

Palazzi, Case, Orti, Rue: Combining Different Research Approaches in the Morphological Reading of Ascoli Piceno's Urban Blocks

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Abstract: This paper features the results of a research concerning the urban form of Ascoli Piceno (Italy), an ancient settlement that turned into a roman colonia and then developed into a modern centre. The study aimed at defining a general framework of the town's growth through the centuries and at identifying the typological process of its residential buildings.

Selected urban blocks were analyzed, focusing on their stonework and architectural details. Results were thus combined with information coming from historiographical, archaeological and archival sources.

The morphological analysis carried out on selected case-studies identified the *tipo di base* (base-typology) of Ascoli Piceno, a simple house building that evolved from the early medieval house. Later typologies are a result of transformation processes that shaped a urban tissue made of case (simple houses), palazzetti (medieval little palaces), palaces, orti (vegetable gardens) and rue (narrow alleys).

Intersecting various approaches into the study of the town's morphology, this research offers a general understanding the architectural historical layering of Ascoli Piceno. It is important to recognize these dynamics in order to become aware of the urban fabric's conditions and to plan more appropriate conservation strategies.

1. Introduction

The bibliographic corpus about the urban and architectural history of Ascoli Piceno is made up of varied and renowned material that draws on multiple lines of research, but which, however, has highlighted only specific aspects so far. Many studies focused on the travertine stone, the main building material, while others concerned only structures that are traditionally considered as the most remarkable, such as the medieval towers.

Lesser consideration has been so far given to the constructive aspects of local architecture and to the *edilizia minore* (residential architecture). In 1973, Luigi Leporini wrote *Ascoli Piceno, l'architettura dai maestri vaganti ai Giosafatti (Ascoli Piceno, architecture from the wanderer building masters to the Giosafatti family)*, the first scientific publication based on building surveys and direct observations. In 1995, Osvaldo Sestili and Anita Torsani published *Ascoli e l'edilizia pri-*

vata nei secoli XII, XIII, XIV (Ascoli and private houses construction in the XII, XIII, XIV centuries), offering a first typological categorization of the late Medieval houses. Both Leporini and Sestili-Torsani captured the characteristics of Ascoli's urban fabric, made of a historical stratification where different typological schemes coexist, among houses, palaces, gardens and narrow alleys. The authors grasped the typological process of the local architecture, but without really examining it in depth.

A more detailed work was, instead, implemented when writing the Building Regulations of the Municipality of Ascoli Piceno (2012). This plan was adapted on a previous study made by Bernardo Secchi (1989) who carried out the first morphological study of the urban fabric of Ascoli Piceno, based on the concept of "building type", seen as a guideline for the definition of the interventions.

In Ascoli Piceno, as in many other historic cities, housing construction represents the connective fabric that is in many ways unique. Therefore, it is no less worthy of being investigated in its formal and technical aspects and, especially, recognizing the dynamics that shaped it. The definition of this process might lead to a deeper knowledge, which includes not only typological issues, but also other aspects, such as materials, masonry, building techniques, providing us with tools for a more historical-aware preservation.

This paper intends to describe the variety of approaches implemented in a research on the dynamics of formation and development of residential building types in the historic center of Ascoli Piceno, focusing only on the methodologies and on the most relevant results.

Morphological analysis, combined with direct observations of the buildings, has been interchanged with information taken from historiographical, archaeological and archival research. Firstly, this gave rise to considerations about the urban arrangement, with the definition of a general framework on the transformations of the city over the centuries. Later, an in-depth study focused on specific blocks or single buildings, investigated in their material consistency, in order to identify architectural modification dynamics valid for the entire historic center. Finally, the research also proposes a categorization according to building types and a hypothesis of local typological process.

2. Methodology

The research features a set of morphological analysis. These are derived from the methodologies developed by the Italian "typological school", which, together with the English "morphological school", proved how the material aspects of a town and the dynamics that generated it can be deeply understood through a systematic reading of the building fabric.

Moreover, in line with the most recent ideas about the issues of the *urban form*, which underline the importance of a multidisciplinary approach, it was decided to integrate the information obtained from the morphological analysis with those coming from different lines of research.

