

The Third (Plastic) Way of Transformation. The Typological Process

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Abstract: Within a general reflection on the design approaches to the theme of transformation of the existing, two major contemporary trends are to be identified in dealing with this issue: one ideological, the other pragmatic. Such approaches seem to have in common the acceptance of the fact that contemporary cities were formed after pre-established drawings (usually as a praxis) and that these drawings are the basis on which to operate to activate the future modification processes. Through a pre-established idea of how the transformation should become, a direct action is proposed on the object to be modified.

A third way, a plastic one, is proposed for transformation. This approach arises in an original position compared to the previous ones because it recognizes the contemporary cities a contextual ability to renew and preserve the signs of their evolutionary process.

The starting point of this reflection is the belief that cities, whether planned or not, were formed after phenomena – apparently not traceable – of spontaneous development and that precisely these phenomena, are the engine of the transformation of existing building fabric to which follow profound mutations of building types. It seems in fact possible to activate a chain reaction in basic building that tries to adapt to transformation and spontaneously begins a new evolutionary process.

1. Introduction

The present study focuses on the problem of the transformation of the existent, a topic widely debated since the second half of the nineteenth century and which has progressively reached an increasing importance in the contemporary scientific debate. The fact that this problem is still so current, leads to imagine that rather than the exception, to operate on the existing is today a normal condition¹.

Unlike the first reflections developed on the subject starting from the second half of the nineteenth century, bound to the exceptional nature of a revolution (the industrial one) and to the need, at a later stage, to adapt the ‘old’ cities to the new needs of the population such as the circulation of new means of transport, industrial production and the internationalization

1. F. De Matteis, *Architettura in trasformazione*, Franco Angeli, Milano, 2009, p. 129.

of the market of consumer goods, today the theme of the transformation of the existing seems to assume the character of normality both from a quantitative and qualitative point of view.

Just think of the consistency of the building heritage spread throughout the national and European territory and the consequent need to contain its expansion² or to the general tendency, on the side of administrations, to group the existing into groups of homogeneous and historicized “things”³ – so much in a way that it’s not possible to distinguish the peculiar typicalness anymore – to interpret the transformative phenomenon as a normal and necessary work, maybe even the only possible one.

The implementation, as well as the passage from the idea to the corresponding action, both for the work of transformation in architecture, as much for any action that must be undertaken in a general sense, presupposes from a rational – not a rationalist – point of view, the knowledge of the constituent elements of the action itself, therefore the subject who performs it and the nature of the action.

Following this approach and synthetically analyzing the components of the transformative process in architecture over the last hundred years, a sort of stability seems to emerge in its structuring. Despite the fact that this topic has been widely debated and has taken on different connotations and meanings in the intentions of the proposers, the transformative actions have always translated themselves, especially in Italy, into firm actions: the categories of intervention. The matrix of this attitude can be recognized in the separation introduced in modern days between the subject who conceives the idea of transformation, also claiming its future management, and the subject who accomplishes it, that is to say the business culture. The conception and management of a modifying process in fact, if confined exclusively to the decision-making sphere, require a systemic apparatus of rules and agreements, that directs the subsequent action taken by other operators and above all qualifies the modifying process, of which one does not know nor the structure or the possible implementations except in the statement of the final objective. Even the proposal for an international and shared language in architecture seems to be the attempt to endorse a principle of absolute rationality in planning that finds its maximum expression in the plans, programming tools pertinent to the north-European and North American cultural areas (Strappa, 2014), capable of framing generally the problem and to keep planning intentions constant and limited in well-defined areas.

2. Habit and praxis. Contemporary analogy

An element of unavoidable centrality in dealing with the theme of transformation in architecture is the equivocal correspondence between habit and praxis or the primacy of praxis that finds nowadays legitimacy in its erroneous analogy with habit. Both in architecture and in other disciplines, including the legal one that deals specifically with the theme of habit within the more general theme of the sources of law, habit in fact represents the spontaneous, natural, unconscious, informal way in contrast to that of reflection, artificial, conscious, formal, to do

2. In this regard, see the studies and guidelines of the European Parliament aimed at limiting the anthropization of the territory and the reduction of the permeable surface, as well as zero soil consumption.

