at the metropolitan scale. A poll commissioned by the City administration, on a sample of one thousand four hundred residents of the Île-de-France region, found that seventy percent of respondents were in favor of the project.

With regard to the various forms of public consultation, that were formulated, in the end, over three thousand observations evaluated by a specific commission appointed by the Ville de Paris, whose members, after the approval of the proposal, expressed some prescriptions (such as the reversibility of the project on the left bank) and recommendations. Amongst this emphasized the need of not altering the historical and monumental characteristics of the site, in accordance with the criteria that allowed the property its inscription in the World Heritage List. In this regard, the Commission recommends that the projects are sent to the attention de l'Architecte des Bâtiments de France et le Conservateur des Monuments Historiques as well as to the World Heritage Centre, whose experts have already received and are evaluating it.[71]
The works for the realization of the project on the right bank were started in 2012, while those on the left bank, are awaiting the final favorable approval by the institutional bodies of reference. The date for starting the project, between the musée d'Orsay and the Tour Eifell, is scheduled for spring of 2013.

It is believed that the most interesting aspects of the design process described above, are: the transparency with which the proposal was presented to the public opinion, local communities and all public and private stakeholders; and participatory the response both of the institutional and local communities who responded promptly with feedbacks, comments and relevant suggestions. The presentation of the proposal, its development and participatory phenomenon, have become, at the same time, process in progress of the collective construction of the project, and cultural event in a City, which is becoming increasingly international and European Capital of culture and architecture. In parallel, to give just one example on a regional scale even greater - and regardless of the numerous and spectacular architecture of the City, realized in recent decades – we observe the Grand Paris project. The expansion, modification and transformation of Paris was the object of study and design by ten teams with multidisciplinary expertise, guided by architects and engineers of recognized world fame, who designed the future de la Ville.

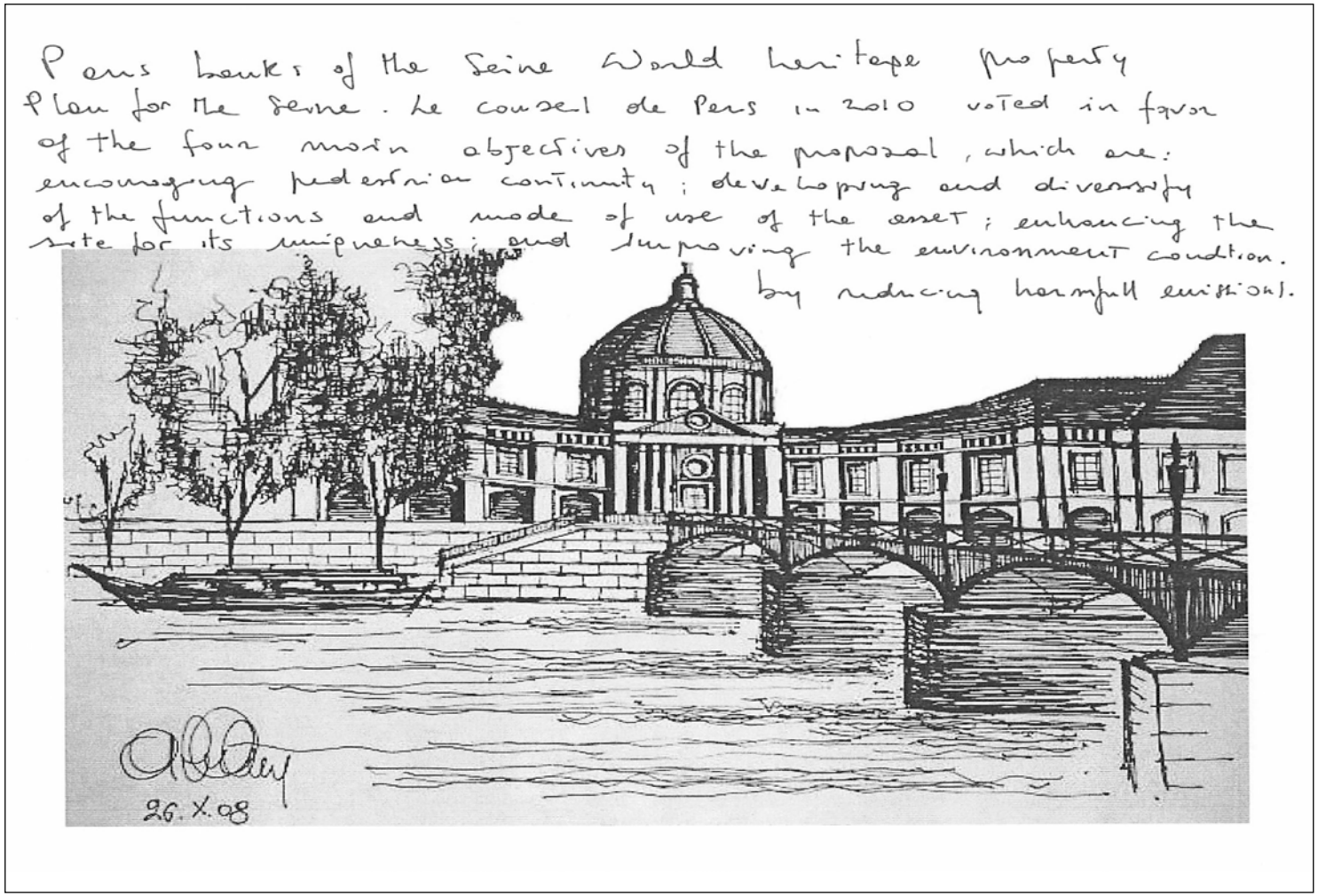
71 Mairie de Paris. Énquête publique sur le projet d'aménagement des Berges de Seine, 2012.

The debate on urban planning and sustainable development, wanted and organized by the Mairie de Paris, involved and continues to affect both the local and the international scientific community.[72] The project of enhancement of the banks of the Seine, plans in a more stable way the intentions of a periodic initiative begun in summer 2002 and, today, at its eleventh edition, which is Paris Plage.

All the right bank and the Villette basin, each year, are covered with sand and equipped with all the tourist, leisure and cultural services, which are mostly offered free of charges. The event not only makes more attractive and enjoyable the city of Paris, but also encourages foreign visitors to visit the City and, perhaps, to spend a few more days there. The rich program of cultural events and initiatives, in fact, increases that already full of entertainment of Paris on the international scenario. Thus, buildings, monuments, works of art, landscapes and gardens as well as programs of reach and international events are able, today, to identify a site as a privileged destination and cultural center of excellence. Probably, in an increasingly competitive tourism market, which looks for originality and spirit of places, the attention for historical and natural heritage, has the same importance than the interest related to the intangible assets. In this context, cultural policy, not improvised, which arises from the historical consolidated historical matrices, and reinterpreted in a contemporary way, seems to be able to create not only economic but also better conditions of life for the community of the territory.

72 Le *Grand Paris*: consultation du Ministère de la culture et de communication, online su: legrandparis.net.

Bank of Seine World Heritage Property. Site Visit in January 2011. Sketch by Alessandro Ciambrone



# 3 THE NETWORK OF WORLD HERITAGE PROPERTIES IN CAMPANIA: ANALYSIS AND PROJECTS

## 3.1. The cultural network of World Heritage properties in Campania, the law 77 of 2006 on Italian UNESCO sites and circulars of the Ministry of Culture

The project for the establishment of a network that will provide unified management of the World Heritage properties in Campania and the realization of a cultural district within the Region is at the base of a Memorandum of Understanding, signed on May 28th, 2009, between the Centre of Excellence of the Campania Region for Cultural Heritage, Ecology and Economy (BENECON),[1] the Department of Architecture at the Second University of Naples and the UNESCO World Heritage Centre.[2] The proposal aims to define an integrated management system for the natural, cultural and intangible in different spatial scales (regional, provincial, municipal) by a multidisciplinary methodological criteria. It includes: relief and design, representation, protection of natural and built assets, local governance, urban sociology, management of landscape, natural and cultural heritage, cultural economics, history of architecture and planning legislation.

The scientific community of the Department of Architecture SUN and BENECON has developed specific studies and proposals of each of the six UNESCO sites of Campania, and the proposal of the network, in progress, and to which the Author participates, is developed through the disciplines listed above. For each of the six sites, in this chapter, we summarize the main results of the investigations and proposed projects related to the principles of multi-criteria and multidisciplinary methodology.[3] We underline the major problems related to the management of the properties, which have not allowed the enhancement of tourism. The intention is to go beyond a local view of the problems and insert them in an international perspective, thanks to the critical analysis of the case studies in France, introduced in the previous chapter.[4]

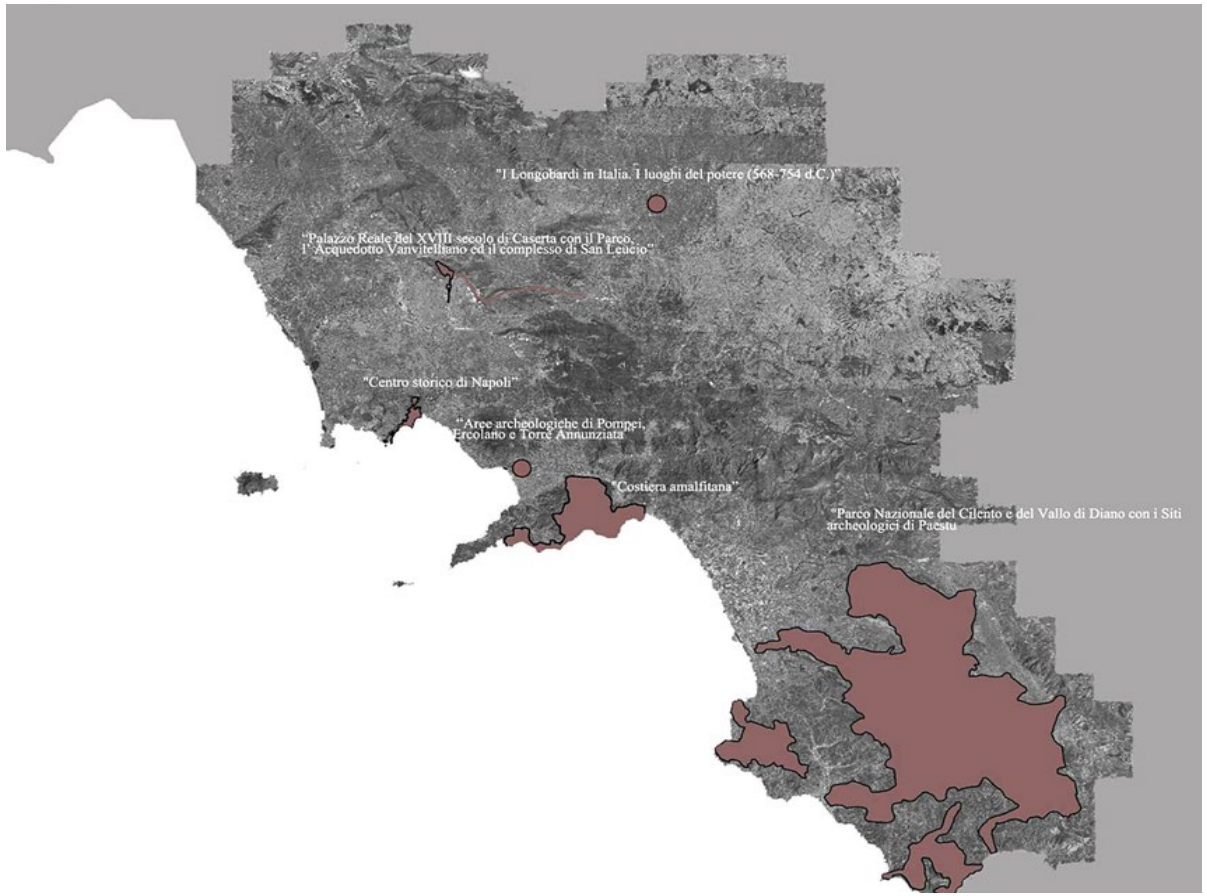
1 The BENECON is a consortium of four Universities of the Campania Region (Second University of Naples, University of Naples Federico II, University of Salerno, University of Sannio). The BENECON is an institutional member of the Forum UNESCO University and Heritage.

2 The project is coordinated by Professor Carmine Gambardella. Director of the Department of Architecture at the Second University of Naples, and President Centre of Excellence of the Campania Region for Cultural Heritage, Ecology, Economy and Design of Services (BENECON).

3 GAMBARDELLA Carmine. *Ecogeometria in Venafro, identità e trasparenze.* Napoli, Edizioni Scientifiche Italiane, 2001.

4 HAUMONT Bernard. I casi studio in Francia sono stati selezionati secondo le indicazione del direttore della ricerca in Francia. Interviews by the Author, from January 2011 to September 2012.

World Heritage properties of the Campania Region (source: Department of Architecture SUN – BENECON, degree thesis of Rosaria Parente)



For each of the properties in Campania, with the exception of the historical center of Benevento, a computer inventory was carried out, through a platform Geographic Information System, which catalogs all the components of the area (social, economic, historical, etc.).The database can be continuously implemented. It can record all the changes and transformations of the object of study and its landscape in the future, thanks to the inclusion of updated survey data. The database, within the research, represents the heritage of knowledge acquired which can stimulate ideas due to the depository of verified and measured scientific knowledge.

This methodology finds in Campania an ideal laboratory and location for experimentation due to the richness and diversity of natural and historical heritage. In the Region are located six UNESCO World Heritage properties. This makes the area one of the administrative jurisdictions with the largest number of such sites in the world. The properties are included for different typological characteristics in the World Heritage list:

- The 18th-Century Royal Palace at Caserta with the Park, the Aqueduct of Vanvitelli, and the San Leucio Complex;
- The Historic Centre of Naples;
- The Archaeological Areas of Pompeii, Herculaneum and Torre Annunziata;
- The Costiera Amalfitana
- The Cilento and Vallo di Diano National Park with the Archeological sites of Paestum and Velia, and the Certosa di Padula;
- The Church of Santa Sofia in Benevento, part of the network Longobards in Italy. Places of the power (568-774 A.D.)

We should also mention the two UNESCO Man and Biosphere of the National Park of Cilento and Vesuvius, and the beautiful islands of the gulf: Procida, Ischia and Capri. However, this huge heritage is in danger and undervalued. Indeed, the number of visitors associated to cultural tourism in the Region is limited when compared with other Italian Regions, as well as cultural tourism is weak on a national scale. In addition, tourism is concentrated for a percentage of ninety percent on the coastal provinces of Naples and Salerno in the summer.

The Province of Caserta receives only four percent of these flows, while the Provinces of Avellino and Benevento receive even one percent, respectively. This leads to an inevitable human pressure on the coast of the Region. Thus, the discriminating distribution of tourism-related economic income among the five Provinces of Campania.[5]
On a regional scale, the project expects to achieve a unified management system for the six UNESCO sites located in the Region. This proposal aims to coordinate the flow of tourism, to promote more effectively the immense cultural, natural and intangible heritage, and to propose an operational plan for the unified management of UNESCO sites in Campania. The project would, in the planning intention, rebalance the tourist flows and economic incomes among the five Provinces, and promote their unique cultural, landscape and intangible assets, through the brand UNESCO and its international recognition.

## CAMPANIA, WORLD HERITAGE REGION

On a provincial scale, the project proposes the establishment of six "local tourist systems", one for each World Heritage property, included in the regional network of UNESCO sites, which is a structure that links the local heritage, the so-called "minor ", to the sites of excellence. UNESCO sites and properties of the network then become the reference elements for the management of the territory and landscape. They acquire the value of "nodes and junctions of permutation of the cultural network", which expand at the entire Region (Author's drawing).

The idea of linking the Management Plan of UNESCO sites and include it in a larger geographical area is also encouraged by the strategies of the Italian Ministry for Cultural Heritage and Activities.[6] The UNESCO sites in Campania, as important and popular in the world, cannot be separated from the integration into a cultural network that transcends their geographic boundaries and extends, then, to the provincial and regional levels. We believe that, thanks to this project, the regional heritage can be promoted- through a message of historical and cultural identity - to the attention of the international tourism market, increasingly competitive and looking for authentic experiences.

5 ROSSLER Machtild, MENETREY-MONCHAU C. *Periodic report and action plan, Europe 2005-06*. World Heritage Series N. 20. Paris, World Heritage Centre, 2007 ; DE LUCIA Vezio. *L'Italia non può perdere Napoli.* In Siti. Anno IV n. II/2008. Ferrara, Associazione Città e Siti Italiani Patrimonio Mondiale UNESCO, 2008, pp.12-15.

6 GUIDO Manuel Roberto, PALOMBI Maria Rosaria. *I siti italiani nella Lista del Patrimonio Mondiale UNESCO. Dai Piani di Gestione ai Sistemi Turistici Locali.* Roma, Ministero per i Beni e le attività Culturali, Ufficio UNESCO, 2007.

In this logic, we should ask ourselves: How can this heritage with such a heterogeneous typology contribute to the definition of a cultural district of Campania? Why should the network among the World Heritage properties of the Region should take a relevance to the global tourism demand? Which importance do the State and the local Governments have in the affirmation of the promotional message "Campania World Heritage Region?"

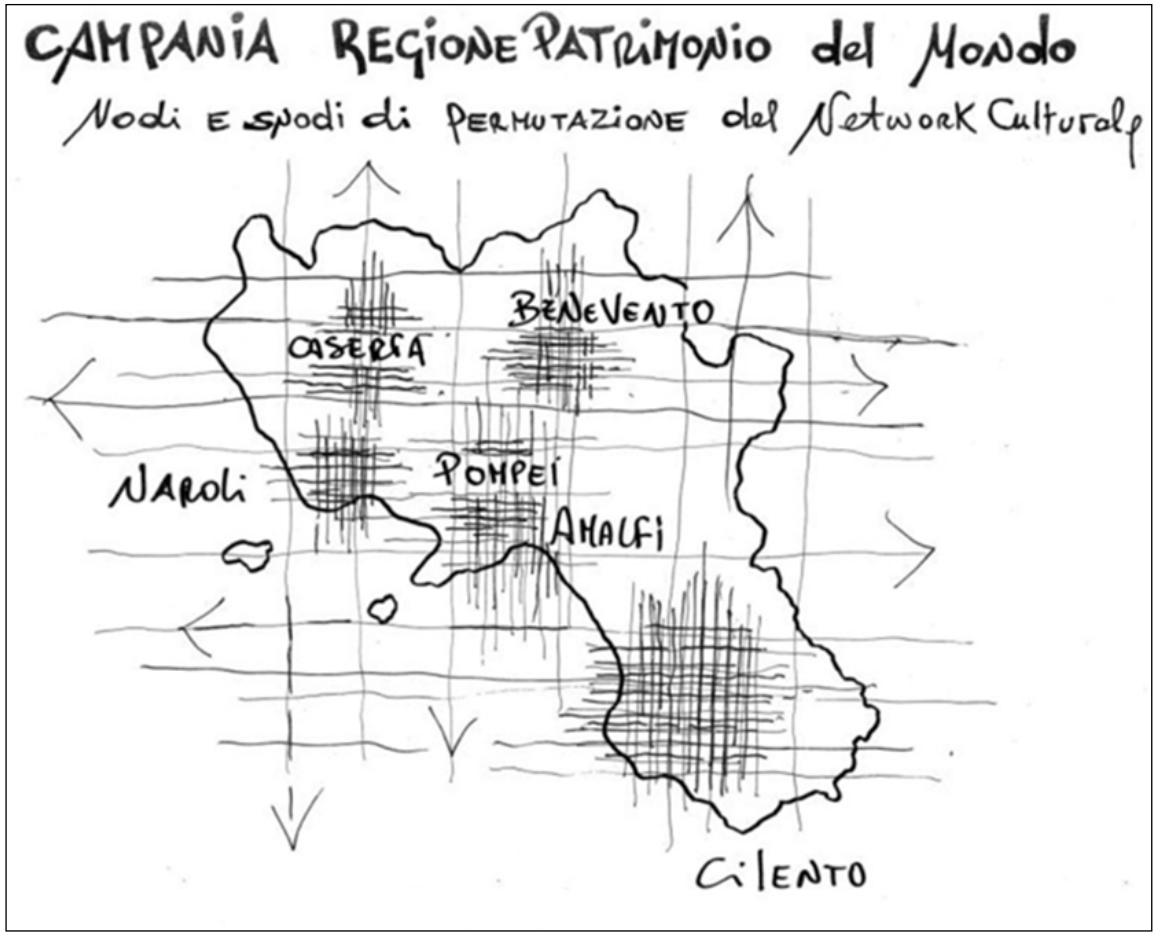
The World Heritage list is the result of negotiations and consensus more or less wide between States and their Governments, on the one hand, and between experts and civil society organizations, on the other. In the "game between the parties" the concept of exemplarity is affirmed more and more. It replaces that of authenticity. In fact, the classification criteria evolved. The notions of representation and exemplary tend to be added, if not replace, those of uniqueness and authenticity. In fact, intangible traditions as well as contemporary urban settlements, among others, join the more established field of tangible and natural heritage covered by the UNESCO Convention of 1972.

This evolution and expansion of the concept of heritage, historically, is registered thanks to the Nara Declaration of 1994 and the Intangible Heritage Convention of 2003. The legitimacy obtained for inscription on the World Heritage list is close to a metaphysic cultural and social form, because it really does not make use of support led by a group or historical class to which the destiny of humanity is submitted.[7] In this sense it is true that without the support of the State and a strong push from the local administrations and communities, the inclusion of a site on the World Heritage becomes unthinkable. Also, the inscription makes sense if the culture has an important social and economic weight because it is seen as a powerful tool for the development of tourism.

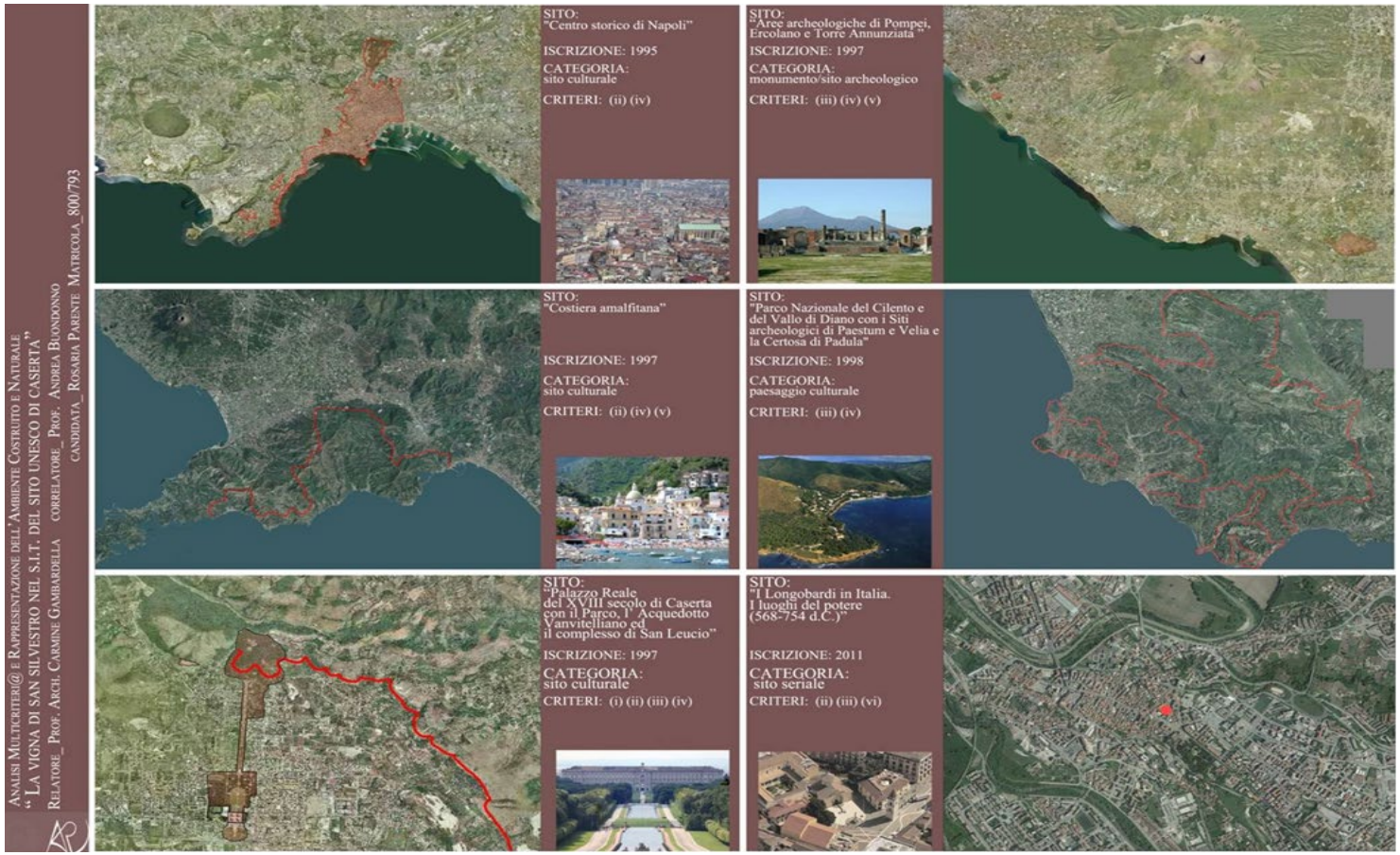
The proposal for a network among the six World Heritage properties, so strongly different for typological categories, can stimulate tourism interested in culture, landscape and intangible assets all concentrated in an area relatively limited, extended

7 HAUMONT Bernard. Le patrimoine mondial de l'humanité. Des monuments aux paysages : quels classements ? Pour quelles valeurs ? colloque « sur les paysages monumentaux, paysager et urbain », Université Lyon, février 2004 ; In MARCEL O. Paysages, modes d'emploi. Pour une théorie générale du paysage. PUL, 2006.

"Nodes and junctions of permutation of the cultural network" (sketch by A. Ciambrone)



Campania, World Heritage Region (source: Department of Architecture SUN – BENECON, degree thesis of Rosaria Parente)



to regional boundaries. The public transport infrastructure network, in fact, allows easy connection between sites, with maximum travel time, between the assets further away, of about three hours.[8]

In the framework of the project, each "local tourism system" - corresponding to the physical limitations of the administrative perimeter of reference - is ideally constructed around its World Heritage property, which becomes the principal node and junction of permutation of the "local tourist system". Architectures, monuments, cultural landscapes and ordinary heritage are included in the "local tourism system" of each property. At the moment, this "minor" heritage is not promoted, but because of the reputation of the UNESCO brand,[9] can be rehabilitated and valorized in a network of "excellence", which will return to the territory its Outstanding Universal Value currently lost.

The creation of the regional "cultural district" and the provincial "tourism system" involves, in the planning and management process, institutional bodies at different territorial levels and the main stakeholders of the territory, which may play an advisory and consulting role, as advised, both by international conventions and declarations as well as by national and regional legislation on the protection and enhancement of heritage.

"For these forms of management, the most widely used instrument for cooperation, in Italy, is the agreement between public authorities (Article 15 National Law 241/1990). In particular, in relation to public actions intended to affect the local level (Article 34 Legislative Decree n. 267/2000, Testo Unico Enti Locali), there are the so-called framework agreements, aimed at creating and implementing works, interventions or programs intervention that require, for their full implementation, the integrated and coordinated action by municipalities, provinces, regions, government authorities and other public entities. The peculiarity of this type of agreement is that its approval comports the change of planning instruments which may conflict with the decisions made in the agreement. Also, the framework agreements comports the declaration of public utility and urgency of the works to be carried out. Well, the cited reference standards form the basis for the implementation of coordinated actions among institutions (municipal,

8 CIAMBRONE Alessandro. *Cultural tourism and sustainable development: a management model for the world Heritage properties of the Campania Region*. Thesis of the Master Science in World Heritage management. University College Dublin, 2008.

9 PUGLISI Giovanni. *Il valore del Brand UNESCO.* In Siti, anno III numero VIII, gennaio/marzo 2012, pp. 10-14.

State, Provincial Tourism Authorities, Superintendent Region) in charge to draw up and implement the Plan of Management of World Heritage properties."[10]

For the realization of the cultural network of the Campania Region and the inclusion of the resource 'UNESCO site' within the state and regional economic strategies, even with the provision of services for the enhancement of the area, there are specific sources of funding foreseen by Italian institutions, international bodies and organizations. The status of World Heritage property attributed to these specific sites a recognition on a global scale that favors the development of cultural tourism. Furthermore, this condition facilitates access to public funds and catalyzes private investment more easily, because of the resonance and the international publicity that an intervention, for example, of rehabilitation on the World Heritage may comport. There are many projects funded by various bodies, including the World Bank and the World Heritage Fund. In fact, the inclusion in the World Heritage list and the Outstanding Universal Value give to the site a special meaning not only for the State in which it is located, but for the entire international community. The site then, ideally, transcends the territorial limits of the State in which is located, and becomes a common asset for all peoples. Just to cite a few examples of the Campania Region, we remember the plans for the historic center of Naples and the archaeological site of Pompeii, which have attracted the attention and received funding from both government agencies and the European Community.[11]

The realization of the cultural network among UNESCO sites in Campania, would encourage funding and forms of economic support from international bodies and organizations, as evidenced, among other things, by the Memorandum of Understanding signed between BENECON, the Department of Architecture SUN, and the UNESCO World Heritage Centre. [12]
Specifically, the Italian law (Law 20 February 2006, n. 77 "Special measures of preservation and fruition of the Italian sites of cultural interest in the 'World Heritage List' under the protection of UNESCO"),[13] the Circular of the General Secretary of the Ministry of Heritage and Cultural Activities of 2007 specifies in Article 3 paragraph 2, that "any individual project approved can be financed at the expense of the law 77/2006, for an amount not exceeding one hundred thousand euro, if it regards only one UNESCO site, not exceeding one

10 CALABRÒ Marco. Professor of Administrative Law at the Department of Architecture of the Second University of Naples. Interview, June 2012.
11 GAMBARDELLA Carmine. *Napoli Porta del Mediterraneo: Città Fabbrica della Conoscenza.* In proceedings of the IX International Forum of Studies "Le Vie dei Mercanti". Napoli, la Scuola di Pitagora, 2010.
12 Prof. Carmine Ggambardella, project leader.
13 Legge 77/2006 (on-line).

hundred and fifty thousand euro for each of the UNESCO sites involved in a joint project by a consortium or a temporary association that represents from two to five sites, or not more than two hundred thousand euro for each of the sites involved in a UNESCO joint project presented by an association or a consortium that represents at least six sites."[14] The creation of a network among the UNESCO sites of Campania, in addition to being innovative and respectful of national and international guidelines on the management of assets, therefore, imply a greater per capita contribution for each site in a cooperative project elaborated by the agencies delegated to manage the regional properties.

The Circular of the General Director for the Promotion of Cultural Heritage of the Ministry of Heritage and Culture (MiBAC) n. 6 of 2012, article 3, paragraph 3, specifies "any individual project financed may receive funding up to a hundred thousand euro in the case of single UNESCO site, two hundred and fifty thousand euro in the case of a single site part of a "serial UNESCO site", or cultural landscape; eighty thousand euro for each of UNESCO sites involved in a joint project " [...]. Furthermore, Article 6, paragraph 2, states that the Evaluation Commission, among other things, encourages "the projects submitted by associations or groupings of UNESCO sites; projects involving all UNESCO sites or involving more sites; and the ability of the proposed project to develop or arise the level of structural integration among the sites involved."[15]

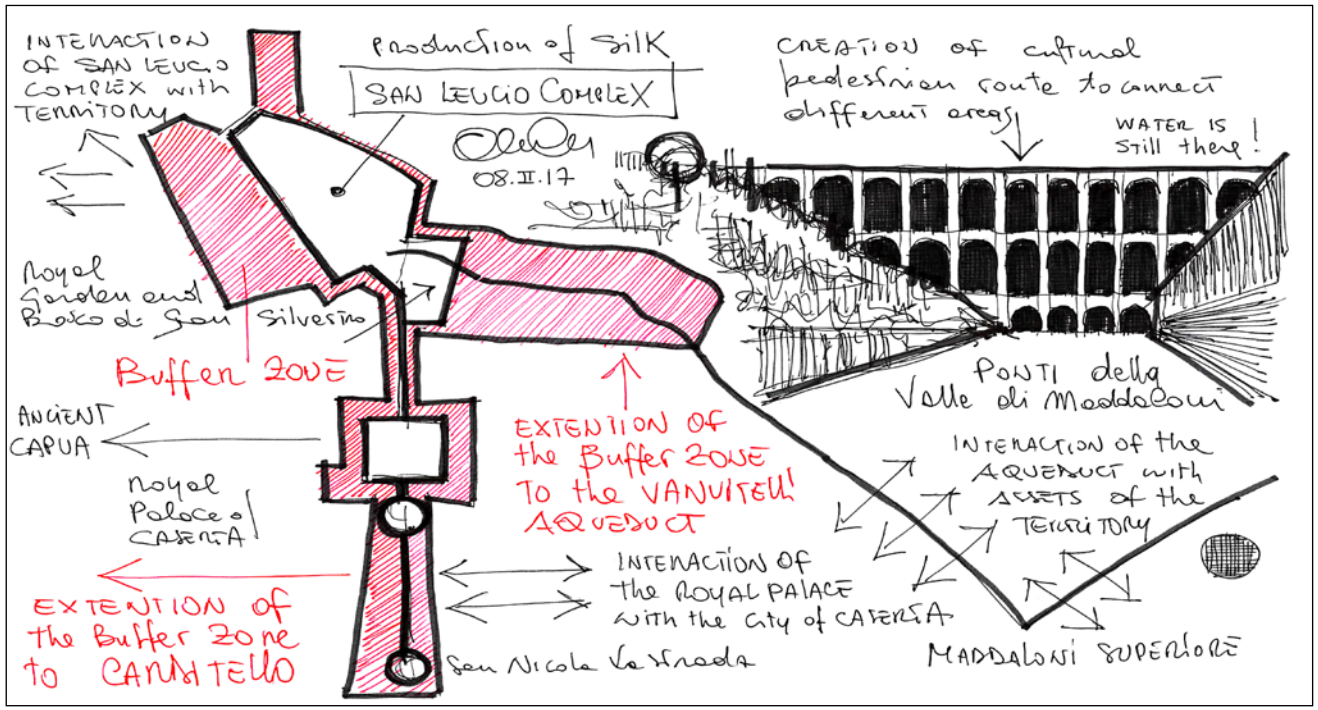
Even this updated circular of the Ministry provides major sources of funding for the establishment of networks among World Heritage properties of the Campania Region, in consideration that the Benevento site is part of a "serial site", and the Amalfi Coast is included in the World Heritage list in the category of "cultural landscapes". In this category, for typological and specific territorial characteristics, could also be included the properties of Caserta and Cilento. In any case, regardless of the level of contribution, once again, a circular of the Ministry of Culture, implementing Act 77 of 2006, suggests the creation of networks among World Heritage properties and facilitates its establishment through appropriate forms of financing.

14 "Criteria and methods for providing the funds for the measures of support provided by article 4 of Law 20 February 2006, n. 77" (protocol n. 24098 of May 30, 2007).
15 "Criteria and methods for providing the funds for the measures of support provided by article 4 of Law 20 February 2006, n. 77" (protocol MiBAC – DG Val n. 987 CL 28.07.00 of 08 March 2012).

The project of establishing a management network among the World Heritage properties of Campania, interests even the academic research and international cooperation as a source of economic, social and cultural development of the territory. BENECON and the Department of Architecture SUN, also because of institutional membership with the Forum UNESCO University and Heritage (which has about three thousand members in one hundred thirty countries) - achieved through the signing of the Memorandum of Understanding with the World Heritage Centre - has launched a major program of research and international cooperation.

This program is identifying the area of Campania, the SUN and BENECON, as an international reference on issues and policies for the management of cultural heritage and landscape.

Caserta World Heritage Property, buffer zone and Aqueduct of Vanvitelli. 8/2/2017. Sketch by Alessandro Ciambrone



## 3.2. The 18th-Century Royal Palace at Caserta with the Park, the Aqueduct of Vanvitelli, and the San Leucio Complex

The World Heritage Committee decided to include the property in the UNESCO World Heritage list in 1997 based on criteria (i), (ii), (iii) and (iv),[16] and the following assessment:

"The monumental complex at Caserta, whilst cast in the same mould as other 18th century royal establishments, is exceptional for the broad sweep of its design, incorporating not only an imposing palace and park, but also much of the surrounding natural landscape and an ambitious new town laid out according to the urban planning precepts of its time. The industrial complex of the Belvedere, designed to produce silk, is also of outstanding interest because of the idealistic principles that underlay its original conception and management."[17]

"The monumental complex at Caserta, created by the Bourbon king Charles III in the mid-18th century to rival Versailles and the Royal Palace in Madrid, is exceptional for the way in which it brings together a magnificent palace with its park and gardens, as well as natural woodland, hunting lodges and a silk factory. It is an eloquent expression of the Enlightenment in material form, integrated into, rather than imposed on, its natural setting."[18]

Regarding the major issues in the management of the property and in relation to aspects of the management of tourist flows, there is a constant decrease in the number of visitors of about forty per cent since the year of its inscription in the World Heritage List. This is in contrast with the general increase in the number of visitors registered by properties after their recog-

16 (i) to represent a masterpiece of human creative genius; (ii) to exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design; (iii) to bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared; (iv) to be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history.

17 UNESCO. Report of the 21st Session of the Committee. World Heritage Centre, 1997.

18 UNESCO. Brief description of the property. World Heritage Centre, 2012.

nition in the UNESCO list.[19] Tourists visit only the Royal Palace and its gardens and they are not interested in the Aqueduct and the Belvedere of San Leucio, which are part of the World Heritage property. They visit the Royal Palace of Caserta, in periods of high attendance. This creates some problems, such as vehicular traffic, noise and environmental pollution without, inter alia, providing any economic benefit to the local community. In fact, the visits to the Palace ending within a few hours and the tourists do not seek accommodation in the area.[20]

In fact, visitors are not informed about the nature and composition of the UNESCO site of Caserta. There is not an interpretation center or explanatory panels, which clarify the original idea of the Bourbon great project of the axis that unites Naples and Caserta, in the intentions, representing the old and the new capital of the Kingdom of two Sicilie.
The logo on the information panels, which indicate the status of World Heritage site are inadequate both in quality and quantity. Rarely on advertising tourism and cultural catalogs appear the UNESCO brand and the label of the World Heritage Convention of 1972, which, in contrast, are used as a powerful tool for publicizing the identity values of the properties and for purposes of promotion by managers and tour operators.

Awareness about the Outstanding Universal Value of the site is not particularly diffused among residents and local business, although many cultural events were organized by the Superintendence to celebrate World Heritage status. The participation of local community to initiatives related to the complex, at the time, are limited due to the lack of a leading institution, which coordinates all activities associated to it. In fact, the administrative management of the entire property inscribed in the UNESCO list is divided among different institutions, which, with different titles, have jurisdictional and legal authorities on the site.[21] The Management Plan of the property is being drafted thanks to a convention signed between the Superintendence for Architectural, Landscape, Historical, Artistic and ethno-anthropological assets for the Provinces of Caserta and Benevento, responsible for the site, the Department of Architecture at the Second University Naples and the Regional Centre of Excel-

19 Unione degli Industriali di Caserta (2008). *Modello per la valorizzazione dei siti culturali della Provincia di Caserta.* Editore Sipi s.p.a.; CANESTRINI Francesco. *Quadro di riferimento generale dei piani di gestione. Unicità distinzione e specificità. In I Siti Italiani del Patrimonio Mondiale UNESCO. Le strategie per la gestione.* Roma, MiBAC, Ufficio UNESCO, 2006.

20 CANESTRINI Francesco. *Problemi di gestione e pianificazione del sito UNESCO di Caserta, in Piano di Gestione e Rapporto Periodico.* Roma, Ministero per i Beni e le attività Culturali, Ufficio UNESCO, 2005.

21 ROSSLER Machtild, MENETREY-MONCHAU C. Periodic report and action plan, Europe 2005-06. World Heritage Series N. 20. Paris, World Heritage Centre, 2007.

Caserta World Heritage property, the Royal Palace (photographs by EPT Caserta)



## Caserta World Heritage property



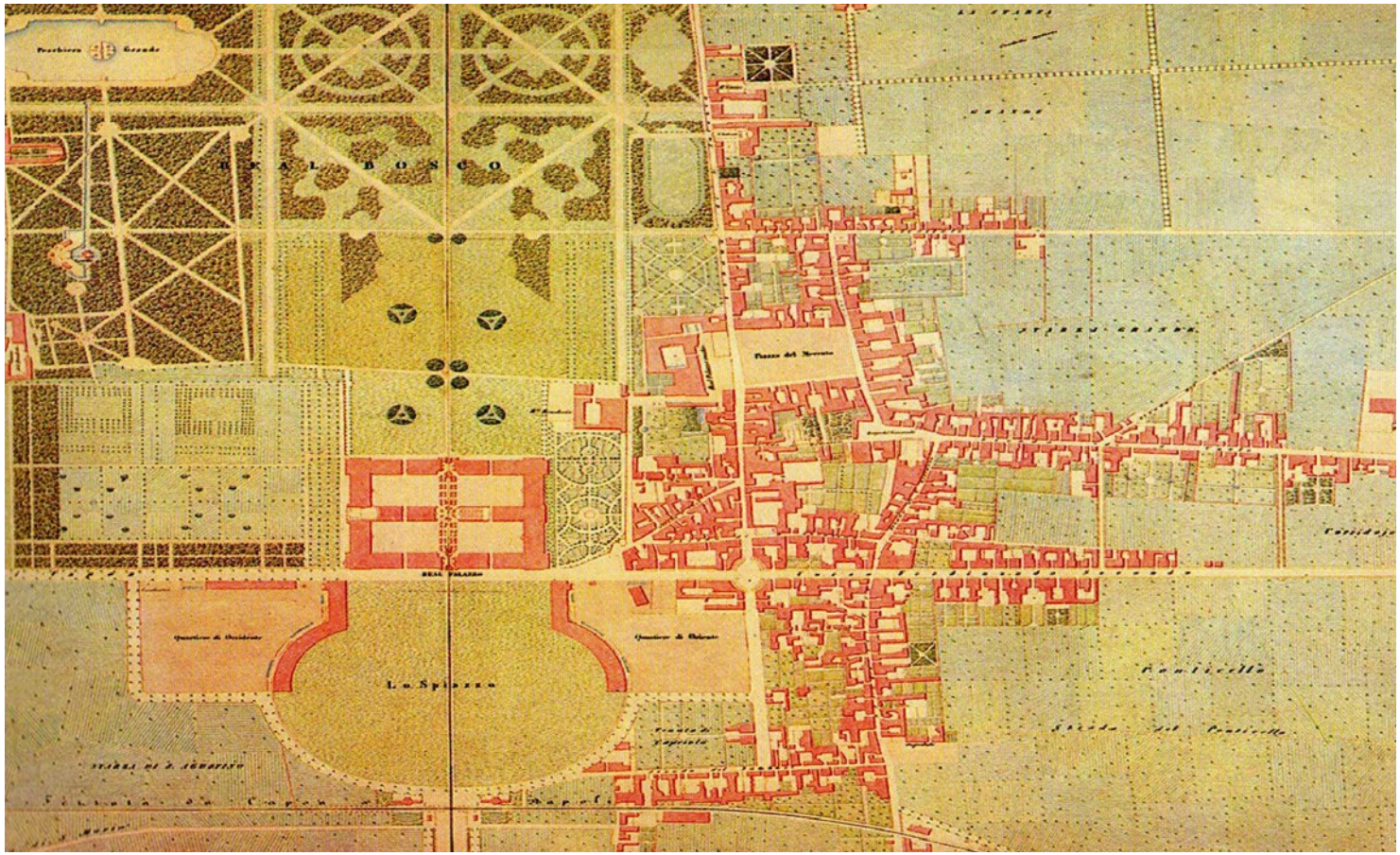
Managment Plan of the Caserta World Heritage property (Scientific referee: Prof. Arch. Carmine Gambardella). Provincia di Terra di Lavore (Cartaro, 1613)




Managment Plan of the Caserta World Heritage property (Scientific referee: Prof. Arch. Carmine Gambardella). Provincia di Terra di Lavoro (Domenico de Masi, 1714)

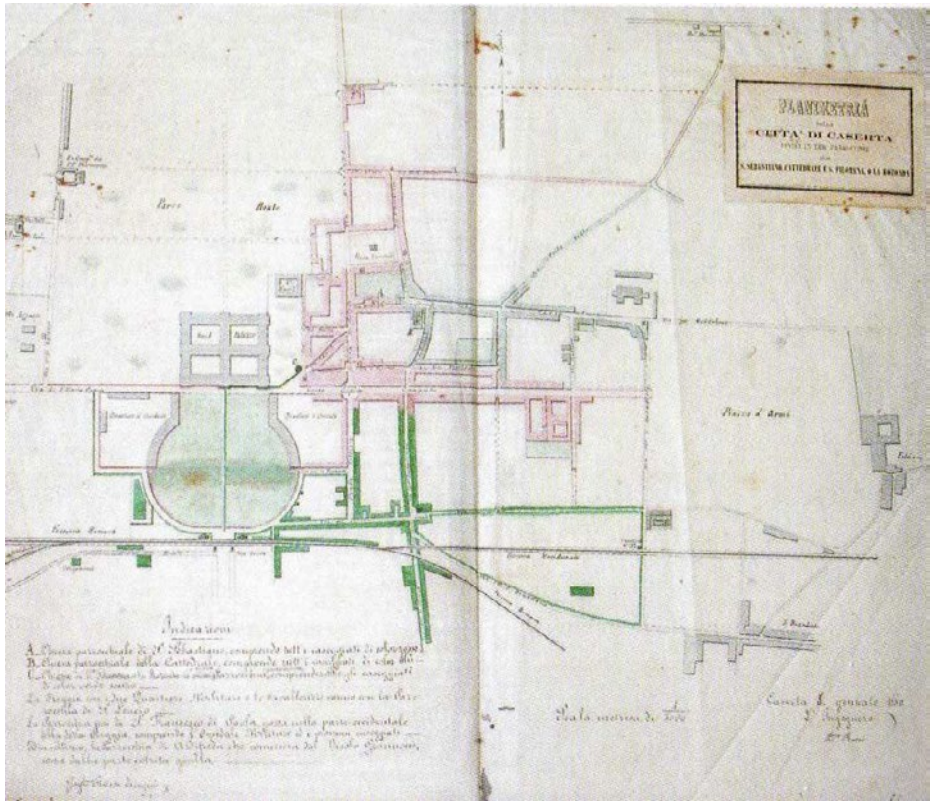


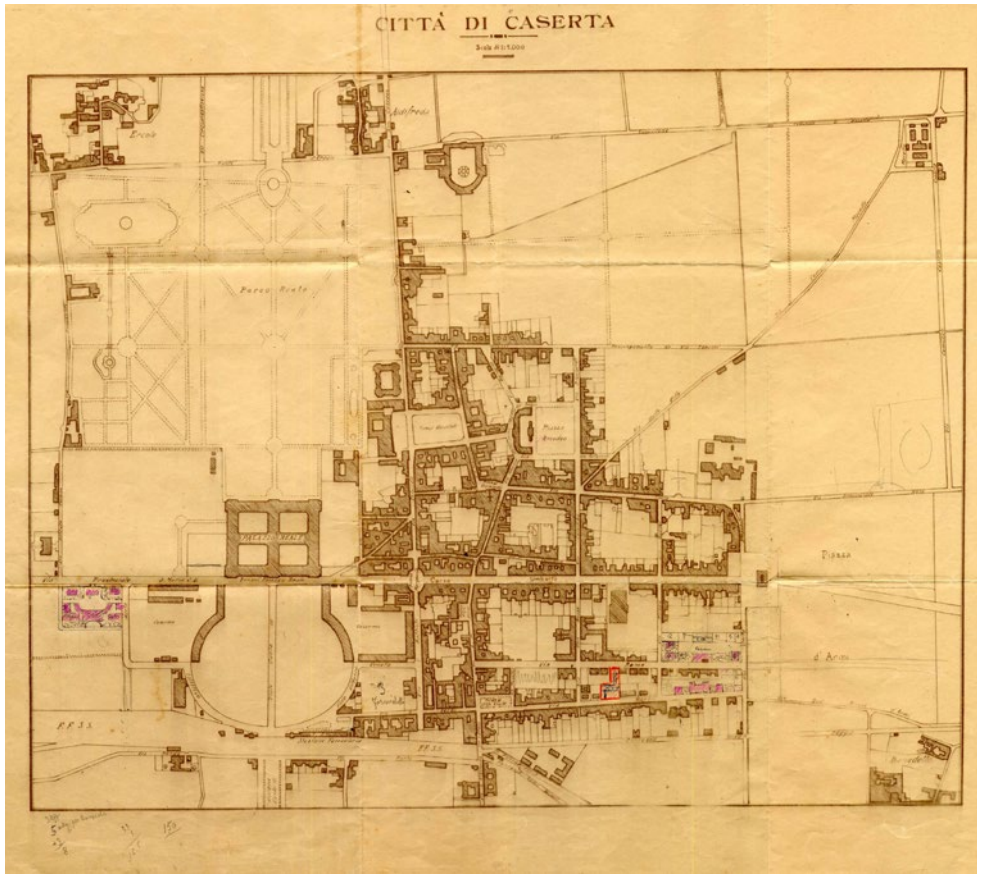
Managment Plan of the Caserta World Heritage property (Scientific referee: Prof. Arch. Carmine Gambardella). Pianta della Città di Caserta (Vincenzo di Carlo, 1857)



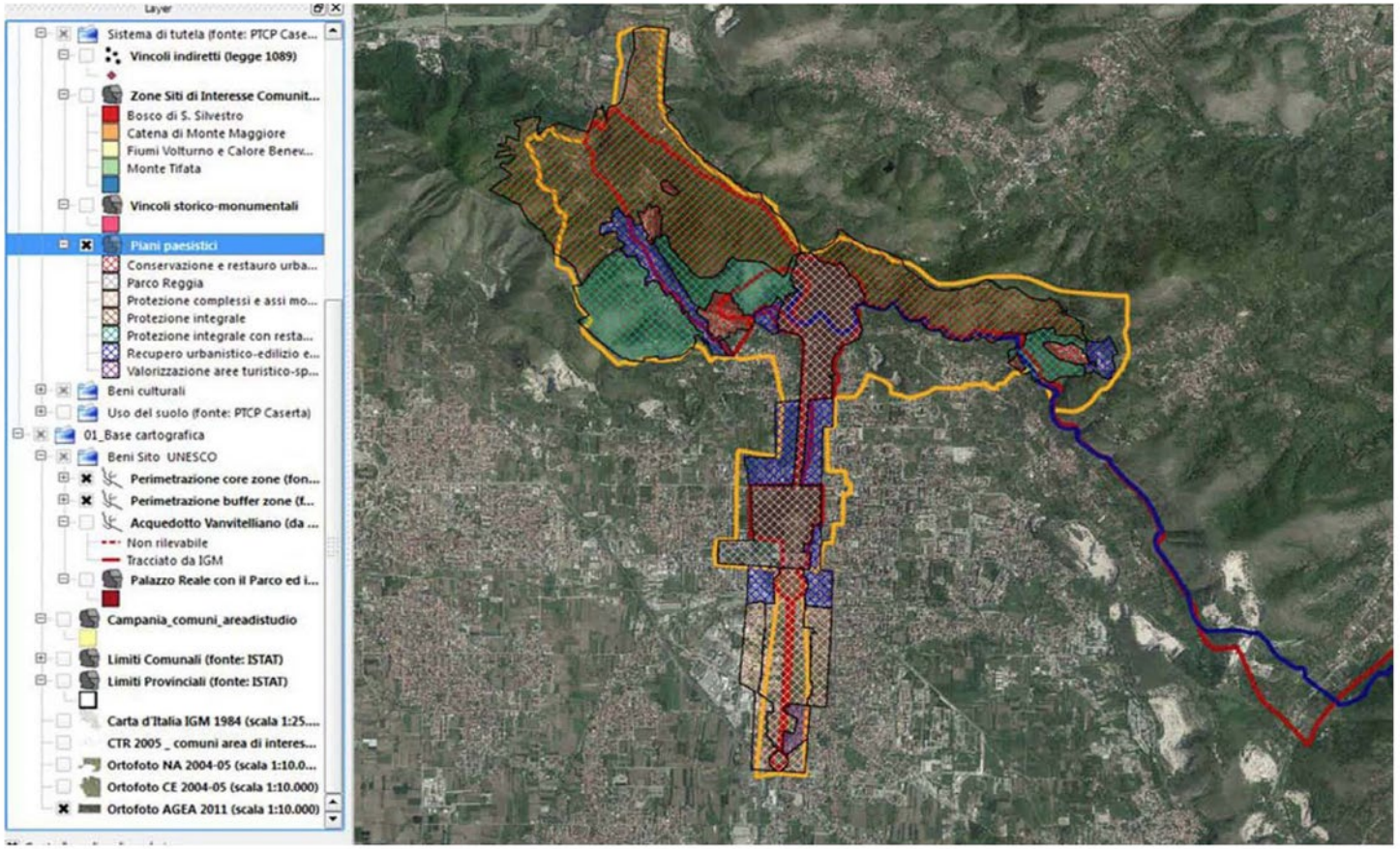
Managment Plan of the Caserta World Heritage property (Scientific referee: Prof. Arch. Carmine Gambardella). Pianta della Città di Caserta (D. De Rossi, 1880)

Managment Plan of the Caserta World Heritage property (Scientific referee: Prof. Arch. Carmine Gambardella). Pianta della Città di Caserta, 1937

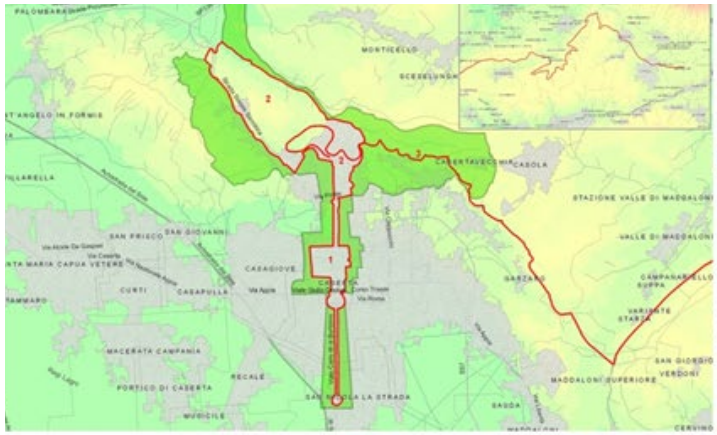




Managment Plan of the Caserta World Heritage property (Scientific referee: Prof. Arch. Carmine Gambardella) . Inscribed area in the World Heritage List.



The 18th-Century Royal Palace at Caserta with the Park, the **Aqueduct of Vanvitelli**, and the San Leucio Complex: 1) plan of the inscribed property in the World Heritage list (source: UNESCO World Heritage Centre; photographs by A. Ciambrone)











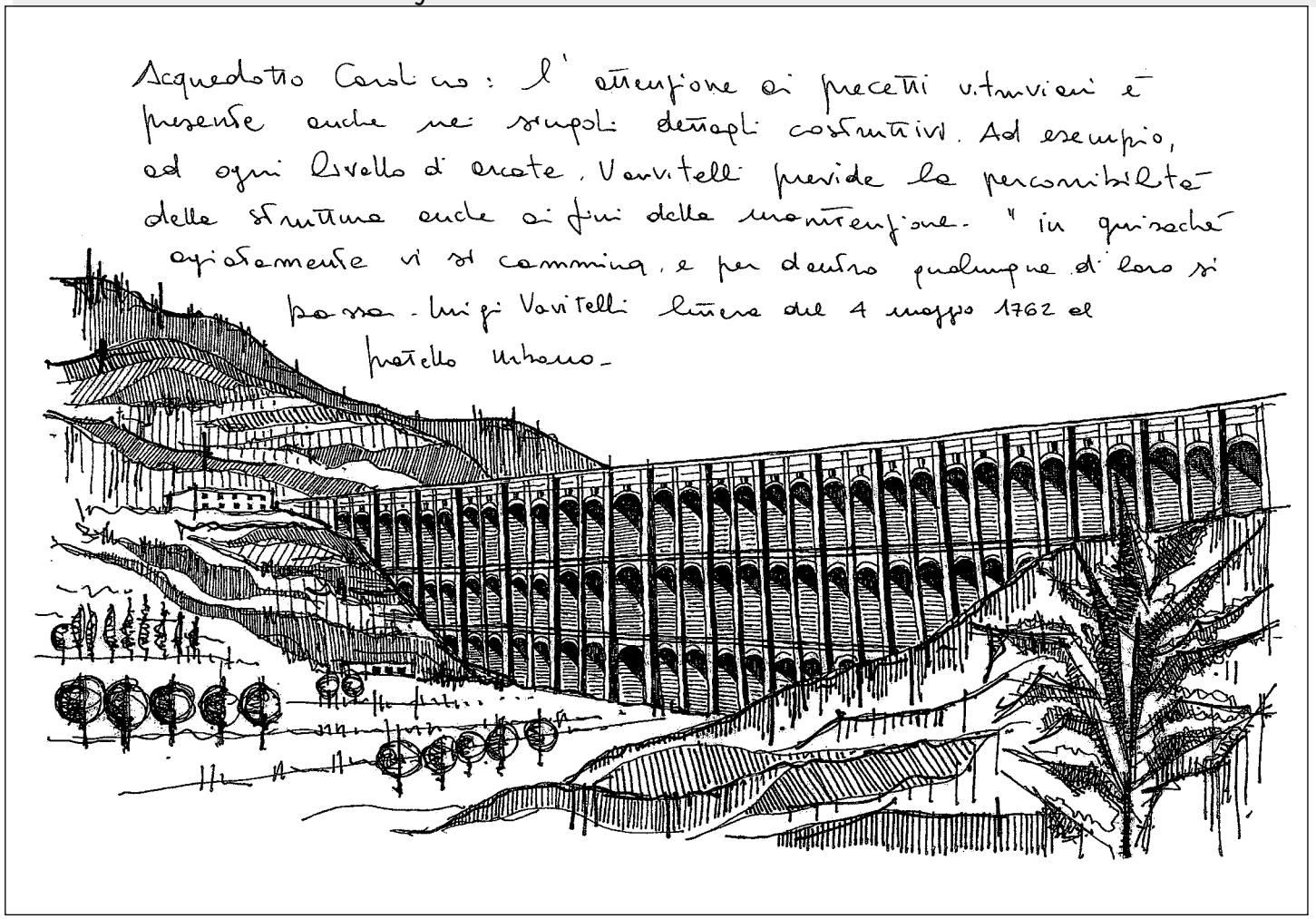

lence BENECON, under the scientific coordination of professor Carmine Gambardella. The project is aimed at building a computer system and a policy framework related to management actions possible within that institutional agreement.
The methodological premises of the Plan in progress are linked to the principles of multi-criteria and multidisciplinary methodology.[22] The proposed Management Plan is designed as a historical, social and economic inventory of the area under study, updated to the data, and continuously implementable through a Geographic Information System (GIS) platform, which illustrates the current situation and future scenarios of modification of the area through the critical study of all material and intangible components of the natural and built environment.

"The activity of modification and territorial governance can be intended as the activity of measurement and representation focused on the transformation of environmental resources in lots of income as a source of environmentally sustainable development not only in relation to the knowledge of the potentials inside the territory but also in stimulating the competitiveness of values among territories. The underlying scientific mission is to use all the technological opportunities that allow us to enter in the own body of the natural and built environment in order to discretize it, to measure and assess it multidimensionally associating to each dimension, the scientific dimension, which identify it."[23]

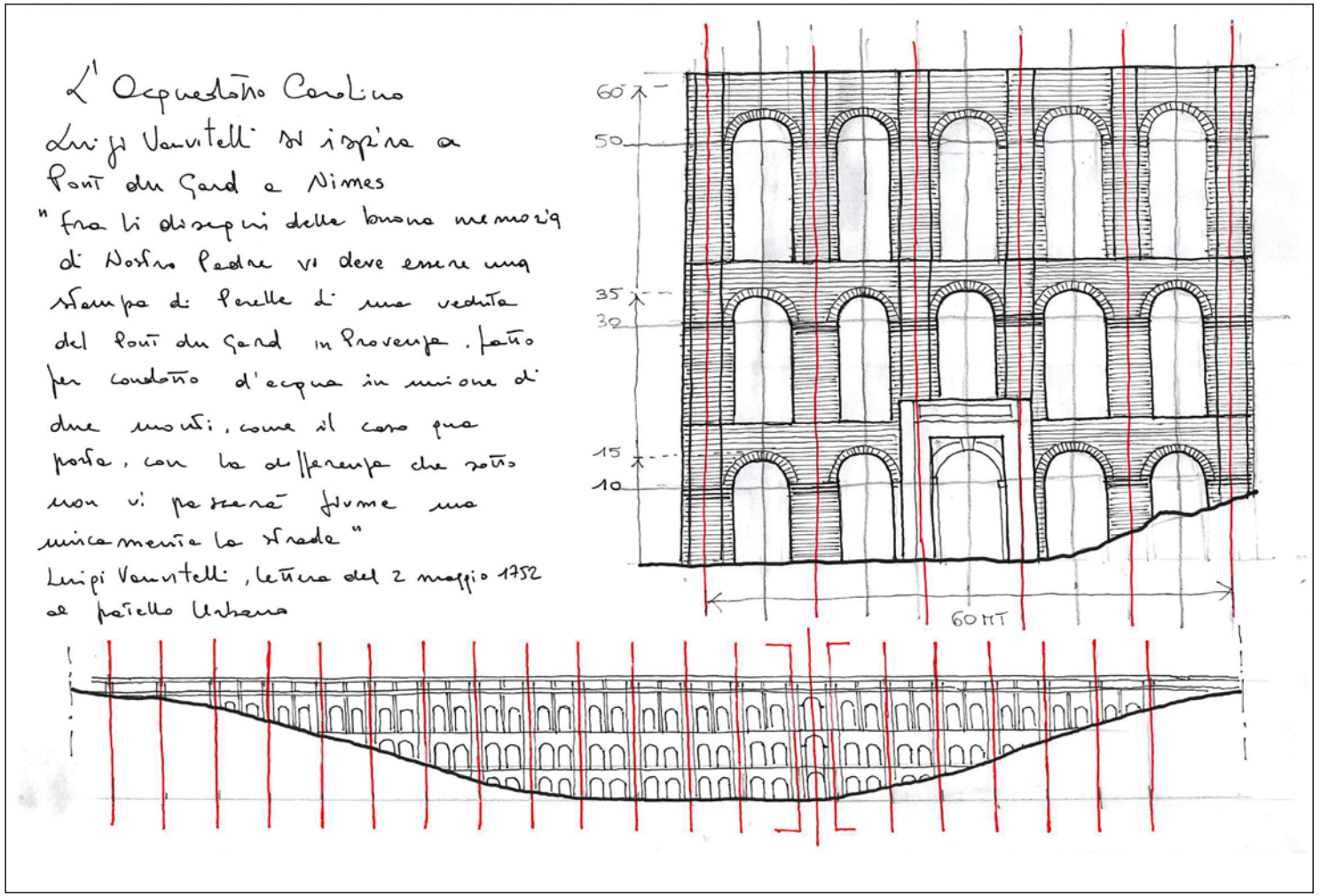
In the more specific field of the research and in defining the "cultural district" of the Province of Caserta" around its UNESCO property - the main node and junction of permutation of the cultural network at the provincial level - the project foresees the development of its rural landscape as a experiment laboratory, in reference to the historical signs that have characterized so prodigiously the territory. It is therefore expected to include in the "cultural district" so designed, properties, such as the Real site of Carditello or the network of provincial museums,[24] thanks to the reputation of the UNESCO brand,[25] which can be restored and promoted into a system of "excellences" that returns to the territory its Outstanding Universal Value, actually lost, but inherent in its historical matrix.

22 GAMBARDELLA Carmine, PISCITELLI Manuela. *Geometry and measurement between tradition and innovation.* In: Proceedings of the 14th International Conference on geometry and graphics. Kyoto, 5-9 August 2010, International Society for geometry and graphics.
23 GAMBARDELLA Carmine. *Altante del Cilento.* Napoli, Edizioni Scientifiche Italiane, 2009.
24 CAPRIGLIONE Jolanda. *I Musei della Provincia di Caserta.* Camera di Commercio di Caserta, 2005.
25 PUGLISI Giovanni. *Il valore del brand UNESCO.* In Siti, anno III numero VIII, gennaio/marzo 2012, pp. 10-14.

I Ponti della Valle nella valle di Maddaloni. Incisione di Luigi Vanvitelli inserita nella terza edizione della 'Dichiarazione'. Sketch by Alessandro Ciambrone

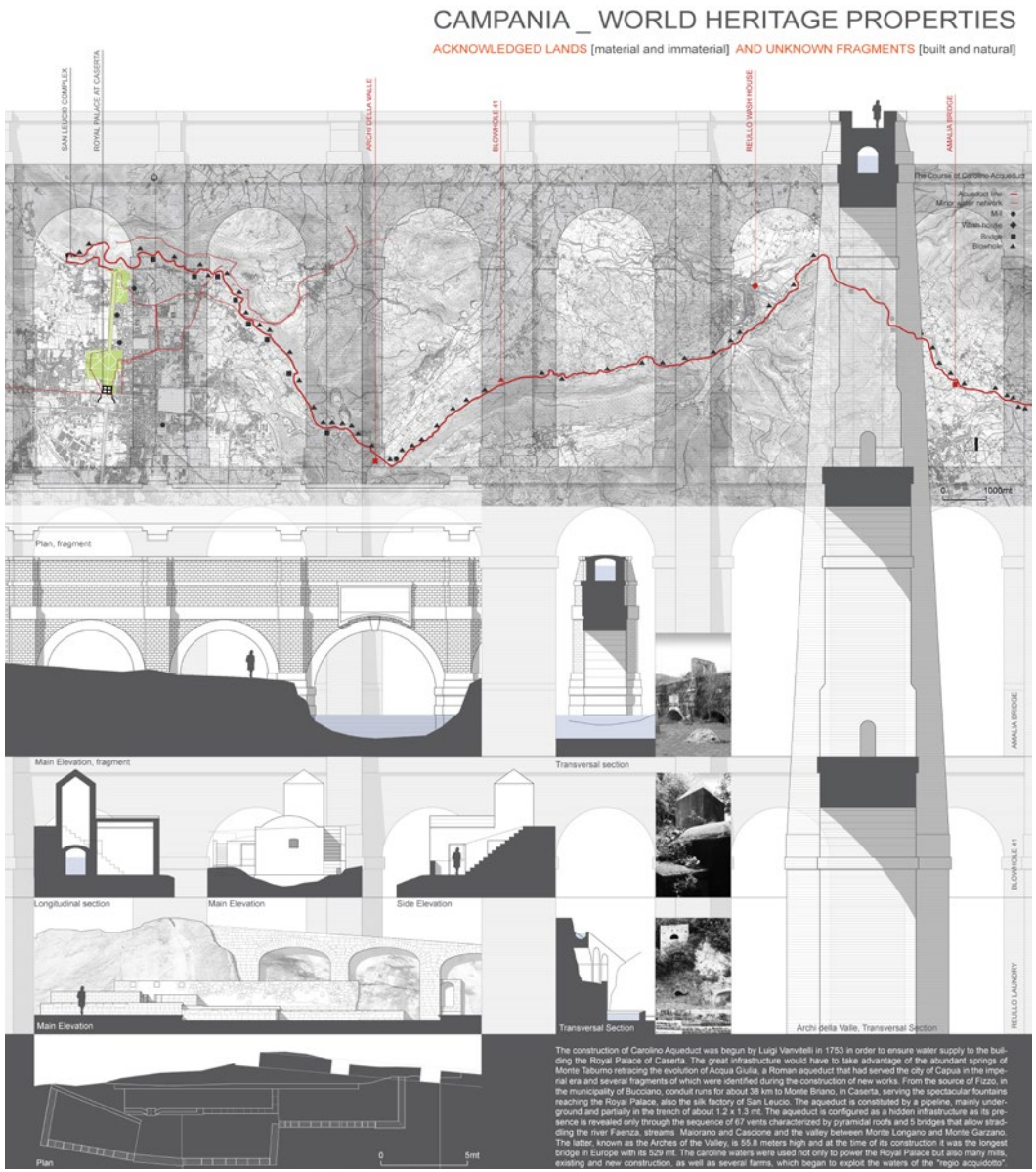


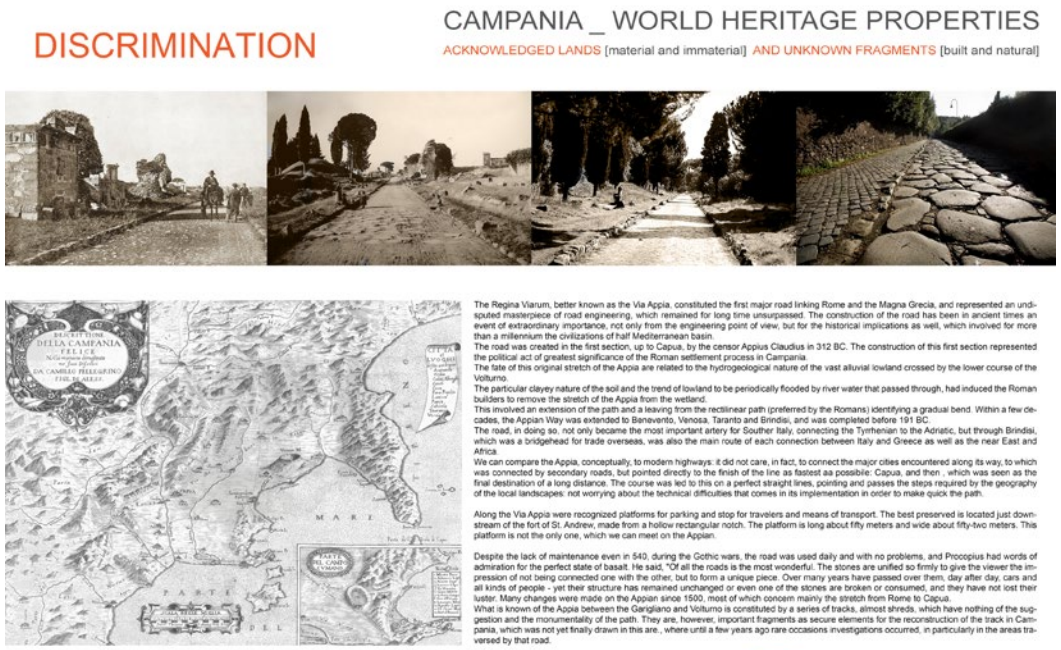
Schema modulare dei Ponti della Valle. Sketch by Alessandro Ciambrone



## Acquedotto Carolino

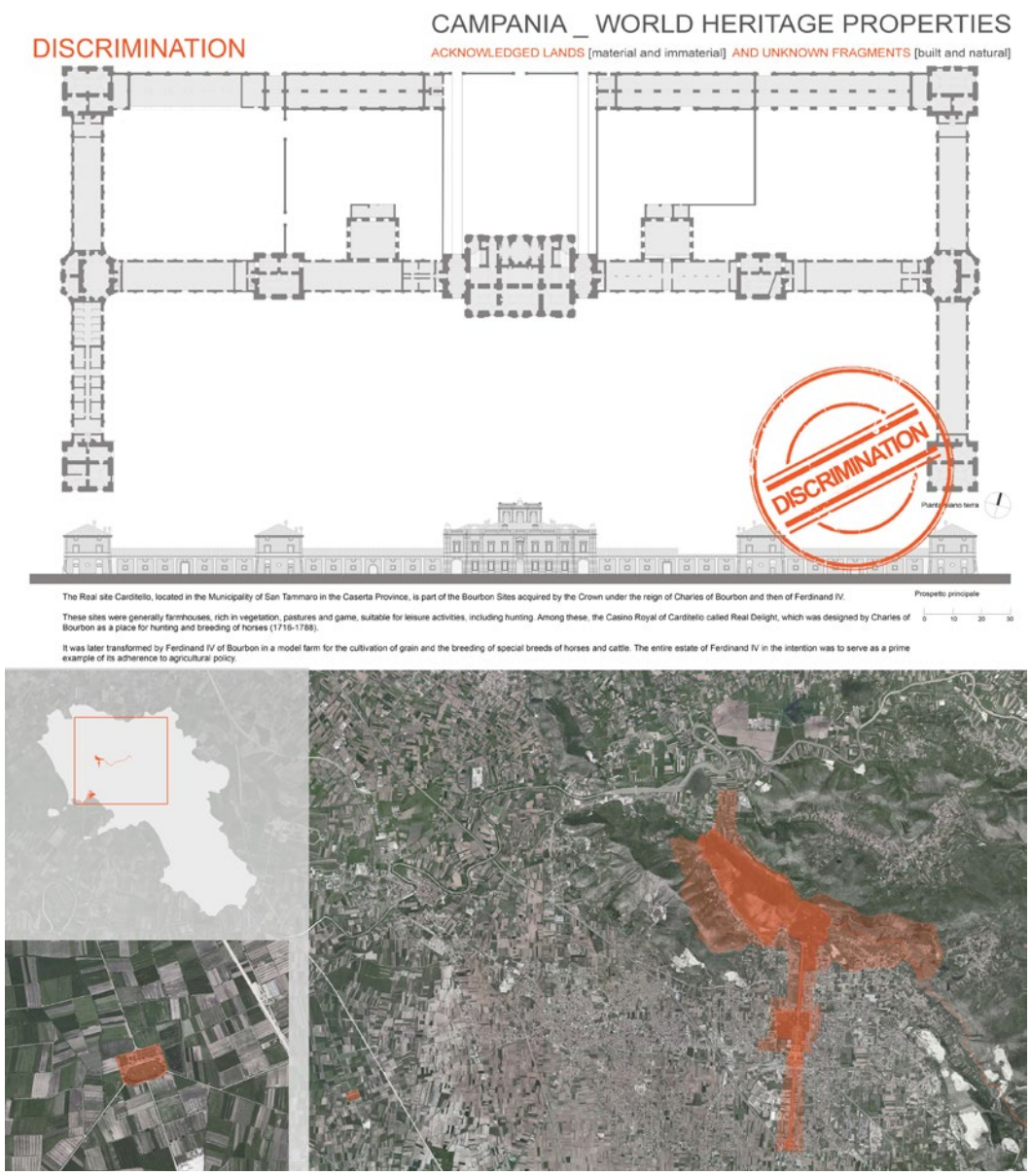
BENECON Research Centre_Exposition 'Campania_World Heritage Properties acknowledged lands and unknown fragments' Scientific committee [Prof. Arch. Carmine Gambardella (President), Prof. Arch. Paolo Giordano, Prof. Arch. Nicola Pisacane, PhD Arch. Alessandro Ciambrone]. Designed by PhD students: Lina Abategiovanni, Giuseppe D'Angelo, Gilda Emanuele, Francesco Maiolino, Rossella Bicco, Luigi Corniello, Maria Antonia Giannino, Agrippino Graniero, Ludovico Mascia, Gaspare Oliva, Ferdinando Orabona, Vincenzo Pollini.






## Via Appia

BENECON Research Centre_Exposition 'Campania_World Heritage Properties acknowledged lands and unknown fragments' Scientific committee [Prof. Arch. Carmine Gambardella (President), Prof. Arch. Paolo Giordano, Prof. Arch. Nicola Pisacane, PhD Arch. Alessandro Ciambrone]. Designed by PhD students: Lina Abategiovanni, Giuseppe D'Angelo, Gilda Emanuele, Francesco Maiolino, Rossella Bicco, Luigi Corniello, Maria Antonia Giannino, Agrippino Graniero, Ludovico Mascia, Gaspare Oliva, Ferdinando Orabona, Vincenzo Pollini.




## Carditello

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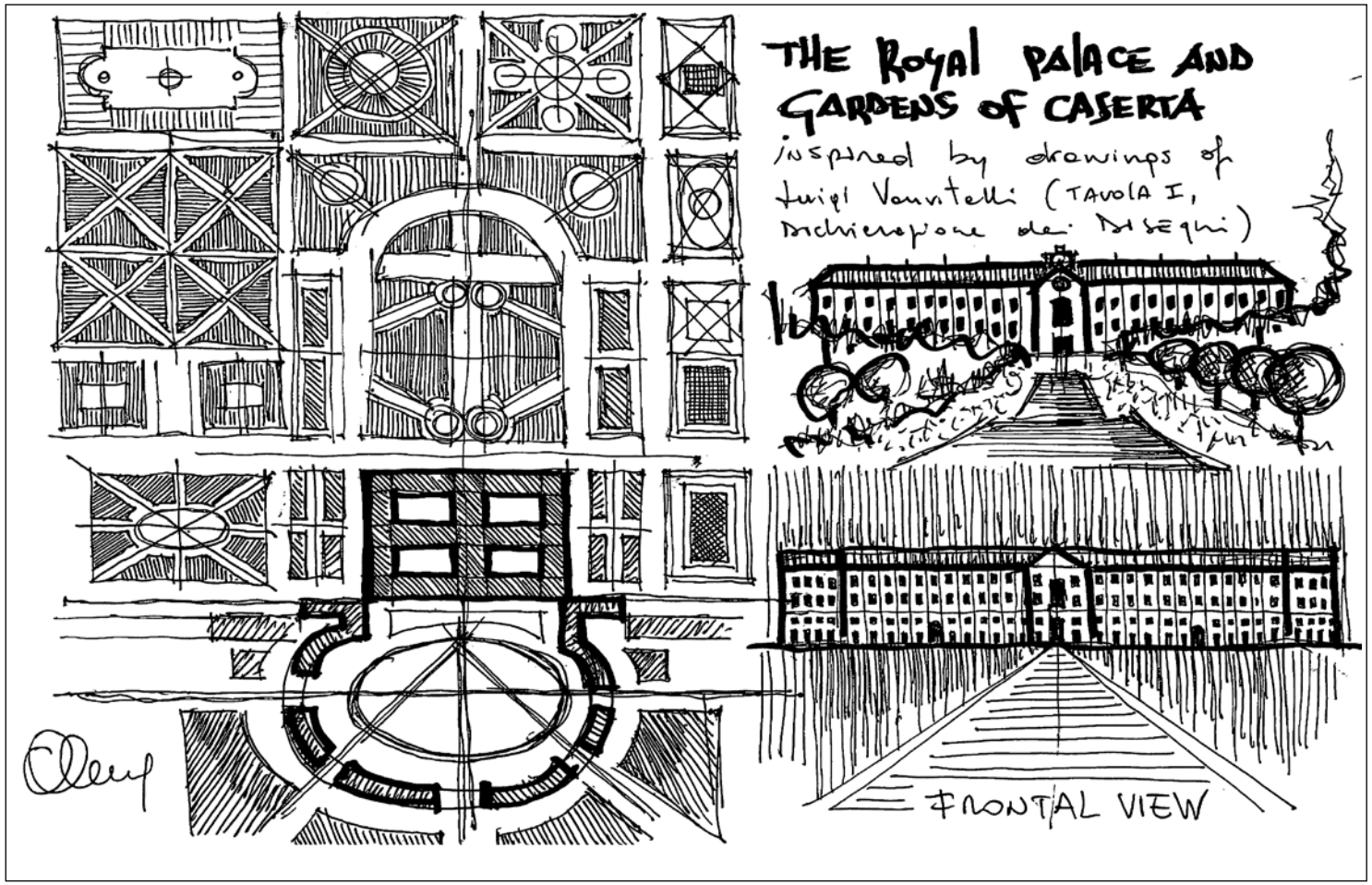

## Litorale Domitio

BENECON Research Centre_Exposition 'Campania_World Heritage Properties acknowledged lands and unknown fragments' Scientific committee [Prof. Arch. Carmine Gambardella (President), Prof. Arch. Paolo Giordano, Prof. Arch. Nicola Pisacane, PhD Arch. Alessandro Ciambrone]. Designed by PhD students: Lina Abategiovanni, Giuseppe D'Angelo, Gilda Emanuele, Francesco Maiolino, Rossella Bicco, Luigi Corniello, Maria Antonia Giannino, Agrippino Graniero, Ludovico Mascia, Gaspare Oliva, Ferdinando Orabona, Vincenzo Pollini.

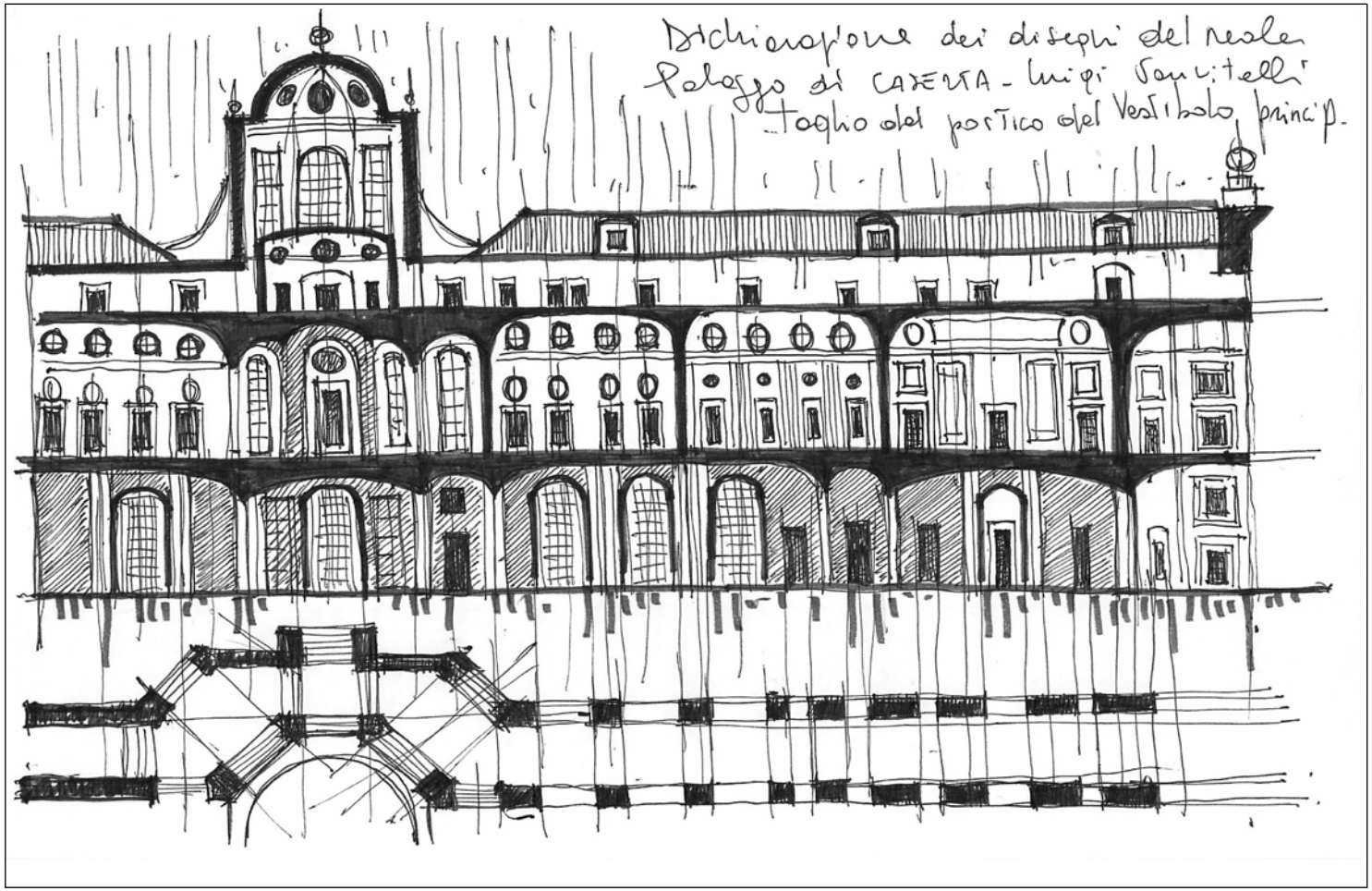
The 18th-Century Royal Palace at Caserta with the Park, the Aqueduct of Vanvitelli, and the **San Leucio Complex** (photographs by Gino Spera)



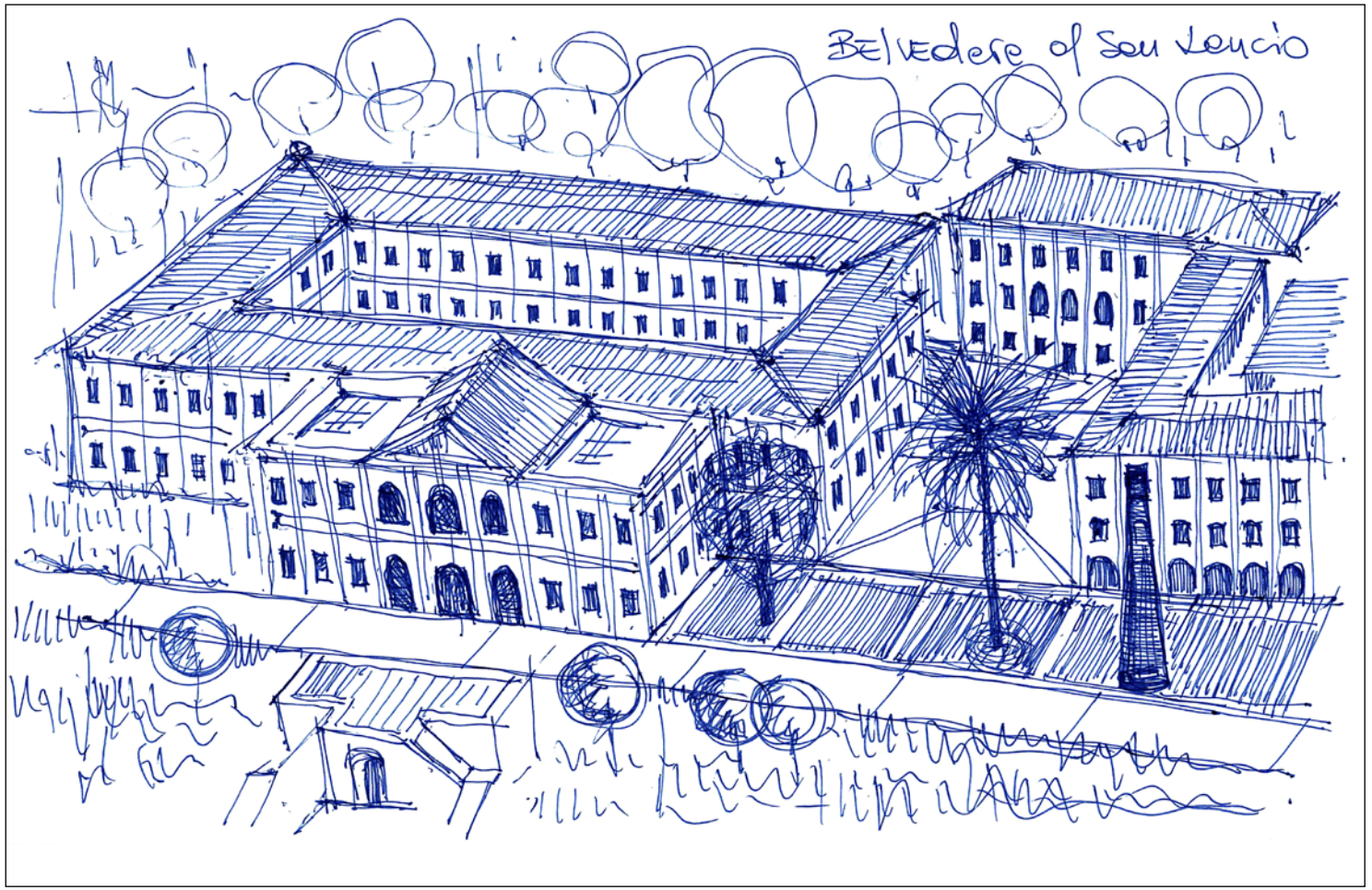
The royal Palace of Caserta and the geometry of its Gardens. January 2016. Sketch by Alessandro Ciambrone



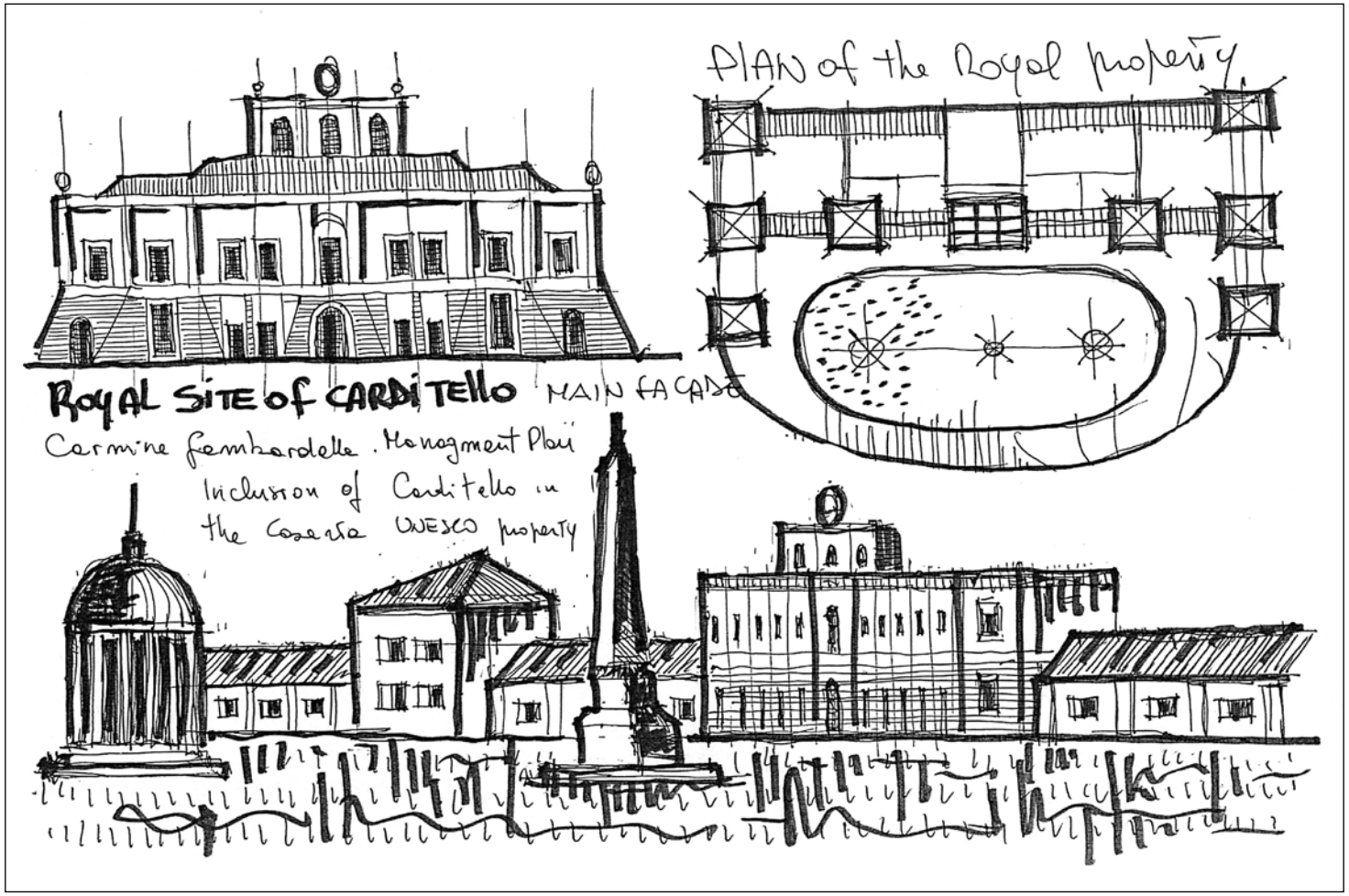
Dichiarazione dei Disegni del Reale Palazzo di Caserta di Luigi Vanvitelli. Sketch by Alessandro Ciambrone



Belvedere di San Leucio World Heritage Property. Site Visit on March 2015. Sketch by Alessandro Ciambrone



Royal Site of Carditello. Site visit in April 2015. Sketch by Alessandro Ciambrone



## 3.3. The Historic Centre of Naples

The World Heritage Committee decided to include the property in the UNESCO World Heritage list in 1995 based on criteria (ii) and (iv),[26] and the following assessment:

"It is one of the most ancient cities in Europe, whose contemporary urban fabric preserves the elements of its long and eventful history. Its setting on the Bay of Naples gives it an outstanding universal value which has had a profound influence in many parts of Europe and beyond."[27]

"From the Neapolis founded by Greek settlers in 470 B.C. to the city of today, Naples has retained the imprint of the successive cultures that emerged in Europe and the Mediterranean basin. This makes it a unique site, with a wealth of outstanding monuments such as the Church of Santa Chiara and the Castel Nuovo."[28]

Regarding the major issues in the management of the property and in relation to aspects of the management of tourist flows, we find out that tourist arrivals in the city center, at the date, amount to about two million eight hundred thousand. Thus there is an increase of approximately one hundred percent since the year of inscription of the site (1995) in the UNESCO list.[29] No special events were organized to highlight the value of the site and its World Heritage status.

It was found, after interviews in the old center commissioned by the municipality, that the inscription on the World Heritage list has definitely influenced the choice of Naples as a prime destination for foreign tourists. In contrast, the Italian

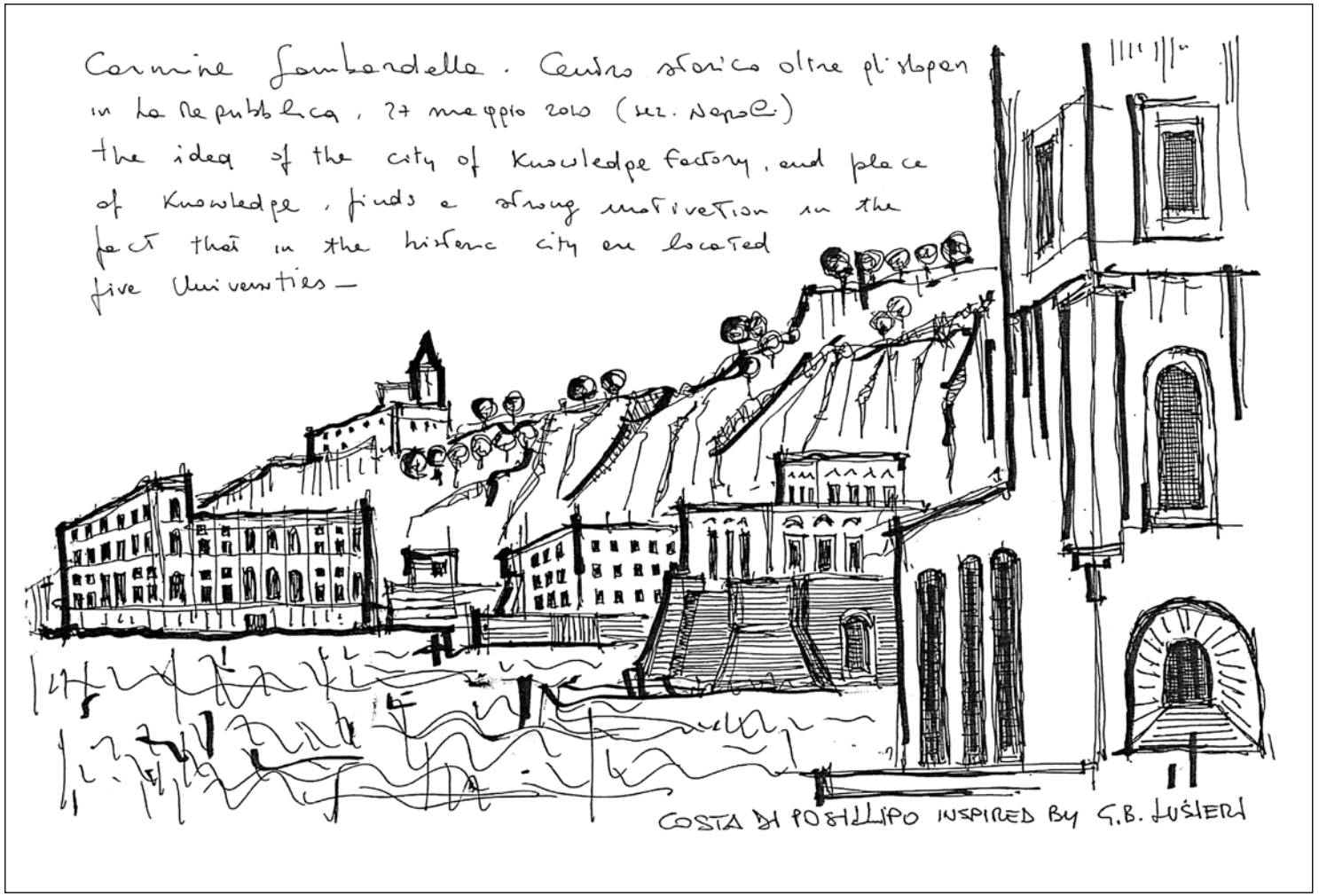
26 (ii) to exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design; (iv) to be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history.

27 UNESCO. Report of the 19th Session of the Committee. World Heritage Centre, 1995.

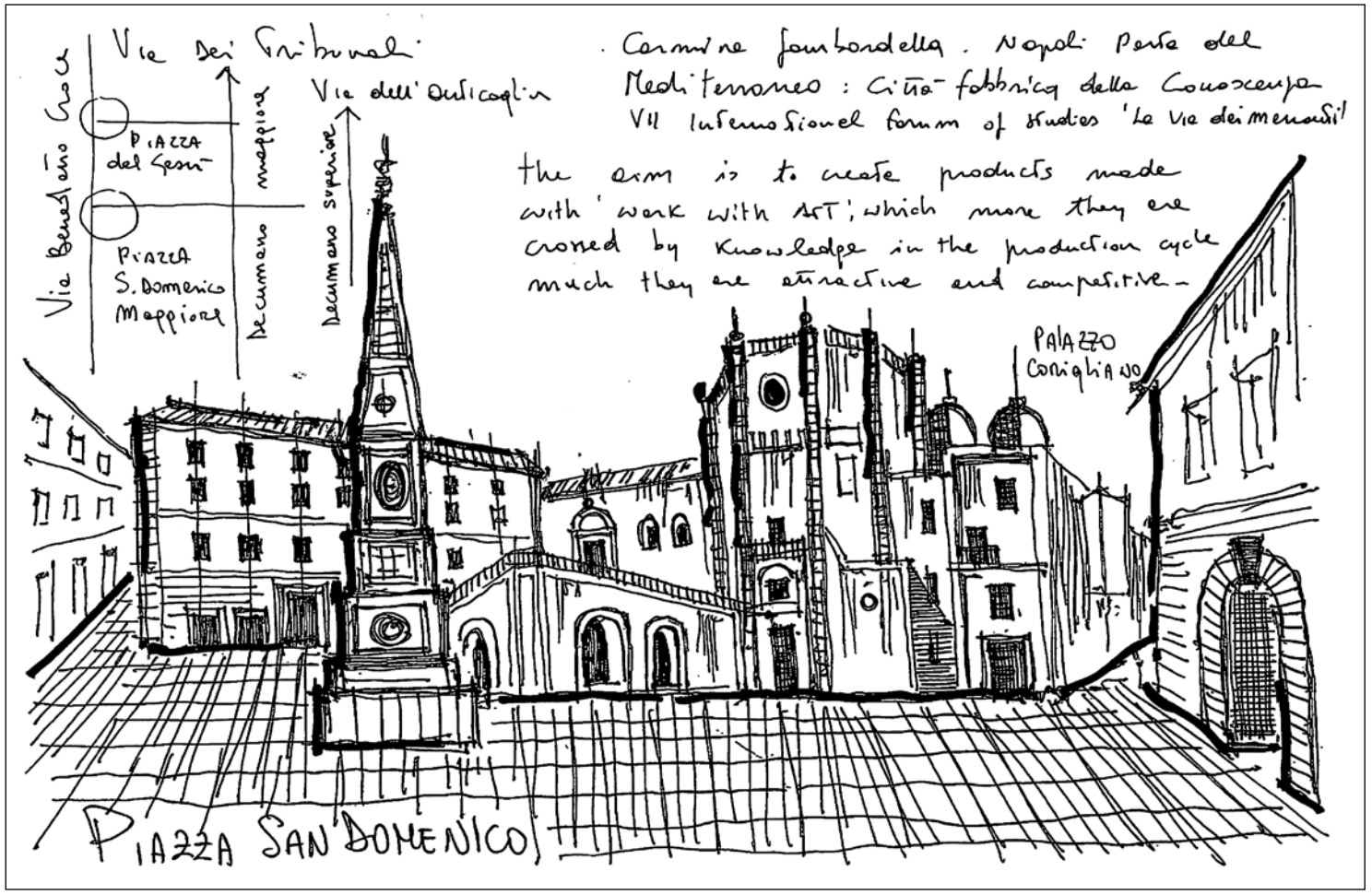
28 UNESCO. Brief description of the property. World Heritage Centre, 2012.