Since the case study I have chosen offers a great variety of historical sources to which it is possible to refer to, the materials supporting the morphological analysis, below outlined, are very diverse.

- a) Direct sources: that is, buildings in their physical consistency, observable and measurable, rendered through geometrical and architectural drawings (with wall texture and also construction details).
- b) Indirect sources

1. b.1) Cartographic sources: a set of different kinds of maps: aerial photographic plans, maps of archaeological remains, ancient cartographies, cadastral map extracts (current and ancient), etc.
2. b.2) Iconographic sources: aerial views (such as the so-called “Mortier-Ferretti” bird’s-eye view), paintings and various representations.
3. b.3) Archival sources: cadastral registers, ancient descriptive cadasters, ancient photos and documents relating to the old construction and public decoration commissions.
4. b.4) Bibliographic sources: when relying on material evidence or on indisputable archival data was not possible, I referred to bibliography, especially for the Roman and Early-Middle Ages phases.

Since the research was very broad and there was a the large amount of data to compare, the work was divided into very specific phases, each of them being preparatory to the following one and each responding to specific needs.

First phase: through the collection of information from the local historiography, a basic chronology was defined, including the town’s political, social and natural events and also its architectural/artistic achievements. The chronology represented an important tool, a sort of general framework giving the idea of the different stages of urban development.

Second phase: on the basis of geomorphologic maps, I performed urban scale analyses, to define of the urban *form* in selected historical periods, by identifying “poles”, “paths”, “fabrics” and “special buildings” (as defined by Saverio Muratori). For each historical period, a schematic cartography reproducing the configuration of the historical center has been drawn up, hypothesizing also the distribution and consistency of the residential buildings.

Third phase: some blocks or single buildings were selected and observed in their formal, proportional and structural features. These were later analyzed on the basis of maps, geometric and architectural drawings, highlighting information such as the presence of wall bucklings or offsets, distances between supporting walls, type of common spaces and the arrangement of the windows on the facade, basing the work on the methodologies developed by Giancarlo Caniggia.

Each case-study was then framed both in the current urban context and in its relationship with the Roman road network, verifying alignments or differences. Finally, the analogies and differences between the current building and the same one as shown in the Mortier-Ferretti view (1704) were highlighted.

In order to collect data from the building facades, further investigation were performed; among these, the cataloguing of the architectural elements based on their stylistic language and a synthetic classification of the wall textures.

Fourth phase: For each case study, an attempt was made to reconstruct its typological process, represented through synthetic models, and also to identify the basic building cell within the construction, defined as a ‘basic type’.

3. Analysis/Results

Territorial analysis: Ascoli Piceno is located on a ‘peninsula’, mainly flat, created by the flowing of the Castellano creek, to the south, into the Tronto river, to the north. Already in the IX century B.C., the site was inhabited by populations called “picene”, who exploited the natural defence offered by watercourses and the possibility of controlling the territory from the Colle dell’Annunziata (about 200 m. above sea level), a hill located southwest.

It was very difficult to define the *form* of the settlement in the protohistoric phases, because of the almost total absence of material remains and by unreliable historical sources. Nevertheless, especially the study of the geomorphological structure of the area allowed to put forward hypotheses on the reasons that led the first populations to settle permanently. Therefore, “poles”, “paths” and “crests”, as defined by the school of “Muratoriani”, have been identified on cartographies reproducing the morphology of the Tronto river valley, which can be considered the town’s area of influence, a *territorial structure* with an east-west orientation. This territory is characterized by three main crests, lower branches of the Umbria-Marche Apennines and of the Abruzzo Apennines, which meet right where Ascoli Piceno is located. At the point where the three crests converge, there is, in fact, a discontinuity that must have been perceived by the populations as a natural node. Moreover, the confluence between Tronto and Castellano rivers must have represented an obstacle on the way to the sea, which forced people to a dangerous fording. From this point on, river navigation and transport of materials would have been difficult. In fact, those who wanted to reach the Sabina area and southern Lazio could only continue the journey only through *percorsi di fondovalle* (“valley bottom” paths). Therefore, the site became a meeting point between Italic “mountain” populations and Adriatic “sea” populations.