3. See in this regard the provisions of art. 217 of Legislative Decree n. 50/2016 and arts. 10, 12 of Legislative Decree n. 42/2004 which establishes the threshold of 50 years or 70 years for the purpose of verifying the cultural and historical interest of public buildings, or the Rome PRG which, through the “quality chart”, attributes to the existing building heritage grouped in homogeneous groups, a specific historical connotation to be respected in the construction intervention phase.

something. Even more plastically⁴, habit represents the rule that arises directly from the social conflicts existing in a specific society: the repetition of the same behaviors for a certain period of time gives place in fact to a customary rule, but not by itself to a juridical rule. Praxis, on the other hand, seems to represent the form that habit must assume in order to be able to apply rules of conduct codified through the intermediation of a dominant will⁵. It seems reasonable to state that there are no historical periods characterized by the univocal presence of one or the other, but instead historical periods characterized by the constant presence of the two elements in an inversely proportional relationship⁶ representative of the different types of legal order⁷ that have always characterized the different types of societies. In fact, there is an aspect of the notion of habit, for which not only can it never disappear completely, but above all it is a permanent momentum of every legal order: every legal rule, whatever may be its origin, becomes effective only through constant repetition of regulated behavior.

To generate a rule an habit needs the time element and therefore the temporal dilution for the fulfillment of its moment of equilibrium and therefore formative, the law instead, which at a precise moment intercepts the habit rule, translates it into written form and uses the spatial element (extension) for its application and dissemination. In this specific moment habit seems to disappear (but continues to generate further spontaneous behaviors that will have to be re-established in rules and consequently again intercepted), the law instead becomes the carrier and divulger of the intercepted rule. In this time frame in which the only certain element seems to be the law, the only practicable attitude that does not refer to the rigidity of a written form is praxis, that is to say the extensive or reductive application of the law. In fact, through praxis, in the sense of practical activity⁸, it is possible to reinterpret the terms of the written language and somehow accept that the necessity of distinction and originality may occur exclusively within an established domain, which is moreover legitimized by an original implementation of a customary rule.

It now seems appropriate to bring back the above mentioned reflections to the plan of architecture and, specifically, to the plan of the project. Both to clarify the statement concerning the constant presence of habit and praxis in an inversely proportional relationship in the various historical periods and to circumscribe and analyze the possible reasons for their contemporary analogy.

The process of modification of the existing in architecture, which took place in the course of history through spontaneous behaviors of collectivities⁹, therefore customary, translating into "types"¹⁰ and recognizable in the built forms, in the contemporary system of modern matrix

4. Reference is here made, in a metaphorical sense, to the characteristic of solid materials to deform plastically, that is, to undergo deformations of considerable amplitude that remain when the sollicitation that produced them ceases. www.wikitecnica.it, voice *plasticity*.

5. J. Haesaert, *Théorie générale du droit*, Bruylant, Bruxelles, 1948, p. 116.

6. A. GUARINO, *La consuetudine e la legge alla luce dell'esperienza romana*, in *Diritto e Giurisprudenza*, 1956, pp. 413-428.

7. In this regard, see the reflections of I. Vanni who, in describing the relationships between habit and law, identified the prevalence of habit over law, in certain historical periods and legal systems: "The prevalence of habit characterizes: 1) the primitive times, usually barbaric societies, where a central power exists, yes, but has predominantly military functions, and entrusts the use of legal discipline to priestly power; 2) States with many centers of power in competition with each other as was, for example, the feudal state, if one takes this expression in a broad sense, as the antithesis of the bureaucratic state: a characteristic example is the predominance of common law in the English state of the Middle Ages; 3) decentralized regulations, such as the international order, in which there is no central body for the production of general rules valid for the whole community. Synthetically, customariness develops and flourishes on the outskirts either in spite of or in the absence of a strongly organized central power, where central power is limited or weak or even non-existent".

8. See on this Istituto G. Treccani (1995), *La piccola Treccani*, Roma, vol. VIII, pag. 80, under heading *prassi*

9. Reference is made to the cultural area of Southern Italy

10. Definition of type as "a priori concept" present in the mind of the craftsman even before the subsequent physical

seems instead to be the result of a systematized institutional will that has intercepted the transforming force of habit and has translated into rule the final result of the built forms derived from it. Forms captured in a specific moment of crisis and whose modification (both extensive and reductive) can be admitted only within the rule itself.