29 Quaderno del Turismo Della Regione Campania (2009) - PromuovItalia - Supporto per l'occupazione e lo sviluppo dell'industria turistica; cfr. UNESCO. Periodic Report. Paris, World Heritage Centre, 2006.

Naples, coast of Posillipo, inspired by G. B. Lusieri. Sketch by Alessandro Ciambrone



Naples, Piazza San Domenico. Sketch by Alessandro Ciambrone



## Naples World Heritage property



tourists, residents and local entrepreneurs are not aware of the meaning of the Outstanding Universal Value of Naples, as considered by the World Heritage Committee.[30]

The Management Plan of the UNESCO site came into force in 2011 and the main innovation, according to the Service Enhancement of the Historic City of Naples, that draw it, is the introduction of the concept of Historic Urban Landscape as a tool for reflection on criteria and methods of preservation and enhancement of the historic center.[31] The Plan expresses the need for a wider territorial, extended to the entire city, as the Vesuvius and Campi Flegrei area, in order to address the issues to a higher territorial levels (municipal, provincial, regional) according to the themes and axes of intervention as provided in the Plan, including, services, roads, transportation, and tourism.[32]

Having acknowledged the existence of a management tool, we question about the possibility to translate strategies of the Plan into concrete actions, and ensure that it becomes operational in a City that has almost lost its prestigious World Heritage status for its state of conservation and management. This risk in fact materialized in practice in 2008 when, on solicitation of illuminated merchants, academics, representative of scientific academia, trade associations and local committees, experts of the World Heritage Centre came visit to Naples.[33] They observed the inefficiency of the management measures and of the conservation state of the historical center. The experts from UNESCO, in their report, among other things, elaborated a document, addressed to the institutions responsible for preparing the Plan, which contained suggestions and strategies to assess and take in the drafting tool of management.[34]

The involvement of the local community remains an indispensable element for the realization of a collective project that is not possible without a strategic vision. This is to avoid that funding for the historic city center are yet utilized for superficial and ephemerals work of restyling. Among the positions that we share in the scientific and cultural debate on

30 ROSSLER Machtild, MENETREY-MONCHAU C. Periodic report and action plan, Europe 2005-06. World Heritage Series N. 20. Paris, World Heritage Centre, 2007.
31 Comune di Napoli. Sistema di Gestione del Centro Storico di Napoli Patrimonio UNESCO. Servizio Valorizzazione della Città Storica, 2011.
32 FERULANO Giancarlo. *Gli elementi innovativi del Piano di gestione del centro storico di Napoli*. In Siti. Ferrara, Associazione Italiana Città e Siti Patrimonio Mondiale UNESCO, anno II numero V, gennaio/marzo 2011, pp. 26-33.
33 Consorzio Napoli Centro Antico, comitato Centro Storico UNESCO, comitato giuridico di Difesa Ecologica, Italia Nostra e Istituto Nazionale di Architettura.
34 TESSITORE Fulvio. Servono risposte sul centro storico. In La Repubblica del 07 marzo 2010, sezione di Napoli.

Area of projects, source: City of Naples, Unesco Office, Management Plan

Parking, bike-sharing and transit point areas, source: City of Naples, Unesco Office, Management Plan

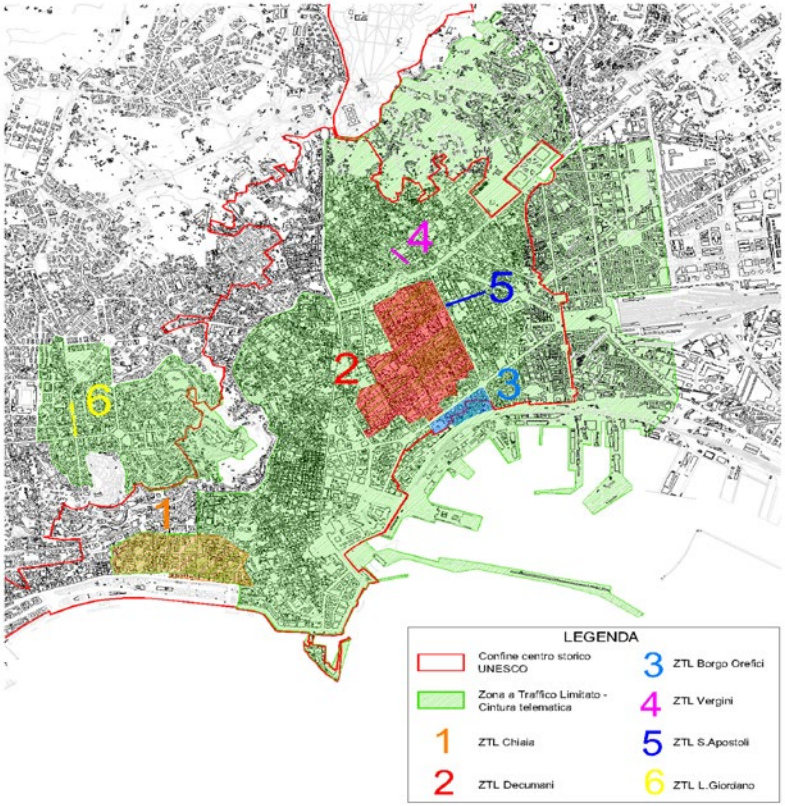



*Figura 9 - Delimitazione della ZTL di progetto e ZTL già realizzate*

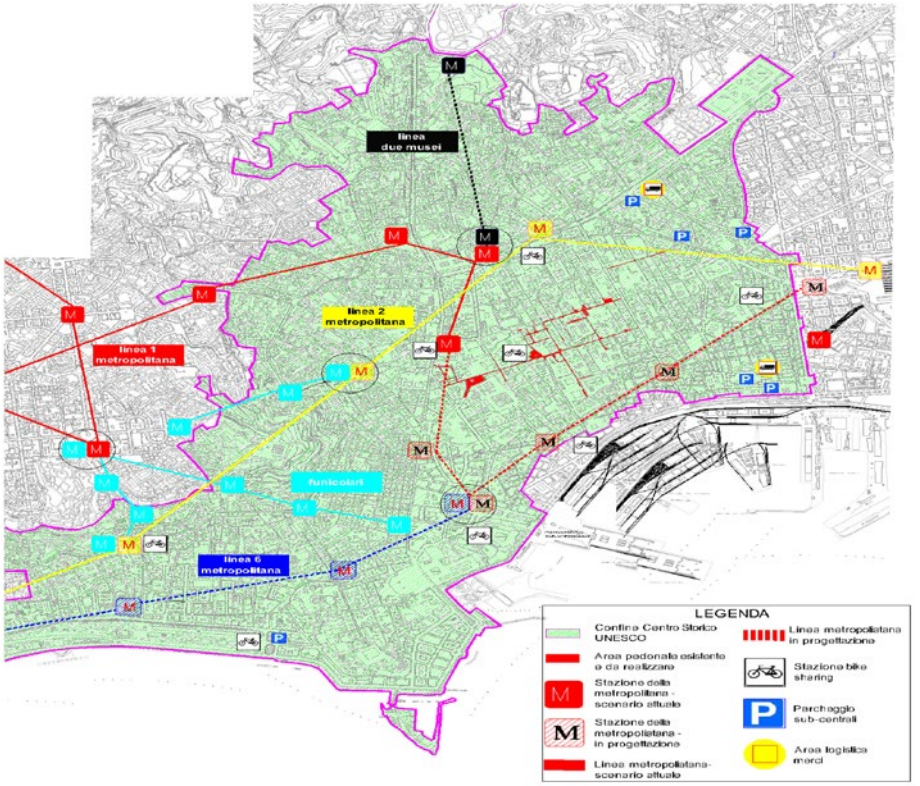



*Figura 10 - Parcheggi sub-centrali, stazioni bike-sharing e transit point per la distribuzione delle merci*

Density of population, source: City of Naples, Unesco Office, Management Plan

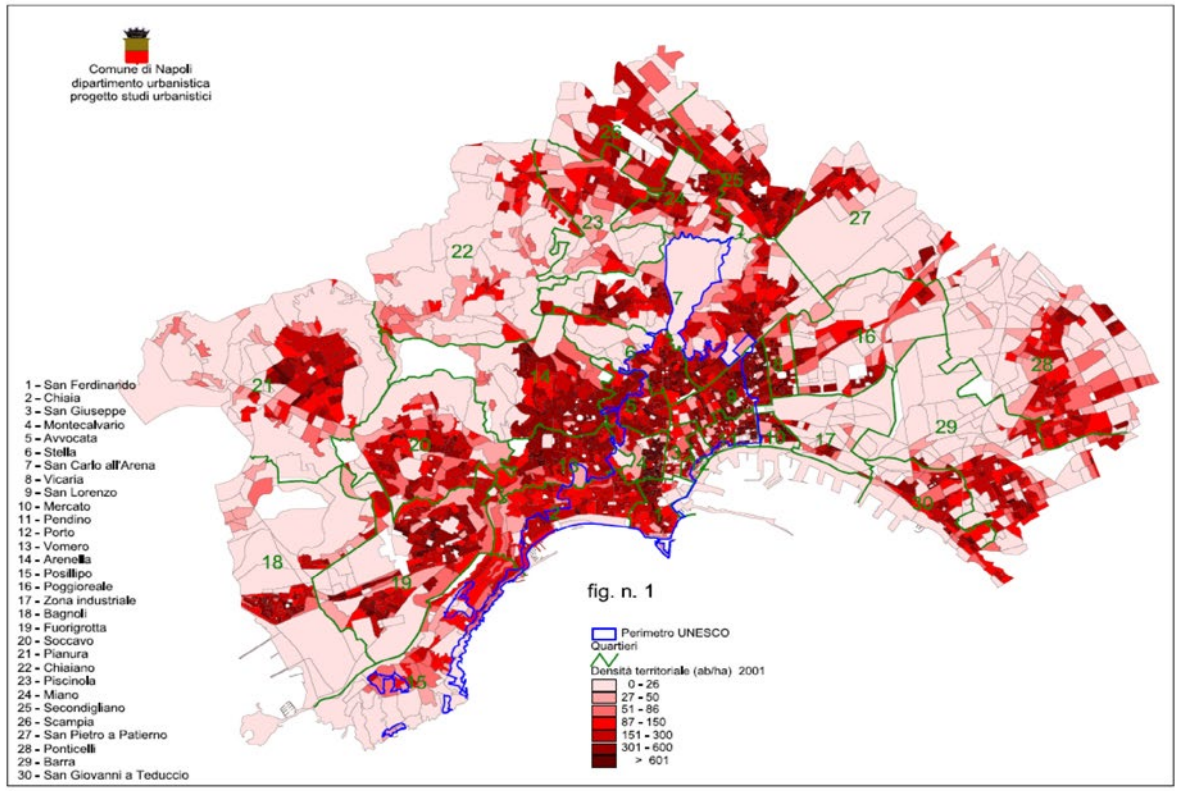



Figura 2 - Densità di popolazione per sezione di censimento

Index of population's age, source: City of Naples, Unesco Office, Management Plan

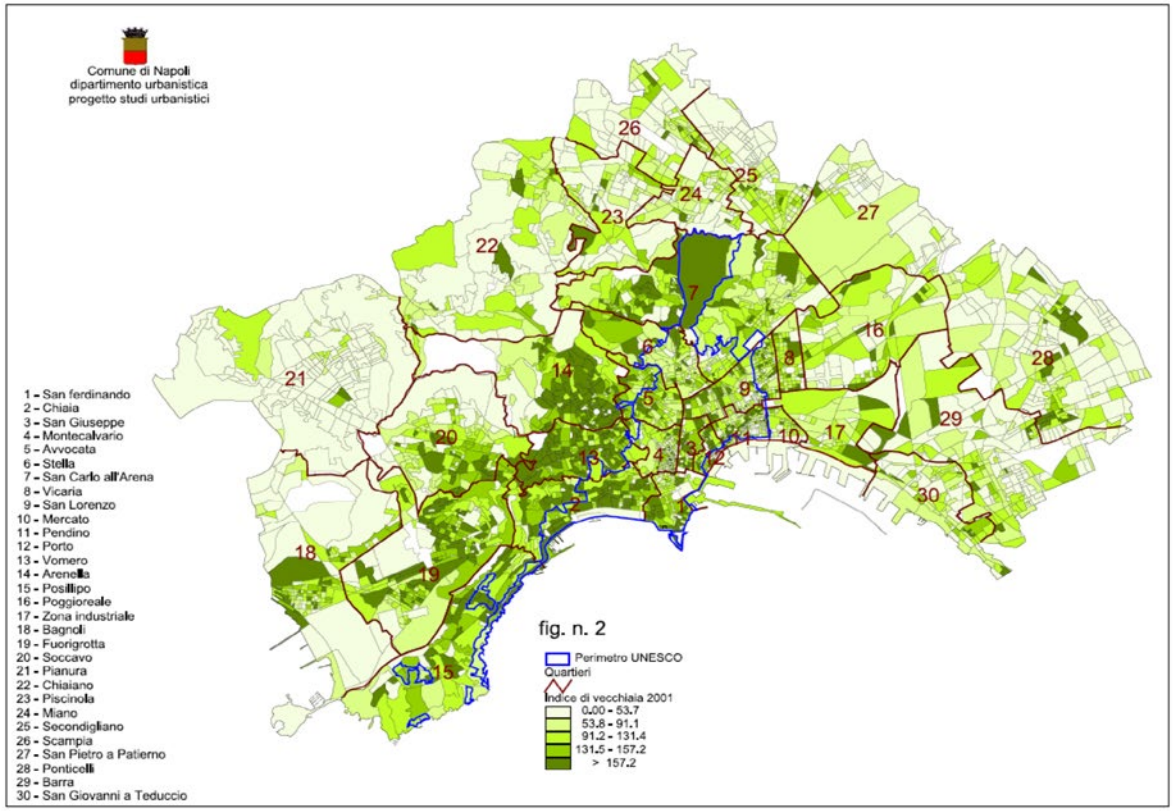



Figura 3 - Indice di vecchiaia per sezione di censimento

Index of percentage of foreign people on local population, source: City of Naples, Unesco Office, Management Plan

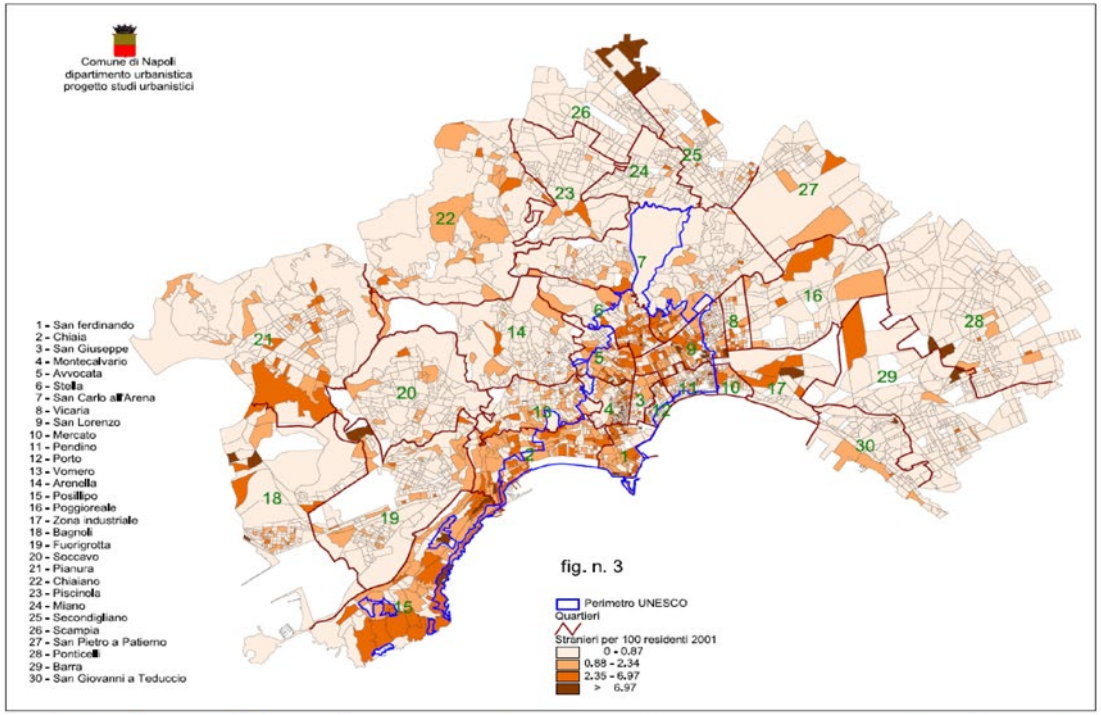



Figura 4 - Incidenza della popolazione straniera su quella autoctona per sezione di censimento

Human density within the World Heritage property-core zone, source: City of Naples, Unesco Office, Management Plan

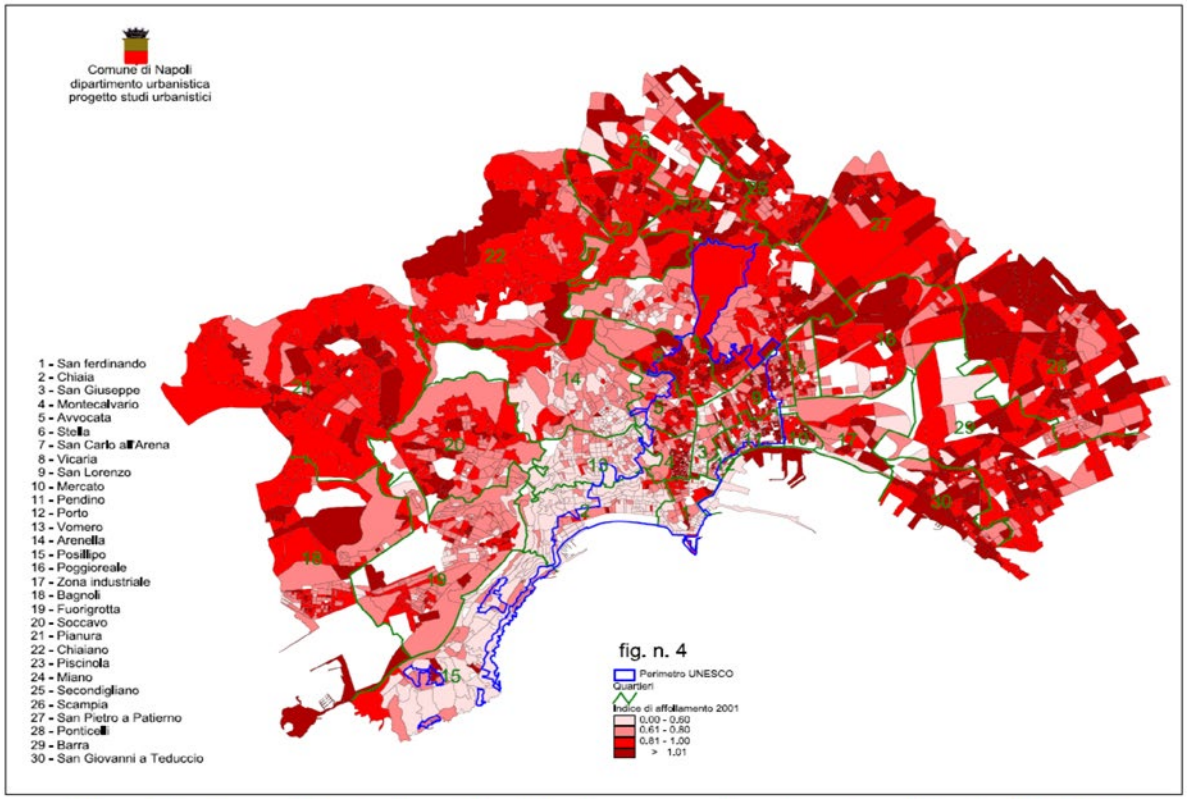
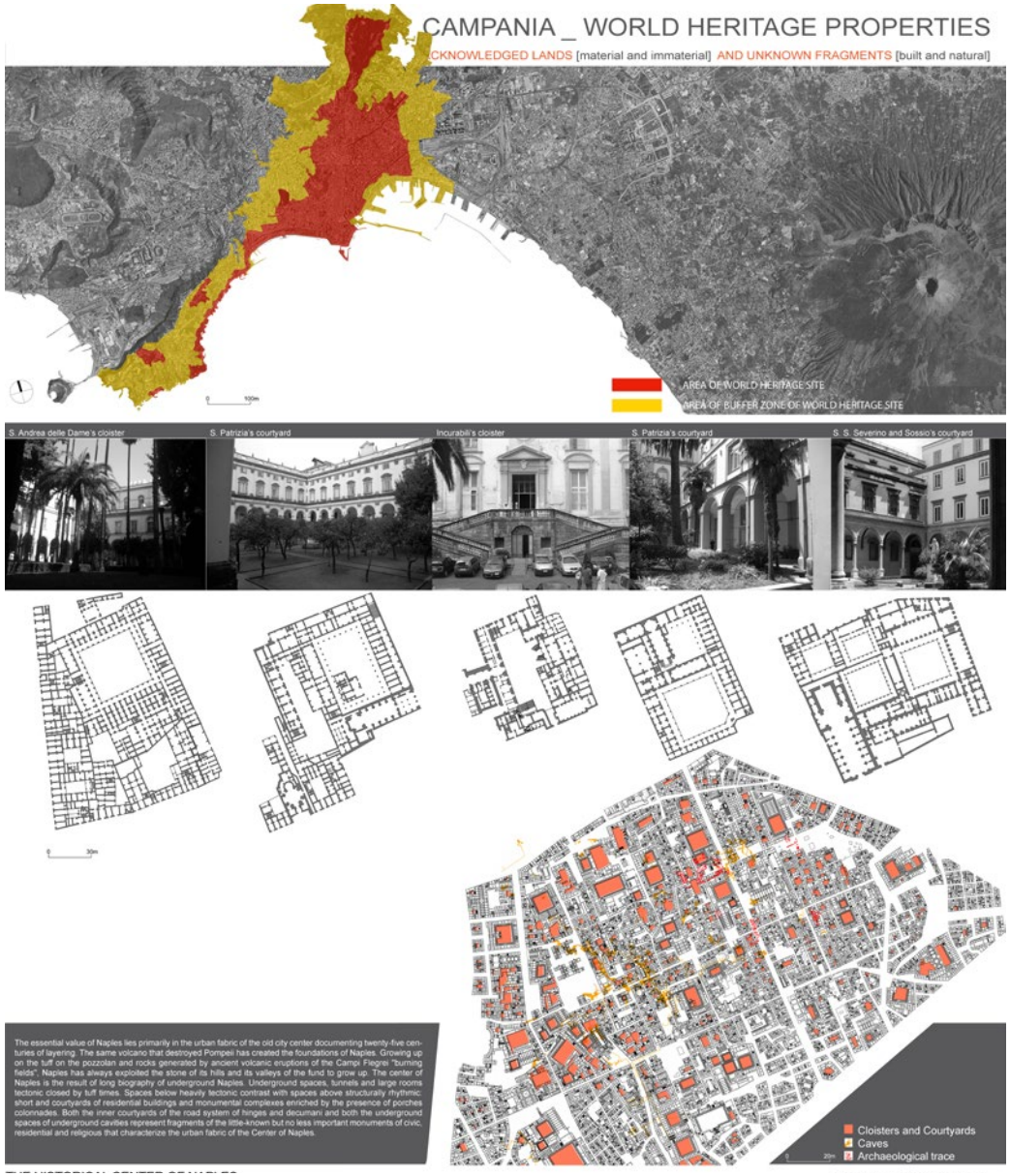



Figura 5 - Aree di forte densità abitativa entro il perimetro del sito UNESCO




## Naples World Heritage property

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The Historic Centre of Naples: 1) plan of the Historic Centre of Naples; 2) the port; 3) via San Biagio dei Librai; 4) Chiesa di Capodimonte; 5) Certosa di San Martino; 6) Piazza del Gesù (photographs by Gino Spera)



the future of the City, Carmine Gambardella suggests Naples as the "Gate of the Mediterranean" and especially "City of Knowledge Factory."[35]

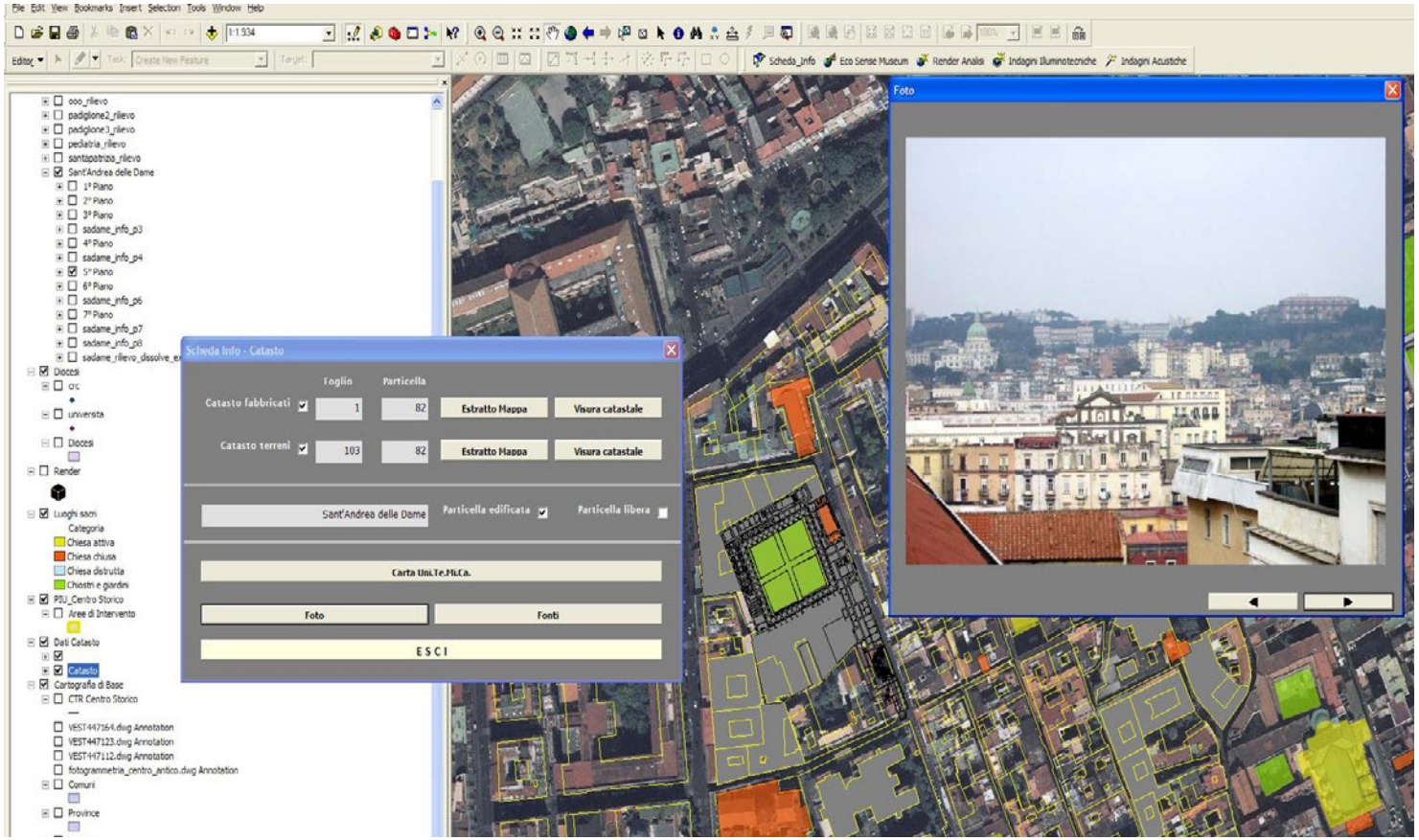
The strategy highlights the central function - today, as in the past – of the main city of Campania as crucial pole of social, economic and commercial exchanges in the area of the Mare Nostrum. In this vision, the City has to regain its role of scientific, cultural and productive centre of world level, and must be perceived as a mine of raw materials of the of Knowledge Factory. "Raw materials, cultural heritage, landscape, sea and coast, buildings' heritage , energy and water, training in all its grades, waste, research, consolidated and innovative business activities must be placed in a position to transform or to encourage virtuous path already undertaken because the public investment, with adequate monitoring and aware of the community, produce value for which we can not and the market will not allow us to renounce. The aim is to create products made with "work with Art", which more they are crossed by knowledge in the production cycle much more they are attractive and competitive in the global market. Thus the voice cost of labor becomes marginal in the declination of the income statement both for the business activities that for the Public Administration, including, also, Universities and Research Centers."[36]

The idea of the city of Knowledge Factory, and place of knowledge, finds a strong motivation in the fact that in the historic city are located five Universities. The natural inclination of Naples is therefore to accommodate functions of higher education. Thus it could be created, among other things, students and guest houses. The pole of studies and researches is an innovative idea, implicit in the historic urban layout. In other words it should be develop a network system and give a sense of unity to what already exists since centuries: a widespread net of monuments, new and old buildings, cloisters and gardens, areas, all devoted, in various ways, to the study and training functions. The old town (and within it, the old center) does not have lost centrality because it is here that still continues to concentrate the active and institutional life of the city. Examples of this are just the Universities, alive and vital, which thousands of users (students, teachers, employees) reach each day. These contribute to let the area alive, crowded of shops and, in many cases, of property of great and historical value in which the same Universities are located.

35 GAMBARDELLA Carmine. Centro storico oltre gli slogan. In La Repubblica del 27 maggio 2010, sezione di Napoli.

36 GAMBARDELLA Carmine. *Napoli Porta del Mediterraneo: Città Fabbrica della Conoscenza.* In proceedings of the VII International Forum of Studies "Le Vie dei Mercanti". Pompeii and Capri, 4,5,6 June 2009. Napoli. La Scuola di Pitagora, 2010, pp.21-38.

Survey on Naples, source: BENECON Research Centre of Excellence on Cultural Heritage, Ecology and Economy, Unesco Chair on Cultural Heritage, Landscape and Territorial Governance (President and CEO Prof. Arch. Carmine Gambardella)



Also, the idea of "Knowledge Factory" and the concept of "Work with Art" inspire many associations that represent the heart of the local artisan products. The main objective of these associations is to revive the ancient center in a tourist and cultural key, enhancing the pole of hospitality that combines tradition and innovation through two strategic actions:

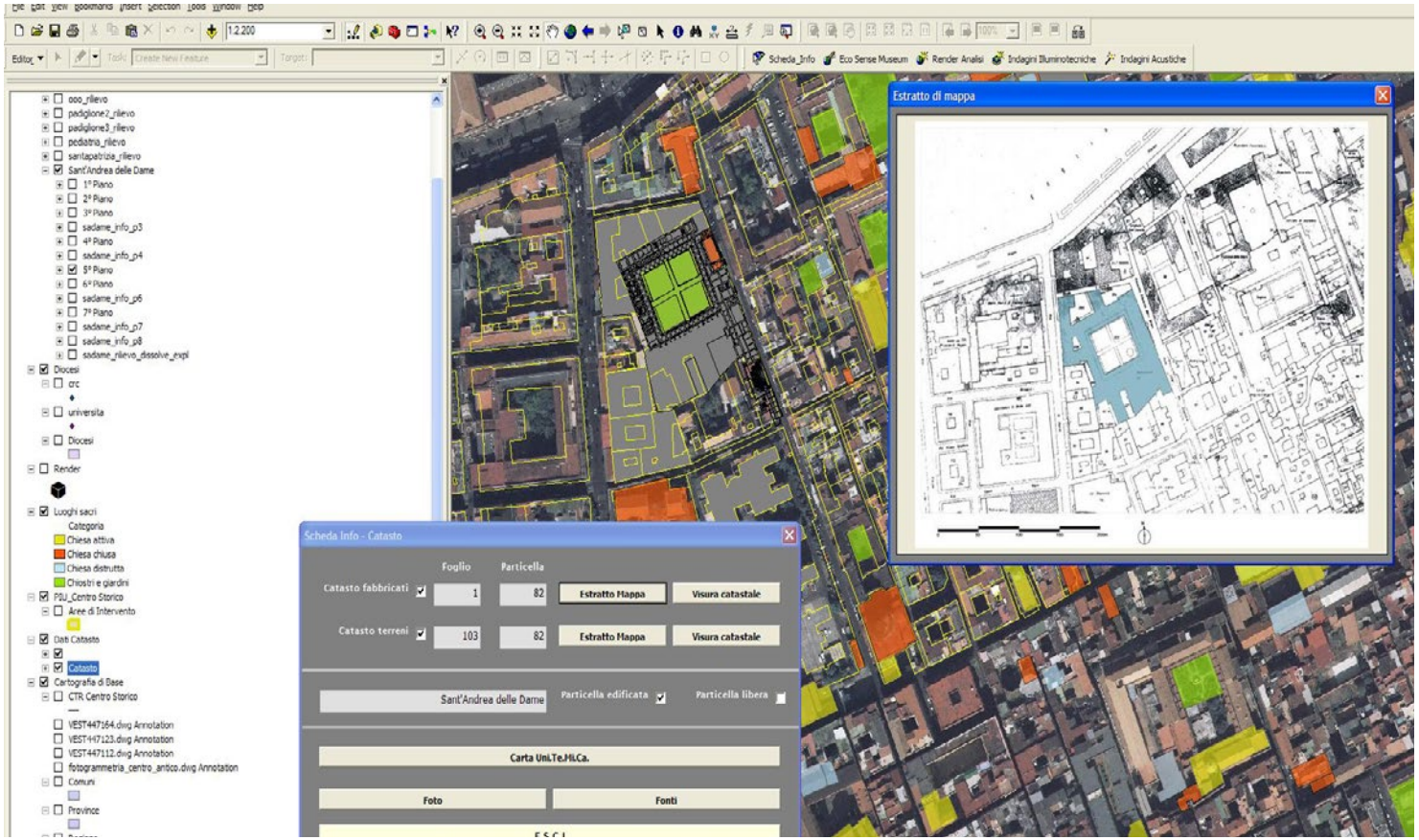
A. Developing a link between the secular know-how belonging to them and the potential that new technologies offer by creating an integrated low-impact system of equipment and infrastructure;

B. Encouraging the pole of craft, taking together the traditional and the innovative one, so that new generations of craftsmen-artists can contribute to the determination of "new signs" of Naples for the third millennium.

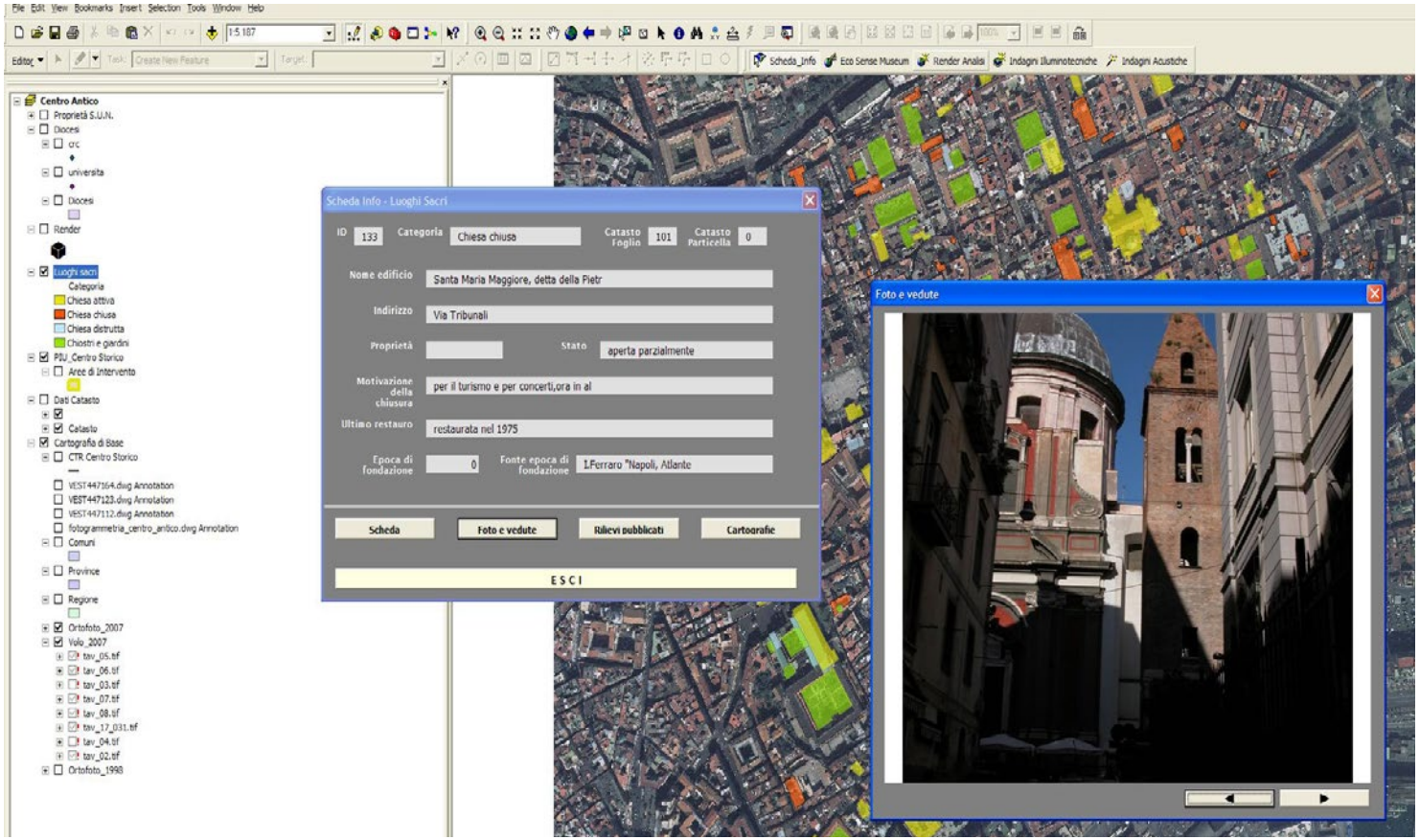
All this is possible if a network of partnerships is established between entrepreneurs, artisans, users, government institutions, trade associations, with one common goal: to improve the livability, increase the sense of security, create new jobs and foster a renewed sense of civic duty.[37]Another important aspect for the effective implementation of the provisions of the Management Plan is related to obtaining the necessary funding for the works of protection and enhancement in the historic center of Naples. "The Government's commitment towards the UNESCO in front of the requested and received recognition, is above the availability of the availability of funds. Thus it is necessary appeal to private funds, promoting the greater use of their resources through a special tax of advantages that will result, for them and for companies involved in the work, in appropriate tax and social contribution [...] the desired tax of advantages could be activated by introducing an income tax deduction even greater than the expected 55% for green building: a deduction equal to 66% (two thirds of expenditure) as prospected by Article 151 of the EU treaty, which requires Member States to safeguard the cultural heritage of European significance."[38] As part of the research objectives and in defining the "cultural district" of the Province of Naples around its UNESCO site - main node and junction of permutation of the cultural network at the provincial level - the project foresees the establishment of a net that links it to archaeological sites of Pompeii, Herculaneum and Torre Annunziata, the Vesuvius National Park - Man and Biosphere protected by UNESCO - the islands of the Gulf (Capri, Ischia and Procida), the Campi Flegrei and minor heritage, consisting not only of cultural and landscape heritage, but also the immense intangible heritage of which the territory is exceptionally rich.

37 COLONNESE Edgar. Trasformare il centro storico. In La Repubblica del 27 marzo 2010, sezione di Napoli.
38 RAIMONDI Raffaele. Centro storico, sgravi fiscali. In La Repubblica del 18 marzo 2010, sezione di Napoli.

Survey on Naples, source: BENECON Research Centre of Excellence on Cultural Heritage, Ecology and Economy, Unesco Chair on Cultural Heritage, Landscape and Territorial Governance (President and CEO Prof. Arch. Carmine Gambardella)



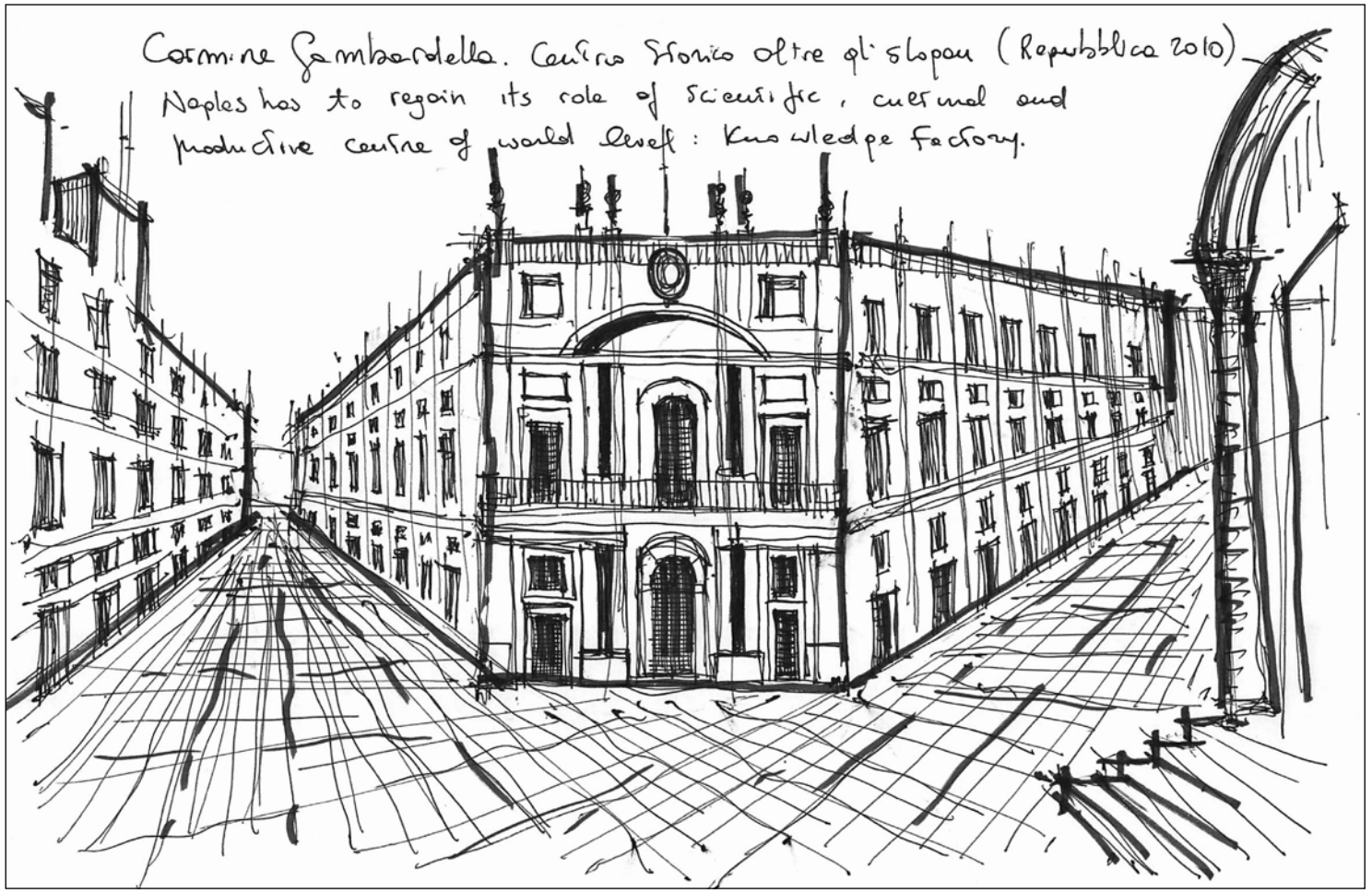
Survey on Naples, source: BENECON Research Centre of Excellence on Cultural Heritage, Ecology and Economy, Unesco Chair on Cultural Heritage, Landscape and Territorial Governance (President and CEO Prof. Arch. Carmine Gambardella)



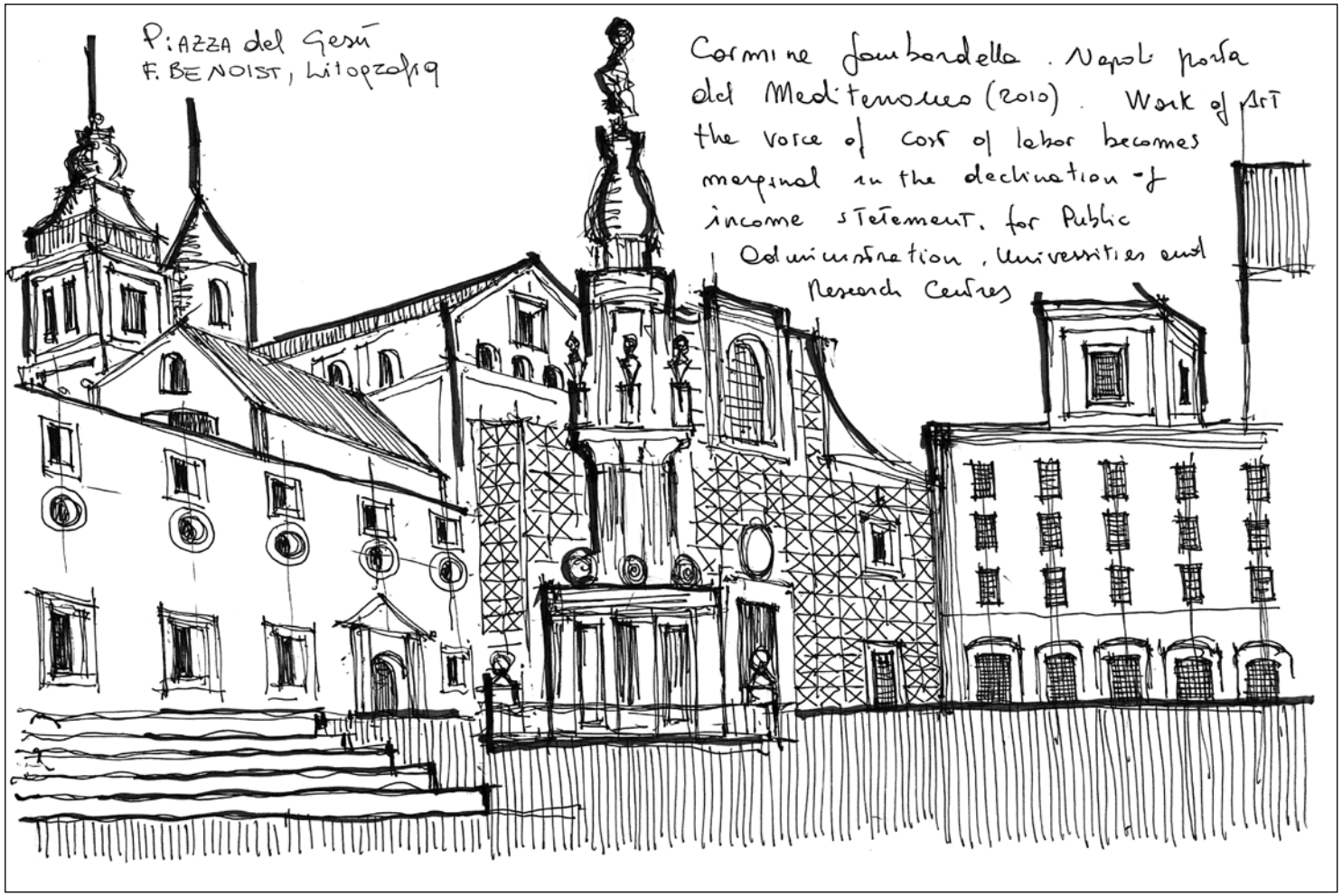
## The Archaeological Areas of Pompeii, Herculaneum and Torre Annunziata



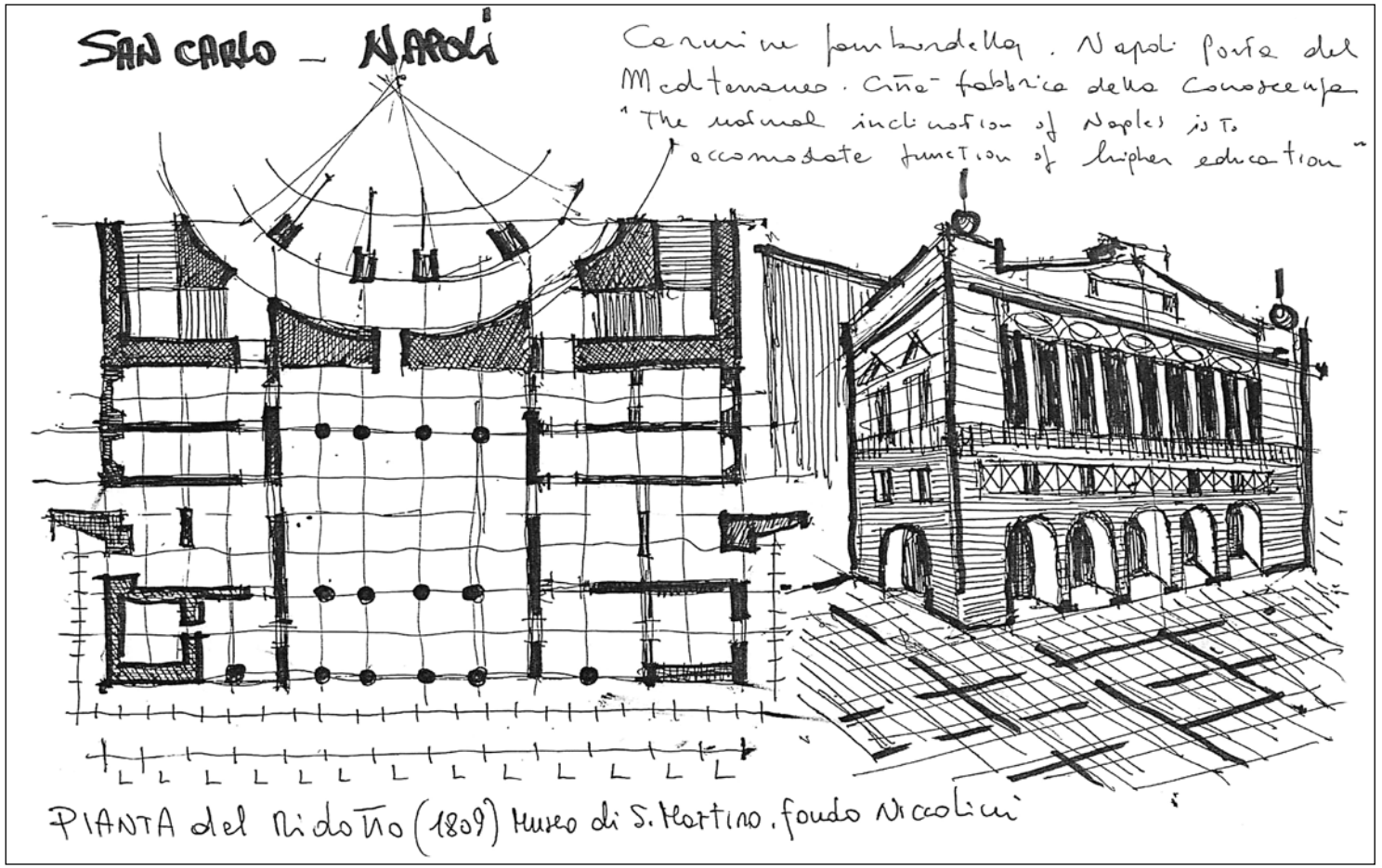
Naples, Palazzo Doria d'Angri. Sketch by Alessandro Ciambrone



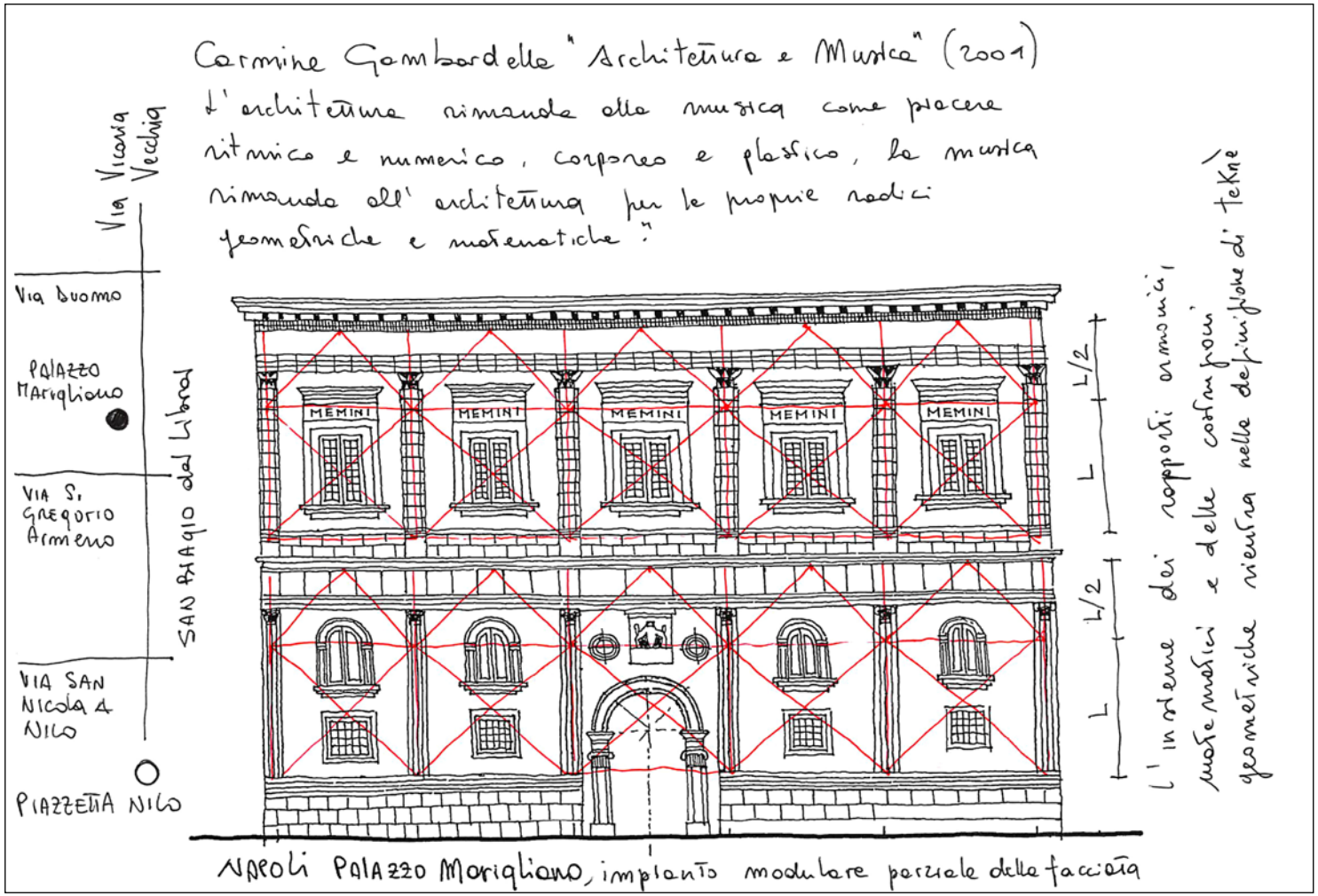
Naples, Piazza del Gesù inspired by F. Benoist. Sketch by Alessandro Ciambrone



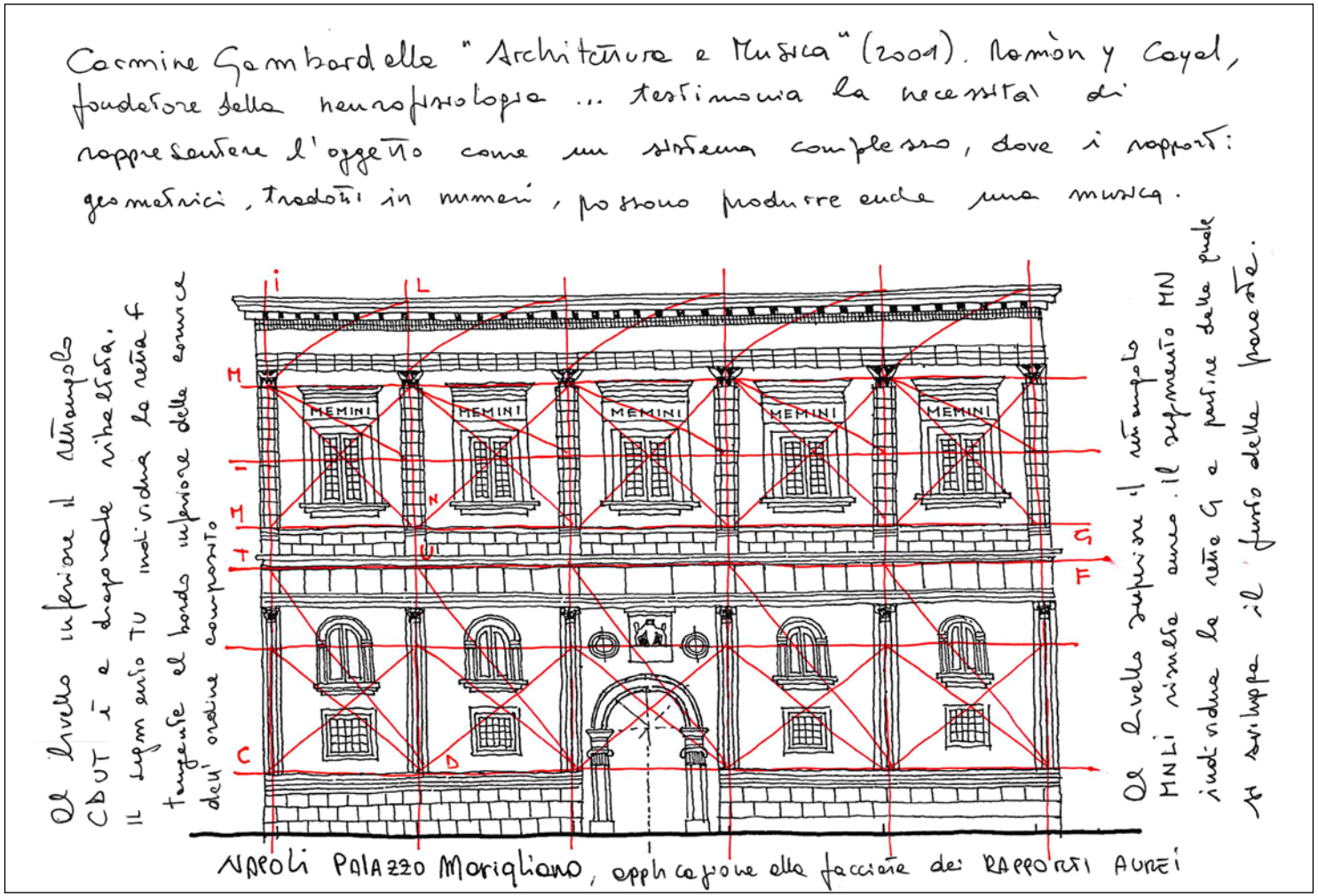
Naples, Theatre San Carlo inspired by Pianta del Ridotto (1809). Museo di San Martino, Fondo Niccolini.
Sketch by Alessandro Ciambrone



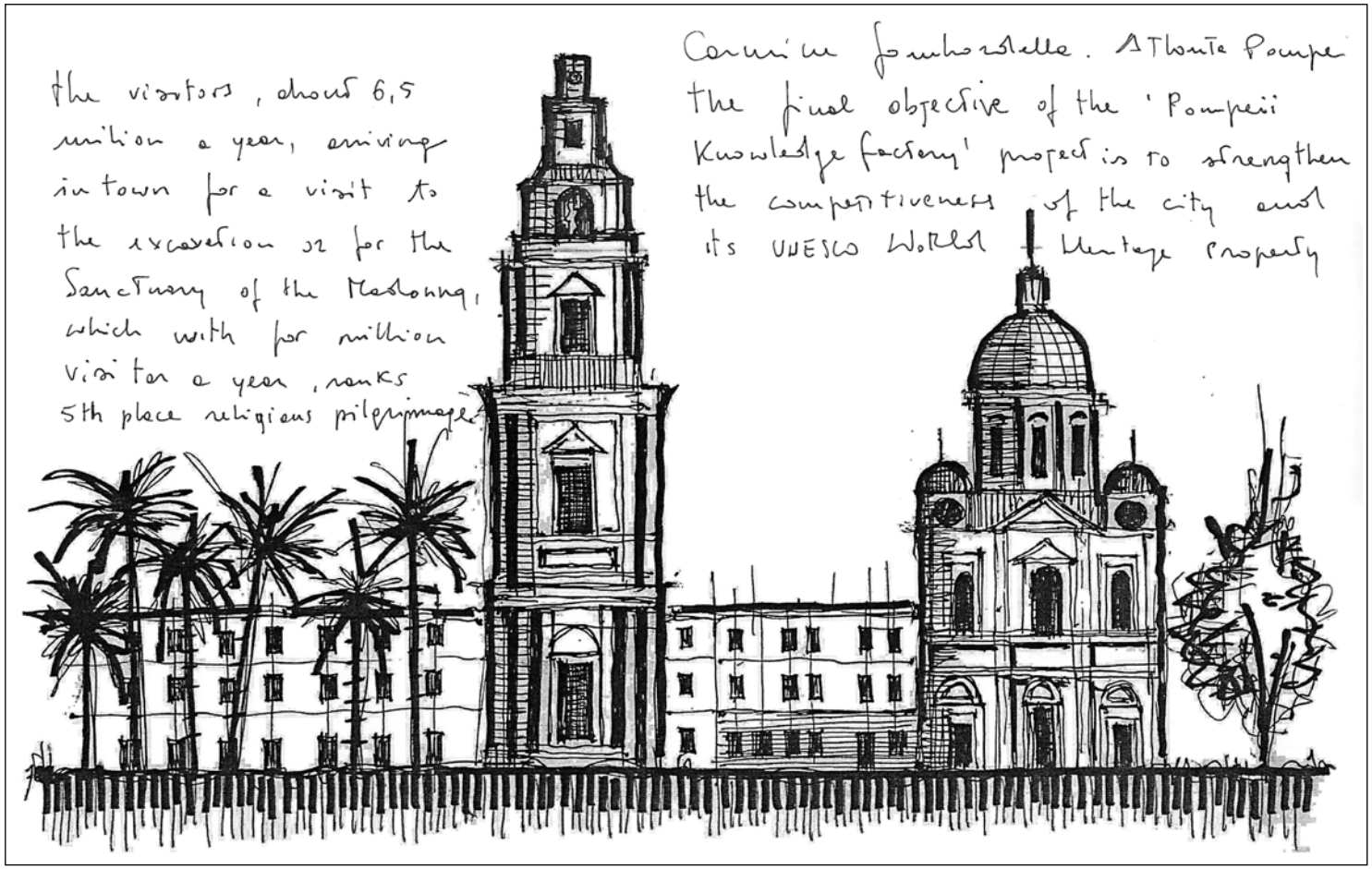
Naples, Palazzo Marigliano inspired by Carmine Gambardella 'Architettura e Musica' (2001). Sketch by Alessandro Ciambrone



Naples, Palazzo Marigliano inspired by Carmine Gambardella 'Architettura e Musica' (2001). Sketch by Alessandro Ciambrone



Sanctuary of Pompeii. Sketch by Alessandro Ciambrone



## 3.4. The Archaeological Areas of Pompeii, Herculaneum and Torre Annunziata

The World Heritage Committee decided to include the property in the UNESCO World Heritage list in 1997 based on criteria (iii), (iv) and (v) [39] and the following assessment:

"The impressive remains of the towns of Pompeii and Herculaneum and their associated villas, buried by the eruption of Vesuvius in AD 79, provide a complete and vivid picture of society and
daily life at a specific moment in the past that is without parallel anywhere in the world."[40]

"When Vesuvius erupted on 24 August AD 79, it engulfed the two flourishing Roman towns of Pompeii and Herculaneum, as well as the many wealthy villas in the area. These have been progressively excavated and made accessible to the public since the mid-18th century. The vast expanse of the commercial town of Pompeii contrasts with the smaller but better-preserved remains of the holiday resort of Herculaneum, while the superb wall paintings of the Villa Oplontis at Torre Annunziata give a vivid impression of the opulent lifestyle enjoyed by the wealthier citizens of the Early Roman Empire."[41]

Regarding the major issues in the management of the property, and in relation to aspects of the management of tourist flows, we observe that the number of visitors, from the year of the site's inscription in the World Heritage List to today, is virtually unchanged and is about 2.5 million visitors a year. Indeed, the inscription on the World Heritage list of the archaeological site does not result in an increase of tourists, in contrast with the increase in the number of visitors that register sites after their inscription in the UNESCO list, and with the increase of international cultural tourism in the last fifteen years.[42]

39 (iii) to bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared; (iv) to be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history; (v)to be an outstanding example of a traditional human settlement, land-use, or sea-use which is representative of a culture (or cultures), or human interaction with the environment especially when it has become vulnerable under the impact of irreversible change.

40 UNESCO. Report of the 21st Session of the Committee. World Heritage Centre, 1997.

41 UNESCO. Brief description of the property. World Heritage Centre, 2012.

42 UNESCO (2006). Periodic report. Paris, World Heritage Centre.

The logo on the information panels that indicate the status of World Heritage site are inadequate both in quality and quantity. Rarely in catalogs of tourism and cultural heritage appear the UNESCO brands or that of the World Heritage Convention of 1972 which, in contrast, are used as a powerful tool for publicizing the identity values of the site and for the purpose of promoting cultural tourism by managers and tour operators.

No special events were organized to highlight the status of World Heritage Site, although there is a widespread sense of awareness among citizens, businesses and local administrators about the meaning of the Outstanding Universal Value of the property, as considered by the World Heritage Committee.[43]

The Management Plan of the site is not yet operational because the company commissioned by the Superintendence for Archaeological Heritage of Naples and Pompeii, in 2012, was put into liquidation.[44] The recent collapse of the House of Gladiators, the Schola Armaturarum and the House of the Moralist in Pompeii, the world's most famous archaeological site, brought back to international attention the deficiencies of the maintenance and management of the area.[45]

The complex of the UNESCO site, consisting of the three archaeological sites, is not fruited and perceived as a single system and the properties live independently, without a single management system that protects them and enhances their potential. In Pompeii, the archaeological area is completely unrelated to the urban settlement. The visitors, about 6.5 million a year,[46] arriving in town for a visit to the excavations or for the Sanctuary of the Madonna, which, with four million visitors a year, ranks fifth place of religious pilgrimage in the world. Of these people very few stay or benefit from tourist facilities and accommodation in the area. At this enormous flow of visitors has been accompanied in the towns of Pompeii, Herculaneum and Torre Annunziata (also including Boscoreale), a limited number of people (about 200 thousand) who have stayed overnight in the territory. Except for a significant proportion of school visits, it is therefore only daily flows and passage to or from other famous localities of the Region or Italy.

43 MiBAC (2009). Flussi turistici nei siti italiani; cfr. Machthilde Rossler, C. Menetrey-Monchau (2007). *Periodic report and action plan, Europe 2005-06*. World Heritage Series N. 20. Paris, World Heritage Centre.

44 Corriere del Mezzogiorno online. Tess oggi chiude i battenti: lavoratori contro la messa in liquidazione della società. Corriere del Mezzogiorno del 30 gennaio 2012.

45 RIDET Philippe. Silence, Pompéi s'éteint. In Le Monde, 10 June 2012.

46 Quaderno del Turismo della Regione Campania - PromuovItalia - Supporto per l'occupazione e lo sviluppo dell'industria turistica, 2009.

Several projects were presented, and sometimes realized, for the protection and enhancement of the archaeological area of Pompeii, but often these have not taken sufficient account of the priorities of the site consisting of "protection of the archaeological area more important and in the worst state of preservation in the world."[47]

A further concern is the waste of public funds invested or planned for the protection of the site. For example, in the project of one hundred and five million euro approved by the High Council of Cultural Heritage, is foreseen an investment of eight million, which includes surveys, assessments and hydro geological investigations which could instead be provided at no charge, because these were elaborate through a co-operation action that involved the Research Centre of Excellence BENECON and the Guardia di Finanza.[48]

In a logic of system that integrates the archaeological sites of the World Heritage property and the territories on which these are located, significant studies and projects have been developed over the years by the Department of Architecture Luigi Vanvitelli at the Second University of Naples and BENECON.[49] In particular, the "Pompeii Knowledge Factory 0079 | 2013" project involved two hundred fifty researchers with different skills, able to cover many areas of investigation, who, with the help of a wealth of scientific equipment of advanced technology, made all surveys and analyzes on the material and intangible heritage of the entire Municipality.[50] Since this experience has also had a strong educational value, graduate and research students were involved in activities with professors and senior researchers. Thus "Pompeii Knowledge Factory" becomes the overall design of the entire scientific community of the University.

47 SETTIS Salvatore nell'articolo di FRANCO Carlo. Settis blocca il piano degli industriali "fermate altri scempi negli scavi". In La Repubblica del 10 giugno 2011, sezione di Napoli; GUIDA Giuseppe. Paesaggi da salvare. In La Repubblica del 9 giugno 2011, sezione di Napoli.

48 FIGURATO Marisa. Misteri di Pompei da svelare. In La Repubblica del 9 novembre 2011, sezione di Napoli; ERBANI Francesco. Così l'UNESCO boccia gli interventi per Pompei "troppi progetti". In La Repubblica del 14 luglio 2011, sezione Cultura.

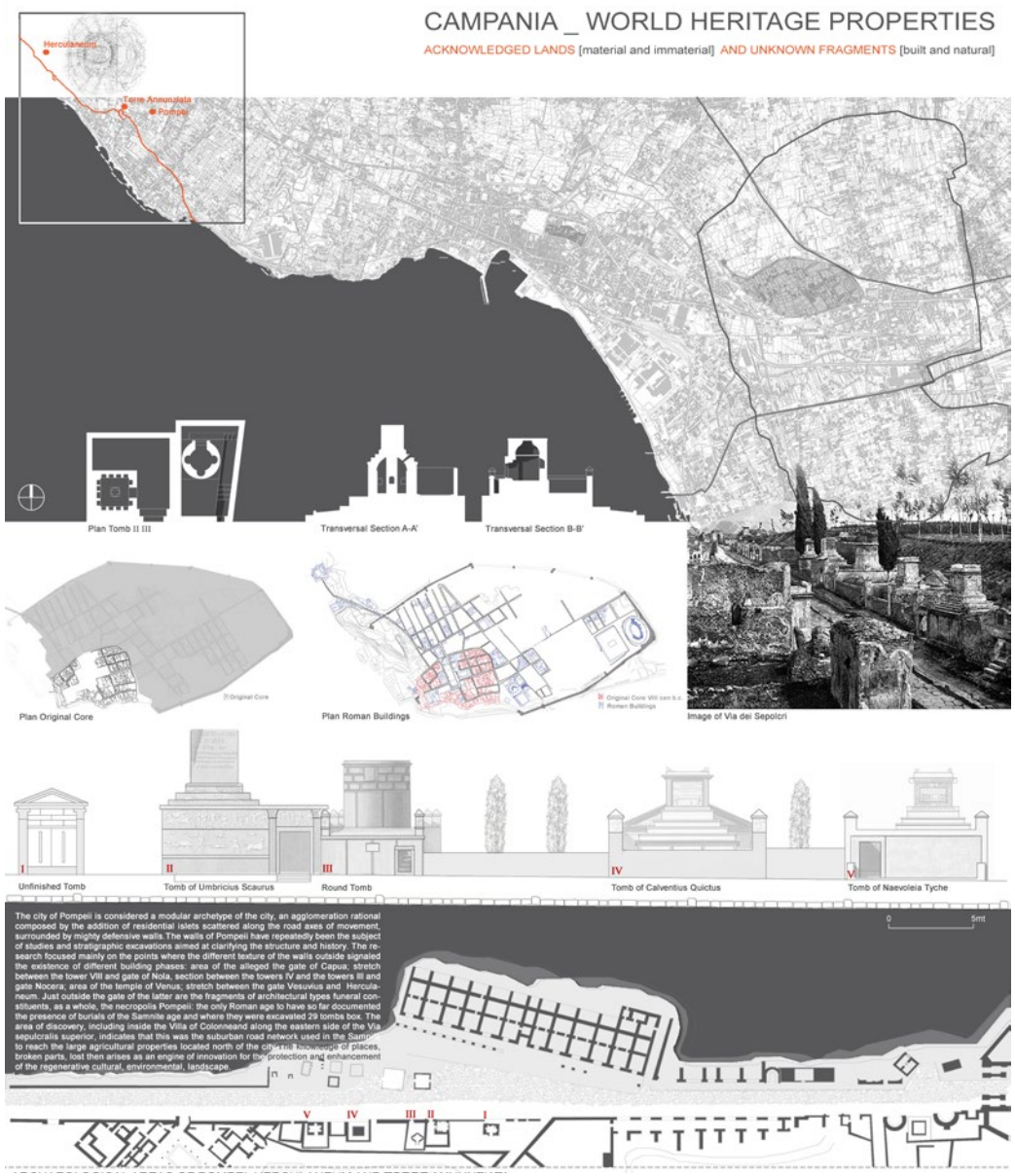
49 GAMBARDELLA Carmine, project leader of the projects "Pompei Fabbrica della Conoscenza 0079|2013", and "i-Pompeii: the innovative days for cultural heritage". Director of the Department of Architecture at the Second University of Naples, and President of the Centre of Excellence of the Campania Region for Cultural Heritage, Ecology and Economy (BENECON). Former vice-mayor of Pompeii.

50 GAMBARDELLA Carime, ZERLENGA Ornella. *Rilievo come piattaforma tecnologica della conoscenza: il paradigma di Pompei.* In proceedings of the X International Conference on Graphic Expression applied to Building, APAGEA 2010.




## Pompeii World Heritage property

BENECON Research Centre_Exposition 'Campania_World Heritage Properties acknowledged lands and unknown fragments' Scientific committee [Prof. Arch. Carmine Gambardella (President), Prof. Arch. Paolo Giordano, Prof. Arch. Nicola Pisacane, PhD Arch. Alessandro Ciambrone]. Designed by PhD students: Lina Abategiovanni, Giuseppe D'Angelo, Gilda Emanuele, Francesco Maiolino, Rossella Bicco, Luigi Corniello, Maria Antonia Giannino, Agrippino Graniero, Ludovico Mascia, Gaspare Oliva, Ferdinando Orabona, Vincenzo Pollini.




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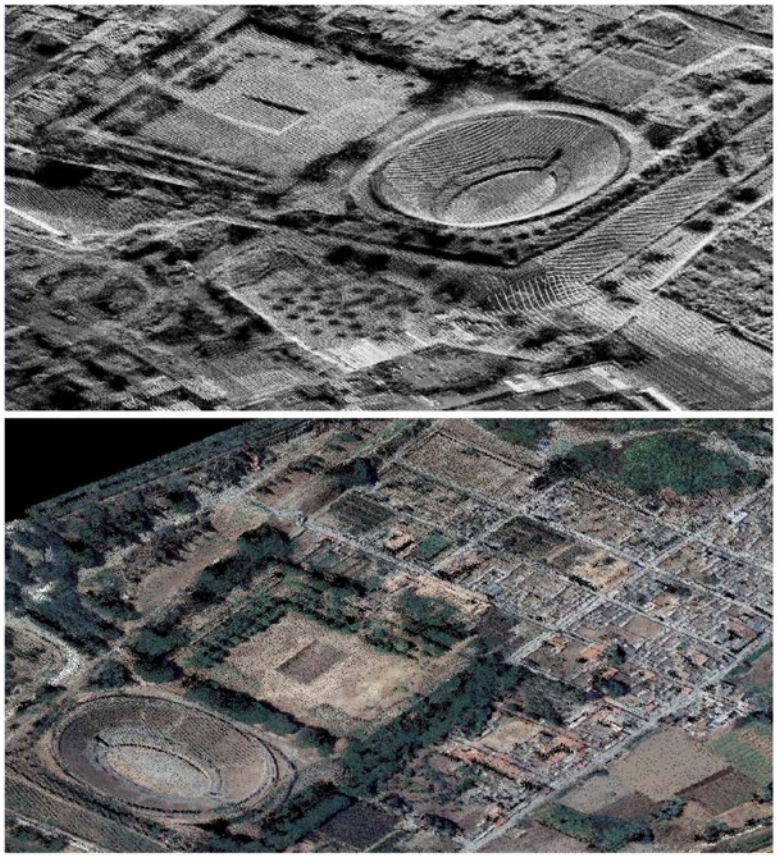
Pompeii World Heritage property, Source: BENECON Research Centre of Excellence on Cultural Heritage, Ecology and Economy, Unesco Chair on Cultural Heritage, Landscape and Territorial Governance (President and CEO Prof. Arch. Carmine Gambardella)

POMPEI, SCAVI ARCHEOLOGICI _ AEROFOTOGRAMMETRIA DIGITALE



Pompei, scavi archeologici. Le insule all'incrocio tra Via di Castricio e Via Nocera.

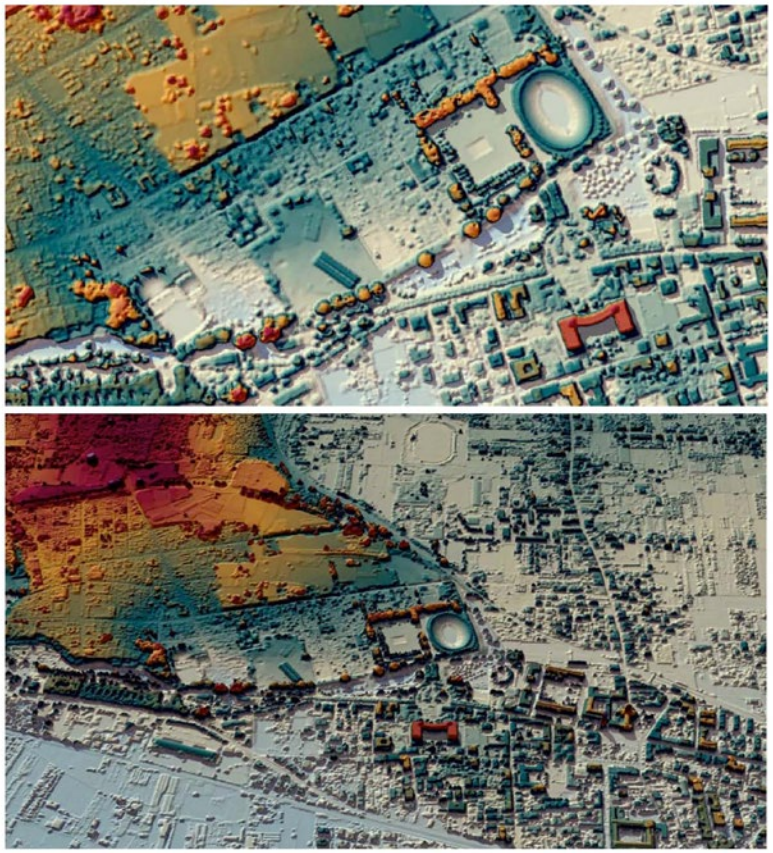
POMPEI, SCAVI ARCHEOLOGICI _ SCANSIONE LASER 3D DA PIATTAFORMA AEREA



Pompei, scavi archeologici. L'area orientale della città tra Via dell'Abbondanza e l'Anfiteatro. Confronto tra la scansione laser 3D in toni di grigio (in alto) così come prodotta dal sensore Leica ALS50II e la stessa arricchita del dato colorimetrico reale acquisito con camera Leica ADS40. (luglio 2008)

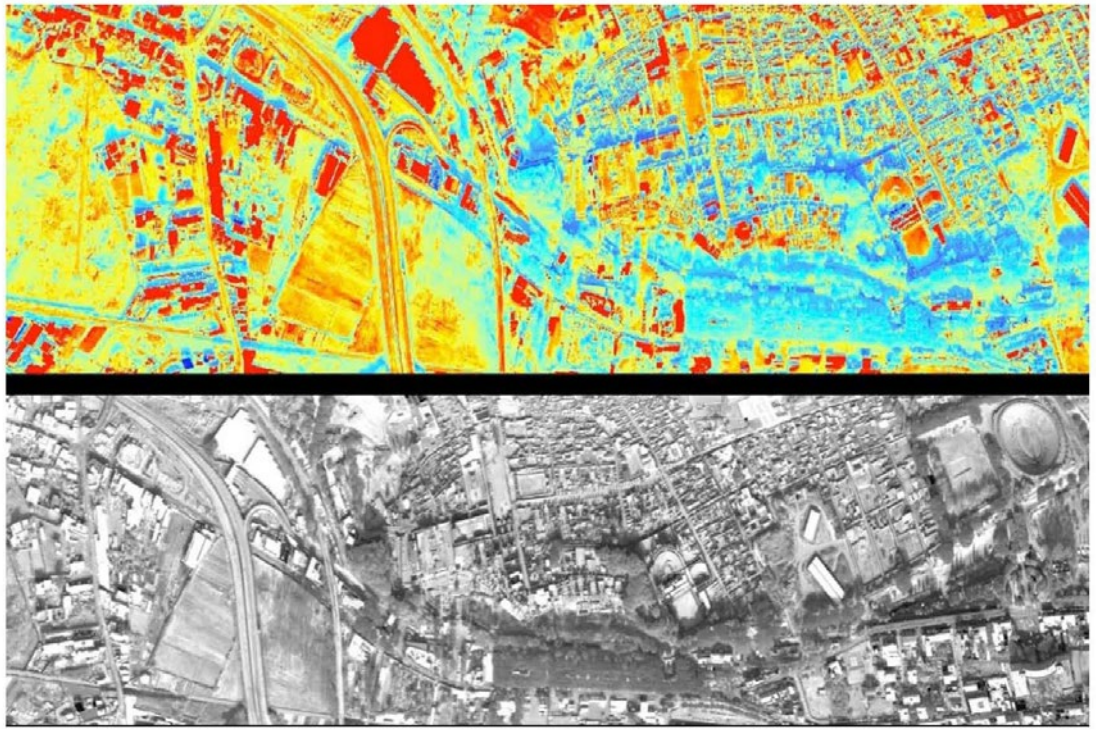
Pompeii World Heritage property, Source: BENECON Research Centre of Excellence on Cultural Heritage, Ecology and Economy, Unesco Chair on Cultural Heritage, Landscape and Territorial Governance (President and CEO Prof. Arch. Carmine Gambardella)

POMPEI, SCAVI ARCHEOLOGICI _ SCANSIONE LASER 3D DA PIATTAFORMA AEREA



Pompei, scavi archeologici. Elaborazione del modello nuvola di punti in modello DSM con classificazione cromatica dell'altimetria. (luglio 2010)

SCANSIONE IPERSPETTRALE E TERMICA DA PIATTAFORMA AEREA

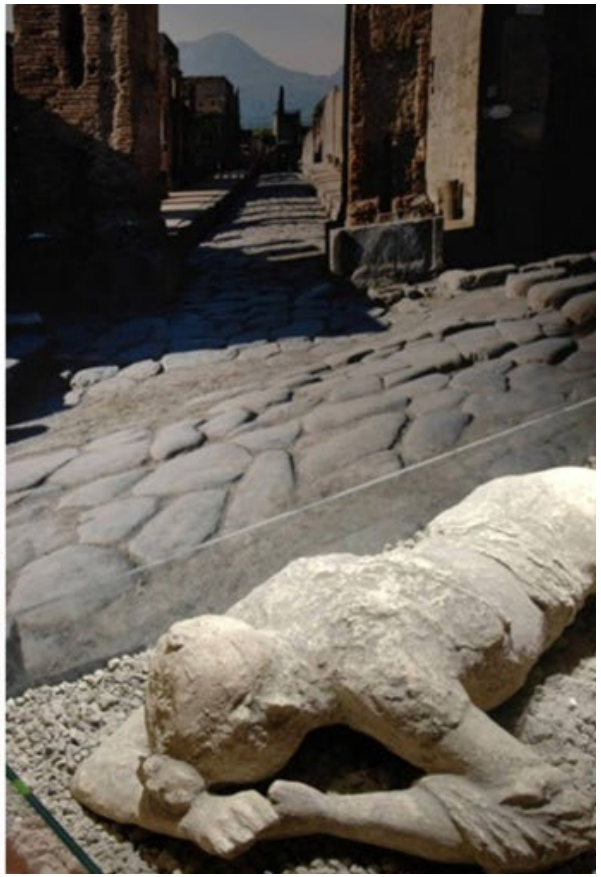


The Archaeological Areas of Pompeii, **Herculaneum** and Torre Annunziata: plan of the inscribed property in the World Heritage list (source: UNESCO World Heritage Centre)







The Archaeological Areas of Pompeii, Herculaneum and **Torre Annunziata**: plan of the inscribed property in the World Heritage list (source: UNESCO World Heritage Centre)



"The results of these analyzes have been allocated in a single technology platform, a geo-referenced information system capable of handling organically multidimensional aspects of the environment. This system of representation made possible to transfer information regarding geology, morphology, hydrology, vegetation, history, physics, chemistry, environment, structures, cultural assets, psycho-perceptual, socio-economic, administrative, and so on, in as many layers , which represent an open and dynamic system of knowledge. The information contained in the layers can indeed be linked together using multiple combinations, while also providing tools for assessment and evaluation. These concur to the representation of the reality and of its critical description, for the development of the area through choices made based on active, dynamic and multidimensional monitoring."[51]

The built heritage of the city was surveyed, among this green houses, gardens, urban vides, streets and 7.500 public and private buildings, of which it were elaborated informative electronic sheets (building genetic document). The attention was given principally to the thematic of preservation and conservation of the archeological site through the application of sustainable development principles in a logic of system with the city and the territory, for the improvement of the environmental quality as well as of the local community's life.

Additionally, the project regarded:

- Historical and archives' researches, which have allowed the team to formulate inedited hypotheses on the evolution of the territory of Pompeii before its first archaeological excavations;
- Monitoring of environmental and noise pollution, and the design of soundscapes;
- Structural surveys on different building types to design environment and sustainable protocols for the recovery and rehabilitation of historic buildings;
- The investigation of levels of seismic safety;

51 GAMBARDELLA Carmine, PISCITELLI Manuela. *Geometry and measurement between tradition and innovation*. In: Proceedings of the 14th International Conference on geometry and graphics. Kyoto, 5-9 August 2010, International Society for geometry and graphics.

- The study of an integrated sustainable transport system and the generation of electric energy (art greenhouses and photovoltaic parking) for a better use of the cultural and tourist area of the excavations.[52]

The final objective of the "Pompeii Knowledge Factory" project (figure 41) is to strengthen the competitiveness of the City and its UNESCO World Heritage property, not only in the sector associated with tourism and cultural heritage, such as hospitality and accommodation, but also other areas such as, for example, floriculture, historical excellence of the territory. In fact, even today in Pompeii the production and export of flowers is one of the most developed economic sector. In fact it was to survey ninety-seven hectares of greenhouses over an area of more than twelve hundred hectares. At the sacred Pompeii, and that of the archeological excavations, the project prospects to join the City of greenhouses, gardens and urban gardens, which become an ordering element of an urban and landscape environment, which at the moment is without heterogeneous and rarefied.[53]

Significant projects of system were also developed in the city of Herculaneum. A particular example of innovation is represented by the elaboration of the "Urban Herculaneum" program elaborated by the municipal administration. This is in progress through a partnership with various institutional bodies, such as the Campania Region, the National Park of Vesuvius and the Chamber of Commerce of Naples. The program, among other things, provides for the reorganization of the access road to the archaeological excavations and the harbor, and the establishment of new public-private entities delegated to the management of tourism and cultural heritage services.[54] Also, in the logic of public-private partnerships moves the Herculaneum Conservation Project. The main objective of the sponsor is to support the activities of the Superintendence for Archaeological Heritage of Naples and Pompeii, to protect and conserve, enhance and promote knowledge, understanding and appreciation by the public of ancient city of Herculaneum and its archeological excavation, through the sustainable

52 GAMBARDELLA Carmine. *S.A.V.E. Heritage*. In proceedings of the IX International Forum of Studies "Le Vie dei Mercanti": Safegard Architectural Visual Environmental Heritage. Aversa and Capri 9,10,11 June 2011. Napoli, La Scuola di Pitagora, 2011.

53 GAMBARDELLA Carmine. *Less/More Architecture, Design, Landscape*. In proceedings of the X International Forum of Studies "Le Vie dei Mercanti", Aversa and Capri, 31 May, 1 e 2 June 2012. Napoli, La Scuola di Pitagora, 2012.

54 DANIELE Nino. Un eccezionale libro aperto sul passato. In Siti, anno secondo, numero quarto, ottobre / dicembre 2006. Ferrara, Associazione Italiana Città e Siti Patrimonio Mondiale UNESCO.

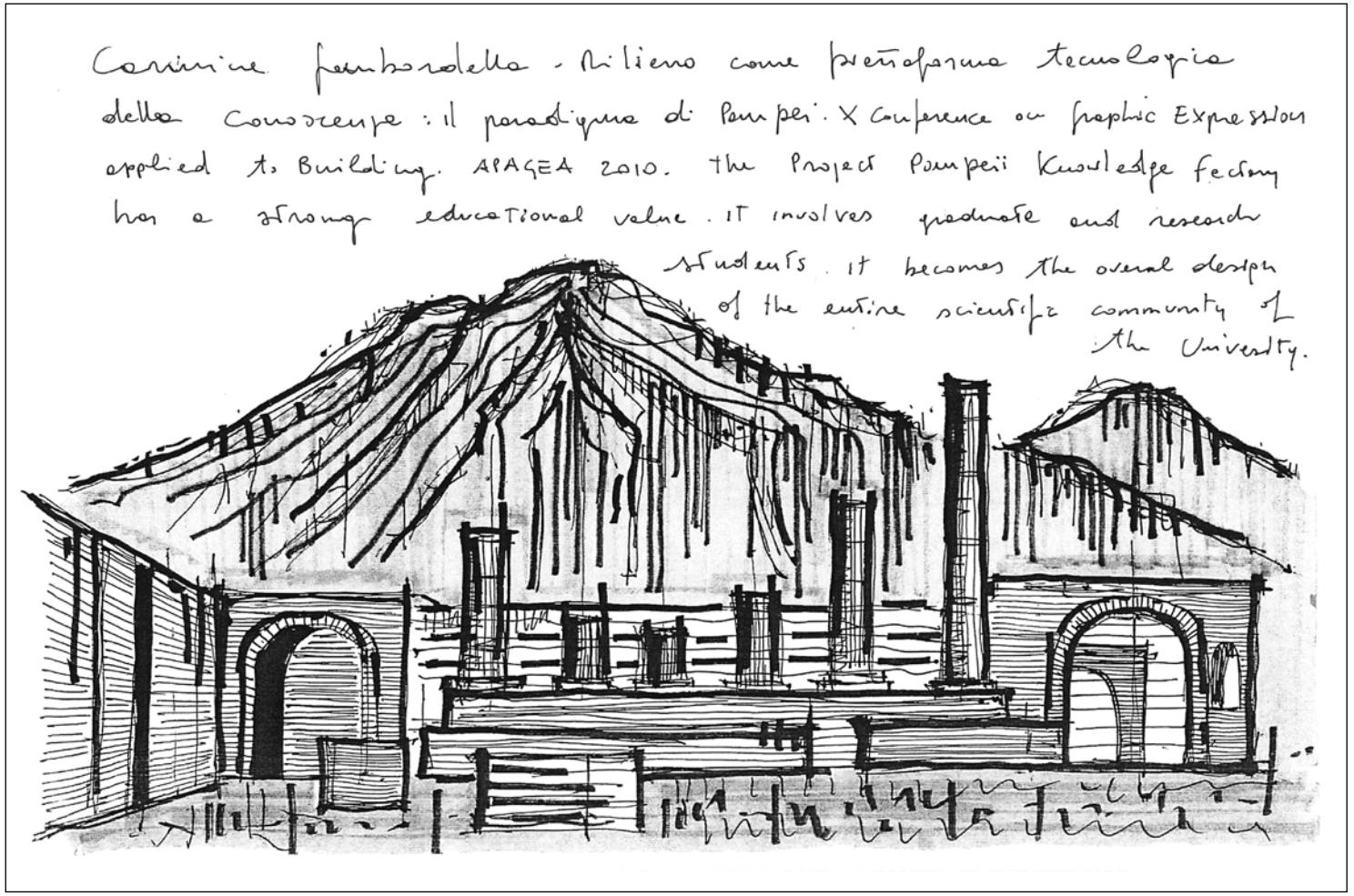
management in the long-term and the local communities involvement.[55] Additionally, in Herculaneum was built the Virtual Archaeological Museum (MAV), through a partnership between the Foundation CIVES, the Province of Naples, which supported its design and construction, and the City that gave the availability of the spaces for the new building, just close to the archaeological site.[56]

In the more specific area of this research and in defining the "cultural district" of the Province of Naples", as mentioned, around the UNESCO sites of the city of Naples and of the archaeological sites of Pompeii, Herculaneum and Torre Annunziata - key nodes and junctions of permutation of the cultural network at the provincial level - the project involves the establishment of a net that connects the proposed ordering elements of the environment and landscape These are the World Heritage properties, principal assets of tangible and intangible heritage of the territory. The network may include, among other assets, the beautiful eighteenth-century villas in the Golden Mile, intangible traditions such as the local wine and food tours of the National Park of Vesuvius, in addition to the routes already reported in the cultural network of the UNESCO site of the historic center of Naples.

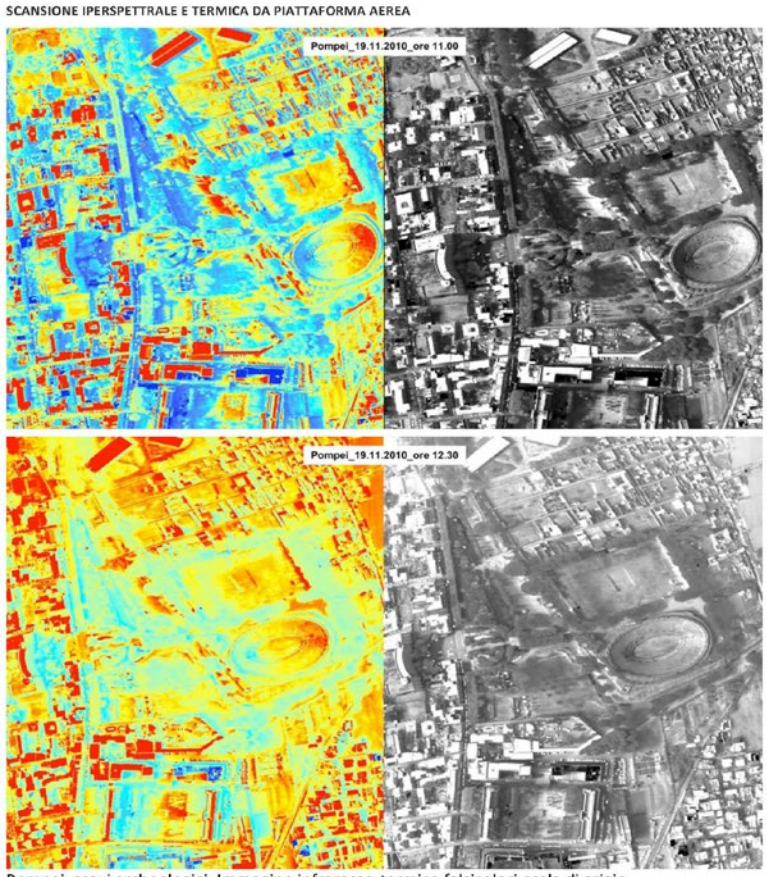
55 ERBANI Francesco. Così l'UNESCO boccia gli interventi per Pompei "troppi progetti". In La Repubblica del 14 luglio 2011, sezione Cultura.

56 DANIELE Nino. Ercolano sotto la lava! Ma questa volta è virtuale. In Siti, anno quarto, numero quarto, ottobre / dicembre 2008. Ferrara, Associazione Italiana Città e Siti Patrimonio Mondiale UNESCO.