Explaining the Piceni’s settlement choices and their perception of the territory was the necessary starting point to understand the reason for certain constants that characterize the urban history of Ascoli. In fact, the natural defensive elements have always been fundamental in Ascoli’s history; strong physical dividing lines have favoured a sense of “isolation” and protection that strengthened the population’s feeling of belonging. Until the beginning of the contemporary era, the surface defined by the rivers also proved to be more than what people needed to settle, this resulting in a rather sparse urban fabric, which becomes denser only at specific nodes or along the main paths.

Archaeological sources. The roman urban layout of *Asculum*: The matrix of the residential construction fabric of Ascoli is the urban layout implemented by the Romans for *Asculum*, elaborated and largely carried out already in the Republican age, later modified and completed. With this intervention, in fact, the Romans aligned the urban layout on the region east-west orientation, defining the dimensions of the town blocks, still visible today.

The reconstruction of the topography of the Roman town has shown how the interaction between archaeological data and the typological analysis on the urban fabric is possible and productive. This research proposes a scheme of the ancient urban plan based on the reading of the current buildings and on the material remains of the Roman structures, updating the schemes proposed so far by studies on the ancient topography. Data relating to the archaeological remains have been inserted on the current planimetry; the Roman urban layout was thus reconstructed by fixing the paths of *cardo* and *decumanus* roads on documented archaeological remains of Roman buildings and roads that have come to light, even recently, during excavation works.

The result is a urban layout which is strongly linked to the unique orography and, minimally, by the pre-existing Piceno settlement; the layout develops, adapting to the circumstances, through two strategies: on the one hand, the monumentalization of the Colle dell’Annunziata and, on the other, the urbanization of the plateau. On the hills, the Romans built the *Capitolium*, which, being rotated with respect to the urban grid for orographic reasons, represented a well recognizable scenographic presence, in visual connection with the “lower town” and the forensic area. On the plateau, the Romans confirmed the Salaria as the main town arterial road and made it coincide with the *decumanus maximum*. The three main *decumanus* roads, two *actus* apart from each other, served as skeleton for the layout, inside which the blocks and major urban structures are inserted.

Already in a first planning phase, a construction for subsequent stages is planned, which could vary according to the needs and to change of taste and building competences. The plan establishes which plots are to be used for private building and which ones are for public buildings: they decided to allocate two peripheral areas near the western entrance for the theater and the amphitheater. The *cardo maximus*, now Via Pretoriana – Via del Trivio, identifies the symmetry axis of the layout and it intersects with the *decumanus maximus* in the town center, where Piazza del Popolo lays nowadays, and that, most likely, used to be a forensic area.

Once the grid of *cardi* and *decumani* was defined, hypotheses on the private Roman buildings were made. First of all, the areas with the highest incidence of remains attributable to Roman civil construction were detected, with the help of the map of archaeological remains (*Asculum* I, 1972). Further information was then obtained from the observation of the framework of the buildings in the historic center of Ascoli Piceno, based on a planimetry that represents the articulation of the ground floors. This type of investigation was developed taking the example of Caniggia's work, especially his study for Como. The *insulae* of *Asculum*'s layout, as outlined, describe modules that can, in turn, be divided into more or less regular lots. These sub-modules are identified by the crossing of minor roads (those that are not *cardo* or *decumanus*) inside the block. Many of these roads have now become internal hallways of buildings. This analysis gives us the probable frame of the different building units of Roman times and allows us to make hypotheses about their surface.

In the neighbourhood of Piazzarola, along the *cardo maximus*, on the northern slope of the Colle dell'Annunziata, where the greatest number of findings of private building is recorded, there are blocks with east-west orientation, with 25 x 40 m lots (80 x 130 Roman feet ca, including the space of the *ambitus* that is around 5 Roman feet).

A block adjacent Piazza Arringo has, instead, the opposite orientation, probably due to adaptations related to a monumental complex in the nearby, built after the formalization of the layout. The *insulae* of this neighborhood are anomalous (110 x 87 m), because they are regulated according to the *scamna* pattern. The diversification of the module is due to important issues: on the one hand, the land slope, on the other, the presence of a settlement prior to Roman planning, which, already at the beginning of the III century BC, was divided into more or less regular lots, with a urban fabric characterized by *domus* laying on terraced land.