[...] it follows that the typological link between Praxis and Theory, based on the transmissibility of a culture through the construction of an anthropic space destined for it, is structurally bearer of intentionality, but above all that this intentionality is the result of a political will systematized through the elaboration of forms constructed by trial and error that are, in turn, bearers of material and immaterial values that can be distinguished from one another only in conventional terms. In this way the type 'spatializes' 'a priori' that order – social, economic, political and cultural – which the Law formalizes successively¹¹.

We therefore witness the reinforcement of a general idea of stability determined 'a priori' also in the architectural project. This stability is also reinforced by the linguistic fixity of the descriptive terms of the transformation. In synthesis the statements remain the same, the interpretations differ within a discursive order¹² constructed and produced to give an image of the participated city. In fact, through these systems, the language and the public discourse seem to have contributed, starting from the modern period, to the creation in all disciplines and also in architecture, of forms of specialization not accessible to all and of scientific definitions that propose praxis as natural evolution of customariness.

3. The primacy of praxis. Contemporary approaches to the theme of transformation

As part of this reflection on the contemporary analogy between habit and praxis, which seems to lead to the primacy of praxis over habit, it was considered appropriate to investigate the two approaches that the current and global cultural system proposes to address this thematic from an operational point of view. In fact, in the project of contemporary transformation, two predominant tendencies are recognized: one ideological, the other realist.

4. Ideology: linear process

Linear process: the formulation of an idea is immediately expressed, and on it is built all the programmatic and instrumental apparatus necessary to activate the project¹³.

Through the ideological approach, implemented with planning strategies, the level of transformation is referred to a general or generalizable conceptualization, which can be translated into a sort of precepts (doctrine) in which the meaning of the proposed action extends to a multidimensional allegorical plan and of higher order¹⁴. In fact, the ideological approach tends

realization of the same.

11. N. Marzot, *Architettura "circolare" e rinnovamento urbano. La trasformazione dell'edilizia speciale nella città in crisi*, in U+D n. 07/08, 2017, pp. 30-41

12. The reference to Foucault's discursive orders, even if of a philosophical nature, appears fitting and pertinent to the topic treated because it highlights the logic underlying the construction of social dynamics acted in various contexts (architecture, universities, family, etc.) for not to alter the order of the discourse on which the institutions supervise.

13. M. Marzaro, *Idea/processo/architettura*, in Palimsesto n. 06 – 6, 2012, p. 11

14. See on this P. Ramacciotti, *Strutture e sistemi del messaggio architettonico*, Liguori Editore, Napoli, 2006, pp. 25-26

to widen the scale of the reasoning and to universalize reality through abstraction and then disassemble and schematize it with the help of science. *“Is it not typical of ideology – of every ideology – the dual and synergistic movement of naturalization and dehistoricization of what is socially and historically determined?”*¹⁵.

Through the ideological approach it seems in fact possible to transfer the design plan from the scale of the fabric to that of the settlement choices.

Emblematic in this regard is the European programmatic plan in which, through the promulgation of communitarian directives, characterized by analytical intensity in the enounced principles, a message is proposed that recalls a multitude of contents each of which represented as an unique and singular event, therefore expressible only in their intentionality.

On a territorial and even on a urban scale, the transformation projects of the existing seem to be united by both the large extension of the areas subject to intervention and by the necessity to perimeter the areas themselves. This perimeter appears as the spatial enlargement of a constituted law and therefore an attitude attributable to the sphere of praxis: the isolation of buildings within the area of appurtenance.

This way of acting, introduced at building scale at the end of the nineteenth century for hygienic-sanitary reasons and consolidated in the following years in the various building and urban planning regulations and standards, is in fact repeated in the following decades to urban scale through the isolation of entire blocks and neighborhoods from the system of routes and, at the territorial scale, through the perimeter delimitation of entire portions of territory based on homogeneous characteristics of a mostly environmental nature. Another common element found is the signification of these interventions through the construction of new large infrastructural works. In such projects the route system (aerial, of the underground, etc.) seems to be completely independent of the geographical system as much as the urban one: it is simply aimed at achieving great infrastructural centralities. In fact, the implementation of such interventions seems to consolidate a vision for homogeneous parts of the territory and to legitimize on it exclusively the synchronic inclusion of new specific layers. The inevitable consequence is the overlapping of independent and unrelated systems.