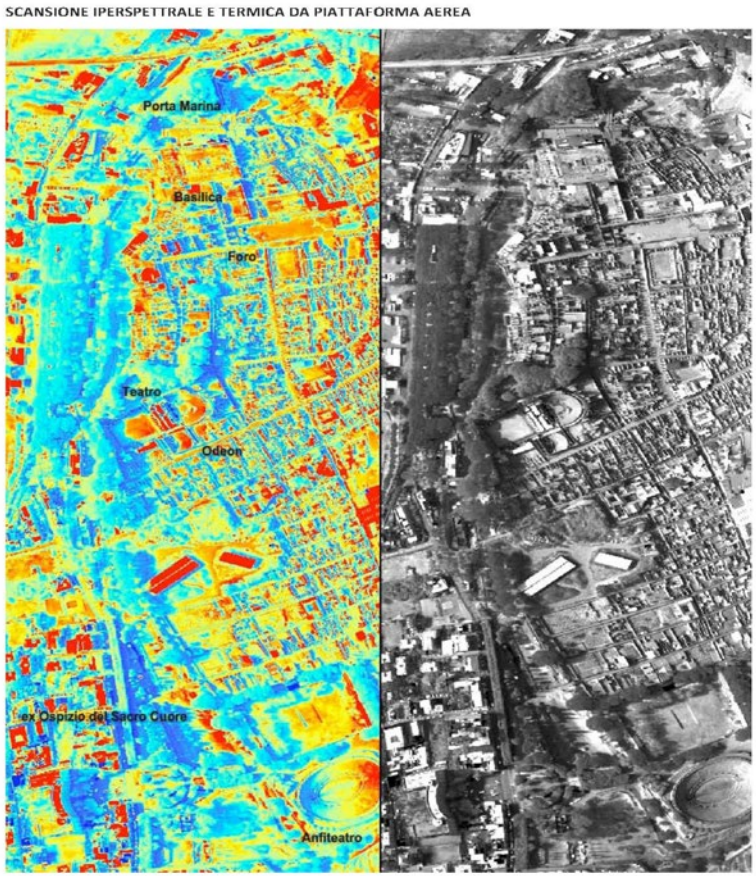
Pompeii archeological site. World Heritage Site. Sketch by Alessandro Ciambrone



Pompeii World Heritage property, Source: BENECON Research Centre of Excellence on Cultural Heritage, Ecology and Economy, Unesco Chair on Cultural Heritage, Landscape and Territorial Governance (President and CEO Prof. Arch. Carmine Gambardella)

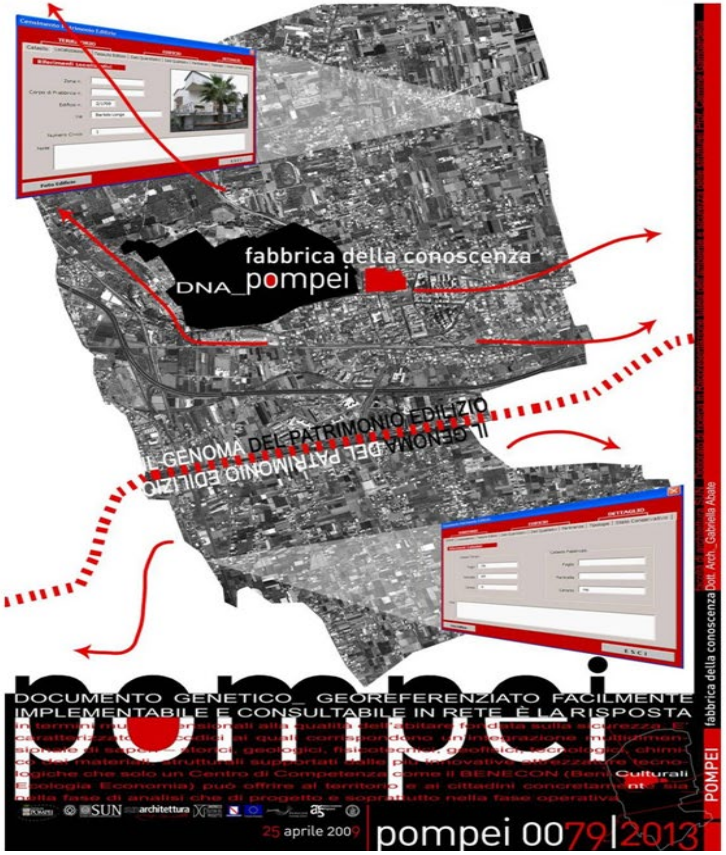


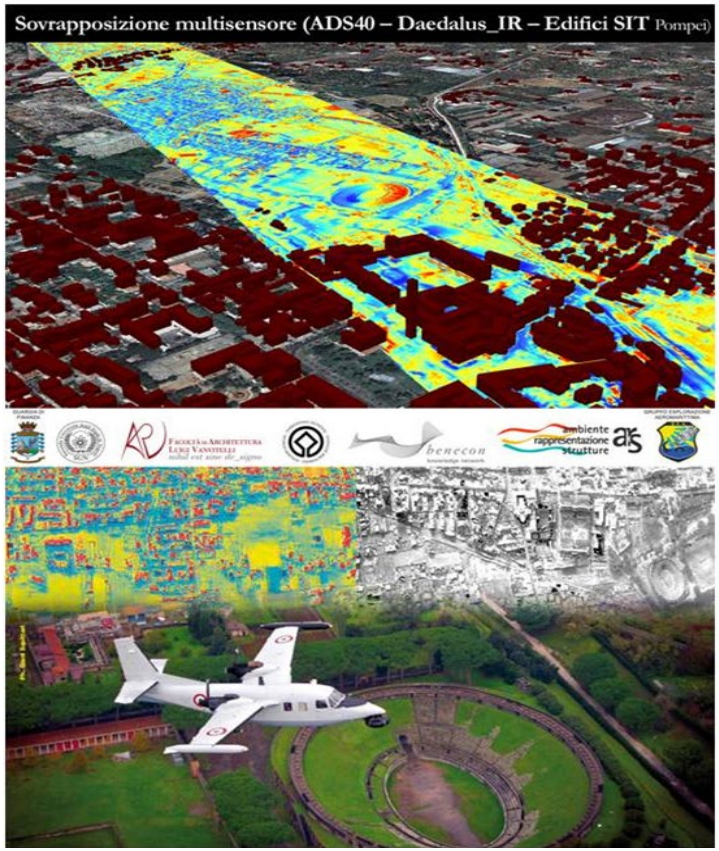

Pompei, scavi archeologici. Immagine infrarosso-termico falsicolori-scala di grigio. (novembre 2010)



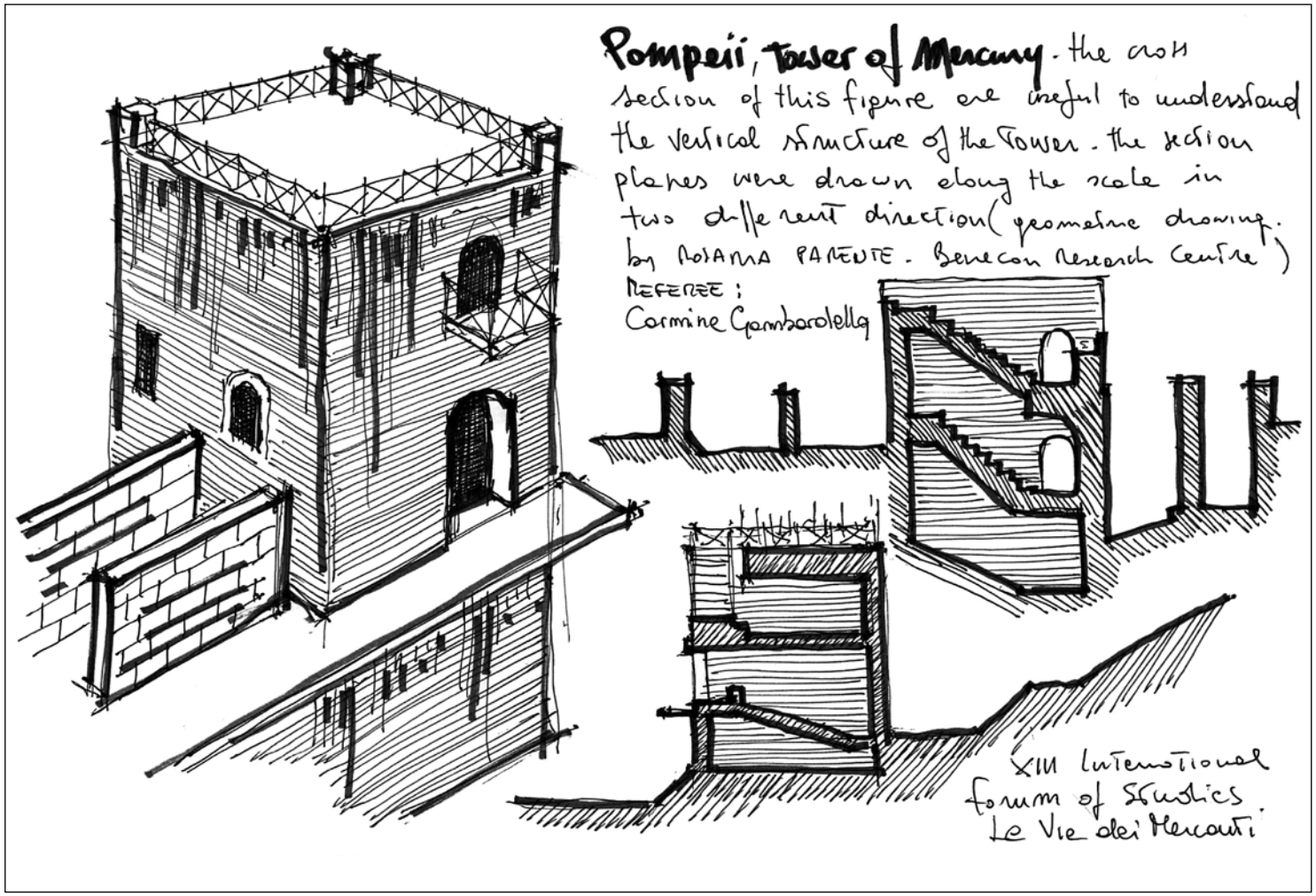

Pompei. Immagine infrarosso-termico falsicolori-scala di grigio. (novembre 2010)

Pompeii “Knowledge Factory” Benecon Research Centre - source: Scientific referee Prof. Arch. Carmine Gambardella)

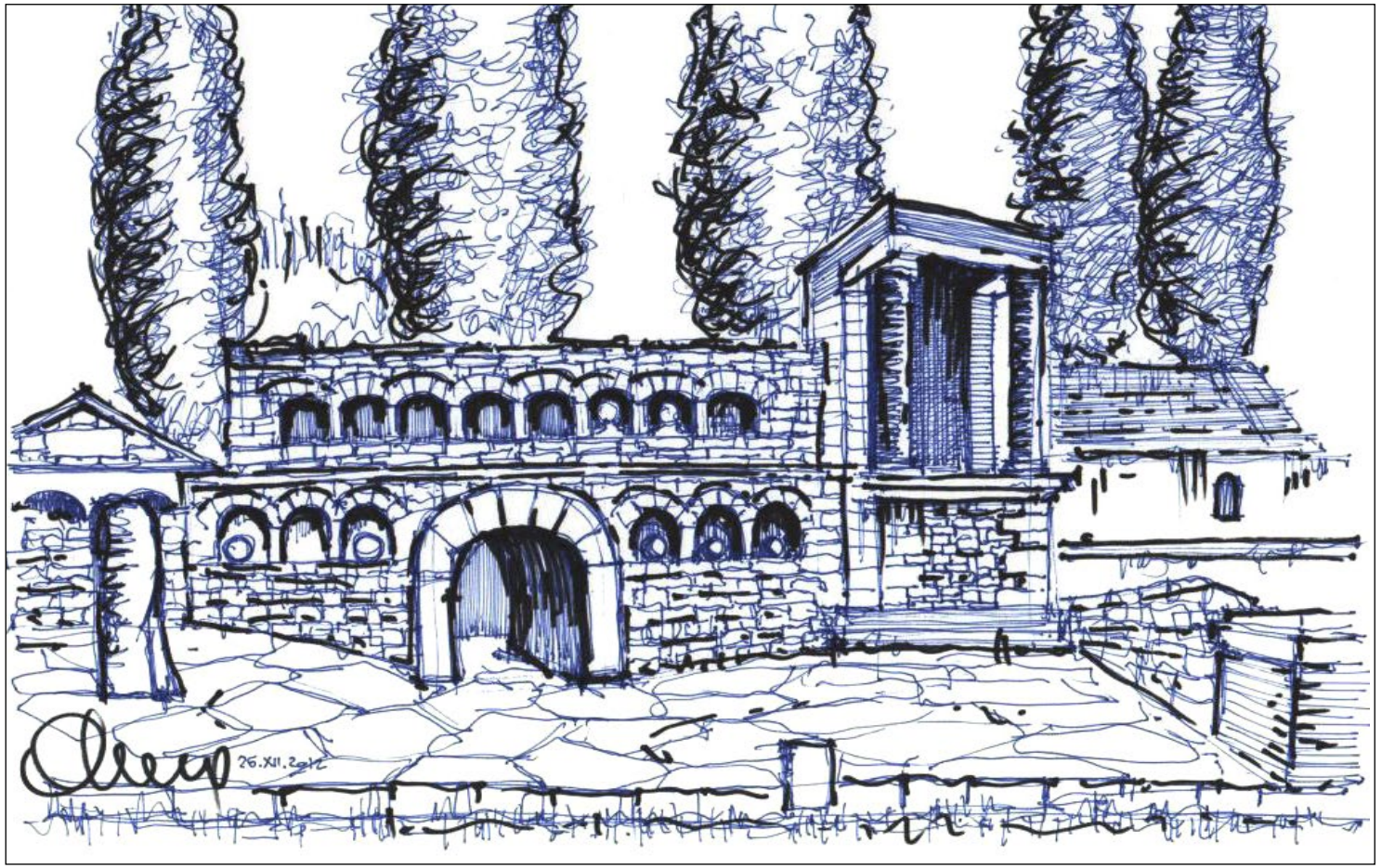


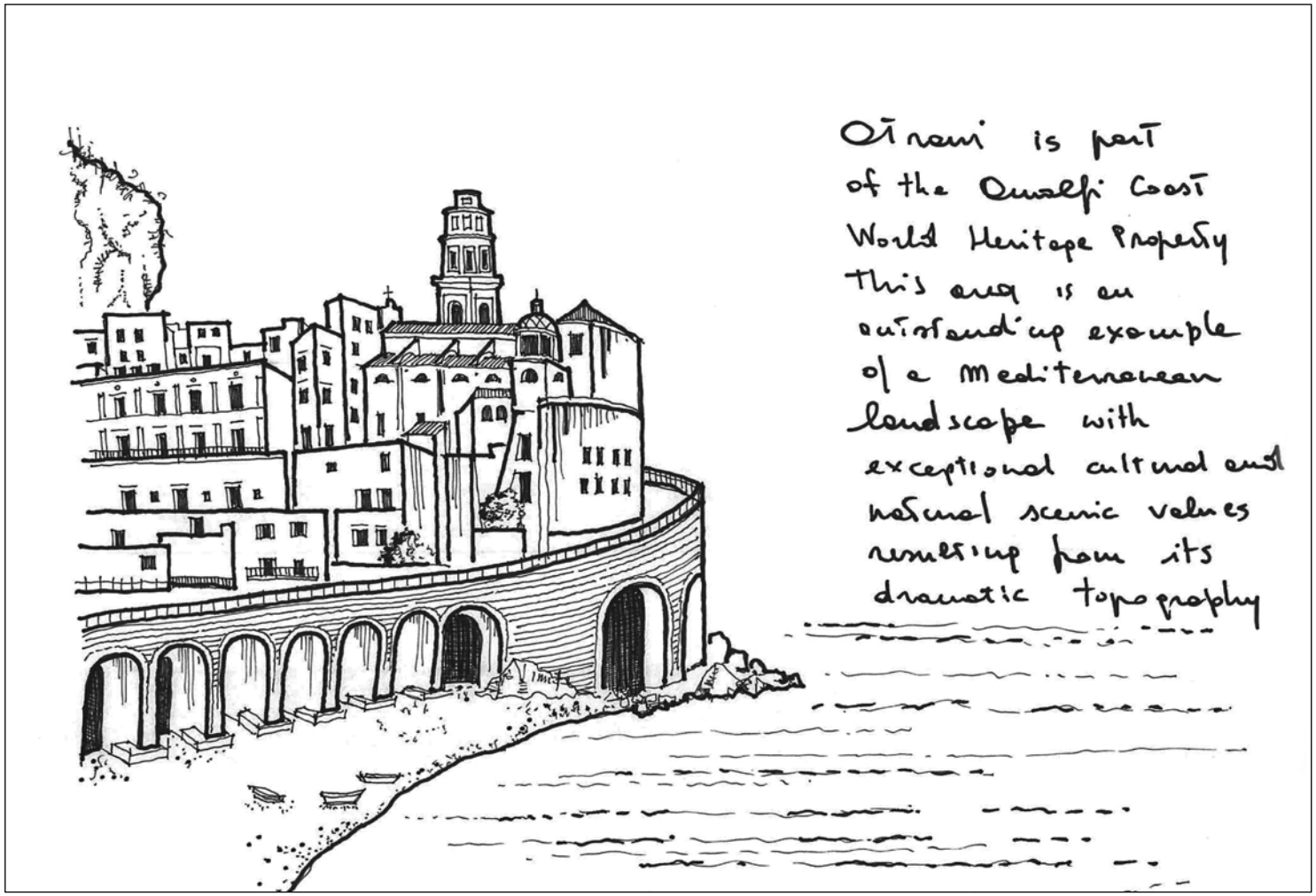
Pompeii archeological site, Tower of Mercury inspired by Carmine Gambardella, proceedings of the XIII International Forum of Studies 'Le Vie dei Mercanti'. Sketch by Alessandro Ciambrone



Pompeii archeological site, World Heritage property. Sketch by Alessandro Ciambrone



Atrani, Amalfi Coast World Heritage Property. Sketch by Alessandro Ciambrone



## 3.5. The Amalfi Coast

The World Heritage Committee decided to include the property in the UNESCO World Heritage list in 1997 based on criteria (ii), (iv) e (v),[57] and the following assessment:

"The Costiera Amalfitana is an outstanding example of a Mediterranean landscape, with exceptional cultural and natural scenic values resulting from its dramatic topography and historical evolution."[58]

"The Amalfi coast is an area of great physical beauty and natural diversity. It has been intensively settled by human communities since the early Middle Ages. There are a number of towns such as Amalfi and Ravello with architectural and artistic works of great significance. The rural areas show the versatility of the inhabitants in adapting their use of the land to the diverse nature of the terrain, which ranges from terraced vineyards and orchards on the lower slopes to wide upland pastures."[59]

Regarding the major issues concerning the management of property and in relation to aspects of the management of tourist flows, we observe that the number of visitors has doubled compared to year of entry of the coast in the UNESCO list.[60] The logo on the information panels that indicate the status of World Heritage property are inadequate both in quantity and quality, although special events dedicated to its recognition as a UNESCO site were organized by the Superintendence.

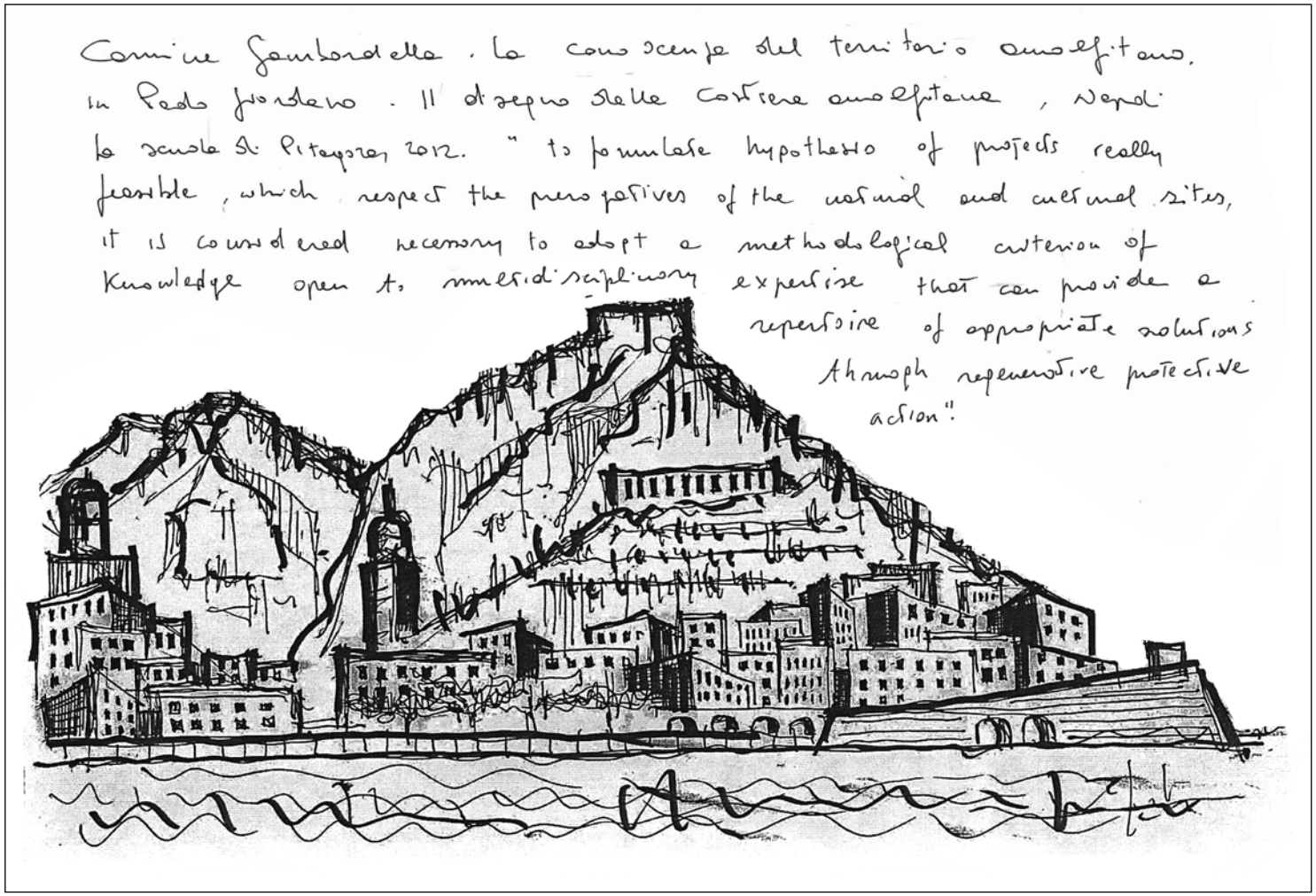
57 (ii) to exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design;(iv)to be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history; (v)to be an outstanding example of a traditional human settlement, land-use, or sea-use which is representative of a culture (or cultures), or human interaction with the environment especially when it has become vulnerable under the impact of irreversible change.

58 UNESCO. Report of the 21st Session of the Committee. World Heritage Centre, 1997.

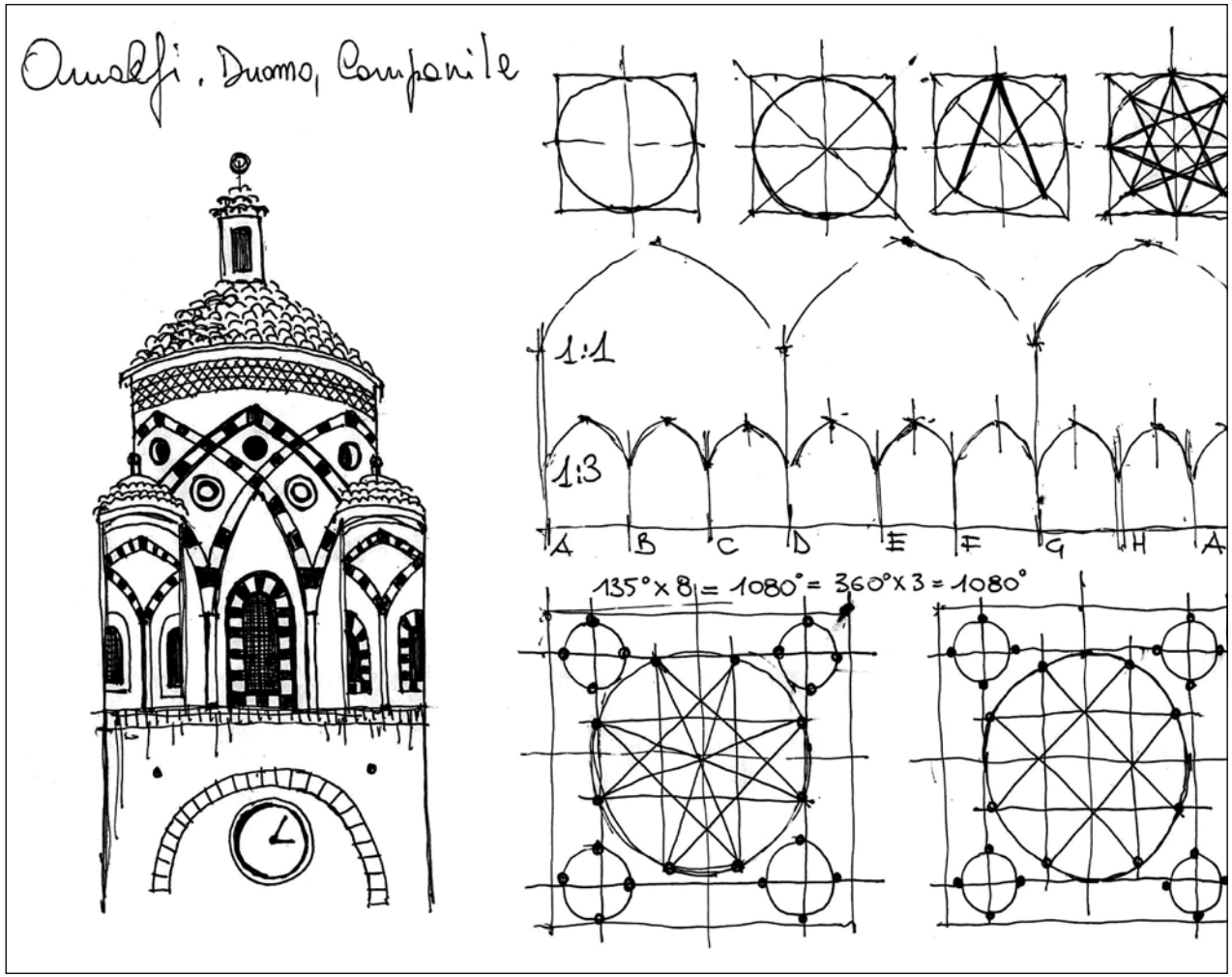
59 UNESCO. Brief description of the property. World Heritage Centre, 2012.

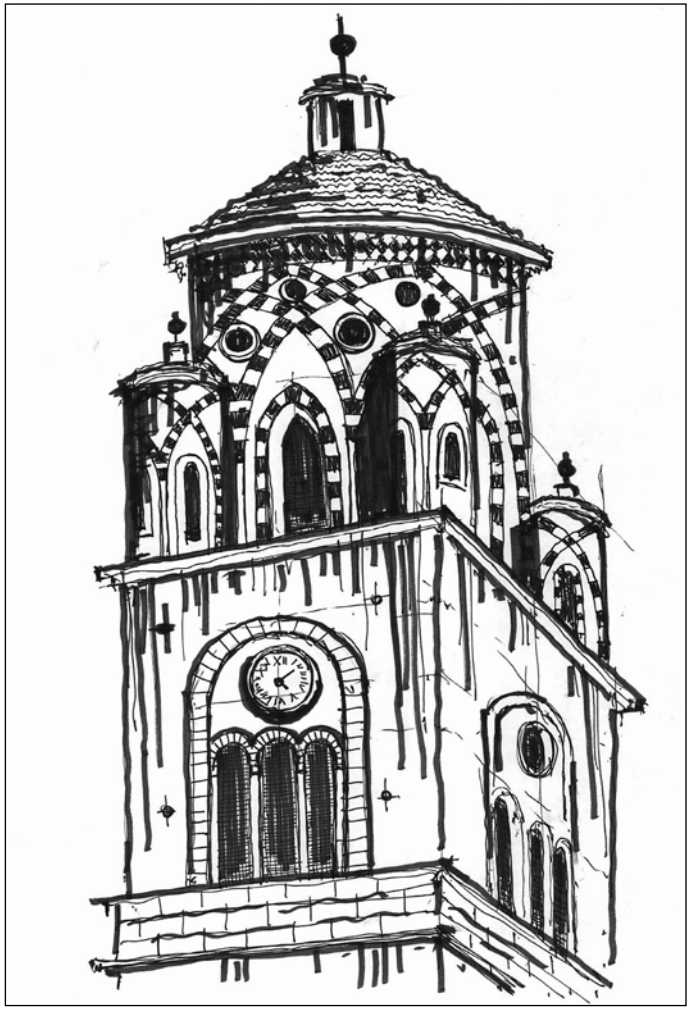
60 Quaderno del Turismo Della Regione Campania (2009) - PromuovItalia - Supporto per l'occupazione e lo sviluppo dell'industria turistica.

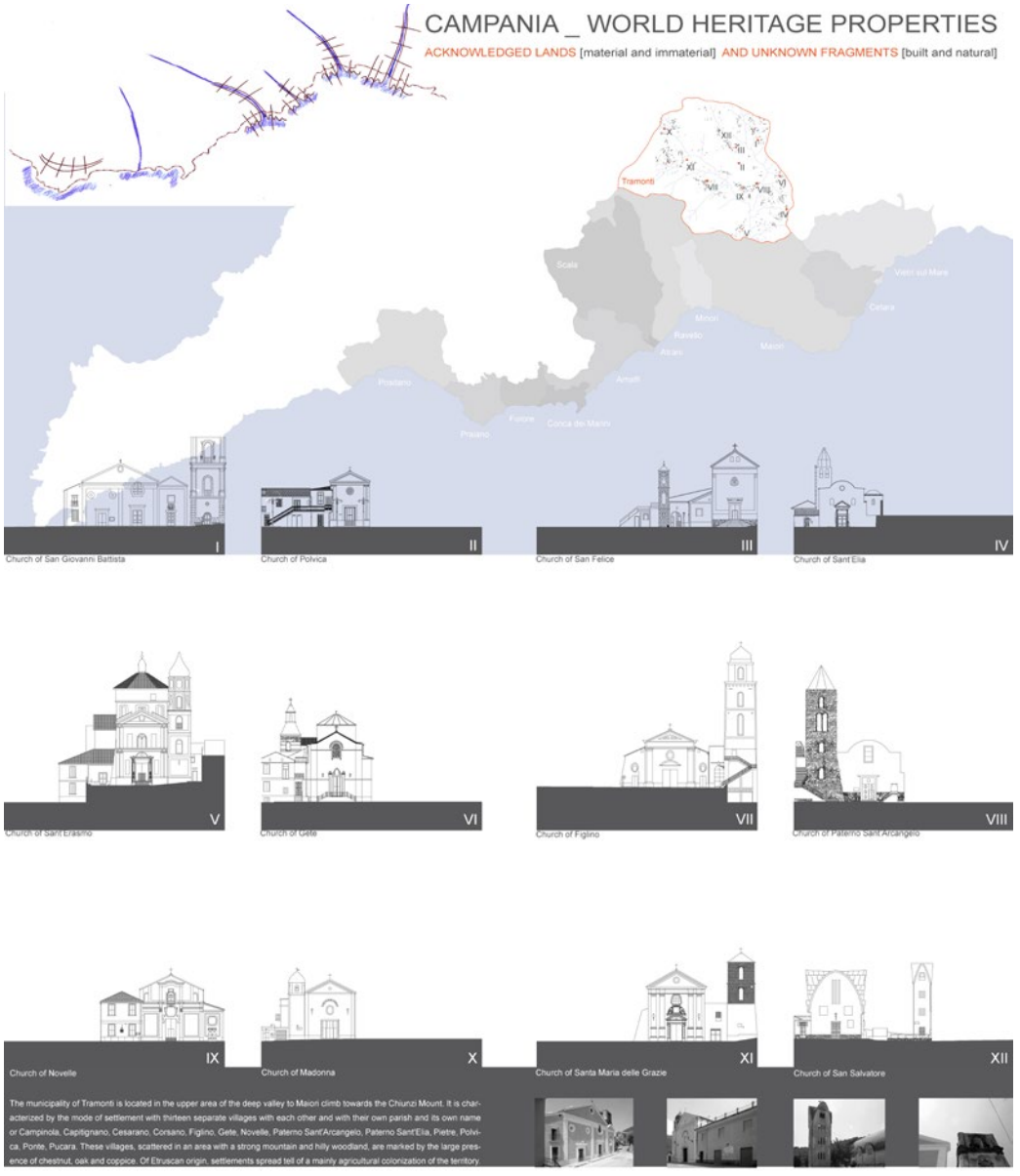
Amalfi Coast World Heritage Property. Sketch by Alessandro Ciambrone



Cathedral of Amalfi, Bell Tower. Sketch by Alessandro Ciambrone






## Amalfi Coast World Heritage property

BENECON Research Centre_Exposition 'Campania_World Heritage Properties acknowledged lands and unknown fragments' Scientific committee [Prof. Arch. Carmine Gambardella (President), Prof. Arch. Paolo Giordano, Prof. Arch. Nicola Pisacane, PhD Arch. Alessandro Ciambrone]. Designed by PhD students: Lina Abategiovanni, Giuseppe D'Angelo, Gilda Emanuele, Francesco Maiolino, Rossella Bicco, Luigi Corniello, Maria Antonia Giannino, Agrippino Graniero, Ludovico Mascia, Gaspare Oliva, Ferdinando Orabona, Vincenzo Pollini.

There is not a widespread sense of awareness among citizens and local entrepreneurs on the significance and because the World Heritage Committee has attributed to the Coast its Outstanding Universal Values, although the local Research Centers and Administrations often organize conferences, workshops and seminars on the value and uniqueness of the property.[61]

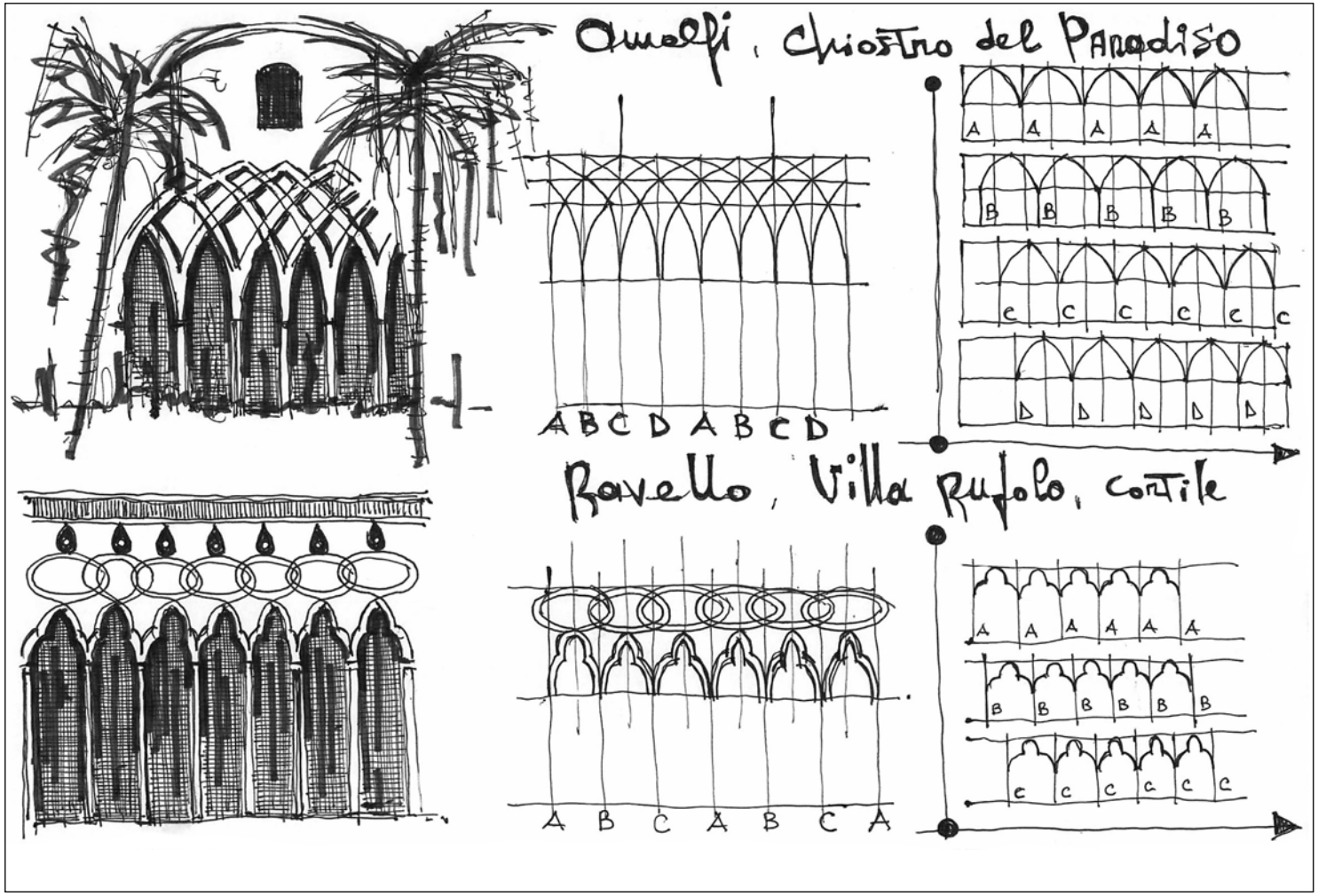
Probably, the World Heritage property of the Amalfi Coast, with Pompeii, has a greater international recognition and, for this reason, does not avail itself and does not need of the UNESCO brand for its promotion on the global tourism scene. Moreover, unlike Pompeii for arguments related to the management of the archaeological world famous, Amalfi has not been negatively affected by the national and international press, and its name has not been repeatedly linked to that of UNESCO. We can assume, therefore, that the increase in the number of visitors, mainly due to seaside tourism, is not directly linked to the status of World Heritage. In fact, some studies carried out on the value of the UNESCO brand suggest that it contributes to the increase in the number of visitors to a site, in opposite proportion to its international recognition.[62] According to this theory, properties such as Paris, Cairo, Rome or Pompeii, do not need to be included in the World Heritage list for enhancing its attractiveness and receive, consequently, a greater number of visitors.

The Management Plan of the property has been elaborated by the Superintendence for Architectural and Landscape of the Province of Salerno and Avellino in partnership with the Mountain Community of the Amalfi Peninsula. The Plan indicates that one of the weaknesses of the site - included in the World Heritage list in the category of cultural landscapes - is the progressive abandonment of agriculture and traditional crops on its terraces, which have so greatly contributed to the identity of places. In fact, the terraces represent in the rural culture of the Coast a model of sustainable land management. In addition to the area used to grow, these include dry-stone walls - the macere - whose elements are derived from the crumbling stone of the rock. The macere, in addition to fulfilling the function of support, assure a natural drainage, uniform and continuous of the embankments.

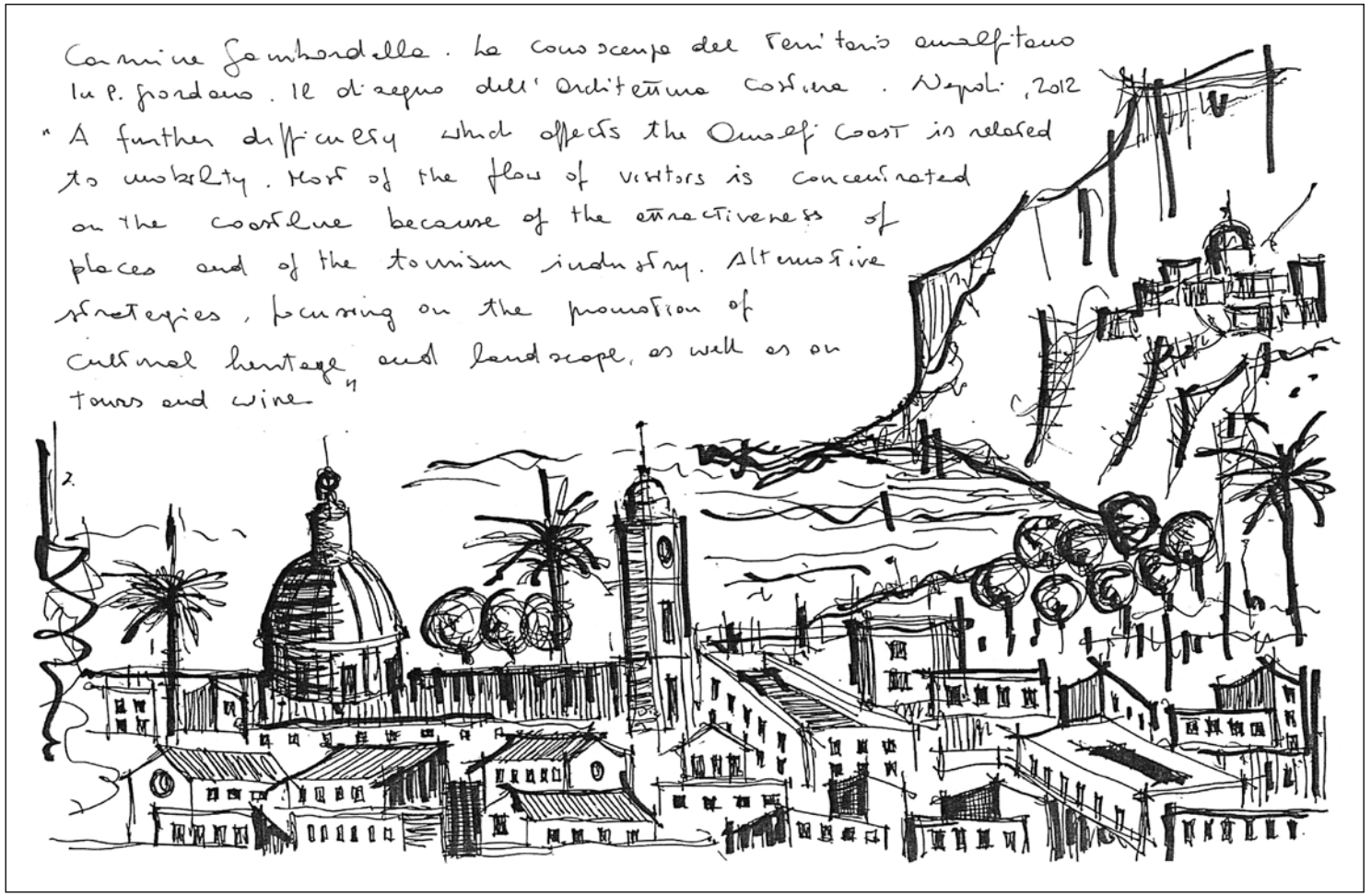
61 MiBAC (2009). Flussi turistici nei siti italiani; ROSSLER Machtild, MENETREY-MONCHAU C. *Periodic report and action plan, Europe 2005-06*. World Heritage Series N. 20. Paris, World Heritage Centre, 2007.

62 BORCHI Alessandra. *L'Impatto dello statuto "Patrimonio Mondiale" sullo sviluppo turistico di un sito: il caso di Assisi.* Master in "Valorizzazione dei Siti Culturali". Università Paris 1, Pantheon Sorbonne, 2008.

Amalfi, Cloister of Paradise / Ravello, cloister of Villa Rufolo. Sketch by Alessandro Ciambrone



Vietri. Amalfi Coast World Heritage Property. Sketch by Alessandro Ciambrone



## Amalfi World Heritage property



The terraces, even today, are connected by long stairway that constitute the historic routes of communication through which everything was delivered. Currently, for the truth, in rare cases, some transfers from one terrace to another takes place by mule or human shoulder. The high costs of transport conducted in this way greatly affects the management of agricultural funds. Thus the farmers are forced, among other things, to abandon their crops.

"In recent years the depopulation of the mountains resulted in negative consequences in the maintenance of the area with obvious effects in increasing fires, landslides and the increase in site covered by forests at the expense of cultivated soils. For this reason, the encouragement of agriculture along the backbone of Lattari mountains is essential to ensure the maintenance of the terraces, not only because these are the expression of a wonderful work of Man, but mainly because they represent a wise governance of soils which is useful for the conservation of the traditional crops (lemons, vines, etc.) and an undeniable feature that characterizes so much the landscape."[63]

A further difficulty which affects the Amalfi Coast is related to mobility. Most of the flow of visitors is concentrated on the coastline because of the attractiveness of places and of the tourism industry. Alternative strategies, focusing on the promotion of cultural heritage and landscape, as well as on tours and wine, could promote tourism capable of alleviating the human pressure on the coast which, during the summer period, becomes unsustainable. To formulate hypothesis of projects really feasible, which respect the prerogatives of the natural and cultural sites, it is considered necessary to adopt a methodological criterion of knowledge open to multidisciplinary expertise that can provide a repertoire of appropriate solutions through regenerative protective action. That "action can address the issue concerning the sustainable mobility that is not only one of the main problems facing the Amalfi Coast but also one of the priorities of the European Community under the Kyoto Protocol."[64]

63 VILLANI Giovanni. *Il ripristino dei terrazzamenti, il ripristino delle tradizioni culturali e la salvaguardia della biodiversità della Costiera Amalfitana.* In GUIDO Manuel, PALOMBI Maria Rosaria. *I siti italiani nella lista del Patrimonio Mondiale dell'UESCO. Dai Piani di Gestione ai Sistemi Turistici Locali.* Roma, MiBAC, Ufficio UNESCO, 2007.

64 GAMBARDELLA Carmine. *La conoscenza del territorio amalfitano.* In GIORDANO Paolo. *Il Disegno dell'Architettura Costiera. La costiera amalfitana, il territorio, la città e le architetture.* Napoli, La Scuola di Pitagora, 2012.

## The Costiera Amalfitana



In an increasingly competitive and consumerist market, the respect for the identity of places is of strategic importance, not only to preserve the historical origins of the territory, but also to speculate hypothesis of development that combine protection of assets and economic needs of the local communities. "The only right tool to fight the consumerism that affects the Amalfi Coast is the deep multidisciplinary and multi-criteria knowledge of the individual municipal and territorial realities: accurate and thorough knowledge which is able to be transformed in a project of governance capable, first of all, to network the net of individual urban realities; moreover identifying the driving factor in urban quality that guarantees the proper level of livability for citizens and visitors of the coast; and, finally, ensuring a new idea of mobility and policy of flux that protect the natural scenic beauty determined by the simultaneous presence of sea and mountains."[65]

The cultural landscape is defined as a complex entity, formed by the synthesis of physical, environmental, historical, cultural, social, economic and political elements that characterize the identity of the place, as codified in its own definition coined during the seventeenth session of the World Heritage Committee, held in Paris in 1994.
The European Landscape Convention, signed in Florence in 2000, reinforces this idea and defines the landscape just as "an area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors." It is, therefore, the involvement of local communities, through an action that starts from the bottom, so the process of complex knowledge of the territory, in all its tangible and intangible components, can stimulate planning really feasible in a spirit of sustainability, and born from the concerted desire among key local actors.[66]

In this sense then, just to cite one example in the field of sustainable mobility, may be realized monorails with low environmental impact in areas of difficult access such as in the mountains – on the model of those built in the Cinque Terre – which allow to overcome the unevenness of the terraces. This solution would facilitate the work of farmers and, consequently, the recovery of traditional agricultural products.[67]

65 GAMBARDELLA Carmine. *Conoscenza e modificazione: studi ed idee per la Costiera amalfitana.* In GIORDANO Paolo, CORNIELLO Lugi. *Atlante grafico e teorico amalfitano. La conoscenza e la modificazione del paesaggio costiero.* Napoli, La Scuola di Pitagora, 2012.
66 GAMBARDELLA Carmine. *Molise. Usi civici e paesaggio.* Napoli, La Scuola di Pitagora, 2008.
67 VILLANI Giovanni. *I siti UNESCO in provincia di Salerno. L'attività della Soprintendenza.* In GUIDO Manuel, PALOMBI Maria Rosaria. *Tutela e conservazione dei beni culturali e del paesaggio.* In atti della V conferenza nazionale. Roma, MiBAC, Ufficio UNESCO, 2008.

In the more specific field of this research and proposing, finally, the "cultural district" of the Province of Salerno", around the UNESCO sites of the Amalfi Coast and Cilento - key nodes and junctions of permutation of the cultural network at the provincial level - the project foresees the definition of a net that connects the ordering elements of the environment and landscape, indeed the World Heritage properties, to the main and "minor" assets of the territory.

In particular for the Amalfi Coast, with the perspective of balancing the flow of tourists, we suggest alternative thematic routes that enhance the wine, food, rural heritage, the monumental and intangible assets, primarily, the famous local handicraft production. As mentioned, in fact, the Coast is remarkable for its beautiful scenery and urban settlements on the littoral in a way that is so strongly characterized . However, it is not sufficiently known for its cultural prerogatives that allowed its inclusion as a cultural landscape in the World Heritage list.

We believe that a deeper and shared ownership of the historical and identity values and of places by the local Administrations and communities, could encourage a strategic action plan for recovery and management of the immense material and intangible heritage still not very well known. This approach could allow - together with more effective interventions aimed at sustainable mobility - to reduce the excessive anthropogenic pressure on a part of the territory during the summer period, in a logic of protection and enhancement of cultural, landscape and intangible heritage.

## 3.6. The Cilento and Vallo di Diano National Park with the Archeological sites of Paestum and Velia, and the Certosa di Padula

The World Heritage Committee decided to include the property in the UNESCO World Heritage list in 1998 based on criteria (iii) and (iv),[68] and the following assessment:

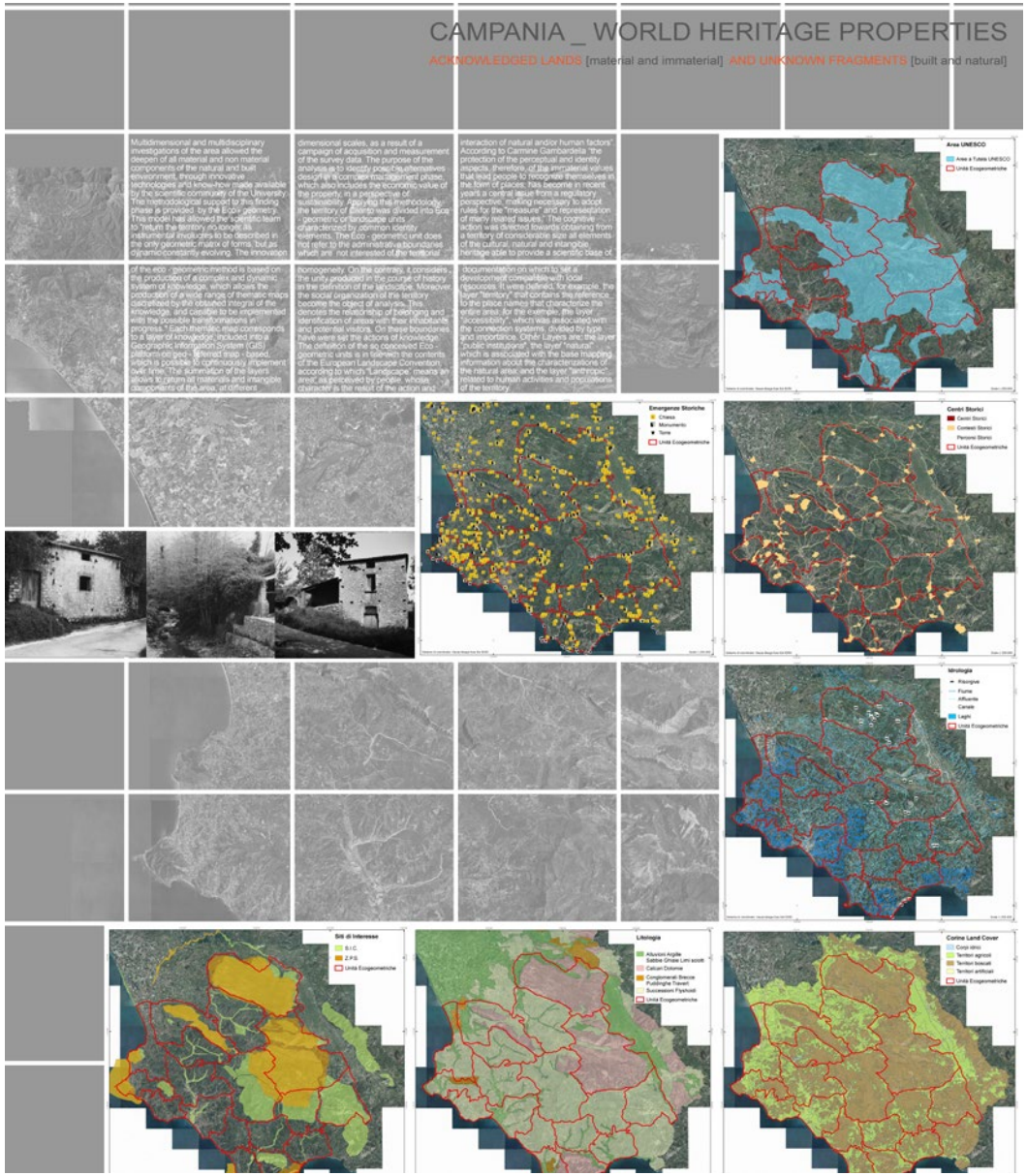
"During the prehistoric period, and again in the Middle Ages, the Cilento region served as a key route for cultural, political, and commercial communications in an exceptional manner, utilizing the crests of the mountain chains running east-west and thereby creating a cultural landscape of outstanding significance and quality. In two key episodes in the development of human societies in the Mediterranean region, the Cilento area provided the only viable means of communications between the Adriatic and the Tyrrhenian Seas, in the central Mediterranean region, and this is vividly illustrated by the relict cultural landscape of today."[69]

"The Cilento is an outstanding cultural landscape. The dramatic groups of sanctuaries and settlements along its three east–west mountain ridges vividly portray the area's historical evolution: it was a major route not only for trade, but also for cultural and political interaction during the prehistoric and medieval periods. The Cilento was also the boundary between the Greek colonies of Magna Graecia and the indigenous Etruscan and Lucanian peoples. The remains of two major cities from classical times, Paestum and Velia, are found there."[70]

68 (iii) to bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared; (iv) to be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history.

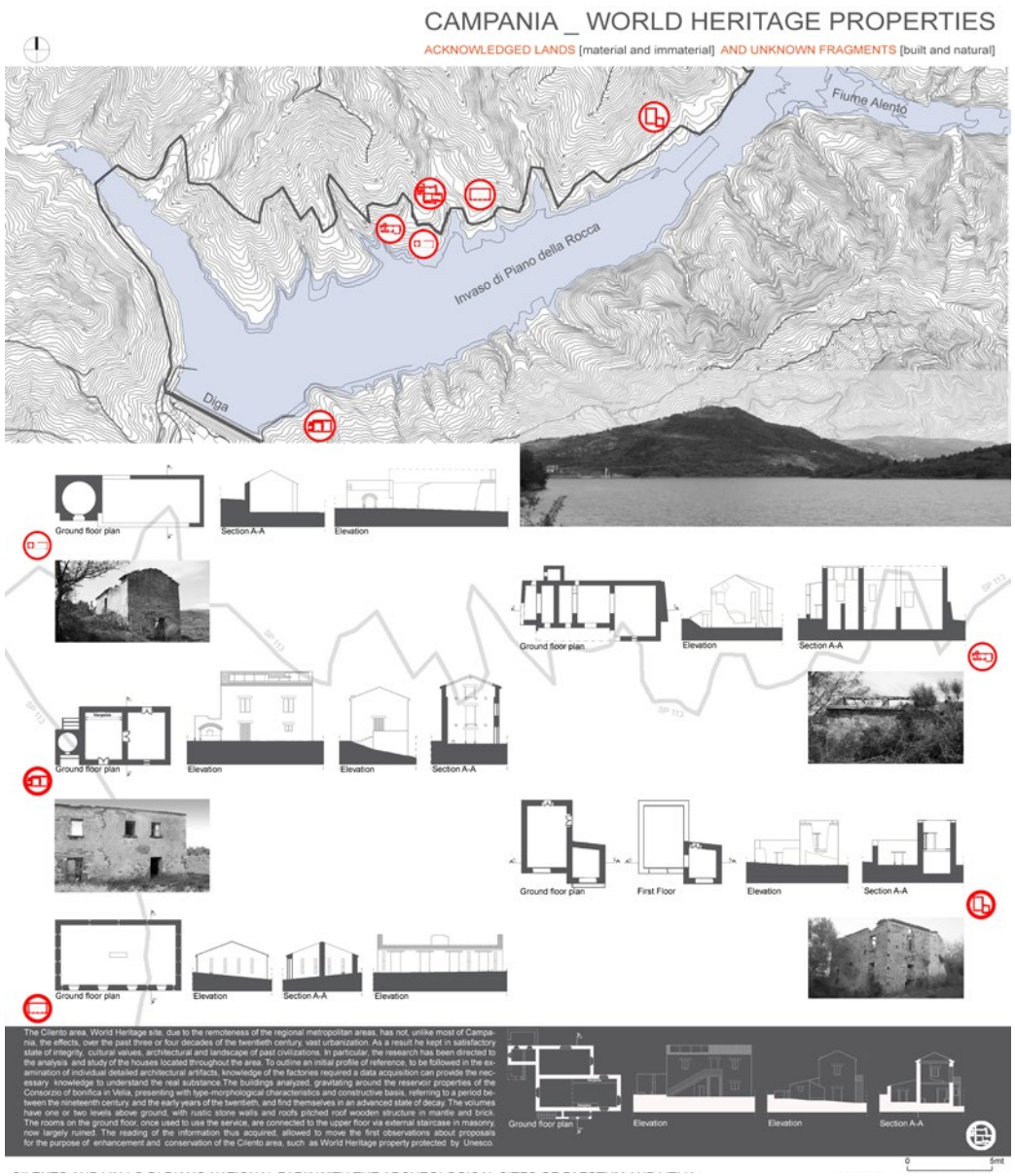
69 UNESCO. Report of the 22nd Session of the Committee. World Heritage Centre, 1998.

70 UNESCO. Brief description of the property. World Heritage Centre, 2012.




## Cilento World Heritage property

BENECON Research Centre_Exposition 'Campania_World Heritage Properties acknowledged lands and unknown fragments' Scientific committee [Prof. Arch. Carmine Gambardella (President), Prof. Arch. Paolo Giordano, Prof. Arch. Nicola Pisacane, PhD Arch. Alessandro Ciambrone]. Designed by PhD students: Lina Abategiovanni, Giuseppe D'Angelo, Gilda Emanuele, Francesco Maiolino, Rossella Bicco, Luigi Corniello, Maria Antonia Giannino, Agrippino Graniero, Ludovico Mascia, Gaspare Oliva, Ferdinando Orabona, Vincenzo Pollini.




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The Cilento and Vallo di Diano National Park with the Archeological sites of Paestum and Velia, and the Certosa di Padula: plan of the inscribed property in the World Heritage list



Regarding the major issues concerning the management of property and in relation to aspects of the management of tourist flows, we observe that the number of visitors has steadily increased since the inscription of the site in the World Heritage List. It is, in truth, however, that is mainly a bathing tourist in the summer period. In fact, tourism expenditure is concentrated to ninety percent on the coast.[71] The logo on the information panels that indicate the status of World Heritage property are inadequate both in quality and quantity. There is also not a widespread sense of awareness among citizens, local businesses and visitors about the meaning and the motives by which the World Heritage Committee included the site in the UNESCO list for its specific site Outstanding Universal Values, although local authorities often organize cultural activities to claim the uniqueness of places.[72]

The attractiveness of the area, however, as noted above, is mainly linked to the attendance of the coast in summer. The first operations of transformation of the coast, which resulted in further strong development of seaside tourism, initiated between the fifties and seventies, when many private homes were turned into reception facilities for visitors. Among the seventies and eighties, thanks to funding from the Cassa per il Mezzogiorno, the first tourist resorts and hotels were built but, in the absence of an overall and strategic planning. This contributed to a widespread built disorder along the littoral and the new construction are not integrated harmoniously with the stunning landscape values of the area.[73]

Although it was not adopted an operational Management Plan for the property, in a logic of territorial system that integrates the different components of architectural, archaeological and natural assets of the World Heritage site, significant studies and projects were developed by the Department of Architecture of Luigi Vanvitelli at the Second University of Naples and the Research Centre of Excellence of the Campania Region for Culture, Ecology and Economy (BENECON).

71 The data refers to the 1998 report on "rebuilding the structure of the indicators of demand in the Municipalities of Campania" prepared by the Institute G. Tagliacarte.
72 ROSSLER Machtild, MENETREY-MONCHAU C. *Periodic report and action plan, Europe 2005-06*. World Heritage Series N. 20. Paris, World Heritage Centre, 2007.
73 GENTILE Fabrizio. *La sostenibilità economica e finanziaria.* In GAMBARDELLA Carmine. *Le Vie dei Mulini.* Napoli, Edizioni Scientifiche Italiane, 2003.

The Cilento and Vallo di Diano National Park with the **Archeological sites of Paestum and Velia**, and the Certosa di Padula



The Cilento and Vallo di Diano National Park with the Archeological sites of Paestum and Velia, and the **Certosa di Padula** (photographs by Gino Spera)



Multidimensional and multidisciplinary investigations of the area allowed the deepen of all material and non material components of the natural and built environment, through innovative technologies and know-how made available by the scientific community of the University. The methodological support to this finding phase is provided by the Eco- geometry (figure 47).[74]

This model has allowed the scientific team to "return the territory no longer as instrumental involucres to be described in the only geometric matrix of forms, but as dynamic constantly evolving. The innovation of the eco-geometric method is based on the production of a complex and dynamic system of knowledge, which allows the production of a wide range of thematic maps discretized by the obtained integral of the knowledge, and capable to be implemented with the possible transformations in progress."[75]

Each thematic map corresponds to a layer of knowledge, included into a Geographic Information System (GIS) platform on geo-referred map-based, which is possible to continuously implement over time. The summation of the layers allows to return all materials and intangible components of the area, at different dimensional scales, as a result of a campaign of acquisition and measurement of the survey data. The purpose of the analysis is to identify possible alternatives design in a complex management phase, which also includes the economic value of the property, in a perspective of sustainability.
Applying this methodology, the territory of Cilento was divided into Eco-geometric or landscape units characterized by common identity elements. The Eco-geometric unit does not refer to the administrative boundaries which are not interested of the territorial homogeneity. On the contrary, it considers the unity produced in the course of history in the definition of the landscape.

Moreover, the social organization of the territory become the object of analysis. This denotes the relationship of belonging and identification of areas with their inhabitants and potential visitors. On these boundaries have were set the actions of knowledge. The definition of the so conceived Eco-geometric units is in line with the contents of the European Landscape Convention, according to which "Landscape" means an area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors". According to Carmine Gambardella "the protection of the perceptual

74 GAMBARDELLA Carmine. *Le Vie dei Mulini.* Napoli, Edizioni Scientifiche Italiane, 2003.
75 GAMBARDELLA Carmine. *Atlante del Cilento.* Napoli, Edizioni Scientifiche Italiane, 2009.

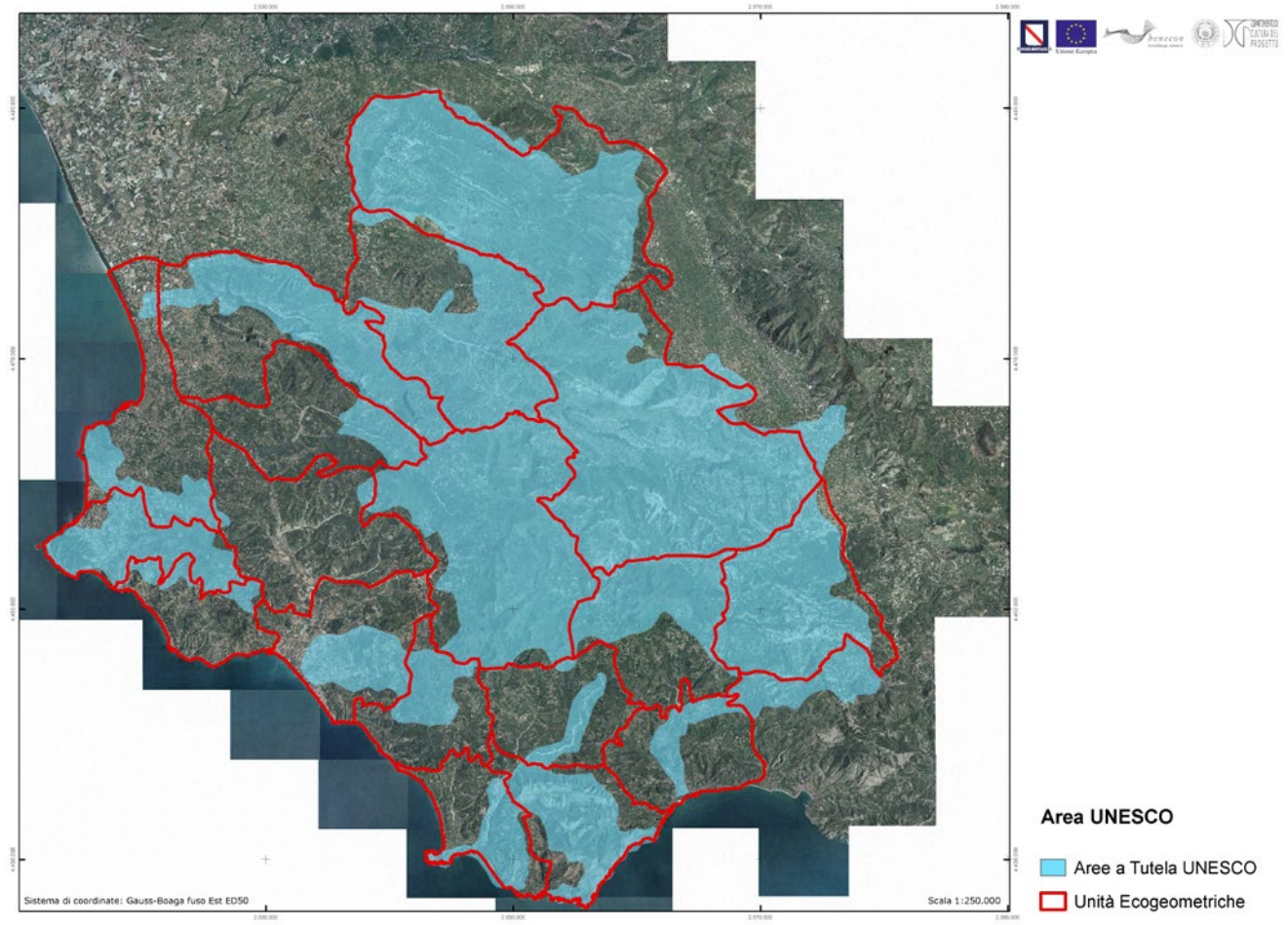
and identity aspects, therefore, of the immaterial values that lead people to recognize themselves in the form of places, has become in recent years a central issue from a regulatory perspective, making necessary to adopt rules for the "measure" and representation of many related issues." [76]

The cognitive action was directed towards obtaining from a territory of considerable size (about one hundred and eighty hectares) all elements of the cultural, natural and intangible heritage able to provide a scientific base of documentation on which to set a development compatible with local resources. It were defined, for example, the layer "territory" that contains, among other things, the reference to the place names that characterize the entire area, the layer "accessibility" which was associated with the connection systems, divided by type and importance , the layer "public institutions", in which are geographically represented all the data of the Municipalities within the area of investigation, the layer "natural" which is associated with the base mapping information about the characterizations of the natural area, and the layer "anthropic" related to human activities and populations of the territory, also in reference to the temporal variations.[77]

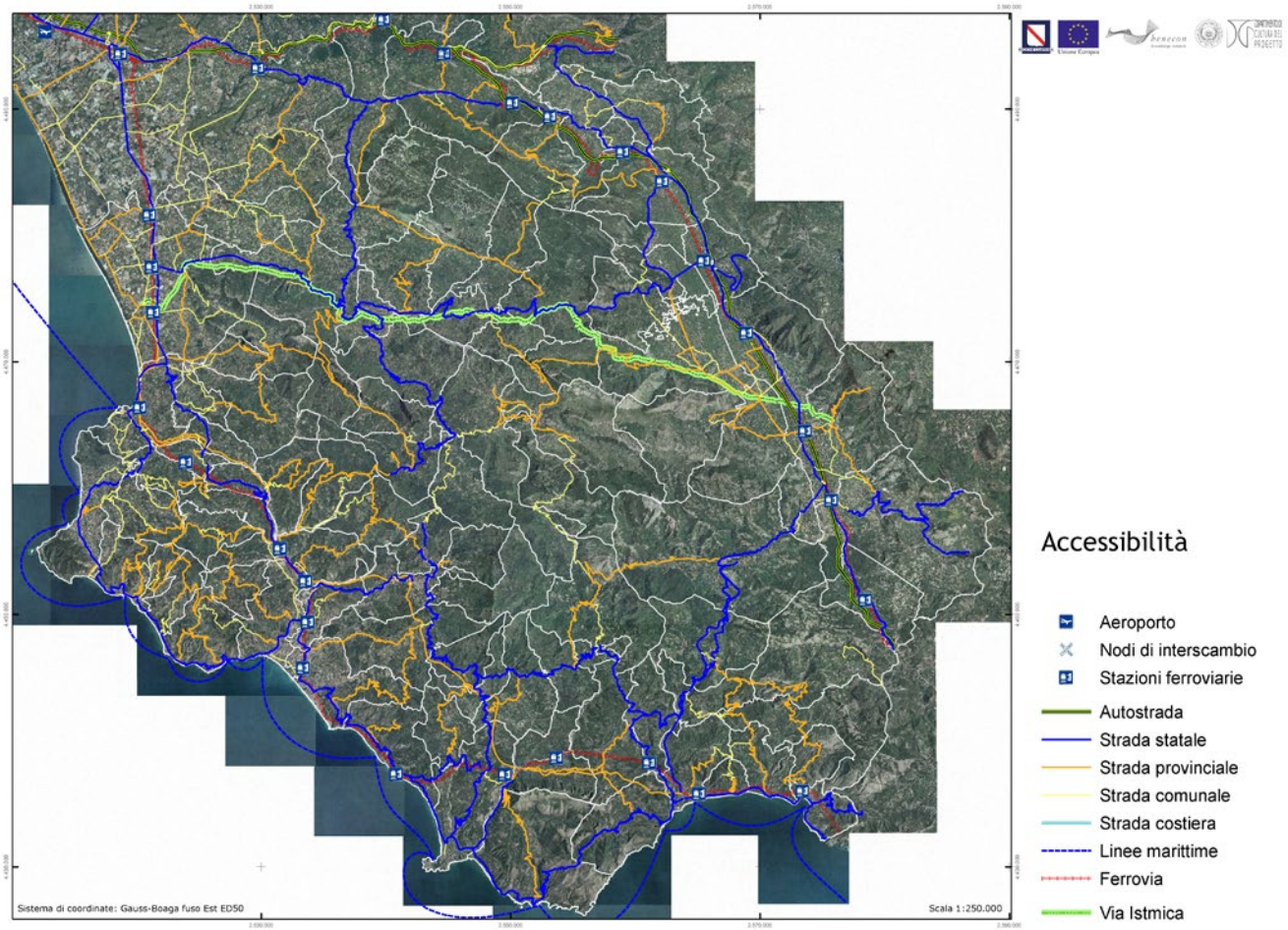
In the census of human resources, special attention was paid to the inventory of over three hundred mills in the area, which represent a sign of the history and evolution of human processes related to natural resources and a scenic expression of the productive use of land in agricultural key. Signs of the mills date back to the Hellenistic-Roman period and the number of such architecture become greater until the first half of 1800, when society pass from the predominantly rural use of the to a lifestyle oriented to opportunities offered by the introduction of tools for the industrial production. The presence of so many mills in Cilento is inevitably due to the numerous water courses. In fact, it is thanks to water and windmills, seen as the driving force of local agricultural production, that the territory is enriched with cathedrals, castles, villages, urban centers and new ways of connections, which modified and characterized in a such a particular manner the landscape.[78]

76 GAMBARDELLA Carmine. *Cilento, contemporaneità in divenire.* In Atlante del Cilento, op. cit., p. 13.
77 GAMBARDELLA Carmine, PISACANE Nicola, CARLOMAGNO Laura. *Un modello di cybercartography per il Parco Nazionale del Cilento e Vallo di Diano.* In proceedings of the X Graphic Expression applied to Building International conference APEGA 2010.
78 GAMBARDELLA Carmine. *Le vie dei Mulini.* Napoli, Edizioni Scientifiche Italiane, 2003.

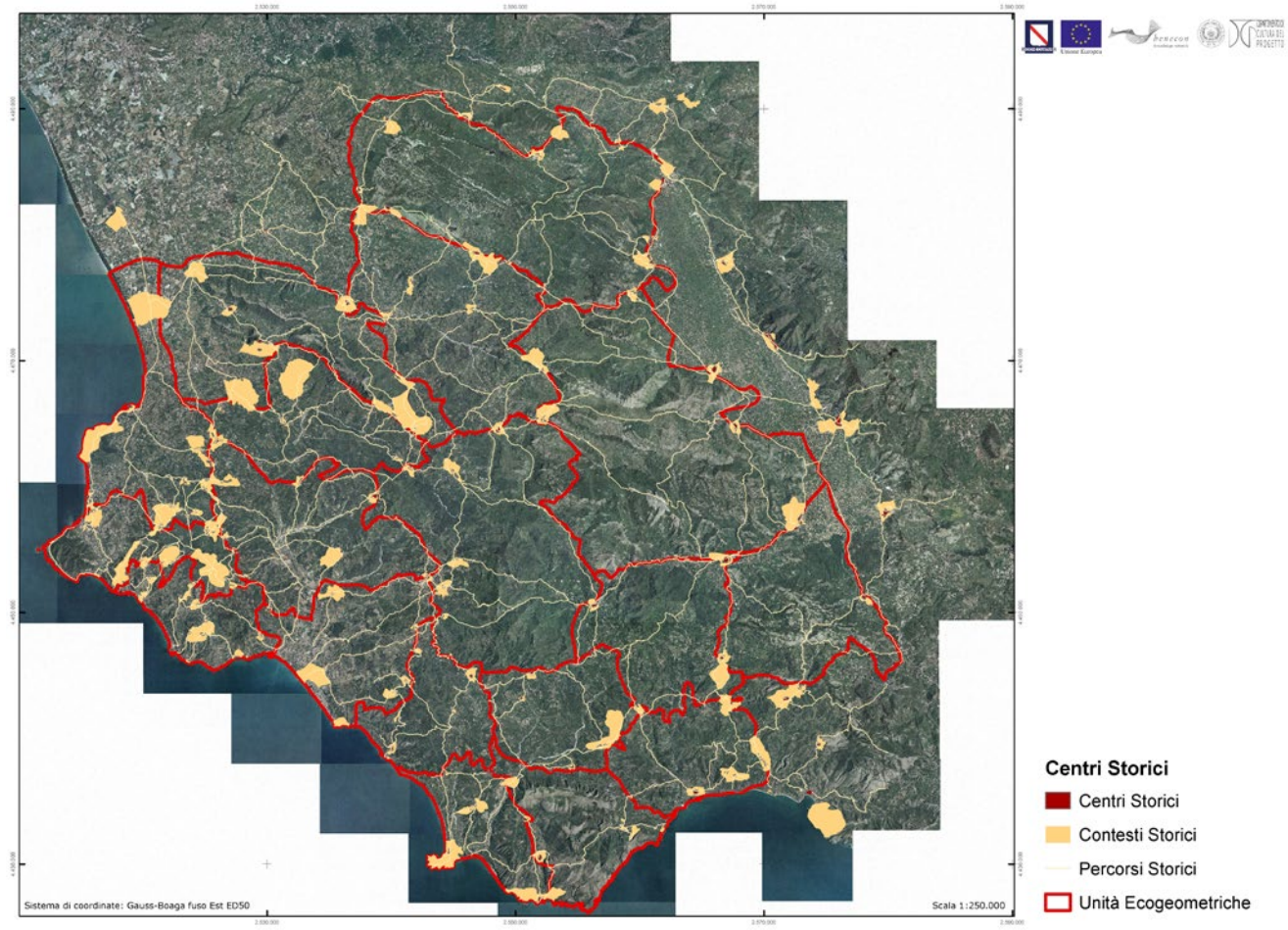
Cilento World Heritage property, source: BENECON Research Centre of Excellence on Cultural Heritage, Ecology and Economy, Unesco Chair on Cultural Heritage, Landscape and Territorial Governance (President and CEO Prof. Arch. Carmine Gambardella)



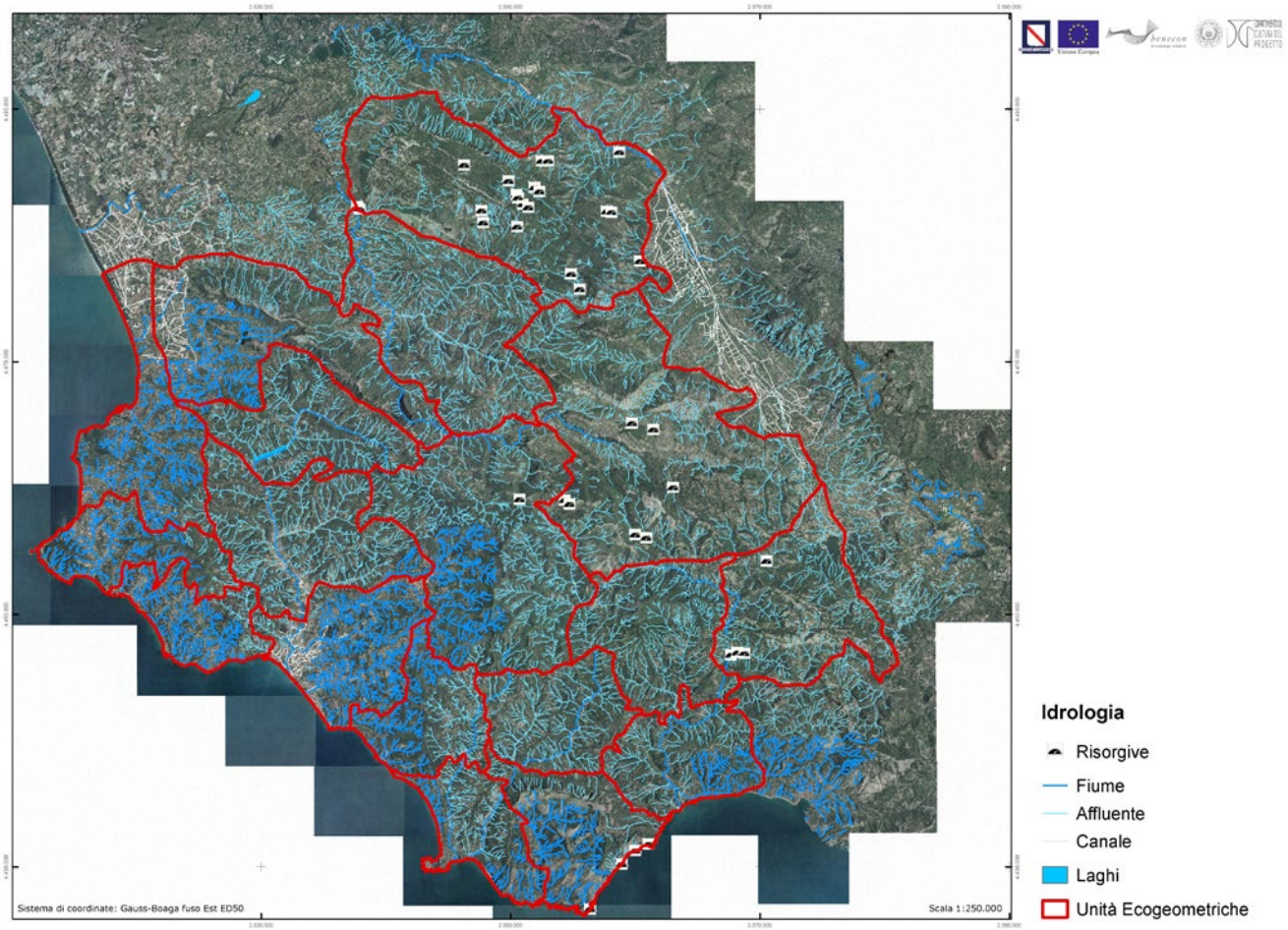
Cilento World Heritage property, accessibility, source: BENECON Research Centre of Excellence on Cultural Heritage, Ecology and Economy, Unesco Chair on Cultural Heritage, Landscape and Territorial Governance (President and CEO Prof. Arch. Carmine Gambardella)



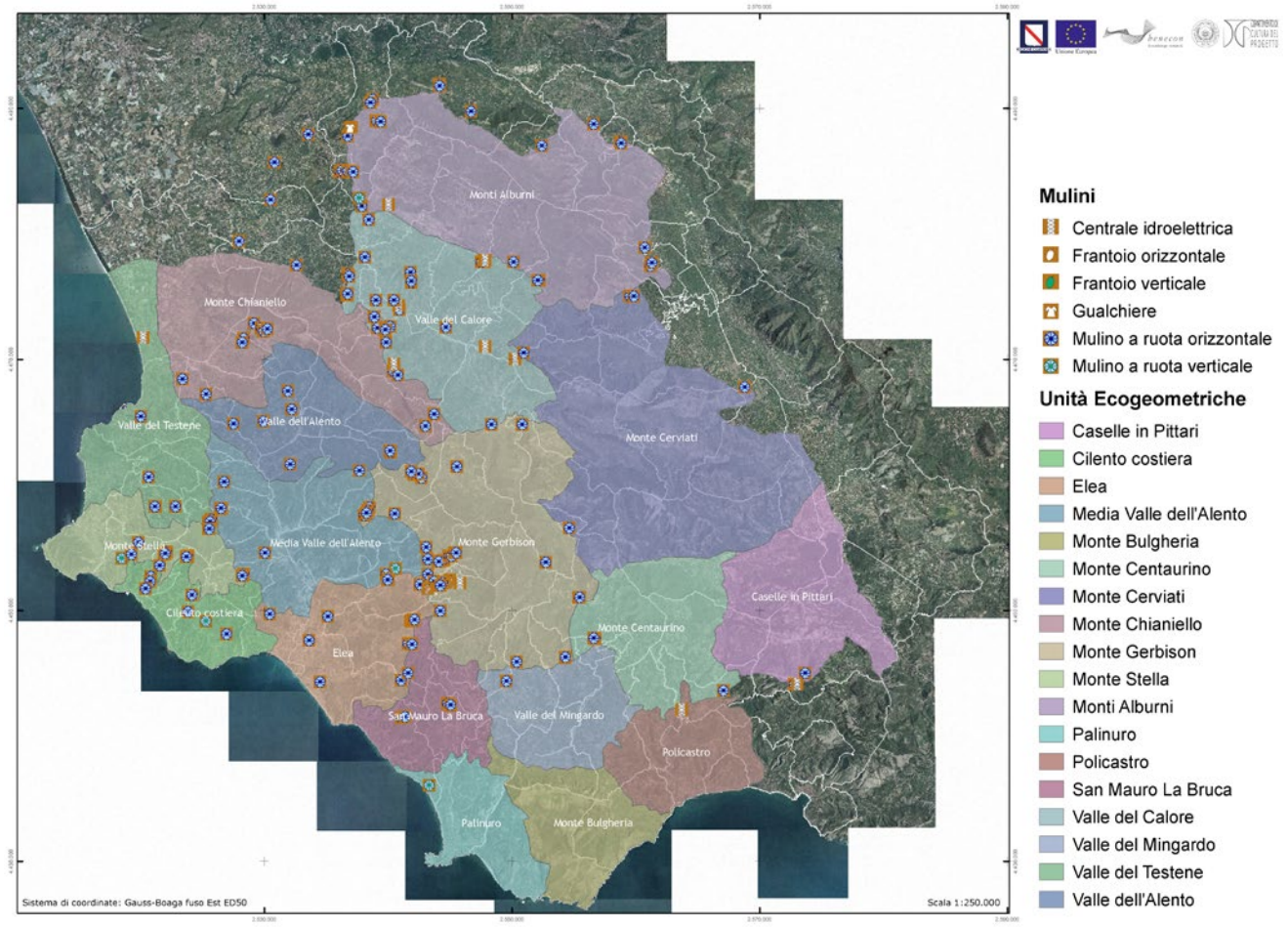
Cilento World Heritage property, historic centres, source: BENECON Research Centre of Excellence on Cultural Heritage, Ecology and Economy, Unesco Chair on Cultural Heritage, Landscape and Territorial Governance (President and CEO Prof. Arch. Carmine Gambardella)



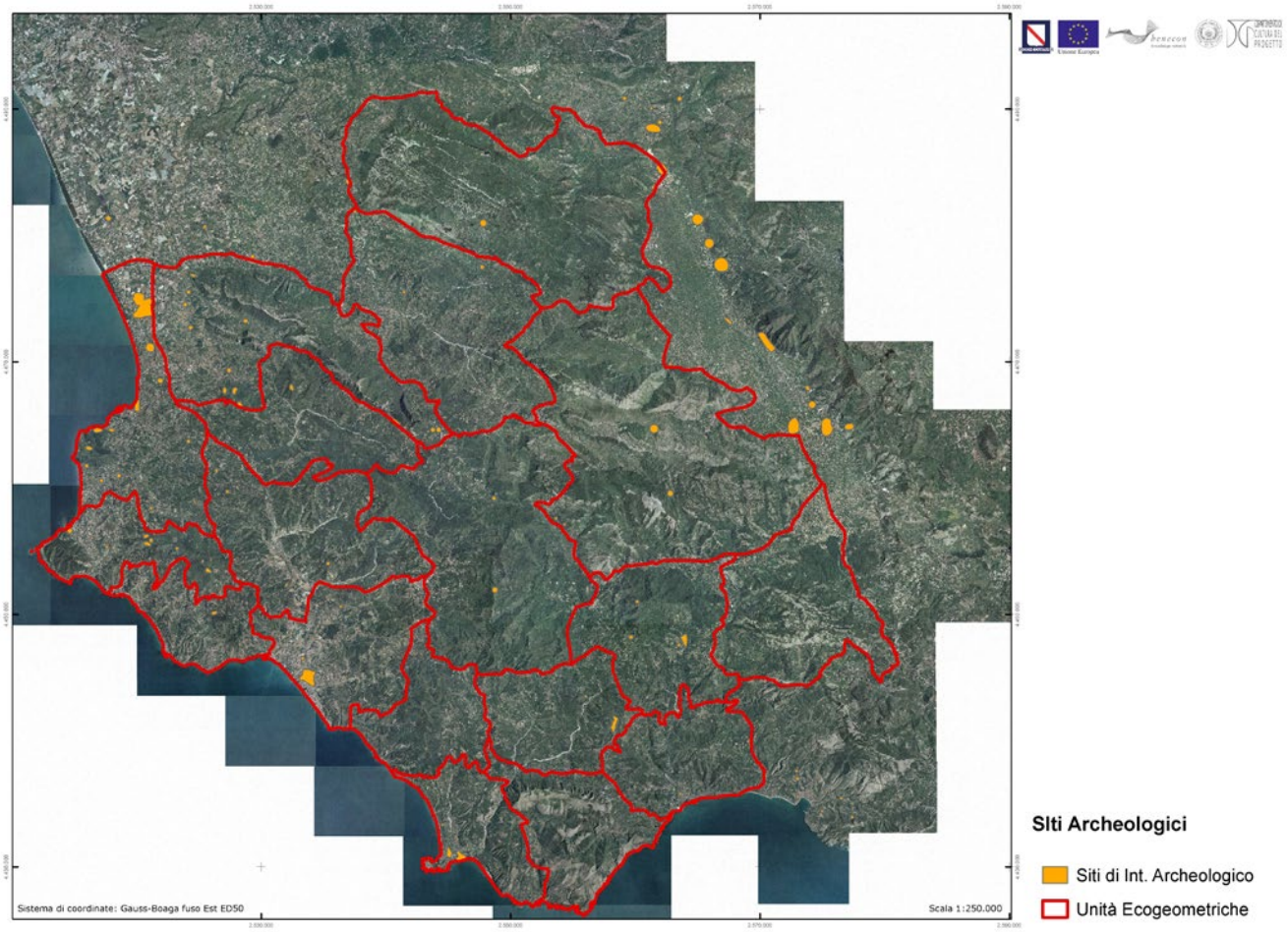
Cilento World Heritage property, hydrology, source: BENECON Research Centre of Excellence on Cultural Heritage, Ecology and Economy, Unesco Chair on Cultural Heritage, Landscape and Territorial Governance (President and CEO Prof. Arch. Carmine Gambardella)



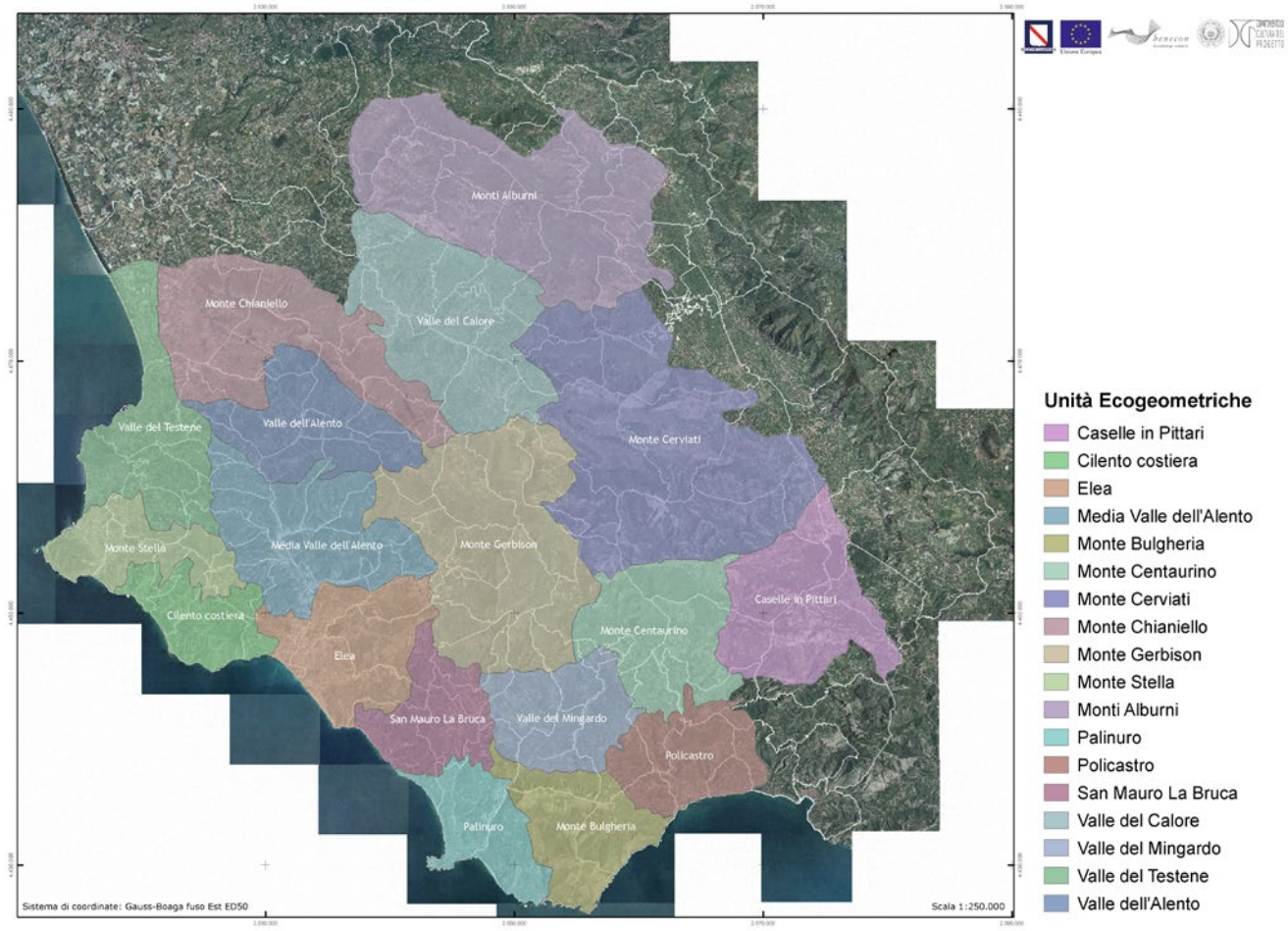
Cilento World Heritage property, survey on mills, source: BENECON Research Centre of Excellence on Cultural Heritage, Ecology and Economy, Unesco Chair on Cultural Heritage, Landscape and Territorial Governance (President and CEO Prof. Arch. Carmine Gambardella)



Cilento World Heritage property, archeological sites, source: BENECON Research Centre of Excellence on Cultural Heritage, Ecology and Economy, Unesco Chair on Cultural Heritage, Landscape and Territorial Governance (President and CEO Prof. Arch. Carmine Gambardella)



Cilento World Heritage property, eco-geometric unities, source: BENECON Research Centre of Excellence on Cultural Heritage, Ecology and Economy, Unesco Chair on Cultural Heritage, Landscape and Territorial Governance (President and CEO Prof. Arch. Carmine Gambardella)



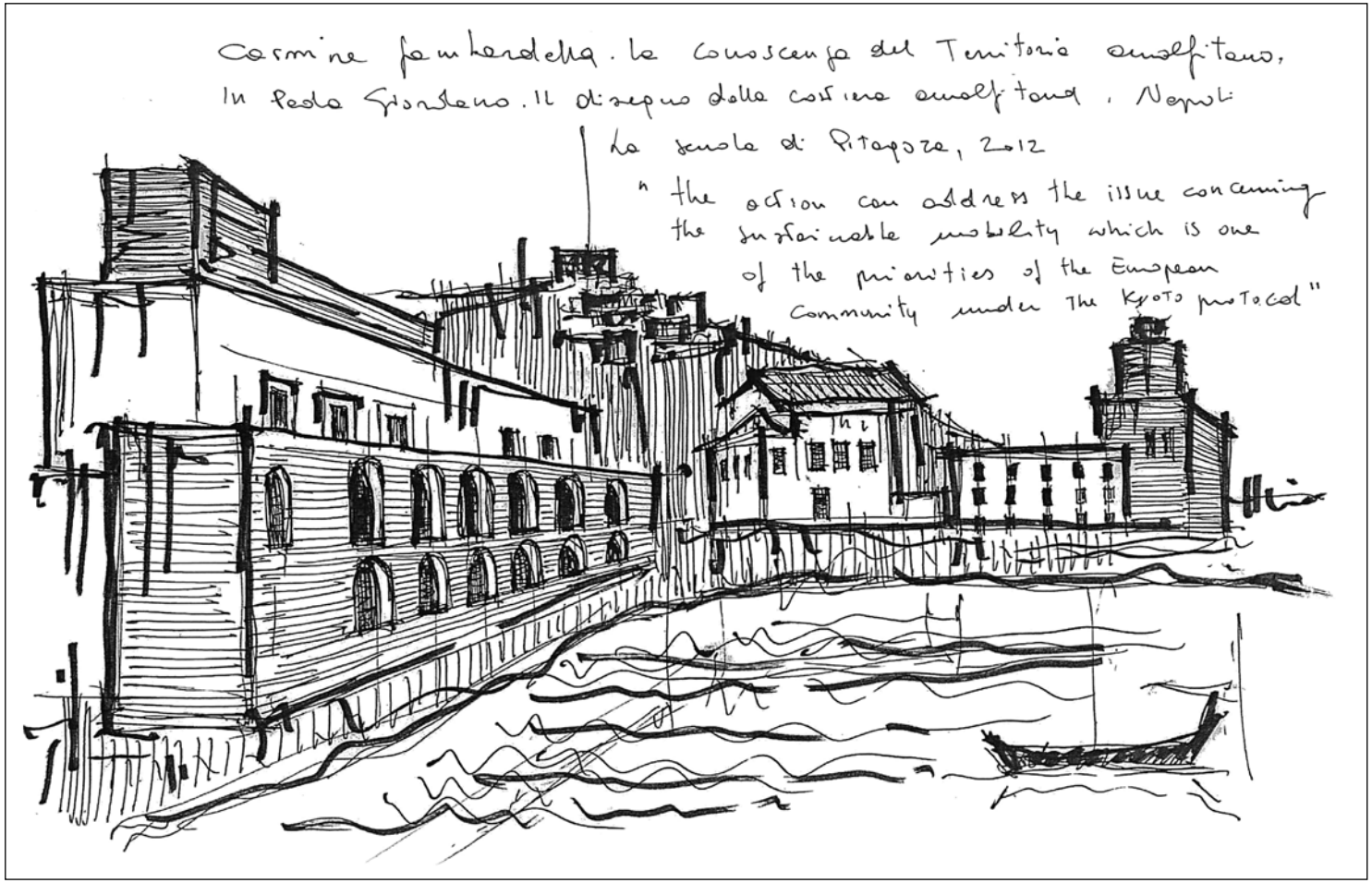
The possible way for the tourism and cultural enhancement of the Cilento, can then go to the rediscovery of the historical signs of the territory - like the network of mills - if data offered by the scientific research will be accepted by the authorities delegated to the land management, in a perspective of the synergic cooperation with the key local stakeholders.

Similarly, the recovery of traditional crops related to soil, climate, environment, community and local knowledge, can be positively integrated in the field of scientific research if, as anticipated, this will be linked to effective action taken by local institutions and communities. The synergistic action, as proposed, would result in a real socio-economic development, as advocated by the European Landscape Convention and the Budapest Declaration on World Heritage. It therefore supports the idea that "scientific knowledge is not enough, it is necessary that this knowledge is disseminated and shared at all levels. A territory is defended and preserved when the values associated to it enter in the consciousness of all, thereby becoming historical values."[79]

As it with the Amalfi Coast, in proposing the "cultural district" of the Province of Salerno, around its two UNESCO sites - key nodes and junctions of permutation of the cultural network at the provincial level - the project foresees the definition of a net that connects the ordering elements of the environment and landscape, indeed the World Heritage properties, to the main and "minor" assets of the territory. For the Cilento in particular, we consider that this process should particularly regard the renaissance of the immense historical, monumental, artistic and intangible assets that characterized so strongly the area. The rediscovery of ancient routes through, for example, the itinerary related to the myths and legends, could allow to rediscover the settlements of Magna Graecia and the principal axes of penetration, which, in that time, represented the only way of crossing the Italian peninsula from the eastern to the western Mediterranean.[80]

79 GAMBARDELLA Carmine. *Atlante del Cilento.* Napoli, Edizioni Scientifiche Italiane, 2009.
80 CAPRIGLIONE Jolanda. *Verso il Cilento.* In GAMBARDELLA Carmine. *Atlante del Cilento.* Napoli, Edizioni Scientifiche Italiane, 2009.