The result is a planning that includes much of the surface of the 'peninsula', but where not all the blocks are actually built, in a town where public, religious and entertainment complexes are punctual emergencies of a sparse urban fabric. This is proved both by the scarcity of archaeological remains concerning residential buildings, and by the non-total correspondence of the urban layout with the current planimetries, which means that the alteration processes were facilitated by the absence of buildings.

Bibliographic sources. the Early Medieval town: As for the following Early-Middle Ages time, characterized by a total lack of material evidence, hypotheses about the urban form and building types have been made, supported by bibliographical references, which describe settlement schemes of other towns that survived the fall of the Roman empire.

On the pre-existing Roman urban grid of *Asculum*, the Goths first (V century) and the Lombards later (VI-IX century) installed their own building typologies, which reflected very different settlement habits and customs. The urban area includes empty spaces and appears discontinuous, dotted with blocks and land. The phases of abandonment that came in succession from the IV century are documented by excavations in the urban area. Although being partial and short, they activate, in fact, processes of modification of the urban plan. Different

types of urban fabric derive from this, depending on whether the dwellings are founded or not on the Roman substratum fabric.

The urban block between Rua La Pavoncella and Via Torquato is an example of the parcelling plan along Roman matrix routes and later on secondary ones, with the formation of a row houses block. The construction must have taken place at first along Via della Fortezza, to the east, and along Rua Sgariglia to the west, where the lots have their short side on the road. Later the houses were built along the secondary routes, connecting with the matrix ones, with the short sides on the road.

In general, a new 'single-cell' fabric is inserted in the *domus* substratum by exploiting the voids left by demolitions, or onto the Roman building structure itself, through subdivisions, elevations and demolitions. Sometimes, an entire family group occupies the whole surface of the *domus*, and two or three houses are built within the walled perimeter, whose interior space becomes a courtyard used by the family group.

In the unbuilt sectors located near the town gates, or in naturally isolated areas, the Lombards, instead, set up their administrative and religious poles: the *platea inferior* (now Piazza Ventidio Basso), the church of San Pietro in Castello and the monastery of Sant'Angelo Magno. These are located along the north-south axis of Via del Trivio and Via Pretoriana streets, adapting to the new political-administrative situation that entails a change in the directionality of the road network, with the concentration of trades along the north-south paths.

The Lombards make what is now Piazza Ventidio Basso, called *platea inferior* in Medieval times, in the district of San Giacomo, the center of religious and commercial life. By analysing the conformation of the square, it clearly appears as a town hub, a crossroads of urban and extra-urban routes. First of all, the route that is now Via Cairoli was created to directly connect the Roman town to the northern bridge (Ponte di Solestà). The road that connects the center of the square with the complex of San Pietro in Castello, formed when the area was not built yet, justifies the orientation of the old church of Sant'Onofrio, later demolished.

Next to the square there is also an important intersection, the one between Via Cairoli, Via della Fortezza and Via dei Soderini, the road around which the Lombard settlement develops. The orientation of the Church of San Pietro Martire, built in the XIV century to house the Augustinian community, is based on the directrices of this road system.

Via dei Soderini was created to connect Porta Romana, the west town gate, with the *platea inferior*, through a wide curve that avoids the *insula* occupied by the remains of the amphitheater. The Lombards find there a land free from buildings of previous eras, but still close to a source of building material. There they established a more fragmented building fabric, made of houses in most cases poor and frugal, of which very little remains.

The creation of the path must have represented the spark that started the settlement, where the appropriation of the spaces took place from a dominant hub to a secondary one. The huts are arranged along the path until they almost occupy the whole space. Later, the free spaces are occupied and fenced, to border private mansions courtyards.

Especially Via dei Soderini is characterized by elongated lots with front sides on the road, ranging from 6 to 12 meters. The alignment of the front sides is little respected and several jutting facades break the road profile, with the alternation of edges and inflections.