Already Gianfranco Caniggia identified the danger of such an approach when talking about large-scale plans and specified:

The designer must therefore face an unusual theme scale, and is unprepared to this for not only lacking the logic of fabric generation, but also, and even more, that one necessary to produce a neighborhood, an urban sub organism in the complexity of the relations between urban tissue types, polarities and antipolarities. While in general he seems to capture from the city as it was the knowledge of the modular extension of a neighborhood, he does not always succeed in prefiguring the interrelation between neighborhoods, or between these and pre-existing quarters, as well as the location and role of linear and point-like nodalities within the neighborhood itself¹⁶.

Referring to the building scale also seems to be paradigmatic to propose a quick reasoning on the word “building” that no longer seems to express a precise meaning generally attributable to the activities linked to the evolution of the city and their built result (Ieva, 2014), but instead to an abstract meaning and validated therefore only on the basis of the specific meaning attrib-

15. D. Fusaro, *Il realismo, fase suprema del postmodernismo? Note su «New Realism», postmodernità e idealismo*. Petite Plaisance, Pistoia, 2015, p. 10

16. G. Caniggia, *Il progetto nell'edilizia di base*, Marsilio Editori, Venezia, 1984, p. 229

uted to it in the various studies and circumstances in which it is used: social housing, housing construction, intensive construction, etc.).

5. Realism: probalistic process

Probabilistic process: the idea is placed in a secondary, random situation; the idea is defined at an unspecified point in the process, but only at the end of the process, and therefore ‘a posteriori’ finds its form of verification¹⁷.

Without thought the praxis, already determined elaboration of habit, because it is caught in a single moment, takes shape either as an anarchic action emptied of any planning because deprived of reflective mediation or as a feverish acting without conceptual mediation proper to the conservative transformation of technique (Fusaro, 2017).

In the study of the probabilistic process we refer to the schools of urban analysis of the twentieth century that have worked on the common ground of the theory of the ‘city by parts’ and that find an important reference in the reflections of Aldo Rossi. As highlighted by Luigi Stendardo the proposed theoretical and methodological approach, in line with a neopositivist analytical paradigm, identifies a formal urban and territorial structure that can be described by parts, through elements that constitute the city and their disposability to be grouped into classes. In the mutual relations that can be observed between different elements and classes, the possibility of recognizing homogeneous areas by constituent elements and by formal structure is identified. The parts that present different degrees of complexity are generally characterized by some constants, among which continuity and repetitiveness of the basic elements are distinguished, associated with hierarchies and two-way relationships. The infinite variations of forms and interrelations give rise to a very broad atlas of forms¹⁸ (transition from type to model). Although in principle this approach seems to be culturally antithetical to the previous one, it presents instead some common characteristics: the most evident seems to be the grouping of portions of territory and city for homogeneous characteristics (zoning). Hence the contrast between the center and the periphery, between the periphery and the agricultural countryside, between a compact city and a widespread city. Hence, through the studies on form, the theories of the limit, of the margin, of the threshold, of inside / outside, of full / empty. This series of cases appears to include some recent project proposals aimed at densifying portions of the city through the infilling technique. Their implementation takes place mainly through operations of binding existing urban fabrics, grafts and completions, through the filling of unused empty spaces within urbanized areas with appropriate constructions. The objective is to adapt the public space, to allow the use of interstitial spaces and unused pilotis plans, offering places for the community, services or new residences. This method of intervention suggests some reflections. The areas subject to infilling are public areas and as a result of their transformation neither their public nature nor their relations with the outside change. Precisely because they do not influence the surrounding private buildings, these projects do not seem to have the strength to involve the surrounding fabric: they return the spaces to the community, but they do not seem to have the strength to activate processes of collaboration between the existing buildings and the new inserts. Another emerging element of the probabilistic approach, on

17. M. Marzaro, *Idea/processo/architettura*, Op. cit.

18. L. Stendardo, *Dalla città per parti alla città per layers*, in F. Rispoli (a cura di) *Forme a venire. La città in estensione nel territorio campano*, Gangemi Editore, Roma, 2013, pp. 68-77.

urban scale, this one also of modern matrix, is the positioning of the interventions on restructuring routes or within free areas, the so-called urban voids. Using the definition of Giuseppe Strappa according to which restructuring routes represent “traumatic” routes, which overlap with the pre-existing organism considered to be obsolete and which intervene at the end of a building process, it seems reasonable to hypothesize that these interventions absorb modern planning intentions and which re-propose, in the design phase, a principle of non-continuity with the present fabric of which the antecedent formative phases are not considered.