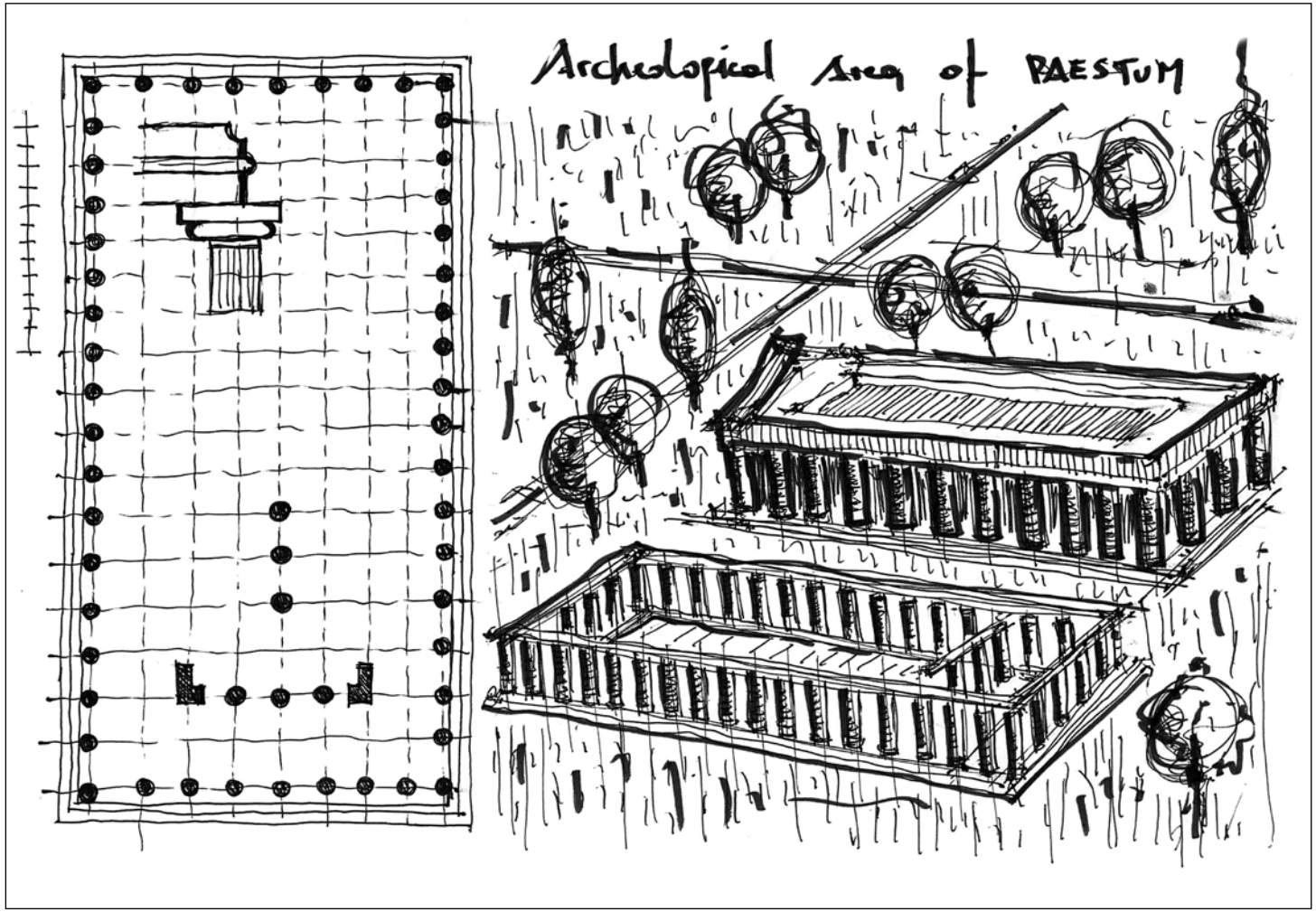
Castellabate, Cilento World Heritage Property. Sketch by Alessandro Ciambrone



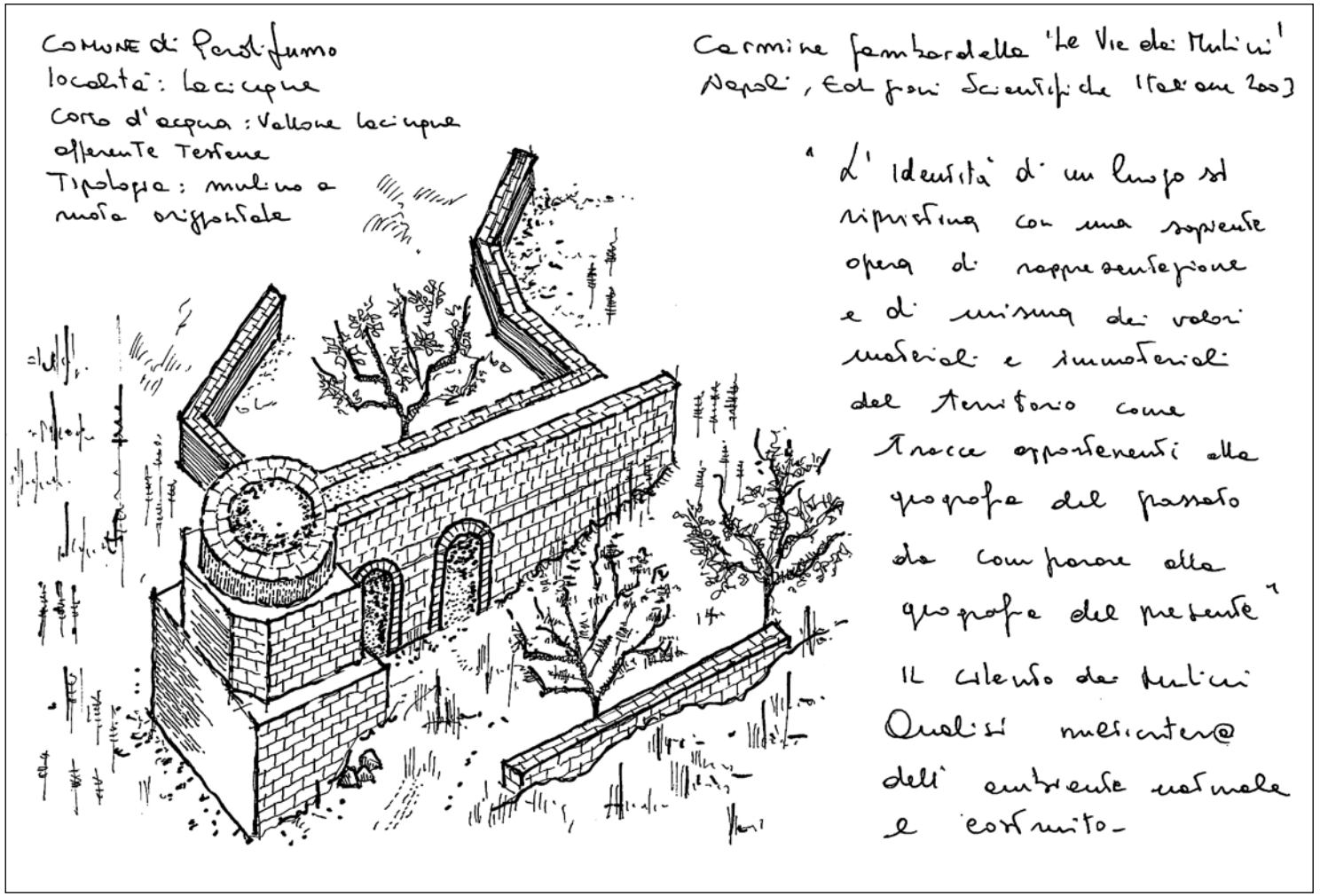
Chartreuse of Padula, Cilento World Heritage Property. Sketch by Alessandro Ciambrone



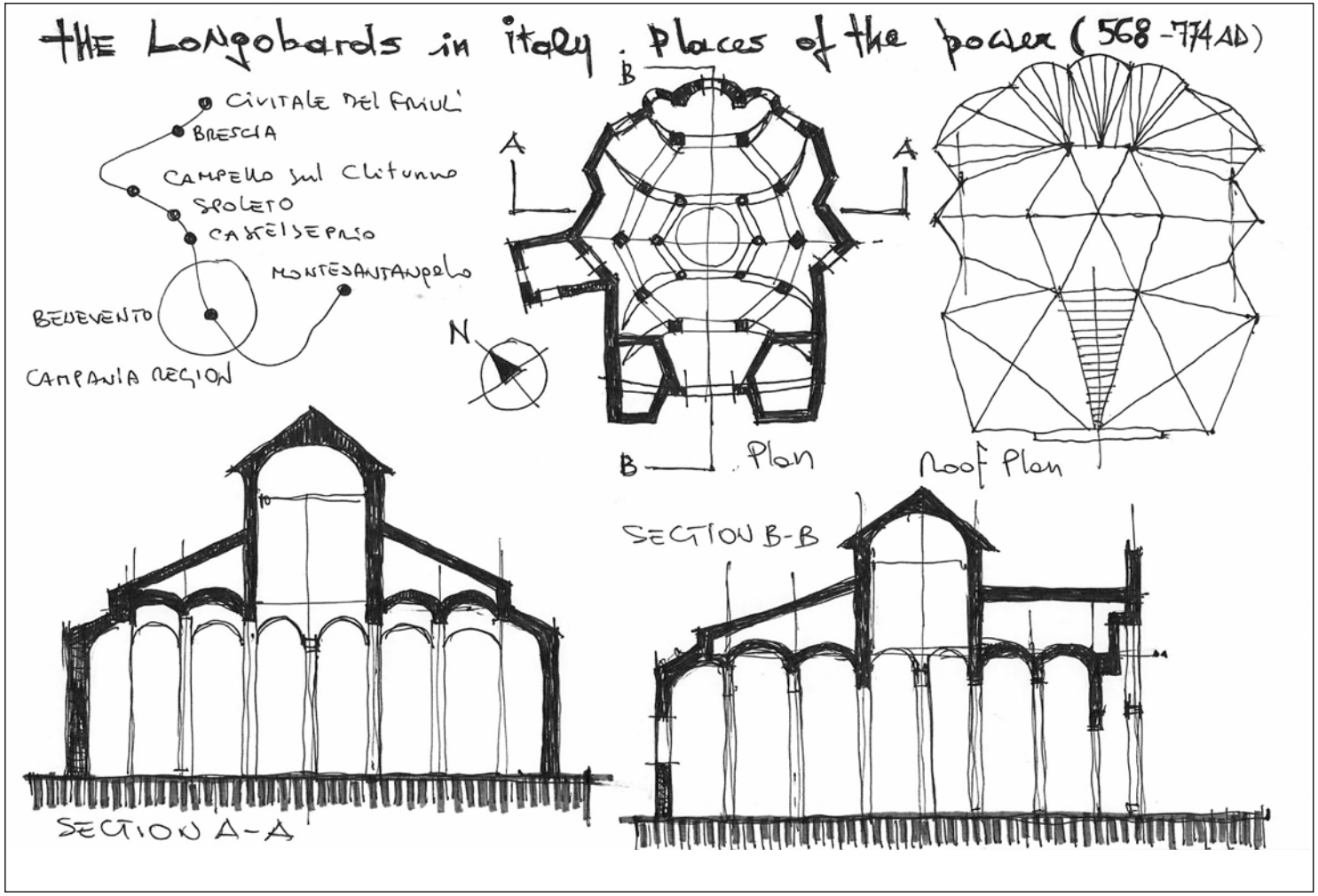
Paestum, Cilento World Heritage Property. Sketch by Alessandro Ciambrone



Mill in Cilento World Heritage Property inspired by Carmine Gambardella 'Le Vie dei Mulini'. Sketch by Alessandro Ciambrone



Benevento, Church of Santa Sofia World Heritage site in the network Italia Langobardorum. Sketch by Alessandro Ciambrone



## 3.7. The Church of Santa Sofia in Benevento, part of the network Longobards in Italy. Places of the power (568-774 A.D.)

The World Heritage Committee decided to include the church of Santa Sofia in Benevento - part of the "serial sites" network Longobards in Italy. Places of the power - in the UNESCO World Heritage list in 2011 based on criteria (ii), (iii) e (vi),[81] and the following assessment:

"Criterion (ii): The Lombard monuments are an exemplary testimony to the cultural and artistic synthesis that occurred in Italy in the 6th to the 8th centuries, between the Roman heritage, Christian spirituality, Byzantine influence and the values derived from the Germanic world. They paved the way for and heralded the flowering of Carolingian culture and artistry.

Criterion (iii): The Lombard places of the power express remarkable new artistic and monumental forms, testifying to a Lombard culture characteristic of the European High Middle Ages. It takes the form of a clearly identifiable and unique cultural ensemble, the many languages and objectives of which express the power of the Lombard elite.

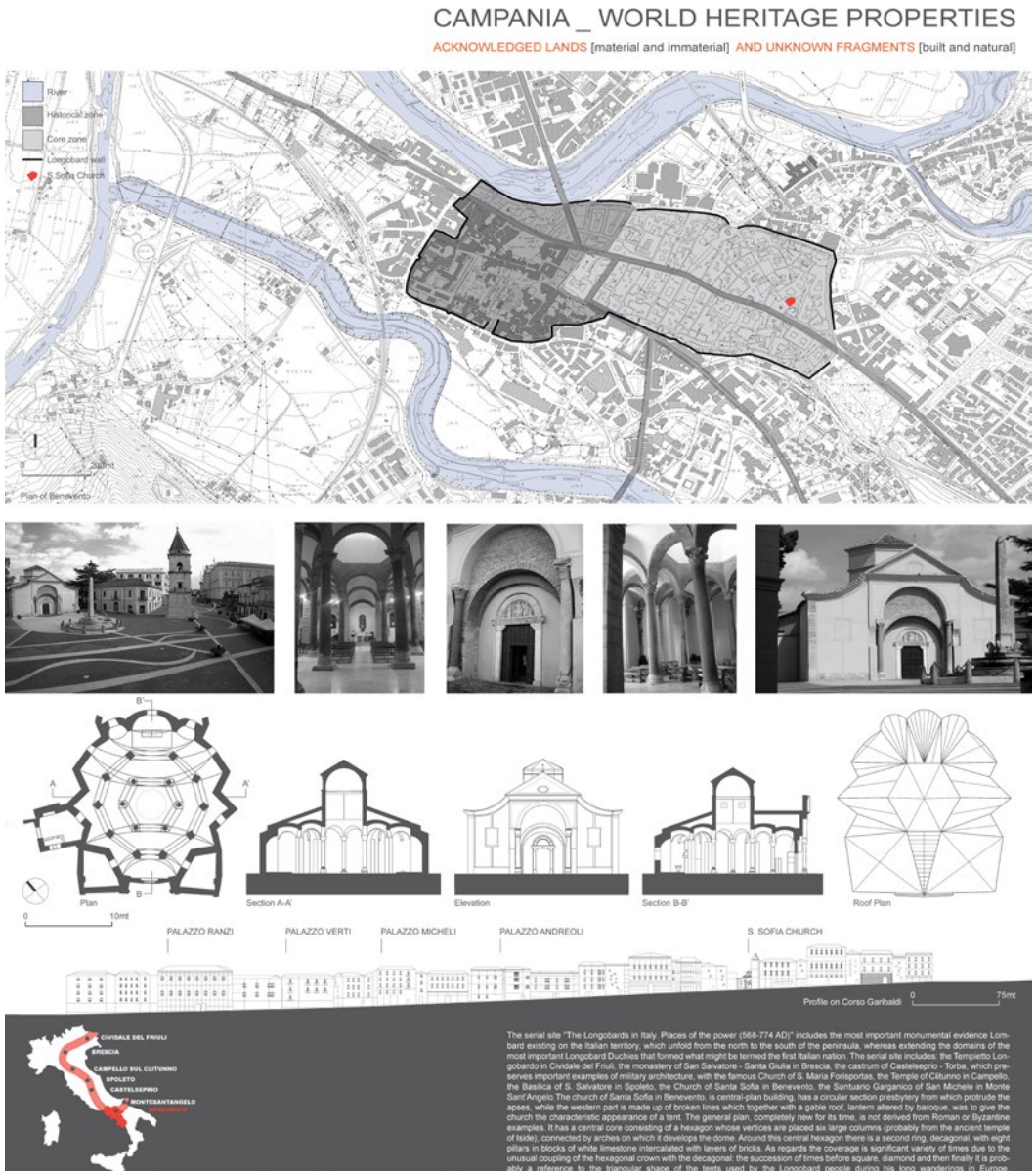
Criterion (vi): The place of the Lombards and their heritage in the spiritual and cultural structures of medieval European Christianity is very important. They considerably reinforced the monastic movement and contributed to the establishment of a forerunner venue for the great pilgrimages, in Monte Sant'Angelo, with the spread of the worship of St Michael. They also played an important role in the transmission of literary, technical, architectural, scientific, historical and legal works from Antiquity to the nascent European world."[82]

81 (ii) to exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design; (iii) to bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared; (vi) to be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance.

82 UNESCO. Advisory body evaluation. World Heritage Centre, 2011.

## Benevento World Heritage property

BENECON Research Centre_Exposition 'Campania_World Heritage Properties acknowledged lands and unknown fragments' Scientific committee [Prof. Arch. Carmine Gambardella (President), Prof. Arch. Paolo Giordano, Prof. Arch. Nicola Pisacane, PhD Arch. Alessandro Ciambrone]. Designed by PhD students: Lina Abategiovanni, Giuseppe D'Angelo, Gilda Emanuele, Francesco Maiolino, Rossella Bicco, Luigi Corniello, Maria Antonia Giannino, Agrippino Graniero, Ludovico Mascia, Gaspare Oliva, Ferdinando Orabona, Vincenzo Pollini.



The seven properties selected in the "serial site" form a network that includes the most significant monuments and signs, which are also the best preserved and artistically rich in this historical period. These are: Cividale del Friuli (Udine), a typical expression of the settlements and the urban culture of the Lombards; Brescia, with its monastery; Castelseprio Torba (Varese), which is a military settlement; Spoleto with its basilica; the temple of Campello sul Clitunno (Perugia); the Church of Santa Sofia in Benevento; and Monte Sant'Angelo in the Province of Foggia.

The "serial site", having been included in World Heritage list after 2005, as contemplated by the UNESCO Guidelines Operational, has a management plan.[83] All the referents of the management of the seven sites are grouped in the Italia Langobardorum associative network, which avails of the direct support of the Ministry of cultural heritage and activities. The main objective of the network is to coordinate and regularly update the management plan, to oversee all activities of protection, coordinate the scientific measures, check the common sources of funding, promoting and enhancing all the properties as "serial site" and develop relationship and projects of international cooperation.

The network operates through a working group consisting of a presidency, a scientific committee and a committee that deals with actions related to the executive management. Moreover, the team is concerned about the coordination of scientific-technical aspects for the conservation and sustainable socio-economic development of sites. Strategies are presented to the general meeting of members and their proposals for the management plan must be ratified by the representatives of public institutions involved (Ministry, Regions and Municipalities).

In the Management Plan of the Italia Langobardorum network, are proposed management strategies that encourage the integration and continuity of the sites among themselves and with other cultural routes that extend to the history of the Lombards in Europe, in order to stimulate an economy linked to the logic of cultural tourism. In fact, since the beginning of the partnership among the Lombards' sites in northern Italy, has been identified the opportunity to define, by the "travel" taken by the Lombards during their history, a "European geographical and cultural corridor" that extended from Northern Scandinavia, through central and Eastern Europe, to Southern Italy. The four main routes

83 UNESCO. *Operational Guidelines*. World Heritage Centre, 2011.

The Church of Santa Sofia in Benevento, part of the network Longobards in Italy. Places of the power (568-774 A.D.)



of travel, through which it is suggested to promote the "serial site", have been identified through four routes named specifically: the duchies, European, the origins, and of San Michele.

The "route of ducats" aims to create a network among the remains of settlements, cemeteries, museums and collections of artifacts that can contribute to a better understanding of the culture of the Lombards with their monasteries - the main places of cult and centers of power at that time - representing the highest artistic and architectural expression of this culture. Many of the initiatives proposed in the Management Plan refers to programs aimed at promoting the knowledge and appreciation of the monasteries, which in some cases, include structures of similar importance in the territory to which they belong.

The "European route" tends to extend the Italian network to a continental dimension in order to rebuild, even ideally, the material traces and influences of the Lombard in Europe. Thus it is essential the coordination with institutions and bodies of the European countries concerned with the Lombard's history, and to establish scientific partnerships with institutions responsible for promotion of cultural routes. Among these, the European Institute of Cultural Routes, since 1998, ensures the continuity and development of the program of cultural routes initiated by the Council of Europe, to facilitate the process of integration between the different EU countries.

The "route of origins" refers to a thematic itinerery through those European countries (Germany, Czech Republic, Slovakia, Hungary, Austria, Slovenia) crossed by Lombards before their arrival in Italy.

Finally, the "route of San Michele", in the respect of the promotional initiatives and awareness of historical values and identity of sites, proposes an itinerary of the cult of San Michele, which extends from the Gargano area (Southern Italy) to the Central Western Europe and establishes its main locations in Val di Susa (Monte Pirchiriano) and Normandy (Mont Saint-Michel). In the framework of the research and project that foresees the creation of a cultural network among the World Heritage properties in Campania, the inclusion of the site of Benevento, in addition to attribute greater importance to the international proposal for the quality and quantity of the regional heritage, would also allow further possible sources of funding, for example, through law 77 of 2006 "special measures of protection and enjoyment of the Italian sites of cultural interest in the 'World Heritage List' under the protection of UNESCO."

The Church of Santa Sofia in Benevento, part of the network Longobards in Italy. Places of the power (568-774 A.D.). Photographs by Gino Spera



As already indicated in the circular of the Ministry for the implementation of the law 77, it is specified that "any individual project financed may receive funding, [...] not exceeding two hundred thousand euro for each of UNESCO sites involved in a joint project by an association or a consortium that represents at least six sites."[84]

And yet that "every single project financed may benefit of maximum funding of [...] two hundred and fifty thousand euro in the case of a single site belonging to UNESCO "serial site" or cultural landscape."[85]

These financial measures would, in fact, allow to receive more contributions than those provided by the same law for the elaboration of projects related to individual property, without considering that, in the aforesaid circular, for the allocation of funding, are encouraged "the projects submitted by associations or group of UNESCO sites; projects involving all UNESCO sites or involving more sites; and the ability of the proposal to development or to raise the level of structural integration among the involved sites."

Finally, in defining the "cultural district" of the Province of Benevento around its UNESCO site - the main node and junction of permutation of the cultural network at the provincial level - the project proposes a close connection with the "cultural district" of the Province of Caserta, thanks to the presence of Vanvitelli Aqueduct, running from Taburno Mount, in the Province of Benevento, to cross part of the Province of Caserta and reach the San Leucio complex and the Royal Palace of Caserta. Along this important historical, cultural and functional axis, many mills were built for the transformation of agricultural products and processing of textile production. These amazing architectural landmarks in the area, thanks to restoration and reutilization could become part of an alternative touristic itinerary, able to evidence traces of the historic rural and water landscapes, which have so strongly characterized the identity of these places.

84 Circular of the General Secretary of the Ministry of Cultural Heritage and Activities (MiBAC), protocol n. 24098 of 30 May 2007.
85 Circular of the General Director for the Enhancement of cultural heritage of the Ministry of Cultural Heritage and Activities (MiBAC), n. 6 of 2012 (protocol n. 987 MIBAC DG_VAL).

## 3.8. Limitations, potential and models of management for the World Heritage properties in Campania

The policy of planning and management of sites of excellence in Campania does not seem to give particular attention to the status of World Heritage for its heritage protected by UNESCO.

In the field of promotion and appropriation of the values of inclusion of sites on the World Heritage list, we find that for all the properties, the logo on the information panels that indicate the status of World Heritage property are inadequate in quality and quantity.

Moreover, for almost all properties included in the list, there is not a widespread sense of awareness among citizens, local businesses and visitors about the meaning and the motives by which the World Heritage Committee has assigned to the sites their specific Outstanding Universal Values. This even though the administrative institutions, the Research Centers, Universities, and local and national associations, often organize cultural activities to claim the uniqueness and authenticity of the places. Only three out of six properties have a Management Plan, which is a required management tool for the UNESCO sites since 2005, as indicated by the World Heritage Centre in the operational guidelines. These are the Historical Center of Naples, the Amalfi Coast and the Church of Santa Sofia in Benevento, included in the Italia Langobardorum national network. The Management Plan for the others - Pompeii, Caserta and Cilento - is under preparation.

Regardless of the quality of the plans, it seems appropriate, because they can actually become operational and mediate the needs of economic development with those of protection and enhancement heritage in a perspective of sustainability, that the institutions responsible for the territorial governance, the training and dissemination of knowledge centers, primarily Universities and Research Centers, and local communities can cooperate and act synergistically through acting in partnership. This seems to be an indispensable prerequisite, as highlighted in the international conventions and into Italian law, to ensure that the choices of planning and management of the heritage can be shared and reflect the needs of citizens while respecting

the area's resources. We believes, in the specific context of Campania, that only through a careful restoration of the values that identify the natural and built heritage as well as thorough search of the historical background of the places, shared by the major stakeholders of the territory, is it possible to define the basis for a process of planning and management starting from the "bottom". The desired result is the social, economic and cultural development able to improve the living conditions of the communities involved, respecting the protection and enhancement of heritage.

Because of the extraordinary qualitative and quantitative assets wealth, and the specificity of their typological characteristics, then it is proposed to establish a management network among the UNESCO regional sites, so that they become the organizers poles of the territorial and landscape development. Thus, Campania could be defined and promoted as a "World Heritage Region", reversing the negative image that the international media have transmitted for the social and environmental issues related to this territory in recent decades. Also, we propose for each Province the establishment of a "cultural district", focused on the UNESCO site or sites within their respective geographical boundaries, which also includes the assets described as "minor", but no less significant for the development and rediscovery of territorial identity. All the poles of the net, at the local, provincial and regional levels, become therefore in the project, nodes and junctions of permutation of the cultural network.

The introduced proposals found many difficulties of realization to regional, provincial and local levels. The political and administrative system in Campania is not absolutely stable. The continuous alternation of Governments at different spatial scales (regional, provincial, municipal) creates management instability that is often reflected in the effective implementation of planning tools. They, in many cases, were not adopted or are still following their approval process. This is true for most of the five hundred fifty-one municipalities in the Region.[86]

According to Salvatore Settis problems are part of a territorial scale even more important. He writes "in Italy lawyers, planners, historians, geographers, economists, anthropologists, sociologists develop divergent language and models of interpretation, that, indeed, differ even more, depending on whether the experts are working for the State, for a Region, for a private

86 CIAMBRONE Alessandro. *Cultural tourism and sustainable development: a management model for the world Heritage properties of the Campania Region.* Thesis of the Master Science in World Heritage management. University College Dublin, 2008.

company."[87] Also, There is an obvious problem in the relationship between laws and rules protecting cultural heritage and landscape and plans for urban design and planning.

The Italian Constitution (which came into force on January 1st, 1948) consecrated the protection of cultural heritage and landscape at the highest level, placing it among the fundamental principles of the State, and did so expressly starting from the two "Bottai" laws of 1939 [June 1st (law 1089) and June 29th (law 1497)]. Article 9 of the Constitution establishes that "(Republic) protects landscape and historical and artistic heritage of the Nation".

Moreover, the Constitution attributed to Regions the legislative powers in urban planning (article 117) and related administrative functions (article 118). It radicalized thus the separation between landscape (article 9 of the Constitution) protected by the State, and urban planning (urban planning law no. 1150 of 1942), assigned to Regions.[88]

A further issue concerns the rigid distinction between protection and enhancement. It is technically inconsistent and absent from the legislation of any other Country and from the best practices internationally recognized. This distinction is contrary to the principles of good administration as it produces fragmentation and dispersion of the administrative responsibilities. "Protection, management and enhancement of cultural heritage are part of an intimately connected single process, which only make sense if inspired by unifying instance: the cognitive research on assets to be protected and managed and the dissemination of knowledge to the public, according to the provisions of article 9 of the Constitution."[89]

The European Landscape Convention, adopted by the Council of Europe, which overcomes the distinction between rules for the protection of landscape and planning regulations, cannot be ordered over the Italian national legislation on this matter as well as over the Constitution.

87 SETTIS Salvatore. *Contro il degrado civile. Paesaggio e democrazia.* Napoli, La Scuola di Pitagora editrice, 2012.
88 SETTIS Salvatore. *Paesaggio Costituzione cemento.* Torino, Giulio Einaudi editore s.p.a., 2010.
89 SETTIS Salvatore. *Paesaggio Costituzione cemento.* Torino, Giulio Einaudi editore s.p.a., 2010, p. 215.

It therefore cannot do anything to improve the intricate situation created in the Italian context and it is not able to protect the Italian landscape better than do (or do not) the national and regional regulations.[90]

The specific context of Campania, finally, is characterized by a shift away of local collectivities by the process of public participation in projects for the future development of the area and its landscape. The special emergency events, mainly those waste and criminals, often involving local Governments, contributes to this particular climate of mistrust, which does not stimulate and facilitate the participation of citizens in the management actions for the res publica.

How is it possible to create a governance model that combines needs of development and research for local identity when those institutions are far from applying the rules for proper management of the area? Local populations, in the current political, economic and social scenario that characterizes the regional context, may actually have an active role in the planning process? How virtuous examples developed in other territories can really affect the practices of heritage management in Campania?

90 SETTIS Salvatore. *Paesaggio Costituzione cemento*. Torino, Giulio Einaudi editore s.p.a., 2010.

# 4 REPRESENTING THE CULTURAL SYSTEM OF THE PROVINCE OF CASERTA AND THE CULTURAL DISTRICT OF CAMPANIA

## 4.1. The Management Plan of the UNESCO site of Caserta within the provincial cultural system and the network of Campania

The Management Plan of the UNESCO site of Caserta is being drafted thanks to a convention signed between the Superintendant for Architectural, Landscape, Historical, Artistic assets of the Provinces of Caserta and Benevento, responsible for site, the Department of Architecture at the Second University of Naples, and Research Centre BENECON.[1] The project is aimed at building a computer system and a policy framework related to management actions possible within that institutional agreement.

The management model proposed for the UNESCO site of Caserta - in a broader context that includes its "cultural district" and the network among the World Heritage properties in Campania - is developed through analysis and comparative studies "on the field" of best practices worldwide, particularly in France, thanks to a research project in cooperation with the team of professor Bernard Haumont of the Centre de Recherche sur l'Habitat (CRH), Laboratoire Architecture Ville Urbanisme Environnement (LAVUE) de l'Ecole Nationale Supérieure d'Architecture Paris Val de Seine (ENSA PVS). Also, international organizations, which operate in the management of cultural, natural and intangible assets (i.e. UNESCO, ICCROM, ICOMOS, IUCN, UNISCAPE) are scientific and institutional partners of the project.

The analysis and design phases, closely related and consequential, are linked to the multi-criteria[2] multidisciplinary[3] methodological principles, which characterize the knowledge of the territory according to the principle of the Knowledge Factory, described above.

1 GAMBARDELLA Carmine. Responsabile del Piano di Gestione. Preside del Dipartimento di Architettura SUN e Presidente del BENECON.
2 GAMBARDELLA Carmine. *Ecogeometria in Venafro, identità e trasparenze.* Napoli, Edizioni Scientifiche Italiane, 2001.
3 HAUMONT Bernard, MOREL Alain. *La Société des voisins: partager un habitat collectif*. Paris, Éditions de la MSH, 2005.

The proposed Management Plan, as described, is designed as a historical, social and economic inventory of the area under study, updated to date, and continuously implemented through a Geographic Information System (GIS) platform, which illustrates the current situation and future scenarios of change in the area through the critical study of all material and intangible components of the natural and built heritage. Through the continuous updating of computer data, the Plan is continuously implemented and able to provide project models variables as a function of the changes of places.

In this regard, we support the idea that "the regenerative protection of the territories areas, and in particular of the World Heritage properties, are inseparable from the use of data derived from the activity of knowledge. The data, if properly inserted in a technological platform, such as a dynamic information system, can produce a scenario in progress, easily implemented, able to conform to the requirements of continuous modification, and not of transformation, which require responses with fast and efficient interventions. These are more effective when more supported by a skilful activity of coordination of professionals and expertise gained from the human capital of the territory."[4]

The preliminary analysis, regarding the socio-economic section, focused on four analysis units:

- Infrastructure-settlement system;
- Socio-demographic characteristics;
- Economic activities;
- Framework of the economic and financial planning.

The analysis, to date, allowed to complete the first two areas of survey the area: infrastructure-settlement system and socio-demographic characteristics.

4 GAMBARDELLA Carmine. Project leader of the Management Plano of the UNESCO site of Caserta. Director of the Department of Architecture at the Second University of Naples, and President of the Centre of Excellence of the Campania Region for Cultural Heritage, Ecology and Economy (BENECON). Interview, July 2012.

"With reference to the infrastructure-settlement system, the working group took steps to retrieve data with reference to the following characteristics of the area bounded by the buffer-zone: infrastructure, roads, railways, ports, airports, energy and environmental systems and networks, structures and networks for telephony and data transmission, banking networks and various services, cultural and recreational facilities, educational and health facilities, security, time / cost / distance from the port (from the main cities of the Province and Region, from Milan and Rome) time / cost / distance from the airport (from the main cities of the Province and Region, from Milan and Rome).

With reference to the socio-demographic characteristics, instead, the following characteristics of the buffer-zone were covered by the survey: resident population by Municipality, population density, population distribution by age, population distribution by level of education, number of graduates per thousand population, per capita income, per capita bank deposits, net migration and changes in demographic balance.

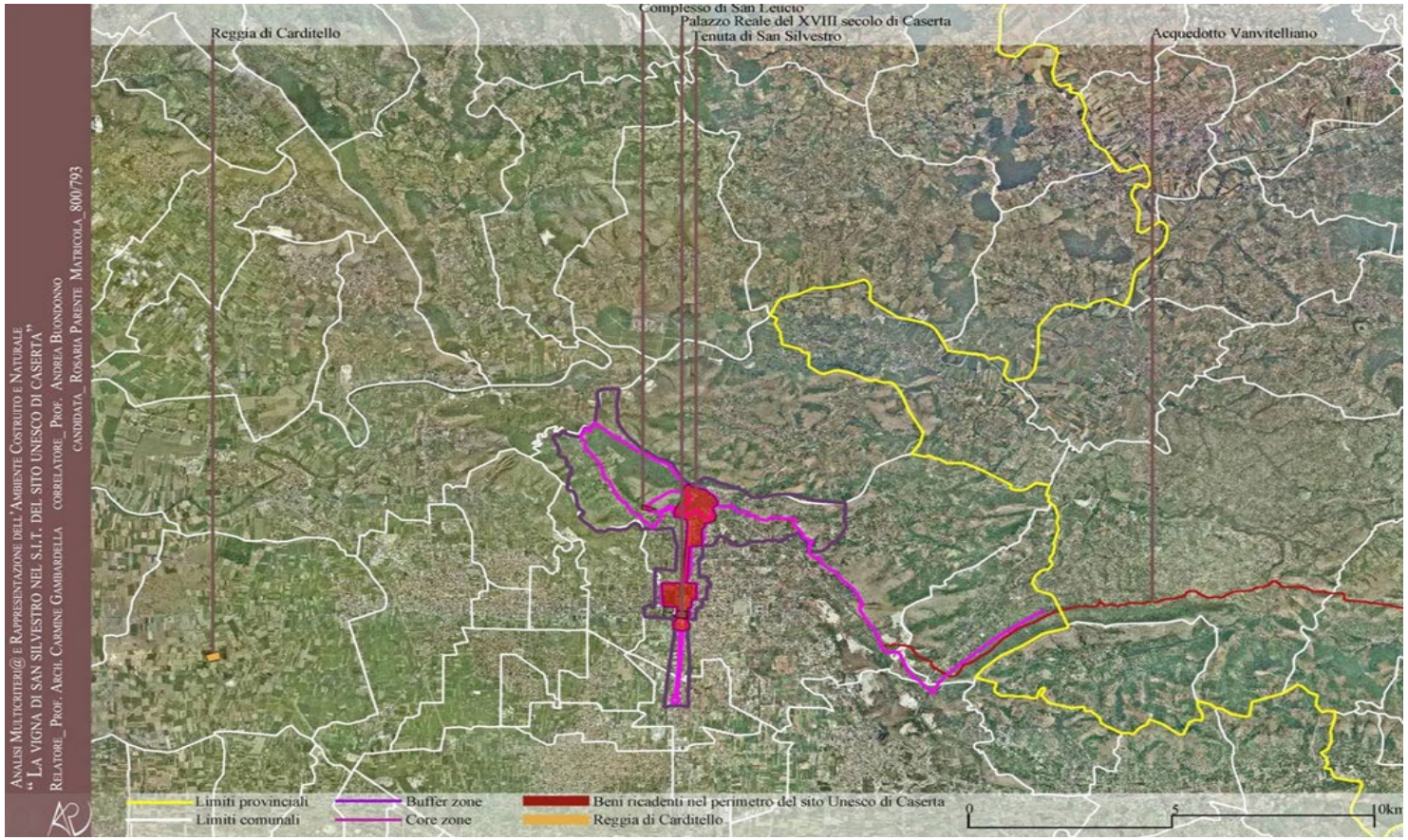
The data were retrieved from the websites of leading research institutes or statistics (i.e. Guglielmo Tagliacarte Institute, ISTAT, etc.) and, where necessary, suitably processed by researchers in the group [...]. The municipal level of analysis was chosen (being the buffer-zone composed by 29 Municipalities located in the Provinces of Caserta and Benevento). In some cases, when the data were not immediately available at the municipal level, the analysis was carried out at a higher level (i.e. provincial)."[5]

A first consideration on the accessibility of the UNESCO site, at the provincial and regional levels, based on the acquired data, supports the completeness of the system of transport infrastructure that allows easy access at least to the Royal Palace of Caserta. In fact, from the Naples International Airport the main rail-station of the Capital can easily be reached, and from there Caserta.

Also, the distance from the site of Caserta to Cilento, which is a property of the proposed regional network, in particular the most distant one, can be covered in three hours through public transportation. The infrastructure system of the Region, consisting of ports, airports, railway stations and road networks, appears to facilitate the establishment of the touristic system in the Province and the cultural district in Campania.

5 D'ANGELO Eugenio. Docente di Economia al Dipartimento di Architettura Luigi Vanvitelli della Seconda Università di Napoli. Intervista, luglio 2012.

Caserta World Heritage property: core zone, buffer zone, Municipalities within the administrative limits (soure: Department of Architecture SUN – BENECON, degree thesis of Rosaria Parente)



Regarding the investigation of tourist flows, for the Provinces of Caserta and Benevento, where is located on the UNESCO site, the working team analyzed updated data from ISTAT (Italian Institute of Statistics), the Regional Tourism Council, the Chambers of Commerce and the Provincial Tourism Boards of the two Provinces. The following data for the tourist offer, were considered: the spatial concentration of tourist flows, demand and offer of tourism activities in the Provinces of Caserta and Benevento, tourist movements (arrivals and overnight stays of tourists from domestic and international destinations), the hotel and extra hotel offer of accommodation. All data underline a small use of the tourist structures of the territory in comparison to their capacity of reception.

Additionally, all the maps were updated for both the UNESCO site and the buffer-zone area, which covers the two Provinces. Therefore there were inventoried and cataloged: production activities, tourism activities, planning tools actually in force (plans at different territorial levels), cultural heritage, accessibility, natural resources, the constrained elements and land uses. Finally, investigations were developed related to the evolution of planning, management of cultural heritage, value of the real estate market and history. These allowed to draw a picture of the territorial and landscape changes over the centuries. With the Management Plan "the main objective of the synergy between University and Superintendence is to give to the Community of Citizens, to the Scientific one and to the responsible Institutions for the enhancement and valorization of Cultural Heritage, Landscape and Territory a "smart" architecture of system where the resources of the territory measured quantitatively and qualitatively, through knowledge, and integrated and codified in their multidimensionality, can represent the heritage of reference to create value.

Resources declined by relevant actors as factors of an economic account, managed only depending on the answers to the needs of the community, in a fair and ethical public-private relationship, will create not only economic but also social value."[6] The UNESCO site of Caserta, within the local tourism system, then becomes the principal node of the network at the provincial level. The same spatial complexity of the World Heritage property of Caserta, consisting of the three Bourbon masterpieces, which are located over two Provinces (Benevento and Caserta) and twenty-nine Municipalities, defines a network of spatial relations in the territory, which must be recovered in its symbolic, functional and aesthetic values, and returned to the

6 GAMBARDELLA Carmine. Piano di Gestione del sito UNESCO di Caserta. Soprintendenza di Caserta, 2012.

landscape as a point of reference for the provincial assets. In the network created among the masterpieces of humanity and the "minor" assets, just as significant to the history and evolution of the places, in an area that covers the whole geographical boundary of the Province, are included, of course, even the environmental detractors, which contribute to degrade the landscape, the territory and the living conditions of local communities.

The system of nodes of the network, represented by buildings, monuments and landscapes of value or recovered, aims to regenerate the natural and built heritage, and with it to limit the current negative impact of environmental detractors, which can become, if integrated into a careful management of the whole action, part of a process of redevelopment planning.. In this regard, it is considered that "the restoration of the spirit of place homologates the utilization of resources to a contemporary culture, which respects the environment and modifies the environmental detractors (disused factories, quarries, illegal building) in generating of income.
The individual signs, belonging to the network, become at the same time the material trace of the events of the past and the links of the landscape regenerative network. This net aims at contrasting the loss of memory and belonging, and it starts a protection and enhancement action for the landscape [...]. The attractor poles, which translate the environmental detractors from weaknesses into strength points, are the nodes and junctions of permutation of the regenerative net of the historical landscape."[7]

The idea of linking the Management Plan of the UNESCO sites and include it in a larger geographical area is also encouraged by the strategies of the Italian Ministry for cultural heritage and activities, as highlighted in the proceedings of the IV National Conference of the Italian sites in the World Heritage list entitled "From the Management Plans to the Local Tourism Systems".[8]

We believe that planning tools related to the UNESCO site of Caserta should refer to a wider geographical area and to the "minor" heritage to rehabilitate. Only through a network of excellence of built, landscape and intangible heritage integrated to ordinary and immaterial assets, the territory will propose itself to the attention of the international tourism market, always more competitive and looking for authentic experiences.

7 AVELLA Alessandra. *Di_segno e trama del Litorale Domitio*. Napoli, La Scuola di Pitagora, 2010.
8 GUIDO Manuel Roberto, PALOMBI Maria Rosaria. *I siti italiani nella Lista del Patrimonio Mondiale UNESCO. Dai Piani di Gestione ai Sistemi Turistici Locali.* Ministero per i Beni e le attività Culturali, Roma, 2007.

In defining the "tourism system" of the Province of Caserta around its UNESCO site - the main node and junction of permutation of the cultural network at the provincial level - the project foresees the development of its rural landscape as an experimental laboratory in progress, with reference to its own historical signs, which have so wonderfully characterized the territory.

The rural landscape is just the proposed characterization for the "tourism system", even if the nodes of permutation of the network, will be represented by all those assets, such as the Royal Site of Carditello and the network of provincial museums[9] which, thanks to the reputation of the UNESCO brand,[10] can be recovered and promoted in a network of "excellence" that returns to the territory the Outstanding Universal Value currently lost, but evident in its historical origins. In order for the proposal of the "tourism system" to be realized, it is considered indispensable, even to define what properties of the cultural, natural and intangible heritage can be included in the provincial network, to build a collective project that involves institutional representatives, Universities, Research Centres, entrepreneurs, local communities, cultural, voluntary and category associations operating in the area. This responds at what required by the European Landscape Convention of 2000, the Budapest Declaration on World Heritage of 2002, and the Convention of the Council of Europe about the value of cultural heritage for society of 2005.

In this sense, a very significant co-operation has taken place in recent years among the Provincial administration of Caserta, many Municipal administration of the Province, institutional decentralized State agencies that operate for the protection and enhancement of the Caserta's heritage, the Department of Architecture at the Second University of Naples, the Research Center BENECON, and many local associations, including the UNESCO Club of Caserta.

Among these initiatives, we report the participation in various international cooperation projects for the development of scientific research, which propose - through partnerships with foreign institutions of higher education, chambers of commerce, multinational corporations, foreign embassies and consulates based in Italy - to develop the territory of the Province of Caserta and of the Campania Region as a laboratory for analysis, project and management on cultural heritage and landscape.[11]

9 CAPRIGLIONE Jolanda. *I Musei della Provincia di Caserta.* Camera di Commercio di Caserta, 2005.

10 PUGLISI Giovanni. *Il valore del Brand UNESCO.* In Siti, anno III numero VIII, gennaio/marzo 2012, pp. 10-14.

11 January - May2012. International Seminarial course "Development and preservation in Large Cities: An International Perspective" in cooperation with Rutgers, the State University of New Jersey; Atlantis 2010: Project of International cooperation Europe – USA; Alfa III editions 2010 and 2011: Project of International cooperation Europe – Latin America. "International Network in Higher Education for Cultural and Natural Heritage".

In this perspective it were also organized in Campania, in partnership with UNISCAPE (network of Universities especially dedicated to the implementation of the European Landscape Convention) and the European Observatory on the Landscape ", the IV and V summer schools entitled "dialogues on the landscape", respectively in September 2011 and October 2012, under the patronage of UNESCO and the European Parliament. Furthermore, it was held in Caserta in 2011 the XXXII National Assembly of the Italian UNESCO clubs and centres, which achieved the objective to create a national scientific debate on the issues and potentials of the immense material and intangible heritage of Terra di Lavoro.

Finally, events dedicated to the weeks of education for sustainable development were organized in the schools of the Province, within the national program sponsored by the Italian Commission for UNESCO. It has been approved by the Provincial administration the "Document for the protection and enhancement of cultural heritage and landscape of the Province of Caserta and of the Campania Region."[12] We believe that the "document", in the logic of partnership between public institutions and local communities, is an important step for the definition of a common project oriented to the collective rediscovery of the local identity and to the social, economic and cultural development of the territory .

12 Initiative promoted by UNESCO club of Caserta in *partnership* with the Second University of Naples (Department of Architecture and Research Centre BENECON) and the Provincial Administration of Caserta.

## 4.2. Identity of places and rural landscapes

We believe that the historical identity of the Province of Caserta is marked by activities related to land, primarily those rural, which, in the design intentions, should characterize the "cultural district" of the provincial UNESCO site. The landscape of the Province of Caserta, in the centuries-long succession of historical events and up to World War II, has been not only the expression of a rural culture but has also focused on innovative agricultural processes through a conscious attitude of man towards this extraordinary natural heritage. Over the last decades, it is passed, in a short period, from agricultural to industrial use, denaturalizing the natural vocation of the territory. This has involved a meaningful variation in the models of life and fruition of the area.[13]

Not taking into consideration the shortcomings of local administrations willing to propose operational landscape management tools as well as the uncontrolled and unauthorized building interventions that have gone unnoticed by the institutions, the author believes that the most serious problem lies in the lost sense of identity and attachment of the local communities to the historical matrices of the place. This has effects on the social and economic aspects. The inhabitants of the area have turned away from politics and public institutions, delegated, in general apathy, to make planning choices. In this sense, looking to realities that have been signed by history in a similar manner to that of the province of Caserta, and which are considered models of territorial management for the real involvement of local communities as well as for proper landscape planning that can stimulate ideas and considerations on strategies to be adopted.

The province of Caserta has been defined as an "immense Mediterranean garden" from the travellers of the XVIII century[14] and Terra Laboris, for its characterization linked to agricultural production and extraordinary fertility of the land as well as for its exceptional underground and superficial water apparatus. It is represented in its logo by two cornucopias, symbols of abundance, filled with the fruits of the earth's labor.

13 GAMBARDELLA Alfonso. *Ager Campanus, ricerche d'Architettura.* Napoli: Edizioni Scientifiche Italiane, 2002.
14 PENTA Rosa . *Campania Felix. Segni, strutture e permanenze ambientali.* Caserta, Frammenti srl, 2000.

The allegory of fertility is found in the Mater Matuta, holding in her hand a pomegranate, earth product and symbol of fertility, the only exception of tufa statues Matutae Matres, women with one or more babies in their arms, exposed in the Museum Provinciale Campano and realized, from the sixth to the first century B.C., from Oscan populations.
The rural vocation of the territory, characterized by urban centres of extraordinary historical and artistic interest, can be read in different historical stages and through different signs that have marked its landscape: the consular roads and subsequent centuratio in Roman times, the fortified architectures during the Middle Age and Renaissance, the convents and the agricultural colonies of the Benedictine monks, the Bourbon royal palaces, water infrastructure and major roads, implemented and expanded in following periods.[15]

The Romans, besides the construction of the streets of communication with Rome, also organized agricultural land by taking the usual division into sectors of equal size squares, oriented according to cardinal directions denoting a quite evolved technique. These traces are still visible in numerous roads, including, Capua, Santa Maria Capua Vetere, Caserta and Casagiove.[16]
Later, the presence of the Normans in the territory marks a period of economic and political stability, also guaranteed by an effective system of road monitoring, based on the construction of castles, fortified structures of defense and elements located at strategic points in the network. These are interwoven with rural dependencies and farms, managed by the Benedictine monastic communities, for the control of large areas subject to drainage and subsequent agricultural use. Subsequently, the Swabians introduce the productions and sales of local crops in national and international circuits, thanks to the regulation of monopolies, customs and the opening of fairs and markets.[17]

From 1500, the Aragonese are substantially involved in the rehabilitation of vast areas of wetlands and construction of roads, especially for agricultural transport: they had the idea to make the Volturno river navigable in order to establish a connection between Capua and the sea. Since mid-1700, the best territories of the province are utilized for agricultural experimentations, which are considered a driver of economic development. These are promoted by the Bourbons, through a network of resi-

15 JACAZZI Danila. *Leggere il territorio: scienza e interpretazione dell'Ager Campanus.* In SERRAGLIO Riccardo. *Ricerche sull'architettura rurale in Terra di Lavoro.* Napoli, Edizioni Scientifiche Italiane, 2007, pp. 11-46.
16 CASIELLO Stella, DI STEFANO Anna Maria. *Santa Maria Capua Vetere.* Napoli, Editoriale Scientifica, 1980.
17 VITOLO Giovanni. *La Campania nel Medioevo.* In Maria Donzelli. *Storia, arte e cultura in Campania.* Milano, Teti, 1976, pp. 53-81.

dences, the "real sites", spread over a larger area. [18] The most important among these for the protection of the agricultural productions is the royal property of Carditello, destined above all, to the breeding of equine and bovine races.[19]

The rural landscape in the eighteenth century, is strongly marked by extraordinary works of hydraulic engineering: the Regi Lagni, a massive irrigation canal that runs through the hinterland to the sea: and the aqueduct of Vanvitelli, declared World Heritage property in 1997 with the Royal Palace, the royal gardens and the industrial city of San Leucio characterized for its production of silk. The program of "rural urbanism" of the fascist period - focused on the reclamation and colonization of wetlands, especially along the Domitian coast - serving as a propaganda by the government, which exalts the virtues of rural life as a sign of a renewed morality to oppose to the industrial urbanism, seen, on the contrary, cause of population decline, disorder and social anarchy.[20]

Today, the rural architectural heritage, which has significantly defined the landscape of these places, as already said, seems severely compromised and in a serious state of abandonment, both physical and functional. In recent decades, the uncontrollable urban and industrial expansion, the construction of several and massive highways and, in general, the unsustainable use of space have destroyed the image of "beautiful landscape", widely celebrated in past centuries by foreign travellers.[21] In addition, in line with the data diffused by the national drainage and irrigation association,[22] the agricultural land was significantly reduced because of overbuilding in the area and changes in the conditions of work activities linked to traditional land use.[23]

18 ALISIO Giancarlo. *Siti reali dei Borbone. Aspetti dell'architettura napoletana del '700.* Officina Roma 1976.
19 SERRAGLIO Riccardo. *Ricerche sull'architettura rurale in Terra di Lavoro.* Napoli, Edizioni Scientifiche Italiane, 2007.
20 PAPPALARDO Gianluca. *Borgo Appio e Borgo Domizio: episodi di ruralesimo nella bonifica del Volturno.* In SERRAGLIO Riccardo, ... op cit, 2007, pp. 75-92.
21 ZERLENGA Ornella. *Architetture dimenticate in Campania Felix.* In PENTA Rosa. *Campania Felix. Segni, strutture e permanenze ambientali.* Caserta, Frammenti srl., 2000, pp. 167-235.
22 DE PRETIS Loredana. *La tutela del paesaggio rurale.* In Siti, anno III, numero IV, ottobre /dicembre 2007. Ferrara, Associazione Italiana Siti e Città Patrimonio Mondiale UNESCO, 2007, pp. 16-18.
23 EMILIANI Vittorio. *Il consumo del suolo, un disastro nazionale.* In Siti, anno III, numero IV, ottobre /dicembre 2007. Ferrara, Associazione Italiana Siti e Città Patrimonio Mondiale UNESCO, 2007, pp. 13-15.

Sessa Aurunca, Roman Theatre and Aqueduct of Vanvitelli, Valle di Maddaloni, Province of Caserta (photographs by Alessandro Ciambrone)





For Salvatore Settis "according to Istat data between 1990 and 2005, the utilized agricultural area (SAU) in Italy reduced of 3 million and 663 thousand hectares, a large area of the sum of Lazio and Abruzzo Regions; thus we converted, cemented or degraded in fifteen years, without any planning, 17.06% of our agricultural land."[24]
The province of Caserta should have tried to preserve these landscape features just like southern France. These consist of a strong classical influence, a Middle-Ages connotation influenced by the Arab-Byzantine culture, and important episodes of architecture related to the Renaissance.[25]

The rural landscape of Terra di Lavoro, if properly valorized, could encourage the economic development of the area, not linked solely to agricultural production, but also to cultural and gastronomic tourism in search for authentic experiences, outside of the international circuits of mass tourism. In this sense, "it is crucial to understand what are the identity matrices of places in order to advance hypotheses of design able to protect and manage the territory by creating a balance between the spaces of the past and present needs, offering innovative solutions to meet the different requirements in terms of sustainability."[26] The international comparison can provide positive elements to implement strategies for heritage protection, even to export to other contexts.[27]

Thus, the author believes that the strategies to be adopted for the management of natural and built heritage, must involve local communities so that the future sceneries of territorial modification could be compatible with their expectations, as advocated by the Landscape European Convention and the Budapest Declaration on World Heritage.[28]
In this planning process, we support the idea that "the roots of the gene are fertile ground for producing innovation. This does not transform but modify, sharing that biological culture, natural and evolutionary, which will fulfil against any implementation of predetermined patterns, a sort of regenerative function, we would say "stem", as produced by the same complex identity of places."[29]

24 SETTIS Salvatore. *Paesaggio Costituzione cemento.* Torino, Giulio Einaudi editore s.p.a., 2010, p. 3.
25 GAMBARDELLA Alfonso. *Ager Campanus, ricerche d'Architettura.* Napoli: Edizioni Scientifiche Italiane, 2002.
26 GAMBARDELLA Carmine. *SAVE Heritage*. In proceeding of the IX International Forum of Studies "Le Vie dei Mercanti": Safegard Architectural Visual Environmental Heritage. Aversa and Capri 9,10,11 June 2011. Napoli, La Scuola di Pitagora, 2011.
27 JACOB Allan. *Making City Planning Work*. Chicago, American Planning Association, 1980.
28 CAPRIGLIONE Jolanda. *Lo sguardo mimetico.* Sarno (SA), Edizioni dell'Ippogrifo, 2009.
29 GAMBARDELLA Carmine. *Atlante del Cilento.* Napoli, Edizioni Scientifiche Italiane, 2009.

It is impossible to recover the whole artistic, architectural and landscape heritage related to the rural history of the territory, in consideration, above all, of its exceptional qualitative and quantitative wealth and, also, for the limited economic resources devoted to protecting and enhancing the natural and cultural assets. Different forms of land management would be able, however, to avoid that the mistakes of the last decades are repeated. We think, for example, of establishing a "cultural district" or "local tourist system", as defined in the "Tourism National Reform" law (135/2001, article 5), connected to the World Heritage property of Caserta, for its international recognition, and characterized by the revaluation of the territorial rural vocation as an important stimulus of project for the socio-economic development of the area. Even the minor heritage, in this case associated with architectures and rural landscapes, in line with article 12 of the World Heritage Convention, included in a network, could assume and enclose in itself the Outstanding Universal Value, inseparable condition from the concept of World Heritage property. This could be promoted within a complex proposal of tangible and intangible values in which the province is extraordinarily rich. This project should involve the main stakeholders of the territory, as we can learn from the best practices on heritage management worldwide.

The extraordinary fertility of the soil, on which the constitution of the tourism system of the Province should be based, according to the thesis's proposal, allowed this territory to be integrated in a defined geographical area named Campania felix. "The territory of " Campania felix "or" fertile Campania fertile", owes its name to the combination of historical factors and processes, both natural and anthropic. Key element is the volcanic nature of the geo-pedological component of the territory itself, which historically constituted a pole of attraction for many and varied peoples who inhabited since ancient times. They cultivated despite the inherent instability and the constant danger of seismic eruptions.

However, this apparent contradiction is a constant feature of all volcanic areas. In fact, these soils are the more productive and more intensively cultivated on earth, and their fertility, already well-known by prehistoric man, significantly influenced the development of many civilizations, so that the volcanic areas were and are still among the most densely populated in the world. The primary reason for the fertility of volcanic areas consists, in fact, in the continuous contribution to the soil in form of magma, pyroclastic elements and minerals rich in essential nutrients for plants, in particular potassium. This fertility contributes to the whole food chain up to the man.[…]

The result is a varied and greater diversity of soils, both in terms of genetic and constitutional. This circumstance determined, in turn, the entrance and the oversight of man on the territory that, before instinctively and after scientifically, selected soils according to their potential and identified production, agronomic and zootechnical systems, more suitable to the characteristic of the soils. Today "Campania felix" has not lost its congenital connotations of fertility and productivity, but it suffers from an obvious and serious socio-economic and cultural crisis. In the collective imagination, this area is the paradigm of environmental degradation, dominance of the Camorra and cultural vacuum. In particular we refer to the Basso Volturno - Litorale Domizio, or the landscape of Tifatini, which reveal the state of disturbing incompleteness perpetually suspended between the current dissipation and absenteeism, and the possible future evolution of reason and of wise and efficient governance.

To keep on speaking badly only of the Province of Caserta is misleading, malevolent and offensive, both towards the honest Citizens, and towards the environmental, architectural, artistic and historical assets of which this territory is more than rich. If it is true, from one side, that there are criminal activities - which the State opposed contrast always stronger and more efficient - and confirmed cases of contamination and degradation, at the opposite, it is clear that the uninformed printed, TV and radio communication often disseminates unfounded and tendentious news. Some press releases have only the residual effect of discrediting individuals and territory, and to alarm the population, with great satisfaction of "environmental-criminal" ecologists.

Reason raises precisely the question: "Cui prodest?". The question is easy, but reasonable answers are disturbing. Who has an interest in the land defame, humiliate people, demoralize entrepreneurship, mortify culture? The possible reactions to this disturbing context are actually two: or undergo, abdicating to civilization and delivering the cultural, natural and material in the hands of speculators and jackals, or arise, by investing on the heritage that one wants to ignore and deny, restoring the value and dignity stolen and denied."[30]

30 BUONDONNO Andrea. Professor of Environmental Restoration, Dipartimento di Architettura Luigi Vanvitelli SUN, interview by the Author, August 2012; Andrea Buondonno. *Campania felix*. In "Resoconto della Commissione Ambiente e Territorio 2011-2012", Rotary Club "Caserta - Terra di Lavoro" (Ed. ARDEA WEB S.r.l., Napoli, 2012, pp. 64). Translated by the Author.

## 4.3. The cultural system of the Province of Caserta: proposals of heritage's planning and management on the model of excellence sites in France

The aspect that is common to all the best practices, analyzed in France, is the participation of local communities and of their representatives (civil society, entrepreneurs, associations), through various forms of representative democracy, to the processes of planning and management of cultural, landscape and intangible heritage.

"In the Italian legislation the guarantees of participation generally provided in the administrative proceedings referred to article 7 and the subsequent of the national law 241 of 1990 do not apply to acts of planning as, for example, the Management Plan.This, however, does not mean that in such contexts, stakeholders should not be involved, but simply that their participation is subject to rules defined from time to time by the discipline area. In our case, the limited regulations on management of the UNESCO sites does not contain a specific provision on the point; nevertheless it seems possible (and necessary) to provide forms of participation in the proceedings to define the choices of the operative actions, and this for two reasons.

On the one hand, it is now well known that more or less extensive participation in proceedings represent the most advanced instruments of representative democracy, because only the upstream involvement of different stakeholders (civil society, entrepreneurs, associations) can legitimize subsequent public decisions; on the other hand, it is clear that listening the "voice" of parties involved in the public choices, ensure a more efficient action, whether because it is thus possible to verify the actual needs of the area, both because it reduces strongly the potential conflict between citizens and public administration. Even in the absence of a specific provision, therefore, it seems possible to apply to this case those system of information, consultation and participation of private individuals (whether single or associated), since long time considered by the national and regional legislature in related fields, such as urban planning and management planning of river basin. In particular, it seems appropriate

to emphasize the increasingly frequent recognition, at the legislative level, of the instrument of the public inquiry, which is a procedural form of participation particularly effective due to its characteristics of orality and informality."[31]

With regard to planning on a large-scale, le Schéma de Cohérence Territoriale (SCoT) of Montpellier, for the number of institutional bodies involved at different spatial scales, and the attention given to the protection of the agricultural spaces, seems to stimulate strategies for the establishment of a "cultural district" in the Province of Caserta. In fact the Schéma is a instrument of orientation, which embodies the principles of integrated management and sustainable development, in line with the international conventions and the national system of law in terms of planning and heritage management. In normative terms, however, it is not constraining for the executive design tools.

We believe, however, that a "director scheme" of urban development for the protection and enhancement of the heritage in the Province of Caserta, on the French model, can suggest to develop projects consistent in a view of consultation between institutions and civil society in an area, which is not limited to municipal boundaries, and extends to those of the Province.
The "scheme" for Caserta, although extended to all the geographical perimeter of the Province, could regard only those Municipalities that adhere to the project for the establishment of the "cultural district".
As mentioned above, the Schéma of Montpellier, providing one hundred thousand new residents and approximately forty-five thousand new residences until 2020, plans to expand the City outside the agricultural space, which becomes impassable limit to be protected, and a landscape and productive resource to be enhanced.

The urban expansion is planned along a directional axis, the "sea route", which projects the City on the coast, with ample spaces of project dedicated to nature and agriculture. In this logic, it is favored the dense city, which is opposed to urban sprawl, spread over a wide area and result of a speculative land planning because far from the principle of sustainable use of soil.

31 CALABRÒ Marco, Professor of Administrative Law at the Department of Architecture of the Second University of Naples. Interview, June 2012.

Province of Caserta, Cattedrale di Caserta - Capua, Chiesa dell'Annunziata (photographs by Gino Spera)





The similarities with the Province of Caserta appear clear, both for the need to protect natural and rural areas, that for the necessary link between the coastal and inland territories, considering the current lack of means of public transport, planned to facilitate travels, and reduce the use of vehicles for individual use.

With regard to the management system, the reference model for the management structure that we consider more appropriate, is that of the UNESCO site of the Loire Valley, which sees strongly involved the local communities in the process of promotion and appropriation of cultural values and protection of assets. Consequently, the communities beneficiate of the economic benefits related to tourism development. In 2002, it was signed by regional, provincial (departmental) and municipal administration as well as by the advisory bodies of the territory a "declaration of commitments" with the aim of increasing the attractiveness of the area in terms of landscape, environment, tourism and cultural services.
The State and local communities, at the request of the UNESCO World Heritage Committee, have established a system of management of the site, which consists of three bodies, constituted by institutions and major stakeholders of the territory.
The three bodies that are proposed and that could work synergistically - with features similar to those of the French site – for the "cultural district" of the Province of Caserta, would respond to the following functions:

- Institutional: consisting of representatives of all public bodies, from local to international level (including UNESCO), who have the power or the necessary legal powers to indicate the development guideline;
- Advisory: consisting of the main stakeholders of the territory (civil society, entrepreneurs, associations), who approve the guidelines and contribute to regional development, while contributing financially to the proposals, for example, through the financial instrument of project financing;
- Operative: consisting of technicians and representatives of scientific institutions, who are able to transform the guidelines, approved and implemented by the advisory body, into concrete actions.

As previously highlighted, for these forms of management, the most widely used instrument for cooperation, in the Italian legislative framework, is the agreement among public authorities. In particular, in relation to public actions intended to affect the local level are provided the so-called "program agreements", aimed at creating and implementing works, interventions

or programs of activities that require, for their full implementation, the integrated and coordinated action of Municipalities, Provinces, Regions, Government authorities and other public entities.[32]

In reference to the "operational body", we believe that for the effective and coordinated implementation of the "director scheme" of the "cultural district" could be foreseen the establishment of an independent structure (in the form of association or consortium), to be designed as referent body, to which the interested public institutions attribute the different tasks necessary to achieve - in the time and manner established by the project - the planned actions. As stated above, the "director scheme" is a guiding tool, but the operative body could coordinate operational executive projects, for example those described in the Management Plan of the UNESCO site of Caserta in progress.

In the framework of the policies for the enhancement of local and traditional resources, and for the management of tourist flows, we consider that a significant reference model for the "cultural district" of the Province of Caserta, even for the attention to the valorization of the rural landscape intended as an engine for sustainable development of the territory, would be the Grand Site de France de Saint-Guilhem-le-Désert et Gorges de l'Hérault.
To avoid human pressure due to excessive tourist flows, it were realized in the French site, thematic alternative itineraries, a reception center and gateway to the area, a museum for the enhancement of the typical product of ceramics. In addition, numerous monuments were restored with the aim of creating a "cultural district", able to propose alternative paths of visit to the most popular places of the Hérault, which are the Pont du Diable, the caves of Clamouse, the village of Saint-Guilhem-le -Désert.

In order to verify the degree of satisfaction of visitors, in the logic of the guidelines of the Grand Site, the Communauté de communes Vallée de l'Hérault planned and implemented several initiatives, including: the observatory on the number of tourists; the photograph observatory on landscape; the investigations into the economic effects on the territory associated with its frequentation; the observatory on the natural environment and the conservation status of the site.
Similarly, we might think, for example, for the "cultural district" of the Province of Caserta the creation of a reception center able to inform visitors about the alternative itineraries to discover the territory. The gateway may also function as interpreta-

32 CALABRÒ Marco, Professor of Administrative Law at the Department of Architecture of the Second University of Naples. Interview, June 2012.

tion centre to provide information, at the time unknown to the international public and to the residents themselves, about the meaning of the Outstanding Universal Value of the UNESCO site. Further information may be provided on the unique architecture, masterpieces of art and landscape that characterize so strongly the Province.
The associations, as well as the entrepreneurs of the area, on the participatory model of the sites of excellence in France, could cooperate with local institutions, for the management of the "district" in function, also, of the economic impact on local communities.

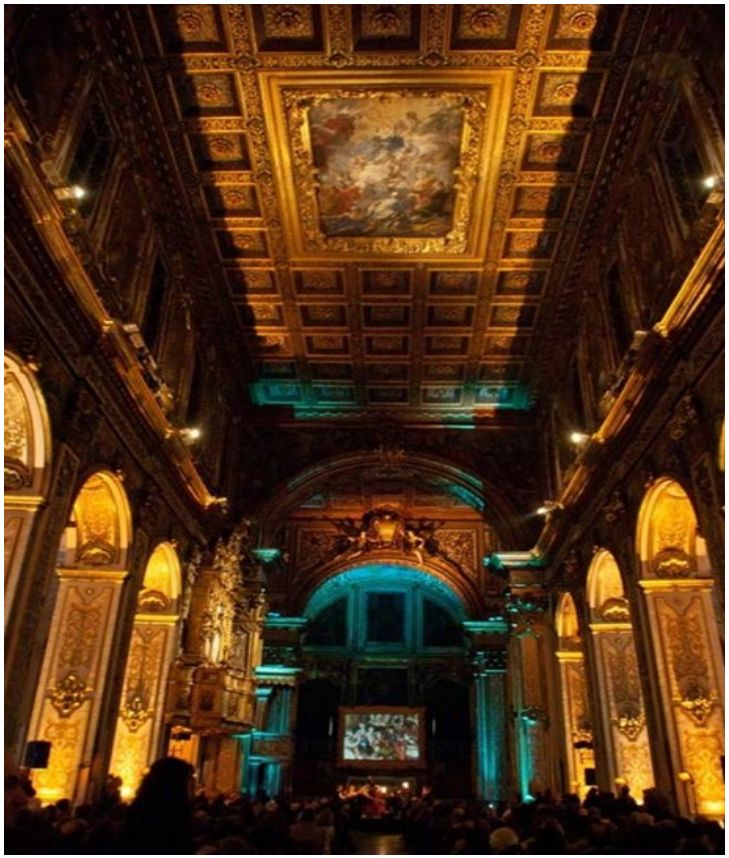
With regard to operational management structures for cultural and landscape heritage, the Etablissement Public de Coopération Culturelle (EPPC) analyzed for the UNESCO site and Grand Site de France du Pont du Gard and the Grand Site de Bibracte, seems to be a tool able to simplify the complex bureaucratic processes that often slow down the actions addressed to restore and enhance the heritage, when so many public institutions are involved, at different spatial scales.
One of the biggest problems in fact in the process of managing assets protected by the instruments of protection, is the overlap between these and the planning tools. Consequently occur inconsistencies and ambiguities between the powers of Administrations and relevant authorities. Most of time these ambiguities greatly slow down the process of planning and management, through the assignment of mutual responsibilities. The same ambiguity of the Italian legislative framework, which delegates different public entities for protection of landscape and urban planning,[33] comports further problem in the actions of coordination among the responsible institutions.

The structure de l'Etablissement Public de Coopération Culturelle, on the contrary, for its legislative and administrative apparatus, ensures the synergy among the various bodies represented on the board, thanks to the role of the general manager, who coordinates and implements the approved projects.

Pont du Gard appears a model for the ability to create a strong economic development in its own Region thanks to management policies focused on the realization of a "cultural district", which enhanced both the Bridge that the surroundings typical Mediterranean landscape.

33 SETTIS Salvatore. *Paesaggio Costituzione cemento.* Torino, Giulio Einaudi editore s.p.a., 2010.

Province of Caserta, Marcianise, Chiesa dell'Annunziata - Cattedrale di Sessa Aurunca (photographs by Gino Spera)





The parallel of study is quite spontaneous with the Carolino Aqueduct of the UNESCO site of Caserta, which is a masterpiece of hydraulic engineering built by the Bourbons, but not known and visited. The parallel with Pont du Gard suggests strategies aimed at promoting this exceptional architecture and its inclusion in a cultural itinerary that will put the emphasis on its meaning, as well as its functionality for the entire territory of the Province of Caserta. In fact, many other structures, used mainly for processing of agricultural products or for the manufacture of textiles, were fed by the Aqueduct of the Ponti della Valle di Maddaloni. The water of the Vanvitelli's conduct, besides being used to power the Bourbon factories, was used to supply the villages located along its path.

Starting from the sources of Taburno, in the Province of Benevento, and following the path of the Bourbon conduct, for thirty-eight kilometers to Caserta, it is still possible to find traces of many mills powered by the Aqueduct, which could be part of a cultural and tourist itinerary linking the two Provinces of Benevento and Caserta.

The case study of Bibracte is characterized by concrete actions adopted by the EPCC for the protection and enhancement of the site for which it received by the French Ministry of ecology, the Grand Site de France label in 2008. With the European archaeological centre of Bibracte was created a pole of international excellence for research related to archeology, which contributed to the constitution of an international scientific community that elaborates cooperation project on the birth of cities in Europe.

Among the most remarkable actions for management, we report the development of a "landscape management plan" for the protection of the centuries-old forest and agro-pastoral activities typical of the area, through a long-term time schedule. The "plan" foresees the future scenario of the archaeological excavations on the basis of the biological rhythms of the natural environment in the twenty-first century. The activities of planning and management in the long term, in the France case studies analyzed, have paid off with the expected results the structures of management for their efforts in the design stage. This seems that is not adaptable to the Italian context, too often influenced by mandates and policy choices in the short term, oriented to collect, in the shorter time possible, the maximum number of electoral consensus.

The establishment of an international scientific community in the Province of Caserta, addressed to the researches about the unique cultural, landscape and intangible heritage of the areas at the provincial and regional level, could help not only for the economic, social and cultural development of the territory, but also in its promotion on a world scale.

In this sense, projects of international cooperation are developing. These are elaborated by the Department of Architecture at the Second University of Naples, the BENECON Research Center, the UNESCO Clubs of Caserta with foreign partners including, institutions of higher education, governments, multinational corporations and organizations working in the field of trade in scientific research, such as UNESCO, the Fulbright, and UNISCAPE. We believe that the most interesting aspects of the project for the enhancement of the banks of the Seine in Paris are: the transparency with which the proposal was presented to the public, local communities, and all public and private involved stakeholders; and the reaction both by institutional bodies and local communities, whose representatives responded promptly with feedbacks, comments, critical and relevant suggestions.

Even in the absence of a specific provision in Italian law, the use of public participation in projects and plans that relate to World Heritage properties, seems possible in order to implement the proposal for the establishment of a "cultural district" in the Province of Caserta, within the regional network of UNESCO sites. This is possible through those system of information, consultation and participation of individuals (whether single or associated), since long time contemplated by the national and regional legislation in similar sectors, such as urban planning. In particular, it seems appropriate to emphasize the increasingly frequent recognition, at the legislative level, of the tool of public inquiry, as a criterion for widespread shared and democratic participation to support a collective project, which starts from the "bottom". We are convinced, in fact, that such consultation would allow to the executive project to be approved without prejudice by local communities and the main actors of the territory, because they were involved in all the stages of the planning process, from the analysis to the executive proposal.

In the case of the project of the Seine in Paris, its public presentation, its planning stages and participatory phenomenon, become, at the same time, process in progress of the collective construction of the proposal, as well as cultural event within the City. We think that the same procedure may be re-proposed in the Province of Caserta and, more generally, in Campania, where the participatory phenomena are limited in a planning policy and territorial governance. These are too often not very transparent

and careful to respect the rules, as well as not sufficiently determined, even in the timing, to put in practice the interventions that can not be delayed for the protection and enhancement of heritage.
Finally, we consider essential the allocation of more spaces and investments for the organization of major events of international importance. Fortunately, given the wealth of cultural and natural sites, it is not necessary invent anything. It would simply be enough to wisely promote what the area offers in terms of discovery of the historical origins and cultural identities.
The described actions assume the character of urgent need because it is evident that the Province of Caserta suffers from a long period of neglect by some public institutions responsible for the preservation and promotion of its heritage.
Culture, understood as a resource of the area in terms of development, cannot be, as often happens, only an occasional tool of intervention on individual and isolated emergencies.

Development is primarily the protection and recovery of the historical, artistic, architectural and landscape heritage (cultural heritage also under the Charter of Florence) through the development of tangible and intangible resources of the territory, aimed at the growth of identity and local economy.
According to Jolanda Capriglione "it should be noted, however, that when we speak of 'identity' we mean even more properly the recognition of the identity of its history that is thousands of years in our Province. The main objective is to tend towards a general recognition of the values by which the entire Province of Caserta can finally be identified as a "place manufacturer of cultural quality."

This process can determine without doubt a radical reversal of what happened in the last few decades. We can objectively wish, because the premises are all there, the passage from " territory to exclusive agricultural-industrial characterization" to "complex landscape incubator " whose entire backbone of development is expressed through the enhancement and promotion of cultural and existing production heritage. This process, however, presupposes, in the first phase of structure, a thorough investigation of the heritage and the recovery of its fragility, using the multiple forces responsible for research in the area, from University to continue with School and Professional Organizations."[34]

34 CAPRIGLIONE Jolanda. Documento per i Beni Culturali. Club UNESCO di Caserta, 2010.

## 4.4. Conservation, regeneration and innovation: the cultural district of Campania, World Heritage Region

Cultural policy in France favors not only the promotion of cultural heritage and landscape, but also intangible assets. The successful examples analyzed in the research are in fact strongly influenced by the appreciation of culture in all its aspects. It becomes the leitmotif of all the initiatives aimed at the integrated management of assets. In Montpellier, the Festival de Radio France et Montpellier e il Festival International Montpellier Danse, organized thanks to the Ministry of Culture, become international events. These have the ability to promote the City to the attention of numerous French and foreign visitors who have chosen it as a favorite destination.
The same great operations of urban transformation were aimed at setting up centers for the development of cultural activities, such as the National Academy of the Region, the high school of fine arts and the Corum, a multifunction cultural center capable of hosting major events. Finally, we note that the Communauté d'agglomération de Montpellier is one of the first urban areas in France for investment in cultural activities.[35]

In the Loire Valley, the development of cultural activities, thanks to the management structure, attaches significant importance to the partnership between central Government and local communities, Universities and Research Centers in the territory, which work in synergy.[36]
The realization of the international network Vitour, among seven European vineyards included in the World Heritage list, fostered the growth of tourism for impassioned wine. Cooperation among knowledge, education and training centers, with local Administrations and communities, occurs locally, nationally and internationally.

35 SAEZ Guy. *Villes et Cultures: un gounvernement par la cooperation*. Pouvoirs, n. 73, 1995.
36 TREMBLAY Dominique. *Valle della Loira*. In Manuel Roberto Guido e Maria Rosaria Palombi. *Tutela e Conservazione dei Beni Culturali e del Paesaggio*. Roma: MiBAC, Ufficio UNESCO, 2008, pp. 93-96.

The Institut International fleuves et patrimoine elaborates research and projects with other river communities of the Niger and the Mekong. The specialized university of the territory established specific courses on the management of the Loire cultural landscape.[37] Most of the students and professors belonging to pre-university cycle, were involved in projects and research on the enhancement of cultural heritage and landscapes. [38] The continuous organization of cultural events that refer to the identity values of the place reinforced the sense of belonging of local communities.[39]

In the cultural district of the Grand Site de France de Saint-Guilhem-le-Désert et Gorges de l'Hérault great attention was given to the development of rural landscape and promotion of agricultural products and local handicrafts as an engine for sustainable development of the territory.
This is reflected in the construction of the reception pole at the Pont du Diable and the ceramics museum in Saint-Jean-de-Fos. The Community of the Vallée de l'Hérault extended management policies related to the identity of rural land in all twenty-eight Municipalities constituting, among other things, a photographic observatory on landscapes. As part of the Grand Site, was formed a "steering committee" that provides information and involvement of local communities in the planning and management process of the property.

In the cultural district of the Pont du Gard, strategic choices for the development of the site in cultural terms were oriented mainly to the protection of the landscape and identity value, including agricultural one.
This is reflected in the restoration of a natural area that becomes an open-air museum, Mémoire de garrigue, and the reception pole, which hosts the interpretation center, with the most important exposition on the Roman period held in France.[40]
The enhancement of cultural events, through a rich program of national and international events, allowed for the development of tourism and economic development of the cultural district during all seasons of the year. It also created a cultural network between the Pont du Gard, Avignon and Nîmes, which are easily accessible and connected through various means of transport in less than an hour, from one site to another. The cultural tour is a must for French and foreign visitors who have

37 Valle della Loira . Piano di Gestione. Mission val de Loire, 2012.
38 ROBERT Emmanuelle, intern for UNESCO, section 'Convention France-UNESCO', intervista, giugno 2009.
39 EBERHARDT Sophie, intern for the Association 'des Biens Français du Patrimoine Mondial', intervista, gigno 2009.
40 MENDEZ GRAF Alejandro. Responsabile dell'accoglienza Pont du Gard EPCC, intervista, dicembre 2011.

the opportunity to visit three emblematic places of French heritage. The management structures of the sites, in fact, focused at the same time, on the value of tangible and intangible heritage, with the organization of many events that attract visitors. The Établissement Public de Coopération Culturelle de Bibracte focused on culture, scientific research and internationalization. In fact, the originality of the scientific and research program consists in the fact that students and researchers belonging to centers of higher education of different Countries adhere to it. They are coordinated in their projects by the permanent scientific team of the European archaeological Center of Bibracte. The site becomes a regional pole of cultural attraction. This fact contributed to the tourism and economic development. The EPCC invests half of its funds to promote awareness of archeology to the general public through the museum, the temporary thematic exhibitions and cultural events, which have become a major source of attraction especially for schools of the Department and Region.[41]

Thanks to the management structure of Bibracte, the identity of the Morvan, which is based on music, languages and customs, is not lost. On the other hand, it was restored and enhanced in recent decades. For this reason, the program of the museum is not only focused on archaeological exhibitions, but extends to various events that may attract residents and visitors.[42] The project for the rehabilitation of the banks of the Seine in Paris exemplifies some of the basic principles of cultural policy in France. These are the promotion of major events and public participation in the urban planning process. In the project, which involves the reduction of the vehicular space in favor of the pedestrian one, there are, in fact, a greater number of areas dedicated to public life, leisure and culture.

The project promotes the interrelationships between the residents and many visitors with the aim to improve the quality of life, even in environmental terms. The public consultation on the project was characterized by the participation of a large number of agencies, institutions, entrepreneurs and communities involved at the metropolitan scale. The project, under construction, foresees in a more stable manner the intentions of a periodic summer initiative, Paris Plage, launched in 2002. The rich program of cultural initiatives and events contributes to increase that of Paris, already full of entertainment, which characterize the City on the international scenario.

41 FLOUEST Anne, reponsable de la programmation culturelle et de la communication. Intervista, gennaio 2012.

42 GUICHARD Vincent. *An example of integrated management of an heritage site: Bibracte – Mont Beuvray (Burgundy, France)*. In proceedings of the X International Forum of Studies "Le Vie dei Mercanti", Aversa and Capri, 31, 1 and 2 June 2012. Napoli, La Scuola di Pitagora, 2012.

The event does not only make the City more attractive and pleasant to the residents, but also encourages visitors to visit and stay for longer periods.
The examples of successful policies are part of the French cultural policies, which aim at the enhancement of intangible cultural heritage and creativity. The strategies of the Ministry of Culture are structured around three actions: "Heritage", "Creation" and "Transmission of knowledge and democratization of culture."[43]

The organizational structure points to the decentralization and to empower local communities on the domain of cultural activities on the territory, in the framework of the guidelines laid down by the State. This is testified by investments in culture: in 2008, with € 6.7 billion euro, the State intervenes for 48.6 per cent of investments, while, with 7.1 billion euro, local communities investee for 51.4 percent. In this context, public investment is equal to twenty-five percent, compared to private ones, equal to the remaining seventy-five percent.[44]

Law 6 of 2002 with the introduction of the institution of the Établissement Public de Coopération Culturelle and Law 809 of 2004, which regulates the local freedoms and responsibilities for the organizations of major events, highlights the attention of the French legal system in this direction. It is a duty of the State to allow everybody to have access to culture, as provided by the French Constitution. This results in two main objectives: making available to the widest possible audience the works of art, primarily those national; encouraging the creation of works of art and stimulate the spirit that enriches them(décret n. 59-889 du 24 juillet 1959).[45] The great value attributed to culture and intangible assets has become an element now part of the lifestyle of the French. They see it, in fact, as a tool for the improvement of their quality of life.[46]

A 2008 survey highlighted how the French attribute an important role to heritage for: tourism development, transmission of values to future generations, the preservation of traditions and rare manufactures, historic and artistic education, the improvement of the quality of life, the sharing of common values for the population and, finally, the creation of jobs (table 3).[47]

43 GREFFE Xavier, PFLIEGER Sylvie. *La politique culturelle en France*. Paris, La Documentation française, 2009.
44 LACROIX Chantal. *Statistique de la culture. Chiffres clés 2009*. Paris, Ministère de la Culture et de la Communication. La Documentation française, 2009.
45 GREFFE Xavier. *Economie de la propriété artistique.* Paris, Economica, 2005.
46 GREFFE Xavier, PFLIEGER Sylvie. *La politique culturelle en France*… op. cit.
47 TNS Sofres. Patrimoine et développement durable: un question d'education ? Sondage réalisé pour Vieilles Maisons Française le 26 et 27 mars 2008, pp. 68-89.

The vast majority of the population is convinced of the value of the assets especially with regard to the intangible values, such as cultural, educational, of sharing and aggregative, and for the development of a common sense of identity. Cultural development, then, appears to be, in the notice of interviewed ones, of great importance for the development of tourism and job opportunities.

**Table 3.** TNS Sofres survey : "Would you say that heritage has an important contribution or not…" (source: TNS Sofres. Patrimoine et développement durable: un question d'education? Sondage réalisé pour Vieilles Maisons Française le 26 et 27 mars 2008, pp. 68-89).

| | **Important** | **Not important** | **without opinion** |
|---|---|---|---|
| tourism development | 94 % | 5 % | 1 % |
| transmission of values to the future generations | 91 % | 7 % | 2 % |
| transmission of traditions and rare manufactures | 89 % | 8 % | 3 % |
| historical and artistic education | 89 % | 8 % | 3 % |
| development of the condition of life | 80 % | 17 % | 3 % |
| sharing of commun values for the population | 80 % | 15 % | 5 % |
| creation of job opportunities | 79 % | 19 % | 2 % |

The same survey affected the public about actions to be taken for the protection and enhancement of the French heritage. The majority of respondents focused on intangible assets, such as educating young people about the heritage and raising public awareness. Suggestions on increasing public funding and incentives for private investment through tax cuts for individuals and businesses rank third and fourth places respectively (table 4).[48]

48 TNS Sofres. Patrimoine et développement durable: un question d'education ? Sondage réalisé pour Vieilles Maisons Française le 26 et 27 mars 2008, pp. 151-154.

The results of this consultation highlight how the enhancement of culture can contribute to a more general improvement of the living conditions of citizens and to the economic development, not only related to financial investments.

**Table 4.** TNS Sofres survey: "What should be done, according to you, to improve the conditions of preservation and enhancement of heritage in France?" (source: TNS Sofres. Patrimoine et développement durable: un question d'education ? Sondage réalisé pour Vieilles Maisons Française le 26 et 27 mars 2008, pp. 151-154).

| **Proposals** | **Yes** |
|---|---|
| educate young people to heritage | 49 % |
| rise public awareness | 38 % |
| increase public funding | 36 % |
| stimulate private investment through tax cuts for individuals and businesses | 27 % |
| further training of heritage professionals | 21 % |
| additional regulatory instruments | 9 % |
| creation of new labels | 4 % |

A great deal of attention is given to the actions aimed at developing the French cultural policy and products abroad. The decree of August 18th, 2004 clarified the role of the Délégation au développement at aux affaires internationales (DDAI). The Delegation "coordinate and evaluate the European and international policies of the Ministry of Culture. In synergy with other relevant government departments, it implements the actions devoted to French cultural influence in the world and contributes to the activity of services and the French organization abroad."[49]

49 DUVERNOIS Louis. Rapport d'information fait au nom de la commission des affaires culturelles sur la stretégie d'action culturelle de la France à l'étranger. Sénat, 2004, p. 62.

Campania, Privince of Naples, Campi Flegrei (photographs by Archizoom)





This attention to the international policy of France can also be registered in the development of exports of cultural goods worldwide. In fifteen years, from 1992 to 2007, the export of these products increased from one thousand five hundred million euro to about two thousand three hundred fifty million euro. They include books, print, video games, musical partitions and instruments, and art objects.[50]

Similar attention for all the aspects of cultural development would seem to support the thesis of Richard Florida, on the development of "creative class". According to the American professor, institutions and buildings devoted to culture attract a creative class that exerts a positive influence on the development of the city. In other words, artists attract creative people who arouse development. He argues that there is a relationship between the concentration of bourgeois-bohémiens and the growth rate of the cities in which they reside. [51] As bourgeois-bohémiens are musicians, artists, writers, designers, photographers, and a number of people associated with them. In general, they are the creators and producers of cultural activities.

The study of the American cities of Michael Rushton reduces the role of creative classes for the development of the city.[52] He argues that if the number of artists exceeds the national average in terms of concentration in that particular urban reality, then an increase of artists, in comparison to the average, it does not correspond to a meaningful increase of the creative class. In addition, the cities that experienced considerable economic development in the last twenty years are not bohemian city such as Las Vegas, Memphis and Oklahoma City. Rushton shows that the bohemians live to ninety percent in the city center, and not in the suburbs where the rates of urban development are very limited.[53]

The interest in cultural policy is also favored in Europe. The Council of Europe is committed with the Faro Convention of October27th, 2005 on the value of cultural heritage for society. Moreover, the European Union with the Culture 2000 program aimed to realize a joint program for the promotion of cultural dialogue and knowledge of history, creation, dissem-

50 LACROIX Chantal. *Statistique de la culture. Chiffres clés 2009*. Paris, Ministère de la Culture et de la Communication. La Documentation française, 2009.
51 FLORIDA . *Cities and the Creative Class.* Routledge, 2005.
52 GREFFE Xavier, PFLIEGER Sylvie. *La politique culturelle en France*. Paris, La Documentation française, 2009.
53 RUSHTON Michael. The creative class and urban economics international. Vienne, 7 juillet 2006.

ination of culture and the mobility of artists and their works of art, of cultural heritage and new forms of cultural expression such as the socio-economic role of culture.
The Culture 2007 program, which covers the period 2007-2013, focuses on three objectives: promoting the international mobility of professionals in the cultural sector; promoting the circulation of works of art and cultural and artistic products beyond national borders; Promoting inter-cultural dialogue.

How can such an articulate and structured cultural policy contribute to the definition of a cultural district in Campania? Is it possible to develop a cultural policy on a regional scale when the Italian cultural policy was not able to offer significant positive models in the last thirty years? Is, finally, a cultural policy in a Region of southern Italy really possible, if there are no successful examples in the northern Regions, considering they are the most advanced and organized?

In the particular territorial context of the Campania Region, characterized by historical evidence, the discovery of the genius loci, defined as recovery of all the cultural components, may contribute to the development of a cultural district only if integrated into a logic of system. In other words, the enterprises as well as the cultural and tourist activities should integrate themselves with all the other productive sectors of the Region. The system cannot operate independently. Culture, also in France, must be perceived as a benefit, not only economically, but in the sense that it is able of improving the living conditions of local populations.

First of all, we consider that those cultural values of beauty and aesthetics, which marked in the history the places of heritage, must be recovered. The inhabitants of Campania, due to numerous social and environmental emergencies in recent decades, after World War II, lost, or are losing, the sense of belonging and pride that, on the contrary, characterized them for centuries. Victor Hehn (1884) wrote that "all ages occurred in this Region. The ancient Cimmerians with their nocturnal ceremonies, Oscans and the Etruscans with the values vaults, the Chalcis, the Samii, the Sybarites, with their gentle humanity, and finally the Romans, masters of nature, the fabulous Mori and chivalry Normans." In addition, Campania is referred to be the crossroads and chosen place of encounter among peoples of the Mediterranean in the evaluations which allowed the inclusion of Naples and Cilento in the World Heritage list.

The port cities and territories bordering the sea, since ancient times, are meeting places of cultural exchanges. We think, to cite an example in the Region, of the central role of cultural, politically and economically reference for the Mediterranean of the Maritime Republic of Amalfi.

They are also places of tolerance, a prerequisite for the adoption, acceptance and diffusion of different forms of expression and culture. We believe, therefore, that in the rediscovery of these roots and these historicized values, local authorities may find that sense of cohesion and belonging, which can stimulate a proactive approach to the development of the cultural district. "Campania World Heritage Region" or "Campania port of the Mediterranean", are slogans that, beyond the impact that may arouse in the international tourism market, have sense if strongly shared, in their deep meaning, by the inhabitants of the territory. In this sense, a communication campaign must be addressed in order to raise awareness and knowledge capable of awakening the collective conscience.[54]

According to Jolanda Capriglione "development policies should be focused on and addressed to:

- Communication and information of regional initiatives in the field of cultural tourism;
- The growth of the cultural identity of the area in order to opposite media campaigns, which in recent years greatly damaged the image of the Campania region as a whole and without the necessary distinctions;
- Development of tourism and of food and wine chain;
- The incentive of the sporting tourism;
- The creation of a stronger connection between the management of historical-artistic-cultural activities and economic production through the realization of ad hoc structures."[55]

Popular events referring to popular traditional cultures have a strong ability to involve local communities and develop a local economy of great interest. To cite one typical example among the many traditional events in Campania, the festa dei Gigli

54 HAUMONT Bernard. Interviews by the Author, from January 2011 to September 2012.
55 CAPRIGLIONE Jolanda. Documento per i Beni Culturali. Club UNESCO di Caserta, 2010.

di Nola in the Province of Naples.[56] Among the events of sacred character, the "miracle of San Gennaro in Naples" has the ability to attract all the inhabitants of the City as well as the attention of those in the Region.

The organization, promotion and enhancement of the intangible asset may thus have a key role in the creation of the cultural district, because of the ability to engage, so actively, the local communities. "It seems almost superfluous to say today that the communication takes a strategic role in the processes of management and development of the territory. Thus it is therefore necessary that local authorities and structures related or connected to them (by the Pro Loco to the Agency for tourism) learn how to strength communication more and more in order to raise awareness on their activities and territory:

A. To the territory itself, which is often not aware of the initiatives and actions put in place;

B. Outside of the territory, which is to say to the whole world, also through the UNESCO portal that 'normally' talk to the world."[57]

Thus, in the tourist and cultural circle, communication always covers an essential role in the planning of actions aimed at increasing the fruition of historical, architectural, artistic, landscape and environmental assets.

This is possible due to specific interventions focusing on:

- The creation of a single portal on cultural tourism initiatives planned at the same time of the international calendar, according to the manner and time required by contemporary rhythms, in consultation with stakeholders at all levels;
- The coordination of cultural and regional tourism events, though respectful of the autonomy and local planning that experience tells us is always very rich and articulate;
- The preparation of a communication plan of cultural and tourist regional initiatives in cooperation with all the stakeholders as well as with the involvement of major international institutions such as UNESCO;

56 CARILLO Saverio. *La festa di pietra e la città di carne.* In ESPOSITO Salvatore. *I gigli di Nola.* Quattropassi, XIV annuario 1995.
57 CAPRIGLIONE Jolanda. Documento per i Beni Culturali. Club UNESCO di Caserta, 2010.

- The creation of info points, books, guidebooks and brochures which also take account of new forms of communication, closer to young people. These, through new technologies, are more easily accessible, if it is true that information is a duty of all the institutions which care about the development, according to Mounir Bouchenaki, General-Director of ICCROM.[58]

How is it possible to manage the cultural district of Campania? What kind of structural, organizational, managerial and administrative relationships are realized between the regional network and the tourism systems of the Provinces? How can the wealth of knowledge on the assets of Campania be useful? How is it possible to turn this knowledge and proposals presented in the research into concrete projects? Which are the tools for the promotion of the cultural district?

The management structure proposed for the local tourism system, includes three bodies (political, advisory and operational). These can represent all the institutional actors and stakeholders of the civil society. Through this structure, the general manager of the local tourism system, specifically a professional of the operational body, could represent that tourist system. The six general managers of their local tourism systems – one for each UNESCO site - could constitute a board - a production room - able to coordinate all the actions related to the management of the cultural district of the Region. From the Management Plan of the World Heritage property, then we pass to the plan of the local tourism system and, finally, to that for the cultural district. As we have seen, such a management structure, in France has different organizational forms, from the regional to local scale. According to the Italian legal system, cooperation among local actors can occur through planning agreements among involved institutions.

58 CAPRIGLIONE Jolanda. Documento per i Beni Culturali. Club UNESCO di Caserta, 2010.

Province of Naples, festa dei Gigli di Nola (photographs by Saverio Carillo)





We believe that the presence of seven Universities in Campania and ten Research Centers, with specific and different disciplinary competences, is able to identify the area as a place of knowledge, mutual understanding and cultural exchanges. Institutions of higher education and innovation could play a key role in defining the cultural system at regional and provincial levels.
The University, at provincial level, could represent the operational body able to coordinate actions and projects coming from the political class, decision makers and civil society.

The general director of each local tourist system, to be identified among professionals of high scientific and cultural evidence, with the support of scientific institutions, may define the guidelines. They can serve as the executive board of the cultural district for the actions of integrated management related to the regional heritage. The wealth of knowledge described in the various stages of research and related to the regional heritage, would be made available to institutions and public structures. Politics in Italy, in general, and in Campania, in particular, except in rare cases, in recent years, was not able to provide positive models to follow. Instead, the centers of knowledge, in most cases, combining research and support to institutions and businesses, were able to achieve levels of excellence, especially in the field of dissemination of knowledge and international cultural exchanges. Evidently, the university system of Campania, in some cases, is inefficient and uncompetitive. We have the impression, however, that new legislation in the field of research and innovation has the ability to make processes more transparent and meritocratic, thus to enhance the human capital of the territory. A link must be created between the various institutional actors and local communities. Associations for the defense of the heritage, territory and landscape, at national level, and even more at the local level, operate and often replace the public Administrations, at different territorial scales, which often lack initiative and are incapable of decisive action. Therefore, the most difficult objective seems to be the creation of this relationships network, or the network among the world of knowledge, public institutions, voluntary sector, business and associations.

Waiting for a development, resulting from concomitant factors, sometimes also difficult to foresee, everybody, in the operational field of competence, should develop to the best his/her own job and his/her own functions. Within the realization of the cultural district and the local tourist systems, the adhesion to initiatives, conventions and international networks, contribute to the sharing of models, principles, hopes and shared actions, at least from the majority. Among these tools, we recall the local Agenda 21, the environmental certification and the European Charter for Sustainable Tourism, which is of particular interest due to its efficiency and effectiveness.

Adopting the Charter means adhering to its principles and operational tools, as well as using them in the current management following the procedures laid down to optimize all its activities. The European Charter for Sustainable Tourism is a voluntary instrument to reach the European Union. It derives from the elaboration of the World Charter for Sustainable Tourism signed in 1995 in Lanzarote (Canary Islands) and is applied to protected areas.

Adhering to international circuits promotes the visibility of sites and creates opportunities for tourism development that can significantly contribute to the creation of local economies. Among the institutions that facilitate the creation of such networks, it is stated, only by way of example, the European Institute for Cultural Routes, which was born thanks to the support of the Council of Europe. The Institute promoted the creation of about thirty cultural networks, including the sites of the Continent, through thematic routes, such as The Mozart Ways, The Phoenicians route and The Via Carolingia.

Significant initiatives, however, are moving in Campania. For example, one hundred Italian mayors, including many of the Cilento, presented UNESCO a project entitled "Hundred Mayors for Beauty and Landscape." For this initiative - jointly promoted and with the substantial contribution of the European Observatory of Landscape - UNESCO has decided to award the "Michelangelo" medal to the mayors, who for commitment and vision, aim to contribute to the definition of two new tools of protection: the new UNESCO Convention on the landscape and the national law on Beauty and Landscape. These actions help to mature, within the national policy, awareness of point on its own assets of get out from the crisis. They point to the pride of belonging of the Community to a territory, which on the beauty and landscape built its heritage in the past. Among the instruments for the promotion of tangible and intangible assets in Campania, Artecard is a magnetic card that makes it possible to visit the main places of interest, at reduced prices, at the same time using the transport system of the Region. In the Artecard network all the World Heritage properties could be included, along with the "minor" heritage, which become part of the cultural district and of the local tourist systems.

The promotion of Artecard, as well as that of other instruments of tourism publicity, should be coordinated at the regional level, through the proposed board, so as to prevent different advertising messages which could overlap and promote the regional heritage in an unclear manner. Coordination optimizes costs, investment, time and innovation. Consider the participation in the international tourism fairs, where the same territory, is presented by several public institutions (Regions, Prov-

inces, Municipalities, Chambers of Commerce, Industrial Unions, etc..) with an undifferentiated overlap of competences and promotional messages often confused, contradictory and useless.

Many of the European resources were and will be allocated to implementing programs of action capable of harmonizing the protection of cultural resources of the area and development strategies rewritten in terms of the contemporary world. This should give new life to entrepreneurial initiative oriented to the expansion of the tourism offer, that until now was linked almost exclusively to sites of greater value, such as the World Heritage properties. We must extend this concept to the minor and immaterial heritage, which can really characterized in a unique way the Region.

"In this context of new projects related to the new vision, the territory is no longer a container, but the protagonist. For the first time, the cultural heritage and landscape would be at the center of development policies, and the Region and the Provinces will respond with concrete actions. Or create decision-poles able to listen and, at the same time, give a unified and coordinated sense at the choices made by the Municipalities, while respecting the vocations and the needs of each person."[59]

59 CAPRIGLIONE Jolanda. Documento per i Beni Culturali. Club UNESCO di Caserta, 2010.

# 5 THE DOMITIO COAST AND CASTEL VOLTURNO: CASE STUDIES

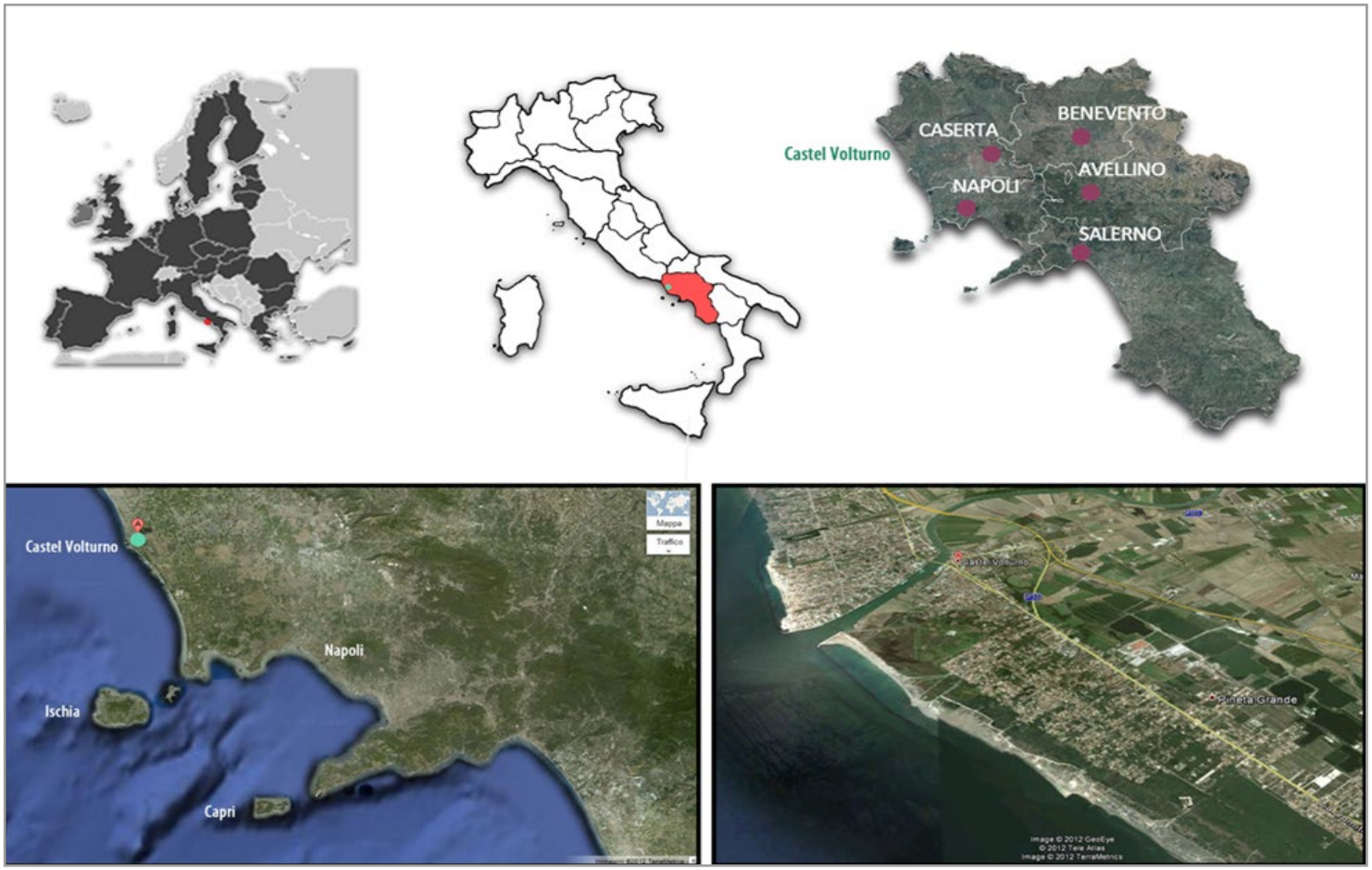
## 5.1. Castel Volturno, from illegal construction to node and junction of permutation for the cultural system in the Province of Caserta

The City, of uncertain origin, perhaps of Etruscan foundation, does not testify important traces of its ancient recognized literary. It is characterized today, as two thousand years ago, by 14 kilometers of a rich Mediterranean vegetation, 27 kilometers of sandy continuous coastline, and it has a surface of 72 square kilometers. The Volturno River - the main river in southern Italy for both length and water flow - crosses the City.

Castel Volturno was the forced crossroads to many, coming from the sea wanted to reach the port of Casilinum (current Capua) and then in Capua (current Santa Maria Capua Vetere). Important commercial center, the City held until the time of Gothic War (mid-sixth century a.C.), of which there are traces in Procopio (Procopio di Cesarea - The Wars by M. Craveri), the main function of commercial emporium. Here, in 95 a.C., the emperor Domiziano Flavio built the road that still bears his name, to connect Puteoli (now Pozzuoli) to Appia and then to Rome, and a magnificent bridge, which connected the two banks, descripted by Papinio Stazio, the Roman poet of the first century a.C., in the Silvae. In the ninth century the Lombards built the present castle on the southern survivor arch of the bridge, which, in subsequent years, became the residence of powerful Norman, Swabian and Aragonese families.