The ancient descriptive cadastres. In the Middle Ages the Cathedral of Sant'Emidio was the fulcrum of the Ascoli's urban geography, representing a political-religious keystone and the material expression of the Bishop's power. For its construction external workers were needed who initiated a positive cycle for the town economy and architecture.

From a set of scattered settlements, surrounded by cultivated lands and built with perishable techniques, the area of Ascoli condenses into a more compact fabric, made of stone dwellings. These new houses express the power of the town's traders, who established relationships with many Italian centers. Even today, the buildings of Ascoli consist mostly of masonry laid between the XI and XIV centuries; this is confirmed both by the reading of the wall stratigraphy of the elevations, and by the morphological analyses.

For the understanding of this historical phase, morphological analyses have been accompanied by the reading of the historical descriptive cadastres preserved in the local State Archives. In fact, this institute preserves a rich series of the pre-pontifical period, which covers almost five centuries. The research focused on the oldest, dating back to 1381, and on the sequent version, dating back to the XV century. Although one is written in Latin and the other one in vulgar, the documents include very similar descriptions, as they refer to a precise compositional structure. At the top of the page, as a heading, name, patronymic and, sometimes, nickname of the owner are indicated, followed by one or more paragraphs, each indicating a property they owned. These items also follow a precise filling-in scheme; the verb "habet" (to have) is followed by a list of neighbouring owners, together with the indication of the type of property (*domum* / house, *ortum* / garden, *casarenum* or *casarino* (a urban void that used to be a building, later demolished), *turris* / tower, *terram* / land, etc.) and, finally, the tax income. The fifteenth-century land register not only shows the name of the neighbour, but also its location with respect to the property that is being described (*de nante* (in front of), *de retro* (behind), *da capo* (above), *da pede* (below)).

Reading these documents made the reconstruction of the shape of some urban blocks possible, with a 'chain' method of reading (and representation). It has not always been possible to fully define the blocks due to the presence of probable inaccuracies in the inventory system, most likely based on sworn assignments or statements made by the owners themselves.

The block of Via d'Ancaria, a rather long complex next to the central Piazza del Popolo, was almost completely reconstructed. The morphological study confirmed the subdivision into minute building units, visible in the dense separation of spine walls, distant 3 to 7 meters one from another (instead of 6 meters, typical measure of medieval building units).

The reading of the land registers was completed by the study of the City Statutes of 1377, from which a renewed interest emerges in maintaining urban decorum and in controlling building activities. Together with the cadastres, the Statutes portray a relatively compact urban fabric that shows the general tendency to occupy the spaces that the previous Early medieval urbanization left free, initially along the main roads. In the communal period (XI – XV century) the 'basic type' of Ascoli's residential buildings defined as "simple house" emerges, showing an evolution in the materials and techniques of the most humble Early-medieval dwellings. It is a single-storey building, in its simplest form, set on the basic 6x6 meter cell, which rarely exceeds two storeys and which, in the most widespread layout, has a space behind for garden use. The "house with tower" begins to establish itself in the XI century as a result of the constant climate of conflict between families. These structures mark the landscape as a familiar element for the citizens, who consider them as a symbol to be preserved, so much that their destruction must be authorized by the City Council.

The 1646 bird's eye view of Ascoli. In the sixteenth century the town develops its own architectural identity, aligned with the tastes of the Papal State and with the needs of the mercantile nobility. The need for larger dwellings produces further combinations or elevations of the old building units. As a consequence, noble palaces were created and the urban fabric became denser, due to the progressive saturation of unbuilt areas. The tendency to build in the central areas of the

town intensifies, especially along Corso Mazzini, the main east-west artery linking Ascoli to the Tronto valley. To give uniformity to the merged factories, new architectural elements are superimposed on the facade, according to the tastes of the time.

In 1646, Emidio Ferretti designed a bird's-eye view of Ascoli Piceno, offering the first graphic representation of the city, which is still enclosed within the two rivers and completely surrounded by defensive walls. Among the civil and religious monuments and some minor building blocks, a part of the urban area is still occupied by cultivated land. The paper proved to be very accurate in showing the general volumes of the buildings and in identifying the number of building units located on the same lot.