6. The third (plastic) way of transformation. The typological process

Typological process: The typological process, like any civil structure process, is based on the organic mutation of an antecedent concept in a subsequent concept that tends to maintain when it can, correcting how it can the deficiencies of the antecedent (and how much they can), and in the following include any further questions that have arisen in the meantime. It is therefore based on the recovery of useful experience and on self-correction. In practice, on the rejection of the ambition of new at all costs, and on the consent to a continuous gradual renewal¹⁹.

Within this overall reflection on the approaches to the theme of the transformation of the existent in contemporary architectural project, we recognize the presence of a third way, still little investigated because not directly attributable to praxis, that is to say the process of stabilization of a rule caught and then decoded into stable forms within an identified dominion. The approaches so far described, the ideological and the realistic one, are in fact similar in terms of the formulation of a preconceived idea of how the transformation should take place (idea formed either by abstraction or by finding a ‘fact’ in a precise moment of the tracing of the rule) and through this idea a direct action is proposed on the object to be modified. A common element of such approaches is the acceptance of the fact that the contemporary city has been formed on pre-established designs and that these designs are the basis on which to operate to activate the modifying processes. The third way, instead, places itself in an original position with respect to the previous ones, recognizing in fact to contemporary cities, as well as historical ones, the contextual ability to renew themselves and preserve the signs of the evolutionary process, both characterized by spontaneous growth and by planned interventions. It seems possible, in fact, through a specific conception of history²⁰ which becomes operative and casts itself into the future, to activate processes of participation of the architecture of the past in the present and making ‘plastic’ any transformation that can be read directly in the built reality.

The starting point of the reflection is the belief that cities, both the planned and the unplanned ones, were formed by adapting to the host venues, following spontaneous development phenomena (phenomena apparently not found or less important than those consequence of pre-established designs) and that it is precisely these spontaneous phenomena that are the driving force of the transformation of existing building fabric followed by profound mutations of building types. Each intervention, planned and unplanned, therefore suffers from the conditionings of the pre-existing building layout which, however, is conditioned itself by the natural configuration of the places.

19. G. Caniggia, *Ragionamenti di tipologia. Operatività della tipologia processuale in architettura*. Alinea editrice, Firenze, 1997, p. 57.

20. Reference is made to the theory of Saverio Muratori and his studies on the city of Venice in 1959 and on Rome in 1963 in their dual capacity: that of understanding the spontaneous evolutionary process of the city (in the sense of a city in constant motion) and that of deriving from the understanding of this the rules for the transformation of the existing.

Since this interpretation of the transformative process and therefore of history is linked to the idea of habit that in order to become a rule must be proven and needs so the temporal factor to fulfill, it has not therefore been widely proven yet. Recent studies of urban morphology seem to have already verified the potential of habit in the design of historical and consolidated building fabric of our cities as well as in informal fabric²¹, but not yet in those urban fabrics that are in an intermediate position with respect to these (the suburbs), nor in the modern ones planned *ab origine*.

In the overcoming of the contemporary analogy between practice and habit, the conditions for the feasibility of the process method are to be identified in the context of the transformative process of the peripheral and marginal areas of the big cities. It also seems possible to reinterpret the most representative term, at least the most used in recent decades to describe this process: the word regeneration. The matter of project of the typological transformative process will be the urban fabric which, consolidated in the various phases, directly expresses its aptitude for transformation (Strappa, 2016) and the regeneration of which could lead, from a methodological point of view, to the coincidence of the transformation interventions of the existing with those of new construction. To represent the originality of the process method as an innovative element for the transformation project and for the regeneration of the suburbs, reference is made to one of the most studied Italian architectural events both on a national and international level: the EUR district in Rome. The extensive application of an ideological norm (praxis) has contributed to providing elements for a univocal interpretation of the same (house types, closed blocks, monumentality) and to return a critical interpretation, functioning exclusively on building or urban scale.