Among the main architectural emergences to be restored, which the City is facing are the ancient Borgo San Castrese and the Torre di Patria. No less urgent, however, are the surveys and the recovery of the archeological area of Liternum. Although the unknown location of the site, it is likely that Liternum might be configured with the archaeological area on the southern side of Patria Lake (ancient Clanio river). Here Publius Cornelius Scipio Africanus would spend his voluntary "exile" and his last years in a family home, in a uncertain location, probably in the lands that his legionaries received after the battle of Zama at the end of the Second Punic War (202 b.C.).

## Castel Volturno



Among the natural beauty of great environmental value, we remember the Oasis of Variconi and the area of the nature reserve Foce Volturno, Costa di Licola e Lago Falciano. The first is one of the most important wetlands of Campania, protected by the Ramsar Convention for the functions it assumes for the life cycles of many species of migratory birds and the presence of some species of rare plants. The second covers the 27 kilometres of beach on the coast and includes some SCIs (Sites of Community Importance) and SPAs (Special Protection Areas).

To date, Castel Volturno, due to land-use violations, illegal immigration and the presence of numerous criminal organizatios, can be considered one of the most extreme cases of urban and social decay in Italy. At the local level, the regional emergencies are greatly amplified because of the negative connotation also increased thanks to the mass media.

To the period of economic and tourist development experienced by the City in the '60s and '80s, thanks also to the realization of the illegal centre of Pinetamare - central location on the territorial coastline - there have been events during the years, sometimes escaped to the attention of administrators and sometimes too difficult and unpredictable to be controlled. They resulted, in the last thirty years, in a slow but inexorable decline of the whole territory. Among the main causes that have produced such degradation, we mention:

- The realization of numerous illegal buildings in areas of flooding and hydro-geologic risks. For example: the four thousand illegal residences in the Lago Piatto area, on the right bank of the mouth of the Volturno; the eight towers built on the maritime domain in Pinetamare; and the construction of the port, also abusive, of San Bartolomeo in the dried channel, so-called Foce Vecchia dei Regi Lagni, which hosted 180 berths and where it should rise the new port. A large part of these realizations destroyed the coastal dunes and the Mediterranean protected green area, contributing, together with the marine works on the beach of Pinetamare, to incisive modification of the original line of the coast, with substantial areas of erosion and as much of nourishment;- water pollution, mainly due to the conduct of the Regi Lagni, exceptional work, at the time, of hydraulic engineering built by the Bourbons for the irrigation of the agricultural areas of the Province of Caserta. Today, the channel, which flows into the sea, due to the illegal dumping of many Municipalities (also endorsed by public institutions), is one of the largest open-air dumps in Italy;

Castel Volturno: 1) areal view of Marina d'Ischitella; 2) plan of the Municipality (photographs by Archizoom)






Castel Volturno, Borgo San Castrese and Oasi dei Variconi (photographs by Gino Spera)





- The occupation of the territory by more than thirty thousand people displaced by the earthquake in Naples in 1980 and bradyseism of Pozzuoli from 1983 to 1984. Staying for a limited time in many hotel and residences and not integrating, for their temporary permanence, they ended to abruptly alter the demographic balance and to impoverish the social services;
- The illegal immigration mainly from Africa. To the twenty thousand resident people were added twenty thousand "new residents" who often do not find work. Thus, they dedicate to illegal activities. The Public infrastructures of the City appear to be significantly overloaded, because, in summer, to already indefinable mass of illegal immigrants, is added on average of two hundred thousand visitors a day, for seaside tourism;
- Social conflicts caused by a difficult relationship between residents and illegal immigrants. This was exacerbated by the dramatic attack of mafia (camorra) on September, 18th, 2008, during which members of the criminals clan of the Province of Caserta massacred six African immigrants. The reaction of the entire African community, which frequently manifested compact, created moments of strong contrast with the local community;
- The presence of numerous clans of mafia that recruit "manpower" at low cost among young people and illegal immigrants given the miserable conditions in which they live.

At these emergencies, we highlight that almost all of the constructions of Castel Volturno were illegally realized. In 1970, with one million and half cubic meters, the City is placed at the top of the classification for illegal realizations ("wild cement"): one out of five illegal construction in Italy was consumed in the territory of Castel Volturno.[1]

This because for the territory was never approved a suitable planning tool, if not a perimeter of urbanized areas, under which, the local administration allowed the construction of some buildings, such as the manufacturing factories. In June 2011, a Municipal Urban Plan (PUC) was adopted by the City administration that, subsequently fallen, could not proceed to the final approval.

1 BERTOLOTTO Eleonora. Finisce l'arrembaggio alle torri dello scempio, in "La Repubblica", 16 luglio 2000; cfr. CERVASIO S. (1995). Sigilli alla città abusiva voluta da politici e clan, in "La Repubblica", 21 settembre 1995.

To contrast these illegal realization and restore the original state of the area, it began in the 80s and 90s a dispute between the State and the entrepreneurs, who realized the abuses in order to rehabilitate the environmental damage they caused. In this logic, on May 10th, 2001 was signed a memorandum of understanding (with the participation of the Campania Region, the Province of Caserta, the city of Castel Volturno, the neighboring municipality of Villa Literno, and private entrepreneurs) for the realization of a "environmental rehabilitation and socio-economic recovery of the Litorale Domitio." The memorandum of understanding was transformed in "program agreement", which was signed on August 1st, 2003. Its approval consists in a declaration of public utility and urgency of the works in it planned. The "program agreement" provides important works for the recovery of the entire Municipality, such as the urban, environmental, infrastructural and functional redevelopment of the medieval castle and the entire borgo San Castrese in the historical center; the works to secure the Domitiana road axis, which runs through the City; and the redevelopment and expansion of the port of San Bartolomeo in the village of Pinetamare.[2]

The project of the new port, which was approved by the Regional administration, is under construction (the works, to date, are stopped) through the project financing tool.[3] The project, certainly the most important currently in progress for the City, will be built in three years and managed by private entrepreneurs for other fifty-seven years. Then, it returns to the availability of the public management. The estimated expenditure for the project is one hundred and thirty million euro, fully covered by private funds.[4] Other projects, which are not included in the "program agreement", concern the construction of four squares for Castel Volturno, currently being finalized, and the redesign of the coastal strip. These proposals are the result of the national and international competition of architecture "The System of Squares" (2002)[5] and "Leaving Waterfront" (2005),[6] organized through a partnership among a number of local associations and the City administration.

The strategic position of Castel Volturno, barycentric for the important centers of Naples and Caserta, its proximity to the Campi Flegrei - among the most prestigious places of the past, where the oldest noble families of Rome built luxury resi-

2 PUC. Piano Urbano Comunale. Comune di Castel Volturno (Caserta), 2010.
3 Decreto Giunta Regionale della Campania n. 8 del 12.02.2010. Area Generale di Coordinamento, Settore 3, Servizio 1; VETRELLA Sergio, Assessore ai Trasporti della Regione Campania. Interview, 12 July 2011.
4 LUISE Sergio, ex Assessore ai Lavori Pubblici del Comune di Castel Volturno. Interview, 07 July 2011.
5 CIAMBRONE Alessandro. *Il Sistema delle Piazze*. Castellammare di Stabia, Nicola Longobardi editore, 2002.
6 CIAMBRONE Alessandro. *Economic Development Strategies. The USA experience for Castel Volturno.* Comune di Castel Volturno, 2005.

dences and campaign villas - the numerous historical-architectural and landscape assets, as the ancient Borgo San Castrese, the Torre and the Lago di Patria, and the Oasis of Variconi, together with an efficient and extensive network of connections, as well as the projects in progress, represent undoubted potential because the City can aspire to become one of the most important tourist centers of the Region.[7]

We believe, however, that the City may express its full potential, only if part of a project to a supra-municipal scale and considered one of the main focal points of a provincial tourist system.[8] In fact, to confirm this hypothesis, we record that there are already planned many infrastructure projects that will make more and more the City a tourist attractor at the regional scale, as the river port on the Volturno, the international airport of Grazzanise (ten kilometers far from the City), the regional metro and the sea metro. In addition, within a radius of thirty kilometers, it were realized major shopping malls and hotel complexes, including the Tarì of Marcianise (gold market), the CIS of Nola (Made in Italy clothing market), Holiday Inn and Hyppo Kampos Resorts, which, respectively, with their golf courses and sports facilities surrounded by nature, attract visitors from around the world. In this sense, Castel Volturno could represent the referent sea point of the "cultural district" of the Province of Caserta proposed by the research.

To ensure that the proposed project can actually be achieved, we considered essential the participation of key stakeholders of the area in the planning process. The entire community of Castel Volturno must recover the identity matrix of the territory and regain a sense of belonging. This makes people proud of a place, and participative in the decision process, which outline the development of the city.[9] The structural projects should be integrated with a set of intangible assets such as security and trust, which are the necessary preconditions for the development of the area. These conditions enable to start a virtuous cycle of improvement of the environmental system.[10] It is in reference to this complexity

7 CIAMBRONE Alessandro. *Castel Volturno, da costruzione illegale a polo turistico per lo sviluppo del territorio diffuso in Terra di Lavoro*. In MANZO Elena. *La Citta che si Rinnova*. Roma, Franco Angeli editore, 2012.

8 CIAMBRONE Alessandro. *Reggia, ma non solo.* In Siti anno IV n.1. Ferrara, Associazione Nazionale Siti e Città Patrimonio Mondiale UNESCO, 2008, pp. 54-57.

9 JACOB Allan B. *Making City Planning Work*. Chicago, American Planning Association, 1980.

10 GAMBARDELLA Carmine. *Piano Turistico Strategico Partecipato del Litorale Domitio*. Dipartimento di Cultura del Progetto, Seconda Università di Napoli, 2007.

that must be planned an appropriate action of knowledge of the territory, which constitutes the base for the protection and enhancement of the environment in all its components.[11]

These actions for cultural, environmental, landscape and industrial assets, represent the engine of the territorial development, which finds its roots in the genius loci. This is "the fruit of memory, traditions and ancient knowledge, as well as the material evidence of the past that have shaped the physical form."[12] We consider that these are the essential conditions of departure to let become the projects of territorial development the driving force for the cultural, social and economic rehabilitation of the City.

11 GAMBARDELLA Carmine. *Atlante del Cilento*. Napoli, Edizioni Scientifiche Italiane, 2009.

12 GAMBARDELLA Carmine. *Città rete_ Rete di città*. In proceedings of the IV International Forum of Studies "Le Vie dei Mercanti" Città rete_Rete di città, Capri, June 2006. Napoli, La Scuola di Pitagora, 2007.

Castel Volturno, Pinetamare, Darsena San Bartolomeo (photographs by Gino Spera)



## 5.2. Project financing between abusiveness and economic development: the port of Pinetamare

In the locality of Pinetamare in the city of Castel Volturno, will be built, so it seems, a new tourist port. Twelve hundred boat places and two thousand five hundred parking spaces in an area of seven hundred and fifty thousand square meters; ferries and hydrofoils for the islands of the Campania and Lazio Regions; private concession for sixty years; one hundred and thirty million euro in costs (all private investments) and thousands of new job opportunities. At least, this emerges in the intentions and declarations of the involved entrepreneurs and of the politicians who support the project. These are the numbers and the details of the proposal that has won the international public competition banned by the Campania Region. At first impact these numbers seem to have the strength to develop the economy of a Region characterized by very low employment rates and damaged by decades of speculative exploitation of the soils.

However, one wonders at what price that will be possible. A first consideration is related to the legal connotation of the project and raises a basic question: Is it possible to build a port in an area illegally occupied and on which there are still unresolved disputes related to its ownership? And then, is it right to meet the expectations of the majority of citizens who see in the construction of the port - probably correctly - the only way for the social rehabilitation and a crucial path for the rebirth of a territory? All this especially in consideration of an assumption, that is the irreducible reality of a context notorious for the lack of employment and for the affirmation, in the last fifty years of a prevalent sense of illegality in all strata of social and public life ? And again: Is the realization of the project compatible with the environmental and landscape prerogatives of the area, and may constitute such a hypothetical realization a real engine of sustainable development?

In the City, considered one of the most extreme cases of urban and social decay in Italy, due to land-use violations, illegal immigration and the presence of many criminal organizations, we wonder, finally, from where was born a so abnormal and disordered urban expansion.

In the early '60s, some private entrepreneurs - of the same family who won the tender for the new port - illegally occupied four kilometers of coastline and ten square kilometers of pine forest. These assets owned by the City and constrained with civic uses (judgments of the Commissioner for Civic Uses of Naples in '36, '45 and '71), were mainly destined to grazing of buffaloes that was also the main activities in the area linked to the cheese and mozzarella production, among the most famous. On these municipal terrains were built four thousand houses and a large hotel complex, for a total of fifteen thousand rooms, with illegal licenses, all mysteriously disappeared.[13] Among the illegal realizations also the dock of San Bartolomeo, where there should be built the new port.

With Resolution n. 466 of March 19th, 2004, the Regional Council approved the realization of the port of Pinetamare through project financing. It was launched an international tender for the presentation of projects and economic proposals evaluated by a technical committee composed by five members, consisting of two representatives of the Administration of Castel Volturno and three technicians appointed by the regional government. The only participating proposal, by the private company "Marina di Pinetamare srl", received a favorable evaluation of feasibility.[14]

To date, pending the completion of all the bureaucratic procedure to start the executive work, some issues, such as the rightful ownership of the land on which the new port will be built, these are still unresolved. In fact, the Special Commissioner of the Government in Castel Volturno, in 2011, accepted the argument that the land on which is built the new port entirely belongs to the State. In this condition, today, the City does not have any right, not even the recognition of the right of public use.[15]

In fact, the question recurs, always unresolved, about the importance of preserving an area of the City for collective use. The illegal appropriation of the soils in the 60s, with the realization of the touristic village of Pinetamare, denied to citizens the use of part of the territory, which connoted the landscape. Many citizens of Castel Volturno emigrated because they were

13 DE JACO Aldo. *Inchiesta su un comune meridionale: Castelvolturno*. Roma, Editori Riuniti, 1972.

14 Decreto Giunta Regionale della Campania n. 8 del 12.02.2010. Area Generale di Coordinamento, Settore 3, Servizio 1; VETRELLA Sergio, Assessore ai Trasporti della Regione Campania. Interview, 12 July 2011.

15 LUISE Mario . *Castel Volturno: il porto, il contenzioso demaniale e la legalità*, in Informare online, 1 maggio 2012.

denied the use of land which, through the activity of grazing buffaloes, allowed them to work. But the local community has always responded to the defense the property's rights and for the protection of the identity matrix of the territory, perhaps even unconsciously. In May 1969 there was the popular protest against a weak local government that endorsed the privates' abuses in the City.These are some titles on the front pages of the newspapers at the time they gave the news: "From Castel Volturno demonstrators blocked the Domitiana" (Corriere di Napoli, 17 May 1969), "Paralyzed communications between Rome and the South. Castel Volturno in the hands of the people in revolt "(Roma, May 18, 1969).

In line with the provisions of the European Landscape Convention of 2000, it is significant to note that the recent legislation "also considers relevant the social processes of identity that leads the community to recognize the stratification reflected in the shape of the territory on which it is established, and the witnesses values. These encourage people to recognize in the territory an archive of evocative signs of past events."[16]

Even in recent years, the citizens of Castel Volturno, through the positions of the political parties, and the voluntary or category associations of the territory, are deployed in support or against the construction of the new port. In fact, regardless of the resolution related the titles of land ownership, appears to be affirmed - probably because of the contingent world economic crisis that is felt deeply in the City - the desire that the work be realized as soon as possible. But how to be sure that people will actually be involved, especially in economic terms, in the regeneration process of an area in which their own rights have been denied? And again: Are we really convinced that this would not cause a damage to the environmental matrixes and would not modify the natural vocation of the territory, which was perceived by many in tourism? Are we sure that the new intervention, for architectural and landscaping quality, would not aggravate further the condition of an area that until the early 60's was considered one of the most beautiful coasts of Italy?

Technical studies show that build a port in geographies of thin beach, as in the physical territory of Castel Volturno, would contribute to irreversibly alter the entire ecosystem. "It should not be underestimated in advance the physical data of departure that consists in the actual coastal balance due to the work of nature over thousands of years. Therefore any invasive human action

16 GAMBARDELLA Carmine. *Molise: usi civici e paesaggio.* Napoli, La Scuola di Pitagora, 2008.

on the environment must always take into account the physical characteristics of places and adapt to existing forms. If these are modified, nature tends to restore the balance quo antes with its slow actions and unpredictable consequences on the morphology and artificial structures. The first substantial limitation come from the irrelevant seabed, typical of sandy coasts. Analysis of bathymetric curves made in the 70s, even if incomplete and cyclically variable as a result of coastal currents, verified that a depth of ten meters can be reached in no less than a kilometer from the coast. A datum like this of the small seabed does not make previously reasonable the realization of proper port works for shipping of normal / average size. It is understandable, therefore, how complex is the task of those who will face technically natural limits as severe as this.

This is not the only datum seemingly impassable. It sshould not be underestimated, in fact, the insufficient if not the total lack of statistical data and the values for the action of the sea and "rulers and dominant" winds. The coastline of Pinetamare is exposed to winds from the north-west quadrant of considerable intensity, due to a fetch of extraordinary length, which is among the longest in the entire Mediterranean basin. I point out that the fetch is the sea surface on which it is exerted the action of the wind without the obstacle that can be represented by natural barriers (islands, hills, coastlines, etc.). With the increasing length of the fetch grows also the wavelength and the intensity of wave motion, as it was explained in the studies of Irribaren and Sverdrup-Munk. Understandable then the winter storms and the cyclic alteration of the line of beach that is restored in the spring and summer."[17]

It is also true that the executive project, accompanied by the necessary technical measures to mitigate the environmental impacts, was presented to the bodies responsible for the authorization of competence. However, apart from the technical aspects - that in some aspects seem insurmountable - the doubts on the opportunity to realize the port, between local identity and sustainable development, remain unchanged.

The first problem which may comport the construction of a tourist port of twelve hundred boat places in an area that hosts forty thousand inhabitants, and in the summer reaches peaks of three hundred thousand visitors, is that of urban

17 RUSSO Vittorio. Sea captain, historian and writer of Castel Volturno. Interview, May 2012.

and road congestion, with all the tangible and intangible consequences that this results on the local community, such as vehicular traffic, increased production of waste, environmental impact and noise pollution.
Surely the creation of new job opportunities due to the establishment and management of the port, as well as the creation of new enterprises and services related to leisure and tourism, will reduce those social conflicts, which are related to the almost total lack of employment. This, actually, contributes to damage the relationship between residents and illegal immigrants.
Additionally, the commercial activities of the surrounding areas will be affected in view of the fact that Castel Volturno assumes a greater tourist characterization.

The port will improve the transport infrastructure system, including by sea, which will see the City well connected to the major tourist, cultural and natural attractions of the Province of Caserta, Naples and Campania. The nearby railway station of the neighboring municipality of Villa Literno allows the connections with Naples (40 kilometers) and Rome (160 kilometers), which are equipped with international airports. Caserta and Naples are easily reachable by bus. Naples is also connected through the railway station (linea Circumflegrea) of the neighboring municipality of Giugliano.

In addition, a number of planned infrastructure will allow (it is hoped) the City to become a center of tourist attraction (river port on the Volturno, Grazzanise International Airport at 10 kilometers, regional metro and metro of the sea).

## 5.3. Public participation and competitions of architecture: "The system of Squares" and "Living waterfront"

The municipality of Castel Volturno, in partnership with Italian and foreign Universities, and local associations, organized and financed two national international competitions of architecture, sustainable development, urban planning and landscape in its own territory, entitled "The System of Squares" in 2002, and "Living Waterfont" in 2005.

The competition "The System of Squares" was reserved for students enrolled in the last two years of the Schools of Architecture and Engineering of the Italian Universities and young architects and engineers, graduates from less than three years and not yet registered with their respective professional organisations. The competition was designed to obtain integrated solutions not only under the aspect of the design, but also in the urban, historical, and social aspects for the seven major locations of the City along the coast.

The tender explained that, in addition to the cash prizes awarded to the top three projects ranked for each of the seven locations, whenever the city of Castel Volturno declared to be interested in realizing one or more projects (in whole or in part), the author or authors would be invited to contribute to the feasibility study and preliminary design of the project. The desire to create public spaces was born by the necessity to provide for the locations of the coast – which expanded through a disorganized development and out of each instrument of spatial planning - meeting points for local residents who did not have a specific historical identity.

The major urban centers of aggregation without any relationship with the surrounding environmental, as well as of public spaces for meeting and facilities commensurate with the real needs of people.[18] "The extraordinary population growth, due to the geographical position which favored the massive immigration from the city of Naples, has determined the presence of different

18 CIAMBRONE Alessandro. *Il Sistema delle Piazze.* Castellamare di Stabia (NA), Nicola Longobardi editore, 2002.

cultures, so many disoriented citizens."[19] In fact, the City, which in 1980 numbered seven thousand inhabitants, thirty years later, at the time of the competition, housed forty thousand people. Half of them were illegal immigrants mostly from Africa.

The competition was attended by over a hundred designers from all the parts of Italy. Thus, the municipal government gained a wealth of high-quality design heritage, as selected through a competitive and meritocratic process, which was placed inside an active program of interventions.[20] Among them, the municipal urban plan which, in 2002, was under preparation and that, to date, has not yet been finally adopted. Some design solutions suggested the City council the solution of real problems of public interest. This is due to the fact that many of the most interesting projects were based on a careful analysis and evaluation of urban and environmental conditions of the place. The good level of designs were oriented to enhance the potential of the specific environmental and historical context of Castel Volturno. The general aim at the base of the tender was reached, or that of the necessary link among the University and the social, political and cultural environment of the territory.[21]

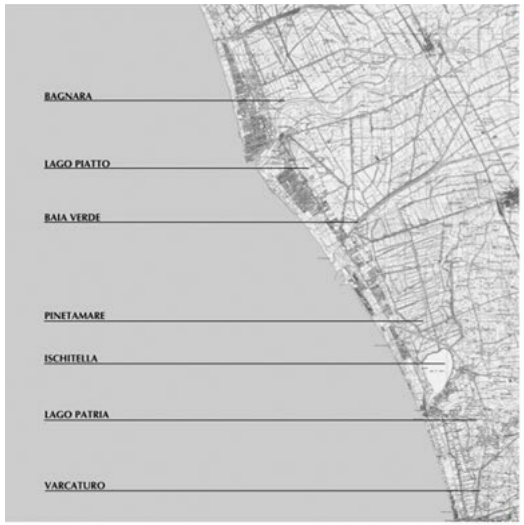
Four years later, in 2006, the political administration changed, and with resolutions n. 23, of March 3rd and n. 106 of October 12th, it was approved the final design for the realization of four out of the seven squares in the localities of Ischitella, Destra Volturno, Bagnara and Porchiera, for an amount of one million five hundred and fifty thousand euro. At the date, the projects are nearing completion even if the local Administration did not involved the young professionals, who stimulated, with their projects, the configuration of the public spaces, as it was specified in the tender. This is the concrete proof of the lack of sensitivity and intellectual honesty that too often characterize, regardless of the political parties, the management at the "res publica" in Italy.

19 SCALZONE Antonio. Prefazione. In CIAMBRONE Alessandro … op. cit.

20 LUISE Sergio. *La scelta del concorso di architettura.* In CIAMBRONE Alessandro … op. cit.; in the same publication: SANTAGATA Carlo. *Un criterio di valutazione. La fattibilità dei progetti.*

21 MORRICA Lucio. *Università e territorio. Il ruolo del concorso di progettazione.* In CIAMBRONE Alessandro … op. cit.; in the same publication: PUGNALONI Fausto. *Progetti di architettura tra concorsi e didattica universitaria.*

City of Castel Volturno, projects of the national competition of architecture “The square System” (2002), and of the international competition of architecture “Living Waterfront” (2005)





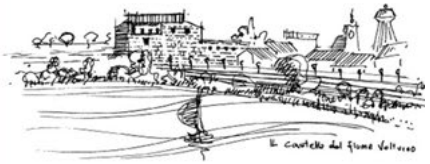










The international competition "Living Waterfront" in 2005, was inspired in its contents, to the only project financed by the U.S. - Italy Fulbright Commission, which takes care of the cultural exchanges between Italy and the United States of America, aimed at developing the less industrialized areas of the South of Italy and, specifically, of the municipality of Castel Volturno.[22]
The project proposed a comparative analysis between the processes of urban planning on the coastal cities of Naples and Los Angeles with a particular attention to the areas of the Domitian coast in Campania, and that between Santa Monica and Malibu in California.[23]

The tender, taking the contents of the project funded by the Fulbright, proposed to the participants to elaborate project proposals for the coastal area of Castel Volturno, modeled on some beaches in California, which are completely open and accessible to the public. These are equipped with commercial, tourist, leisure, sporting and cultural activities positioned in front of the sea and part of a planned waterfront, which is respectful of the urban settlements and landscape characteristics on the coast.
The need for this project came from the fact that the beaches on the coast of Caserta are almost all fenced and placed under private management. In contrast, however, the public ones (that are very few), open to all and free of charges, are deprived of the minimum services for users and generally are in a mediocre if not dramatic state of cleanliness.

The initiative was part of a particular historical moment for the territory of Castel Volturno, which seemed to be retrained, after more than forty years of constant abuses. These had partially disfigured the beautiful landscapes and the architectural and historical sites. In fact, in those years, were destroyed the eight illegal towers (in the locality of Pinetamare) realized on the public property defined the "eco-monsters of Italy". Furthermore, it was signed the "program agreement" which provided, inter alia, the recovery of the ancient center of the City, of the Borgo San Castrese, and the redevelopment of the road Domitiana that crosses, parallel to the coastline, all the municipal area. And, finally, it was in preparation the construction of the urban public spaces, in the main coastal localities, which was the heritage of the projects of the "The System of Squares" competition.[24]

22 CIAMBRONE Alessandro. *Strategia di sviluppo economico. L'esperienza USA per Castel Volturno.* Comune di Castel Volturno (Caserta), 2005.
23 CAPOZZI Giovani. "Castel Volturno come Malibù. Gli USA finanziano il progetto. Parla Ciambrone, vincitore di una borsa di studio Fulbright". Il Denaro, venerdì 6 giugno 2003.
24 SCALZONE Antonio (2005). Preface. In CIAMBRONE Alessandro. *Il Sistema delle Piazze.* Castellamare di Stabia (NA), Nicola Longobardi editore, 2002.

To the competition, opened to young architects and engineers around the world, participated thirty multidisciplinary design teams involving about one hundred twenty professionals. Among them, geographers, historians, sociologists and urban planners, economists, landscape architects and experts in the disciplines of planning legislation .
The results of the competition have not been particularly fortunate. In fact, due to the local political change, the initiative was not carried out and the projects were shelved. Probably, the new City administration wanted to give a sign of discontinuity with the previous political leadership, or perhaps, more likely, the project would have affected the commercial interests and balances between local politicians and businessmen, which were well-established at that time and over the years on the territory.

Regardless of the outcomes of the two competitions, we consider that these represent positive moments in the life of a territory. This still fails to recover its historic identity and the natural, environment and architectural beauties which characterize it. The cooperation between local public Administration and civil society in Castel Volturno, too often, is undermined by the continuing extraordinary government (by the State) that the City suffers, due to the real or presumed personal relationships between local politicians and members of the criminals clan of the place.

In a climate of political instability, abuses and the devastation of the area widespread, although, from some years, there is a strong reaction by the local community. To the historical associations of the territory, new ones have been joined that, in the spirit of civic education, complain and act, both for the rediscovery of the local identity and traditions, as well as for the recovery of cultural and landscape heritage.

These strengths, in their wealth and beauty, appear at the eyes of all, in a spread and shared awareness. The enhancement of these assets would result in the social, economic and cultural development for the territory. At the same time, however, a real process of collective protection and promotion is complex, if not through a stable and consolidated partnership among institutions, local communities and poles of knowledge, such as Schools and Universities.

## 5.4. L'analisi multicriteri@: Lago Piatto

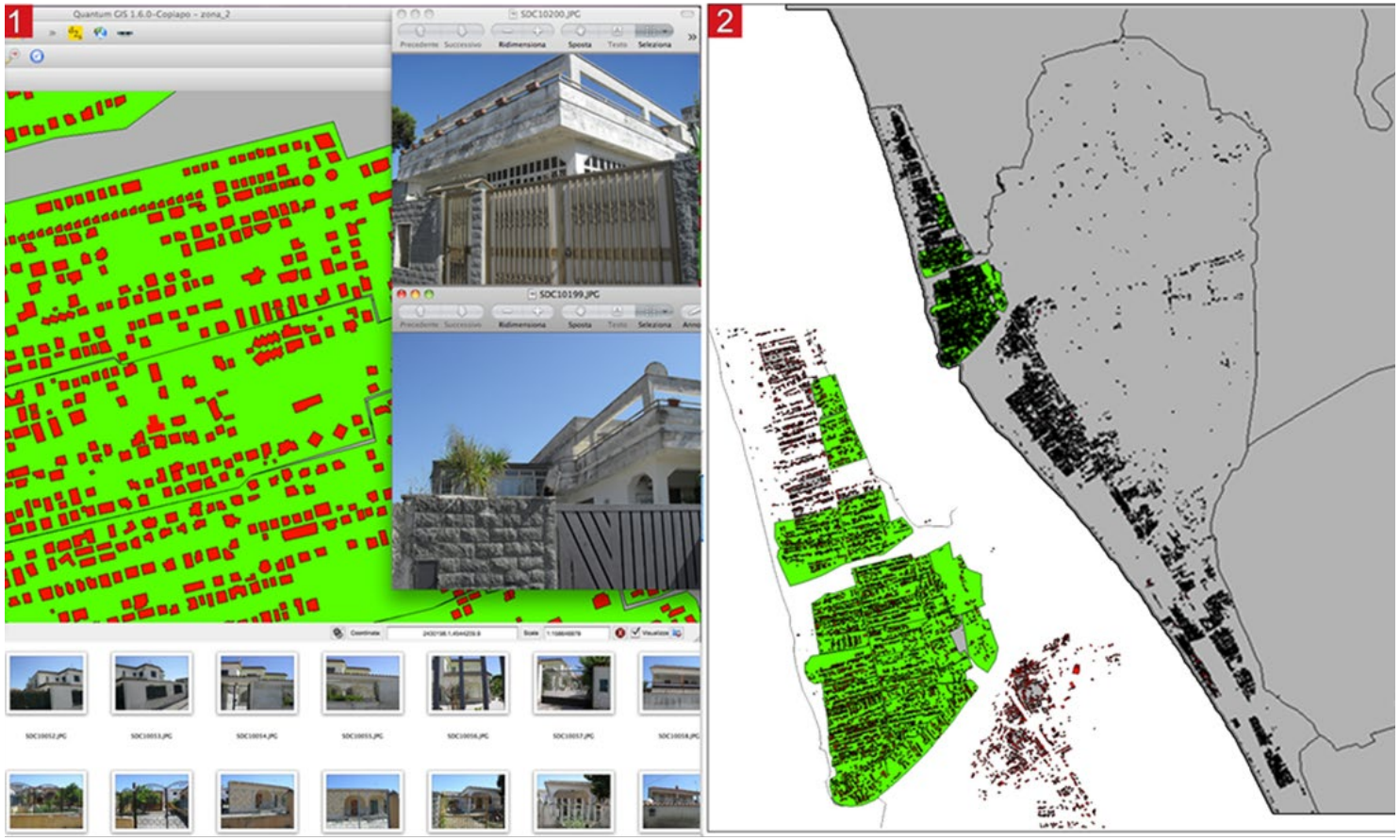
"The multi-criteri@/multidimensional analysis allows to investigate from the landscape - territorial scale, to the architectural work and to the minute objects - regardless of the date of the object of study - the human and natural phenomena understood as complex and continue realities through a careful process of discretization and measurement able to research, in the essence, each of their single connotative aspect."[25]

The monuments, landscapes, architectural structures, in the multidimensional analysis, are analyzed and interpreted through an integral of knowledge - the different disciplines of study – which does not only measure the formal and geometric shape, but it extends to intangible components, able to give signs about the history as well as the environmental, sociological and cultural context in which that monument, landscape or architectural work was born and has configured.
The evolution of science now provides advanced tools for the highly technological surveys, supported by sophisticated software. These are able to provide future scenarios, from the actions aimed at the protection of monuments to those oriented to the territorial governance, although often, however, it has not yet acquired the ability to use syncretically the many opportunities offered by the technological innovation.

This inability results from a lack of connections and net of knowledge that would constitute a network of shared experience among the world of knowledge and those of public administrations, local communities, associations and business sectors. This network could be translated into synergistic and coordinated action among all the actors, who should participate in the definition of a collective project, in the respect of their roles, specific expertise and ownerships.
It is necessary to emphasize that in the knowledge action, at the base of any planned intervention for a cultural, landscape or intangible asset "the primacy is of the thought with respect to the technology, in the sense that mere technical knowledge of software or equipment for the survey will be sterile unless accompanied by a deep understanding and sensitivity of the detector in understanding the object of inquiries, and in operating in the most appropriate way with regard to that specific and unique context. Each artifact of man is not only a material object that configures a space, but also a symbolic object, which

25 GAMBARDELLA Carmine. *Altante del Cilento.* Napoli, Edizioni Scientifiche Italiane, 2009.

Castel Voluturno, Lago Piatto (source: Department of Architecture SUN – BENECON)



brings indelibly imprinted the foundational, cultural, religious and legal values of its civilization. If time does not has a form, it certainly gives one to the objects, which are the material expression of that time. Reading into the weft of the fragments of stratified architecture to connote a place during the time, we can retrace the evolutionary process, and analyzing each phase, corresponding to a historical moment. We can include not only the technical knowledge of that period (in the geometrical, technological, materials fields, etc..) by which that form was conceived, constructed and represented, but also the philosophy of time, the scientific discoveries, the view of the world that was reflected in that form."[26]

In studies of urban contexts , the multidisciplinary analysis refers not only to positive values, but also and especially, in a logic of recovery and rehabilitation, to the environmental detractors and to degraded landscapes. The cognitive analysis of the intangible aspects, such as those related to the study of social structure, traditions, ways of life and evolution of the behavior of a particular local community, can direct the design choices for the recovery of sites, only if shared and perceived by local people. In this sense, the European Landscape Convention, moves away from the static definition of the asset characterized by single historical and aesthetic values. The landscape, in contrast, assumes a dynamic value that must be constructed, perceived, protected and valued by local communities (article 1). For the Convention, the conservation and management actions will apply to all parts of the territory and, of these, even to the degraded landscape (article 2).

In this field of research, is enclosed the experience of the course "Laboratory of representation and modeling of architecture" held by Professor Nicola Pisacane of the Department of Architecture at the Second University of Naples, in the academic year 2011-2012. In fact, the students of the course surveyed the built heritage of the locality Lago Piatto in Castel Volturno through a multicriteri / multidisciplinary analysis, as part of an educational learning, which transmits them the know-how for the use of scientific equipment belonging at the Centre of Excellence BENECON, incardinated in the Department of Architecture Luigi Vanvitelli SUN. The mission of teaching is not limited to training, but is also expressed through researches and experimentations on the field, according to the concept that the University has the task of promoting the talent and the local human capital, even on the international stage, through a series of shared activities and through strong relationship and exchanges with public administrations, businesses and actors of the associative world.

26 GAMBARDELLA Carmine, PISCITELLI Manuela. *Tecnologie non invasive per il rilevo dei beni culturali.* In proceedings of the X Graphic Expression applied to Building International Conference, APEGA 2010.

The area of survey covered the territory of Lago Piatto, north of the Volturno river that crosses the City, strongly characterized by the presence of urban settlements of little value. The high landscape values of the site is given by the close link with the Domitian coast and the presence, in the immediate vicinity of historical-architectural and natural assets, such as the Borgo di San Castrese, and the Oasis of Variconi, which is located on the other side of the river, protected for its importance by the International Convention of Ramsar and included in the natural reserve Foce Volturno, Costa di Licola e Lago Falciano. "The constructions, made largely without requisite authority, and the almost total lack of any basic services and infrastructure that would ensure quality housing, transform this area of the town of Castel Volturno in a place characterized by physical and moral degradation of the people who live or frequent the place.

The survey conducted in this area is intended to be an inventory of resources and about the consistency and the situation of the housing and transportation infrastructure. Employing the opportunities offered by technological innovation, the phase of the census involved the filing of physical characters and intangible assets of approximately 4000 properties. The filing and local survey was followed by the construction of a data-base to support the graphical data of Geographic Information System. In particular, for each building has been classified not only quantitative and metric data (height, number of floors, extension of the built and of that discovery, etc.) but also the consistency related to the quality of the building (use for each plan, maintenance status, presence of appliances, etc.). Then was done, through a comparison chart, a check on the legality of the construction, comparing with the cadastral map and aerial orthophotos to verify any regularity.

It is therefore a genetic document of the area[27] of lago Piatto area that give us significant data on the value of the area and about the strong anthropic and not sustainable action realized in few years in an area of high environmental value. The value of the site still shows even if hidden by intensive construction activity and the abuse that undermines every piece of land in areas of high environmental and hydrogeological risk: the line of sea coast, the bend of Volturno river and the areas close to lake. Man action is realized in contrast to any prescription and any environmental constraints and urban security.

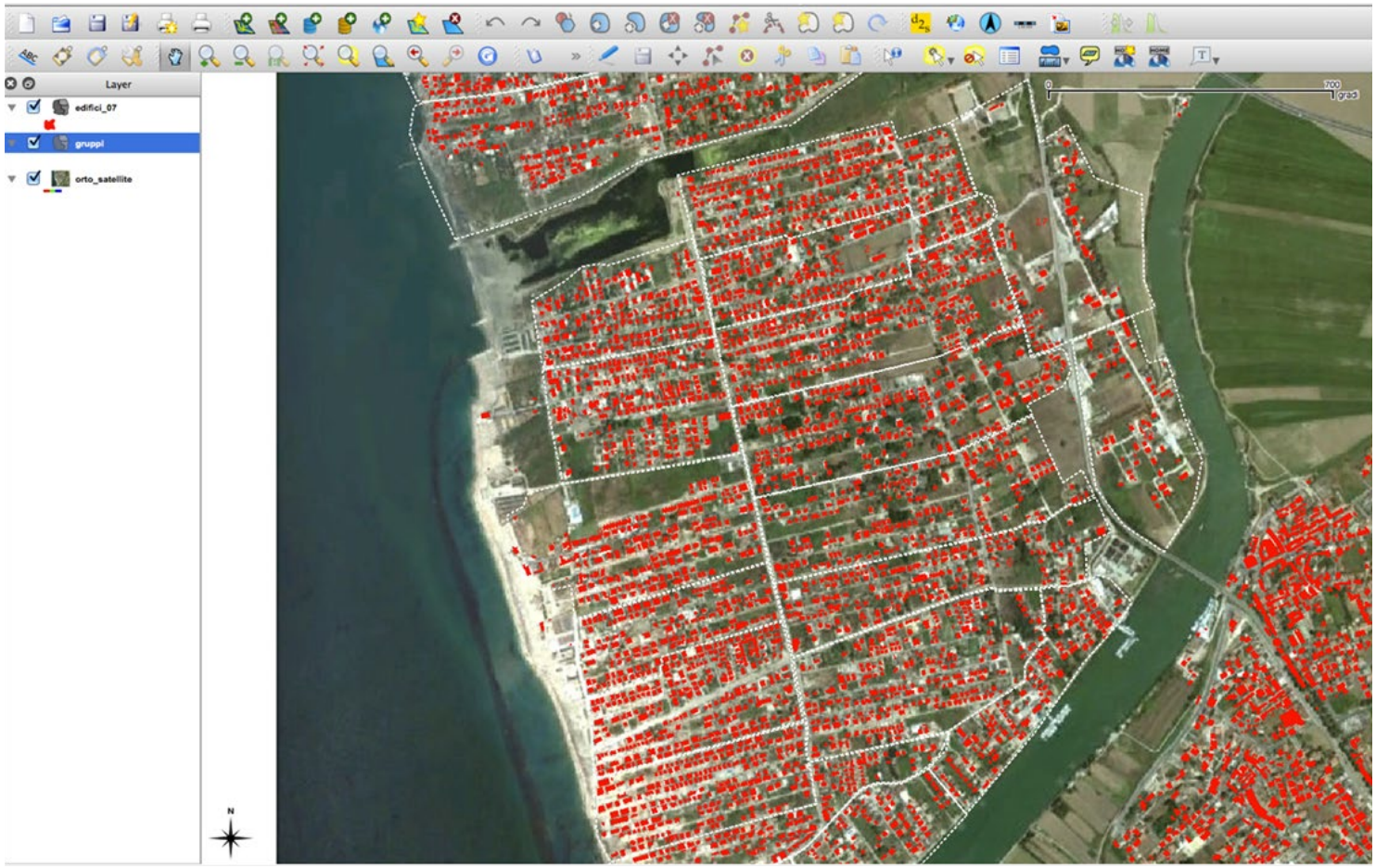
27 GAMBARDELLA Carmine, PISCITELLI Manuela. *Geometry and measurement between tradition and innovation*. In: Proceedings of the 14th International Conference on geometry and graphics. Kyoto, 5-9 August 2010, International Society for geometry and graphics.

Knowledge action becomes finding the essential foundation for hypothesis to re-design the area and for the recovery of the landscape and its resources. The census has indeed found that just over 50% of buildings in the Lago Piatto area are shown on the cadastral map and some of the settlements insist on areas not divided into lots. Another important finding concerns the almost total absence of commercial facilities and transportation services in support of a high-density housing development.

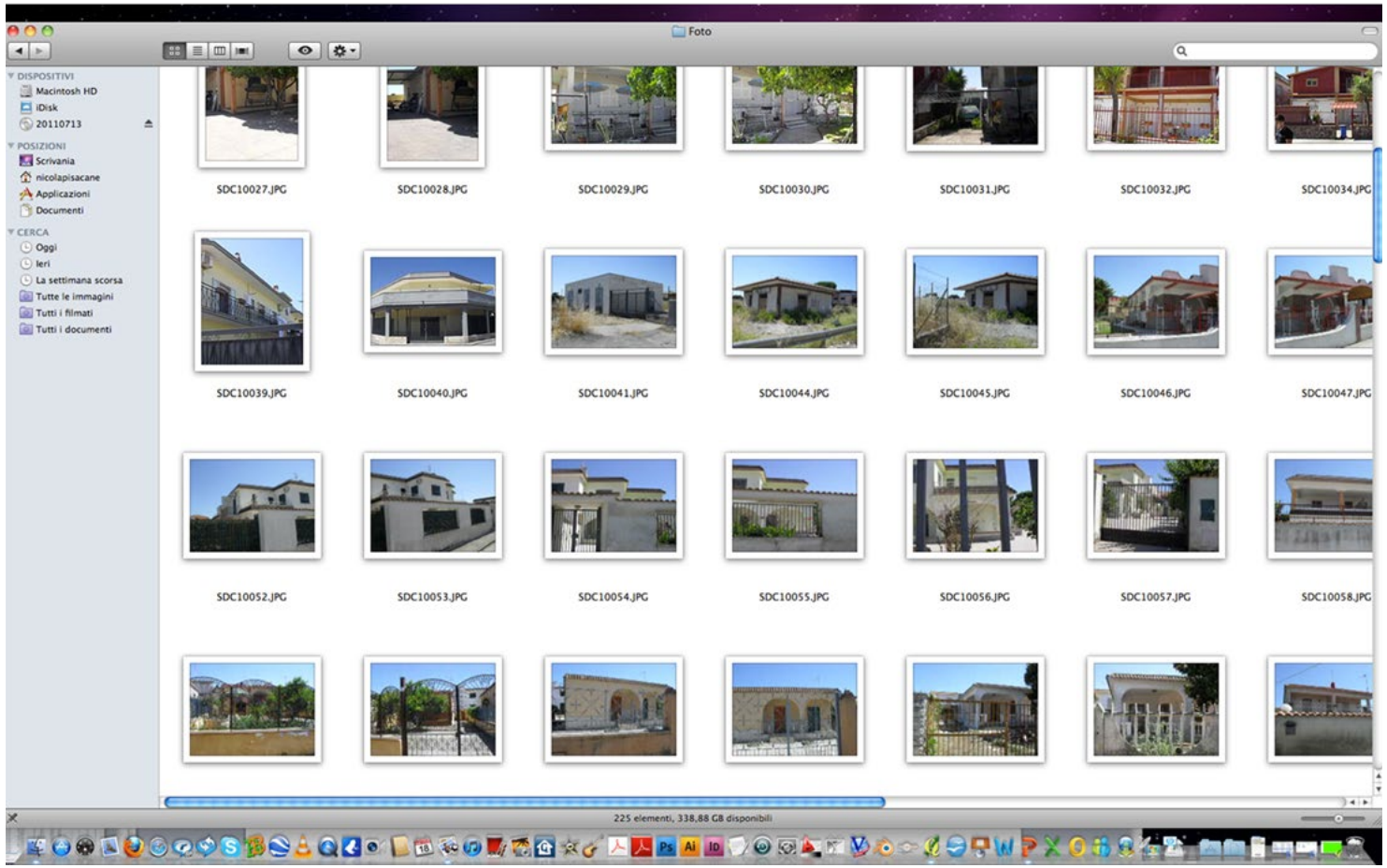
The few commercial appearances are in fact placed at the ground floors of the residences on the main road, parallel to the coastline, crossing the entire area. Residential presence are above all isolated houses of two floors, surrounded with an open area used as a garden. The state of preservation and maintenance is largely poor, due also to constructions made of low quality materials and technologies and to widespread state of neglect and decay."[28]

28 PISACANE Nicola. *Knowledge and representation for landscape re-design: the area of Lago Piatto in Castel Volturno*. In proceedings of the X International Forum of Studies "Le Vie dei Mercanti", Aversa and Capri, 31 May, 1 e 2 June 2012. Napoli, La Scuola di Pitagora, 2012.

Castel Volturno, Lago Piatto (source: Department of Architecture SUN – BENECON)



Castel Volturno, Lago Piatto (source: Department of Architecture SUN – BENECON)



## 5.5. Regenerative protection: the landscapes of water

In the context of the scientific researches in the area of Castel Volturno, the IV summer school "dialogues on the landscape", coordinated by professor Jolanda Capriglione (president of the UNESCO club of Caserta and teacher of "landscape aesthetics" and "material cultures of the Mediterranean" at the Second University of Naples), and by professor Domenico Nicoletti, University of Salerno, held in September 2011, received the patronage of the European Parliament.

The initiative, financed by the Chambers of Commerce of Caserta and Salerno, was organized in partnership by: European Observatory of Landscape, Campania Region, Province of Caserta, Department of Architecture SUN, Research Center BENECON, UNESCO clubs of Caserta and Elea, and High School for Public Administration of Protected Areas.
Sixteen scholarships were awarded to students from Departments of Architecture and Conservation of cultural heritage of Italian and foreign Universities, as well as young architects, archaeologists and environmentalists, who participated in the drafting of the Manifesto for Landscape 2011, sent to maximum European institutions and international organizations, which work to protect and promote the cultural, landscape and intangible heritage.

The objective of the summer school, as part of European Heritage Days 2011 dedicated to "training and new job opportunities for the Environment and Landscape," was to contribute to the creation of a new management class and skilled technicians sensitive for the territorial governance. As indicated in the Convention "the landscape has an important public interest role in the cultural, ecological, environmental and social fields, and constitutes a resource favorable to economic activity and whose protection, management and planning can contribute to job creation." Within this context, the participants at the summer school "dialogues on the landscape" developed a project entitled "Identity and uniqueness: the tourist system of landscapes of water," which refers to an area of the municipality of Castel Volturno, on the Domitian coast in the Province of Caserta. The idea to focus on the "landscapes of water" was born from the need to recover the strong identity matrix that made these unique places in the past, and promote the area, not only linking to traditional agricultural products, known in the world, but also to the beauty of the places and landscapes in their material and symbolic aspects.

On the coast and at the provincial level, the presence of the Garigliano, Savone, Agnena and Volturno rivers, the myriad of small streams, which are transversal to the rivers and parallel to the coastline, form a hydrological grid surface, as well as the hydraulic works and of the Regi Lagni Bourbon channel, tell of a large reserve of water for agriculture and breeding. This represents the richness of the territory known in the past for its own fertility, and for this reason named Campania Felix or "Terra di Lavoro".

The project, which covers the Oasis of Variconi and the complex of the lakes in an area named Hyppo Kampos, both in Castel Volturno, aims to protect, restore and enhance a site of extraordinary natural and landscape values, and a very ancient archaeological, architectural and artistic heritage. This is integrated into the UNESCO cultural network, at the provincial and regional levels, which includes six World Heritage properties and both the Man and Biospheres (Vesuvius and Cilento) to promote Campania on the international scenario as a "World Heritage Region."

The identified site of Variconi is the only wetland of natural origin in Campania protected by the International Convention of Ramsar and characterized by the birds' migration, in particular, those related to aquatic birdlife and wetland systems.
The design perspective focusing on the identification of a tourist system of landscapes of water that connects the Variconi and the "Hyppo Kampos" areas, offers to travelers and to the international scientific community not only a place for tourism, but also a laboratory for studies and researches. From here, architectural, archaeological and landscape routes are planned to reach other sites of the regional heritage.

The same via Domitiana, which crosses the entire coast, built in 95 a.C. by Domitianus to improve the links between Puteoli, the main port of the empire, and the vai Appia, and from here to Rome, is ideally linked to water. In fact, it retraces the route of the fossa Neronis, a long waterway that would connect Rome with Portus Iulius, a massive port complex built by Agrippa in honor of Octavian and built in 37 b.C. on the Phlegraean coast. This axis allows to reach the paths of water landscapes of the five volcanic lakes of the Domitian (Patria) and Phlegraean coasts (Averno, Lucrino, Fusaro, Miseno) and the wonderful underwater archaeological site of Baia. This was the favorite destination in the antiquity by rich patrician and imperial families for the sources of water springs, which are characterized and integrated with spectacular architecture in the wonderful natural landscapes.

IV summer school “Dialoghi sul paesaggio” (source: Club UNESCO Caserta, sketch by A. Ciambrone)



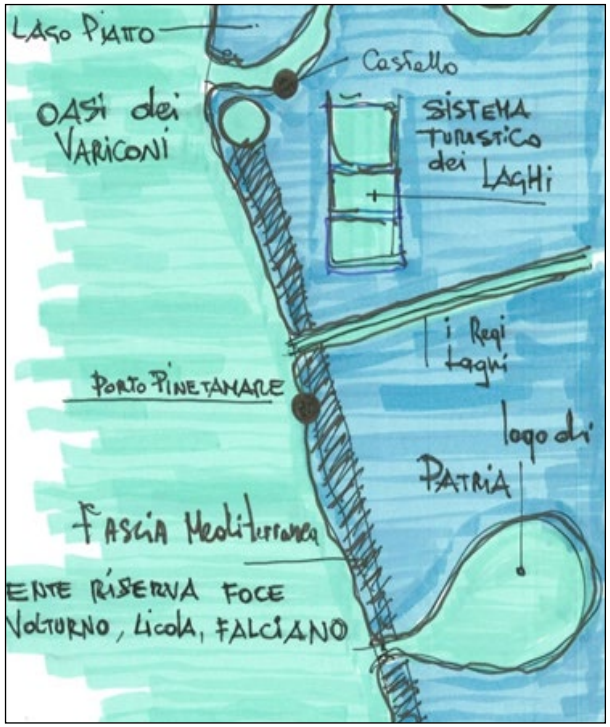
An "itinerary of water" starts from the Castrum of Volturnum, at the mouth of the river, to reach the Castle of Charles V in Capua, which is a remarkable episode of military architecture of the Spanish vice-royal age (1507-1707). But the real masterpiece of water in the area, the first marvel of hydraulic engineering of Caserta, is the Carolino Aqueduct, built in the eighteenth century. This allowed the distribution of water from the Taburno mountain, to the silk factories of San Leucio, the wood of San Silvestro and the park of the Royal Palace of Caserta. Additionally, the participants of the summer school proposed the resolution of issues through punctual landscape projects, with the use of eco-compatible technologies. Among them: the natural systems of constructed wetlands that use plants, aquatic environments and wetlands for wastewater treatment; and the realization of acoustic and thermal insulating products thanks to the reeds of sweet water (phragmites australis), abundantly present in the area.

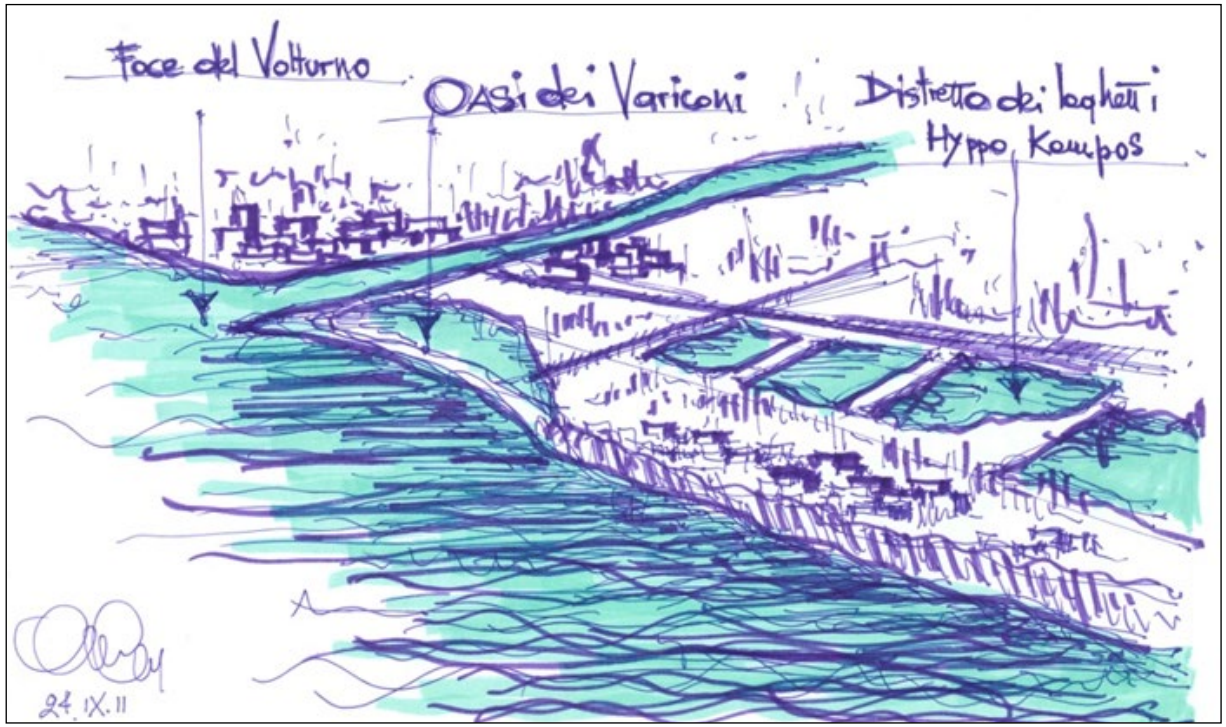
The elaboration of the project was based on studies and researches already developed in the area, presented by the lecturers of the various disciplines (architecture, aesthetic of landscape, representation, safety and protection of environment and structures, territorial governance, archeology, biology, ecology and economy of culture) through a work of synthesis and an integral of specific skills compared with best practices worldwide.The realization of the project is palnned through a public-private partnership as the actors who insist in the area are both institutional (regional, provincial, municipal Administrations, Foce Volturno- Costa di Licola-Lago Falciano natural park authority) that private entrepreneurs.

The sources of financing could be researched mainly at the European level and through international cooperation projects in the Mediterranean and transcontinental areas, which see as potential and ideals partners, international organizations and institutions, such as UNESCO, ICCROM, ICOMOS, IUCN, Europanostra, FAI, Universities and Research Centers. These can, as wished by the Budapest Declaration on World Heritage, stimulate an integrated participation of all the main territorial stakeholders.

The initiative is repeated annually and the V summer school "dialogues on the landscape" (September 2012) aims to create a new moment of debate among representations of international organizations, Universities, regional, provincial, local governments, representatives of the Ministries involved in the protection of cultural and landscape heritage and, above all, local communities, in a process already started for the definition of a collective project. This should start from the "bottom" and points very high, with the recovery of the local and historical background of the territories, as well as the enhancement of the beauty and authenticity of the places.

IV summer school “Dialoghi sul paesaggio” (source: Club UNESCO Caserta, sketch by A. Ciambrone)



## Integral of competences and study of best practices: integrated planning and management for the sites of excellence

The cultural, social and economic relations between Italy and France profoundly marked the history of the two Countries, considered an international reference point for policy of management of cultural and landscape heritage.[29] In particular, relations between France and Campania not only allowed the creation of great architectures and monuments in the historic center of Naples, and throughout the Region, but modified and integrated lifestyles and traditions, which are still part of the inalienable heritage of the peoples of the these two areas.

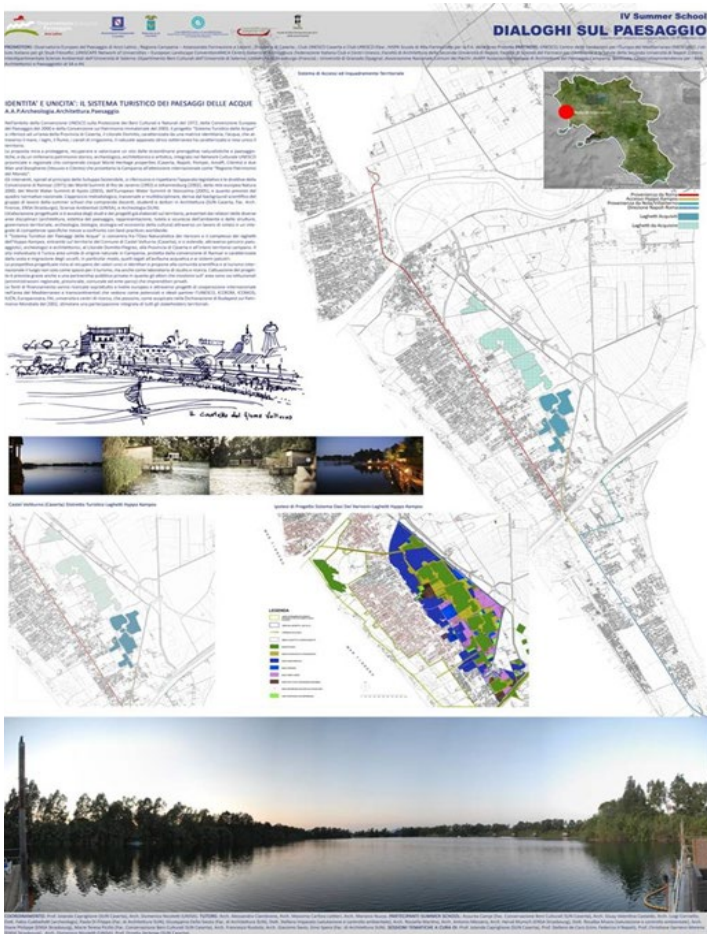
In France there were initiated policies for the cultural and tourism promotion that enabled the Country to become the first destination in the world, by number of international visitors, the same cannot be said for Italy in general, and specifically for Campania. The predominant role of culture in France is marked by a policy of national government, thanks to a structured and organized system of administration and finance, which manifested itself in the past, for example, through the support of foreign artists living in France.

The culture in France affirms itself, over the centuries, through the policies adopted, as the most important tool for achieving a comprehensive development, including social and economic ones, which ensures the quality of life of every individual.[30] It is a State's duty to put all in the condition to access culture, as provided by the French Constitution. This is also the main objective of the Ministry of culture, which includes: making accessible to the widest possible public works of art, primarily national ones; and encouraging the creation of works of art and stimulate the spirit that enriches them (décret n. 59-889 du 24 juillet 1959).[31]

29 SETTIS Salvatore. *Paesaggio Costituzione cemento.* Torino, Giulio Einaudi editore s.p.a., 2010.
30 DONNAT Olivier. *Les pratiques culturelles des Français. Enquête 1997*. Paris, La Documentation française, 1998.
31 GREFFE Xavier. *Economie de la propriété artistique.* Paris, Economica, 2005.

IV summer school “Dialoghi sul paesaggio” (source: Club UNESCO Caserta)



The main role of the State is recorded in the investment for culture thanks to the fundings in this economic sector: with a budget of 2.816 billion euro announced in the national budget for culture in 2009 - and an increase of 2.4 per cent compared to 2008 - the investment in culture are increased, almost constantly, in the last twenty-five years.[32]

We consider that the critical study of best practices on planning and managing the assets of excellence in France, may contribute to the definition of sustainable strategies to be adopted for the World Heritage properties in Campania. The Schéma de Cohérence Territoriale (SCoT) de Montpellier, is characterized by aspects of planning and management on a metropolitan scale, through a strategic vision, which is the result of thirty years of political continuity. Public participation, partnership, public-private consultation, and landscape planning are the main tools of a design that brought the City and its metropolitan area, to establish itself, over time, as one of the main centers of social, cultural and economic development in France.

The cultural network of the Loire Valley can be considered a model, both for the management structure adopted – including three organizations (political, advisory and operational) that work synergistically with Universities and local communities for the territorial development - that for the processes of discovery of local identity and local promotion linked to the historical background and criteria that allowed the property its inclusion in the World Heritage list.

Saint Guillelm le Désert et la Communauté de commune Vallée de l'Hérault is taken into account for the aspects related to the promotion of the authenticity and integrity of places, as well as for planning actions aimed at limiting the negative impacts of mass tourism, through the implementation of a project that, in contrast, favored the promotion of sustainable tourism.
The Etablissement Public de Coopération Culturelle (EPPC) du Pont du Gard was able to start a process of cultural and economic development, at regional and local level, through an architectural, environmental and landscaping redevelopment project of the site, as well as a careful system of management of the recreational and cultural activities, linked to the fruition of the cultural landscape, new reception and entertainment facilities.

32 GREFFE Xavier, PFLIEGER Sylvie. … op. cit. ; Ministère de la Culture et de la Communication. « Le budget du ministère chargé des Affaires culturelles de 1960 à 1985. » Développement culturel, n. 67, octobre 1986.

The EPCC of Bibracte stands for integrated management actions able, at the same time: to protect and enhance the archaeological site and the amazing landscape that surrounds it on an extension of nine hundred and fifty hectares; to realize an archaeological museum able to become a cultural center of attraction for the entire region; and to contribute to the definition of an international scientific community through the research program of the European archaeological centre, which is located in the site. The project for the enhancement of the banks of the Seine in Paris, is characterized, then, for the transparency with which the proposal was presented to local communities, and the public participation involving all the concerned stakeholders of the territory. It was so defined a collective project, coordinated and concerted, which become a model of democratic participation, not only in France, but throughout the world.

All the best practices considered show some common characteristics. These are consistent with national policies for the promotion of culture and tourism, as well as examples of integrated management, where issues of protection, enhancement and sustainable development of tangible and intangible assets, are part of a single process. In particular, we emphasize the particular attention given to cultural events, not only traditional, but in all their expressions. Finally, we note the definition of even complex projects, developed over time, with the participation of all the local actors and of the international institutions of reference, because of the special status of excellence of the sites under study. Management or structural interventions on the World Heritage or on the Grands Sites de France, had the ability to positively influence the ordinary heritage. In fact, the beneficial influences extended to wider geographical areas and not just to the physical and administrative limits of the protected site.

In this regard, real cultural districts were established, capable of increasing, and sometimes, giving birth to local economies. Living conditions of local communities are always improved, as well as economic investments for heritage, thanks to the sustainable management of tourist flows. To link tourism, protection and enhancement of heritage in an integrated management action, which can contribute to the social, cultural and economic development of Campania, the research project proposes the establishment of a network for the unified management of the UNESCO sites.[33]

33 The project is at the base of a *Memorandum of Understanding*, signed in May 2009, by the Regional Centre of Excellence of the Campania Region for Cultural Heritage, Ecology and Economy (BENECON), the Department of Architecture at the Second University of Naples and the UNESCO World Heritage Centre.

The case studies in Campania, are analyzed through an international perspective. Or, we propose management solutions, related to the protection and enhancement of heritage, inspired to positive models analyzed in France. The wealth of knowledge relating to sites of excellence in Campania becomes the database for reflections and proposals, in the awareness that the hypotheses introduced are all to verify in the reality.

The genius loci, the territorial identity, the appeal to tradition are the starting point for an awakening of consciences, institutions and residents, often dormant in Campania. We invoke the public participation and the synergy of all the local actors for the realization of a collective project which, in our intention, should allow the creation of a cultural district in the Region. The enhancement of the UNESCO heritage and of the "minor", ordinary and intangible assets, would promote Campania as "World Heritage Region ", or "Gateway of the Mediterranean."[34]

This positive image is contrasted to a negative one spread in recent decades because of environmental and social crisis, repeatedly publicized by the media of mass communication. The promotion of the Campania Region, through the UNESCO brand, does nott want to be a taking of position toward assets reputed superior to others, on the contrary. It is through the enhancement of the ordinary heritage and of the little known traditions that we intend to create a network of relationships between tangible and intangible assets. This, in our opinion, would be able to realize a specific, singular and exceptional value for the territory, characterizing the cultural district.

The UNESCO brand can help to rebuild and rediscover this lost identity, because of its international recognition. However, it cannot build a cultural district if the local authorities do not feel the culture as well and if they do not receive benefits from the culture. It is not possible however to build a cultural district if local collectivities do not consider culture as a good and if they do not receive any benefits from it, including economic ones, which may contribute to the social and cultural enrichment of their own existence.

34 HAUMONT Bernard. Intervista dell'Autore, settembre 2012. La definizione "Porta del Mediterraneo" è utilizzata per Napoli dal professor Carmine Gambardella (vedi capitolo 2.3).

The Campania cultural district, within the proposal, is composed of six "local tourism systems", one for each UNESCO site, principal node and junction of permutation of the network. Each tourism system, at the Provincial scale, is constituted by the most significant and ordinary assets. In particular, we propose the definition of the tourism system of the Province of Caserta, which focus on the World Heritage composed by the Royal Palace, its gardens, the Belvedere di San Leucioand the Acquedotto Carolino. Its Management Plan is actually in progress.

The World Heritage property, within the tourism system, becomes the principal ordering element of the landscape, in which are included equally significant assets but actually in a poor state of preservation such as the Royal site of Carditello. The provincial museums[35] are also part of the cultural network. These, thanks to the reputation of the UNESCO brand,[36] can be recovered and promoted in a system of "excellence" that returns to the territory the Outstanding Universal Value currently lost, but evident in its historical matrix.

The same spatial complexity of the World Heritage of Caserta, consisting of the three masterpieces of the Bourbon architecture spread over two Provinces (Benevento and Caserta) and twenty-nine Municipalities, defines a net of spatial relations on the territory. This must be recovered in its symbolic, functional and aesthetic values, and returned to the landscape as a point of reference for the ordinary assets and the environmental detracts of the area. In defining the "tourism system" of the Province of Caserta, the project foresees the development of its rural landscape as an experimental laboratory in progress, with reference to the historical signs that have so strongly characterized it.

Finally, on a local scale, the research evaluates the past and in progress experiences regarding the Domitian coast and the city of Castel Volturno, with particular attention to the proposals that can be really feasible and sustainable in the future.
The strengths and weaknesses relating to the realization of the new port of Pinetamare are highlighted, in the awareness that a single infrastructural work for the local community, heavily plagued by social, environmental, economic and cultural issues, cannot be enough.

35 CAPRIGLIONE Jolanda. *I Musei della Provincia di Caserta*. Camera di Commercio di Caserta, 2005.
36 PUGLISI Giovanni. *Il valore del Brand UNESCO. I*n Siti, anno III numero VIII, gennaio/marzo 2012, pp. 10-14.

The public spaces, squares, and the waterfront of the City are presented. These were objects of two competitions of architecture, which have greatly affected the local and the international scientific communities. The results of a survey carried out through a multi-dimensional analysis of the area of Lago Piatto - in the framework of the scientific and cultural activities carried out by the Department of Architecture SUN - are highlighted. This survey assess the condition of the buildings and the quality of the landscape in their material and intangible components, with the aim of define a local urban plan for the recovery and rehabilitation of this degraded area.

It encouraged the creation of a proposal for the environmental and landscape restoration of the Oasis of Variconi and the "Hyppo Kampos" lake district, entitled "the tourist system of landscapes of water", which was produced as part of the IV summer school "dialogues on landscape "organized by the UNESCO club of Caserta in partnership with the Second University of Naples (Department of Architecture) and the Provincial Administration.[37]

From World Heritage to local development, represents in the thesis' title and in the project proposals, the ambition to create spatial relationships between the tangible and intangible values of the area and the communities that inhabit it. First, we must create a network of knowledge and sharing of common pathways. Among these, the desire and will of a social, cultural and economic development of an area that has often been abandoned by the institutions of the State.

It is not all negative. Positive signals from local communities become increasingly evident and stronger. We consider, for example, the collective project of a territory, the Cilento, which allowed for the inclusion of the Mediterranean diet in the Intangible Heritage list protected by UNESCO.[38] The participation of all the actors and the institutions of civil society is found precisely on this concrete action. The important recognition allows for an affirmation of the site at the international level.[39]

37 The proposal was elaborated by the 16 awarded. The participants were architects, archeologists, doctors in environmental sciences, and students of departments of architecture and preservation of cultural heritage. Projects were evacuate by tutors from universities participating in the summer school.

38 Four communities promoted the Mediterranean diet in the Intangible Heritage list: Soria (Spain), Koroni (Greece), Cilento (Italy), Chefchaouen (Marocco).

39 The Province of Salerno is the institutional body of reference for the proposal elaborated in partnership with: Parco Nazionale del Cilento e Vallo di Diano, Museo Vivente della Dieta Mediterranea Ancel Keys, Pro Loco Felitto, Pro Loco Teggiano, Museo delle Erbe Viridarium (Teggiano), Museo delle Tradizioni e degli Antichi Mestieri della Civiltà Contadina del Vallo di Diano, Fondazione Alario per Elea-Velia, la nuova Scuola Medica Salernitana, e le associazioni culturali Dieta Mediterranea, Fonderie Culturali, "Colori Mediterranei", per la Dieta Mediterranea e il entro di Promozione Culturale per il Cilento.

Castel Volturno, Chiesa dell'Annunziata e fiume Volturno (photographs by Gino Spera)





Other important actions of collective participation were developed, as already mentioned, through the projects elaborated by the University. Among these, the event organized for the promotion of the Mediterranean diet in Campania, scheduled for March 2013, involves international, national, regional and local organizations and authorities as well as representatives of the business world, associations and all schools in order and degree of the Region.[40]
We still remember the events organized by the UNESCO club of Caserta that promoted, in 2010, 2011 and 2012, the weeks of sustainable development in the regional schools. In addition, the club launched a mobilization campaign, involving institutions and civil society, which allowed the Real site Carditello to receive the prestigious award of "symbolic monument of peace" by UNESCO.

Finally, there are numerous events organized by local associations to claim the historical background and the beauty of the place, too often, left to neglect and degradation. This collective voluntary participation that starts from the bottom, represents a sign of the reappropriation of a sense of beauty, which manifests itself in all forms: from the respect of landscape, to the reconsideration of the value of monuments, to the promotion of traditional crafts and folk festivals, which claim the identity of places. The genius loci, in this particular territorial context, is important in the actions of the project. The restoration and enhancement of the existing heritage become, thanks to the multi-dimensional and multi-disciplinary criteria of knowledge, the basic prerequisite for any action of territorial modification.

From the critical analysis of case studies in Campania and France, in conclusion, we suggest that the multidimensional and multidisciplinary methodology should be supported by the study of best practices. These may suggest ideas for planning and management strategies to be adopted, regardless of the context of territorial application. To support this theory, we observe that the best practices in France are characterized by elements of success, such as public participation and transparency in planning processes, which are valid in other Countries and Regions, even physically and culturally far. By international comparison can be developed ideas that have the potential to enhance the wealth of knowledge of the territory of which institutions, Universities and local communities are natural custodians. The international confrontation, the acceptance of differences (and their overcoming) and the sharing of projects that go beyond geographical boundaries, are in fact synony-

40 The event "ALI_MENT_AZIONE, settimana della dieta mediterranea", from 25.02 to 03.03.2012, Mostra d'Oltremare di Napoli is sponsored by Ministero delle politiche Agricole, alimentari e Forestali e dalla Commissione Nazionale italiana per l'UNESCO.

mous of innovation. The culture of Campania, in fact, was characterized historically thanks to the influence of many other peoples who have inhabited and enriched the Region. This historical background, is a genetic patrimony that belongs to this people. For this reason, we consider that the observation of new management systems, which can also come from models adopted elsewhere, may be feasible within the Region.

In order to concretely realize the proposal of the regional cultural district and of the provincial tourism system, we consider it is essential to build a collective project, which involves institutional e non-governmental representatives, such as Universities, Research Centers, entrepreneurs, local communities, cultural, voluntary and category associations operating in the area of reference, as suggested by the European Landscape Convention, the Budapest Declaration on World Heritage and the Council of Europe Convention on the value of cultural heritage for society.

In this sense, a very significant cooperation has taken place in recent years, in the Province of Caserta, among the provincial Administration, many municipal Administrations, decentralized institutional bodies of the State working for the protection and enhancement of heritage, and the University. Among these initiatives, we highlight the participation in various projects of international cooperation for the development of scientific researches, through partnerships with Governments, foreign institutions of higher education, chambers of commerce, multinational corporations, foreign consulates and embassies based in Italy. The main objective is to propose and develop the territory of Campania as laboratories of the management for the historical, cultural, immaterial and landscape heritage.[41]

41 January - May2012. International Seminarial course "Development and preservation in Large Cities: An International Perspective" in cooperation with Rutgers, the State University of New Jersey; Atlantis 2010: Project of International cooperation Europe – USA; Alfa III editions 2010 and 2011: Project of International cooperation Europe – Latin America. "International Network in Higher Education for Cultural and Natural Heritage".

# LETTERS OF CONGRATULATIONS

Giovanni Puglisi
Presidente della Commissione Nazionale Italiana per l'UNESCO

Egregio Architetto Ciambrone,

mi congratulo vivamente per la sua pubblicazione 'Complex Representation of Cultural Heritage: case studies in Campania and France' che raccoglie i risultati del suo studio "Dal Patrimonio Mondiale allo sviluppo locale: analisi comparative sui Sistemi Turistici Locali in Italia e Francia" elaborato nel corso del dottorato di ricerca in co-tutela internazionale fra il Diparti-mento di Architettura e Disegno Industriale della Seconda Università di Napoli (SUN) e la Ecole Nationale Supérieure d'Archi-tecture Paris-Val de Seine sotto la supervisione congiunta del Prof. Carmine Gambardella e del Prof. Bernard Haumont.

La sua ricerca sviluppa le tematiche del progetto Cultural tourism and sustainable development: a management network for the Campania World Heritage properties che era stato premiato con una delle cinque borse di studio al mondo UNESCO Vocations Patrimoine. Mi congratulo inoltre per la sua vivace partecipazione a tutte le attività tese alla promozione e alla valo-rizzazione del Patrimonio sviluppate dal Dipartimento di Architettura della SUN e dal BENECON, fra cui il Forum Interna-zionale di Studi "Le Vie dei Mercanti", un appuntamento annuale che la Commissione Italiana UNESCO patrocina dal 2010. Infine, mi lasci esprimere il mio personale apprezzamento per le iniziative culturali che ha promosso in qualità di Presidente del Club UNESCO di Castel Volurno e di vice Presidente del Club UNESCO di Caserta.

Lucio Alberto Savoia

Ambasciatore. Segretario Generale della Commissione Nazionale Italiana per l'UNESCO

Egregio e Caro Architetto Ciambrone,

desidero congratularmi vivamente per la sua ricerca dal titolo 'Complex Representation of Cultural Heritage: case studies in Campania and France' che si inquadra in un progetto più ampio per la realizzazione di un net-work culturale fra i siti del Patrimonio Mondiale della Campania, alla base di un Memorandum of Understanding siglato il 28 maggio 2009 fra il Centro di Eccellenza della Regione Campania sui Beni Culturali, Ecologia ed Economia (BE-NECON) - membro istituzionale del Forum UNESCO University and Heritage – ed il Centro del Patrimonio Mondiale dell'UNESCO. Le fasi di analisi si sono sviluppate nel corso di un dottorato di ricerca in co-tutela internazionale, da novembre 2009 a ottobre 2012, fra il Dipartimento di Architettura della Seconda Università di Napoli (SUN) e la Ecole Nationale Supérieure d'Architecture Paris-Val de Seine sotto la supervisione congiunta del Prof. Carmine Gambardella e del Prof. Bernard Haumont.

La sua ricerca sviluppa in maniera approfondita le tematiche affrontate sulla gestione del Patrimonio Mondiale in Campania in un progetto elaborato fra il settembre del 2007 e l'agosto del 2009 dal titolo "Cultural tourism and sustainable development: a management network for the Campania World Heritage properties". Infatti, dopo il placet della Commissione Nazionale Italiana per l'UNESCO, ricordo che il suo progetto fu premiato da una commissione di esperti internazionali coordinata dal World Heritage Centre di Parigi, con una delle cinque borse di studio al mondo Vocations Patrimonine per un Master Science in World Heritage Management at the University College Dublin. Il progetto si inquadra, inoltre, nelle politiche, condivise e sostenute dalla CNI UNESCO, relative alla promozione e valorizzazione del patrimonio materiale e immateriale sviluppate nell'ambito delle attività culturali e scientifiche del Dipartimento di Architettura della SUN e del BENECON. Tra queste, la Commissione Italiana UNESCO ha patrocinato il IX, X e XI Forum Internazionale di Studi "Le Vie dei Mercanti", un appun-

tamento annuale che riunisce in Campania esperti nazionali e internazionali sulla gestione del patrimonio, dell'architettura, del design e del paesaggio. Il Presidente e il Segretario Generale della CNI UNESCO hanno, fra l'altro, anche partecipato ai lavori della Commissione Scientifica Internazionale del Forum  che valuta gli abstracts e i full papers presentati dai ricercatori e dai docenti universitari di tutto il mondo. Mi congratulo inoltre con lei perché, in tale occasione, si è distinto per l'ottimo lavoro svolto in qualità di referente dei rapporti con la Commissione Scientifica Internazionale. Le sue eccellenti capacità organizzative e di ricerca, infine, sono state apprezzate nelle attività operative che ha sviluppato per la promozione del Patrimonio in Campania e nella Provincia di Caserta in qualità di Presidente, da maggio 2005 a dicembre 2008, del Club UNESCO di Castel Volurno, e vice Presidente, dal gennaio 2009, del Club UNESCO di Caserta.

Nel ringraziarla per la sua preziosa collaborazione da lei sempre offerta, mi è gradita l'occasione per augurarle ogni successo personale e professionale.

Manuel Roberto Guido

Direttore Servizio I - Valorizzazione del patrimonio culturale,
programmazione e bilancio. Ministero per i Beni e le Attività Culturali.

Egregio Architetto Ciambrone,

è cosa molto gradita per me farle pervenire le mie congratulazioni per il lavoro da lei condotto negli ultimi anni e che ora viene reso disponibile con il titolo 'Complex Representation of Cultural Heritage: case studies in Campania and France' nella collana "La Fabbrica della Conoscenza" diretta dal Prof. Carmine Gambardella. Con particolare soddisfazione ho esaminato il suo progetto di ricerca, che ho potuto apprezzare per l'ampiezza delle tematiche affrontate e per l'approccio metodologico multidisciplinare sviluppato.

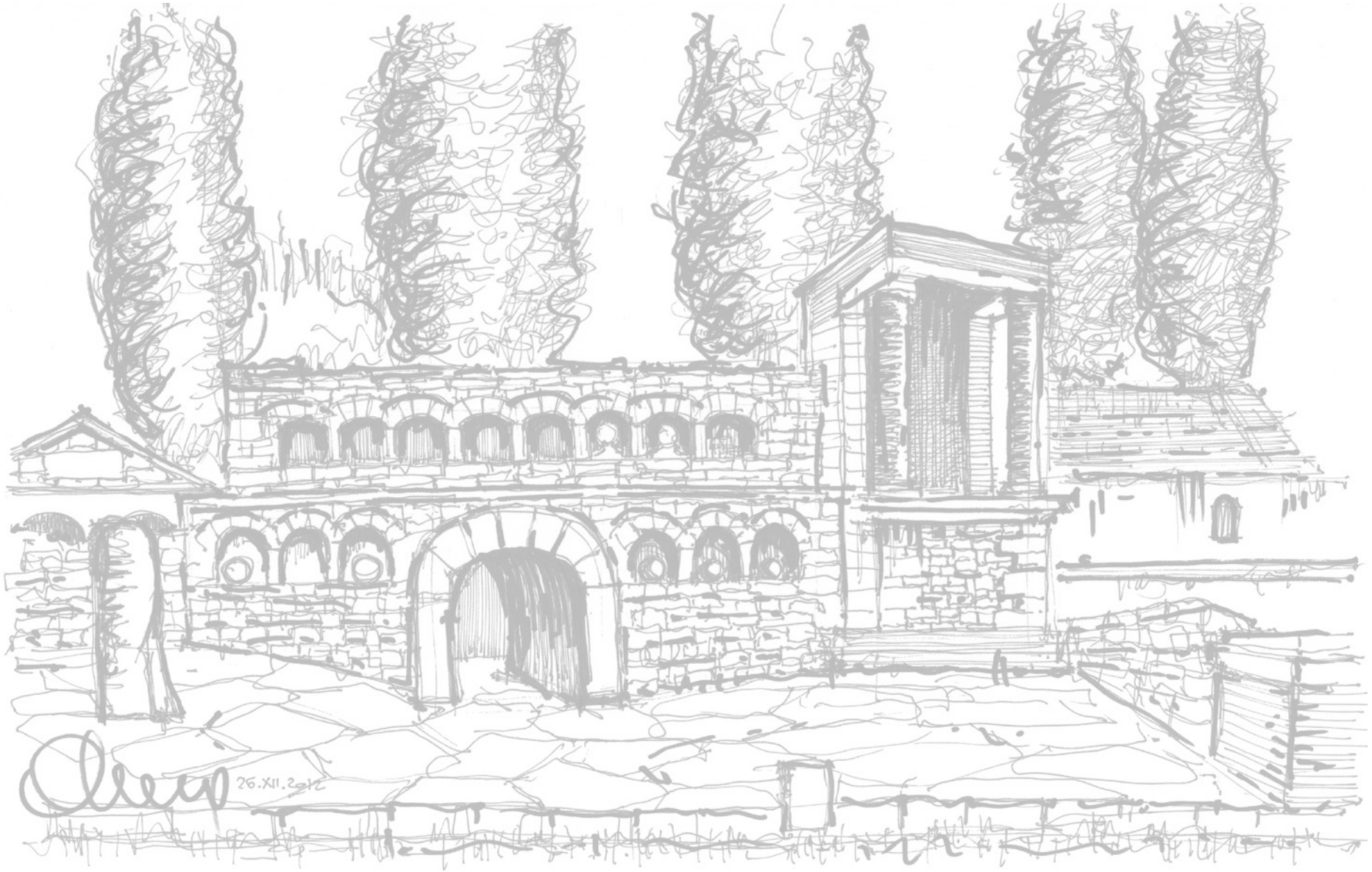
Non posso non ricordare come all'avvio del suo lungo e fruttuoso lavoro ci sia stata anche una fase di consultazione con il sottoscritto in merito alla scelta dei casi di studio da mettere a confronto con le realtà dei siti Unesco della Campania ed anche in merito all'impostazione del modello di piano di gestione elaborato e sviluppato a partire dal 2004 dal Ministero per i beni e le attività culturali. Il confronto con alcuni esempi francesi di particolar interesse e tipo- logicamente differenziati costituisce, nell'ottica del progetto di ricerca, un modello ed uno stimolo per una sempre migliore gestione dei siti Unesco campani, anch'essi diversi per tipologia ed estensione.

Sembra utile sottolineare come sia stato anche sviluppato il concetto, posto alla base del modello di piano di gestione, della valorizzazione integrata delle risorse patrimoniali dei territori. Le eccellenze che hanno meritato il prestigioso riconoscimento dell'Unesco non sono episodi isolati, ma fanno parte di una complessa trama di elementi materiali ed immateriali, forse non di rilevanza mondiale, ma fondamentali per una esauriente comprensione delle stagioni culturali che caratterizzano la Campania. Da questa lettura di tipo sistemico nasce una concreta proposta di valorizzazione del patrimonio culturale nel suo insieme, anche ai fini di uno sviluppo socio economico del territorio.

Oltre alla già citata ampiezza del lavoro che investe diversi campi disciplinari, mi sembra opportuno sottolineare anche l'accuratezza con cui sono state sviluppate le diverse fasi della ricerca, ed in particolare l'attenzione posta alle interviste ai responsabili a vario livello della gestione dei siti Unesco in Campania ed in Francia.

In conclusione, formulo l'auspicio che il lavoro fatto rappresenti solo una prima tappa di un'azione che si potrà utilmente svolgere ai fini di una concreta valorizzazione di un patrimonio culturale di eccezionale valore, per la cui migliore gestione si rende necessario costruire in termini operativi una rete tra i diversi portatori di interessi privati e pubblici, di diversa scala territoriale ma accomunati da una strategia condivisa.

Con viva cordialità.




Pompeii (sketch by A. Ciambrone)

Fausto Natali
Direttore della rivista SITI (Associazione Beni Italiani Patrimonio Mondiale Unesco)

Egregio Architetto Alessandro Ciambrone,

ho esaminato con grande interesse il progetto di ricerca 'Complex Representation of Cultural Heritage: case studies in Campania and France' e devo farle i più sinceri complimenti per la completezza delle osservazioni e l'accuratezza delle analisi. Il suo studio ha, innanzitutto, il grande merito di porre l'attenzione su un territorio che vanta la presenza di un patrimonio storico, artistico e naturalistico fra i più importanti del mondo. Una risorsa preziosissima, ma ancora largamente sottovalutata a causa di politiche e strategie poco lungimiranti. Un patrimonio che ha l'estrema necessità di essere sostenuto con logiche di sistema, di rete integrata, di reale cooperazione a più livelli. Senza l'adozione combinata e contemporanea di idonei piani di tutela, valorizzazione e promozione è, infatti, impensabile ipotizzare che le comunità locali possano riuscire a far maturare concrete opportunità di crescita e di sviluppo. Troppe volte, anche nei territori da lei presi in esame, è prevalsa l'irragionevole tendenza ad ignorare le esigenze di salvaguardia e visibilità dei beni culturali e paesaggistici, preferendo compiacersi della loro acclarata bellezza piuttosto che affidarsi ad una seria programmazione. Ho, inoltre, particolarmente apprezzato l'approccio metodologico multidisciplinare, di cui si avvalso con grande abilità. Un approccio che le ha consentito di esaminare con efficacia ogni aspetto delle complesse tematiche associate ad uno studio comparativo che presenta il suo punto di forza proprio nella vocazione pluridimensionale. L'essersi, poi, relazionato alle "buone pratiche" nei differenti contesti territoriali ha conferito alla sua ricerca quella valenza internazionale che ne accresce ulteriormente valore e significato.

SITI, il trimestrale di attualità e politica culturale dell'Associazione Beni Italiani Patrimonio Mondiale Unesco, che ho l'onore di dirigere, ha avuto anche il piacere di averla come proprio collaboratore e di avvalersi delle sue indubbie qualità fin dal lontano 2008. Ogni suo intervento sulla rivista si è sempre contraddistinto per la spiccata capacità di cogliere gli aspetti essenziali di una corretta e sinergica opera di recupero, tutela e valorizzazione.
Mi complimento ancora per l'ottimo lavoro da lei svolto e, invitandola a proseguire il percorso che con tanta perizia ha intrapreso, le auguro molti altri successi personali e professionali.




Amalfi (sketch by A. Ciambrone)

Anne Vourc'h
Director of the Réseau des Grands Sites de France

Dear Alessandro Ciambrone,

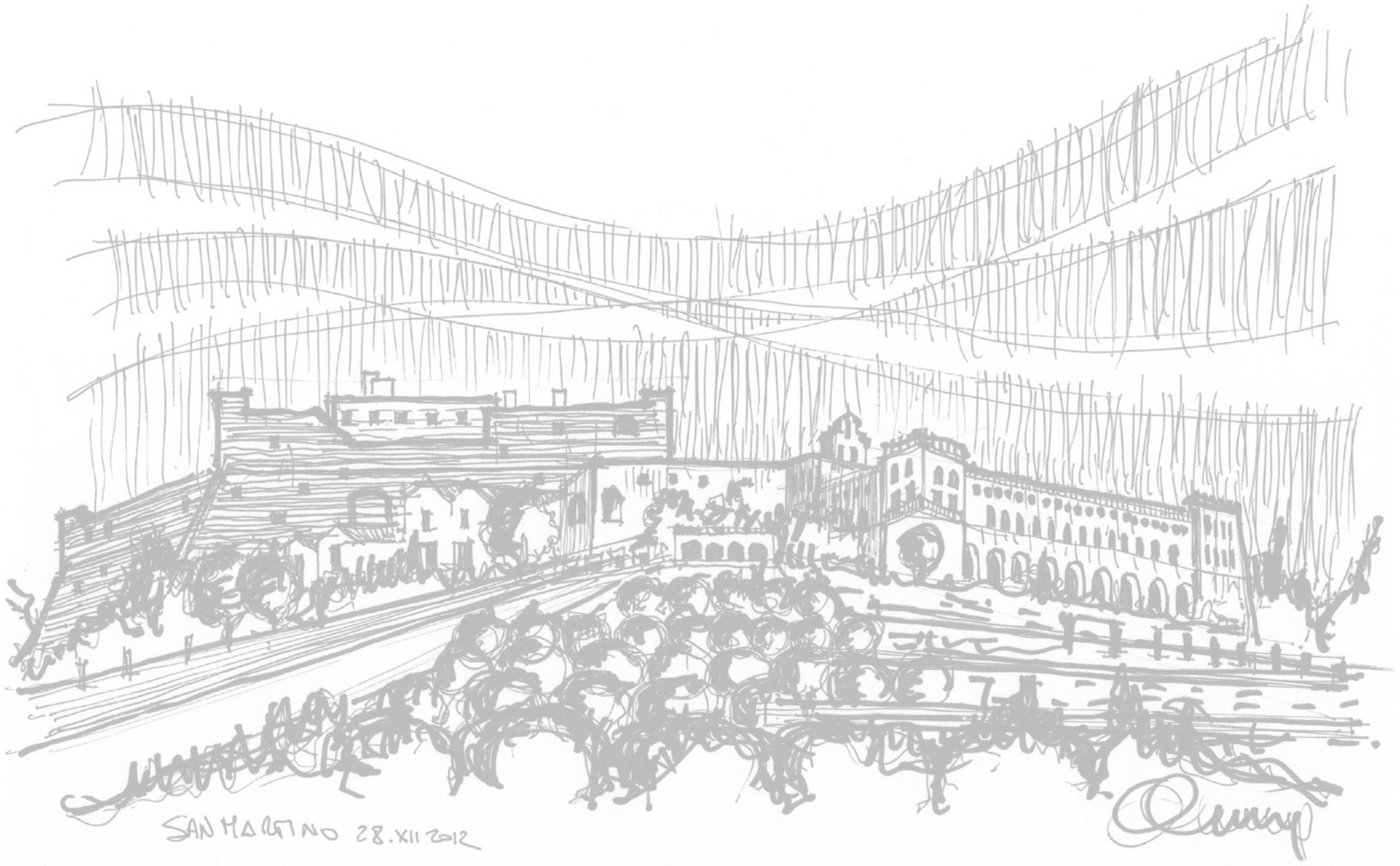
I would like to thank you for sending me your research 'Complex Representation of Cultural Heritage: case studies in Campania and France' which I read with interest.

As a member of the International Scientific Committee of the International Forum of Studies "Le Vie dei Mercanti: Heri-tage, Architecture and Land Design", it is with great interest that I take part in its work. I am glad to have contributed to the scientific research of the 2nd University of Naples in that domain of sustainable tourism, heritage sites' preservation and local development.

I am extremely pleased and honoured that you decided upon studying and presenting the example of the "Grand Site de France" Network in your thesis. The precise examples of three among our members - Grand Site of Bibracte-Mont Beuvray, Grand Site of Pont du Gard and Grand Site of Saint-Guilhem-le-Désert - Gorges de l'Hérault you choose to develop in detail show well the need of balance between sustainable tourism and heritage preservation.

Your thesis presents very well our main idea which is that heritage sites cannot be apprehended only as sites for tourists, but also as living spaces and the fact that populations are taking part in the Grands Sites' actions is essential for it brings better understanding and pride to the inhabitants, better preservation and a better base for sustainable development. We always need to think of a site in its environment. This approach benefits to tourism as well since tourists are more and more looking for authenticity and for interaction with local populations.

I am pleased that our Network's work is a source of inspiration for the World Heritage Sites in Campania. As you have well explained it in your thesis, "Grands Sites de France" Network is a French national association, which brings together elected




Naples (sketch by A. Ciambrone)

local authorities responsible for both day-to-day action and long term evolution, conservation and presentation of cultural landscapes and other natural and cultural heritage sites, protected for their landscape value. The "Grands Sites de France" national policy is carried out by the Ministry of Ecology, Sustainable Development and Energy in cooperation with local authorities which manage sites with respect for their cultural and/or natural values, the genius loci and local populations. We all understand the challenge of heritage sites as leverage for local sustainable development and the importance of cooperation with local populations linked to the sites' values without damaging them. Our goals are similar: How to find and maintain a balance between the need to protect our heritage and its undeniable tourist potential? How to develop it in a sustainable manner? Via integrated management.

I wish Campania would find in a heritage sites' network as useful a tool as we do and that it helps to find the much needed balance between sustainable tourism and heritage preservation.
Upon its publication, I would like to make your thesis known among the members of the "Grands Sites de France" Network, who will most certainly appreciate your work as much as I did.

It has been a pleasure working with you.

Vincent Guichard

Directeur général de Bibracte EPCC

Administrateur du Réseau des Grands Sites de France

La Campanie est une des régions au monde qui dispose du patrimoine culturel et naturel le plus prestigieux, avec six sites inscrits sur la liste du patrimoine mondial de l'UNESCO, qui embrassent des thématiques très variées. Pour un Transalpin, il est flatteur que, pour réfléchir à l'avenir de ces sites, Alessandro Ciambrone ait choisi des éléments du patrimoine français comme terme de comparaison. L'intérêt des six sites sélectionnés n'est pas tant l'exemplarité de leur gestion que la diversité et la complémentarité des cas de figure qu'ils illustrent en matière de gouvernance.

Il y a en effet bien peu de points communs à première vue entre les rives de la Seine à Paris, le Val de Loire, le Pont du Gard, les Gorges de l'Hérault, la ville historique de Montpellier et le site archéologique de Bibracte / Mont-Beuvray – on oscille entre patrimoine urbain et paysages ruraux, entre sites visités annuellement par plusieurs millions de personnes dans certains cas, par quelques dizaines de milliers seulement pour d'autres – mais, à vrai dire, cette disparité est aussi celle des sites campaniens examinés par ailleurs. Néanmoins, tous ces exemples se rejoignent par l'attention qui a été portée à leur gouvernance, à l'occasion de la mise en place de plans de gestion pour des biens inscrits sur la liste du patrimoine mondial ou pour des sites classés prétendant au nouvel label Grand Site de France créé par la ministère de l'écologie, ou encore à l'occasion de la définition d'un plan de développement métropolitain à très grande échelle.

Dans l'Etat traditionnellement ultra-centralisé qu'est la France, la gestion des sites patrimoniaux classés au titre de la loi du 31 décembre 1913 pour les « monuments historiques » ou à celui de la loi du 2 mai 1930 pour les « monuments naturels et sites de caractère artistique, historique, scientifique, légendaire ou pittoresque » est étroitement contrôlée par le ministère en charge de la culture pour les premiers, par celui en charge de l'environnement pour les seconds, sans réelle concertation entre les administrations concernées. C'est surtout le mouvement de décentralisation amorcé dans les années 1980 et, plus récemment, la crise des finances publiques, qui ont conduit à se préoccuper d'une gestion des sites qui fassent participer les différents niveaux de collectivités publiques, de l'échelon local (la municipalité) à l'échelon régional (le conseil régional), et qui implique plus

largement l'ensemble des parties prenantes (propriétaires, usagers…). Ces nouveaux modes de gestion restent expérimentaux et aucun texte normatif ne les encadrent encore, si ce n'est des recommandations ou conventions internationales émanant notamment de l'UNESCO, du Conseil de l'Europe et de l'Union européenne, prônant sous des formes diverses la gestion partagée et intégrée du patrimoine pour servir des objectifs de développement durable.

L'Italie connaissant, dans le domaine de la gestion du patrimoine, la même tradition centralisée que la France, la comparaison des pratiques entre les deux pays nous semble particulièrement pertinente. Les difficultés d'articulation de l'action publique sur un site aussi sensible et menacé que Pompéi résument à elles seules l'urgence à penser autrement la gouvernance du patrimoine : une forme nouvelle de l'action publique passant outre les formes traditionnelles de gouvernement pyramidal (top to bottom) pour se dédier entièrement à son objet en mobilisant les compétences et les moyens de tous les acteurs (institutions, élus, société civile). Notre époque postmoderne, qui a quitté le positivisme de l'ère industrielle, doit en effet se résoudre à faire avec le nouveau paradigme qui consiste à mener l'action publique dans un environnement plus complexe, alors que la vision de l'avenir est brouillée, que l'on doit prendre en compte les points de vue divergents de nombreuses parties prenantes qui revendiquent leur implication dans la gestion des affaires publiques et que l'on doit faire avec des moyens d'intervention réduits. Approche systémique, économie de la connaissance, transversalité, lien social, valeurs partagées, transparence, réseaux, coopération sont quelques-uns des concepts clés de la nouvelle façon d'envisager l'action publique que nous impose notre époque et qu'Alessandro Ciambrone nous invite avec justesse à mobiliser pour ménager l'avenir du patrimoine campanien.




Chantilly (sketch by A. Ciambrone)

David Listokin

Co-Director and Professor, Rutgers University, Edward J. Bloustein School of Planning and Public Policy, Center for Urban Policy Research

By way of background, I have been a professor at Rutgers University for over 40 years. I co-direct the Center for Urban Policy Research (CUPR), have served as the graduate director at the Edward J. Bloustein School of Planning and Public Policy, and have also served as director of Bloustein's doctoral program. The Bloustein School offers undergraduate and graduate (masters and doctoral) degrees in planning, public policy, and public health. The Bloustein School has also collaborated with the School of Architecture, Second University of Naples, as well as the Region Centre for Cultural, Heritage, Ecology and Economy (BENECON) on a joint historic preservation class and other endeavors.

While I have conducted research on many topics, including public finance, housing and historic preservation, in the past several years I have focused on preservation research. The latter has been done for such organizations as the World Monuments Fund, The National Trust for Historic Preservation and The New York Landmarks Conservancy.
I recently had the pleasure of reading 'Complex Representation of Cultural Heritage: case studies in Campania and France' by Alessandro Ciambrone. (I had collaborated with Alessandro in the joint Naples-Rutgers preservation class.) My reaction to this work is Bravo! The research is compellingly important for a number of reasons. First, it deals with the critical subject of heritage management— how do we preserve the historic resource while also realizing heritage tourism and other benefits. Second, the thesis represents a wonderful synthesis of theory and practice, the latter as observed through a series of case studies. Third, the thesis is an exemplary example of cross-national research as it comprises case studies of heritage sites in both the Campania Region (Caserta, Naples, Pompeii, Amalfi and Benevento) as well as in France (Montpellier, the Loire Valley and other locations). Fourth, the dissertation is a wonderful blend of multidisciplinary subjects (architecture, planning, sociology, etc.), multiple research methods (bibliographic, survey, focus groups, etc.), multiple impacts (cultural, social and economic), and multiple geographies (local, provincial, regional and national).

In short, Mr. Ciambrone's dissertation is a model of what a thesis should be and that other students can aspire towards. I am pleased I had the opportunity to review this manuscript and it well deserves publication.

# REPRÉSENTATION COMPLEXE DU PATRIMOINE CULTUREL. ÉTUDES DE CAS EN CAMPANIE ET EN FRANCE

Le principal objectif de l'étude consiste à démontrer, en temps de crise économique mondiale, comme il serait possible de conjuguer exigences de croissance économique et stratégies de protection et de valorisation du patrimoine, dans une perspective durable, en considérant que le tourisme représente un dès possible secteur pour le développement territorial, l'intégration sociale et l'amélioration des conditions de vie des collectivités locales.

La région Campanie et la province de Caserte – territoires objets d'étude en Italie - sont dotés d'un exceptionnel patrimoine culturel, paysager et immatériel mais ne sont pas suffisamment protégés et valorisés. À cette fin, la recherche analyse et propose des stratégies de gestion des biens à travers l'étude des best practices françaises dans le domaine du tourisme culturel, considérées comme le moteur de développement durable du territoire. La France, classée premier pays au monde pour le nombre de visiteur international, selon les statistiques de l'Organisation mondiale du tourisme, a développé une politique gouvernementale de long terme visant à la protection et à la promotion du patrimoine, grâce à des interventions sur les biens, sur la structure organisationnelle des institutions responsables, et sur toutes les formes d'art de la production intellectuelle. En Italie, en revanche, la stratégie de gestion s'est souvent montrée inadéquat par rapport au prestige international dont elle dispose sur le plan de son patrimoine culturel, paysager, gastronomique et immatériel. Un management contestable des biens, a donné lieu à une croissance limitée de l'économie par rapport à son potentiel avec un effet négatif sur le patrimoine.

Mots clés: gestion intégrée, tourisme culturel, développement durable, participation publique, communauté locale, paysage.

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comment il serait possible de conjuguer exigences de croissance économique et stratégies de protection et de valorisation du patrimoine, dans une perspective durable, en considérant que le tourisme représente un des possibles secteurs pour le développement territorial, l'intégration sociale et l'amélioration des conditions de vie des collectivités locales.

Alors nous nous demandons: Pourquoi régions ou villes avec un patrimoine construit et naturel très riche et différencié, ne réussissent-t-elles pas à défendre leurs propres biens, à la différence d'autres qui, par contre, avec le tourisme, ont aussi amélioré les conditions de vie de la population?

Et puis: Jusqu'à quel point et comment histoire, géographie, culture et traditions de l'endroit ont-elles la capacité réelle de valoriser le patrimoine? Ou encore: Quelle est la valeur réelle du patrimoine culturel, du paysage, et immatériel, et comment telle valeur peut-elle être liée au véritable développement socio-économique des communautés locales?

La région Campanie et la province de Caserte – territoires objets d'étude en Italie - sont dotées d'un patrimoine culturel, immatériel et artistique et du paysage remarquable mais ils ne sont pas suffisamment protégés et valorisés. À cette fin, la recherche analyse et propose des stratégies de gestion des biens à travers l'étude des best practices françaises dans le domaine du tourisme culturel, considérées comme le moteur de développement durable du territoire. La France, classée premier pays au monde pour le nombre de visiteur international, selon les statistiques de l'Organisation mondiale du tourisme, a développé une politique gouvernementale de long terme visant à la protection et à la promotion du patrimoine, grâce à des interventions sur les biens, sur la structure organisationnelle des institutions responsables, et sur toutes les formes d'art de la production intellectuelle. En Italie, en revanche, la stratégie de gestion s'est souvent montrée inadéquat par rapport au prestige international dont elle dispose sur le plan de son patrimoine culturel, artistique, gastronomique et immatériel. Un

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La méthode de connaissance, comprise comme une phase préparatoire à chaque activité de projet proposée par la recherche est liée aux principes de l'approche multidimensionnelle[1] et pluridisciplinaire[2] qui «permet d'étudier da l' échelle paysager-territorial a l'objet architectural a l'artefact minute - quelle que soit la date de l'objet d'étude - les phénomènes humains et naturels compris comme des réalités complexes et continues à travers un processus minutieux de discrétisation et des mesures destinées à étudier en l'essence chacune de leur valence connotative unique.»[3]

Les monuments, les paysages, les objets architecturaux, grâce à ces critères méthodologiques sont analysés, interprétés, discrétisé par l'intégrale de la connaissance - les différentes disciplines d'études - qui ne se contente pas de mesurer les aspects formels et géométriques, mais s'étend à ceux intangibles qui peuvent donner des indications sur l'histoire, l'environnement, le contexte sociologique et culturel dans lequel l'objet particulier de l'enquête est né et se configure.

C 'est vraiment dans la découverte des matrices identitaires des endroits et dans la valorisation du capital humain des territoires que sont recherchées les traces capables de stimuler actions de tutelle et de valorisation du patrimoine. Celles-ci sont entendues comme parties d'un projet et procès collectif, coordonnées et concertées, entre les institutions préposées - aux niveaux territoriaux différents - comme les organismes publics, les Universités, les Centres de Recherche et les communautés locales représentées par les principaux acteurs du monde des associations et de l'entreprise.

L'étude s'insère dans une perspective internationale parce que nous considérons que l'analyse de «bonnes pratiques» en contextes territoriaux différents peut suggérer propositions et stratégies à adopter en Campanie. Nous cherchons donc à comprendre si les résultats positifs dans le champ du management du patrimoine, en régions spécifiques de la France peuvent être adaptés au contexte culturel, social et économique et si ceux-ci peuvent être soutenus par les principaux stakeholders du territoire. Alors, nous allons essayer de répondre aux questions suivantes: Pourquoi le choix de la lecture critique aux systèmes de gestion des sites d'excellence est retombé sur la France? Est-ce que les actions de gestion pour

1 GAMBARDELLA Carmine. *Ecogeometria in Venafro, identità e trasparenze.* Napoli, Edizioni Scientifiche Italiane, 2001.
2 HAUMONT Bernard, MOREL Alain. *La Société des voisins: partager un habitat collectif.* Paris, Éditions de la MSH, 2005.
3 GAMBARDELLA Carmine. *Altante del Cilento. Napoli, Edizioni scientifiche Italiane, 2009.*

le patrimoine sont jointes avec les stratégies culturelles générales dans une région géographique en particulier ? Est-ce que l'histoire, les politiques culturelles, les relations et les échanges entre la France et l'Italie peuvent faciliter l'adoption de stratégies de management en faisant abstraction du contexte territorial dans lequel elles sont appliquées? Et enfin, comment ces exemples positifs en France peuvent stimuler les stratégies pour le patrimoine de la Campanie?

Les politique de gestion touristique et culturelle en Italie et en France sont mises en comparaison parce que les deux pays se sont conduits de manière très différente durant les trente dernières années, au moment de l'explosion du tourisme de masse et culturel, avec des conséquences inévitables quant au nombre de visiteurs lié aux recettes économiques des deux destinations.

Depuis 1980 l'Italie a perdu le pourcentage supérieur d'arrivées internationales parmi les vingt premières destinations touristiques du monde, pendant que la France, dans ce laps de temps, a confirmé son leadership comme pays qui reçoit le plus grand nombre de touristes étrangers.[4]Nous indiquons, par la suite, les principales problématique, dans le champ de la promotion des biens d'excellence et dans la gestion des flux touristiques, qui empêchent les sites du Patrimoine Mondial de la Campanie [Caserte, Naples, Pompéi, Amalfi, Cilento, Bénévent (Italia Langobardorum)] (illustartion 1) de s'imposer à l'attention du tourisme culturel international. De la même manière, nous proposons des solutions de projet pour chaque site, pour la tutelle et la valorisation du patrimoine, élaborées par la Communauté

scientifique du Département d'Architecture de la Seconde Université de Naples (SUN) et du Centre d'Excellence de la Région de Campanie sur les Biens Culturels, Écologie et Économie (BENECON). Nous soulignerons les difficultés pour la réalisation concrète de ces projets dans le contexte territorial. En outre, nous allons essayer d'intégrer les propositions à travers l'analyse des cas d' études en France, suggéré par le professeur Bernard Haumont,[5] co-directeur de la thèse.

Dans le cadre des propositions de la recherche, nous n'avons pas l'intention de confier au Patrimoine Mondial une position prédominante ou hiérarchique par rapport aux autres biens culturels et naturels. Au contraire, les projets pour la valorisation du patrimoine entendent se servir du brand UNESCO pour créer une économie lié au tourisme culturel de soutien aux acti-

4 UNWTO. *World Tourism Barometer*. Madrid, United Nation World Tourist Organization Publishing, 2011.

5 Professeur de sociologie urbaine. Ecole Doctorale "Milieux, Culture et Société du Passé et du Présent", Centre de Recherche sur l'Habitat (CRH), Laboratoire Architecture Ville Urbanisme Environnement (LAVUE), Ecole Nationale Supérieure d'Architecture Paris Val de Seine, Université de Paris Ouest Nanterre La Défense.

vités de tutelle et valorisation. Celles-ci sont adressées aussi et surtout au patrimoine «mineur», ordinaire et immatériel.[6] « Au sein des relations qu'entretiennent les identités collectives sinon communes avec des lieux et des territoires, les patrimoines et les héritages culturels ordinaires et particulièrement les patrimoines bâtis, tiennent des places importantes. Parallèlement aux grands édifices des patrimoines nationaux, les petites constructions ou les édifices secondaires des patrimoines régionaux et locaux consolident des identités locales et des appartenances territoriales. »[7]

Le projet part de l'idée de mettre en réseau, à travers un système de gestion unifié, les sites UNESCO de la Région, les deux Man and Biospheres des Parcs nationaux du Vésuve et du Cilento et le patrimoine «mineur» qui, en ligne avec l'article 12 de la World Heritage Convention, peut englober la Valeur Universelle Exceptionnelle, condition indissociable de l'idée de Patrimoine Mondial. Nous proposons, donc, de réaliser un «district culturel» étendu au territoire régional entier - au patrimoine UNESCO comme à l'ordinaire - pour promouvoir la Campanie comme «Région Patrimoine du Monde.»

Au niveau provincial, il est proposé pour chaque site UNESCO, la création d'un «système touristique local», comme défini par l'article 5 de la «Réforme Nationale sur le Tourisme en Italie» (loi n ° 135 de 2001), dans la logique de lier, dans un contexte territorial homogène unique, patrimoine culturel, artistique, du paysage, gastronomique, immatériel et activité de loisirs, touristiques et commerciaux. En particulier, nous approfondissons l'étude du système touristique de la Province de Caserte.

Enfin, à l'échelle locale, la recherche vise à évaluer les expériences passées et en progrès concernant la côte Domitien et la Ville de Castel Volturno sur le littoral de la Province de Caserte, dans la logique de présenter des propositions qui puissent

6 HAUMONT Bernard. *Le patrimoine ordinaire*. In GODET Olivier (dir.): *L'habitat social, un atout.* Paris, Hartmann Edition, 2006., pp. 11-17 ; HAUMONT Bernard. Le patrimoine ordinaire: marqueur ou moteur ? Séminaire « Liex et enjeux ». Centre de Recherche sur l'Habitat (CRH). Laboratoire Architecture Ville Urbanisme Environnement (LAVUE). Ecole Nationale Supérieure d'Architecture Paris-Val de Seine, 20 novembre 2012.

7 *Ibidem.*

effectivement être faisables et durables pour l'avenir. De cette manière il se propose de lier le développement local au Patrimoine Mondial, par un network de biens matériels et immatériels présents sur le territoire.

Dans le cadre de la recherche nous parlerons de «système touristique local» au niveau provincial. Par contre, à l'échelle régionale et relativement au network proposé entre les sites du Patrimoine Mondial de la Campanie, nous parlerons de «district culturel.»

Ce dernier, d'un point de vue strictement économique, a de fortes similitudes avec le district industriel. Plusieurs chercheurs ont tenté une définition capable d'analyser les différents facteurs de réussite d'une région qui, indépendamment des limites administratives et géographiques, pourrait être qualifié en raison de la forte identité culturelle. Nous pouvons constater que « tous les centres urbains qui poursuivent une stratégie cohérente et ambitieuse de développement économique local font de la culture un des leviers d'action privilégié, en ouvrant des musées, en expérimentant de plus en plus de formes hardies et avancées avec une dissémination des activités culturelles dans le tissu de la ville, en favorisant l'installation d'artistes, en construisant autour des procédés de requalification urbaine et des interventions de pilotage culturel de plus en plus grandes et complexes. »[8]

Les cas de succès montrent, en outre, que pour la création d'un district culturel les institutions et les collectivités locales doivent attribuer une importance stratégique à la culture en tous les phénomènes d'aménagement territorial. Dans ces cas de succès la culture est perçue comme un élément qui améliore la qualité de la vie.[9]

En conclusion de l'analyse critique des cas d'études en Campanie et sur le territoire français, la recherche se propose de montrer que la méthodologie multidimensionnelle et pluridisciplinaire, liée à l'analyse de bonnes pratiques internationales, constitue un nouveau critère d'analyse et de projet relatif aux problématiques de la gestion du patrimoine culturel, du paysage et immatériel de la région qui ont historiquement été affrontées d'un point de vue local et dans une perspective non intégrée. En outre, la recherche met en évidence l'importance fondamentale du processus de participation publique dans les phases de constitution du «district culturel» de la région et des «systèmes touristiques locaux» de chacune des provinces. La participation des collectivités locales est entendue comme un partage des valeurs d'identité qui identifient la région et ses

8 SACCO Pier Luigi. *Il distretto culturale: un nuovo modello di sviluppo locale? In ACRI. Ottavo rapporto sulle fondazioni bancarie. Roma, 2003, pp. 167-217.*
9 VALENTINO P. *I distretti culturali: nuove opportunità di sviluppo del territorio.* Roma, Associazione Civita, 2001.

prérogatives historiques, architecturales et paysagères, ainsi que les traditions immatérielles. Les manifestations culturelles qui expriment les traditions des lieux et l'histoire de la Campanie et de ses provinces, en fait, sont tout aussi importantes que le patrimoine bâti. La participation des communautés locales aux événements traditionnels du territoire, comme aux choix de planification pour son développement, manifeste un attachement aux origines des endroits qui devient un élément indispensable dans les politiques de gestion du patrimoine.[10]

10 HAUMONT Bernard. Le patrimoine mondial de l'humanité. Des monuments aux paysages : quels classements ? Pour quelles valeurs ? colloque « sur les paysages monumentaux, paysager et urbain », Université Lyon, février 2004 ; In MARCEL O. Paysages, modes d'emploi. Pour une théorie générale du paysage, à paraître aux PUL, 2006.

## Représentation, tutelle et valorisation du Patrimoine.

Le tourisme culturel peut être une option viable, mais pas la seule, pour le développement culturel et économique des territoires avec fort appeal international, justement parce que dotée d'un patrimoine historique important. Elles en ont marqué l'évolution, les traditions et défini le paysage, toujours si intégré en stratégies attentives d'aménagement et gestion des biens naturels et construits, comme de celles immatérielles.

Villes et régions entières en Europe et dans l'Amérique du Nord comme dans les pays émergents sont en train de miser sur des stratégies de promotion touristique pour leur propre développement économique.[11]

L'impact de la culture sur les collectivités locales n'est pas limité seulement au tourisme mais il s'étend aux autres activités. Dans une société de plus en plus globalisée, la tutelle et la valorisation du patrimoine culturel peuvent devenir un outil puissant pour l'intégration sociale, religieuse, ethnique et économique des communautés, et contribuer à un développement plus équitable et durable.[12]

Les Organisations Mondiales du Commerce et du Tourisme, et aussi l'UNESCO, considèrent le tourisme comme un des secteurs commerciaux en grande expansion, avec une attention très marquée pour le culturel. Le tourisme représente un des plus importants secteurs pour l'économie mondiale avec environ trois trillions d'induit économique worldwide et une expansion, en moyenne, du cinq pour cent par an. Il est vrai aussi que, s'il n'est pas bien intégré dans la stratégie d'aménagement du territoire et géré correctement, le tourisme peut contribuer à modifier de façon irréversible l'état des lieux.[13] En ce sens, « les dégradations aggravées par un tourisme culturel mondialisé, et pour lequel la labellisation comme patrimoine n'est

11 HOLCOMB Briavel. Introduction to the course "Tourism Planning in International Perspective", GSAPP, Columbia University, 2009.

12 HAUMONT Bernard. Séminaire « Patrimoine et patrimonialisation » Séminaire « Liex et enjeux ». Centre de Recherche sur l'Habitat (CRH). Laboratoire Architecture Ville Urbanisme Environnement (LAVUE). Ecole Nationale Supérieure d'Architecture Paris-Val de Seine, 8 novembre 2011.

13 BANDARIN Francesco. *World Heritage. Challenges for the Millennium*. Paris, UNESCO World Heritage Centre, 2007.

pas neutre, puisqu'elle distingue et conforte l'existence d'une « valeur universelle exceptionnelle » qui mérite évidemment d'être vue, sinon « consommée ». Le succès des fréquentations met ou mettrait en danger les sites eux-mêmes. »[14]

Si les habitants du territoire n'entendent pas le paysage, la ville, le contexte naturel dans lesquels ils vivent, comme propres, non seulement dans les aspects culturels et identificateurs, mais aussi comme l'endroit où pouvoir mener leur propre existence dignement, alors eux se sentiront difficilement participants d'un projet collectif destiné à la tutelle, à la protection et à la valorisation du milieu qui les entoure.[15]

Tourisme et projet, comme redécouverte de l'identité des territoires, de leur vocation et procès de participation et partagé par la collectivité locale, sont facteur clé de bonnes pratiques pour la tutelle du patrimoine. Dans une telle logique il est fondamental de faire appel à la comparaison internationale pour partager exemples vertueux de gestion de monuments, de sites et de milieux historiques dans lesquels conservation et développement coexistent avec des modèles positifs et transférables dans d'autres contextes.

L'approfondissement de réalités qui sont considérées comme modèles de management pour l'implication réelle des populations locales, devient spin off pour des réflexions sur les stratégies à adopter, comme souhaité par la Convention du Patrimoine Mondial (1972), et par la Déclaration de Budapest sur le Patrimoine Mondial (2002).

Une Attention législative spéciale est réservée aux sites qui pour leurs caractéristiques typologiques, historiques, naturelles ou immatérielles sont considérés d'excellence et emblématiques pour un pays ou pour la communauté mondiale. Ceci est le

14 HAUMONT Bernard. Le patrimoine mondial de l'humanité…op.cit.

15 CHANG T. C., MILNE Simon, FALLON Dale, POHLMAN Corinne. *Urban Heritage Tourism: The Global-Local Nexus*. In *Annals of Tourism Research*, 1996, Vol. 23, No. 2, pp. 284-305.

cas des properties inclus dans la World Heritage list, de la Valeur Universelle Exceptionnelle, qui deviennent un attrait pour le tourisme culturel sur l'échelle globale.[16]

Même si les données formelles n'ont pas été recueillies, l'inscription d'un site dans la liste UNESCO coïncide, le plus souvent, avec un accroissement significatif du nombre des visiteurs de ce site.[17]

Celui-ci n'est pas vrai pour l'Italie qui, avec 47 World Heritage properties (pays avec le plus grand numéro de tels sites), a perdu dans les derniers trente ans, c'est-à-dire depuis que le tourisme a commencé à avoir un impact considérable sur l'économie mondiale, le plus haut pourcentage de visiteurs étrangers.[18]

Il apparaît donc évident que les attraits touristiques, et la spécificité du patrimoine italien ne sont pas seuls capables d'engendrer des flux économiques correspondant à ses propres potentialités.

Vraisemblablement la valeur de l'impact économique, social et environnemental lié à la bonne gestion du patrimoine culturel et du paysage n'a pas été pleinement compris.

Les séjours touristiques en Italie se concentrent en majorité seulement dans la période estivale, de juillet à septembre, et en majorité dans les régions septentrionales. Le flux des visiteurs internationaux suit la route Rome - Florence - Venise, ville qui souffrent, au contraire, d'une pression humaine considérable. Un flux déséquilibré de visiteurs se concentre sur les bandes côtières de la Campanie aussi, dans une part limitée du territoire régional, en contribuant à l'érosion et à la dégradation soit des ressources naturelles, soit culturelles. La bande côtière, qui représente quinze pour cent du territoire régional, reçoit soixante-douze pour cent de sa population.[19] À cet engorgement global correspond un nombre déséquilibré de séjours touristiques entre les cinq provinces: Naples reçoit cinquante-six pour cent des visiteurs, Salerno trente-huit pour cent, Caserte

16 DROST Anne. *Developing Sustainable Development for World Heritage Sites*. In *Annals of Tourism Research*, 1996, Vol. 23, No. 2, pp. 479-492; RUSSO Antonio P., VAN DER BORG. *Planning considerations for cultural tourism: a case study of four European cities*. In *Tourism Management*, N 23, 2002, pp. 631–637; PEDERSEN Arthur. *Managing Tourism at World Heritage Sites*. Paris, World Heritage Centre, 2005.

17 ROSSLER Mechtild, MENETREY-MONCHAU Cecile. *Periodic report and action plan, Europe 2005-06*. World Heritage Series N. 20. Paris, World Heritage Centre, 2007.

18 UNWTO. *World Tourism Barometer*. Madrid, United Nation World Tourist Organization Publishing, 2011.

19 DE LUCIA Vezio. *L'Italia non può perdere Napoli*. In *Siti*. Anno IV n. II. Ferrara, Associazione Città e Siti Italiani Patrimonio Mondiale UNESCO, 2008.

quatre pour cent et les Provinces d›Avellino et Bénévent un pour cent.[20]Dans un scénario selon lequel la promotion du tourisme durable représente une voie praticable pour la tutelle et la valorisation du patrimoine à travers la référence à modèles et best practices internationaux, les principaux objectifs (qui apparaissent indépendamment du contexte géographique) consistent à concilier l'identité culturelle et historique d'un territoire et sa vocation avec les nécessités de la collectivité locale et avec celles des autorités préposées aux politique de gestion du patrimoine. Il est souhaitable aussi de se demander s'il est nécessaire de préserver telle identité dans un rapport relationnel avec les visiteurs pour la connoter comme un marque distinctive pour le développement soutenable de la zone. La dernière question concerne la gestion optimale des flux touristiques entre les besoins du développement économique et les politiques nécessaires à la protection de l'authenticité et de l'intégrité des sites.

Exemples de succès nous parlent de networking, c'est-à-dire de réseaux institutionnels ou informels, relationnels, sociaux et culturels qu'ils ont la capacité de faire circulaire et transmettre connaissances, expériences et partager thématiques et projets en domaines territoriaux, aussi étendus et pas contigus, avec des communes caractéristiques toujours jointes avec le genius loci du territoire de référence. Cette trame de relations et de connaissances on traduit souvent dans la constitution de «districts culturels» ou «systèmes touristiques locaux», qui mettent en réseau différents properties, appartiennent aux zones géographiques plus ou moins étendues, à l'intérieur de lequel sont proposées itinéraires différenciés. Les nouveaux parcours comprennent non seulement les visites au patrimoine matériel et naturel mais aussi à l'immatériel qui vient découvert, par exemple, à travers événements gastronomiques et manifestations lié aux traditions et aux productions locales. Il est important de préciser qu'une action de tutelle attentive au genius loci ne signifie pas de répétition stérile de modèles passés. Au contraire, les actions de gestion du patrimoine attentives à l'identité du territoire sont capables de conjuguer tradition et innovation. Elles peuvent satisfaire les exigences de la société contemporaine dans une optique de durabilité et dans le respect du patrimoine. En ce sens, nous partageons l'idée suggéré par le professeur Bernard Haumont,[21] que: « le sociétés civiles (les association notamment) et les institutions (les instances de classement, entre autres) produisent en permanence de nouveaux patrimoines liés à des monuments, des sites, des territoires ou encore à des traditions et à des savoir-faire (patri-

20 Regione Campania. Movimenti Turistici. Assessorato Regionale al Turismo, 2004.

21 HAUMONT Bernard. Le patrimoine mondial de l'humanité. Des monuments aux paysages : quels classements ? Pour quelles valeurs ? colloque « sur les paysages monumentaux, paysager et urbain », Université Lyon, février 2004 ; In MARCEL O. Paysages, modes d'emploi. Pour une théorie générale du paysage, à paraître aux PUL, 2006.

moines virtuels). Selon la jolie formule de D. Fabre, « l'histoire a changé de lieu »[22], et selon une formulation plus explicite de G. Saez, « les association du patrimoine montrent la construction d'une mémoire qui n'est pas donnée (…). Elles œuvrent à la constitution d'un univers symbolique. Aussi le patrimoine ne doit-il pas être regardé depuis le passé, mais plutôt depuis le présent, comme catégorie d'action du présent et sur le présent. »[23]

Nous pensons que certaines bonnes pratiques sur la gestion du patrimoine en France sont attentives aux principes du networking et du développement durable. Justement pourquoi la France comme pays de référence pour l'étude?

Les échanges culturels, sociaux et économiques entre l'Italie et la France ont marqué profondément l'histoire des deux pays considérés comme un point de référence international pour les politiques de gestion des biens culturels et paysagers.[24] En particulier, les rapports entre la France et la Campanie ont non seulement permis la réalisation d'architectures grandioses et de monuments exceptionnels dans le centre historique de Naples et sur le territoire régional entier, mais ils ont modifié et intégré les styles de vie et traditions qui font encore partie du patrimoine intangible des populations des deux zones. Le rôle prédominant de la culture en France est marqué par une politique du gouvernement national, grâce à un système administratif et financier articulé et structuré, qui s'est déjà révélé dans le passé, par exemple, à travers le soutien à des artistes résidents étrangers en France. Parmi les liens les plus célèbres dans le rapport entre les artistes et les représentants du pouvoir politique ou les mécènes, encore une fois dans la continuité épaisse d'échanges entre l'Italie et la France, on se rappelle celui qui exista entre François I et Leonardo da Vinci, qu'il l'honora du titre de premier peintre, architecte, et mécanicien du roi.[25] La culture en France s'impose au cours des siècles et dans les politique adoptées comme le plus important instrument pour la réalisation d'un développement global, aussi social et économique, qui assure la qualité de la vie de chaque individu.[26] C 'est un devoir de l'Etat de mettre tous en mesure d'avoir accès à la culture, tel que prévu par la Constitution française. Ceci est le principal objectif du Ministère de la culture qui prévoit aussi: de rendre accessible au plus vaste public possible les

22 FABRE Daniel. *L'histoire a changé de lieu*. In BENSA A. et FABRE D. *Un histoire à soi*. Ed. de la Maison Sciences de l'Homme, 2001
23 SAEZ Guy. *Le patri moine saisi par les associations*. Paris, La Documentation française, 2002.
24 SETTIS Salvatore. *Paesaggio Costituzione cemento. Torino, Giulio Einaudi editore s.p.a., 2010.*
25 GREFFE Xavier, PFLIEGER Sylvie. *La politique culturelle en France*. Paris, La Documentation française, 2009.
26 DONNAT Olivier. *Les pratiques culturelles des Français. Enquête 1997*. Paris, La Documentation française, 1998.

œuvres d'art, in primis, le nationales; de favoriser la création d'œuvres d'art et stimuler l'esprit qui les enrichit (décret n. 59-889 du 24 juillet 1959).[27]

Entre tourisme et valorisation du patrimoine, dans le respect des principes du développement soutenable, la décentralisation a joué un rôle fondamental en France dans les procès de gestion territorial, en ligne avec tout ce qui a été demandé par les conventions internationales sur la protection du patrimoine culturel et du paysage.[28] En 1982 une procédure spéciale a été créée pour la décentralisation. En fait, sur les propositions des élus ont été définis Zones de Protection du Patrimoine Architectural, Urbain et Paysager (ZPPAUP), soumises à enquêtes et référendums publics et approuvés, finalement, de la Commission régionale du patrimoine. Ces formes de coopération et partenariat entre institutions publiques, société civile, associations et entrepreneurs locaux ont eu un grand succès en France.[29] Entre les principaux objectifs de cette loi, il y a ceux de porter toujours davantage dans les instruments urbanistiques des éléments pour la gestion des biens.[30]

Dans le débat en cours sur la gouvernance territoriale et la gestion du patrimoine en France, les Zones de Protection du Patrimoine Architectural, Urbain et Paysager doivent être remplacés par un nouvel instrument de gestion du territoire: Les Aires de mise en Valeur de l'Architecture et du Patrimoine (AVAP). Les administrateurs locaux se sont mobilisés en tel sens en soutenant que les références normatives introduites par les ZPPAUP étaient trop limitatives pour un développement apte à répondre aux exigences réelles des collectivités.[31]

Le dispositif de AVAP conserve les principes fondamentaux qui ont caractérisé la mise en place de la ZPPAUP, en améliorant les imprécisions et les confusions normatives, qui dans l'arc du temps, ont été trouvés dans son application. L'AVAP entre en

27 GREFFE Xavier. *Economie de la propriété artistique.* Paris, Economica, 2005.
28 Loi Defferre 1982.
29 YANG Manja, DAUGE Yves. *La politique du patrimoine et les enjeux de la décentralisation*. In Sénat de France. *Politiques du patrimoine du mondial au local. Actes des colloques organisés au Sénat 2002/2003*, pp. 11-15.
30 DAUGE Yves. *Du réglementaire à l'opérationnel: Les evolutions stratégiques de la sauvegarde*. In Sénat de France. *Politiques du patrimoine du mondial au local. Actes des colloques organizés au Sénat 2002/2003*, pp. 111-113.
31 HAUMONT Bernard. Interview de l'Auteur, de janvier 2011 à septembre 2012.

vigueur grâce à la loi Grenelle II (loi n° 2010-788 du 12 juillet2010) qui prévoit des instruments de gestion plus efficace pour le patrimoine et le territoire, grâce à une collaboration plus étroite et équilibrée entre l'État et les acteurs locaux.[32]

Dans le cadre des initiatives pour décentraliser la gestion du patrimoine et pour renforcer les rapports entre l'État et les collectivités locales, la loi 6 du 4 janvier 2002 introduit une nouvelle structure de gestion: l'Établissement Public de Coopération Culturelle (EPCC). Ceci est un institut pour le management d'un service public culturel, géré par une collectivité territoriale, qui peut s'étendre aussi à plusieurs communes [Établissement public de coopération intercommunale (EPCI)]. Les activités de l'EPCC, dans l'intérêt de tous les acteurs locaux impliqués, doivent contribuer à la réalisation des principes de la politique culturelle de l'Etat. Ses directives et dispositions ont été mises en œuvre également par le code général des collectivités territoriales (loi du 22 juin 2006).

Les institutions et les collectivités locales sont responsables pour la caractérisation de l'EPCC, sa forme juridique (établissement public administratif ou à caractère industriel et commercial) et les sources de financement pour sa constitution et son fonctionnement (État, collectivités locales, institutions publiques). En fait, le conseil d'administration de l'EPCC se compose de tous les représentants institutionnels des institutions concernées, à différentes échelles spatiales. Le directeur général, délégué par le conseil d'administration, a un rôle opérationnel et porte à l'accomplissement les projets comme approuvés par le conseil d'administration.

Une autre importante idée clé qui combine les stratégies de décentralisation et de «système au réseau», dans le management soutenable du patrimoine, entre développement économique et tutelle des biens naturels et construit, est l'affirmation du label. Cet instrument de qualité définit non seulement les principes guides pour une gestion attentive des biens, mais, il valide souvent, de plus en plus, après un laps de temps défini befficacité gestionnaire. La diversité des labels et la variété de boffre touristique ont permis de développer économies aussi en milieux ruraux, pas particulièrement connus, grâce à la redécouverte des traditions et productions locales.[33]

32 Ministère de la culture et de la communication. *Les Aires de mise en Valeur de l'Architecture et du Patrimoine*. Direction générale des patrimoines, juin 2012.

33 MESSAGER Michel, RUIZ Gérard, WARNET Claude. *Le poids économique et social du tourisme*. Conseil national du tourisme de France, section de l'économie touristique, 2010.

## Gestion du patrimoine: bonnes pratiques en France.

L'étude pour la réalisation d'un district culturel de la région Campanie et des systèmes touristiques locaux pour les cinq provinces, utilise et analyse les projets en cours per les sites, cohérents avec les principes du développement durable. Pour que le projet proposé puisse être réalisé, nous nous demandons si l'étude de bonnes pratiques sur l'aménagement et la gestion du patrimoine d'excellence en France, un pays près de l'Italie pour les références et les échanges culturels, pourrait contribuer à stimuler des stratégies soutenables aussi pour les sites du Patrimoine Mondial en Campanie.

Nous prenons donc comme référence - après une enquête critique attentive basée sur la bibliographie scientifique de référence, comparaisons continues avec le professeur Bernard Haumont,[34] et à la suite d'interviews avec des experts d'organisations internationales et Université[35] - le cas d'étude considéré best practices dans le domaine de la gestion du patrimoine et du développement soutenable.

Le choix est retombé sur les aspects relatifs à l'aménagement et la gestion de ces properties qui se sont caractérisées pour des actions particulières, qui semblent être fondamentaux pour la réussite du projet proposé concernant les biens de la Campanie.

34 Professeur de sociologie urbaine, co-directeur de la recherche doctorale. Ecole Doctorale "Milieux, Culture et Société du Passé et du Présent", Centre de Recherche sur l'Habitat (CRH), Laboratoire Architecture Ville Urbanisme Environnement (LAVUE), Ecole Nationale Supérieure d'Architecture Paris Val de Seine, Université de Paris Ouest Nanterre La Défense.

35 PEDERSEN Arthur. UNESCO, WHC, Heritage and Sustainable Tourism, Programme Specialist; GRAVARI-BARBAS Maria, UNESCO Chair in Cultural Tourism, La Sorbonne, Director; DURINGHELLO Regina. ICOMOS, World Heritage Programme, Director; RICHON Marielle. UNESCO, WHC, Culture Sector, Programme Specialist, focal person for universities. Interviews from January 2009 to June 2012.

Dans cette logique, nous analysons :

- le Schéma de Cohérence Territoriale (SCoT) de Montpellier, pour la planification et la gestion à l'échelle métropolitaine;
- le réseau culturel du Val de Loire, pour les procès de redécouverte de l'identité et promotion territoriale ;
- Sain- Guillelm-le-Désert et la Communauté de commune Vallée de l'Hérault , pour les aspects relatifs à l'authenticité, intégrité et promotion du tourisme durable;
- Pont du Gard, pour les nouveaux modèles de gestion et de développement économique;
- le site archéologique européen de Bibracte, pour les aspects relatifs à l'interprétation et à la recherche scientifique;
- la rive gauche de la Seine, pour la transparence et la participation publique dans les procédés d'aménagement.

La question du développement durable émerge en France dans les années quatre vingt-dix, en coïncidence avec les réflexions sur les nouvelles agglomérations urbaines et les recherches sur les outils de projet, à différentes échelles spatiales, capables de mettre en œuvre les directives liées essentiellement à une utilisation plus judicieuse des ressources locales grâce à des partenariats entre les différents acteurs institutionnels. Dans ce contexte, le Schéma de Cohérence Territoriale favorise la promotion de l'intégration sociale et spatiale des territoires homogènes appartenant aux municipalités contiguës, en conformité avec les principes du développement durable, comme précisé à l'article L.121-1 du Code de l'urbanisme.[36]

L'idée de préserver et valoriser le paysage agricole structure le SCoT de Montpellier (illustration 3), relatif à la zone de l'agglomération de la Ville qui compte trente-et-une Communes et 410 mille habitants.[37] Les stratégies de projet urbain, commencées à la fin des années soixante-dix eurent pour objectif de conférer à Montpellier, en domaine régional, le rôle d'une

36 BUYCK Jennifer. *Le fabrique contemporaine des metropoles en France: pays, paysage et paysans*. Thèse doctorale. Ecole Doctorale SHS – Université Lille Nord de France, 2010.

37 REICHEN Bernard, ROBERT Philippe & Associés. Schéma de Cohérence Territoriale (SCoT) de Montpellier. Agglomération de Montpellier, 2006.

ville fonctionnelle, dynamique et sûre, avec une qualité de vie élevée pour les propres citoyens, sous le profil ambiant, urbanistique et économique, aussi aux politiques sociales proportionnées.[38]

Dans cette vision stratégique le Schéma de Montpellier , prévoyant cent-mille nouveaux résidents et environ quarante-cinq mille nouvelles habitations jusqu'à le 2020, aménage l'expansion urbaine en dehors des places naturelles et agricoles. Celles-ci deviennent la limite infranchissable à défendre, et la ressource paysagère et productive à valoriser.[39]

L'expansion urbaine, prévue selon l'axe directionnel de la «route de la mer» projette la ville sur la côte, avec un projet de places amples dédiées à la nature et à l'agriculture.[40]

Dans cette logique, la ville dense est favorisée, qui s'oppose à la ville diffuse, étendue sur un territoire ample et résultat d'un aménagement spéculatif du territoire propre parce que peu attentive au principe de l'utilisation durable des sols. Le Schéma de Montpellier, approuvé à l'unanimité par le Conseil communautaire en février 2006, fait ressortir l'idée que la vie doit être collective, accessible à toute la communauté. Par conséquent, tout le monde devrait avoir les mêmes droits au logement, équipements publics et l'accessibilité au lieu de travail.[41]

Les politiques d'aménagement du territoire et de gestion du patrimoine à Montpellier ne se sont pas développées au hasard, mais avec l'encouragement de la culture qui a permis à la ville de devenir un pôle de référence régionale, nationale et internationale pour l'offre de services à la population et aux visiteurs. C'est donc ici qu'est né, grâce au soutien du Ministère de la culture, le Festival de Radio France à Montpellier et le Festival International Montpellier Danse, qui sont devenus deux locomotives culturelles pour la diffusion de ce genre d'événements dans le pays. Pour confirmer l'importance de ce secteur et les politiques en faveur de la promotion culturelle, nous observons que, avec un budget de plus de € 80 millions, la Com-

38 *Citoyens et urbanisme*, Montpellier, 1977, lettre ouverte aux Montpelliérains (lettera aperta ai cittadini di Montpellier).
39 EHERET Gabriel. Préserver les zones agricole pour maîtriser le développement périurbain- Le Moniteur, 10 novembre 2006.
40 BERNIE-BOISSARD Catherine, CHEAVALIER Dominique. *Développement durable: discours consensuels et pratiques discordantes. Montpellier et Nîmes*. In *Quelle Ville Durable*. Espace et Sociétés 147/n°4/2011, Erès éditions, 2011, pp.41-54.
41 VOLLE Jean-Paul, VIALA Laurent, NEGRIER Emmanuel, BERNIE-BOISSARD Catherine. *Montpellier. La ville inventée.* Montpellier, Editions Parenthèses, 2010.

munauté d'agglomération de Montpellier est l'une des premières régions urbaines en France pour les investissements dans les activités culturelles.[42]

Dans le site UNESCO du Val de Loire (illustration 4) la participation des communautés locales est d'une grande importance pour le choix de l'aménagement du territoire et de la gestion du patrimoine, ainsi que pour la promotion des sites en fonction de leur valeur universelle. L'area inscrite sur la liste du patrimoine mondial, s'étend sur une longueur de 280 kms et couvre une superficie d'environ huit cents kilomètres carrés. Le territoire comprend deux régions, quatre départements, six agglomérations, onze pays, 164 communes, un parc naturel régional et accueil 1,2 millions de personnes. En 2002 a été signée par les administrations régionales, départementaux, communaux et des organismes consultatifs du territoire une «carte d'engagements» avec l'objectif de renforcer la zone en termes de paysage, milieu, services touristiques et culturels.[43]

L'État et les collectivités locales, sur demande du Comité du Patrimoine Mondial, ont défini un système de management du site composé par trois organismes:

- la Conférence Territoriale, qui énonce les lignes directrices;
- le Comité pour le Développement, qui a un rôle consultatif; et
- Mission Val de Loire, qui est l'organe opérationnel qui s'occupe de la gestion du site.

Les politiques de gestion territoriale développées à travers la synergie des trois organismes, sont principalement conçues sur la tutelle des cultures spécialisées et pour le milieu naturel, qui ont vivement caractérisé le paysage de la Loire, dénommé «jardin de la France». Les paysages caractérisés par les vignobles, culture emblématique du territoire, ont été inclus dans un

42 SAEZ Guy. *Villes et Cultures: un gouvernement par la coopération*. Pouvoirs, n. 73, 1995.
43 TREMBLAY Dominique. *Valle della Loira. In GUIDO Manuel Roberto, PALOMBI Maria Rosaria. Tutela e Conservazione dei Beni Culturali e del Paesaggio. Roma: MiBAC, Ufficio UNESCO, 2008, pp. 93-96.*

circuit international, le network Vitour, que relient à travers un parcours œnologique, sept vignobles européens inclus dans la liste du Patrimoine Mondial.[44]

La structure de management constituée par trois organismes, qui jouent des rôles différents dans le processus de planification et de gestion du patrimoine, permet la simplification de procédures bureaucratiques complexes, parce que chacun d›eux a une compétence spécifique qui ne se superpose pas, mais qui se complète avec les autres. Le network, si organisé, attribue une importance significative au partenariat entre le Gouvernement central français, autorité et collectivités locales, Université et Centres de Recherche du territoire qui opèrent en synergie pour le développement soutenable du site.[45]

Tous les programmes de gestion et de promotion du site sont reliés, à travers une stratégie concertée, en rapport aux critères qui ont permis au site son inscription dans la liste du Patrimoine Mondial. Telle stratégie répond à la volonté de renforcer le lien des collectivités locales et, en particulier, des générations jeunes aux matrices historiques des endroits. L'éducation à la tutelle favorise la création d'une classe dirigeante attentive à la protection et valorisation du patrimoine qui vient, entre autre, reçu de manière forte sur le marché touristique international. En effet, l'usage du logo UNESCO et l'emblème du Patrimoine Mondial sont perçus des visiteurs étrangers, comme une marque de garantie et de qualité.[46]

Une attention analogue pour la valorisation du paysage rural, entendu comme moteur pour le développement soutenable du territoire, est prévu dans le plan de gestion du Grand Site de France de Saint-Guilhem-le-Désert et des Gorges de l'Hérault qui comprend cinq des vingt-huit communes de la vallée de l'Hérault (illustration 5). Le label des Grands Sites de France est une reconnaissance prestigieuse, attribuée par l'État, pour une gestion qui conjugue préservation du paysage et «esprit» des endroits, qualité de l'accueil du public et participation des collectivités locales. Les cinq villages (Saint-Guilhem-le-Désert, Saint-Jean-de-Fos, Montpeyroux, Aniane, Puéchabon), qui abritent une population d'environ cinq mille habitants, reçoivent 650 à 700 mille visiteurs par an, avec des pics de fréquentation entre le Pont du Diable, la Grotte de Clamouse et le village

44 DE MONTAUZON Chloé Campo, Conseillère Technique de Mission Val de Loire, site visit by the Author and interview, April 2009.
45 Valle della Loira (2012). Piano di Gestione. Mission val de Loire.
46 Inspections de l'Auteur en décembre 2008 à Blois et en mars 2009 à Chambord, Blois, Chaumont sur Loire, Chenonceaux, Amboise, Langeais, Rigny-Ussé, Chinon, Saumur, Montsoreau, Candes-Saint-Martin and Fontevraud.

de Saint-Guilhem-le-Désert d'environ 13 mille visiteurs par jour en haute saison.[47] Pour éviter des impacts négatifs sur le patrimoine et délimiter les flux touristiques, les autorités locales, depuis 1991, décidèrent d'adhérer à l'Opération Grands Sites, initiée par l'État français dans les ans quatre-vingts. Ils ont donc développé des outils de gestion et réalisé des interventions structurelles sur le territoire visant à atteindre ces objectifs, à travers la restauration des monuments existants et la réalisation de nouvelles architectures, caractérisées par un impact environnementale limité et d'une qualité constructive élevée.[48] Le système de gestion de la propriété est basé sur un partenariat solide entre les institutions publiques et les collectivités locales. La projet du Grand Site, géré par la Communauté, est l'expression d'une volonté commune qui a été soutenue par un financement des Communes concernées, le Ministère, la Région, l'Etat et l'Europe.[49]

À borganisme désigné pour le management, constitué de représentants et techniciens de la Communauté, s'accompagne un «comité il guide» constitué par les représentants des organismes partenaires institutionnels comme le Ministère de bécologie, la Préfecture et le Conseil régional.

Adhère également au projet un «comité consultatif», constitué par les représentants des principales institutions et associations du territoire, de la Chambre de l'agriculture, des métiers, du Consortium des commerçants et celles des cultivateurs.

Dans le cadre du département de recherche du forum du tourisme durable, l'impact sur l'économie locale du commencement de l'opération Grand Situées a été évalué en environ cinquante millions de euro, sur un investissement d'environ quinze millions de euro. En autres mots, les rechutes économiques sur la collectivité sont plus que triplez respect à l'investissement initial.[50]

47 Communauté de Communes Vallée de l'Hérault (2010). Label Grand Site de France. Dossier de Condidature Grand Site de Saint-Guilhem-le-Désert et Gorges de l'Hérault.

48 Visite des sites de l'Auteur, septembre et décembre 2011.

49 SAYAG Albert. Responsable Aménagement de l'espace – Environnement, Communauté de Communes Vallée de l'Hérault, site visit by the Author and interview, December 2011.

50 Communauté de Communes Vallée de l'Hérault. Label Grand Site de France. Dossier de Candidature Grand Site de Saint-Guilhem-le-Désert et Gorges de l'Hérault, 2010.

La structure de gestion du site UNESCO et Grand Site de France du Pont du Gard a eu la capacité de créer, autour de la property, un district culturel capable d'influencer l'économie régionale (illustration 6).

En 1985 après l'inscription du site dans la liste du Patrimoine Mondial, le Conseil général du Gard, en prévoyant un accroissement des flux touristiques, a décidé de réaliser des actions apte à défendre et à gérer le site culturel et touristique le plus visité du Département.

En effet, il n'existait à l'époque aucune structure d'accueil qui pouvait fournir des renseignements culturels et touristiques sur les biens au service des visiteurs. La superposition d'éléments incongrus, comme les panneaux routiers et les activités économiques liées au tourisme, miné l'image du pont et son paysage. Dans le cadre du projet, les choix stratégiques pour la valorisation du site se sont orientés sur la tutelle du paysage et principalement sur l'identité du territoire, également agricole, avec le recouvrement d'une zone naturelle de quinze hectares contigus au Pont et la réalisation d'une promenade piétonne qui la traverse. Mémoire de garrigue, c'est le nom du parcours thématique, guide les visiteurs à la redécouverte du paysage méditerranéen caractérisé par les murs en pierre, les activités lié à bagriculture et à la sylviculture, les cultures locales et les plantes médicinales. Le long du parcours naturaliste il y a de nombreux vestiges de l'aqueduc romain qui réunissait les villes d'Uzès et Nîmes.[51]

Au sujet de la politique de management des biens culturels et paysagers, le site est géré depuis 2003 à travers un Établissement Public de Coopération Culturelle (EPPC) au caractère commercial et industriel, un des premier en France. Le projet a contribué, au-delà de la valorisation esthétique indubitable du paysage et de l'importante fonction cognitive de l'endroit, en peu d'années, à la définition d'un «district culturel» qui a permis un accroissement significatif de l'induit économique pour le site et pour l'entière Région. Le nombre des visiteurs a augmenté de cent mille unités en trois ans, en passant de 1,3 millions en 2008 à 1,4 millions en 2011. Dans la même période, les chiffres d'affaires ont augmenté de quatre-vingt-sept pour

51 Inspection de l'Auteur, décembre 2011.

cent et l'autosubsistance de l'EPCC, en comparaison à l'attribution des fonds publics, sont passés de cinquante à soixante-treize pour cent.

Pont du Gard développe une économie sur une zone vaste qui implique mille-cinq-cents personnes engagées dans les activités d'accueil et culturelles, et il produit un induit de cent-quarante millions d'euros par an dans la région Languedoc-Roussillon.[52]

Ainsi le site archéologique de Bibracte (illustration 7), sur le Mont-Bouvray dans le parc naturel régional du Morvan en Bourgogne, est géré à travers l'institut juridique d'Etablissement Public de Coopération Culturelle. Bibracte, considéré comme la plus importante ville gauloise au temps de César, est une grande agglomération protohistorique fortifiée, limitée par 12 km de murs qui entourent une superficie de 200 hectares dans la forêt protégée du Mont-Bouvray.[53] Pour ses caractéristiques historiques et du paysage, ainsi que pour les actions concrètes de tutelle et valorisation du site, le site a reçu les labels de monument historique national (1985) et Grand Site de France (2008). Parmi les actions les plus remarquables de la gestion, nous présentons le développement d'un «plan de gestion du paysage» pour la protection de la forêt séculaire et les activités agro-pastorales typiques de la région, grâce à une planification à long terme. Le «plan» fait

référence aux scénarios de l'avenir de fouilles archéologiques dans la région selon les rythmes biologiques de l'environnement naturel dans le XXIe siècle.[54] La chance et le développement de Bibracte sont dus aux choix politiques du Président François Mittérand qui proclame en 1985 l'oppidum «site d'importance nationale», et en 1989 l'inclut dans l'ambitieux programme des «Grands Travaux de l'État.» L'investissement de 215 millions de francs eut l'objectif double de: rendre le site archéologique un modèle pour les recherches scientifiques sur les oppida; et en relever l'importance pour l'histoire française et européenne.[55] Sont réalisés le Centre archéologique européen, le Musée de civilisation celtique et deux résidences qui reçoivent gratuitement les chercheurs et les étudiants des Universités partenaires qui ont signé des accords de coopération internationale avec bEPCC. Dans le domaine de la recherche, Bibracte a pour objectif de consolider son rôle de référence européenne pour les études relatives à la période celtique et bémergence de la civilisation urbaine en Europe centrale. Dans

52 EPCC, Pont du Gard. Présentation des activités de gestion. Pont di Grad publishing, 2011.

53 GUICHARD Vincent. *An example of integrated management of an heritage site: Bibracte – Mont Beuvray (Burgundy, France)*. In proceedings of the X International Forum of Studies "Le Vie dei Mercanti", Aversa and Capri, 31, 1 and 2 June 2012. Napoli, La Scuola di Pitagora, 2012.

54 BENKOVÁ Irena, GUICHARD Vincent. *Gestion et presentation des oppida. Un panorama européen*. Bibracte, Centre archéologique européen, 2008.

55 ROMERO Anne-Marie. *Bibracte, archéologie d'une ville gauloise*. Editions Bibracte, 2006.

le champ de la formation, l'EPCC vise à devenir lendroit continental par excellence pour l'éducation pratique d'archéologues, parce que le site accueille le plus important programme de recherches archéologiques sur le champ, organisé dans les derniers trente ans.[56]

Bibracte est aussi un pôle régional d'attraction culturelle et touristique aussi. L'EPCC renverse moitié des propres fonds pour promouvoir la connaissance de l'archéologie au grand public, à travers le musée, les expositions thématiques temporaires et les manifestations culturelles de différente nature. Dans ce contexte, Bibracte représente un pôle culturel d'importance primaire pour une collectivité locale, qui pour raisons territoriales, est isolée et n'a pas beaucoup d'opportunités de distraction et d'échanges sociaux et intellectuels. Pour cette raison, le programme du musée n'est pas uniquement axée sur les expositions archéologiques, mais s'étend à divers événements qui peuvent attirer les résidents et les visiteurs étrangers.[57]

L'EPCC de Bibracte est une communauté au sein de la communauté, qui crée un économie pour elle-même et pour les collectivités locales dans un rayon de cinquante kilomètres.

Dans le cadre des programmes impliquant les communautés locales, le projet de la valorisation des bords de la Seine (illustration 8), lancé par l'administration de Paris en avril 2010, est témoin des évolutions des relations entre le fleuve et les citoyens. Il est aussi l'expression de la différente configuration spatiale, architecturale et fonctionnelle de la Seine dans un procès de transformation urbaine qui implique la ville et son agglomération. L'objectif du projet est de réduire la place véhiculaire sur les quais du fleuve - dans le centre de Paris - pour rendre une plus grande surface piétonne et donc permettre aux citoyens et aux visiteurs un accès plus facile à la promenade le long du fleuve. Ici sont prévus un plus grand nombre de places dédié à la vie publique aux loisirs et à la culture. Un autre objectif est également de restreindre la circulation pour réduire les émissions nocives soit pour la communauté que pour l'environnement et les monuments.[58] L'Administration de la ville a lancé une consultation publique, conformément aux dispositions du Code de l'urbanisme, pour impliquer les collectivités locales concernées à exprimer des commentaires, des suggestions et revendications au sujet de la proposition présentée. La consultation a été marquée par la participation d'un grand nombre d'organisations, publiques et privées, ainsi que

56 GUICHARD Vincent. *Bibracte, une expérience de gestion intégrée d'un site archéologique*. In BENKOVÁ Irena, GUICHARD Vincent. *Gestion et presentation des oppida. Un panorama européen*. Bibracte, Centre archéologique européen, 2008, pp. 71-84.

57 GUICHARD Vincent. *An example of integrated management of an heritage site: Bibracte – Mont Beuvray (Burgundy, France)*. In proceedings of the X International Forum of Studies "Le Vie dei Mercanti", Aversa and Capri, 31, 1 and 2 June 2012. Napoli, La Scuola di Pitagora, 2012.

58 GARRIC Audrey. Paris vote l'aménagement des quais de la rive droite de la Seine. Le Monde, 16 mai 2012.

pour les communautés concernées à l'échelle métropolitaine, selon un dispositif qui est allé au-delà des formes habituelles de publicité, telles que des réunions publiques et des expositions du projet.

La portée géographique de la procédure a été étendue aux communautés le long de la Seine, dans la région métropolitaine de Paris, et les acteurs ont été impliqués dans le processus démocratique, économique et associatif. La présentation de la proposition, son développement et son phénomène participatif, sont devenus, dans le même temps, procès in progress de la construction collective du projet et événement culturel à l'intérieur d'une ville qui devient de plus en plus la Capitale européenne et internationale de la culture et de l'architecture. Ce ne sont pas seulement les architectures, les monuments, les œuvres d'art, les paysages et les jardins qui servent à identifier un site comme destination de visite privilégiée et pôle culturel d'excellence. En effet, dans un marché touristique de plus en plus concurrentiel et à la recherche de l'originalité et de l'esprit du lieu, à la beauté et à l'intérêt du patrimoine historique et naturel, vient s'ajouter aussi le patrimoine immatériel. Dans ce contexte, la politique culturelle, qui est née de matrices historiques consolidées semble être capable de créer non seulement l'économie pour le territoire mais aussi de meilleures conditions de vie pour la communauté qui l'habite.

## Le réseau du sites Patrimoine Mondial en Campanie: analyse et projets.

La recherche s'insère dans le cadre du projet pour la réalisation d'un network qui permette la gestion unifiée du Patrimoine Mondial de la Campanie à la base d'un Memorandum of Understanding signé le 28 mai 2009, entre le Centre d'Excellence de la Région Campanie pour les Biens Culturels, Écologie et Économie (BENECON),[59] le Département d'Architecture de la Seconde Université de Naples et le Centre du Patrimoine Mondial de l'UNESCO.[60]

Ont été élaborés, en effet, des études et des propositions spécifiques sur chacun des sites UNESCO de la Campanie et le projet du travail en cours avec qui l'Auteur participe, fait usage des différentes compétences disciplinaires suivantes: relief, représentation, tutelle de l'environnement et des structures, gouvernement du territoire, sociologie urbaine, management du paysage et des biens culturels et naturels, économie de la culture, histoire de l'architecture et législation urbanistique.

Pour chacun des six sites, nous résumons les principaux résultats des analyses et des projets proposés en rapport avec les principes de la méthodologie multicritère et pluridisciplinaire. [61]

59 Le BENECON est un consortium constitué par quatre Universités de la Région la Campanie (Seconda Università di Napoli, Università di Napoli Federico II, Università di Salerno, Università del Sannio). Le BENECON est membre institutionnel du Forum UNESCO University and Heritage.

60 Le projet est dirigé et coordonné par le professeur Carmine Gambardella, Directeur du Département d'Architecture de la Seconde Université de Naples et Président du Centre de Compétence de la Région Campanie sur les Biens Culturels, Écologie, Économie (BENECON).

61 GAMBARDELLA Carmine. *Ecogeometria in Venafro, identità e trasparenze.* Napoli, Edizioni Scientifiche Italiane, 2001.

Nous soulignons, en outre, les plus grands problèmes liés à la gestion des sites qui n'ont pas permis la valorisation du patrimoine en clé touristique. L'intention est d'aller au-delà d'un point de vue local des problèmes et de l'insérer dans une perspective internationale à travers l'analyse de cas d'études en France.[62]

Pour chaque site en Campanie, à l'exception du centre historique de Bénévent, a été réalisé un inventaire informatique, à travers une plateforme Geographic Information System, qui contient tous les composants du patrimoine (social, économique, historique, etc.). Le database montre l'état des scénarios d'art et de futures modifications du territoire à travers l'étude critique de tous les composants matériels et intangibles de l'environnement naturel et bâti. Dans le cadre de la recherche, il s'entend comme patrimoine de connaissances acquis et peut stimuler des propositions car il est dépositaire de connaissances scientifiques, vérifiées et mesurables.

À béchelle régionale, le projet prévoit de créer un système de gestion unifié pour les six sites du Patrimoine Mondial situés dans la région. Cette proposition vise à coordonner le flux de touristes et de promouvoir plus efficacement le patrimoine culturel, naturel et immatériel régional, grâce au brand UNESCO et à son prestige international.

62 HAUMONT Bernard. Les cas d'études en France ont été sélectionnés selon les instructions du directeur de la recherche. Interview de l'Auteur, de janvier 2011 à septembre 2012.

## Campanie, région patrimonie du monde.

Au niveau provincial, le projet propose la construction de six «systèmes touristiques locaux», un pour chaque bien du Patrimoine Mondial, inclus dans le district culturel régional. Les sites UNESCO et les properties du réseau alors deviennent les éléments ordonnateurs de référence pour la gestion du territoire et du paysage. Ils acquièrent la valeur de «nœuds et articulations de permutation du network culturel» qui s'étend sur tout le territoire de la région (illustration 9).

L'idée de relier le plan de gestion des sites de l'UNESCO et de l'inclure dans un cadre territorial plus étendu est également encouragé par les stratégies du Ministère italien des biens et des activités culturelles.[63] Dans une telle proposition, chaque «système touristique» provincial, correspondant aux limites physiques et administratives de référence se constitue idéalement autour du propre site Patrimoine Mondial, qui devient le principal nœud et articulation de permutation du système. En effet, en ligne avec le projet, architectures, monuments et paysages culturels définis «mineur» s'insèrent dans le «district culturel» de chaque property.

Actuellement ces sites mineurs ne sont pas reconnus, mais grâce à la notoriété du brand UNESCO,[64] ils pourront être récupérés et valorisés dans un réseau d' «excellences» qui rendra au territoire la Valeur Universelle Exceptionnelle.

La constitution d'un «district culturel» voit impliqué, dans les phases d'aménagement et gestionnaire, les organismes institutionnels aux différents niveaux territoriaux et les principaux stakeholders du territoire qui peuvent assumer un rôle consultatif et prépositif, comme souhaité, soit des conventions et déclarations internationales, que de la législation nationale et régionale sur la tutelle et valorisation du patrimoine.

"Pour telles formes de management, l'instrument de coopération le plus utilisé, dans la legislation italien, est celui de l'accord entre administrations publiques(art. 15 legge nazionale 241/1990). En particulier, en relation avec les actions publiques destinées à graver au niveau local (art. 34 decreto legislativo n. 267/2000, Testo Unico Enti Locali), sont prévus les soi-di-

63 GUIDO Manuel Roberto, PALOMBI Maria Rosaria. *I siti italiani nella Lista del Patrimonio Mondiale UNESCO. Dai Piani di Gestione ai Sistemi Turistici Locali. Roma, Ministero per i Beni e le attività Culturali, Ufficio UNESCO, 2007.*

64 PUGLISI Puglisi. *Il valore del Brand UNESCO. In Siti, anno III numero VIII, gennaio/marzo 2012, pp. 10-14.*

sant accords de programme, dirige à définir et réaliser œuvres, interventions ou programmes d'intervention qui demandent, pour leur complète réalisation, l'action intégrée et coordonnée de communes, provinces, régions, administrations nationaux et autres sujets publics."[65]

Pour la réalisation du network culturel entre les sites UNESCO de la région Campanie sont prévues des sources spécifiques de financement soit des institutions italiennes soit des organisations internationales. Par exemple, spécifiquement à la législation italienne (legge 20 febbraio 2006, n. 77 "Misure speciali di tutela e fruizione dei siti italiani di interesse culturale nella 'lista del Patrimonio Mondiale' posti sotto la tutela dell'UNESCO") la réalisation du network impliquerait la plus grande contribution par tête pour chaque site dans un projet concerté entre les organismes délégués à la gestion des properties régionaux.[66]

Le projet de la constitution d'un network gestionnaire entre les sites du Patrimoine Mondial de la Campanie intéresse aussi la recherche universitaire et la coopération internationale comme source de développement économique, social et culturel du territoire.

Le Département d'Architecture SUN et le BENECON, aussi en vertu du membership institutionnel avec le Forum UNESCO University and Heritage (qui compte trois mille membres environ en cent-trente pays) - grâce à la signature du Memorandum of Understanding avec le Centre du Patrimoine Mondial - a acheminé un programme vaste de recherches et de coopérations internationales qui sont en train d'identifier le territoire de la Campanie comme une référence internationale sur les thématiques et les politique du management du patrimoine culturel et du paysage.

Pour chacun des sites UNESCO en Campanie, sont signalées les motivations selon lesquelles la Commission du Patrimoine Mondial a inséré le site dans le World Heritage list. En outre, sont soulignées la problématique liée à la gestion du tourisme, à la promotion des properties et à la conscience de leur Valeur Universelle Exceptionnelle de la part des institutions, des

65 CALABRO' Marco. Professeur de Droit Administratif au Département d'Architecture de la Seconde Université de Naples. Interview, juin2012.

66 "Criteri e modalità di erogazione del fondi destinati alle misure di sostegno previste dall'articolo 4 della legge 20 febbraio 2006, n. 77" (prot. n. 24098 del 30 maggio 2007 et prot. MiBAC – DG Val n. 987 CL 28.07.00 del 08 marzo 2012).

entrepreneurs et des collectivités locales, comme des visiteurs. Pour chaque site, finalement, est proposée la réalisation d'un «system touristique local».

Pour le système touristique de la Province de Caserte, le plan de gestion du site UNESCO est en phase de rédaction grâce à un accord signé entre la Surintendance provinciale et le Département d'Architecture SUN. Le projet est finalisé à la réalisation d'un système informatique et d'un tableau programmatique relatif aux interventions gestionnaires possibles dans le cadre de l'accord institutionnel susdit. Pour la définition du «system touristique» de la Province de Caserte autour des propres sites UNESCO, le projet prévoit la valorisation de son paysage rural comme laboratoire expérimental en référence aux signes historiques qui l'ont caractérisé.

Pour le site UNESCO de Naples, nous proposons la ville comme «Porte de la Méditerranée» et, surtout, «Usine de la Connaissance.»[67] La stratégie souligne la fonction centrale aujourd'hui, comme dans le passé, de la ville quel nœud crucial d'échanges sociaux, économiques et commerciaux dans le bassin du Mare Nostrum. Dans une telle vision, la ville doit retrouver son rôle de centre scientifique, culturel et productif de mesure et de caractère mondial. L'idée de ville Usine de la Connaissance trouve une motivation forte dans la présence dans le centre historique de Naples de cinq Universités.

Pour le site UNESCO de Pompéi, il se propose le projet Pompéi Usine de la Connaissance 0079 |2013.»[68] La Communauté scientifique SUN-BENECON a recensé le patrimoine des bâtiments de la ville parmi lesquels les serres, les vides urbains, les rues et sept mille cinq-cents bâtiments, soit publics soit privés, pour lesquels ont été réalisées et inventoriées des fiches informatives (document génétique du bâtiment). "Les résultats des analyses ont été incluses dans une plateforme technologique unique, un système d'information géo-référencées capable de gérer organiquement la multi-dimensionnalité du milieu. Ce système de représentation a permis de transférer les renseignements concernant géologie, morphologie, hydrologie, végétation, histoire, physique, chimie, milieu, structures, biens culturels, aspects psicho-percepteurs, socio-économiques,

67 GAMBARDELLA Carmine. Centro storico oltre gli slogan. In La Repubblica del 27 maggio 2010, sezione di Napoli.

68 GAMBARDELLA Carime, ZERLENGA Ornella. *Rilievo come piattaforma tecnologica della conoscenza: il paradigma di Pompei.* In proceedings of the X International Conference on Graphic Expression applied to Building, APAGEA 2010.

administratifs, et si ailleurs, en autant layers, qui constituent un système ouvert et dynamique de connaissance."[69] Une telle database représente une plateforme analytique sur laquelle se peut fonder les choix futurs pour la ville.

Pour la côte d'Amalfi, dans le but de rééquilibrer les flux touristiques, nous suggérons des parcours thématiques alternatifs qui valorisent la gastronomie, le patrimoine rural, les monuments et les biens immatériels, in primis, les célèbres productions artisanales. En effet, la Côte est célèbre pour la beauté des ses paysages et les agglomérations urbaines sur le littoral qui la caractérisent de manière si unique. Cependant elle n'est pas suffisamment connue pour les prérogatives culturelles qui ont permis son inscription comme paysage culturel dans la World Heritage list. Nous croyons qu'une connaissance plus profonde et partagée des matrices historiques des lieux par les autorités et collectivités locales, pourrait stimuler un plan d'action stratégique pour la récupération et la gestion de l'immense richesse encore peu connue.

Enquêtes pluridisciplinaires et reliefs multidimensionnels du site UNESCO du Cilento ont permis d'approfondir la connaissance de tous les composants matériels et intangibles du milieu naturel et construit, à travers les technologies innovantes et le know how mis à disposition de la Communauté scientifique SUN - BENECON. Le support méthodologique à cette phase cognitive est fourni par l'Eco-géométrie. "L'innovation de la méthode écho-géométrique se fonde sur la production d'un système complexe et dynamique de la connaissance, articulé de façon à permettre la production d'une gamme vaste des cartes thématiques obtenue par l'intégrale de la connaissance, et capable de s' implémenter avec les transformations possibles en devenant."[70] En appliquant cette méthodologie, le territoire du Cilento a été subdivisé en Unité écho-géométrique, c'est-à-dire, unité de paysage caractérisées par éléments d'identités communes. L'Unité écho-géométrique ne tient pas compte des frontières administratives qui se désintéressent de l'homogénéité des territoires. Au contraire, elle considère l'unité produite au cours de l'histoire dans la définition du paysage. Le but de l'analyse consiste à déterminer les possibles alternatives des projets dans une phase de gestion complexe, qui comprend la valorisation économique du bien aussi dans une optique de durabilité.

69 GAMBARDELLA Carmine, PISCITELLI Manuela. *Geometry and measurement between tradition and innovation*. In: Proceedings of the 14th International Conference on geometry and graphics. Kyoto, 5-9 August 2010, International Society for geometry and graphics.

70 GAMBARDELLA Carmine. *Atlante del Cilento. Napoli, Edizioni Scientifiche Italiane, 2009.*

Dans la définition, enfin, du «system touristique» de la province de Bénévent autour de son site du Patrimoine Mondial - nœud principal et articulation de permutation du réseau culturel au niveau provincial - le projet propose un lien étroit avec le «system touristique « de la province de Caserte, grâce à la présence de l'aqueduc de Vanvitelli, qui traverse les deux provinces. Le long de cet important axe historique, culturel et fonctionnel de nombreux moulins furent construits qui visent à la transformation des produits agricoles et également à celle de la production textile. Ces surprenants signes architecturaux sur le territoire, grâce aux œuvres de restauration et de réutilisation pourraient devenir partie d'un parcours de visite alternative, apte à faire émerger les traces historiques des paysages ruraux et d'eau qui ont si vivement caractérisé l'identité de ces endroits.

Indépendamment de la qualité des projets, il semble opportun, que les mêmes deviennent opérationnels et qu'ils puissent servir de médiateur dans les exigences de développement économique réellement avec des actions de tutelle et de valorisation du patrimoine dans une perspective de durabilité pour que les institutions préposées au gouvernement du territoire, les centres de formation et diffusion des connaissances, in primis, les Universités et les Centres de Recherche, et les collectivités locales puissent coopérer de manière efficace à travers une action de partenariat synergique.

Les propositions présentées ont trouvé de multiples difficultés de réalisation au niveau régional et provincial. Le système politique administratif en Campanie n'est pas absolument stable.

L'alternance continue d'Administrations aux échelles des différents territoires (régionaux, provinciaux, communaux) crée une instabilité gestionnaire qui se répercute souvent dans l'application des instruments d'aménagement. Dans beaucoup de cas, ils n'ont pas été adoptés, ou ils suivent encore leur demande d'approbation. Ceci est vrai pour la plus grande partie des 551 communes de la région.[71]

Nous soulignons aussi un problème évident dans les relations entre les lois qui protègent le patrimoine culturel et du paysage et celles relatives à la planification urbaine.[72]

71 CIAMBRONE Alessandro. *Cultural tourism and sustainable development: a management model for the world Heritage properties of the Campania Region.* Thesis of the Master Science in World Heritage Management. University College Dublin, 2008.

72 SETTIS Salvatore. *Paesaggio Costituzione cemento. Torino, Giulio Einaudi editore s.p.a., 2010, p. 215.*

Le contexte spécifique de la Campanie, enfin, se caractérise par l'abandon de la procédure générale de la participation locale dans les projets pour le développement futur de la région et son paysage.

Les événements extraordinaires d'urgence, principalement ceux des déchets et criminels, qui ont souvent impliqué les Administrations locales, contribuent à ce climat particulier de méfiance qui ne facilite pas la participation des citoyens dans la gestion de la res publica.

## Représentation du système culturel de la Province de Caserte et le district culturel de la Campanie.

Le modèle de gestion proposé pour le site de l'UNESCO de Caserte - dans un contexte plus large qui inclut le «system touristique» provincial et le réseau entre les sites du Patrimoine Mondial en Campanie – se développe à travers l'analyse et des études comparatives des best practices en France. Le site de Caserte, dans la proposition ainsi conçue, devient alors le principal nœud du réseau à l'escalier provincial (illustration 10). La même complexité spatiale du Patrimoine Mondial de Caserte, constitué par les trois chefs-d'œuvre de l'architecture des Bourbon, déplacé sur deux provinces, Bénévent et Caserte, et vingt-neuf communes, définit un réseau de relations spatiales sur le territoire qui doit être récupéré dans sa valence symbolique, fonctionnel et esthétique, et rendu au paysage comme pôle de référence pour les biens à l'intérieur de la province. Dans le réseau qui est crée entre les chefs-d'œuvre de l'humanité et les biens «mineurs» et «ordinaires», aussi importante pour l'histoire et le développement des endroits, dans une zone qui s'étend à la limite géographique de la province, sont inclus, évidemment, les détracteurs de l'environnement. Ceux-ci contribuent à dégrader le paysage, le territoire et les conditions de vie des collectivités locales.

Le système des nœuds du network, représenté d'architectures, monuments et paysages de valeur ou à récupérer, a pour objectif de régénérer le patrimoine naturel et construit, et de limiter l'impact négatif actuel des détracteurs ambiants, qui peuvent devenir, si inséré dans une action attentive de gestion d'ensemble, partie d'un procès de requalification territoriale. À cet égard, nous croyons que «les signes uniques qui font partie du réseau deviennent au même temps la trace matérielle des événements du passé et les links du network régénérateur du paysage, un réseau visant à prévenir la perte de mémoire et d'appartenance, et d'initier une action de tutelle et valorisation du paysage […]. Les pôles d'attraction, qui traduisent les

détracteurs de l'environnement da points de faiblesses en points de forces, sont les articulation de permutation du réseau régénérateur du paysage historique."[73]

En définissant le «système touristique» de la province de Caserte autour de son site du Patrimoine Mondial, le projet implique le développement de son paysage rural comme un laboratoire expérimental en référence aux signes historiques qui l'ont caractérisée.

Le paysage rural est l'idée qui structure les «système touristique» même si, les nœuds de permutation du network seront représentés par tout ces biens comme le Real Site de Carditello et le réseau des musées provinciaux (illustration 11),[74] qui grâce à la notoriété du brand UNESCO,[75] peuvent être récupérés et promu dans un réseau d'excellences qui redonne au territoire la Valeur Universelle Exceptionnelle aujourd'hui perdue, mais inhérente à ses origines historiques.

Pour que la proposition du «système touristique» puisse être réalisée, nous croyons qu'il est indispensable de construire un projet collectif en impliquant les représentants institutionnels, des Universités, des Centres de Recherche, des entrepreneurs, des collectivités locales, des associations culturelles, de volontariat et de catégories qui opèrent sur le territoire, comme prévu par la Convention Européenne sur le Paysage de 2000, de la Déclaration de Budapest sur le Patrimoine Mondial de 2002, et de la Convention-cadre du Conseil de l'Europe sur la valeur du patrimoine culturel pour la société du 2005.

En ce sens, une coopération très importante a eu lieu ces dernières années entre le gouvernement provincial de Caserte, de nombreuses Administrations municipales de la province, organismes institutionnels décentrés de l'État qui opèrent pour la protection et la valorisation du patrimoine, le Département d'Architecture de la Seconde Université de Naples, le Centre de Recherche BENECON, et de nombreuses associations locales, parmi lesquels, le club UNESCO de Caserte.

Entre ces initiatives nous signalons les participations aux différents projets de coopération internationale pour le développement de la recherche scientifique qui se proposent - à travers partnerships avec des organismes étrangers de haute formation supérieure, chambres de commerce, multinationales, consulats et ambassades étrangères avec siège en Italie - de proposer le

73 AVELLA Alessandra Avella. *Di_segno e trama del Litorale Domitio. Napoli, La Scuola di Pitagora, 2010.*
74 CAPRIGLIONE Jolanda. *I Musei della Provincia di Caserta. Camera di Commercio di Caserta, 2005.*
75 PUGLISI Giovanni. *Il valore del Brand UNESCO. In Siti, anno III numero VIII, gennaio/marzo 2012, pp. 10-14.*

territoire de la province de Caserte et de la Campanie comme laboratoire d'analyse et projets sur la gestion du patrimoine culturel et du paysage.[76]

Dans cette perspective ont aussi été organisées en Campanie, en partenariat avec UNISCAPE (network of Universities especially dedicated to the implementation of the European Landscape Convention) et l'observatoire Européen sur le Paysage», la IV et la V summer school du titre «dialogue sur le paysage», respectivement aux mois de septembre 2011 et octobre 2012, sous le haut parrainage de l'UNESCO et du Parlement Européen. En outre s'est tenue à Caserte en 2011 la XXXII assemblée nationale des clubs et centres UNESCO italiens, qui a eu pour objectif de mettre au centre du débat scientifique national les complexités et les potentialités du patrimoine matériel et immatériel de la province. Encore, ont été organisées des manifestations dédiées aux semaines de l'éducation au développement durable - dans le cadre du programme national sponsorisé par la Commission Italienne pour l'UNESCO - dans les écoles de la province.

Enfin, il a été approuvé et adopté par le gouvernement provincial le «Document pour la protection et la valorisation du patrimoine culturel et du paysage» (de la province de Caserte et la région de Campanie).[77]

Nous croyons que le «document», dans la logique de partenariat entre les institutions publiques et les collectivités locales, est une étape importante vers un chemin commun orienté à la définition d'un projet collectif pour la valorisation de l'environnement social, économique et culturel du territoire.

Au sujet de la caractérisation du «system touristique» de la province de Caserte, le projet propose de souligner ses matrices historiques, in primis, la rurale. Le paysage de la province de Caserte, dans la succession pluricentenaire d'événements historiques et jusqu'à l'après-guerre, a été l'expression d'une culture paysanne et d'une attention aux systèmes innovants des procès agricoles à travers une attitude consciente de l'homme vis-à-vis du patrimoine naturel extraordinaire. Dans les dernières

76 January - May 2012. International Seminarial course "Development and preservation in Large Cities: An International Perspective" in cooperation with Rutgers, the State University of New Jersey; Atlantis 2010: Project of International cooperation Europe – United States; Alfa III editions 2010 and 2011: Project of International cooperation Europe – Latin America. "International Network in Higher Education for Cultural and Natural Heritage".

77 Event promoted by the Club UNESCO of Caserta in *partnership with the Seconda Università di Napoli (Dipartimento di Architettura e Centro di Ricerche BENECON) and the Amministrazione Provinciale di Caserta.*

décennies, il est passé par contre, en peu de temps, de l'usage agricole à l'industriel, en oubliant la vocation naturelle du territoire. Cela a conduit à un changement important dans les habitudes de vie et l'utilisation de l'espace.[78]

En omettant les défaillances  des administrations chargées de proposer des outils opérationnels pour la gestion du paysage et les interventions incontrôlées d'expansion de bâtiments illégale échappée à l'attention des institutions, nous considérons que le problème le plus grave réside dans le sens perdu d'identité et d'attachement des collectivités locales aux matrices historiques de l'endroit.

Les habitants du territoire se sont éloignés de la politique et des organismes publics délégués, dans l'apathie générale, à opérer les choix pour le territoire. Dans cette optique, un regard sur des sites en France qui ont été marquées par l'histoire de manière analogue à celle de la province de Caserte, et sont considérés comme des modèles de gestion territoriale pour la participation effective des communautés locales, peut susciter des idées de réflexion sur les stratégies à adopter.

La référence à la vocation agricole du territoire, caractérisé par les centres urbains d'intérêt historique et artistique extraordinaire, est visible dans différentes étapes historiques et à travers différents signes qui caractérisent son paysage: les routes consulaires et la centuratio de l'époque romaine; les architectures fortifiées du Moyen Age et à la Renaissance; les couvents et les colonies agricoles des moines bénédictins, les sites royaux des Bourbons, les infrastructures d'eau et les routes principales, réalisées et développées dans les périodes subséquentes.[79]

De nos jours, une partie du patrimoine architectural rural, qui a significativement défini le paysage de ces lieux, semble compromis gravement, dans un état grave d'abandon physique et fonctionnel. Dans les dernières décennies, la fougue incontrôlable de l'édification, l'insertion industrielle, la réalisation de nombreuses et imposantes routes à grande circulation et, en général, l'usage incontrôlé, sans perspective d'avenir de l'espace a brisé l'image du «beau paysage», déjà très détérioré dans les siècles derniers par les voyageur étrangers.[80] À ceci s›ajoute aussi l'abandon du territoire agricole qui, en ligne avec les

78 GAMBARDELLA Alfonso. *Ager Campanus, ricerche d'Architettura. Napoli: Edizioni Scientifiche Italiane, 2002.*

79 JACAZZI Danila. *Leggere il territorio: scienza e interpretazione dell'Ager Campanus. In SERRAGLIO Riccardo. Ricerche sull'architettura rurale in Terra di Lavoro. Napoli, Edizioni Scientifiche Italiane, 2007, pp. 11-46.*

80 ZERLENGA Ornella. *Architetture dimenticate in Campania Felix. In PENTA Rosa. Campania Felix. Segni, strutture e permanenze ambientali. Caserta, Frammenti srl., 2000, pp. 167-235.*

statistiques de l'association bonifications nationales et irrigation,[81] s'est réduit considérablement à cause des zones conquises par l'expansion urbaine et des variations relatives aux conditions et activités traditionnelles liées à l'usage du sol.[82]

Le paysage rural de la province de Caserte, s'il était opportunément valorisé, pourrait favoriser l'accroissement de l'induit économique, pas lié exclusivement à la production agricole, mais aussi au tourisme gastronomique et culturel orienté à la recherche d'expériences authentiques, en dehors des circuits internationaux et de masse. Dans un tel sens, «il est fondamental de comprendre ce que sont les matrices d'identité des lieux pour pouvoir avancer des hypothèses de projet apte à défendre et gérer le territoire en créant un équilibre entre les places du passé et les besoins du présent, proposant des solutions innovantes pour répondre à la besoins d'une manière durable.» [83]

L'aspect qui est commun à tous les best practices, pris en considération en France, est la participation des collectivités locales et des leurs représentants (société civile, entrepreneurs, associations), à travers diverses formes de démocratie représentative, aux procès d'aménagement et gestion du patrimoine culturel, du paysage et immatériel.

En ce qui concerne la planification à la grande échelle, le Schéma de Cohérence territoriale (SCoT) de Montpellier, pour le nombre d'organismes institutionnels impliqués à différentes échelles spatiales, et l'attention portée à la protection de l'agriculture, semble stimuler des stratégies pour la mise en place du «district culturel» de la province de Caserte. En fait, le Schéma est un outil d'orientation qui englobe les principes de la gestion intégrée et le développement durable.

81 DE PRETIS Loredana. *La tutela del paesaggio rurale. In Siti, anno III, numero IV, ottobre /dicembre 2007. Ferrara, Associazione Italiana Siti e Città Patrimonio Mondiale UNESCO, pp. 16-18.*

82 EMILIANI Vittorio. *Il consumo del suolo, un disastro nazionale. In Siti, anno III, numero IV, ottobre /dicembre 2007. Ferrara, Associazione Italiana Siti e Città Patrimonio Mondiale UNESCO , pp. 13-15.*

83 GAMBARDELLA Carmine. *SAVE Heritage*. In proceeding of the IX International Forum of Studies "Le Vie dei Mercanti": Safegard Architectural Visual Environmental Heritage. Aversa and Capri 9,10,11 June 2011. Napoli, La Scuola di Pitagora, 2011.

Nous considérons, cependant, qu'un «schéma directeur» du développement urbain pour la tutelle et la valorisation du patrimoine de Caserte, sur le modèle du schéma français, peut aider à développer une planification cohérente dans une optique de concertation entre institutions et société civile.

En ce qui concerne le système de gestion, le modèle de référence pour la structure de management qui est jugée la plus appropriée, est le site UNESCO du Val de Loire, qui voit fortement impliqués les communautés locales dans le processus de promotion, appropriation des valeurs culturelles et de défense du patrimoine, ainsi que les avantages économiques conséquents au développement touristique. Les trois organes qui se proposent et qui pourraient opérer en synergie - avec des fonctions analogues à celles du site français - pour le «system touristique» de la province de Caserte, répondraient aux fonctions suivantes:

Institutionnel: constitué par les représentants de tous les organismes publics, de l'échelle locale à l'internationale, y compris l'UNESCO, qui ont le pouvoir juridique ou les compétences nécessaires pour dicter l'élaboration de lignes directrices;

Consultatif: constitué par les principaux stakeholders du territoire (société civile, entrepreneurs, associations) qui approuvent les lignes directrices et contribuent au développement territorial, en participant aussi économiquement aux propositions, par exemple, à travers l'instrument financier du project financing;

Opérationnel: constitué par techniciens et représentants d'institutions scientifiques aptes à transformer les lignes directrices, approuvées et implémentées par l'organe consultatif, en actions concrètes.

Dans le cadre des politiques pour la valorisation des ressources typiques et la gestion des flux touristiques, nous considérons qu'un modèle de référence significative pour le «system touristique» de la province de Caserte, aussi pour l'attention portée à la valorisation du paysage rural entendu comme moteur pour le développement durable du territoire, pourrait être le Grand Situé de France de Saint-Guilhem-le-Désert et Gorges de le Hérault. Ici, comme nous avons vu, la création d'un district culturel a réglé les flux touristiques dans le respect des traditions du territoire.

En ce qui concerne les structures opérationnelles pour la gestion du patrimoine culturel et du paysage, l'Etablissement Public de Coopération Culturelle (EPCC), analysé pour le site UNESCO et Grand Site de France du Pont du Gard et pour le Grand Site de Bibracte, semble être un outil capable de rationaliser les processus bureaucratiques complexes qui, souvent,

ralentissent les actions visant à la restauration et la valorisation du patrimoine, surtout quand sont impliquées de nombreuses institutions publiques, à différentes échelles spatiales.

Bien qu'un tel institut juridique ne soit pas prévu par la législation italienne, il existe sûrement d'autres forme alternatives possibles d'instituts juridiques comme, par exemple, l'accord entre les administrations publiques.

Le Pont du Gard est aussi un modèle pour la capacité d'avoir créé un fort développement économique de la propre région grâce aux interventions et politiques de gestion axées sur la création d'un véritable «district culturel» apte à valoriser soit le Pont soit le paysage méditerranéen caractéristique de la zone environnante.

Le cas d'étude de Bibracte se caractérise par les actions concrètes de tutelle et valorisation du site adoptées par l'EPCC pour lequel il a reçu, du Ministère de l'écologie française, le label de Grand Site de France en 2008. Avec le Centre archéologique européen de Bibracte a été créé un pôle d'excellence internationale pour les recherches relatives à l'archéologie qui a contribué à la naissance d'une communauté scientifique internationale.

Nous croyons que le plus remarquable aspects dans le projet pour la valorisation des bords de la Seine à Paris sont: la transparence avec laquelle la proposition a été présentée à l'opinion publique, aux autorités locales et à tous les organismes publics et privés concernés; et la réaction participative des organismes institutionnels et des collectivités locales qui ont répondu promptement avec réactions, commentaires et suggestions critiques et pertinentes. Même en l'absence d'une disposition spécifique dans la loi italienne pour l'utilisation de la participation du public aux projets qui concernent les sites du Patrimoine Mondial, il semble possible d'appliquer à la proposition pour la constitution d'un «system touristique» de la province de Caserte dans le réseau régional des sites de l'UNESCO, les systèmes d'information, de consultation et de participation des privés (en forme individuelle et associée), depuis longtemps couverts par le législateur national et régional dans des domaines connexes, tels que la planification urbaine.

Enfin, il est considéré comme essentiel d'attribuer plus d'espace et d'investissement pour l'organisation de grands événements d'importance internationale. Heureusement, étant donné la richesse des sites culturels et naturels, il ne faut rien in-

venter. Il suffirait simplement et savamment de promouvoir ce que la Région offre en termes de redécouverte des origines historiques et des identités culturelles.

Comme nous l'avons dit, la politique culturelle en France privilégie non seulement la valorisation des biens culturels et paysagers, mais aussi, l'immatériels. Les exemples de succès analysés dans le cadre de la recherche en effet sont caractérisés par la valorisation forte de la culture en tous ses aspects. Elle devient le fil conducteur de toutes les initiatives tendues à la gestion intégrée des biens. Les activités culturelles ont eu la capacité de mettre la ville à l'attention de nombreux visiteurs français et étrangers, que l'année 2012 choisi comme destination privilégiée de voyage.

Dans le Val de Loire, l'organisation continue d'événements culturels qui rappellent les valeurs d'identité des lieux a renforcé le sentiment d'appropriation par la communauté de la région.[84]

A Saint-Guilhem-le-Désert et Gorges de l'Hérault une grande attention a été accordée au développement de l'espace rural et la promotion des produits agricoles et artisanaux locaux comme un moteur de développement durable du territoire.

En outre, dans le district culturel du Pont du Gard les choix stratégiques pour le développement du site sont principalement orientés vers la protection du paysage et de l'identité du territoire. Le renforcement des manifestations culturelles, à travers un riche programme d'événements nationaux et internationaux, a permis le développement du tourisme et le développement économique du district culturel durant toutes les saisons de l'année.

Grâce à la structure de gestion de Bibracte, l'identité du Morvan qui se base sur la musique, sur les langages et sur les coutumes locales, ne s'est pas perdue. Au contraire, elle a été récupéré et valorisée dans les dernières décennies.

Le projet de réhabilitation des berges de la Seine à Paris illustre les principes fondamentaux de la politique culturelle en France pour la promotion de grands événements. Qui agrandira le riche programme culturel, d'une ville capitale internationale de la culture.

84 CAMPO DE MONTAUZON Chloé, Conseillère Technique de Mission Val de Loire, inspection et interview de l'Auteur, avril 2009.

La grande valeur attribuée à la culture et aux valeurs immatérielles est devenue un élément qui fait part du style de vie des Français qui voient en elle maintenant un instrument pour l'amélioration de leur qualité de la vie. [85]

Dans le contexte territorial spécifique de la région Campanie, si vivement caractérisée par les témoignages historiques, la redécouverte du genius loci, définis comme la récupération de toutes les composantes culturelles, peuvent contribuer au développement d'un district culturel seul si intégré dans une logique de système. C'est-à-dire que les entreprises et les activités culturelles et touristiques doivent s'intégrer avec tous les autres secteurs productifs de la région.

Le système ne peut pas fonctionner de manière autonome. La culture, comme en France, doit être conçue comme un bénéfice. Car actuellement, aucune retombée économique n'est perçue par les habitants de la Campanie. Qui perdent alors, ce sens d'appartenance et de fierté culturelle, qui les a caractérisés dans les siècles, à cause des urgences environnementales et sociales multiples ces dernières décennies. En conséquence, dans la redécouverte des racines identitaires et des valeurs historiques, on pourrait considérer que les collectivités locales puissent retrouver ce sens de cohésion apte à stimuler une attitude pour le développement du district culturel.

«Campanie Région Patrimoine du Monde» ou «Campanie Porte de la Méditerranée», sont des slogan qui, au-delà de l'impact qu'ils peuvent susciter sur le marché touristique international, ont un sens positif unanimement partagés par les habitants du territoire. En tel sens, une campagne de communication, de sensibilisation et de connaissance doit être affrontée, capable de réveiller la conscience collective. [86]

Pour atteindre cet objectif, nous nous demandons: Comment est-il possible que ces valeurs, si partagées par les collectivités locales, puissent devenir la structure portante d'un développement durable du territoire? Comment est-il possible d'organiser le district culturel de la région? Quelles relations existe-t-il entre le district culturel et les systèmes touristiques des provinces?

Comme nous l'avons observé, des structures de gestion semblables se trouvant en France, offrent différentes formes d'expression aux organisations de l'échelle à locale à régionale. Selon le système juridique italien, la forme d'organisation

85 GREFFE Xavier, PFLIEGER Sylvie. *La politique culturelle en France*… op. cit.
86 HAUMONT Bernard. Interview de l'Auteur, de janvier 2011 à septembre 2012.

pourraient être déterminée grâce à des accords de programme entre les institutions concernées. En considérant que la présence en Campanie de sept Universités et dix Centres de Recherche, avec des compétences disciplinaires spécifiques et différentes, peut aider à identifier le territoire comme endroit de connaissance, la renommé pourrait être alors partagées par les collectivités locales.

Les instituts de haute formation et d'innovation pourraient assumer un rôle clé dans la définition du système culturel régional et provincial. Les Universités du domaine provincial, pourraient représenter un organisme opérationnel apte à coordonner les actions et les projets provenant de la classe dirigeante politique et de la société civile. Les directeurs généraux de chaque système touristique local, à déterminer entre personnalité de haut profil scientifique et culturel avec le support des institutions scientifiques, pourraient dicter les lignes directrices. Ils pourraient constituer le board exécutif du district culturel pour les actions de gestion intégrée du patrimoine régional. Le patrimoine de connaissances décrit dans les phases différentes de la recherche et relatif au patrimoine régional, serait mis à disposition des institutions et des structures publiques. La politique en Italie en général et en Campanie en particulier, n'est pas un cas isolé, dans les dernières années, et ne s'est pas montrée apte à fournir des modèles positifs à suivre.

Ce sont, par contre, les Universités et Centres de Recherche qui, dans la majorité des cas, en conjuguant actions de recherche et support à l'activité institutionnelle, d'entrepreneurs et des collectivités locales, ont eu la capacité d'atteindre des niveaux d'excellence, surtout dans le champ de la diffusion des connaissances et dans les échanges internationaux.

## Le Littoral Domitio et la ville de Castel Volturno: cas d'études.

Le Littoral Domitio s'étend sur environ 40 kms sur la côte de la province de Caserte et Castel Volturno est la Municipalité principale. La ville se caractérise par 14 kilomètres de végétation méditerranéenne luxuriante, 27 de côte de sable fin et a une surface de 72 kilomètres carrés (illustration 12).

Le fleuve Volturno - la principale rivière dans le sud de l'Italie pour la longueur et la portée - traverse la Ville.

Castel Volturno est caractérisé par son patrimoine architectural et naturel, comme le château dans le centre ancien, le bourg San Castrese, les fouilles de Liternum, l'oasis des Variconi et la zone de la réserve naturelle de Foce Volturno, Costa di Licola e Lago Falciano.

Aujourd'hui, la Ville, à cause des abus de bâtiments, de l'immigration clandestine et de la présence de nombreuses organisations criminelles, peut être considérée comme l'un des cas les plus extrêmes de la décadence urbaine et sociale en Italie.

Au niveau local, les urgences régionales sont considérablement amplifiées en partie à cause de la promotion négative par les médias. À ces urgences, doit être ajouté que la quasi-totalité des constructions de Castel Volturno a illégalement été réalisée.

Pour contrer ces travaux illégaux et restaurer l'état des lieux, et pour remédier à la dégradation de l'environnement, a commencé dans les années 80 et 90 un contentieux entre l'État et les individus qui en sont la cause. Dans cette logique a été signé un «accord de programme» en 2003. Son approbation a comporté une déclaration d'utilité publique et une urgence des œuvres prévues.

D'autres projets non inclus dans l'accord du programme, concernant la construction de quatre places pour Castel Volturno, sont en cours de réalisation, ainsi qu'un nouveau dessin de la bande côtière. Ces propositions sont le résultat des compéti-

tions, national et internationale, d'architecture «Le Système des Places» (2002) [87] et «Leaving Waterfront» (2005),[88] organisées grâce au partenariat entre des associations du territoire et l'Administration locale.

La position stratégique, barycentrique par rapport aux importants centres de Naples et Caserte, la proximité aux Campi Flegrei - entre les endroits de grand prestige d'un temps - conjointement à un réseau de transports efficace et aux projets en phase de réalisation pour la ville, constituent des potentialités indubitables pour que Castel Volturno puisse aspirer à devenir un des plus importants pôles touristiques de la région. Nous pensons, cependant, que la ville ne peut exprimer au mieux ses propres potentialités, que si elle est insérée dans un projet à l'échelle supra-communal et considérée entre les principaux points d'un système touristique provincial. Pour que le projet proposé puisse être réalisé réellement, la participation des principaux stakeholders du territoire est indispensable. La communauté entière de Castel Volturno doit récupérer les matrices d'identité du territoire et retrouver un sentiment d'appartenance qui rende les citoyens d'un endroit fiers de participer aux décisions qui définissent le développement de la ville.

Aux œuvres structurales, il faut intégrer un ensemble de valeurs immatérielles, tel la sécurité et la confiance, conditions nécessaires pour le développement des endroits, qui permettent de lancer un cycle vertueux d'amélioration du système environnemental.

Dans la localité de Pinetamare de la ville de Castel Volturno, sera construit, paraît-il, un nouveau port touristique. À premier impact ce projet semble avoir la force d'augmenter l'économie d'un territoire caractérisée par son taux démographique bas et affligé depuis décennies d'une exploitation des sols à des fins spéculatives.

Toutefois, nous nous demandons à quel prix ceci sera possible. Une première considération est liée à la connotation juridique du projet et soulève une question fondamentale: Est-il possible de construire un port dans une zone illégalement occupée et sur laquelle il y a encore des conflits non résolus, liés à son droit de propriété? Et puis: est-il juste de répondre

87 CIAMBRONE Alessandro. *Il Sistema delle Piazze*. Castellammare di Stabia, Nicola Longobardi editore, 2002.
88 CIAMBRONE Alessandro. *Economic Development Strategies. The USA experience for Castel Volturno. Comune di Castel Volturno, 2005.*

aux expectatives de la majorité des citoyens qui voient dans la réalisation du port, probablement à raison, le seul moyen de rachat social et de parcours fondamental pour la renaissance d'un territoire?

Tout ceci principalement en raison d'un présupposé, c'est-à-dire la réalité irréductible d'un contexte tristement connu pour le manque d'emplois et par l'affirmation, au cours des cinquante dernières années, d'une illégalité diffuse dans toutes les strates de la vie sociale et publique.

Et encore: la mise en œuvre du projet est-elle compatible avec les prérogatives de l'environnement et des paysages du territoire, et une telle réalisation peut-elle constituer un véritable moteur de développement vraiment durable?

Avec la résolution n. 466 du 19 Mars 2004, le Conseil régional a approuvé la création du port de Pinetamare à travers l'instrument du project financing. La seule proposition reçue est évaluée positivement et a reçu un avis favorable pour la réalisation.

À ce jour, dans battente de bachèvement de toutes les procédures bureaucratiques pour le commencement exécutif des travaux, quelques problématiques comme celles de la propriété légitime des sols sur lesquelles sera construit le nouveau port, restent encore non résolues.

En fait, les question revient, toujours en suspens, sur l'importance de préserver une zone de la ville à une utilisation collective. L'abus des sols dans les ans '60, avec la réalisation du village touristique Pinetamare a nié aux citoyens butilisation dune partie du territoire qui en caractérisait aussi le paysage. Aussi ces dernières années, en effet, les citoyens de Castel

Volturno, à travers les positions des partis politiques et des associations de volontariat et de catégorie du territoire, se sont rangés au service de, ou contre la réalisation du nouveau port.

En effet, indépendamment de la résolution sur les titres de propriété des sols, semble se faire plus vif - probablement en raison de la crise économique mondiale contingente qui est enracinée profondément dans la ville - le désir que le projet soit réalisé le plus tôt possible.

Mais comment être sûrs que les citoyens seront impliqués réellement, surtout sous le profil économique, dans le procès régénérateur d'un territoire dans lequel les mêmes droits ont été niés?

Et encore une fois, nous croyons vraiment que cette œuvre n'apportera pas de dommages aux matrices ambiantes et qu'il ne dénaturera pas la vocation naturelle du territoire qui a été perçue par plusieurs parties et reconnue dans le tourisme? Nous sommes convaincus que la nouvelle intervention, pour la qualité de l'architecture et l'aménagement du paysage ne défigurera pas celle qui jusqu'au début des années 60, a été considérée comme l'une des plus belles côtes d'Italie?

Des études techniques, en fait, ont montré que réaliser un port sur plage, comme dans le cas du territoire de Castel Volturno, contribue à modifier de façon irréversible l'écosystème entier. Il est vrai aussi que le projet final, avec les mesures techniques nécessaires pour atténuer les impacts sur l'environnement, a été présenté aux institutions chargées d'accorder les autorisations de compétence. Cependant, en dehors des aspects techniques - qui, à certains égards semblent insurmontables - les doutes soulevés sur la réalisation du port, entre identité locale et développement durable, restent inchangés.

D'autres projets importants pour le territoire ont commencé en 2002. La Municipalité de Castel Volturno, en partenariat avec des Universités italiennes et étrangères, et des associations locales, a organisé et financé deux concours, national et international d'architecture, développement durable, urbanisme et de planification du paysage dans son propre territoire, intitulé «Le Système de Places» en 2002 et «Leaving Waterfont» en 2005.

Le concours «Le Système des Places» était réservé aux étudiants inscrits durant les deux dernières années dans les Facultés d'Architecture et d'Ingénierie des Universités italiennes et à de jeunes architectes et ingénieurs, diplômés depuis un maximums de trois ans et non encore inscrits aux ordres professionnels respectifs. La compétition était finalisée à obtenir des

solutions intégrées, pas seulement sous l'aspect du projet, mais aussi sous les aspects urbanistique, historique, constructif et social pour les sept principales localités de la ville le long de la côte.

La volonté de créer des places publiques naissait de la nécessité de douer les localités de la côte - née à travers un développement incohérent et selon chaque instrument d'aménagement du territoire – de lieux de rencontre pour les collectivités locales, sans une identité historique spécifique.

Certaines solutions de projet ont exhorté le Conseil de la ville à la résolution de problèmes réels d'intérêt public. Cela est dû au fait que les projets plus convaincants ont été basées sur une analyse approfondie et une évaluation des conditions urbaines et environnementales du contexte spécifique environnemental et historique de Castel Volturno. L'objectif le plus général mis à la base de la compétition fut atteint, c'est-à-dire le lien nécessaire entre Université et tissu social, politique et culturel du territoire.

Après quatre ans, en 2006, la nouvelle Administration politique, avec les délibérations n. 23 du 3 mars et 106 du 12 octobre, approuvait le projet définitif relatif aux travaux de réalisation de quatre des sept places.

La compétition internationale «Leaving Waterfront» en 2005 s'inspire, dans les contenus, au seul projet financé en Italie par la US-Italy Fulbright Commission, qui s'occupe des échanges culturels entre l'Italie et les États-Unis d'Amérique, visant à développer les zones les moins industrialisées du Sud et, en particulier, du territoire communal de Castel Volturno.

Le projet proposait une analyse comparative entre les procès d'aménagement urbain entre les bandes côtières des villes de Naples et Los Angeles avec une attention spéciale à la zone du littoral Domitio en Campanie, et à celle entre Sainte Monica et Malibu en Californie.