The reading at the scale of urban fabric, made with the process method, can instead show the operating of the “spontaneous conscience” and the attitude of the single buildings to aggregate to form a fabric (even at a planning stage). This process can be read in the layouts in which are represented the cadastral divisions of the building plots abutting the routes and in the projects of residential buildings, which, depending on the nature of the route on which they stand, have specific characteristics. A clear example of this are the residential buildings designed by Giorgio Calza Bini on Viale Europa. The study of a single project carried out on the building scale in fact seems to return only the modern legacy of the isolated house types, the study of the same buildings operated at the scale of the fabric, instead it returns a different reading. The aggregative nature of these basic buildings clearly emerges, expressed by the specialization of the ground floor that develops outside its outline, until it reaches the boundary of the adjacent lot of the next building. Through the serial repetition of an elementary space the house type (so far interpreted as an isolated building) seems instead to express specific aggregative potential. Therefore changing the point of view and considering the project, and therefore also the derivative quarters, planned and not planned, as the prediction of a future mutation, as the projection of something that will be done (if it will be done) but still is not (Caniggia, 1984) it is possible to find, on the scale of the fabric, traces of the aforementioned ‘spontaneous conscience’ and so to provide indications for regeneration projects even in the peripheral areas of our cities, not only for the development of simple and rational solutions, but to return a form congruent with the formative process and with the expectations of the inhabitants.

21. Reference is made to research on roman architecture conducted by Giuseppe Strappa and to recent research on the informal city conducted by Anna Rita Donatella Amato.

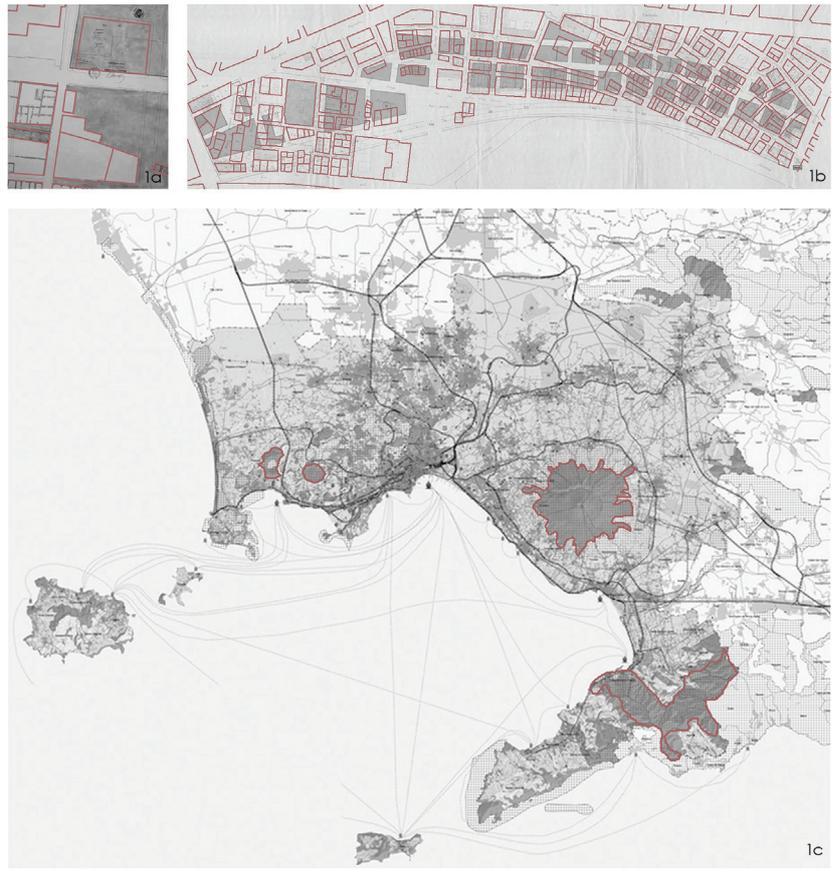


Figure 1. Praxis
 Naples: 1a) Building scale. Buildings and lots of Arenaccia's area, 1880; 1b) Urban scale. Reconstruction plan of the city of Naples, Market area, 1946; 1c) Scale of the settlement choices. PTC of Naples, 2016.



Figure 2. Satellite cities (Trabantenstand). Die Stadt von Morgen, scenography of László Moholy-Nagy for the Der Kaufmann von Berlin, 1929.



Figure 3. *City of layers*
Lots, routes and buildings. Rome,
2019



Figure 4. *Residential buildings (Ground floor plan) designed by Giorgio Calza Bini on Viale Europa, Rome, 1955-1965.*

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