L'avis de compétition, en reprenant les contenus du projet financés par la Fulbright, proposait aux participants d'élaborer des propositions pour la bande côtière de Castel Volturno, sur le modèle de plages californiennes, complètement libres et acces-

sibles au public. Celles-ci sont douées d'activités commerciales, touristiques, pour le loisir, sportives et culturelles qui sont positionnées devant la mer et partie intégrante d'un waterfront, aménagées dans le respect des tissus urbains et du paysage.

La nécessité de ce projet est né du fait que les plages de la côte de Caserte sont presque toutes payantes et confiées à la gestion des entrepreneurs privés. Au contraire, par contre, les plages publiques (peu en fait), libres et ouvertes à tous gratuitement, sont privées des services minimum pour les utilisateurs, et sont généralement dans un état de propreté médiocre, ou mauvais.

À la compétition, ouverte aux jeunes architectes et ingénieurs du monde entier, a participé  une trentaine dèquipes pluridisciplinaires de projet qui a environ impliqué cent-vingt professionnels parmi lesquels, géographes, historiques, planificateurs et sociologues urbains, économistes, paysagistes et experts dans les disciplines de la législation urbanistique.

Les résultats de la compétition ne furent pas particulièrement heureux en ce que, avec la nouvelle Administration locale, l'initiative ne fut pas poursuivie et les projets ont été, pour le moment, mis de côté.

Quels que soient les résultats des deux concours, nous considérons qu'ils représentent des moments positifs dans la vie d'une communauté qui est toujours incapable de retrouver son identité historique et la beauté des éléments naturels, environnementaux et architecturaux qui caractérisent le territoire.

Dans le cadre de la coopération entre le gouvernement local et l' Université, est également intégrée l'analyse multicritères - multidimensionnelle du patrimoine construit de la localité Lago Piatto dans la Ville de Castel Volturno, effectuée par les étudiants du Département d'Architecture SUN au cours de l'année académique 2011-2012 (illustration 14).

La mission de l'enseignement ne se limite pas à la formation, mais s'exprime également à travers recherches et expérimentations sur le terrain. En ce sens, l'Université a pour mission de promouvoir le talent et le capital humain local, même sur la scène internationale à travers une série d'actions partagées et par un rapport de relations et d'échanges avec administrations publiques, entreprises et acteurs des collectivités locales et du monde du secteur bénévole.

«Les constructions réalisées en grande partie sans aucun autorisation et en absence presque totale de chaque forme élémentaire de service et d'infrastructure qui pourraient fournir une qualité aux habitations, font que cette zone de la ville de Castel

Volturno soit complètement et toujours de plus destinée au dégrade physicien et morale des personnes qui habitent ou fréquentent cet endroit.

L'analyse menée dans ce domaine est destiné à être un inventaire des ressources et présente un recensement sur la cohérence et la santé de l'infrastructure du logement et des transports.

En utilisant les moyens offerts par l'innovation technologique, les phases du recensement ont environ concerné le fichage des caractères physiques et immatériels de chaque des 4000 immeubles. Au fichage et à l'activité de relief en situ, est suivie la construction d'un date-base au support de la donnée graphique du système informatif territorial.»

L'action cognitive de l'analyse devient le fondement essentiel pour une hypothèse de nouveau dessin du territoire et pour la récupération du paysage et de ses ressources.

Le recensement a en effet relevé qu'un peu plus de 50% des constructions présentes dans la zone de Lago Piatto sont abusives. Une autre donnée très importante concerne l'absence presque totale de structures commerciales et d'autres services pour gérer une installation résidentielle si densément structurée.

Dans le cadre des recherches scientifiques de l'Université sur le territoire de Castel Volturno, s'insère aussi la IV summer school «dialogues sur le paysage», tenus en septembre 2011, qui a reçu le parrainage du Parlement Européen. L'initiative, financée par les Chambres de Commerce de Caserte et de Salerno, a été organisée en partenariat avec: Observatoire européen du paysage ; région Campanie ; province de Caserte ; Département d'Architecture SUN et Centre BENECON; clubs UNESCO de Caserte et Elea ; et l'école d'enseignement supérieur pour l'administration publique des aires protégées.

Seize bourses d'étude ont été attribuées à des étudiants des Départements d'Architecture et de Conservation des biens culturels d'Universités italiennes et étrangères, ainsi que de jeunes architectes, archéologues et environnementalistes, qui ont participé à la rédaction du Manifeste pour les paysages 2011, envoyés par les institutions européennes et organisations internationales qui opèrent dans le champ de la tutelle et valorisation des biens culturels, du paysage et immatériel.

L'objectif de la summer school, dans le cadre des Journées Européennes du Patrimoine 2011 dédié à «formation et nouveaux métiers pour l'Environnement et le Paysage» a été ce de contribuer à la création d'une nouvelle classe dirigeante et de techniciens spécialisés et sensibles à la tutelle du territoire.

Le projet, qui se concentre dans l'oasis naturelle de Variconi et le complexe de lacs Hyppo Kampos, les deux à Castel Volturno, vise à protéger, restaurer et mettre en valeur un site avec des prérogatives naturalistes, un paysage extraordinaire, et un patrimoine historique, archéologique, architectural et artistique millénaire, intégrés dans le réseau culturel UNESCO provincial et régional.

L'initiative se répète à cadence annuelle et la V summer school «dialogues sur le paysage» (octobre 2012) a l'objectif de créer un nouveau moment de débat entre les représentants d'organisations internationales, Université, Administrations locales, provinciaux, régionaux, organismes décentrés représentants des Ministères impliqués dans la tutelle des biens culturels et du paysage et, surtout, communautés locales (illustration 15).

Cette initiative s'inscrit dans le cadre d'un processus déjà commencé pour la définition d'un projet collectif, qui parte du «bas» et pointe très haut, avec la reconquête de l'identité locale et des origines historiques des territoires, ainsi que la mise en valeur de la beauté et l'authenticité du lieu.

# L'analyse pluridisciplinaire et l'étude de bonnes pratiques:

## aménagement et gestion intégrée pour les sites en Campanie.

Les liens culturels, sociaux et économiques entre l'Italie et la France ont profondément marqué l'histoire des deux pays, qui sont considérés comme un point de référence international pour la gestion de la politique du patrimoine culturel et du paysage.[89]

Si en France ont été initié des politiques visant à promouvoir la culture et le tourisme, ce qui a permis au pays de devenir la première destination dans le monde, par le nombre de visiteurs internationaux, la même chose ne peut pas être dite pour l'Italie en général, et plus particulièrement pour la Campanie.

Le rôle prédominant de la culture en France est marqué par une politique du gouvernement national, grâce à un articulé et structuré système administratif et financier, qui s'est déjà révélé dans le passé, par exemple, à travers le soutien à des artistes étrangers résidant en France.

La culture en France s'impose dans les siècles et dans les politiques adoptées comme le plus important instrument pour la réalisation d'un développement global, aussi social et économique, qui assure la qualité de la vie de chaque individu.[90]

Toutes les bonnes pratiques prises en considération présentent des caractères communs. Elles sont cohérentes avec les politiques nationales de promotion culturel et touristique. Elles sont, en outre, des exemples de gestion intégrée, où les aspects de la tutelle, de la valorisation et du développement durable du patrimoine, matériel et immatérielle, font partie d'un procès unique.

Nous observons, en particulier, l'attention spéciale tournée aux événements culturels, non seulement traditionnels, mais

89 SETTIS Salvatore. *Paesaggio Costituzione cemento. Torino, Giulio Einaudi editore s.p.a., 2010.*
90 DONNAT Olivier. *Les pratiques culturelles des Français. Enquête 1997*. Paris, La Documentation française, 1998.

aussi dans toutes leurs formes d'expressions. Enfin, nous soulignons la réalisation de projets complexes, développées dans le temps, grâce à la participation de tous les acteurs territoriaux et des institutions internationales de référence, en raison de la situation particulière de l'excellence des sites étudiés. Les interventions de gestion sur les sites du Patrimoine Mondial ou sur les Grands Sites de France a eu la capacité d'influer aussi positivement sur le patrimoine ordinaire. Les actions, en effet, se sont toujours étendues aux domaines territoriaux plus amples et pas simplement aux limites physiques et administratives du site protégé. Dans cette intention, des districts culturels ont été réalisés. Ils ont eu la capacité de développer, et quelques fois, de faire naître des économies locales. Les conditions de vie des collectivités locales se sont toujours améliorées, comme les investissements pour le patrimoine, grâce à l'accroissement et à la gestion soutenable des flux touristiques.

Pour lier tourisme, tutelle et valorisation du patrimoine dans une action de management intégré qui puisse contribuer au développement social, culturel et économique de la Campanie, la recherche propose la réalisation d'un network qui permette la gestion unifiée du Patrimoine Mondial de la région. La proposition vise à établir un système de gestion intégrée du patrimoine naturel, culturel et immatériel dans différentes échelles spatiales (régionale, provinciale, municipale) à travers une méthodologie multidimensionnelle[91] et pluridisciplinaire.[92] Les phases d'analyse et de projet, étroitement connexes et corrélatives, permettent de définir un plan de gestion pour le network régional. Il a également favorisé un plan de communication capable de valoriser le patrimoine immatériel de la région, composée de ses traditions locales et son artisanat.

Les cas d'étude en Campanie sont analysés à travers une perspective internationale. C'est-à-dire que nous proposons des solutions gestionnaires, lié à la tutelle et à la valorisation du patrimoine, inspirées aux modèles positifs analysés en France. Le patrimoine des connaissances relatif aux sites d'excellence en Campanie devient le database des réflexions et des propositions, dans la conscience que les hypothèses de projet présentés sont tous à vérifier dans la réalité. Le genius loci, l'identité territoriale, le rappel aux traditions sont le point de départ pour un réveil des consciences, des institutions et des habitants, souvent assoupies en Campanie. Le genius loci, cependant, va vu en clé d'action contemporaine. En tel sens, il faut partir

91 GAMBARDELLA Carmine. *Ecogeometria in Venafro, identità e trasparenze.* Napoli, Edizioni Scientifiche Italiane, 2011.

92 HAUMONT Bernard, MOREL Alain. *La Société des voisins: partager un habitat collectif*. Paris, Éditions de la MSH, 2005.

des traditions et du patrimoine, naturel et construit, du territoire pour identifier des solutions de projet dans une optique de durabilité, c'est-à-dire, compatibles avec les nécessités des collectivités locales.[93]

Nous sollicitons la participation publique et le travail synergique de tous les acteurs territoriaux pour la réalisation d'un projet collectif qui, dans les intentions, devrait permettre la création d'un district culturel.

La valorisation du patrimoine UNESCO, du patrimoine «mineur» et ordinaire, et du patrimoine immatériel, dans un système de relations entre eux, permettrait de promouvoir la Campanie comme «Région Patrimoine du Monde» ou comme «Porte de la Méditerranée.»[94]

Cette image positive s'oppose à une image négative qui s'est répandu dans les dernières décennies à cause des crises économiques et sociales, plusieurs fois publicisez par les médias de communication de masse.

La promotion du patrimoine à travers le brand UNESCO ne veut pas être une prise de position vers des biens qui se considèrent supérieurs à d'autres, au contraire. Il est vraiment dans la valorisation du patrimoine ordinaire et des traditions peu connues, qui s'entend réaliser un système de relations, entre le patrimoine matériel et intangible, capable de créer une spécificité, une singularité et un caractère exceptionnel. C'est seulement dans la valorisation du patrimoine dans tous ses aspects, que nous croyons qu'il est possible de réaliser un district culturel pour la région. Le brand UNESCO peut aider à reconstruire et redécouvrir cette identité perdue, en raison de sa reconnaissance internationale. Il n'est cependant pas possible de construire un district culturel si les collectivités locales ne considèrent pas la culture comme un bien et si elles ne reçoivent pas bénéfices économiques, qui puissent contribuer à l'enrichissement social et culturel de sa propre existence.

93 HAUMONT Bernard. Le patrimoine mondial de l'humanité. Des monuments aux paysages : quels classements ? Pour quelles valeurs ? colloque « sur les paysages monumentaux, paysager et urbain », Université Lyon, février 2004 ; In MARCEL O. Paysages, modes d'emploi. Pour une théorie générale du paysage, à paraître aux PUL, 2006.

94 HAUMONT Bernard. Interview de l'Auteur, septembre 2012. La définition Porte de la Méditerranée est utilisée pour Naples du professeur Carmine Gambardella (vois chapitre 2.3).

Du Patrimoine Mondial au développement local, représente, dans le titre de la thèse et dans les propositions du projet de recherche, l'ambition de créer des relations spatiales entre les biens matériels et les valeurs immatérielles du territoire et des communautés qui l'habitent. Tout d'abord, il est nécessaire, surtout, de créer le réseau des connaissances, et le partage de parcours communs. Entre autre, le désir et la volonté d'un rachat social, culturel et économique d'un territoire qui a souvent été abandonné par les institutions de l'État. Cependant celles-ci n'ont pas toujours un influx négatif. Des signaux positifs de la part des collectivités locales se révèlent de manière plus forte et significative. Il s ont considéré, par exemple, le projet collectif d'un territoire, le Cilento, qui a permis l'inscription de la diète méditerranéenne dans la liste du Patrimoine Immatériel de l'UNESCO.[95]

On relève vraiment la participation de tous les acteurs des institutions et de la société civile dans cette action concrète. [96]

D'autres importantes actions de participation collective ont été développées, comme déjà énoncé, à travers les projets de l'Université. Parmi celles-ci, la manifestation organisée pour la promotion de la diète méditerranéenne en Campanie, prévue pour le mois de mars 2013, qui implique organisations internationales, institutions nationales, régionales et locales, représentants du monde de bentreprise, des associations et toutes les écoles d'ordre et de degré de la région.[97]

On peut se rappeler encore les manifestations organisées par le club UNESCO Caserte qui a promu les semaines du développement durable dans les écoles du territoire. Le club, en outre, a lancé une campagne de mobilisation, en impliquant institutions et société civile, qui a consenti au site Royal de Carditello de recevoir la prestigieuse reconnaissance de «monument symbole de la paix» par l'UNESCO. Très nombreux sont, enfin, les manifestations organisées par les associations locales, pour revendiquer les matrices historiques et la beauté des l'endroits, trop souvent, laissé à l'incurie et à la dégradation. Cette

95 Quatre communautés ont fait la promotion de la diète méditerranéenne pour l'inclusion dans la liste du patrimoine culturel immatériel: Soria (Espagne), Koroni (Grèce), Cilento (Italie), Chefchaouen (Maroc).

96 La province de Salerne est l'organe institutionnel de référence de la proposition qui a été développé en collaboration avec: Parco Nazionale del Cilento e Vallo di Diano, Museo Vivente della Dieta Mediterranea Ancel Keys, Pro Loco Felitto, Pro Loco Teggiano, Museo delle Erbe Viridarium (Teggiano), Museo delle Tradizioni e degli Antichi Mestieri della Civiltà Contadina del Vallo di Diano, Fondazione Alario per Elea-Velia, la nuova Scuola Medica Salernitana, e le associazioni culturali Dieta Mediterranea, Fonderie Culturali, "Colori Mediterranei", per la Dieta Mediterranea e il entro di Promozione Culturale per il Cilento.

97 L'événement «ALI_MENT_AZIONE, la semaine de la diète méditerranéenne», à partir de 25.02 au 03.03.2012, Mostra d'Oltremare de Naples a été parrainé par le Ministère de l'Agriculture, de l'Alimentation et des Forêts et de la Commission nationale italienne pour l'UNESCO.

participation collective volontaire,  qui commence par le bas, donne un espoir de réappropriation d'un sens de la beauté, qui se manifeste sous toutes ses formes: du respect pour le paysage, à la reconsidération de la valeur des monuments, à la promotion des traditions artisanales et des fêtes populaires, qui revendiquent l'identité des endroits.

C'est alors le genius loci,  spécifique au territoire, qui assume un caractère important dans les actions de projet. Le recouvrement et la valorisation de l'existant deviennent, grâce au critère de connaissance multidimensionnelle et pluridisciplinaire, le fondamental pour chaque action de modification matériel et intangible du territoire. Territoire en Campanie signifie surtout rapport entre paysages naturels et centres urbains. A propos de ce rapport « des architectes, des observateur et des acteurs des transformation de « la grande ville »  ont d'ailleurs théorisé la disparition de ce genius loci, au profit de la reconnaissance d'un grand chaos urbain, support et porteur tout à d'organisations urbaines et territoriales nouvelles. Ces constants nous encouragent à interroger à nouveaux frais les mouvements réciproques entre ville et campagne, et donc jusqu'a un certain point entre culture et nature. Dit autrement, et en revenant à la disjonction que Voltaire en son temps a consacrée entre histoire humaine et histoire naturelle et à partir da laquelle l'humanité ne pouvait plus être le « vicaire de Dieu », nous devons envisager qu'elles se rejoignent partiellement aujourd'hui dans une même histoire culturelle et écologique. Une humanité non plus « vicaire de Dieu », mais « gardien de la planète », parce que porteuse et garante d'un certain état du monde pour nos proches comme pour nos descendants. »[98]

En conclusion de l'analyse critique des cas d'étude, il est proposé que la méthodologie multidimensionnelle et pluridisciplinaire, propédeutique de toutes les actions de projet proposé par la recherche, soit développée parallèlement à l'étude des bonnes pratiques.

Celles-ci, en effet, peuvent fournir des idées et stimuler des réflexions pour les stratégies d'aménagement et gestion à adopter, quel que soit le contexte de l'application territoriale. Au support d'une telle théorie, nous observons que les best practices françaises sont caractérisées par des éléments de succès comme la participation publique et la transparence dans

98 HAUMONT Bernard. Le patrimoine mondial de l'humanité. Des monuments aux paysages : quels classements ? Pour quelles valeurs ? colloque « sur les paysages monumentaux, paysager et urbain », Université Lyon, février 2004 ; In MARCEL O. Paysages, modes d'emploi. Pour une théorie générale du paysage, à paraître aux PUL, 2006.

les procédés d'aménagement, qui sont validés aussi dans d'autres pays et zones géographiques, aussi très lointaines physiquement et culturellement.

Pour que la proposition du network régional et des «systèmes touristiques» provinciaux puisse être réalisée, nous considérons qu'il est indispensable de construire un projet collectif qui voit impliqué représentants institutionnels, Université, Centres de Recherche, entrepreneurs, collectivités locales, associations culturelles, volontariat et autre catégorie qui opèrent sur le territoire.

En ce sens, se signalent les participations aux projets de coopération internationale pour le développement de la recherche scientifique qui ont été organisé par les Universités en partenariat avec les collectivités locales. L'objectif principal est de proposer et développer le territoire de la Campanie comme laboratoire d'analyse et projets sur la gestion du patrimoine historique, culturel, immatériel, gastronomique et du paysage.

# RAPPRESENTAZIONE COMPLESSA DEL PATRIMONIO CULTURALE: CASI STUDIO IN FRANCIA E CAMPANIA

La Regione Campania, la Provincia di Caserta e il litorale Domitio sono dotati di un eccezionale patrimonio culturale, paesaggistico e immateriale che tuttavia non è sufficientemente tutelato e valorizzato. A tal fine, la ricerca analizza e propone politiche di gestione dei beni attraverso lo studio di "buone pratiche" internazionali, in particolare francesi, nel campo del turismo culturale, inteso come motore per lo sviluppo sostenibile del territorio. Il principale obiettivo dello studio consiste nel dimostrare, in tempi di crisi economica mondiale, come sia possibile coniugare esigenze di crescita economica e strategie di tutela e di valorizzazione del patrimonio. Tutto ciò in un'ottica di sostenibilità e partendo dal presupposto che il turismo rappresenti uno dei possibili settori per lo sviluppo territoriale, l'integrazione sociale e il miglioramento delle condizioni di vita delle collettività locali.

In questa logica ci si chiede allora:

- Come questo patrimonio culturale, paesaggistico e intangibile può consentire lo sviluppo del turismo inteso quale fonte di sviluppo sostenibile del territorio?

A questo interrogativo, che può risolversi nell'ambito della protezione e della valorizzazione del patrimonio, come ricerca di strategie tese all'equilibrio fra tutela e promozione dei beni culturali e paesaggistici, se ne aggiungono altri:

- Perché regioni o città con un patrimonio costruito e naturale molto ricco e modulato, non riescono a tutelare i propri beni diversamente da altre che, invece, con il turismo, hanno anche migliorato le condizioni di vita della popolazione?

E poi:

-Quanto e come storia, geografia, cultura e tradizioni del luogo hanno a che fare con la reale capacità di valorizzare il patrimonio? E ancora: Qual è il reale valore del patrimonio culturale, paesaggistico e immateriale? Come tale valore può essere legato allo sviluppo socio-economico delle collettività locali?

## La conoscenza come premessa del progetto.

Il metodo conoscitivo, inteso come fase propedeutica a ogni attività di progetto proposta dalla ricerca, è legato ai principi dell'analisi multidimensionale[99] e pluridisciplinare,[100] che

"consente di investigare dalla scala paesaggistico – territoriale al manufatto architettonico, all'oggetto minuto - indipendentemente dalla datazione dell'oggetto di studio - i fenomeni antropici e naturali intesi come realtà complesse e continue attraverso un attento processo di discretizzazione e misura atto a studiare nell'essenza ogni loro singola valenza connotativa."[101]

I monumenti, i paesaggi, i manufatti architettonici, attraverso questo criterio metodologico, sono analizzati, interpretati, discretizzati dall'integrale di conoscenze – le differenti discipline di studio - che non si limita a misurare gli aspetti formali e geometrici, ma si estende a quelli intangibili, capaci di dare indizi sulla storia, sul contesto ambientale, sociologico e culturale in cui il particolare oggetto di indagine è nato e si è configurato.

Le fasi di analisi e di rilievo multidimensionale del patrimonio, in tal senso, sono direttamente collegate all'azione di progetto che, nel caso del territorio, si concretizza nel concetto di Fabbrica della Conoscenza. "Quanta più Conoscenza si mette nella trasformazione delle materie prime delle risorse del territorio tanto più si avranno due grandi outputs: prodotti competitivi e il lavoro con Arte. Questa è la sfida perché il capitale umano possa esprimere il talento generato da un processo formativo continuo, adeguato, innovativo a misura del patrimonio, dell'identità e delle radici."[102]

E' proprio nella scoperta delle matrici identitarie dei luoghi e nella valorizzazione del capitale umano dei territori, che si ricercano le tracce capaci di stimolare azioni di tutela e di valorizzazione del patrimonio. Queste sono intese come parti di un progetto e processo collettivo, coordinato e concertato, fra le istituzioni preposte - a differenti livelli territoriali – come

99 GAMBARDELLA Carmine. *Ecogeometria in Venafro, identità e trasparenze.* Napoli, Edizioni Scientifiche Italiane, 2001.
100 HAUMONT Bernard, MOREL Alain. *La Société des voisins: partager un habitat collectif.* Paris, Éditions de la MSH, 2005.
101 GAMBARDELLA Carmine. *Altante del Cilento. Napoli, Edizioni scientifiche Italiane, 2009.*
102 GAMBARDELLA Carmine, ZERLENGA Ornella. *Rilievo come piattaforma tecnologica della conoscenza: il paradigma di Pompei.* In proceeding of the X International Conference on Graphic Expression applied to Building, APAGEA 2010.

gli enti pubblici, le Università, i Centri di Ricerca e le comunità locali, rappresentate dai principali attori del mondo dell'associazionismo e dell'impresa. La storia, intesa come conoscenza, si fa allora memoria. Essa è alla base di ogni progetto che rispetti le tradizioni e le esigenze contemporanee delle collettività locali. Gli storici, i filosofi e i sociologi hanno mostrato come nel corso dei secoli, sia stato abbandonato il concetto di una historia magistra, dove il passato nutre il presente e fornisce modelli ed esempi e diventa soglia del futuro. A tale concetto si sostituisce quello di una historia memoria che oggi esplode e si ramifica senza sosta. Le evoluzioni delle dottrine e dei contenuti del Patrimonio Mondiale riflettono queste trasformazioni. L'affermazione di un'umanità comune, che accetta e incoraggia la diversità culturale e biofisica del mondo, sostiene anche la diversità crescente dei siti e dei paesaggi degni di essere considerati e protetti. L'historia magistra non ha più ragione di esistere perché ogni contesto territoriale porta in sé nuovi elementi che non possono essere solamente rapportati alla base delle esperienze passate o delle conoscenze già acquisite.[103]

103 HAUMONT Bernard. Le patrimoine mondial de l'humanité. Des monuments aux paysages : quels classements ? Pour quelles valeurs ? colloque « sur les paysages monumentaux, paysager et urbain », Université Lyon, février 2004 ; In MARCEL O. Paysages, modes d'emploi. Pour une théorie générale du paysage, à paraître aux PUL, 2006.

## La prospettiva internazionale.

Lo studio si inserisce in una prospettiva internazionale perché si reputa che l'analisi di "buone pratiche" in differenti contesti territoriali, possa suggerire proposte e strategie da adottare in Campania. In questa logica, si condivide il principio che "i centri storici, i monumenti, perfino i paesaggi degradati, costituiscono la materia prima delle nostre indagini, l'hardware, sul quale il pensiero e l'integrazione delle competenze agiscono come un software per definire un repertorio di soluzioni appropriate per restituire quegli ambienti alla collettività, attraverso un'azione di tutela rigeneratrice. In tal senso, è fondamentale il confronto internazionale per condividere esempi virtuosi di tutela e gestione di monumenti, siti e ambienti storici, in cui conservazione e sviluppo coesistano in modelli positivi ed esportabili ad altri contesti."[104]

Si cerca pertanto di comprendere se risultati positivi nel campo del management del patrimonio, in particolar modo in specifiche regioni della Francia, possano essere adattate al contesto culturale, sociale ed economico campano e sostenute dai principali stakeholders del territorio. L'importanza del concetto di "sito", infatti, è di cruciale rilevanza nelle discipline del design, dell'architettura, della pianificazione e del management, e il modo in cui i pianificatori e i progettisti hanno affrontato questi temi è radicalmente cambiato nel corso degli anni. Poco è stato scritto su tale argomento,[105] così come ancora meno è stato detto sulla caratterizzazione, sulla ricchezza e sulla varietà tipologica del Patrimonio Mondiale della Campania[106] secondo i criteri di valutazione dell'UNESCO. Sono anche limitati gli studi e le analisi comparative fra le World Heritage properties della Regione e i siti di eccellenza in altri contesti territoriali. Infine si reputa interessante affrontare delle tematiche che mettano in relazione, in una logica di sistema, il patrimonio dell'Umanità con il patrimonio ordinario e quello immateriale. Si propone, infatti, partendo dal concetto di Valore Universale Eccezionale dei singoli siti e dall'estensione di tale valore al

104 GAMBARDELLA Carmine. *SAVE Heritage.* In proceedings of the IX International of Studies "Le Vie dei Mercanti": Safeguard Architectural Visual Environmental Heritage. Aversa and Capri 9,10,11 June 2011. Napoli, La Scuola di Pitagora, 2011.

105 BURNS Carol J., KAHN Andrea. *Site matters: design concepts, histories, and strategies*. New York, Routledge, 2005.

106 I siti del Patrimonio Mondiale in Campania sono: Caserta, Napoli, Pompei, Amalfi, Cilento, Benevento (*Italia Langobardorum*).

patrimonio ordinario,[107] una promozione indirizzata al turismo culturale, inteso come motore per la rinascita sociale, culturale ed economica del territorio regionale. Il patrimonio storico, artistico, architettonico, paesaggistico e immateriale della Campania è, infatti, oggetto di una vastissima bibliografia scientifica di riferimento. Essa si è tradotta però solo raramente in azioni di gestione integrata e sostenibile. La base conoscitiva di partenza è costituita dalle ricerche e dai progetti sui beni regionali elaborati dal Dipartimento di Architettura della Seconda Università di Napoli e dal Centro BENECON.[108] A essa si integra l'analisi dei casi studio in Francia, suggeriti dal professor Bernard Haumont,[109] co-direttore della tesi.

107 HAUMONT Bernard. *Le patrimoine ordinaire*. In GODET Olivier (dir.): *L'habitat social, un atout.* Paris, Hartmann Edition, 2006., pp. 11-17; HAUMONT Bernard. Le patrimoine ordinaire: marqueur ou moteur ? Seminario « Liex et enjeux ». Centre de Recherche sur l'Habitat (CRH). Laboratoire Architecture Ville Urbanisme Environnement (LAVUE). Ecole Nationale Supérieure d'Architecture Paris-Val de Seine, 20 novembre 2012.

108 Centro di Eccellenza della Regione Campania sui Beni Culturali, Economia ed Ecologia. Il BENECON è un consorzio costituito da quattro Università (Seconda Università di Napoli, Università di Napoli Federico II, Università di Salerno, Università del Sannio). È membro istituzionale del *Forum UNESCO University and Heritage.*

109 Docente di Sociologia Urbana. Ecole Doctorale "Milieux, Culture et Société du Passé et du Présent", Centre de Recherche sur l'Habitat (CRH), Laboratoire Architecture Ville Urbanisme Environnement (LAVUE), Ecole Nationale Supérieure d'Architecture Paris Val de Seine, Université de Paris Ouest Nanterre La Défense.

# I casi studio in Francia.

Perché la scelta della lettura critica dei sistemi di gestione è ricaduta proprio sui siti di eccellenza in Francia? Le azioni di management per il patrimonio sono connesse con le generali strategie culturali in una particolare regione geografica? Possono la storia, le politiche culturali, le relazioni e gli scambi fra la Francia e l'Italia agevolare l'adozione di strategie di management, a prescindere dal contesto territoriale nel quale sono applicate? E infine, come questi esempi positivi in Francia possono stimolare delle strategie da adottare per il patrimonio della Campania?

Le politiche di gestione turistiche e culturali in Italia e Francia sono messe a confronto perché i due Paesi si sono comportanti in maniera molto diversa negli ultimi trenta anni, ovvero dall'esplosione del turismo di massa e di quello culturale, con inevitabili conseguenze legate al numero dei visitatori e agli introiti economici delle due destinazioni.

La Francia, primo paese al mondo per numero di visitatori internazionali,[110] ha sviluppato una politica governativa a lungo termine tesa alla tutela e alla valorizzazione del patrimonio, attraverso interventi sui beni, sulla struttura organizzativa delle istituzione preposte e sulla promozione mirata di tutte le forme artistiche di produzione intellettuale. In Italia, invece, la strategia di gestione si è spesso mostrata inadeguata rispetto al prestigio internazionale di cui il Paese gode per il proprio patrimonio culturale, paesaggistico, eno-gastronomico e immateriale. Un discutibile management dei beni, difatti, ha comportato una limitata crescita del turismo e dell'economica rispetto alle potenzialità.

L'analisi critica dei "casi studio" in Francia si riferisce a siti emblematici del patrimonio francese inclusi nella World Heritage list e nel prestigioso Réseau des Grands Sites de France. Tali esempi sono stati riconosciuti universalmente, dalla Stato fran-

110 UNWTO. *World Tourism Barometer*. Madrid, United Nation World Tourist Organization Publishing, 2011.

cese e dalla letteratura scientifica di riferimento, come modelli di management sostenibile, capaci di mediare le esigenze della conservazione dei beni e quelle dello sviluppo economico legato al turismo. Essi sono:

- le Schéma de Cohérence Territoriale (SCoT) de Montpellier, per i processi di pianificazione e management su scala metropolitana;
- il piano di promozione turistica e identitaria della Valle della Loira;
- il piano di gestione dei flussi turistici di Saint Guilhem le Désert et Gorges de l'Hérault;
- i nuovi modelli di gestione, sviluppo economico e sostenibile du Pont du Gard;
- il sito e centro archeologico europeo di Bibracte, per gli aspetti relativi alla ricerca scientifica e alla riscoperta delle matrici dell'identità storica dei luoghi;
- il progetto per la Senna a Parigi, per la trasparenza e la partecipazione pubblica, che ha caratterizzato i processi di pianificazione.

Le azioni adottate nei siti d'eccellenza in Francia suggeriscono strategie per la realizzazione del "distretto culturale" esteso all'intero territorio della Regione Campania. Il "distretto culturale" o "sistema turistico locale", così come definito dalla legislazione italiana all'articolo 5 della "Riforma Nazionale sul Turismo" (legge 135 del 2001), tende a legare in un unico contesto territoriale omogeneo il patrimonio culturale, artistico, paesaggistico, enogastronomico, intangibile con le attività ludiche, turistiche e commerciali.

## Il distretto culturale della Regione Campania e i sistemi turistici delle Province.

Partendo dall'analisi dei casi studio in Francia, la ricerca si propone di realizzare un "distretto culturale" che possa estendersi all'intero territorio regionale - al patrimonio UNESCO così come a quello ordinario[111] - per promuovere la Campania come "Regione Patrimonio del Mondo".

Il progetto suggerisce di mettere in rete, attraverso un sistema di gestione unico, i siti UNESCO della Regione, le due Man and Biospheres dei Parchi nazionali del Vesuvio e del Cilento, e il patrimonio "minore" che, in linea con l'articolo 12 della World Heritage Convention, può rinchiudere in sé quel Valore Universale Eccezionale, condizione indissociabile dal concetto di Patrimonio Mondiale. Il progetto del network fra i siti d'eccellenza in Campania - alla base di un Memorandum of Understanding siglato fra il BENECON e il Centro del Patrimonio Mondiale - consentirebbe di coordinare le attività di management integrato e sviluppo sostenibile per i beni regionali del World Heritage, nonché estendere anche al patrimonio "minore" e immateriale le azioni di gestione e valorizzazione dei beni.

Si indicano pertanto le principali questioni, nel campo della promozione dei beni d'eccellenza e nella gestione dei flussi turistici, che impediscono ai siti del Patrimonio Mondiale della Campania, di imporsi all'attenzione del turismo culturale internazionale. Allo stesso modo si propongono delle soluzioni progettuali per ciascun sito, nella logica della tutela e valorizzazione del patrimonio.

Nel rispetto dei limiti amministrativi delle cinque Province campane, inoltre, per ogni sito UNESCO, si propone una struttura di gestione che possa consentire le realizzazione di un "sistema turistico locale", che consenta ai beni di quella Provincia l'integrazione nel "distretto culturale" della Regione.  Gli analoghi concetti di "distretto culturale" e "sistema turistico loca-

111 HAUMONT Bernard. *Le patrimoine ordinaire*. In GODET Olivier (dir.): *L'habitat social, un atout.* Paris, Hartmann Edition, 2006., pp. 11-17 ; HAUMONT Bernard. Le patrimoine ordinaire: marqueur ou moteur ? Seminario « Liex et enjeux ». Centre de Recherche sur l'Habitat (CRH). Laboratoire Architecture Ville Urbanisme Environnement (LAVUE). Ecole Nationale Supérieure d'Architecture Paris-Val de Seine, 20 novembre 2012.

le" (valido nell'ordinamento legislativo italiano) sono utilizzati, nell'ambito della ricerca, in riferimento ai contesti territoriali di riferimento, rispettivamente regionale e provinciale. In particolare si analizza il "sistema turistico " della Provincia di Caserta, incentrato sul sito UNESCO della Reggia, i suoi giardini, il Belvedere di San Leucio e l'Acquedotto Carolino il cui Piano di Gestione, in progress, è elaborato dal Dipartimento di Architettura SUN e dal BENECON. Il sito del Patrimonio Mondiale, nel "sistema turistico locale", diviene il principale nodo e snodo di permutazione del network culturale che si propone per la Provincia e di cui fanno parte anche i beni del patrimonio "minore" e intangibile.

Infine, alla scala locale, la ricerca si propone di valutare esperienze passate e in progress che riguardano il litorale Domitio e il Comune di Castel Volturno della Provincia di Caserta, per definire delle proposte che possano essere realmente fattibili e sostenibili nel futuro.

In questa prospettiva, sono analizzati:

- lo sviluppo urbano del territorio del Comune di Castel Volturno, da costruzione illegale a nodo e snodo di permutazione del "sistema turistico" della Provincia di Caserta;
- l'area del nuovo porto di Pinetamare, per le valutazioni sullo strumento del project financing nei processi di pianificazione urbana;
- gli spazi di aggregazione pubblica, le piazze il lungomare che, grazie a due competizioni di architettura, hanno fortemente coinvolto la collettività locale e la comunità scientifica internazionale;
- l'area di Lago Piatto attraverso un'indagine multidimensionale che valuta le condizioni dei manufatti edilizi e la qualità del paesaggio nelle componenti materiche e immateriali, per un progetto urbano di recupero e riqualificazione;
- l'Oasi dei Variconi e il "distretto dei laghi", attraverso la presentazione del progetto di recupero e valorizzazione del territorio dal titolo "il sistema turistico dei paesaggi d'acqua."

La realizzazione del "distretto culturale" della Campania, incentrata sul network dei sei siti UNESCO della Regione, così come la realizzazione dei "sistemi turistici locali" - uno per ogni World Heritage property - legano il patrimonio "minore", così come le tradizioni immateriali del territorio, al Patrimonio Mondiale, in una logica di sistema. Ciò consente di promuovere l'intero territorio regionale sullo scenario internazionale, come polo di eccellenza per il turismo culturale. La ricerca mostra l'importanza fondamentale del processo di partecipazione pubblica nelle fasi di costituzione del "distretto culturale" della Regione e dei "sistemi turistici locali" delle singole Province. La partecipazione delle collettività locali è intesa come condivisione dei valori identitari del territorio, delle prerogative storiche, architettoniche e paesaggistiche, così come delle tradizioni immateriali. Gli eventi culturali che esprimono le tradizioni dei luoghi e della storia della Campania e delle sue Province, infatti, sono altrettanto significative rispetto al patrimonio costruito che le ha così fortemente caratterizzate. La partecipazione delle comunità locali agli eventi tradizionali del territorio, così come alle scelte per il suo sviluppo, manifesta un attaccamento alle origini dei luoghi che diviene un elemento indispensabile nelle politiche di gestione del patrimonio.

In conclusione, dall'analisi critica dei casi studio in Campania e sul territorio francese, la ricerca rinforza la convinzione che la metodologia multidimensionale e pluridisciplinare, legata all'analisi di buone pratiche internazionali, costituisca un nuovo criterio di analisi e progetto relativo ai problemi della gestione del patrimonio culturale, paesaggistico e intangibile della Regione, che storicamente sono state affrontate da un punto di vista locale e in una prospettiva non integrata.

Nell'ambito più stretto delle discipline inerenti al dottorato di ricerca in "rappresentazione, tutela e sicurezza dell'ambiente e delle strutture e governo del territorio", si condivide, infine, l'idea che lega il rilievo, l'analisi e la rappresentazione alle proposte progettuali per il patrimonio connesse alle necessità e ai desideri delle collettività locali: "è nella rappresentazione che il progetto esce dal grande mare delle possibilità per farsi forma concreata, per farsi misura e immagine senza di che, più che mai nel caso dell'architettura, non c'è comunicazione, premessa di ogni "fabrica", se è vero che è nei volumi, negli spazi inventati e riscritti, rimodulati e riproposti dagli architetti che si incontrano i "desiderata" di città e "cives", i sogni dei governanti e delle persone."[112]

112 CAPRIGLIONE Jolanda. *Lo sguardo mimetico*. Sarno (SA), Edizioni dell'Ippogrifo, 2009.

# 1. Rappresentazione, tutela e valorizzazione del Patrimonio.

## 1.1. Disegno e tutela rigeneratrice: conservazione e valorizzazione del patrimonio culturale, paesaggistico e intangibile.

"Nell'attuale epoca caratterizzata dall'economia della conoscenza, l'identità culturale dei luoghi ha un valore ben più ampio di quello legato all'indotto del turismo, poiché costituisce un patrimonio imprescindibile nei processi educativi per elevare il capitale umano e per rendere competitivo e attrattivo il territorio di appartenenza. L'identità dei luoghi è il frutto della memoria, delle tradizioni e degli antichi saperi, così come delle testimonianze materiali del passato che ne hanno plasmato la forma fisica. Per preservare la continuità storica garantendo agli uomini un miglior ambiente di vita, è necessario creare un equilibrio tra gli spazi del passato e i bisogni del presente, proponendo soluzioni innovative in grado di soddisfare le diverse esigenze in un'ottica di sostenibilità."[113]

Il turismo culturale può essere una via percorribile, anche se non l'unica, per lo sviluppo culturale ed economico di territori dotati di forte appeal e richiamo internazionale, proprio perché custodi di incisive presenze storiche. Esse ne hanno mar-

113 GAMBARDELLA Carmine. *SAVE Heritage.* In proceedings of the IX International of Studies "Le Vie dei Mercanti": Safegard Architectural Visual Environmental Heritage. Aversa and Capri 9,10,11 June 2011. Napoli, La Scuola di Pitagora, 2011.

cato l'evoluzione, le tradizioni e definito il paesaggio, sempre se integrato in attente strategie di planning e management dei beni naturali e costruiti, così come di quelli intangibili.

Città e intere regioni in Europa e nell'America del Nord, così come i Paesi emergenti, stanno puntando su strategie di promozione turistica per il proprio sviluppo economico.[114]

L'impatto della cultura sulle collettività locali non è limitato solo al turismo ma si estende ad altre attività. In una società sempre più globalizzata, la tutela e la valorizzazione del patrimonio culturale possono divenire un potente mezzo per l'integrazione sociale, religiosa, etnica ed economica delle comunità, e contribuire a uno sviluppo più equo e sostenibile.[115]

L'Organizzazione Mondiale del Commercio, the United Nations World Tourism Organization e l'UNESCO, come confermano dati statistici, individuano nel turismo uno dei settori commerciali in maggiore espansione, con un'attenzione molto marcata per quello culturale. Quest'ultimo particolarmente interessato alla riscoperta delle tradizioni locali e dell'autenticità dei luoghi. In tale logica, i Paesi che sono dotati di peculiari emergenze storiche, architettoniche paesaggistiche e vigili nel preservare il proprio patrimonio culturale, puntano sul turismo culturale e sul potenziamento costituito della capacità di richiamo dei territori per ottenerne benefici economici e sociali.[116]

Il turismo rappresenta uno dei più importanti settori per l'economia mondiale con circa tre trilioni di indotto economico worldwide e un'espansione, in media, del cinque per cento all'anno. Esso può generare un insieme di benefici tra cui lo sviluppo di opportunità economiche tanto attraverso l'incremento dei posti  di lavoro quanto attraverso la creazione di mercati locali e regionali. Può anche assicurare la protezione del patrimonio culturale e naturale attraverso la trasmissione dei valori educativi e interpretativi connessi con la valenza e con il significato storico dei luoghi, oltre a contribuire alla ricerca mediante lo studio di "buone pratiche" per la tutela ambientale. Può inoltre concorrere al miglioramento della qualità della vita nello sviluppo del sistema infrastrutturale del territorio di riferimento o nella comprensione interculturale all'interno di una comunità. E'anche vero però che, se non integrato in un'attenta strategia di pianificazione territoriale e gestito opportu-

114 HOLCOMB Briavel. Introduction to the course "Tourism Planning in International Perspective", GSAPP, Columbia University, 2009.
115 HAUMONT Bernard, MOREL Alain. *La Société des voisins: partager un habitat collectif*. Paris, Éditions de la MSH, 2005.
116 WTO. *World Trade Report 2010*. Geneve, WTO Publishing, 2011; UNWTO. *World Tourism Barometer*. Madrid, United Nation World Tourist Organization Publishing, 2011.

namente, il turismo può alterare irreversibilmente lo stato dei luoghi e snaturali, per esempio, attraverso la realizzazione di servizi poco integrati nel paesaggio, fra cui parcheggi, negozi, hotel, strade e aeroporti.

Tra gli impatti fisici e ambientali, si segnalano l'accelerazione dei fenomeni di erosione, l'inquinamento e la graduale parziale o totale degenerazione dell'ecosistema. Fra gli impatti sociali, il turismo di massa può provocare un impoverimento della qualità della vita delle comunità locali e una tensione nei rapporti quotidiani fra visitatori e residenti.[117] Il principale obiettivo, per chi si occupa di gestione del patrimonio, è quindi quello di creare un equilibrio fra tutela e promozione, fra conoscenza dei luoghi, aperta al più vasto pubblico possibile, e protezione degli stessi da un'eccessiva e insostenibile pressione umana, che rischierebbe di alterare, come spesso accade, l'autenticità proprio di quei luoghi.

Ci si chiede allora, in tempi di crisi economica mondiale, quando il turismo rappresenta uno dei possibili settori per lo sviluppo di economie territoriali, l'integrazione sociale e il miglioramento della qualità della vita delle collettività locali, come possa essere possibile coniugare esigenze di sviluppo economico legate al turismo culturale con le necessarie strategie di tutela e di valorizzazione del patrimonio in un'ottica di sostenibilità.

Se gli abitanti del territorio non sentono il paesaggio, la città, il contesto naturale nel quale vivono, come propri, non solo negli aspetti culturali e identificativi, ma anche come il luogo dove poter condurre la propria esistenza dignitosamente allora difficilmente si sentiranno partecipi di un progetto collettivo teso alla tutela, alla protezione e alla valorizzazione dell'ambiente che li circonda.[118]

"Il turismo deve essere una risorsa per il territorio, ma nel rispetto dell'identità locale; per questo motivo va programmato in tutte le sue componenti, per realizzare un bilancio finale positivo anche dal punto di vista delle emissioni dannose o

117 BANDARIN Francesco. *World Heritage. Challenges for the Millennium*. Paris, UNESCO World Heritage Centre, 2007.

118 CHANG T. C., MILNE Simon, FALLON Dale, POHLMAN Corinne. *Urban Heritage Tourism: The Global-Local Nexus*. In *Annals of Tourism Research*, 1996, Vol. 23, No. 2, pp. 284-305.

dell'inquinamento acustico, dovuti ad una cattiva programmazione dell'accessibilità e della mobilità per la fruizione dei siti d'interesse."[119]

Turismo e progetto, come riscoperta dell'identità dei territori, della loro vocazione e processo partecipativo e condiviso dalla collettività locale, sono fattori chiave di buone pratiche per la tutela del patrimonio. In tale logica è fondamentale il confronto internazionale per condividere esempi virtuosi di gestione di monumenti, di siti e di ambienti storici, in cui conservazione e sviluppo coesistano con modelli positivi e trasferibili in altri contesti.

La strategia di tutela e di valorizzazione del patrimonio, così intesa, affronta la possibilità di trasferire politiche di management da un ambiente all'altro. Ricerche contemporanee sullo sviluppo locale in un contesto globale mostrano che esempi di successo dello sviluppo in una regione, città o settore industriale, sono però difficilmente riproponibili, allo stesso modo, in differenti ambiti. Lo sviluppo locale, infatti, dipende da convenzioni ambientali, da modelli di riferimento, da abitudini e da convenzioni sociali che non possono essere ricreate ma solo costruite.[120]

E' anche vero però che le best practices sono tutte caratterizzate da costanti e fattori chiave che possono anche prescindere dalla condizione del territorio. Nella gestione dei beni, in una logica di sviluppo del turismo sostenibile, concetti come identità culturale, integrazione dei turisti con la comunità locale, turismo culturale e sviluppo economico, gestione dei flussi

119 GAMBARDELLA Carmine. *SAVE Heritage.* In proceedings of the IX International of Studies "Le Vie dei Mercanti": Safeguard Architectural Visual Environmental Heritage. Aversa and Capri 9,10,11 June 2011. Napoli, La Scuola di Pitagora, 2011.

120 STORPER Michael. *The Regional World*. New York, The Guilford Press, 1997.

turistici, processi partecipativi nell'appropriazione e nella conoscenza dei valori identificativi del territorio, sono sinonimi di politiche di successo, e possono perciò divenire stimolo per strategie di planning and management da adottare altrove.[121]

La piena partecipazione delle collettività nella gestione del patrimonio per la definizione della propria identità locale è, infatti, tanto un dovere quanto una responsabilità delle amministrazioni pubbliche così come dei cittadini, affinché lo sviluppo sia orientato nella direzione delle reali attese ed esigenze degli abitanti del territorio.[122]

In un progetto collettivo nel quale il turismo diventa una componente del più ampio processo di tutela rigeneratrice del patrimonio, l'approccio metodologico, multidisciplinare e multidimensionale struttura la conoscenza del territorio e ne orienta la gestione come "Fabbrica della Conoscenza."[123]

"La governance del ciclo produttivo, intesa nella sua azione rigeneratrice e modificatrice di infrastrutture, paesaggio, prodotti, si sostanzierà solo se la complessità dei valori dell'identità locale saranno discretizzati e misurati dai saperi, nella loro duplice attività di conoscenza multidimensionale della fisicità prodotta e da produrre, e restituiti come patrimonio ai cittadini e ai portatori di interesse del territorio per intraprendere attività economiche alle diverse scale di investimento sostenibile. Ne conseguirà che i prodotti avranno tanto più valore quanto più elevato è il grado di conoscenza che saremo in grado di trasferire in ogni parte del ciclo produttivo."[124]

In tal senso, l'approfondimento di realtà che sono reputate modello di management per il reale coinvolgimento delle popolazioni locali, diventa spin off per riflessioni sulle strategie da adottare, così come auspicato dalla World Heritage Convention (1972) e dalla Dichiarazione di Budapest sul Patrimonio Mondiale (2002).

Particolare attenzione, per l'apparato legislativo e per il rilievo internazionale che li investe, va riservata a quei siti che per le loro caratteristiche tipologiche, storiche, naturali o immateriali sono considerati d'eccellenza ed emblematici per un Paese o

121 DWYER L., EDWARDS D., MISTILIS N., ROMAN C., SCOTT N. *Destination and enterprise management for a tourism future.* In *Tourism Management 30,* 2009, pp. 63–74.

122 JACOB Allan B. *Making City Planning Work*. Chicago, American Planning Association, 1980.

123 GAMBARDELLA Carmine. *Less/More Architecture, Design, Landscape*. In proceedings of the X International Forum of studies "Le Vie dei Mercanti", Aversa and Capri, 31 May, 1 and 2 June 2012. Napoli, La Scuola di Pitagora, 2012.

124 GAMBARDELLA Carmine. *Le vie dei Mulini. Territorio e impresa. Collana: Rilievo è/o Progetto.* Napoli, Edizioni Scientifiche Italiane, 2003.

per la comunità mondiale. Questo è il caso delle properties incluse nella World Heritage list, dal Valore Universale Eccezionale (Outstanding Universal Value), che diventano un attrattore per il turismo culturale su scala globale.[125]

Anche se dati formali non sono stati raccolti, l'iscrizione di un sito nella lista UNESCO coincide, il più delle volte, con un significativo incremento del numero dei visitatori di quel sito. Per esempio, dopo la designazione a World Heritage property, il numero dei turisti alle Galapagos è passato da novemila nel 1978 a centoquarantacinquemila nel 2006;[126] a Petra in Giordania da trecentosessantamila nel 2006 a cinquecentottantamila nel 2007; al Parco Nazionale Los Glacieres in Argentina da trentamila nel 2002 a settantamila nel 2007;[127] Le Havre, in Francia, in un solo anno dall'iscrizione, avvenuta nel 2005, ha aumentato del venticinque per cento il numero dei visitatori.[128]

Da un'analisi dei dati dell'UNESCO Periodic Report and Action Plan, Europe 2005-2006,[129] emerge che il cinquantaquattro per cento dei manager dei siti Patrimonio Mondiale ha indicato benefici economici conseguenti all'iscrizione della property nella World Heritage list, mentre il quarantasette per cento ha indicato benefici sociali. L'inclusione è vista favorevolmente da quei Paesi che intendono attrarre più turisti. La presenza sul territorio nazionale di siti Patrimonio dell'Umanità è anche motivo d'orgoglio e rivendicazione dell'identità nazionale.

Nell'ambito delle proposte avanzate dalla ricerca, non vi è alcuna intenzione di affidare al Patrimonio Mondiale una posizione predominante o gerarchica rispetto ad altri beni culturali e naturali. In effetti, i progetti per la valorizzazione del patrimonio campano intendono avvalersi del brand UNESCO per creare un'economia legata al turismo culturale da sostegno alle attività di tutela e valorizzazione. Queste sono indirizzate anche e soprattutto al patrimonio "minore" e immateriale. La

125 DROST Anne. *Developing Sustainable Development for World Heritage Sites*. In *Annals of Tourism Research*, 1996, Vol. 23, No. 2, pp. 479-492; RUSSO Antonio P., VAN DER BORG Jan. *Planning considerations for cultural tourism: a case study of four European cities*. In *Tourism Management 23*, 2002, pp. 631–637; PEDERSEN Arthur. *Managing Tourism at World Heritage Sites*. Paris, World Heritage Centre, 2005.

126 WATKINS Graham, CRUZ Filipe. *Galapagos at Risk. A socioeconomic analysis*. Charles Darwin Foundation, 2007.

127 VINALS María José. "WHS inscription: A threat for conservation?" Lecture at the International Symposium "Sharing Heritages: New Challenges for Site Conservation and Protection for Tourism Management", Valencia, Spain, 7-10 February 2008.

128 BORCHI Alessandra. *L'Impatto dello statuto "Patrimonio Mondiale" sullo sviluppo turistico di un sito: il caso di Assisi*. Master in "Valorizzazione dei Siti Culturali". Università Paris 1, Pantheon Sorbonne, 2008.

129 ROSSLER Mechtild, MENETREY-MONCHAU Cecile. *Periodic report and action plan, Europe 2005-06*. World Heritage Series N. 20. Paris, World Heritage Centre, 2007.

volontà di promuovere il patrimonio della Campania con il label UNESCO è legata, inoltre, agli stessi ideali che identificano l'organizzazione internazionale, nella convinzione che possano essere recepiti e condivisi dalle collettività locali. Si sostiene, infatti, l'idea che "l'UNESCO è un luogo di dibattito, un laboratorio collettivo dove si affrontano delle posizioni, delle dottrine e delle teorie per raggiungere un accordo, più o meno consensuale, e delle convenzioni, più o meno condivise. In questo senso, l'UNESCO, come organizzazione internazionale se non universale, può essere considerata come un motore e simultaneamente come uno specchio delle dinamiche culturali (e geopolitiche) sostenute sia dalle istituzioni pubbliche (gli Stati e i loro rappresentanti) che dalla società civile (gli esperti e le associazioni invitate a fornire degli avvisi e a partecipare ai dibattiti e all'elaborazione delle linee guida)."[130]

È necessario osservare però che l'iscrizione sulla lista, che impegna evidentemente gli Stati nei quali il sito iscritto è situato, rende solidali solo i Paesi che aderiscono alla Convenzione.

Questa distinzione non è evidentemente neutra, perché sono riconosciuti solo i siti e i paesaggi ai quali Stato di rifermento intende consacrare gli strumenti di protezione, ovvero il piano di gestione, divenuto obbligatorio dal 2005.[131] Si evidenzia qui un primo punto sensibile: il riconoscimento non viene fornito se non sono predisposti dei dispositivi di gestione, nazionali e internazionali, per i potenziali siti da includere nella lista del World Heritage. Questo vuol dire che il riconoscimento non può avere luogo se non attraverso strumenti di gestione che permettono la tutela a la valorizzazione dei beni? È un criterio realmente fondamentale che particolari siti diventino Patrimonio Mondiale solo se dotati di strumenti di gestione?[132]

Il dibattito è aperto. Uno dei punti delicati del confronto internazionale agli inizi del XXI secolo è quello che generalmente viene chiamato dell'ingerenza generalizzata. I Paesi più sviluppati, infatti, a nome dei principi umanitari e democratici, e spesso per conto dello sviluppo economico e sociale, invocano la necessità di strumenti di gestione e del rispetto della legislazione internazionale di riferimento per il patrimonio. In pratica, però, solo le Nazioni più influenti e potenti possono

130 HAUMONT Bernard. Le patrimoine mondial de l'humanité. Des monuments aux paysages : quels classements ? Pour quelles valeurs ? colloque « sur les paysages monumentaux, paysager et urbain », Université Lyon, février 2004 ; In MARCEL O. *Paysages, modes d'emploi. Pour une théorie générale du paysage*. PUL, 2006. Traduzione dell'Autore.

131 UNESCO. *Operational guidelines*. World Heritage Centre, 2005.

132 HAUMONT Bernard, interviste dell'Autore, da gennaio 2011 a settembre 2012.

mettere in pratica questi principi, e possono permettersi di affrontare degli investimenti economici per l'inclusione di un sito nella lista UNESCO.[133]

A prescindere dal dibattito in corso e dagli aspetti etici che riguardano l'iscrizione di una property nella lista del Patrimonio Mondiale, si rileva che, sempre più spesso i brands dei siti d'eccellenza, in primis quello dell'UNESCO, vengono utilizzati - a diverse scale territoriali - da amministrazioni, tour operators, camere di commercio, enti del turismo e imprenditori privati, come potente strumento per attrarre turisti da tutto il mondo. Basti pensare ai soli canali di comunicazione che offre l'UNESCO, dal visitatissimo sito web del World Heritage Centre al magazine World Heritage, alle citazioni nelle pubblicazioni scientifiche e nei cataloghi, giornali e riviste di promozione culturale e turistica.

Lo spirito di eccezionalità dei siti UNESCO "crea" un patrimonio che merita di essere visto e "consumato". Lo sviluppo del turismo, alla grande così come alla piccola scala, non può essere rifiutato, perché in numerosi casi e la sola risorsa di sostegno e sviluppo economico e sociale. È inoltre spesso la risorsa principale per la tutela degli stessi siti. Tale eccezionalità si riscontra anche nel numero molto limitato dei beni iscritti sulla lista del Patrimonio Mondiale rispetto ai patrimoni nazionali. Basti guardare, per esempio, alla Francia dove più di quarantacinquemila monumenti o siti e circa cinquanta parchi nazionali e regionali sono tutelati dallo Stato. Il carattere di Valore Universale Eccezionale attribuito ai beni del Patrimonio Mondiale è un dono raro, anche se sempre più spesso si apre a punti di vista differenti, sempre più ampi ed eterogenei (storico, artistico, scientifico ed ecologico).

Circa la metà del Patrimonio Mondiale è stato incluso nella lista dal 1995. Il numero dei beni naturali e misti - che rappresentano circa un quarto del totale dei siti iscritti - non ha conosciuto un forte aumento se non negli ultimi quindici anni, in

133 HAUMONT Bernard. Patrimoine et patrimonialisations. Seminario « Liex et enjeux ». Centre de Recherche sur l'Habitat (CRH). Laboratoire Architecture Ville Urbanisme Environnement (LAVUE). Ecole Nationale Supérieure d'Architecture Paris-Val de Seine, 8 novembre 2011.

particolare nei Paesi in via di sviluppo. Le evoluzioni recenti evidenziano l'interesse internazionale per delle tradizioni e aree culturali e paesaggistiche spesso ri-esplorate, e per le dimensioni ecologiche dell'ambiente naturale.

Parallelamente, i criteri di classificazione si sono evoluti: le nozioni di rappresentatività ed esemplarità tendono ad aggiungersi, se non a sostituire, quelle di unicità e autenticità. Infatti, le tradizioni immateriali, così come particolari categorie di beni, si sono aggiunte al campo dei siti naturali e culturali esclusivamente contemplati dalla Convenzione del 1972.[134]

Molto numerosi inoltre sono i network culturali che attraverso il rilascio di un label, spesso riconosciuto dai Ministeri per la cultura, l'ecologia o lo sviluppo sostenibile di diversi Paesi. I labels testimoniano lo stato di "eccellenza" per quella property, non esclusivamente per lo stato di conservazione e per gli intrinseci valori storici, artistici o paesaggistici che essa rappresenta, ma soprattutto, sempre più spesso, per i corretti principi di management adottati e per gli obiettivi raggiunti nel tempo.

Il turismo, da quanto detto, può garantire uno sviluppo sostenibile se integrato in attente strategie di planning ispirate a una approfondita conoscenza del territorio e delle sue valenze materiali e intangibili. Tali politiche non devono essere soltanto condivise da un'elite intellettuale, dai Centri di Ricerca scientifici e dalle Università, ma anche dalle collettività locali affinché le stesse siano coinvolte sia nel processo di apprendimento di tali valori che nelle scelte strategiche dei progetti di modificazione del territorio e gestione del patrimonio. Il lavoro di cooperazione sinergica deve tenere nella dovuta considerazione le matrici che identificano i luoghi e partire da queste per proporre scelte programmatiche riguardanti il futuro. Questo non solo per i beni paesaggistici, artistici e monumentali, ma principalmente, per lo sviluppo formativo, sociale e l'integrazione culturale, basi indispensabili per un generale miglioramento delle condizioni di vita dei cittadini nel rispetto dei valori materiali e intangibili di quella comunità.

134 HAUMONT Bernard. Le patrimoine mondial de l'humanité. Des monuments aux paysages : quels classements ? Pour quelles valeurs ? colloque « sur les paysages monumentaux, paysager et urbain », Université Lyon, février 2004 ; In MARCEL O. Paysages, modes d'emploi. Pour une théorie générale du paysage. PUL, 2006. Traduzione dell'Autore.

## 2. Management del patrimonio: best practices in Francia.

Lo studio per la realizzazione di un distretto culturale della Regione Campania e dei sistemi turistici locali per le cinque Province, si avvale e analizza i progetti realizzati e in progress coerenti con i principi dello sviluppo sostenibile. Affinché il progetto possa essere realizzato, ci si chiede se lo studio di buone pratiche sulla pianificazione e gestione del patrimonio d'eccellenza in Francia, un Paese molto vicino all'Italia per i riferimenti e gli interscambi culturali, possa contribuire a stimolare delle strategie sostenibili anche per i siti del Patrimonio Mondiale in Campania.

Si prendono pertanto a riferimento casi di studio che sono considerati best practices nel campo del management del patrimonio e dello sviluppo sostenibile, a seguito di un'attenta indagine critica basata sulla bibliografia scientifica di riferimento, continui confronti con il professor Bernard Haumont,[135] direttore della ricerca dottorale in Francia, e di interviste con referenti ed esperti di organizzazioni internazionali e Università.[136] La scelta è caduta sugli aspetti relativi alla pianificazione e ge-

135 Docente di Sociologia Urbana. Ecole Doctorale "Milieux, Culture et Société du Passé et du Présent", Centre de Recherche sur l'Habitat (CRH), Laboratoire Architecture Ville Urbanisme Environnement (LAVUE), Ecole Nationale Supérieure d'Architecture Paris Val de Seine, Université de Paris Ouest Nanterre La Défense.

136 PEDERSEN Arthur. UNESCO, WHC, Heritage and Sustainable Tourism, Programme Specialist; GRAVARI-BARBAS Maria, UNESCO Chair in Cultural Tourism, La Sorbonne, Director; DURINGHELLO Regina. ICOMOS, World Heritage Programme, Director; RICHON Marielle. UNESCO, WHC, Culture Sector, Programme Specialist, focal person for universities. Interviews from January 2009 to June 2012.

stione di quelle properties che si sono caratterizzate per particolari azioni, che sembrano essere fondamentali per la riuscita del progetto proposto riguardante i beni campani. Sono analizzati:

- lo Schéma de Cohérence Territoriale (SCOT) de Montpellier, per la pianificazione e il management alla scala metropolitana;
- il network culturale della Valle della Loira, per i processi di riscoperta dell'identità e promozione territoriale;
- Sain- Guillelm-le-Désert et la Communauté de commune Vallée de l'Hérault , per gli aspetti relativi all'autenticità, integrità e promozione del turismo sostenibile;
- Pont du Gard, per i nuovi modelli di gestione e di sviluppo economico e sostenibile;
- il sito e centro archeologico europeo di Bibracte, per gli aspetti relativi all'interpretazione e alla ricerca scientifica;
- la rive gauche de la Seine, per la trasparenza e la partecipazione pubblica nei processi di planning.

I casi studio sono analizzati per gli aspetti della gestione innovativa del patrimonio che, a prescindere dalle specifiche caratteristiche territoriali, si reputano possano essere applicate anche al contesto campano. Quali politiche amministrative, gestionali o quali elementi hanno consentito il successo per questi siti? Com'è possibile che queste particolari circostanze possano essere proposte, se non ricreate, in diversi contesti territoriali?

## 2.1. Pianificazione e management a scala metropolitana: le Schéma de Cohérence Territoriale (SCoT) de Montpellier.

La problematica dello sviluppo sostenibile emerge in Francia nel corso degli anni Novanta, in concomitanza con le riflessioni sui nuovi insediamenti urbani e con le ricerche sugli strumenti di progettazione e le varie scale territoriali, capaci di recepire gli orientamenti legati sostanzialmente a un uso più attento delle risorse territoriali attraverso la partnership fra diversi enti istituzionali.

In questo quadro, nasce il piano urbano di cooperazione intercomunale che diviene operativo per la prima volta nel 1999, grazie alla legge Chevènement, che incoraggia la costituzione di communautés urbanes e commanautés d'agglomérations.[137]

Le principali finalità di questo strumento di pianificazione sono quelle di affrontare, fra le istituzioni coinvolte e attraverso una strategia comune, le tematiche relative ai trasporti, agli insediamenti residenziali, allo sviluppo economico e alla gestione dello spazio.

Nello stesso anno, la legge Voynet, d'orientation pour l'aménagement et le développement durable du territoire (LO-ADDT), introduce l'istituto giuridico del contratto d'agglomerazione urbana che permette di articolare progetti di sviluppo locale di concerto con Stato e Regioni.

Infine, la legge Gayssot-Besson del 2000, Solidarieté et renouvellement urbain (SRU) perfeziona, alla scala della pianificazione sovra cittadina, uno strumento d'orientamento e progettazione, lo SCoT (Schéma de Cohérence Territoriale), che

137 La nozione di *communauté urbaine è definita dalla legge "Chevènement" come "un'istituzione pubblica di cooperazione intercomunale che raggruppa più comuni che formano, alla data della sua creazione, un insieme di oltre cinquecentomila abitanti, che si associano intorno a dei principi di solidarietà, per elaborare in cooperazione un progetto comune di sviluppo urbano e di gestione del loro territorio". Una communauté d'agglomération può essere creata tra un raggruppamento di comuni il cui numero di abitanti è compreso tra i quindicimila e i cinquantamila abitanti.* Traduzione dell'Autore.

favorisce l'integrazione sociale e spaziale in territori omogenei appartenenti a comuni contigui, nel rispetto dei principi dello sviluppo sostenibile, così come chiarito nell'articolo L.121-1 del Code de l'urbanisme.[138]

L'obiettivo principale degli strumenti di pianificazione e gestione del territorio offerti dalle tre leggi, è di favorire l'integrazione sociale fra i diversi strati della collettività locale, e la coerenza spaziale fra le diverse funzioni (residenziali, commerciali, lavorative) nelle realtà urbane coinvolte, alla ricerca delle comuni matrici storiche e identitarie.

L'idea di pianificare e gestire i nuovi insediamenti e le nuove espansioni urbane, in linea con quanto aveva promosso la Comunità Europea nel 1990 con la pubblicazione del "Libro verde sull'ambiente urbano", si associa al concetto di "città compatta" – come sinonimo di città sostenibile - proprio perché attenta all'uso razionale dello spazio naturale, alle caratteristiche paesaggistiche, alle tradizioni e ai valori intangibili dei luoghi.

La Regione Languedoc-Roussillon sembra essere un laboratorio ideale per differenti aspetti rispetto ai nuovi paradigmi posti dai principi di sviluppo territoriale compatto e sostenibilità. Marcata da una crescita demografica continua dagli anni sessanta, con una accelerazione fra gli anni Settanta e Novanta, il territorio registra un tasso d'incremento demografico dell'1,4 per cento, superiore a quello delle altre Regioni francesi.[139]

Il dato più preoccupante, in questo processo di espansione urbana, è l'eccesivo consumo di suolo a destinazione agricola, soprattutto nelle aree attigue ai centri abitati, dove il territorio è occupato tre volte più rapidamente rispetto a quello delle

138 BUYCK Jennifer. *Le fabrique contemporaine des metropoles en France: pays, paysage et paysans*. Thèse doctorale. Ecole Doctorale SHS – Université Lille Nord de France, 2010.

139 BERNIE-BOISSARD Catherine, CHEAVALIER Dominique. *Développement durable: discours consensuels et pratiques discordantes. Montpellier et Nîmes*. In *Quelle Ville Durable*. Espace et Sociétés 147/n°4/2011, Erès editions, 2011, pp.41-54.

aree rurali. Questo in una Regione in cui l'agricoltura assume un ruolo di vitale importanza, anche nel rispetto dell'identità dei luoghi e dei paesaggi.

In tale contesto, per tutelare gli spazi naturali e rurali, l'Assemblea regionale adottava - nel rispetto della legge 4 febbraio 1995 che ha attribuito alle Regioni la competenza della pianificazione territoriale - le Schéma régional d'aménagement et de développement du territoire (SRACCT).[140]

L'idea di preservare e valorizzare il paesaggio agricolo struttura anche le Schéma de Cohérence Territoriale (SCoT) di Montpellier, relativo all'area dell'agglomerazione della Città che conta trentuno Comuni e quattrocentodiecimila mila abitanti. La particolarità dello SCoT consiste nel fatto che il suo perimetro è perfettamente coincidente con quello della Communauté d'agglomération de Montpellier, costituitasi il primo agosto 2001. Gli eletti tracciarono, all'epoca, le linee per una strategia comune di sviluppo urbano di Montpellier e dei Comuni dell'Agglomerazione, in risposta all'incremento demografico costante degli ultimi quarant'anni. La Città, sviluppatasi intorno al proprio nucleo antico fino al 1965, in seguito all'arrivo dei rimpatriati dall'Algeria e all'incremento demografico del dopoguerra, ha subìto un forte processo di espansione urbana incontrollata che ha fagocitato spazi rurali e naturali.

A una politica incapace di gestire sapientemente il territorio, nel rispetto e nella tutela del proprio patrimonio naturale e costruito, si sostituisce, alla fine degli anni Settanta, una visione strategica che vede nella pianificazione della città metropolitana, un ambiente di vita collettiva legata ai principi di uno sviluppo più equo e sostenibile. Si affermano, in questi anni, le linee ordinatrici di una pianificazione territoriale e paesaggistica alla grande scala che propone la Città come principale polo produttivo, culturale e scientifico di riferimento per l'intera Regione Languedoc-Roussillon.[141] Montpellier, proprio grazie

140 Schema di gestione e di sviluppo sostenibile del territorio. Traduzione dell'Autore.

141 VOLLE Jean-Paul, VIALA Laurent, NEGRIER Emmanuel, BERNIE-BOISSARD Catherine. *Montpellier. La ville inventée*. Montpellier, Editions Parenthèses, 2010.

alla crescita demografica straordinaria, all'espansione urbana, alla quantità e qualità di servizi per la sua popolazione, e al suo sviluppo territoriale, produttivo e culturale, è considerata una "grande città a potenziale europeo."[142]

Prima di esprimere delle valutazioni critiche sullo SCoT e sul processo che negli ultimi dieci anni ha visto la sua definizione, approvazione e adozione, si reputa opportuno tracciare un quadro sintetico sulle linee politiche che hanno guidato l'espansione urbana di Montpellier negli ultimi trent'anni. Lo Schéma, infatti, si inserisce in un contesto di pianificazione urbana avviato all'epoca, sia per la continuità con gli strumenti di progettazione urbana attualmente in vigore, che per la sua coerenza alla visione strategica a scala sovra comunale, nata proprio alla fine degli anni Settanta.

Il progetto della Città, e successivamente dell'Agglomerazione di Montpellier, è il risultato di una continuità politica che ha visto la città governata da una maggioranza socialista guidata dal sindaco George Frêche dal 1977. Egli operò attraverso un atteggiamento critico rispetto al precedente sistema di espansione urbana incontrollata, grazie anche al supporto dell'assessore all'urbanistica Raymond Dugrand, geografo e professore all'Università Paul-Valéry de Montpellier, che resterà in carica ininterrottamente fino al 2001.

L'équipe eletta avviò un vasto processo di modificazione e trasformazione urbana teso a variare lo storico sviluppo della Città intorno al proprio nucleo antico, per un'espansione direzionale, che proietterà l'agglomerato urbano verso il mare. Si articola pertanto, in quegli anni, il progetto di una città lineare, che segue l'asse nord-ovest / sud-est nel quale viene prediletto, come principale mezzo di trasporto, il tramway, la cui prima linea è stata inaugurata nel 2000.[143]

L'istallazione dell'IBM su dei terreni di proprietà comunale ma in prossimità dell'aeroporto, in corrispondenza dell'autostrada, ad est della Città, così come la realizzazione del centro Antigone, a opera dell'architetto Ricardo Bofill, e dei nuovi poli di sviluppo urbano nati lungo il fiume Lez - che attraversa la città nella sua propaggine orientale da nord a sud - sono tutte espressione di questa visione strategica d'insieme. La grande operazione urbana, infatti, è basata su uno schema direttore paesaggistico che si sviluppa su un'asse che prevede l'espansione di Montpellier verso la costa, lungo la "via del mare", de-

142 Datar. *Les villes européennes: analyse comparative, rapport d'étude*. La Documentation française, 2003.
143 VOLLE Jean-Paul, VIALA Laurent, NEGRIER Emmanuel, BERNIE-BOISSARD Catherine. *Montpellier. La ville inventée*. Montpellier, Editions Parenthèses, 2010.

nominata successivamente avenue Raymond-Dugrand, nel giugno del 2009.[144] Le strategie di progettazione urbana, avviate alla fine degli anni Settanta ebbero quindi l'obiettivo di conferire a Montpellier, in ambito regionale, il ruolo di una città funzionale, dinamica e sicura, con una qualità della vita elevata per i propri cittadini, sotto il profilo ambientale, urbanistico ed economico, anche attraverso adeguate politiche sociali.[145]

In questa visione strategica si inserisce lo Schéma di Montpellier che, prevedendo centomila nuovi residenti e circa quarantacinquemila nuove abitazioni fino al 2020, pianifica l'espansione urbana al di fuori degli spazi naturali e agricoli che diventano il limite invalicabile da tutelare e la risorsa paesaggistica e produttiva da valorizzare.[146] L'area destinata alle nuove residenze di progetto, occupa la metà del suolo rispetto a quella utilizzata per lo stesso numero di unità abitative realizzate negli anni immediatamente precedenti all'approvazione dello SCoT. Viene invertita pertanto la logica secondo cui gli spazi agricoli e naturali sono percepiti come una variabile da adeguare alle necessità dell'ampliamento urbano, a favore di una visione che, al contrario, avverte tali aree come espressione dell'identità dei luoghi e vettore di sviluppo economico degli stessi.

L'espansione urbana, prevista secondo l'asse direzionale della "via del mare", proietta la Città sulla costa, con ampi spazi di progetto dedicati alla natura e all'agricoltura.[147]

In questa logica, viene favorita la città densa, che si oppone alla città diffusa, estesa su un territorio ampio e risultato di una pianificazione speculativa del territorio proprio perché poco attenta al principio dell'uso sostenibile dei suoli. Lo SCoT prevede tre livelli d'intensità abitativa per la realizzazione delle nuove residenze. Il numero delle costruzioni di progetto è maggiore nel centro urbano e decresce nella periferia e in prossimità delle aree agricole. Tale orientamento è in linea con l'articolo 52 della legge 2 febbraio 1995 tesa alla tutela e valorizzazione dell'ambiente naturale francese. Vengono anche proposte delle soluzioni progettuali orientate a facilitare gli spostamenti a breve distanza di limitatissimo impatto ambientale. Per le nuove costruzioni, lo SCoT prevede la riduzione del numero dei parcheggi nei pressi degli uffici e la realizzazione di garage

144 VIALA Laurent, VOLLE Jean-Paul. *De Polygone à Odysseum, un dessin / dessin de Ville*. In VOLLE Jean-Paul, VIALA Laurent, NEGRIER Emmanuel, BERNIE-BOISSARD Catherine. *Montpellier. La ville inventée*. Montpellier, Editions Parenthèses, 2010, pp 32-65.

145 *Citoyens et urbanisme*, Montpellier, 1977, lettre ouverte aux Montpelliérains (lettera aperta ai cittadini di Montpellier).

146 EHERET Gabriel. Preéserver les zones agricole poir maîtriser le développement périurban- Le Moniteur, 10 novembre 2006.

147 BERNIE-BOISSARD Catherine, CHEAVALIER Dominique. *Développement durable: discours consensuels et pratiques discordantes. Montpellier et Nîmes*. In *Quelle Ville Durable*. Espace et Sociétés 147/n°4/2011, Erès editions, 2011, pp.41-54.

presso i centri residenziali. Dall'analisi effettuata, infatti, queste misure favorirebbero spostamenti alternativi, con mezzi pubblici di trasporto e attraverso percorsi pedonali o ciclabili.[148]

Tutte le fasi che hanno interessato l'elaborazione, l'approvazione e l'adozione dello SCoT, sono state incentrate sui principi della trasparenza e della concertazione. Comunicazione e partecipazione delle collettività locali coinvolte nel processo di pianificazione – attraverso, per esempio, la procedura d'inchiesta pubblica[149] – sono stati i pilastri di un'azione partecipativa avviata per Montpellier proprio alla fine degli anni Settanta.

Lo SCoT, essendo uno strumento d'orientamento verso la scala intercomunale, propone principi organizzativi per il territorio e d'equilibrio fra gli spazi urbani, naturali e agricoli, che vengono realizzati - in una logica d'insieme e strategica - attraverso una pianificazione esecutiva che prevede quali strumenti attuativi, fra gli altri, il Plan de déplacement urbain (PDU), il Programme local de l'habitat (PLH) e il Plan local d'urbanisme (PLU).

Per soddisfare alla necessità di nuove abitazioni, e coerentemente con le politiche sociali previste dallo SCoT, gli strumenti operativi di gestione del territorio sembrano adeguarsi alle visioni strategiche elaborate per la Communauté d'agglomération.

148 REICHEN Bernard, ROBERT Philippe & Associés. Schéma de Cohérence Territoriale (SCoT) de Montpellier. Agglomération de Montpellier, 2006.

149 L'inchiesta pubblica è una fase durante la quale un progetto di decisione amministrativa è sottomesso agli osservatori pubblici, con l'obbiettivo di assicurare le informazioni alle persone coinvolte, di garantire i diritti dei proprietari e di favorire la concertazione. Cfr. BENOIT Cécile. *La procedure d'élaboration du SCoT: périmètre, élaboration et gestion*. Paris, Le Moniteur, 2001.

## 2.2. Identità e promozione territoriale: il network culturale della Valle della Loira.

Nel sito UNESCO della Valle della Loira il coinvolgimento delle collettività locali assume una grande importanza per le scelte di progettazione territoriale e gestione del patrimonio e per la promozione dei luoghi in funzione del loro valore universale.

The World Heritage Committe ha deciso di iscrivere la property nella lista del Patrimonio Mondiale UNESCO nel 2000 con la denominazione "The Loire Valley between Sully-sur-Loire and Chalonnes", in base ai criteri (i), (ii) e (iv),[150] e alla seguente valutazione:

"Criterio (i): La Valle della Loira è rimarcabile per la qualità del suo patrimonio architettonico, per le sue città storiche come Blois, Chinon, Orléans, Saumur e Tours, e in particolare per i suoi famosi castelli, come le Château de Chambord.

Criterio (ii):La Valle della Loira è un eccezionale paesaggio culturale lungo un fiume importante, che testimonia un interscambio di valori umani e uno sviluppo armonioso dovuto alle interazioni tra gli abitanti e l'ambiente naturale per oltre due millenni.

Criterio (iv): Il paesaggio della Valle della Loira, e più in particolare i suoi numerosi monumenti culturali, illustrano in modo eccezionale gli ideali del Rinascimento e dell'Età dei Lumi, attraverso il pensiero europeo occidentale e il design."[151]

150 *(i) rappresenta un capolavoro del genio creativo dell'uomo;(ii) mostra un importante interscambio di valori umani, in un lungo arco temporale o all'interno di un'area culturale del mondo, sugli sviluppi nell'architettura, nella tecnologia, nelle arti monumentali, nella pianificazione urbana e nel disegno del paesaggio;(iv) costituisce un esempio straordinario di una tipologia edilizia, di un insieme architettonico o tecnologico, o di un paesaggio, che illustra una o più importanti fasi nella storia umana.*

151 UNESCO. Report of the 24th Session of the Committee. World Heritage Centre, 2000. Traduzione in italiano dell'Autore.

L'area iscritta della Valle della Loira è limitata nel suo perimetro, agli estremi, dai castelli de Sully-sur-Loire et Chalonnes-sur-Loire. Si estende su una lunghezza di 280 km e occupa una superficie di circa ottocento chilometri quadrati. Il territorio comprende due Regioni, quattro Dipartimenti, sei Agglomerazioni, undici Paesi, centosessantaquattro Comuni, un parco naturale regionale e ospita circa 1,2 milioni di persone. Il sito è uno dei più visitati in Francia. Entrambe le Regioni su cui è ubicata la property (Centre et Pays de la Loire) hanno ricevuto un maggior numero di turisti rispetto all'anno di iscrizione del sito nella lista del patrimonio UNESCO. I turisti nelle Regione Centre sono passati da sette a otto milioni, e quelli della Regione Pays de la Loire, da dieci a tredici milioni, negli ultimi dieci anni.[152] Non esistono dati esatti sul movimento turistico nell'area della Loira iscritta al Patrimonio Mondiale, ma si può ipotizzare che essendo di sicuro aumentato il numero delle visite nei principali castelli[153] – siti emblematici e inseriti nella property – l'inclusione nel World Heritage, abbia influito positivamente sull'incremento del turismo culturale.

Nel 2002 è stata firmata dalle amministrazioni regionali, dipartimentali, comunali e dagli organismi consultivi del territorio una "carta d'impegni" con l'obiettivo di rinforzare l'area in termini di paesaggio, ambiente, servizi turistici e culturali. Lo Stato e le collettività locali, su richiesta del Comitato del Patrimonio Mondiale, hanno definito un sistema di management del sito composto da tre organismi:

- la Conférence Territoriale, che indica le linee guida;
- le Comité pour le Développement, che ha un ruolo consultivo;
- Mission Val de Loire, che è l'organo operativo che si occupa della gestione del sito.

152 French Ministry of Economy (2010). Tourist movement.
153 Valle della Loira. Piano di Gestione. Mission val de Loire, 2012.

La Conférence Territoriale, è un organismo di carattere politico che detta le linee guida strategiche. E' presieduta da un rappresentante istituzionale di una delle due Regioni (Prefect), nominato direttamente dallo Stato. Il Prefect coordina, fra l'altro, il "Plan Loire Grandeur Nature", uno strumento di gestione che regola le attività di tutela e valorizzazione dell'ambiente naturale lungo il fiume. La Conférence è costituita, inoltre, dai presidenti delle Regioni Centre et Pays de la Loire, dai presidenti dei quattro Dipartimenti e dai sindaci delle principali Città iscritte nella World Heritage list. L'organismo, oltre a definire le principali linee guida del Piano di Gestione, approva il programma annuale di attività.[154]

Le Comité pour le Développement è un organismo che ha un carattere consultivo. E' costituito da rappresentanti di istituzioni, associazioni e membri della società civile che operano, fra l'altro, nei settori dell'economia, del turismo, dell'ambiente, della cultura e dell'educazione. Le Comité organizza degli incontri periodici (les rendez-vous du Val de Loire) che rappresentano un forum di discussione e confronto fra i principali stakeholders del territorio.

In genere i partecipanti sono divisi in gruppi tematici che, in una logica di dialogo critico e costruttivo, avanzano idee progettuali relative alle diverse problematiche che riguardano il management del bene. Fra queste, si segnalano: i programmi delle collettività locali per l'appropriazione dei valori relativi all'iscrizione della property nella lista del patrimonio UNESCO; i progetti di cooperazione internazionale; i piani per la gestione dei flussi turistici; e i progetti di sviluppo economico.[155]

Mission Val de Loire è l'organismo operativo che ha il compito della gestione del sito Patrimonio Mondiale. La struttura di management è presieduta da un rappresentante istituzionale di una delle due Regioni che si alternano alla direzione ogni tre anni. La Mission è finanziata per due/terzi dalla Regione Centre e un/terzo dalla Regione Pays de la Loire. Altre forme di contributi sono a carico dello Stato. Le principali operazioni coordinate e concretizzate dalla struttura operativa riguardano:

154 TREMBLAY Dominique. *Valle della Loira. In GUIDO Manuel Roberto, PALOMBI Maria Rosaria. Tutela e Conservazione dei Beni Culturali e del Paesaggio. Roma: MiBAC, Ufficio UNESCO, 2008, pp. 93-96.*

155 Sesto *rendez-vous du Val de Loire, Bois, sopralluogo e partecipazione, dicembre 2008.*

- la promozione della Val de Loire attraverso il brand  UNESCO su scala nazionale e internazionale;
- la definizione di progetti tesi allo sviluppo sostenibile del territorio;
- la creazione di un network cooperativo fra i vari attori istituzionali e non governativi, che operano nell'area della Loira.[156]

Le politiche di gestione territoriale, sviluppate attraverso l'operato sinergico dei tre organismi, sono principalmente tese alla tutela delle coltivazioni specializzate e alla cura per l'ambiente naturale, che hanno fortemente caratterizzato il paesaggio della Loira, denominato "giardino di Francia".

Per valorizzarlo, all'interno degli strumenti di pianificazione territoriale, sono state istituite delle Zone agricole protette (ZAP - article L.122-2 du code rural), con l'obiettivo di evitare gli effetti negativi delle filiere agricole contemporanee che spesso stimolano la produzione delle grandi colture a scapito di quelle tipiche, e per regolare il rapporto fra espansione urbana e aree rurali.

Le ZAP sono divenute operative, per esempio, nella comunità d'Agglomerazione metropolitana d'Angers e nel Comune di Montlouis sur Loire. Più in generale, lungo il fiume, sono stati definiti itinerari paesaggistici legati alle produzioni agricole locali, che hanno avuto il merito di aver incoraggiato lo sviluppo del turismo culturale. I paesaggi caratterizzati dalle vigne, coltura emblematica del territorio, sono stati inclusi in un circuito internazionale, il network Vitour, che collega, attraverso un percorso enologico, sette vigneti europei inclusi nella World Heritage list.[157]

156 Valle della Loira . Piano di Gestione. Mission val de Loire, 2012.

157 CAMPO DE MONTAUZON Chloé, Conseillère Technique de Mission Val de Loire, sopralluogo e intervista dell'Autore, aprile 2009.

La struttura di management costituita da tre organismi, che rivestono altrettanti ruoli differenti nel processo di pianificazione e gestione del patrimonio, consente lo snellimento di complesse procedure burocratiche, proprio perche ognuno di essi ha una specifica competenza che non si sovrappone, ma si integra con quella degli altri. Infatti, la Mission Val de Loire si preoccupa di mettere in azione le strategie politiche orientate dagli enti istituzionali, rappresentati nella Conférence Territoriale. Questi indirizzi sono preventivamente approvati, attraverso un processo pubblico e partecipato, dai principali rappresentanti delle collettività locali, riuniti nel Comité pour le Développement. Il network, così organizzato, attribuisce una significativa importanza alla partnership fra Governo centrale francese, autorità e collettività locali, Università e Centri di Ricerca del territorio, che operano sinergicamente per lo sviluppo sostenibile del sito.[158]

158 TREMBLAY Dominique. *Valle della Loira*. In Manuel Roberto Guido e Maria Rosaria Palombi. *Tutela e Conservazione dei Beni Culturali e del Paesaggio*. Roma: MiBAC, Ufficio UNESCO, 2008, pp. 93-96.

## 2.3. Autenticità, integrità e turismo sostenibile: Saint Guillelm le Désert et la Communauté de commune Vallée de l'Hérault.

La Communauté de communes Vallée de l'Hérault, nella Regione Languedoc-Roussillon, è situata nel cuore del Dipartimento de l'Hérault, in prossimità dell'Agglomerazione di Montpellier.

La Communauté è costituita da ventotto Comuni dei Cantoni de Gignac et Aniane. La sua popolazione, di trentaduemila abitanti,  si è sviluppata velocemente negli ultimi decenni.

Il territorio si estende per quattrocentottanta chilometri quadrati, che rappresentano l'otto per cento della superficie del Dipartimento. Questo è caratterizzato da uno straordinario paesaggio naturale, eroso dal fiume Hérault, tra foreste, vigneti, garrigue e oliveti. L'area si contraddistingue inoltre per i borghi e i villaggi antichi, e per una forte atmosfera di spiritualità. Infatti, questi luoghi sono inclusi nel percorso di Saint Jacques de Compostelle en France, che comprende le pont du Diable e l'Abbaye de Gellone, nel villaggio di Saint Guillelm le Désert, iscritti, per tale motivo, nella lista del Patrimonio Mondiale dell'UNESCO.

Cinque dei ventotto Comuni della Vallée de l'Hérault (Saint-Guihelm-le-Désert, Saint-Jean-de-Fos, Montpeyroux, Aniane, Puéchabon), nel 2002, hanno ricevuto il label di Grand Site de France, che è un prestigioso riconoscimento, attribuito dallo Stato, per una gestione che coniuga preservazione del paesaggio e "spirito dei luoghi", qualità dell'accoglienza del pubblico e partecipazione delle collettività locali. Le Grand Site de France de Saint-Guilhem-le-Désert et Gorges de l'Hérault, che comprende i cinque villaggi, si estende su una superficie di circa diecimila ettari e ospita una popolazione residente di cinquemila abitanti.

Si stimò, nel 2006, che questi Comuni accogliessero un numero insostenibile di visitatori - circa settecentomila l'anno - con picchi di tredicimila turisti al giorno nei periodi di alta stagione. Una frequentazione così massiccia del territorio era dovuta

alla presenza dei siti d'interesse du Pont du Diable, delle grotte de Claumose e dell'Abbazia di Saint-Guihelm-le-Désert che, da sola, riceveva circa duecentottantamila pellegrini l'anno.[159]

Tutto ciò comportava inevitabili conseguenze negative per la tutela del patrimonio monumentale e paesaggistico del territorio. Il flusso eccessivo dei visitatori rappresentava, inoltre, anche un elemento peggiorativo della qualità della vita sia per i residenti sia per i visitatori, in considerazione del fatto con si era perso lo spirito raccolto e tranquillo che aveva così fortemente caratterizzato questi luoghi nel corso della loro storia. In altri termini, l'autenticità e l'integrità della property, così come definite dalla Convenzione sul Patrimonio Mondiale e dalla Convenzione Europea sul Paesaggio, in una percezione multisensoriale dei beni, erano state messe in pericolo a causa dell'eccessiva pressione antropica, che aveva alterato considerevolmente lo stato originario del sito, svilendo il proprio valore materiale e intangibile.

Per evitare tali impatti negativi e limitare le frequentazioni turistiche, le autorità locali, dal 1991, decisero di aderire alla Opération Grand Site, avviata dallo Stato francese negli anni ottanta.

La Opération prevedeva azioni di management innovativo per i siti protetti dal Ministero dell'ecologia e dello sviluppo sostenibile, e si prefiggeva, come principali obiettivi, la gestione dei flussi turistici, il miglioramento dell'accoglienza e la conservazione e valorizzazione del patrimonio culturale e paesaggistico. Furono pertanto elaborati degli strumenti di gestione e realizzati degli interventi strutturali sul territorio orientati a raggiungere tali finalità, attraverso il restauro dei monumenti esistenti e la realizzazione di nuove architetture, caratterizzate da un limitatissimo impatto ambientale e da una elevata qualità costruttiva. In tal senso, fu realizzato un polo di accoglienza al territorio, posizionato a Pont du Diable, che attraverso un parcheggio, dimensionato in riferimento alle necessità di accoglienza e perfettamente integrato alla peculiarità paesaggistiche,[160] consente ai visitatori di sostare le autovetture senza entrare nell'area più visitata del territorio, come accadeva negli anni antecedenti alla realizzazione del complesso. Da qui un sistema di navette consente l'accesso ai siti più conosciuti e visitati del Grand Site, ovvero le grotte de Claumose e il villaggio di Saint-Guilhem-le-Désert. All'interno dell'area di pertinenza del Pont du Diable, fra le opere di maggiore pregio per integrazione paesaggista e qualità architettonica, si

159 Communauté de Communes Vallée de l'Hérault. Label Grand Site de France. Dossier de Condidature Grand Site de Saint-Guilhem-le-Désert et Gorges de l'Hérault, 2010.

160 Sopralluoghi effettuati dall'Autore a luglio e dicembre 2011.

segnala la realizzazione di una passerella pedonale, denominata des anges. Questa consente di mettere a sistema il percorso che conduce al lago sottostante e ai vicini villaggi di Saint-Jean-de- Fos et Saint-Guilhem.

Il ponte è costruito in béton ultra haute performance, misura settantadue metri di lunghezza, e testimonia l'evoluzione delle tecniche di costruzione, nel rispetto relazionale con il preesistente ponte romano dell'XI e con quello carrabile del XX secolo.

In merito alla ridistribuzione dei flussi turistici, come conseguenza delle misure adottate, e al soddisfacimento dell'esperienza turistica da parte dei visitatori, un'inchiesta del 2009 commissionata dalla Communauté ha registrato che la quasi totalità degli intervistati risultava essere soddisfatta. Essi esprimevano pareri favorevoli per la realizzazione delle nuove strutture d'accoglienza al sito, per gli itinerari alternativi proposti e per il servizio navette di collegamento con i principali poli d'interesse del territorio.[161]

161 Communauté de Communes Vallée de l'Hérault. Label Grand Site de France. Dossier de Condidature Grand Site de Saint-Guilhem-le-Désert et Gorges de l'Hérault, 2010.

## 2.4. Nuovi modelli di gestione, sviluppo economico e sostenibile: Pont du Gard.

Le Pont du Gard, nella Regione Languedoc-Roussillon e nel Dipartimento di Gard, è attraversato dal fiume Gardon (detto anche Gard), a cui deve il suo nome. E' uno dei pochi siti di eccellenza francesi che ha ricevuto sia il label dall'UNESCO che quello di Grand Site dallo Stato (Ministero dell'ecologia).

The World Heritage Committe ha deciso di iscrivere la property nella lista del Patrimonio Mondiale UNESCO nel 1985 in base ai criteri (i), (iii) e (iv),[162] e alla seguente valutazione:

"Le Pont du Gard è stato costruito poco prima dell'era Cristiana per consentire all'acquedotto di Nîmes (che è lungo quasi cinquanta chilometri) di attraversare il fiume Gard. Gli architetti romani e gli ingegneri idraulici che hanno progettato il ponte, che si eleva per quasi cinquanta metri di altezza e si sviluppa su tre livelli – la misura massima è di 275 metri – crearono un capolavoro sia tecnico che artistico."[163]

"Le dimensioni del Pont du Gard ne fanno l'opera più alta fra tutte quelle realizzate dai Romani. Le arcate de primi due livelli rappresentano le più audaci costruzioni realizzate in pietra di tutti i tempi […]. Il Ponte è divenuto presto un riferimento per tutte le costruzioni della Regione. Si trovano le tracce delle sue imitazioni a partire dal Medioevo. Infatti i ponti di Avignone e le Pont-Saint Esprit presentano la stesso tipo di volte con degli archi sovrapposti."[164]

Nel 1985 dopo l'iscrizione del Pont du Gard nella lista del patrimonio UNESCO, le Conseil général du Gard, prevedendo un incremento dei flussi turistici, decise di attuare azioni in grado di tutelare e gestire il sito culturale e turistico più visitato del Dipartimento. In effetti, non esisteva all'epoca nessuna struttura d'accoglienza che potesse fornire informazioni culturali e turistiche sul bene a servizio dei visitatori. Un disordine diffuso, dato dal sovrapporsi di elementi incongrui, dalla segna-

162 *(i) rappresenta un capolavoro del genio creativo dell'uomo;(iii) è testimonianza unica o eccezionale di una tradizione culturale o di una civiltà vivente o scomparsa;(iv) costituisce un esempio straordinario di una tipologia edilizia, di un insieme architettonico o tecnologico, o di un paesaggio, che illustra una o più importanti fasi nella storia umana.*

163 UNESCO. Report of the 9th Session of the Committee. World Heritage Centre, 1985. Traduzione in italiano dell'Autore.

164 UNESCO. Periodic reporting. World Heritage Centre, 2006. Traduzione in italiano dell'Autore.

letica stradale e dalle attività economiche legate al turismo, compromettevano l'immagine del Ponte e del suo straordinario paesaggio. I percorsi "selvaggi" nati spontaneamente erodevano gli spazi naturali e les garrigues. Le aree di parcheggio e le rotonde stradali erano posizionate a soli poche metri dal Pont du Gard, e i veicoli potevano circolare liberamente sotto il Ponte fino al 1996.

Fra il 1996 e il 2000, su una superficie di centosessantacinque ettari intorno al monumento, fu avviata un'importante opera di riqualificazione ambientale progettata e finanziata dal Conseil général du Gard, dal Conseil régional du Languedoc-Roussillon, dallo Stato e dall'Europa.

La proposta è destinata ad assicurare un'attenta forma di tutela al sito e le migliori condizioni di visita possibili ai visitatori, cui viene proposto un itinerario culturale che struttura il loro percorso conoscitivo e visivo. La filosofia della nuova gestione si può riassumere nei quattro principali punti che l'hanno definita, ovvero: protezione dell'ambiente e del patrimonio, qualità dell'accoglienza, trasmissione della conoscenza legata all'antico acquedotto di Nîmes e sviluppo economico locale. L'intervento realizzato configura una nuova visione dello spazio, che viene restituito completamente ai percorsi pedonali e interdetto quello veicolare.

Tutta l'area intorno al Ponte, per un diametro di cinquecento metri, venne restituita al suo stato originario. Infatti i parcheggi che permettono l'accesso pedonale al sito, furono realizzati in prossimità di due nuovi edifici d'accoglienza, da una parte all'altra del fiume Gardon, in una posizione non visibile dal Ponte. Le architetture silenti, nel rispetto delle prerogative paesaggistiche del luogo, si inseriscono nel contesto ambientale con un atteggiamento assolutamente discreto in relazione al monumento. Anche un edificio storico del 1865, ubicato di fronte al Ponte venne restaurato e riassunse la sua vocazione originaria, a servizio della gastronomia regionale. Sulla riva sinistra del Gardon, nell'edificio di nuova costruzione, che ospita spazi d'accoglienza, bookstore, caffetteria e luoghi di ristoro, è stato realizzato il più grande interpretation centre e museo virtuale sulla storia della Romanità in Francia.[165] L'edificio inoltre ospita una ludoteca dedicata alle scuole dell'infanzia e alle attività pedagogiche. Fanno parte del complesso anche lo spazio delle esposizioni temporanee e il cinema, dotato di trecento posti a sedere, dove nel corso di tutto l'anno, sono organizzate manifestazioni e proiezioni sulla storia e le tradizioni dei luoghi.

165 MENDEZ GRAF Alejandro. Responsabile dell'accoglienza Pont du Gard EPCC, intervista, dicembre 2011.

## 2.5. Interpretazione e ricerca scientifica: il sito e centro archeologico europeo di Bibracte.

Situata nel cuore della Borgogna, sul Mont-Beauvray, nel Parco naturale regionale del Morvan, Bibracte è il nome dell'antica capitale dagli Edui, una potente tribù gallica, che occupò, tra il II e il I secolo a.C., un vasto territorio, oggi caratterizzato dalle tracce di dodici chilometri di mura fortificate e numerosi edifici su un'area di duecento ettari. Il sito, fu abbandonato subito dopo la conquista romana e gli Edui decisero di costruire una nuova capitale, influenzata dalle architetture e dallo stile romani, ad Autun (Augustodunum). L'area non venne successivamente occupata significativamente, ed è per questo motivo che Bibracte risulta essere fra le città fortificate meglio conservate e caratteristiche della tarda Età del ferro. È anche un sito di grande importanza ed emblematico per la storia nazionale francese, proprio perché qui si sono svolte significative tappe della guerra gallica e dove, si narra, Giulio Cesare avesse terminato la stesura della sua più importante opera letteraria, il De bello gallico.[166]

Il sito di Bibracte è protetto come Monumento storico dal 1985 (loi de 1913) e il Parco naturale regionale di Morvan, che si estende per novecentocinquanta ettari - coperto per la quasi totalità della sua superficie da una foresta secolare - è stato incluso, per le proprie prerogative naturalistiche, nel network comunitario Natura 2000.

Per le sue caratteristiche storiche è paesaggistiche e per le concrete azioni di tutela e valorizzazione del sito, a Bibracte è stato inoltre riconosciuto il label di Grand Site de France nel 2008.

Fra le azioni di maggior rilievo per il management, si segnala l'elaborazione di un "piano di gestione paesaggistica" per la tutela della foresta plurisecolare e le attività agro-pastorali tipiche del territorio, attraverso una programmazione temporale a

166 GUICHARD Vincent. *An example of integrated management of an heritage site: Bibracte – Mont Beuvray (Burgundy, France)*. In proceedings of the X International Forum of Studies "Le Vie dei Mercanti", Aversa and Capri, 31, 1 and 2 June 2012. Napoli, La Scuola di Pitagora, 2012.

lungo termine. Il "piano" detta gli scenari futuri dell'attività degli scavi nell'area archeologica in funzione dei ritmi biologici dell'ambiente naturale nel corso del XXI secolo.[167]

La fortuna e lo sviluppo di Bibracte sono dovuti alle scelte politiche del presidente François Mitterand che proclama nel 1985 l'oppidum "sito di rilevanza nazionale" e nel 1989 lo include nell'ambizioso programma dei "Grands Travaux de l'État". Questo titolo, creato per la circostanza, nello spirito del Ministro della cultura dell'epoca, Jack Lang, avrebbe dovuto distinguere i siti emblematici della storia francese, anche se fu utilizzato esclusivamente per Bibracte. L'investimento di 215 milioni di franchi ebbe il duplice obiettivo di rendere il sito archeologico un modello per le ricerche scientifiche sugli oppida e rilevarne l'importanza per la storia francese ed europea.[168]

L'importo dei lavori iniziali, negli anni successivi e dopo il 2000, è aumentato a trentacinque milioni di euro, finanziati in gran parte dallo Stato ma sostenuti anche attraverso fondi delle collettività locali ed europei. Saranno realizzati il Centro archeologico europeo, il Museo di civilizzazione celtica, e due residenze che ospitano gratuitamente i ricercatori e gli studenti delle Università partners che hanno firmato degli accordi di cooperazione internazionale con l'Établissement Public de Coopération Culturelle. È questo, infatti, l'istituto giuridico pubblico di gestione adottato nel 2008 da Bibracte.  Ne fanno parte, in qualità di componenti del "consiglio d'amministrazione", i rappresentati istituzionali dei seguenti enti:  Stato, Conseil

167 BENKOVÁ Irena, GUICHARD Vincent. *Gestion et presentation des oppida. Un panorama européen*. Bibracte, Centre archéologique européen, 2008.

168 ROMERO Anne-Marie. *Bibracte, archéologie d'une ville gauloise*. Editions Bibracte, 2006.

régional de Bourgogne, Conseil général de la Nièvre, Conseil général de la Saône-et-Loire, Parc naturel régional du Morvan et le Centre des monuments nationaux.

La presenza di rappresentati di due Conseil général si spiega con il fatto che le Mont Beuvray è situato fra i confini dei due Dipartimenti de la Nièvre et de la Saône-et-Loire.

L'EPCC de Bibracte è unico nel suo genere perché, attraverso il proprio sistema di management, coordina tutte le differenti azioni relative al sito - con caratteristiche insieme storiche e naturali - al centro di ricerche di livello internazionale e al museo archeologico della civiltà celtica.[169]

Il cuore dell'attività scientifica della property è un programma di ricerche archeologiche sulla città gallica da cui prende il nome. Il progetto, avviato dal 1984, vede coinvolte circa quindici Università e Centri di Ricerca europei, fra cui, il Centro di Eccellenza della Regione Campania sui Beni Culturali, Ecologia ed Economia (BENECON), membro istituzionale del Forum UNESCO University and Heritage.[170]

169 GUICHARD Vincent. *Bibracte, une expérience de gestion intégrée d'un site archéologique*. In BENKOVÁ Irena, GUICHARD Vincent. *Gestion et presentation des oppida. Un panorama européen. Bibracte, Centre archéologique européen, 2008, pp. 71-84.*

170 "Proto-historic Europe and the birth of towns", progetto elaborato in partnership fra EPCC Bibracte e BENECON nel 2012.

## 2.6. Trasparenza e partecipazione pubblica nei processi di pianificazione: il progetto per la Senna a Parigi.

The World Heritage Committee ha deciso di iscrivere la property "Paris, banks of the Seine" nella lista del Patrimonio Mondiale UNESCO nel 1991 in base ai criteri (i), (ii) e (iv),[171] e alle seguente valutazione:

"Dalla Senna si può osservare l'evoluzione della storia di Parigi, dal Louvre alla torre Eifell, dalla place de la Concorde al Grand Palais e al Petit Palais. La cathédrale Notre-Dame e la Sainte-Chapelle sono delle opere d'arte dell'architettura. Le larghe piazze e le avenues costruite da Haussmann hanno influenzato la pianificazione urbana della fine del XIX e del XX secolo in tutto il mondo."[172]

"L'urbanismo haussmaniano che marca la parte ovest della Città ha ispirato la costruzione delle città del nuovo mondo, in particolare dell'America latina. Infine la torre Eifell e le Palais de Chaillot sono delle insigni testimonianze delle grandi esposizioni universali la cui importanza ha significativamente segnato il XIX e XX secolo."[173]

Nell'iscrizione alla lista del Patrimonio UNESCO sono inclusi i beni, e fra questi i ponti della Senna tra il Pont de Sully e il Pont d'Iéna. Questa limitazione si basa sull'antica distinzione tra la Parigi a monte e la Parigi a valle. A monte, dietro l'Arsenale, vi è la Parigi del porto e del trasporti cittadini fluviali. A valle vi è la Parigi reale e aristocratica, dove si sviluppa una

171 *(i) rappresenta un capolavoro del genio creativo dell'uomo;(ii) mostra un importante interscambio di valori umani, in un lungo arco temporale o all'interno di un'area culturale del mondo, sugli sviluppi nell'architettura, nella tecnologia, nelle arti monumentali, nella pianificazione urbana e nel disegno del paesaggio;(iv) costituisce un esempio straordinario di una tipologia edilizia, di un insieme architettonico o tecnologico, o di un paesaggio, che illustra una o più importanti fasi nella storia umana.*

172 UNESCO. Report of the 15th Session of the Committee. World Heritage Centre, 1991. Traduzione dell'Autore.

173 UNESCO. Periodic reporting. World Heritage Centre, 2006 Traduzione dell'Autore.

limitata attività commerciale e dove è ben visibile il potere dello Stato che si evidenzia attraverso la presenza di imponenti e sontuose opere architettoniche. [174]

I ponti, così come il patrimonio costruito sulle rive del fiume, sono legati alla crescita della città e sono destinati a stabilire, ad attivare e moltiplicare tutti i generi di rapporti fra i residenti e i visitatori stranieri.[175]

Con lo sviluppo e il fiorire delle città, infatti, il numero dei ponti e delle opere d'arte e architettoniche aumenta, cosi come, al contrario, nei periodi bui, di instabilità e barbarie, la realizzazione di capolavori monumentali si arresta.[176]

Infatti, a Parigi i nuovi ponti e le principali opere d'architettura sono stati realizzati, lungo i bordi della Senna, in periodi di crescita politica, economica, culturale e demografica. La Ville lumière è una città fluviale. Fin dal primo insediamento, la Senna ha rivestito sia un ruolo difensivo che economico. La città contemporanea che si é sviluppata tra il XVI (in particolare il XVII) e il XX secolo, esprime, attraverso diverse tracce storico-architettoniche, le evoluzioni delle relazioni tra il fiume e i cittadini. Il progetto della valorizzazione dei bordi del fiume lanciato dall'Amministrazione di Parigi, guidata dal sindaco Bertrand Delanoë nell'aprile del 2010, parla di queste relazioni e della diversa configurazione spaziale, architettonica e funzionale della Senna in un processo di trasformazione urbana che coinvolge la Città e la sua area metropolitana.

L'obiettivo del progetto è ridurre lo spazio veicolare sulle banchine del fiume - nel centro di Parigi - per restituire una maggiore area pedonale e permettere quindi ai cittadini e ai visitatori un più facile accesso alla promenade lungo il fiume, dove sono previsti un maggior numero di spazi dedicati alla vita pubblica, al tempo libero e alla cultura. Si prevede di limitare completamente il traffico veicolare sulla riva sinistra tra il musée d'Orsay e la Tour Eifell, e parzialmente invece sulla riva destra. Qui si trasformerà una strada, attualmente a scorrimento veloce urbano, in un boulevard, a scorrimento lento e a destinazione veicolare, pedonale e ciclabile.

Un successivo obiettivo dichiarato è anche quello di limitare il traffico per ridurre le emissioni nocive per le collettività come per l'ambiente e i monumenti. Infatti, a oggi, sulle due carreggiate della riva destra transitano quarantamila veicoli al giorno

174 ICOMOS. Advisory Body Evaluation. World Heritage Centre, 1991.
175 MARTY Monique. *Mini saga des ponts de Paris*. Port Autonome de Paris, 1979.
176 DOUBLY H.L. *Ponts de Paris a travers les siècles*. Paris, Editions Des deux Mondes, 1957.

e quattromila autovetture in media nelle ore di maggiore traffico. Sulla riva sinistra il traffico è meno intenso, anche se comunque circolano circa duemila autovetture nelle ore di punta.[177]

Il progetto riguarda un'area di quindici ettari di cui quattro verranno completamente restituiti all'esclusiva fruizione pedonale e ciclabile. Il costo previsto per l'intera operazione è di quaranta milioni di euro. Sulla riva sinistra il progetto prevede la realizzazione di percorsi tematici, attività sportive, spazi per esposizioni all'aperto e per gli eventi. Sulla riva destra è prevista la riduzione delle carreggiate e l'istallazione di semafori per diminuire la velocità della circolazione veicolare e consentire un più facile accesso pedonale e ciclabile alle banchine della Senna. Per favorire l'utilizzo del lungofiume, il progetto prevede cinque stazioni d'ormeggio, di cui una destinata alla sosta dei passeggeri in attesa delle imbarcazioni e le altre quattro galleggianti, destinate ad attività ludiche, culturali, ricettive e turistiche. I privati sono coinvolti nella realizzazione delle opere in quanto, tramite concessioni temporanee, potranno gestire le attività commerciali e d'intrattenimento previste nel progetto.[178]

177 GARRIC Audrey. Paris vote l'aménagement des quais de la rive droite de la Seine. Le Monde del 16 maggio 2012.
178 Mairie de Paris (2012). Plan d'aménagement des Berges de Seine, online: paris.fr.

# 3. Il network dei siti Patrimonio Mondiale in Campania: analisi e proposte progettuali.

## 3.1. Il network culturale dei siti Patrimonio Mondiale in Campania, la legge 77 del 2006 sui siti UNESCO italiani e le circolari del MiBAC.

Il progetto per un network che consenta la gestione unificata del Patrimonio Mondiale della Campania e la realizzazione di un "distretto culturale" della Regione è alla base di un Memorandum of Understanding, siglato il 28 maggio 2009, fra il Centro di Eccellenza della Regione Campania per i Beni Culturali, Ecologia ed Economia (BENECON),[179] il Dipartimento di Architettura della Seconda Università di Napoli e il Centro del Patrimonio Mondiale dell'UNESCO.[180]

La proposta mira a definire un sistema di management integrato per il patrimonio naturale, culturale e intangibile in diverse scale territoriali (regionale, provinciale, comunale) mediante un criterio metodologico multidimensionale e pluridisciplinare. Esso include: rilievo, rappresentazione, tutela dell'ambiente e delle strutture, governo del territorio, sociologia urbana, management del paesaggio e dei beni culturali e naturali, economia della cultura, storia dell'architettura e legislazione urbanistica.

La Comunità scientifica del BENECON e del Dipartimento di Architettura SUN ha elaborato studi e proposte specifici su ognuno dei sei siti UNESCO della Campania, e il progetto del network, in progress e a cui l'Autore partecipa, si avvale delle

179 Il BENECON è un consorzio costituito da quattro Università della Regione Campania (Seconda Università di Napoli, Università di Napoli Federico II, Università di Salerno, Università del Sannio). Il BENECON è membro istituzionale del Forum UNESCO University and Heritage.

180 Il progetto è diretto e coordinato dal Professor Carmine Gambardella. Direttore del Dipartimento di Architettura della Seconda Università di Napoli e Presidente del Centro di Competenza della Regione Campania sui Beni Culturali, Ecologia, Economia e Design dei Servizi (BENECON).

competenze disciplinari sopra elencate. Per ognuno dei sei siti, nel presente capitolo, si sintetizzano i principali risultati delle indagini e dei progetti proposti legati ai principi dell'analisi metodologica multicriteri e multidisciplinare.[181]

Si evidenziano, inoltre, i maggiori problemi legati principalmente alla gestione delle properties, che non hanno consentito la valorizzazione del patrimonio anche in chiave turistica. La volontà è quella di superare una visione locale delle questioni per inserirla in una prospettiva internazionale, grazie all'analisi critica dei casi studio in Francia, presentata nel capitolo precedente.[182]

Per ogni sito UNESCO in Campania, a esclusione del centro storico di Benevento, è stato realizzato in inventario informatico, attraverso una piattaforma Geographic Information System, che cataloga tutte le componenti del territorio (sociali, economiche, storiche, ecc.). Il database può essere continuamente sviluppabile. Esso può registrare tutte le modificazioni e trasformazioni dell'area oggetto di studio e del suo paesaggio anche in futuro, grazie all'inserimento di dati di rilievo aggiornati. Il database, nell'ambito della ricerca, si intende come patrimonio di conoscenze acquisito che può stimolare spunti progettuali proprio perché depositario di conoscenze scientifiche, verificate e misurabili.

La metodologia proposta trova in Campania un laboratorio e una location ideali di sperimentazione per la ricchezza e la diversità del patrimonio naturale e storico. Nella Regione, come citato, si trovano sei siti del Patrimonio Mondiale UNESCO che fanno del territorio una delle giurisdizioni amministrative con il maggior numero di tali siti al mondo. Le properties sono annoverate per differenti caratteristiche tipologiche nella World Heritage list:

il patrimonio culturale e paesaggistico del sito di Caserta, costituito dalla Reggia, i suoi giardini, il Belvedere di San Leucio e l'Acquedotto Carolino;

- il centro storico di Napoli;
- le aree archeologiche di Pompei, Ercolano e Torre Annunziata;

181 GAMBARDELLA Carmine. *Ecogeometria in Venafro, identità e trasparenze. Napoli, Edizioni Scientifiche Italiane, 2001.*

182 HAUMONT Bernard. I casi studio in Francia sono stati selezionati secondo le indicazione del direttore della ricerca in Francia. Interviste dell'Autore, da gennaio 2011 a settembre 2012.

- il paesaggio culturale della Costiera Amalfitana;
- il Parco Nazionale del Cilento e Vallo di Diano con i siti archeologici di Velia, Paestum e la Certosa di Padula;
- il centro storico di Benevento, parte del network nazionale Italia Langobardorum.

Vanno anche annoverate le due Man and Biosphere UNESCO del Parco Nazionale del Vesuvio e del Cilento, e le incantevoli isole del golfo: Procida, Ischia e Capri.

Tuttavia, questo enorme patrimonio è in pericolo e poco valorizzato. Infatti, il numero di visitatori legati al turismo culturale nella Regione è limitato se lo si confronta con altre Regioni italiane, così come il turismo culturale su scala nazionale. Inoltre, i flussi turistici sono concentrati per il novantaquattro per cento sulle fasce costiere delle Province di Napoli e Salerno nel periodo estivo. La Provincia di Caserta riceve il quattro per cento soltanto di tali flussi, mentre le Province di Avellino e Benevento ricevono addirittura l'uno per cento, rispettivamente. Ciò comporta un'inevitabile pressione antropica sulla fascia costiera regionale oltre a discriminare la distribuzione degli introiti economici legati al turismo fra le cinque Province campane.[183]

Su scala regionale, il progetto prevede di realizzare un sistema di gestione unificata per i sei siti UNESCO ubicati nel territorio regionale. Tale proposta mira a coordinare i flussi turistici, a promuovere più efficacemente l'immenso patrimonio culturale, naturale e intangibile regionale e a proporre un piano operativo di gestione unificata per i siti UNESCO campani.

Il progetto consentirebbe, nelle intenzioni, di riequilibrare i flussi turistici ed economici fra le cinque Province e di promuovere il territorio e le proprie straordinarie prerogative culturali, paesaggistiche e immateriali, attraverso il brand UNESCO e la sua riconoscibilità internazionale.

183 ROSSLER Machtild, MENETREY-MONCHAU C. *Periodic report and action plan, Europe 2005-06*. World Heritage Series N. 20. Paris, World Heritage Centre, 2007 ; DE LUCIA Vezio. *L'Italia non può perdere Napoli. In Siti. Anno IV n. II/2008. Ferrara, Associazione Città e Siti Italiani Patrimonio Mondiale UNESCO, 2008, pp.12-15.*

## CAMPANIA, REGIONE PATRIMONIO DEL MONDO

Su scala provinciale, il progetto propone la realizzazione di sei "sistemi turistici locali", uno per ogni World Heritage property, inclusi nel network regionale dei siti UNESCO, in una struttura a rete che lega il patrimonio locale, cosiddetto "minore", a quello mondiale. I siti UNESCO e le properties della rete allora diventano gli elementi ordinatori di riferimento per la gestione del territorio e del paesaggio. Essi acquistano la valenza di "nodi e snodi di permutazione del network culturale" che si estende all'intero territorio regionale.

L'idea di legare il piano di gestione dei siti UNESCO e includerlo in un ambito territoriale più esteso è anche incoraggiato dalle strategie del Ministero italiano per i beni e le attività culturali.[184]

Il siti UNESCO campani, per quanto importanti e conosciuti nel mondo, non possono prescindere dall'inserimento in un network culturale che trascenda i propri confini geografici e si estenda, quindi, al territorio provinciale e a quello regionale. Si reputa che così possano proporsi - attraverso un messaggio d'identità storica e culturale - all'attenzione del mercato turistico internazionale, sempre più competitivo e alla ricerca di esperienze autentiche.

In tale logica, ci si chiede: Perché questo patrimonio dalla tipologia così eterogenea può contribuire alla definizione di un distretto culturale della Campania? Perché il network fra i siti del Patrimonio Mondiale della Regione dovrebbe assumere una rilevanza rispetto alla richiesta turistica globale? Quale peso hanno lo Stato e i Governi locali nell'affermazione del messaggio promozionale "Campania Patrimonio del Mondo"?

La lista del Patrimonio Mondiale rappresenta il risultato di negoziazioni e di consensi più o meno larghi fra gli Stati e le loro Amministrazioni, da una parte, e tra gli esperti e le associazioni della società civile dall'altra. In tale "gioco fra le parti" si afferma sempre di più il concetto di esemplarità che sostituisce quello di autenticità. Infatti, i criteri di classificazione si sono

184 GUIDO Manuel Roberto, PALOMBI Maria Rosaria. *I siti italiani nella Lista del Patrimonio Mondiale UNESCO. Dai Piani di Gestione ai Sistemi Turistici Locali. Roma, Ministero per i Beni e le attività Culturali, Ufficio UNESCO, 2007.*

evoluti. Le nozioni di rappresentatività ed esemplarità tendono ad aggiungersi, se non a sostituire quelle di unicità e autenticità. Infatti, le tradizioni immateriali così come gli insediamenti urbani contemporanei, fra gli altri, si uniscono al più consolidato campo dei beni materiali e naturali contemplati dalla Convenzione UNESCO del 1972. Tale evoluzione e allargamento del concetto di patrimonio, storicamente, si registra grazie anche alla Dichiarazione di Nara del 1994 e alla Convenzione sul Patrimonio Immateriale del 2003.

La legittimità ottenuta per l'iscrizione sulla lista del Patrimonio Mondiale si apparenta a una forma metafisica culturale e sociale, perché essa non si avvale realmente di un supporto portato da un gruppo o una classe storica cui è affidato il destino dell'umanità.[185]

In tal senso è vero che senza il supporto dello Stato e una forte spinta che parta dal basso, dalle Amministrazioni e dalle collettività locali, diventa impensabile l'iscrizione di un sito nel World Heritage. L'iscrizione ha anche senso se viene attribuito un importante peso sociale ed economico alla cultura, proprio perché essa è vista come un potente strumento per lo sviluppo turistico. La proposta allora di un network fra i sei siti del Patrimonio Mondiale, così fortemente differenti per categorie tipologiche, può stimolare un turismo interessato alla cultura, al paesaggio e ai beni immateriali, tutti concentrati in un'area geografica relativamente limitata, estesa ai confini regionali. La rete infrastrutturale dei trasporti pubblici, infatti, permette un agevole collegamento fra i siti, con tempi di percorrenza massima, fra i beni più distanti, di circa tre ore.[186]

Nell'ambito del progetto ogni "sistema turistico" della Provincia, corrispondente ai limiti fisici e amministrativi di riferimento, si costituisce idealmente intorno al sito del Patrimonio Mondiale locato nel suo territorio, che diviene il principale nodo e snodo di permutazione della rete culturale.

Si inseriscono nel "distretto culturale" della Regione e nel "sistema turistico locale" di ogni property architetture, monumenti e paesaggi culturali definiti "minori". Al momento essi non sono promossi, ma grazie alla notorietà del brand

185 HAUMONT Bernard. Le patrimoine mondial de l'humanité. Des monuments aux paysages : quels classements ? Pour quelles valeurs ? colloque « sur les paysages monumentaux, paysager et urbain », Université Lyon, février 2004 ; In MARCEL O. *Paysages, modes d'emploi. Pour une théorie générale du paysage*. PUL, 2006.

186 CIAMBRONE Alessandro. *Cultural tourism and sustainable development: a management model for the world Heritage properties of the Campania Region.* Thesis of the Master Science in World Heritage management. University College Dublin, 2008.

UNESCO,[187] potranno essere recuperati e valorizzati in una rete di "eccellenze" che restituirà al territorio il Valore Universale Eccezionale attualmente smarrito, o poco conosciuto.

La costituzione del distretto culturale e dei sistemi turistici locali vede coinvolti, nelle fasi di pianificazione e gestionale, gli enti istituzionali a diversi livelli territoriali e i principali stakeholders del territorio, che possono assumere un ruolo consultivo e propositivo, così come auspicato, sia dalle convenzioni e dichiarazioni internazionali, che dalla legislazione nazionale e regionale sulla tutela e valorizzazione del patrimonio. "Per tali forme di management, lo strumento di cooperazione maggiormente utilizzato, nell'ordinamento italiano, è quello dell'accordo fra pubbliche amministrazioni (art. 15 legge nazionale 241/1990). In particolare, in relazione ad azioni pubbliche destinate a incidere a livello locale (art. 34 decreto legislativo n. 267/2000, Testo Unico Enti Locali), sono previsti i cosiddetti accordi di programma, volti a definire e attuare opere, interventi o programmi di intervento che richiedono, per la loro completa realizzazione, l'azione integrata e coordinata di comuni, province, regioni, amministrazioni statali e altri soggetti pubblici. La peculiarità di tale tipologia di accordo è che la sua approvazione comporta sia la variazione degli strumenti urbanistici eventualmente contrastanti con le decisioni prese in sede di accordo, sia la dichiarazione di pubblica utilità, indifferibilità e urgenza delle opere da realizzarsi. Ebbene, i citati riferimenti normativi rappresentano la base giuridica per la realizzazione di azioni coordinate tra le amministrazioni (Comuni, Provincia, Enti Provinciali del Turismo, Soprintendenza, Regione) chiamate a redigere e attuare il Piano di Gestione dei Siti Unesco."[188]

Per la realizzazione del network culturale della Regione Campania e per l'inserimento della risorsa 'Sito UNESCO' all'interno delle strategie economiche regionali e statali, anche con la predisposizione di servizi per la valorizzazione del territorio, sono previste specifiche fonti di finanziamento predisposte sia dalle istituzioni italiane che da enti e organizzazioni internazionali. Lo status di World Heritage property attribuisce a questi specifici siti una riconoscibilità su scala globale che favorisce lo sviluppo del turismo culturale. Inoltre, questa condizione facilita l'accesso a fondi pubblici e catalizza più agevolmente investimenti privati, proprio per la risonanza e la pubblicità internazionale che un intervento sul Patrimonio Mondiale può comportare. Sono numerosi i progetti finanziati da diversi enti, fra cui la World Bank e il Fondo del Patrimonio Mondiale dell'UNESCO. Infatti, l'inclusione nella World Heritage list e il Valore Universale Eccezionale conferiscono a quello specifico bene un significato non solo per lo Stato in cui è locato, ma per l'intera Comunità internazionale. Il sito quindi,

187 PUGLISI Giovanni. *Il valore del Brand UNESCO. In Siti, anno III numero VIII, gennaio/marzo 2012, pp. 10-14.*
188 CALABRÒ Marco, docente di Diritto Amministrativo al Dipartimento di Architettura della Seconda Università di Napoli. Intervista, giugno 2012.

idealmente, trascende i limiti territoriali di appartenenza e diviene bene comune di tutti i popoli. Solo per citare alcuni esempi relativi al territorio campano, basti ricordare i progetti per il centro storico di Napoli e il sito archeologico di Pompei, che hanno attirato l'attenzione e ricevuto finanziamenti da parte sia di enti statali che dalla Comunità Europea.[189]

La realizzazione del network culturale fra i siti UNESCO campani, incoraggerebbe i finanziamenti e le forme di sostegno economico da enti e organizzazioni internazionali, come evidenziato, fra l'altro, nel Memorandum of Understanding siglato fra il BENECON, il Dipartimento di Architettura SUN e the UNESCO World Heritage Centre.[190]

Nello specifico della legislazione italiana (legge 20 febbraio 2006, n. 77 "Misure speciali di tutela e fruizione dei siti italiani di interesse culturale nella 'lista del Patrimonio Mondiale' posti sotto la tutela dell'UNESCO"),[191] la Circolare del Segretario Generale del Ministero per i Beni e le attività Culturali del 2007 specifica all'articolo 3 comma 2, che "ogni singolo progetto di intervento ammesso può beneficiare di un finanziamento, a carico della legge 77/2006, non superiore a centomila euro, se riguarda un solo sito UNESCO, non superiore a centocinquantamila euro, per ognuno dei siti UNESCO coinvolti in un progetto unitario presentato da una associazione o da un consorzio temporaneo che rappresenti da due a cinque siti, ovvero non superiore a duecentomila euro per ognuno dei siti UNESCO coinvolti in un progetto unitario presentato da una associazione o da un consorzio temporaneo che rappresenti almeno sei siti."[192]

La realizzazione di un network fra i siti UNESCO della Campania, oltre ad essere innovativa e rispettosa delle linee guida nazionali e internazionali sul management del patrimonio, implicherebbe pertanto, un maggior contributo pro capite per ciascun sito in un progetto concertato fra gli enti delegati alla gestione delle properties regionali.

189 GAMBARDELLA Carmine. *Napoli Porta del Mediterraneo: Città Fabbrica della Conoscenza.* In proceedings of the IX International Forum of Studies "Le Vie dei Mercanti". Napoli, la Scuola di Pitagora, 2010.

190 Allegato alla tesi.

191 Allegata alla tesi.

192 "Criteri e modalità di erogazione del fondi destinati alle misure di sostegno previste dall'articolo 4 della legge 20 febbraio 2006, n. 77" (prot. n. 24098 del 30 maggio 2007).

La Circolare del Direttore Generale per la Valorizzazione del Patrimonio Culturale del Ministero per i beni e le attività culturali (MiBAC) n. 6 del 2012 all'articolo 3 comma 3, specifica "ogni singolo progetto di intervento ammesso può beneficiare di un finanziamento massimo di: centomila euro nel caso di singolo sito UNESCO; duecentocinquantamila euro nel caso di singolo sito UNESCO di tipo seriale o paesaggio culturale; ottantamila euro per ognuno dei siti UNESCO coinvolti in un progetto unitario" […]. Inoltre, l'articolo 6 comma 2, sostiene che la Commissione di valutazione, fra l'altro, giudica favorevolmente e quindi incoraggia "i progetti presentati da associazioni o raggruppamenti di siti UNESCO; i progetti che riguardano tutti i siti UNESCO o che coinvolgano più siti; e la capacità della proposta di sviluppare o innalzare in modo strutturale il livello di integrazione fra i siti coinvolti."[193]

Anche grazie a questa successiva circolare del Ministero, si prevedono maggiori fonti di finanziamenti per la realizzazione del network fra i siti del Patrimonio Mondiale della Campania, in considerazione che il sito di Benevento è parte di un "sito seriale", e che la Costiera Amalfitana è inclusa nella World Heritage list, nella categoria dei "paesaggi culturali". In questa categoria, per caratteristiche tipologiche e per le specificità territoriali, potrebbero rientrare anche le properties di Caserta e del Cilento.

In ogni caso, a prescindere dall'entità del contributo, ancora una volta una circolare del MiBAC, in attuazione della legge 77 del 2006, suggerisce la realizzazione di network fra i siti Patrimonio Mondiale e ne agevola la costituzione tramite apposite forme di finanziamento.

193 "Criteri e modalità di erogazione del fondi destinati alle misure di sostegno previste dall'articolo 4 della legge 20 febbraio 2006, n. 77" (prot. MiBAC – DG Val n. 987 CL 28.07.00 del 08 marzo 2012).

Il progetto della costituzione di un network gestionale fra i siti del Patrimonio Mondiale della Campania, interessa anche la ricerca universitaria e la cooperazione internazionale come fonte di sviluppo economico, sociale e culturale del territorio. Il BENECON e il Dipartimento di Architettura della SUN, anche in virtù della membership istituzionale con il Forum UNESCO University and Heritage (che conta circa tremila membri in centotrenta Paesi) – ottenuta grazie alla firma del Memorandum of Understanding con il Centro del Patrimonio Mondiale – ha avviato un vasto programma di ricerche e di cooperazioni internazionali che stanno identificando il territorio della Campania, la SUN e il BENECON, come un riferimento internazionale sulle tematiche e le politiche del management del patrimonio culturale e del paesaggio.

# 4. Rappresentare il sistema culturale della Provincia di Caserta e il distretto culturale della Campania.

## 4.1. Il Piano di Gestione del sito UNESCO di Caserta nel sistema turistico della Provincia e nel network della Campania.

Il Piano di Gestione del sito UNESCO di Caserta è in fase di redazione grazie ad una convenzione siglata fra la Soprintendenza per i Beni Architettonici, Paesaggistici, Storici, Artistici per le Province di Caserta e Benevento, responsabile del sito, il Dipartimento di Architettura della Seconda Università di Napoli e il Centro di Ricerca BENECON.[194] Il progetto è finalizzato alla realizzazione di un sistema informatico e di un quadro programmatico relativo a interventi gestionali possibili nell'ambito della suddetta intesa istituzionale.

Il modello di management proposto per il sito UNESCO di Caserta - in un ambito più ampio che comprende il sistema turistico provinciale e il network fra i siti del Patrimonio Mondiale in Campania - è sviluppato attraverso analisi comparative e studi "sul campo" di best practices worldwide, in particolare in Francia, grazie a un lavoro di ricerca in cooperazione con il team del professor Bernard Haumont del Centre de Recherche sur l'Habitat (CRH), Laboratoire Architecture Ville Urbanisme Environnement (LAVUE) de l'Ecole Nationale Supérieure d'Architecture Paris Val de Seine (ENSA PVS). Partner scientifici e istituzionali del progetto sono inoltre, diverse organizzazioni internazionali che operano nel campo del manage-

194 GAMBARDELLA Carmine. Responsabile del Piano di Gestione. Preside del Dipartimento di Architettura SUN e Presidente del BENECON.

ment dei beni culturali, naturali e intangibili (UNESCO, ICCROM, ICOMOS, IUCN, UNISCAPE), grazie al citato Memorandum of Understandig siglato fra il BENECON e il Centro del Patrimonio Mondiale.

Le fasi di analisi e di progetto, strettamente connesse e consequenziali, sono legate ai principi dell'analisi metodologica multidimensionale[195] e pluridisciplinare,[196] che caratterizzano la conoscenza del territorio secondo i principi della Fabbrica della Conoscenza, precedentemente esposti.

Il Piano di Gestione proposto, come descritto, si configura come un inventario storico, sociale ed economico dell'area oggetto di studio su una piattaforma Geographic Information System (GIS). Esso illustra lo stato dell'arte e gli scenari futuri di modificazione del territorio attraverso lo studio critico di tutte le componenti materiali e immateriali dell'ambiente naturale e costruito. Attraverso il continuo inserimento dei dati informatici, il Piano risulta sempre aggiornato e capace di fornire dei modelli di progetto variabili in funzione delle modificazioni dei luoghi. In tal senso, si condivide l'idea che "la tutela rigeneratrice dei territori, e in particolare dei Siti Patrimonio dell'Umanità, non possono prescindere dall'utilizzo dei dati tratti dall'attività di conoscenza. I dati, se opportunamente inseriti in una piattaforma tecnologica, quali un dinamico sistema informativo, potranno produrre uno scenario in divenire, facilmente implementabile, in grado di omologarsi in continuo alle esigenze di modificazione, e non di trasformazione, che impongono risposte con interventi rapidi e concreti tanto più efficaci quanto più supportati da una sapiente attività di coordinamento di professionalità e competenze maturate dal capitale umano del territorio."[197]

195 GAMBARDELLA Carmine. *Ecogeometria in Venafro, identità e trasparenze.* Napoli, Edizioni Scientifiche Italiane, 2001.
196 HAUMONT Bernard, MOREL Alain. *La Société des voisins: partager un habitat collectif*. Paris, Éditions de la MSH, 2005.
197 GAMBARDELLA Carmine. Responsabile scientifico del Piano di Gestione del sito UNESCO di Caserta, Direttore del Dipartimento di Architettura della Seconda Università di Napoli e Presidente del Centro di Competenza della Regione Campania sui Beni Culturali, Ecologia, Economia e Design dei Servizi (BENECON). Intervista, luglio 2012.

L'analisi preliminare, per quanto concerne la sezione socio-economica del lavoro, ha riguardato quattro unità di analisi:

- sistema infrastrutturale-insediativo;
- caratteristiche socio-demografiche;
- attività economiche;
- quadro della programmazione economico-finanziaria.

L'analisi, alla data, ha consentito di completare le prime due aree di indagine conoscitiva del territorio: il sistema infrastrutturale-insediativo e le caratteristiche socio-demografiche. "Con riferimento al Sistema Infrastrutturale-insediativo, il gruppo di lavoro ha provveduto a reperire dati con riferimento alle seguenti caratteristiche del territorio delimitato dalla buffer-zone: infrastrutture, rete stradale, rete ferroviaria, porti, aeroporti, impianti e reti energetico-ambientali, strutture e reti per la telefonia e la telematica, reti bancarie e di servizi vari, strutture culturali e ricreative, strutture per l'istruzione strutture sanitarie, sicurezza, tempi/costi/modalità di percorrenza dal porto (dal capoluogo di provincia, di regione, da Milano e da Roma) tempi/costi/modalità di percorrenza dall'aeroporto (dal capoluogo di provincia, di regione, da Milano e da Roma).

Con riferimento alle caratteristiche socio-demografiche, sono invece state oggetto dell'indagine le seguenti caratteristiche della buffer-zone: popolazione residente per Comune, densità demografica, ripartizione della popolazione per fascia d'età, ripartizione della popolazione per titolo di studio, numero di laureati per mille abitanti, reddito pro capite, depositi bancari per abitante, saldo migratorio e variazione saldo demografico.

I dati sono stati reperiti dai siti internet di primari istituti di ricerca o di statistica (cfr. Istituto Guglielmo Tagliacarne, ISTAT, etc) e, ove necessario, opportunamente elaborati dai ricercatori del gruppo di lavoro […]. Il livello d'analisi prescelto è stato quello comunale (essendo la buffer-zone costituita da 29 comuni che insistono nella provincia di Caserta o di Bene-

vento), in taluni casi, quando il dato non è stato immediatamente disponibile a livello comunale, l'analisi è stata condotta ad un livello superiore (ovvero provinciale)."[198]

Una prima considerazione relativa alla raggiungibilità della risorsa sito UNESCO in ambito provinciale e regionale, in base ai dati acquisiti, supporta la completezza del sistema infrastrutturale di trasporti che consente un facile accesso almeno al Palazzo Reale di Caserta. In effetti, dall'aeroporto internazionale di Napoli si può facilmente raggiungere la stazione centrale del capoluogo, e da qui Caserta. La distanza inoltre del sito di Caserta dal Cilento, ovvero l'altro sito del network regionale proposto, in particolare quello più distante, può essere colmata in tre ore attraverso mezzi di trasporto pubblici. Il sistema infrastrutturale della Regione, costituito da porti, aeroporti, stazioni ferroviarie e reti stradali, sembra facilitare la costituzione del sistema turistico della Provincia e del distretto culturale della Regione.

In merito all'indagine dei flussi turistici, sono stati reperiti, per le Province di Caserta e Benevento, sulle quali è ubicato il sito UNESCO, i dati aggiornati dell'ISTAT (Istituto Italiano di Statistiche), dell'Assessorato al turismo regionale, della Camera di commercio e degli Enti Provinciali delle due Province. Per i dati dell'offerta turistica, sono stati rilevati: la concentrazione territoriale del flusso turistico, la domanda e l'offerta turistica nelle Province di Caserta e Benevento, i movimenti turistici (arrivi e presenze dei turisti per provenienza nazionale e internazionale), l'offerta ricettiva alberghiera ed extra alberghiera. Tutti i dati hanno rimarcato un'utilizzazione ridotta delle strutture turistico recettive del territorio rispetto alle proprie capacità di accoglienza.

È stato inoltre eseguito un aggiornamento di tutte le cartografie relative sia al sito UNESCO che del territorio di riferimento che riguarda le due Province. Sono state pertanto inventariate e catalogate: le attività produttive, le attività turistiche, gli strumenti urbanistici in vigore (piani a differenti livelli territoriali), i beni culturali, l'accessibilità, le risorse naturali, gli elementi vincolati e gli usi del suolo. Infine son state sviluppate indagini concernenti l'urbanistica, alla gestione dei beni culturali, al

198 D'ANGELO Eugenio. Docente di Economia al Dipartimento di Architettura Luigi Vanvitelli della Seconda Università di Napoli. Intervista, luglio 2012.

valore del mercato immobiliare e storiche, che hanno permesso di tracciare un quadro di modificazione del territorio e del suo paesaggio nei secoli.

Con il Paino di Gestione, "l'obiettivo che la sinergia tra l'Università e la Soprintendenza intende conseguire é porre a disposizione della Comunità dei Cittadini, di quella Scientifica e degli

Enti preposti alla tutela e alla valorizzazione dei Beni Culturali, del Paesaggio e del Territorio, un'architettura di sistema "smart" dove le risorse del territorio, misurate quantitativamente e qualitativamente, attraversate dai saperi, integrate e codificate multidimensionalmente, possano rappresentare il patrimonio di riferimento per creare valore. Le risorse declinate da attori competenti come partite di un conto economico, gestite solo in funzione delle risposte ai bisogni della collettività, in un corretto ed etico rapporto pubblico privato, creeranno non solo valore economico ma soprattutto valore sociale."[199]

Il sito UNESCO di Caserta, nel sistema turistico locale, allora diviene il principale nodo della rete a scala provinciale. La stessa complessità spaziale dal Patrimonio Mondiale casertano, costituito dai tre capolavori dell'architettura borbonica dislocati su due Province (Benevento e Caserta) e ventinove Comuni, definisce una rete di relazioni spaziali sul territorio, che

199 GAMBARDELLA Carmine. Piano di Gestione dl sito UNESCO di Caserta. Soprintendenza di Caserta, 2012.

deve essere recuperata nella sua valenza simbolica, funzionale ed estetica e restituita al paesaggio come polo di riferimento per i beni in ambito provinciale.

Nella maglia della rete che si crea fra i capolavori dell'Umanità e i beni "minori", altrettanto significativi per la storia e l'evoluzione dei luoghi, in un'area che si estende all'intero limite geografico della Provincia, sono inclusi, ovviamente, anche i detrattori ambientali. Questi contribuiscono a degradare il paesaggio, il territorio e le condizioni di vita delle collettività locali.

Il sistema dei nodi del network, rappresentati da architetture, monumenti e paesaggi di valore o da recuperare, ha l'obiettivo di rigenerare il patrimonio naturale e costruito, e con esso di limitare l'attuale impatto negativo dei detrattori ambientali, che possono divenire, se inseriti in un'attenta azione di gestione d'insieme, parte di un processo di riqualificazione territoriale.

A tal proposito, si reputa che "il ripristino della vocazione del luogo omologa l'utilizzo delle risorse a una cultura contemporanea rispettosa dell'ambiente e modifica i detrattori ambientali (fabbriche dismesse, cave, abusivismo edilizio) in generatori di reddito.

I singoli segni appartenenti alla rete diventano allo stesso tempo la traccia materiale degli avvenimenti del passato e i links della rete rigenerativa del paesaggio, una rete tesa ad ostacolare la perdita della memoria e dell'appartenenza e ad avviare un'azione di tutela e valorizzazione del paesaggio […] I poli attrattori, che traducono i detrattori ambientali da punti di debolezza in punti di forza, sono gli snodi di permutazione della rete rigenerativa del paesaggio storico."[200]

L'idea di legare il Piano di Gestione dei siti UNESCO e includerlo in un ambito territoriale più esteso è anche incoraggiata dalle strategie del Ministero italiano per i beni e le attività culturali, così come evidenziato negli atti della IV conferenza nazionale dei siti italiani nella lista del Patrimonio Mondiale UNESCO dal titolo "Dai Piani di Gestione ai Sistemi Turistici Locali".[201]

Si reputa che gli strumenti di pianificazione relativi al sito UNESCO di Caserta debbano riferirsi ad ambiti territoriali più ampi e a un patrimonio "minore" da recuperare. Solo attraverso una rete di eccellenze del patrimonio costruito, paesaggisti-

200 AVELLA Alessandra. *Di_segno e trama del Litorale Domitio. Napoli, La Scuola di Pitagora, 2010.*
201 GUIDO Manuel Roberto, PALOMBI Maria Rosaria. *I siti italiani nella Lista del Patrimonio Mondiale UNESCO. Dai Piani di Gestione ai Sistemi Turistici Locali. Ministero per i Beni e le attività Culturali, Roma, 2007.*

co e immateriale, integrata al patrimonio minore, ordinario e immateriale, il territorio potrà proporsi all'attenzione del mercato turistico internazionale, sempre più competitivo e alla ricerca di esperienze autentiche.

Nel definire il sistema turistico della Provincia di Caserta intorno al proprio sito UNESCO – principale nodo e snodo di permutazione del network culturale a scala provinciale – il progetto prevede la valorizzazione del suo paesaggio rurale come laboratorio sperimentale in divenire, in riferimento proprio ai segni storici che lo hanno così straordinariamente caratterizzato.

Il paesaggio rurale è solo l'idea forza del sistema turistico locale anche se, i nodi di permutazione del network, saranno rappresentati da tutti quei beni, come il Real Sito di Carditello e la rete dei musei provinciali,[202] che grazie alla notorietà del brand UNESCO,[203] possono essere recuperati e promossi in una rete di "eccellenze" che restituisca al territorio il Valore Universale Eccezionale attualmente smarrito, ma insito nelle proprie matrici storiche.

Affinché tale proposta possa essere realizzata, si reputa che sia indispensabile, anche per definire quali beni del patrimonio culturale, naturale e intangibile possano essere inseriti nel network provinciale, costruire un progetto collettivo che veda coinvolti rappresentanti istituzionali, Università, Centri di Ricerca, imprenditori, collettività locali, associazioni culturali, di volontariato e di categoria che operano sul territorio, così come previsto dalla Convenzione Europea sul Paesaggio del 2000, dalla Dichiarazione di Budapest sul Patrimonio Mondiale del 2002 e dalla Convenzione quadro del Consiglio d'Europa sul valore del patrimonio culturale per la società del 2005.

In tal senso una cooperazione molto significativa si sta attuando negli ultimi anni fra l'Amministrazione provinciale di Caserta, molte Amministrazioni comunali della Provincia, enti istituzionali decentrati dello Stato che operano per la protezione e la valorizzazione del patrimonio casertano, il Dipartimento di Architettura della Seconda Università di Napoli, il Centro di Ricerca BENECON, e molte associazioni del territorio, fra cui, il Club UNESCO di Caserta.

Fra queste iniziative si segnalano le partecipazioni a vari progetti di cooperazione internazionale per lo sviluppo della ricerca scientifica che si propongono - attraverso partnerships con enti stranieri di alta formazione superiore, camere di commer-

202 CAPRIGLIONE Jolanda. I Musei della Provincia di Caserta. Camera di Commercio di Caserta, 2005.
203 PUGLISI Giovanni. *Il valore del Brand UNESCO. In Siti, anno III numero VIII, gennaio/marzo 2012, pp. 10-14.*

cio, multinazionali, consolati e ambasciate esteri con sede in Italia - di proporre il territorio della Provincia di Caserta e della Campania come laboratorio di analisi e progetti sulla gestione del patrimonio culturale e del paesaggio.[204]

In questa prospettiva sono state anche organizzate in Campania, in partenariato con UNISCAPE

(network of Universities especially dedicated to the implementation of the European Landscape Convention) e l'Osservatorio Europeo sul Paesaggio", la IV e la V summer school dal titolo "dialoghi sul paesaggio", rispettivamente nei mesi settembre 2011 e ottobre 2012, sotto l'alto patrocinio dell'UNESCO e del Parlamento Europeo.

Si è tenuta, inoltre, a Caserta nel 2011 la XXXII assemblea nazionale dei club e centri UNESCO italiani, che ha avuto l'obiettivo di mettere al centro del dibattito scientifico nazionale le problematicità e le potenzialità dell'immenso patrimonio materiale e intangibile di Terra di Lavoro. Sono state infine organizzate delle manifestazioni dedicate alle settimane dell'educazione allo sviluppo sostenibile - nell'ambito del programma nazionale patrocinato dalla Commissione Italiana per l'UNESCO - nelle scuole della Provincia. Infine, è stato approvato e recepito dall'Amministrazione provinciale il "Documento per la tutela e la valorizzazione del beni culturali e del paesaggio" (della Provincia di Caserta e della Regione Campania).[205]

Si reputa che il "documento", nella logica del partenariato fra istituzioni pubbliche e collettività locali, segni un passo importante di un percorso comune orientato alla definizione di un progetto collettivo di riscoperta dell'identità locale e di riscatto sociale, economico e culturale del territorio.

204 Gennaio - maggio 2012. International Seminarial course "Development and preservation in Large Cities: An International Perspective" in cooperation with Rutgers, the State University of New Jersey; Atlantis 2010: Progetto di cooperazione internazionale Europa – Stati Uniti; Alfa III edizioni 2010 e 2011: Progetto di cooperazione internazionale Europa - America Latina. "International Network in Higher Education for Cultural and Natural Heritage".

205 Iniziativa promossa del Club UNESCO di Caserta in *partnership con la Seconda Università di Napoli (Dipartimento di Architettura e Centro di Ricerche BENECON) e l'Amministrazione Provinciale di Caserta.*

## 4.2. Identità dei luoghi e paesaggi rurali della Provincia di Caserta.

Si reputa che l'identità storica del territorio della Provincia di Caserta sia segnata dalle attività legate alla terra, in primis quella rurale che, nelle intenzioni progettuali, dovrebbe caratterizzare il "distretto culturale" del sito UNESCO provinciale.

Il paesaggio di Terra d Lavoro, nel plurisecolare succedersi di vicende storiche e fino al dopoguerra, è stato espressione di una cultura contadina e di un'attenzione ai sistemi innovativi dei processi agricoli attraverso un atteggiamento consapevole dell'uomo nei confronti dello straordinario patrimonio naturale. Negli ultimi decenni si è passati invece, in brevissimo tempo, dall'uso agricolo dei terreni a quello industriale, snaturando la naturale vocazione del territorio. Ciò ha comportato una variazione significativa nei modelli di vita e di fruizione dell'area.[206]

Tralasciando le mancanze delle amministrazioni preposte a proporre strumenti operativi di gestione paesaggistica e gli incontrollati interventi di espansione edilizia abusiva sfuggiti all'attenzione delle istituzioni, si reputa che il problema più grave risieda nello smarrito senso di identità e di attaccamento delle collettività locali alle matrici storiche del luogo, con tutto ciò che comporta anche in termini sociali ed economici. Gli abitanti del territorio si sono allontanati dalla politica e dagli enti pubblici, delegati, nell'apatia generale, a operare le scelte progettuali. In tal senso, lo sguardo a realtà che sono state segnate dalla storia in maniera analoga a quella della Provincia di Caserta, e che sono reputate modelli di management territoriali per il reale coinvolgimento delle collettività locali e per una corretta pianificazione paesaggistica, può stimolare spunti di riflessione sulle strategie da adottare.

Definito "immenso giardino Mediterraneo" dai viaggiatori del XVIII secolo[207] e Terra Laboris, proprio per la caratterizzazione legata all'attività di produzione agricola conseguente alla straordinaria fertilità dei suoli e all'eccezionale apparato

206 GAMBARDELLA Alfonso. *Ager Campanus, ricerche d'Architettura. Napoli: Edizioni Scientifiche Italiane, 2002.*
207 PENTA Rosa . *Campania Felix. Segni, strutture e permanenze ambientali. Caserta, Frammenti srl, 2000.*

idrico sotterraneo e superficiale, la Provincia di Caserta è rappresentata nel suo stemma da due cornucopie, simbolo di abbondanza, ricolme dei frutti del lavoro della terra.

La allegoria della fertilità si ritrova anche nella Mater Matuta, che tiene nel palmo della mano un melograno, prodotto della terra e simbolo di fecondità, unica eccezione delle statue in tufo Matres Matutae, donne con uno o più neonati tra le braccia, custodite nel Museo Provinciale Campano di Capua e realizzate, tra il VI e il I secolo a.C., dalle popolazioni osche.

Il richiamo alla vocazione agricola del territorio, caratterizzato da nuclei urbani di straordinario interesse storico e artistico, si legge in diverse fasi storiche e attraverso differenti segni che hanno caratterizzato il suo paesaggio: la viabilità consolare e la successiva centuratio, in età romana, le architetture fortificate del medioevo e del rinascimento, i complessi conventuali e le colonie agricole dei monaci benedettini, i siti reali borbonici, le infrastrutture idriche e i grandi assi di collegamento, realizzati e ampliati in periodi successivi.[208]

I Romani, oltre alla costruzione delle vie di comunicazione con l'Urbe, organizzarono anche i territori agricoli procedendo alla consueta suddivisione in settori quadrati di uguale dimensione, orientati secondo le direttrici cardinali che denotano una tecnica agrimensoria piuttosto evoluta. Queste tracce sono presenti ancor oggi negli assi viari di numerosi insediamenti, fra cui, Capua, Santa Maria Capua Vetere, Casagiove e Caserta.[209]

In seguito, la presenza dei Normanni sul territorio marca un periodo di stabilità economica e politica, assicurata anche da un efficace sistema di controllo degli assi viari, basato sulla costruzione di castelli, strutture di difesa ed elementi fortificati

208 JACAZZI Danila. *Leggere il territorio: scienza e interpretazione dell'Ager Campanus. In SERRAGLIO Riccardo. Ricerche sull'architettura rurale in Terra di Lavoro. Napoli, Edizioni Scientifiche Italiane, 2007, pp. 11-46.*

209 CASIELLO Stella, DI STEFANO Anna Maria. *Santa Maria Capua Vetere. Napoli, Editoriale Scientifica, 1980.*

dislocati a rete in punti strategici. A essi si intrecciano dipendenze rurali e masserie, gestite dalle comunità monastiche benedettine, per il controllo di vaste aree oggetto di bonifiche e conseguente utilizzazione agricola.

Successivamente, gli Svevi inseriscono le produzioni e vendite delle colture locali in un circuito nazionale e internazionale, grazie alla regolamentazione dei monopoli, alle dogane e all'apertura di fiere e mercati.[210]

Dal '500 gli aragonesi si occupano sostanzialmente della bonifica di vaste zone paludose e del riassetto della viabilità soprattutto per i trasporti agricoli: loro è l'idea di rendere navigabile il Volturno per stabilire una connessione fra Capua e il mare.

Dalla metà del '700 i migliori territori della provincia vengono deputati alle sperimentazioni agricole e zootecniche, intese come volano di sviluppo economico e promosse dai Borbone, grazie a una rete di residenze, i "siti reali", distribuiti su un ampio territorio.[211]

La più importante fra queste per la tutela delle produzioni agricole, è la tenuta di Carditello, destinata soprattutto agli allevamenti di razze equine e bovine.[212]

Il paesaggio rurale, nel XVIII secolo, è fortemente segnato da straordinarie opere di ingegneria idraulica: i Regi Lagni, un imponente canale di irrigazione che attraversa l'entroterra per raggiungere il mare: e l'Acquedotto Carolino, dichiarato Patrimonio Mondiale nel 1997 con la Reggia, i giardini reali e la città industriale di produzione serica di San Leucio.

Il programma di "urbanistica rurale" del periodo fascista incardinato sulla bonifica e la colonizzazione di terre paludose, soprattutto lungo il litorale Domitio, assume un ruolo propagandistico da parte del governo, che esalta la virtù della vita rurale

210 VITOLO Giovanni. *La Campania nel Medioevo. In Maria Donzelli. Storia, arte e cultura in Campania. Milano, Teti, 1976, pp. 53-81.*
211 ALISIO Giancarlo. *Siti reali dei Borbone. Aspetti dell'architettura napoletana del '700. Officina Roma 1976.*
212 SERRAGLIO Riccardo. *Ricerche sull'architettura rurale in Terra di Lavoro. Napoli, Edizioni Scientifiche Italiane, 2007.*

come segno di una rinata moralità da contrapporre all'urbanesimo industriale, inteso, al contrario, causa di calo demografico, disordine e anarchia sociale.[213]

A oggi, parte del patrimonio architettonico rurale, che ha significativamente definito il paesaggio di questi luoghi, come già detto, sembra gravemente compromesso e verte in un grave stato di abbandono sia fisico che funzionale. Negli ultimi decenni, l'incontrollabile foga edificatoria, l'inserimento industriale, la realizzazione di numerose e imponenti superstrade e, in generale, la dissipazione dello spazio, hanno infranto l'immagine del "bel paesaggio", tanto celebrato nei secoli scorsi dai viaggiatori forestieri.[214]A ciò si aggiunge anche l'abbandono del territorio agricolo che, in linea con i dati diffusi dall'associazione nazionale bonifiche e irrigazione,[215] si è notevolmente ridotto a causa delle aree conquistate dalla cementificazione e delle variazioni relative alle condizioni e attività lavorative tradizionali legate all'uso del suolo.[216]

"Secondo dati Istat tra il 1990 e il 2005 la superficie agricola utilizzata (SAU) in Italia si è ridotta di 3 milioni e 663 mila ettari, un'area vasta della somma di Lazio e Abruzzo: abbiamo così convertito, cementificato o degradato in quindici anni, senza alcuna pianificazione, il 17,06% del nostro suolo agricolo."[217]

La Provincia casertana avrebbe dovuto preservare quelle caratteristiche paesaggistiche per lo meno simili ad alcune aree del territorio francese meridionale, consistenti in una forte presenza classica, una connotazione medioevale influenzata dalla cultura araba-bizantina e una crescita rinascimentale.[218]

Il paesaggio rurale di Terra di Lavoro, se opportunamente valorizzato, potrebbe favorire l'incremento dell'indotto economico non legato esclusivamente alla produzione agricola, ma anche al turismo enogastronomico e culturale orientato alla ricerca di esperienze autentiche, al di fuori dei circuiti internazionali e di massa. In tal senso, "è fondamentale comprendere quali

213 PAPPALARDO Gianluca. *Borgo Appio e Borgo Domizio: episodi di ruralesimo nella bonifica del Volturno. In SERRAGLIO Riccardo, ... op cit, 2007, pp. 75-92.*
214 ZERLENGA Ornella. *Architetture dimenticate in Campania Felix. In PENTA Rosa. Campania Felix. Segni, strutture e permanenze ambientali. Caserta, Frammenti srl., 2000, pp. 167-235.*
215 DE PRETIS Loredana. *La tutela del paesaggio rurale. In Siti, anno III, numero IV, ottobre /dicembre 2007. Ferrara, Associazione Italiana Siti e Città Patrimonio Mondiale UNESCO, 2007, pp. 16-18.*
216 EMILIANI Vittorio. *Il consumo del suolo, un disastro nazionale. In Siti, anno III, numero IV, ottobre /dicembre 2007. Ferrara, Associazione Italiana Siti e Città Patrimonio Mondiale UNESCO, 2007, pp. 13-15.*
217 SETTIS Salvatore. *Paesaggio Costituzione cemento. Torino, Giulio Einaudi editore s.p.a., 2010, p. 3.*
218 GAMBARDELLA Alfonso. *Ager Campanus, ricerche d'Architettura. Napoli: Edizioni Scientifiche Italiane, 2002.*

siano le matrici identitarie dei luoghi per poter avanzare delle ipotesi progettuali in grado di tutelare e gestire il territorio creando un equilibrio tra gli spazi del passato e i bisogni del presente, proponendo soluzioni innovative in grado di soddisfare le diverse esigenze in un'ottica di sostenibilità."[219]

Il confronto internazionale può fornire elementi positivi e realizzare le strategie di tutela del patrimonio, magari da esportare ad altri territori.[220] Ciò premesso, si ritiene che le strategie da adottare per la gestione dei beni naturali e costruiti, così come auspicato dalla Convenzione Europea del Paesaggio e dalla Dichiarazione di Budapest sul Patrimonio Mondiale, debbano coinvolgere le comunità locali affinché gli scenari futuri di modificazione del territorio siano compatibili con le loro aspettative.[221]

In questo processo di pianificazione, si condivide l'idea che "le radici del patrimonio genetico rappresentano il terreno fertile per produrre innovazione, che non trasformi ma modifichi, condividendo quella cultura biologica, naturale ed evoluzionistica, in grado di assecondare, contro ogni trasposizione di modelli predeterminati, una sorta di funzione rigeneratrice, diremmo "staminale", in quanto prodotta dalla stessa complessa identità dei luoghi".[222]

Impossibile recuperare l'intero patrimonio artistico, architettonico e paesaggistico legato alla storia rurale del territorio, in considerazione, soprattutto, della sua eccezionale ricchezza, qualitativa e quantitativa, e delle limitate risorse economiche dedicate alla tutela e valorizzazione dell'ambiente e dei beni culturali. Forme diverse di gestione del territorio potrebbero però evitare che si ripetano gli scempi degli ultimi decenni. Per tale motivo si propone la costituzione di un "distretto culturale" o "sistema turistico locale", così come definito nella "Riforma della Legislazione Nazionale sul Turismo" (Legge 135 del 2001, articolo5), connesso al sito Patrimonio Mondiale di Caserta, per la sua riconoscibilità internazionale, e caratterizzato

219 GAMBARDELLA Carmine. *SAVE Heritage*. In proceeding of the IX International Forum of Studies "Le Vie dei Mercanti": Safegard Architectural Visual Environmental Heritage. Aversa and Capri 9,10,11 June 2011. Napoli, La Scuola di Pitagora, 2011.
220 JACOB Allan. *Making City Planning Work*. Chicago, American Planning Association, 1980.
221 CAPRIGLIONE Jolanda. *Lo sguardo mimetico. Sarno (SA), Edizioni dell'Ippogrifo, 2009.*
222 GAMBARDELLA Carmine. *Atlante del Cilento. Napoli, Edizioni Scientifiche Italiane, 2009.*

dalla rivalutazione della vocazione rurale del territorio come importante stimolo progettuale per gli sviluppi socio-economici dell'area.

Anche il patrimonio minore, in questo caso associato alle architetture e ai paesaggi rurali, in linea con l'articolo 12 della World Heritage Convention, messo a sistema, potrebbe assumere e rinchiudere in se quel Valore Universale Eccezionale, condizione indissociabile dal concetto di World Heritage, ed essere promosso all'interno di una proposta complessa di beni materiali e valori intangibili di cui la Provincia è straordinariamente ricca. Questo progetto deve coinvolgere i principali stakeholders del territorio, così come ci insegnano le best practices sul management del patrimonio.

La straordinaria fertilità dei suoli, su cui la costituzione del sistema turistico della Provincia dovrebbe basarsi, secondo le indicazioni progettuali, ha fatto sì che questo territorio venisse integrato in un ambito geografico definito Campania felix.

"Il territorio di "Campania felix", ovvero "Campania fertile, ubertosa", deve il suo storico appellativo alla concomitanza di più fattori e processi, tanto naturali quanto antropici.

Elemento fondamentale è la natura vulcanica della componente geopedologica del territorio stesso, cha ha storicamente costituito polo attrattore delle numerose e svariate Genti che da tempi remotissimi lo hanno abitato e coltivato, nonostante l'intrinseca instabilità sismica ed il costante pericolo di eruzioni. Tuttavia, tale apparente contraddizione è una costante peculiarità di tutti territori vulcanici. Infatti, in essi si ritrovano i suoli più produttivi e più intensamente coltivati della Terra, e la loro fertilità, ben nota già all'uomo preistorico, ha significativamente influenzato lo sviluppo di numerose civiltà, sicché le aree vulcaniche sono state e sono tuttora tra le più densamente popolate del mondo.

La ragione primaria della fertilità delle aree vulcaniche consiste di fatto nel reiterato apporto, sotto forma di colate magmatiche o di piroclastiti da ricaduta, di minerali ricchi di elementi nutritivi essenziali per i vegetali – e quindi per l'intera catena alimentare fino all'uomo -, in particolare potassio.

A livello geo-strutturale, "Campania felix" si riconfigura nell'attuale Piana Campana, delimitata sia dalle propaggini appenniniche e dai rilievi carbonatici meso-cenozoici del Massico, di Monte Maggiore e dei Tifatini, sia dai poderosi impianti vulcanici dei Campi Flegrei, del Somma-Vesuvio e del Roccamonfina.

[…] I depositi alluvionali sono la tangibile testimonianza dell'incidenza del secondo elemento caratterizzante la Piana, ovvero la dinamica delle acque superficiali rappresentate soprattutto dal Clanio, oggi regimato nei Regi Lagni, e dal Volturno, nonché da numerosi altri corsi di vario ordine. Le continue esondazioni, e le periodiche digressioni e rimodellazioni dei letti fluviali hanno di fatto contribuito a rimescolare i materiali vulcanici con i detriti carbonatici provenienti dai rilievi, ridistribuendo su più ampie superfici i sedimenti così arricchiti dagli elementi fisionutrizionali derivanti dall'alterazione dei minerali primari.

Ne è derivata ampia ed articolata pedovariabilità, ovvero grande differenziazione dei suoli, sia dal punto di vista genetico che costituzionale. E tale circostanza ha determinato, a sua volta, l'ingresso ed il presidio dell'uomo sul territorio, che, prima istintivamente e dopo scientificamente, ha selezionato i suoli secondo le loro potenzialità ed ha individuato gli ordinamenti produttivi, agronomici e zootecnici, più idonei alle attitudini dei suoli stessi.

Oggi "Campania felix" non ha perso le sue congenite connotazioni di fertilità e produttività, ma soffre di una palese e gravissima crisi socio-economica e culturale. Nell'immaginario collettivo, questo territorio rappresenta il paradigma del degrado ambientale, dello strapotere della camorra, del vuoto culturale. In particolare se ci si riferisce al Basso Volturno - Litorale Domizio, o al paesaggio dei Tifatini, che denunciano lo stato di inquietante incompiutezza perennemente sospeso tra l'essere attuale della sregolatezza e dell'assenteismo, e il futuribile divenire della ragione e del governo saggio ed efficiente.

Continuare a parlare solo male del Casertano è fuorviante, malevolo ed offensivo, sia nei confronti dei Cittadini onesti, sia nei confronti dei Beni ambientali, architettonici, artistici e storici di cui questo territorio è più che ricco. Se è vero, come è vero, che esistono attività malavitose – cui lo Stato oppone contrasto sempre più incisivo ed efficace – e casi conclamati di contaminazione e degrado, è pur anche palese che la comunicazione stampata e radiotelevisiva, disinformata e malinformante, spesso diffonde notizie tanto clamorose quanto infondate e tendenziose. Comunicati che hanno il solo effetto

residuale di screditare persone fisiche e territorio, e di allarmare la popolazione, con gran soddisfazione degli ecologisti ambienterrorisiti.

La Ragione pone con insistenza il quesito: "Cui prodest?". La domanda è facile, ma le ragionevoli risposte sono inquietanti. Chi ha interesse a diffamare il territorio, umiliare la popolazione, demoralizzare l'imprenditoria, mortificare la cultura? Le possibili reazioni a questo sconcertante contesto sono di fatto due: o subire, abdicando alla civiltà e consegnando il patrimonio culturale, naturale e materico nelle mani di speculatori e sciacalli, o insorgere, investendo proprio sul quel patrimonio che si vuole disconoscere e negare, restituendogli il valore e la dignità sottratti e negati."[223]

223 Andrea Buondonno. Docente di Ricomposizione ambientale, Dipartimento di Architettura Luigi Vanvitelli SUN, intervista dell'Autore, agosto 2012; Andrea Buondonno. *Campania felix*. In "Resoconto della Commissione Ambiente e Territorio 2011-2012", Rotary Club "Caserta - Terra di Lavoro" (in stampa).

# 5. Il Litorale Domitio e Castel Volturno: casi studio.

## 5.1. Castel Volturno, da costruzione illegale a nodo e snodo di permutazione del "distretto culturale" della Provincia di Caserta.

La Città, di origine incerta, forse di fondazione etrusca, non testimonia tracce rilevanti della sua riconosciuta antichità letteraria. E' caratterizzata, oggi come due millenni fa, da quattordici chilometri di rigogliosa macchia mediterranea, ventisette di costa sabbiosa continua dalla superficie di settantadue chilometri quadrati. Il fiume Volturno - principale corso d'acqua dell'Italia meridionale sia per lunghezza che per portata - attraversa la Città.

Castel Volturo è stata il crocevia obbligato per quanti, provenendo dal mare intendevano inoltrarsi all'interno, fino al porto Casilinum (attuale Capua) e poi a Capua (attuale Santa Maria Capua Vetere). Importante centro commerciale, la città svolse fino ai tempi della Guerra Gotica (metà del VI sec. d.C.) di cui si hanno tracce in Procopio (Procopio di Cesarea - Le Guerre a cura di M. Craveri) la funzione principale di emporio commerciale. Qui, nel 95 d.C., l'imperatore Domiziano Flavio fece costruire la strada che ancor oggi porta il suo nome, per collegare Puteoli (attuale Pozzuoli) all'Appia e quindi a Roma, e un superbo ponte, che univa le due sponde del fiume richiamato da Papinio Stazio, poeta romano del I sec. d.C., nelle Silvae. Nel IX secolo i Longobardi costruirono l'attuale castello su un piede superstite del ponte (quello meridionale) che, in periodi successivi, divenne la residenza di potenti famiglie normanne, sveve e aragonesi.

Fra le principali emergenze architettoniche cui la Città deve far fronte vi sono l'antico Borgo San Castrese e la Torre di Patria. Non meno urgenti sono però i rilievi e il recupero di Liternum. Ancorché imprecisata la collocazione del sito, è verosimile che esso debba configurarsi con l'area archeologica sulle sponda sud del lago di Patria (antico fiume Clanio). Qui Publio Cornelio Scipione l'Africano avrebbe trascorso il suo volontario "esilio"  e i suoi ultimi anni in una residenza di fa-

miglia, in una località incerta, probabilmente nelle terre che i suoi legionari si videro assegnate dopo la battaglia di Zama alla fine della II guerra Punica (202 a.C.).

Fra le bellezze naturalistiche, di grande valore ambientale, ricordiamo l'Oasi dei Variconi e l'area della riserva naturale Foce Volturno, Costa di Licola e Lago Falciano. La prima è una delle più importanti aree umide della Campania, protetta dalla Convenzione di Ramsar per le funzioni che svolge nei cicli biologici di molte specie di uccelli migratori e per la presenza di alcune specie di piante rare. La seconda copre i ventisette chilometri di spiaggia del litorale e comprende alcune aree SIC (Siti di Interesse Comunitario) e ZPS (Zone di Protezione Speciale).

Ad oggi, Castel Volturno, a causa degli abusi edilizi, dell'immigrazione clandestina e della presenza di numerose organizzazioni malavitose, può essere considerata uno dei casi più estremi di degrado urbano e sociale in Italia. A livello locale, le emergenze regionali sono notevolmente amplificate a causa anche della connotazione negativa accresciuta dai mass media. Al periodo di sviluppo economico e turistico vissuto dalla Città fra gli anni Sessanta e Ottanta, grazie pure alla realizzazione dell'abusivo centro di Pinetamare - località centrale del litorale cittadino - si sono succeduti nel tempo avvenimenti, a volte sfuggiti all'attenzione degli amministratori e a volte troppo grandi e imprevedibili per essere controllati. Essi hanno comportato, negli ultimi trent'anni, un declino lento e inesorabile di tutto il territorio.

Fra le principali cause che hanno generato tale degrado, vanno ricordate:

- la realizzazione di numerose costruzioni abusive in aree a rischio idrogeologico e di esondazioni. Ad esempio: le quattromila abitazioni abusive nell'area di Lago Piatto, sulla sponda destra, alla foce del Volturno; le otto torri costruite sul demanio marittimo in località Pinetamare e la realizzazione della darsena, essa pure abusiva, di San Bartolomeo nell'alveo disseccato della cosiddetta Foce Vecchia dei Regi Lagni, che contava 180 posti barca e dove dovrebbe sorgere un nuovo porto. Larga parte di tali realizzazioni ha spazzato via le dune costiere e la macchia mediterranea protetta contribuendo, unitamente alle

opere marittime sulla spiaggia antistante Pinetamare, a incisive modificazioni della linea di spiaggia originaria, con cospicue aree di erosioni e altrettante di ripascimento.

- l'inquinamento delle acque, dovuto soprattutto alla condotta dei Regi Lagni, eccezionale opera, a suo tempo, di ingegneria idraulica voluta dai Borbone per l'irrigazione dell'area agricola casertana. Oggi, tale canale che sfocia in mare, per effetto degli scarichi abusivi di molti Comuni (molti anche avallati da istituzioni), è una delle più grandi discariche a cielo aperto d'Italia;

- l'occupazione del territorio da parte di oltre trentamila sfollati del terremoto di Napoli del 1980 e del bradisismo di Pozzuoli fra il 1983 e il 1984. Soggiornando per tempi limitati in molte strutture alberghiere e residenziali dell'area e non integrandosi, per la loro permanenza temporanea, essi hanno finito per alterare repentinamente gli equilibri demografici e impoverire i servizi sociali;

- l'immigrazione clandestina di prevalente provenienza africana. Ai ventimila cittadini si sono aggiunti ventimila "nuovi residenti" che spesso, non trovando lavoro, si sono dati ad attività illecite. Le infrastrutture pubbliche della Città risultano essere notevolmente sovraccaricate, anche perché, nel periodo estivo, alla già imprecisabile massa demografica di clandestini si aggiungono in media duecentomila visitatori al giorno, per effetto del cosiddetto turismo balneare;

- i conflitti sociali determinati da una difficile co-abitazione di residenti e clandestini. Essa si è acuita a seguito del drammatico attentato di camorra del 18 settembre 2008, durante il quale esponenti dei clan camorristici del casertano massacrarono sei immigrati africani. La reazione dell'intera comunità africana, che ha frequentemente manifestato compatta, ha creato momenti di forte contrasto con la collettività locale;

- la presenza di numerosi clan camorristici in grado di reclutare "manovalanza" a basso costo fra i giovani e i clandestini viste le miserrime condizioni in cui versano.

A queste emergenze, si aggiunga che la quasi totalità delle costruzioni di Castel Volturno è stata realizzata illegalmente. Nel 1970, con un milione e mezzo di metri cubi, la Città si pose in vetta a tutte le classifiche per opere abusive ("cemento selvaggio"): un abuso edilizio su cinque in Italia si consumava nel comune di Castel Volturno.[224]

Questo perché il territorio è da sempre sprovvisto di un idoneo strumento di pianificazione, se non una perimetrazione delle aree urbanizzate in base alla quale sono stati rilasciati permessi per alcune costruzioni, come per gli impianti produttivi. Nel giugno 2011 un Piano Urbano Comunale (PUC) è stato adottato dall'Amministrazione dell'epoca che, successivamente decaduta, non ha potuto procedere all'approvazione definitiva.

Per contrastare tali opere illegali e ripristinare lo stato dei luoghi, iniziava fra gli anni '80 e '90 un contenzioso fra lo Stato e i privati che li avevano realizzati affinché venisse sanato il danno ambientale da essi derivante. In tale logica, il 10 maggio 2001 fu sottoscritto un protocollo d'intesa (con la partecipazione della Regione Campania, la Provincia di Caserta, il comune di Castel Volturno, il limitrofo comune di Villa Literno, e imprenditori privati) per la realizzazione di un "piano di risanamento, di riqualificazione ambientale e di rilancio socio economico del Litorale Domitio". Dal protocollo d'intesa si passò all' "accordo di programma" siglato il 1° agosto 2003, la cui approvazione ha comportato dichiarazione di pubblica utilità, indifferibilità e urgenza delle opere in esso previste. L'accordo di programma prevede opere importanti per il recupero dell'intero territorio comunale, come: la riqualificazione urbanistica-ambientale, infrastrutturale e funzionale del castello medievale e dell'intero borgo San Castrese nel centro storico; la messa in sicurezza dell'asse stradale Domitiana che attraversa tutta la Città; e la riqualificazione e l'ampliamento del porto turistico San Bartolomeo di Pinetamare.[225]

Il progetto del nuovo porto, approvato dall'Assessorato regionale ai trasporti, sarà realizzato (il cantiere, alla data, è fermo) attraverso lo strumento del project financing.[226]

224 BERTOLOTTO Eleonora. *Finisce l'arrembaggio alle torri dello scempio*, in "La Repubblica", 16 luglio 2000; cfr. CERVASIO S. (1995). *Sigilli alla città abusiva voluta da politici e clan*, in "La Repubblica", 21 settembre 1995.

225 PUC. Piano Urbano Comunale. Comune di Castel Volturno (Caserta), 2010.

226 Decreto Giunta Regionale della Campania n. 8 del 12.02.2010. Area Generale di Coordinamento, Settore 3, Servizio 1; VETRELLA Sergio, Assessore ai Trasporti della Regione Campania. Intervista del 12 luglio 2011.

L'opera di progetto, sicuramente la più importante attualmente in progress per la Città, dovrà essere ultimata in tre anni e gestita dai privati per altri cinquantasette anni; successivamente ritornerà alla disponibilità e gestione pubblica. La previsione di spesa per i lavori è di centotrenta milioni di euro, interamente coperti da fondi privati.[227]

Altre progettualità, non comprese nell'accordo di programma, riguardano la realizzazione di quattro piazze per Castel Volturno, attualmente in fase di ultimazione, e il ridisegno della fascia costiera. Queste proposte sono il risultato delle competizioni, nazionale e internazionale, di architettura "Il Sistema delle Piazze" (2002)[228] e "Leaving Waterfront" (2005),[229] organizzate grazie alla partnership fra alcune associazioni del territorio e l'Amministrazione locale.

La posizione strategica, baricentrica rispetto agli importanti centri di Napoli e Caserta, la vicinanza ai Campi Flegrei - tra i luoghi di maggior prestigio di un tempo, privilegiati delle più antiche famiglie patrizie di Roma, che qui costruirono residenze di campagne e ville lussuose - le numerose emergenze storico-architettoniche e paesaggistiche, come l'antico borgo San Castrese, la Torre e il lago di Patria, e l'Oasi dei Variconi, congiuntamente a un'efficiente e fitta rete di collegamenti e ai progetti in fase di realizzazione per la Città, costituiscono delle indubbie potenzialità perché Castel Volturno possa aspirare a diventare uno dei più importanti poli turistici della Regione.[230]

Si stima però che la Città possa esprimere al meglio le proprie potenzialità, solo se inserita in un progetto a scala sovracomunale e considerata uno fra i principali punti focali di un sistema turistico provinciale.[231]

In effetti, a conferma di questa ipotesi, si registra che sono già in progetto numerose opere infrastrutturali che renderanno sempre di più il Comune litoraneo un attrattore turistico regionale, come il porto fluviale sul fiume Volturno, l'aeroporto internazionale di Grazzanise (a dieci chilometri di distanza), la metropolitana regionale e il metro del mare. Inoltre, in un

227 LUISE Sergio, ex Assessore ai Lavori Pubblici del Comune di Castel Volturno. Intervista del 07 luglio 2011.
228 CIAMBRONE Alessandro. *Il Sistema delle Piazze*. Castellammare di Stabia, Nicola Longobardi editore, 2002.
229 CIAMBRONE Alessandro. *Economic Development Strategies. The USA experience for Castel Volturno. Comune di Castel Volturno, 2005.*
230 Alessandro Ciambrone (2012). *Castel Volturno, da costruzione illegale a polo turistico per lo sviluppo del territorio diffuso in Terra di Lavoro*. In Elena Manzo. *La Citta che si Rinnova*. Roma, Franco Angeli editore.
CIAMBRONE Alessandro. Castel *Volturno, da costruzione illegale a polo turistico per lo sviluppo del territorio diffuso in Terra di Lavoro*. In MANZO Elena. *La Citta che si Rinnova*. Roma, Franco Angeli editore, 2012.
231 CIAMBRONE Alessandro. *Reggia, ma non solo. In Siti anno IV n.1. Ferrara, Associazione Nazionale Siti e Città Patrimonio Mondiale UNESCO, 2008, pp. 54-57.*

raggio di trenta chilometri, sono stati costruiti grandi centri commerciali e complessi alberghieri, tra cui, il Tarì di Marcianise (mercato dell'oro), il CIS di Nola (mercato dell'abbigliamento Made in Italy), lo Holiday Inn e lo Hyppo Kampos Resorts che, rispettivamente, con i loro campi da golf e impianti sportivi immersi nella natura, attraggono appassionati da tutto il mondo. In tal senso, Castel Volturno potrebbe rappresentare lo sbocco a mare del "distretto culturale" della Provincia di Caserta prospettato dalla ricerca.

Affinché il progetto proposto possa realmente essere realizzato, si ritiene indispensabile la partecipazione dei principali stakeholders del territorio. L'intera comunità di Castel Volturno deve riappropriarsi delle matrici identitarie del territorio e riacquistare quel senso di appartenenza che rende i cittadini di un luogo fieri e partecipi delle scelte che delineano lo sviluppo della città.[232]

Alle opere strutturali, bisogna integrare un insieme di valori intangibili, quali sicurezza e fiducia, necessarie precondizioni per lo sviluppo dei luoghi, che consentano di avviare un processo virtuoso di risanamento del sistema ambientale.[233] E' proprio in riferimento a questa complessità che bisogna impostare un'adeguata azione di conoscenza del territorio, che costituisca la premessa per la tutela e la valorizzazione dell'ambiente in tutte le sue componenti.[234]

Tali azioni per i beni culturali, ambientali, paesaggistici e industriali, rappresentano il motore di uno sviluppo che affonda le proprie radici nel genius loci, che "è il frutto della memoria, delle tradizioni e degli antichi saperi, così come delle testimonianze materiali del passato che ne hanno plasmato la forma fisica."[235] Si pensa che queste siano le condizioni imprescindibili di partenza affinché i progetti di valorizzazione territoriale diventino il volano per la rinascita culturale, sociale ed economica della Città.

232 JACOB Allan B. *Making City Planning Work*. Chicago, American Planning Association, 1980.
233 GAMBARDELLA Carmine. *Piano Turistico Strategico Partecipato del Litorale Domitio*. Dipartimento di Cultura del Progetto, Seconda Università di Napoli, 2007.
234 GAMBARDELLA Carmine. *Atlante del Cilento*. Napoli, Edizioni Scientifiche Italiane, 2009.
235 GAMBARDELLA Carmine. *Città rete_ Rete di città*. In proceedings of the IV International Forum of Studies "Le Vie dei Mercanti" Città rete_Rete di città, Capri, June 2006. Napoli, La Scuola di Pitagora, 2007.

# Integrale di competenze e studio di buone pratiche:

## pianificazione e gestione integrata per i siti d'eccellenza.

Gli scambi culturali, sociali ed economici fra Italia e Francia hanno segnato profondamente la storia dei due Paesi, considerati un punto di riferimento internazionale per le politiche di gestione dei beni culturali e paesaggistici.[236] In particolare, i rapporti fra la Francia e la Campania non solo hanno permesso la realizzazione di grandiose architetture e di eccezionali monumenti nel centro storico di Napoli e sull'intero territorio regionale, ma hanno modificato e integrato stili di vita e tradizioni che fanno ancor parte del patrimonio inalienabile delle popolazioni delle due aree.

Se in Francia sono state avviate politiche di promozione culturale e turistica che hanno consentito al Paese di diventare la prima destinazione al mondo, per numero di visitatori internazionali, la stessa cosa non si può dire per l'Italia in generale, e la Campania nello specifico.

Il ruolo predominante della cultura in Francia è marcato da una politica del governo nazionale, grazie a un articolato e strutturato sistema amministrativo e finanziario, che si è manifestato già nel passato, per esempio, attraverso il sostegno ad artisti stranieri residenti in Francia.

La cultura in Francia si afferma nei secoli e nelle politiche adottate, come il più importante strumento per il raggiungimento di uno sviluppo globale, anche sociale ed economico, che assicura la qualità della vita di ogni individuo.[237] E' un dovere dello Stato mettere tutti in grado di accedere alla cultura, così come previsto dalla Costituzione francese. Questo è anche il principale obiettivo del Ministero della cultura che prevede: di rendere accessibili al più vasto pubblico possibile le opere d'arte, in

236 SETTIS Salvatore. *Paesaggio Costituzione cemento. Torino, Giulio Einaudi editore s.p.a., 2010.*
237 DONNAT Olivier. *Les pratiques culturelles des Français. Enquête 1997*. Paris, La Documentation française, 1998.

primis quelle nazionali; di favorire la creazione di opere d'arte e stimolare lo spirito che le arricchisce (décret n. 59-889 du 24 juillet 1959).[238]

Il ruolo principale dello Stato nell'investimento culturale si registra grazie anche ai finanziamenti economici in questo settore: con un budget di 2.816 miliardi d'euro annunciati nel bilancio nazionale per la cultura nel 2009 - e un incremento del 2,4 per cento in più rispetto al 2008 – gli investimenti in cultura sono aumentati, quasi costantemente, negli ultimi venticinque anni.[239]

Si reputa che lo studio critico di buone pratiche sulla pianificazione e gestione del patrimonio d'eccellenza in Francia, possa contribuire alla definizione di strategie sostenibili da adottare anche per i siti del Patrimonio Mondiale della Campania.

Lo Schéma de Cohérence Territoriale (SCOT) de Montpellier, si distingue per gli aspetti della pianificazione e del management su scala metropolitana, attraverso una visione strategica - frutto di una continuità politica trentennale - che vede nella partecipazione pubblica, nel partenariato, nella concertazione pubblico e privata, e nella pianificazione paesaggistica, i principali strumenti di successo. Infatti, questi hanno portato la Città, e la sua area metropolitana, a imporsi, nel tempo, come uno fra i principali poli di sviluppo sociale, culturale ed economico in Francia.

Il network culturale della Valle della Loira può essere considerato un modello per la struttura di management adottata - che contempla tre organismi (politico, consultivo e attuativo) che operano in sinergia con Università e collettività locali per lo sviluppo territoriale. Inoltre, è un esempio anche per i processi di riscoperta dell'identità locale e promozione territoriale legati alle matrici storiche e ai criteri che hanno consentito l'iscrizione del sito nella lista del Patrimonio Mondiale.

Saint Guillelm le Désert et la Communauté de commune Vallée de l'Hérault è preso in considerazione per gli aspetti relativi alla promozione dell'autenticità e integrità dei luoghi, e per le azioni di pianificazione tese a limitare gli impatti negativi del turismo di massa, attraverso l'attuazione di un progetto che, al contrario, ha favorito la promozione del turismo sostenibile.

L'Établissement Public de Coopération Culturelle (EPPC) du Pont du Gard è stato in grado di avviare un processo di sviluppo culturale ed economico, regionale e locale, attraverso un progetto di riqualificazione architettonica, ambientale e pa-

238 GREFFE Xavier. *Economie de la propriété artistique.* Paris, Economica, 2005.

239 GREFFE Xavier, PFLIEGER Sylvie. … op. cit. ; Ministère de la Culture et de la Communication. « Le budget du ministère chargé des Affaires culturelles de 1960 à 1985. » Développement culturel, n. 67, octobre 1986.

esaggistica del sito. Inoltre è stato messo in atto un attento sistema di gestione delle attività culturali e ludiche, legate a una fruizione del paesaggio culturale, grazie alle nuove struttura di accoglienza e d'intrattenimento realizzate per la property.

L'EPCC de Bibracte si distingue per le azioni di management integrato capace, allo stesso tempo di: tutelare e valorizzare il sito archeologico e lo straordinario contesto paesaggistico che lo circonda per un'estensione di novecentocinquanta ettari; realizzare un museo archeologico capace di divenire un polo culturale e attrattivo per l'intera Regione; e contribuire alla costituzione di una comunità scientifica internazionale grazie al programma di ricerche del Centro archeologico europeo del sito.

Il progetto per la valorizzazione dei bordi della Senna a Parigi, si caratterizza, infine, per la trasparenza con cui è stata presentata alle collettività locali la proposta, e la partecipazione pubblica che ha coinvolto tutti gli interessati e i principali stakeholders del territorio. E' stato così definito un progetto collettivo, coordinato e concertato, che è divenuto un modello di partecipazione democratica, non solo in Francia, ma nel mondo intero.

Tutte le buone pratiche prese in considerazione presentano dei caratteri comuni. Esse sono coerenti con le politiche nazionali di promozione culturale e turistica. Sono, inoltre, degli esempi di gestione integrata, dove gli aspetti della tutela, della valorizzazione e dello sviluppo sostenibile del patrimonio, materiale e immateriale, fanno parte di un unico processo. In particolare si pone l'accento sulla particolare attenzione rivolta agli eventi culturali, non solo tradizionali, ma in tutte le loro espressioni. Infine, si segnala la definizione di progetti anche complessi, sviluppati nel tempo, grazie alla partecipazione di tutti gli attori territoriali e delle istituzioni internazionali di riferimento, proprio per il particolare status di eccellenza dei siti oggetto di studio. Gli interventi di gestione o strutturali, sul Patrimonio Mondiale o sui Grands Sites de France, hanno avuto la capacità di influire positivamente anche sul patrimonio ordinario. Le azioni , infatti, si sono estese sempre ad ambiti territoriali più ampi e non semplicemente ai limiti fisici e amministrativi del sito protetto. A tal proposito, sono stati realizzati dei veri e propri distretti culturali capaci di incrementare, e alcune volte, di far nascere delle economie locali. Le condizio-

ni di vita delle collettività locali sono sempre migliorate, così come gli investimenti per il patrimonio, grazie all'incremento e alla gestione sostenibile dei flussi turistici.

Per legare turismo, tutela e valorizzazione del patrimonio in un'azione di management integrato, che possa contribuire allo sviluppo sociale, culturale ed economico della Regione Campania, il progetto di ricerca propone la realizzazione di un network che consenta la gestione unificata dei siti del Patrimonio Mondiale della Campania. [240]

I casi studio in Campania, sono analizzati attraverso una prospettiva internazionale. Ovvero, si propongono delle soluzioni gestionali, legate alla tutela e alla valorizzazione del patrimonio, ispirate ai modelli positivi analizzati in Francia. Il patrimonio conoscitivo relativo ai siti d'eccellenza in Campania diventa il database per spunti di riflessione e propositivi, nella consapevolezza che le ipotesi progettuali presentate sono tutte da verificare nella realtà. Il genius loci, l'identità territoriale, il richiamo alle tradizioni sono il punto di partenza per un risveglio delle coscienze, delle istituzioni e degli abitanti, spesso assopite in Campania. Si invoca la partecipazione pubblica e il lavoro sinergico di tutti gli attori territoriali per la realizzazione di un progetto collettivo che, nelle intenzioni, dovrebbe consentire la realizzazione di un distretto culturale della Regione. La valorizzazione del patrimonio UNESCO, del patrimonio "minore" e ordinario e del patrimonio immateriale, consentirebbe di promuovere la Campania come "Regione Patrimonio del Mondo", o, come "Porta del Mediterraneo."[241] Questa immagine positiva si contrappone a un'immagine negativa diffusasi negli ultimi decenni a causa delle crisi ambientali e sociali, pubblicizzate ripetutamente dai mezzi di comunicazione di massa.

La promozione del patrimonio campano, attraverso il brand UNESCO, non vuole essere una presa di posizione verso dei beni che si reputano superiori ad altri, al contrario. È proprio nella valorizzazione del patrimonio ordinario e delle tradizioni poco conosciute, che si intende realizzare una maglia di relazioni, fra il patrimonio materiale e intangibile, capace di creare una specificità, una singolarità e un'eccezionalità, che caratterizza fortemente il distretto culturale. Il brand UNESCO può aiutare a ricostruire e riscoprire questa identità perduta, proprio per la sua riconoscibilità internazionale. Non è possibile

240 Il progetto è alla base di un *Memorandum of Understanding, siglato nel maggio 2009, fra il Centro di Eccellenza della Regione Campania per i Beni Culturali, Ecologia ed Economia (BENECON), il Dipartimento di Architettura della Seconda Università di Napoli e il Centro del Patrimonio Mondiale dell'UNESCO.*

241 HAUMONT Bernard. Intervista dell'Autore, settembre 2012. La definizione "Porta del Mediterraneo" è utilizzata per Napoli dal professor Carmine Gambardella (vedi capitolo 2.3).

però costruire un distretto culturale se le collettività locali non avvertono la cultura come un bene e se non ricevono benefici dalla cultura, anche economici, che possano contribuire all'arricchimento sociale e culturale della propria esistenza.

Il distretto culturale campano, nella proposta, è costituito da sei "sei sistemi turistici", uno per ogni sito UNESCO, principale nodo e snodo di permutazione della maglia dei beni più significativi e del patrimonio "minore" e ordinario inclusi nel network alla scala provinciale. In particolare si propone la definizione del "sistema turistico" della Provincia di Caserta, incentrato sul sito UNESCO della Reggia, i suoi giardini, il Belvedere di San Leucio e l'Acquedotto Carolino, il cui Piano di Gestione, a cui l'Autore partecipa, è in progress.

Il sito del Patrimonio Mondiale, nel "sistema turistico", diviene il principale elemento ordinatore del paesaggio, in cui sono inclusi beni altrettanto significativi, ma che al momento vertono in un pessimo stato di conservazione, come il Real sito di Carditello. Fanno anche parte delle la rete culturale i musei provinciali,[242] che grazie alla notorietà del brand UNESCO,[243] possono essere recuperati e promossi in un network di "eccellenze" che restituisca al territorio il Valore Universale Eccezionale attualmente smarrito, ma insito nelle proprie matrici storiche.

La stessa complessità spaziale del Patrimonio Mondiale casertano, costituito dai tre capolavori dell'architettura borbonica dislocati su due Province (Benevento e Caserta) e ventinove Comuni, definisce un sistema di relazioni spaziali sul territorio.

242 CAPRIGLIONE Jolanda. I Musei della Provincia di Caserta. Camera di Commercio di Caserta, 2005.
243 PUGLISI Giovanni. *Il valore del Brand UNESCO. In Siti, anno III numero VIII, gennaio/marzo 2012, pp. 10-14.*

Questa deve essere recuperata nella sua valenza simbolica, funzionale ed estetica e restituita al paesaggio come polo di riferimento per i beni ordinari o per i detrattori ambientali in ambito provinciale.

Nel definire il "sistema turistico" della Provincia di Caserta il progetto prevede la valorizzazione del suo paesaggio rurale come laboratorio sperimentale in divenire, in riferimento proprio ai segni storici che lo hanno così eccezionalmente caratterizzato.

Infine, su scala locale, la ricerca valuta le esperienze passate e in progress che riguardano il litorale Domitio e la Città di Castel Volturno, con un'attenzione particolare alle proposte che possano essere realmente fattibili e sostenibili nel futuro.

Vengono evidenziati i punti di forza e debolezza relativi alla realizzazione del nuovo porto di Pinetamare, nella consapevolezza che non basta una sola opera infrastrutturale a risollevare una collettività pesantemente afflitta da problematiche sociali, ambientali, economiche e culturali.

Sono presentati i progetti per le piazze e il lungomare della Città, oggetto di due competizioni di architettura, che hanno fortemente coinvolto la collettività locale e la comunità scientifica internazionale.

Sono resi evidenti i risultati di un'indagine multidimensionale effettuata, per l'area di lago Piatto, nell'ambito delle attività didattiche e scientifiche del Dipartimento di Architettura SUN. Essa valuta le condizioni dei manufatti edilizi e la qualità del paesaggio nelle componenti materiche e intangibili con l'obiettivo di definire un progetto urbano di recupero e riqualificazione.

Si incoraggia, infine, la realizzazione di una proposta di riqualificazione ambientale e paesaggistica dell'Oasi dei Variconi e del distretto "distretto dei laghi", dal titolo "il sistema turistico dei paesaggi d'acqua", elaborato dai partecipanti alla IV sum-

mer school "dialoghi sul paesaggio" organizzata dal club UNESCO di Caserta in partenariato con la Seconda Università di Napoli (Dipartimento di Architettura) e l'Amministrazione provinciale.[244]

Dal Patrimonio Mondiale allo sviluppo locale, rappresenta, nel titolo e nelle proposte progettuali della ricerca, l'ambizione di creare delle relazioni spaziali fra i beni materiali e i valori immateriali del territorio e delle comunità che lo abitano. In primo luogo, è necessario creare il network delle conoscenze e della condivisione di percorsi comuni. Fra questi, il desiderio e la volontà di un riscatto sociale, culturale ed economico di un territorio che è stato spesso abbandonato anche dalle istituzioni dello Stato. Ma non è tutto negativo. Segnali positivi da parte delle collettività locali si manifestano sempre in maniera più forte ed espressiva. Si consideri, per esempio, il progetto collettivo di un territorio, il Cilento, che ha consentito l'iscrizione della dieta mediterranea nella lista del Patrimonio Immateriale dell'UNESCO.[245] La partecipazione di tutti gli attori delle istituzioni e della società civile si riscontra proprio in questa azione concreata. L'importante riconoscimento consente un'affermazione del sito di livello internazionale.[246]

Altre importanti azioni di partecipazione collettiva sono state sviluppate, come già ricordato, attraverso i progetti sviluppati dall'Università. Fra queste, la manifestazione organizzata per la promozione della dieta mediterranea in Campania, prevista per il mese di marzo 2013, coinvolge organizzazioni internazionali, istituzioni nazionali, regionali e locali, rappresentanti del mondo dell'impresa, dell'associazionismo e tutte le scuole di ordine e grado della Regione.[247] Si ricordano ancora le manifestazioni organizzate dal club UNESCO Caserta che ha promosso, nel 2010, 2011 e 2012 le settimane dello sviluppo sostenibile nelle scuole della Regione. Inoltre, il club ha avviato una campagna di mobilitazione, coinvolgendo istituzioni e società civile, che ha consentito al Real sito di Carditello di ricevere il prestigioso riconoscimento di "monumento simbolo di pace"

244 La proposta è stata elaborata dai vincitori delle sedici borse di studio. I partecipanti erano architetti, archeologici, dottori in scienze ambientali e studenti di dipartimenti di architettura e conservazione dei beni culturali. I progetti sono stati valutati e scientificamente verificati dai docenti e i tutor universitari della *summer school*.

245 Quattro comunità sono state promotrici della dieta mediterranea per l'iscrizione nella lista del Patrimonio Immateriale: Soria (Spagna), Koroni (Grecia), Cilento (Italia), Chefchaouen (Marocco).

246 La Provincia di Salerno è stato l'ente istituzionale di riferimento della proposta che è stata elaborata in sinergia con: Parco Nazionale del Cilento e Vallo di Diano, Museo Vivente della Dieta Mediterranea Ancel Keys, Pro Loco Felitto, Pro Loco Teggiano, Museo delle Erbe Viridarium (Teggiano), Museo delle Tradizioni e degli Antichi Mestieri della Civiltà Contadina del Vallo di Diano, Fondazione Alario per Elea-Velia, la nuova Scuola Medica Salernitana, e le associazioni culturali Dieta Mediterranea, Fonderie Culturali, "Colori Mediterranei", per la Dieta Mediterranea e il entro di Promozione Culturale per il Cilento.

247 La manifestazione "ALI_MENT_AZIONE, settimana della dieta mediterranea", dal 25.02 al 03.03.2012, Mostra d'Oltremare di Napoli è stata patrocinata dal Ministero delle politiche Agricole, alimentari e Forestali e dalla Commissione Nazionale italiana per l'UNESCO.

da parte dell'UNESCO. Numerosissime sono, infine, le manifestazioni organizzate dalla associazioni locali, per rivendicare le matrici storiche e la bellezza dei luoghi, troppo spesso, lasciati all'incuria e al degrado. Questa partecipazione collettiva che parte dal basso, volontaria, fa ben sperare sulla riappropriazione di un senso del bello, che si manifesta in tutte le forme: dal rispetto per il paesaggio, alla riconsiderazione del valore dei monumenti, alla promozione delle tradizioni artigianali e delle feste popolari, che rivendicano l'identità dei luoghi. Ecco che il genius loci, nello specifico territoriale, assume un carattere importante nelle azioni di progettazione. Il recupero e la valorizzazione dell'esistente diventano, grazie al criterio di conoscenza multidimensionale e pluridisciplinare, il presupposto fondamentale per ogni azione di modificazione del territorio.

Dall'analisi critica dei casi studio in Campania e in Francia, in conclusione, si propone che all'indagine multidimensionale e pluridisciplinare, propedeutica e parte integrante di qualsiasi azione di progetto, si affianchi lo studio di buone pratiche. Queste, infatti, possono fornire degli spunti di riflessione e propositivi per le strategie di pianificazione e gestione da adottare, a prescindere dal contesto territoriale di applicazione. A supporto di tale teoria, si osservi che le best practices francesi sono caratterizzate da elementi di successo, come la partecipazione pubblica e la trasparenza nei processi di pianificazione, che sono validi anche in altri Paesi e aree geografiche, anche molto lontane fisicamente e culturalmente. Dal confronto internazionale possono nascere idee che abbiano la capacità di valorizzare il patrimonio di conoscenze del territorio di cui le istituzioni, le Università e le collettività locali sono naturali custodi. Il confronto internazionale, l'accettazione delle differenze (e il loro superamento) e la condivisione di progetti che superino i confini geografici, sono infatti sinonimo di innovazione. La cultura campana, infatti, si è caratterizzata storicamente grazie alle influenze di numerosi altri popoli che l'hanno influenzata e abitata. Questo background storico, è un patrimonio genetico che appartiene al popolo campano. Per tale motivo si reputa, che l'apertura a nuovi sistemi di gestione, che possano provenire anche da modelli adottati altrove, possa essere praticabile nella Regione.

Affinché la proposta del "distretto culturale" regionale e dei "sistemi turistici" provinciali possa essere realizzata, si reputa che sia indispensabile costruire un progetto collettivo che veda coinvolti rappresentanti istituzionali, Università, Centri di Ricerca, imprenditori, collettività locali, associazioni culturali, di volontariato e di categoria che operano sul territorio, così

come previsto dalla Convenzione Europea sul Paesaggio, dalla Dichiarazione di Budapest sul Patrimonio Mondiale e dalla Convenzione quadro del Consiglio d'Europa sul valore del patrimonio culturale per la società.

In tal senso una cooperazione molto efficace si sta attuando negli ultimi anni, in Provincia di Caserta, fra l'Amministrazione provinciale, molte Amministrazioni comunali, enti istituzionali decentrati dello Stato che operano per la protezione e la valorizzazione del patrimonio e le Università. Fra queste iniziative si segnalano le partecipazioni a vari progetti di cooperazione internazionale per lo sviluppo della ricerca scientifica, attraverso partnerships con Governi, enti stranieri di alta formazione superiore, camere di commercio, multinazionali, consolati e ambasciate esteri con sede in Italia. L'obiettivo principale è di proporre e sviluppare il territorio della Campania come laboratorio di analisi e di progetti sulla gestione del patrimonio storico, culturale, immateriale e del paesaggio.[248]

248 Gennaio - maggio 2012. International Seminarial course "Development and preservation in Large Cities: An International Perspective" in cooperation with Rutgers, the State University of New Jersey; Atlantis 2010: Progetto di cooperazione internazionale Europa – Stati Uniti; Alfa III edizioni 2010 e 2011: Progetto di cooperazione internazionale Europa - America Latina. "International Network in Higher Education for Cultural and Natural Heritage".

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