The Lenti-Gallo palace, designed by Giuseppe Giosafatti, is a typical example of a building that finds its architectural definition – in this case in a baroque style – at the end of a process of recasting several medieval building units. It was built on a previous courtyard block, which followed the square *insula* (2x2 *actus*), as shown rather clearly by the planimetric layout. Around the XIII – XIV centuries, a series of housing units with a 6 x 12 m lot were recast to create a line of medieval small palaces. Remains of this phase are nowadays visible at the first level of the walls, which displays elements of the old gates (architraves with a triangle discharge system). One of the previous units – the one at the northeast corner – has a tower, with a square base of about 6x6 m. Later the local *rue* (alleys) lying between the buildings will be occupied and built, as you can see in the Mortier-Ferretti view: they will become the hallways of the new buildings. The Baroque modification according to Giosafatti's project must have taken place at the end of the seventeenth century, since you can still see the tower in the bird's eye view.

De Angelis Palace, along Corso Mazzini, was created from the recasting of three building units, still visible on the Mortier-Ferretti view. In the communal era they used to be two-storey small buildings. As for one of the two, a local alley was occupied through the construction of a bridging element over the *rua*, subsequently infilled and still visible on the facade. The central building, instead, was a central hallway before the incorporation, built in the place of a local street. During the incorporation, which took place after the second half of the seventeenth century, a connecting stairway was added and the facades were modified, new openings and the entrance gate were made, similar to those of Lenti-Gallo Palace, with a small balcony supported by ashlar/beveled/studded half-columns.

Other archival sources: In the nineteenth century, changing brought by modernity and the strong urbanization encouraged people to turn many of the old houses into in line house blocks. As documented, private construction works intensified, modifying the planimetric and volumetric plans, up to the architectural redefinition of the facades. The examination of the documents concerning the building commissions and the Public Decoration, operating between the late nineteenth and early twentieth centuries, shows a wide range of interventions, often justified by hygienic necessities and carried out according to “in style” ideas.

Among them, the new gates inserted in one of the building units of Rúa d'Argillano, in the north-east part of the center, one of the surveyed blocks. The intervention was made to give uniformity to a facade that, at the beginning of the twentieth century, was characterized by various architectural elements and by inhomogeneous walls. The comparison between the “current state” and the “renewed state” highlights the particular conception of that time regarding the “embellishment” of urban facades, the improvement of hygienic conditions and the modernization of the urban fabric.

On 25 January 1888, the project for the reconstruction from the foundations of the facade between the two towers, called “twins”, at the corner of Piazza Sant'Agostino, in Via delle Torri,

was approved. Due to its location, the Commission must have considered the building historically and artistically important, since it imposed the use of hewn stone blocks. The proposed facade was higher than the previous one and had a series of simple openings in axis and replaces the old facade, which had an interesting lintel gate with a discharge triangle and a series of narrow windows of different shapes. Between this facade and the tower to the north there was a narrow cavity, which, according to the project, will later be infilled.

Land register maps. The maps of the Gregorian cadastre (ca. 1822-35), together with the subsequent updates (1873-1932), supported the recollection of the development phases, thanks to detailed representations of the case studies, highlighting late and sometimes substantial modifications to the buildings.

In the block in Via Pozzo di Borgo, between Via della Fortezza and Rua Sgariglia, we find an interesting example of vegetable garden saturation, through the construction of an arcaded courtyard, in the middle of the twentieth century. The works are proved by the modification of the planimetries in the updates to the Gregorian cadastre. In fact, the building appears as it now only in the 1932 update, where the profile of the courtyard is visible, built according to the style of the 16th century arcaded courtyards of the town.

The structure, on three levels of round arches, has cross vaults on the first floor. In the same years, also the facades on Via della Fortezza, are probably modified into what we see nowadays, due to the elevation works, which can be detected thanks to a change of the masonry between the first and second level. The new architectural elements, gates and windows, recall the Mannerist taste that spread in town following the construction of Palazzo Malaspina. The wall systems and openings of the facades along Pozzo di Borgo and Rua della Pavoncella appear less uniform, but, still, in the first and second floors, they have openings dating back to the nineteenth century.

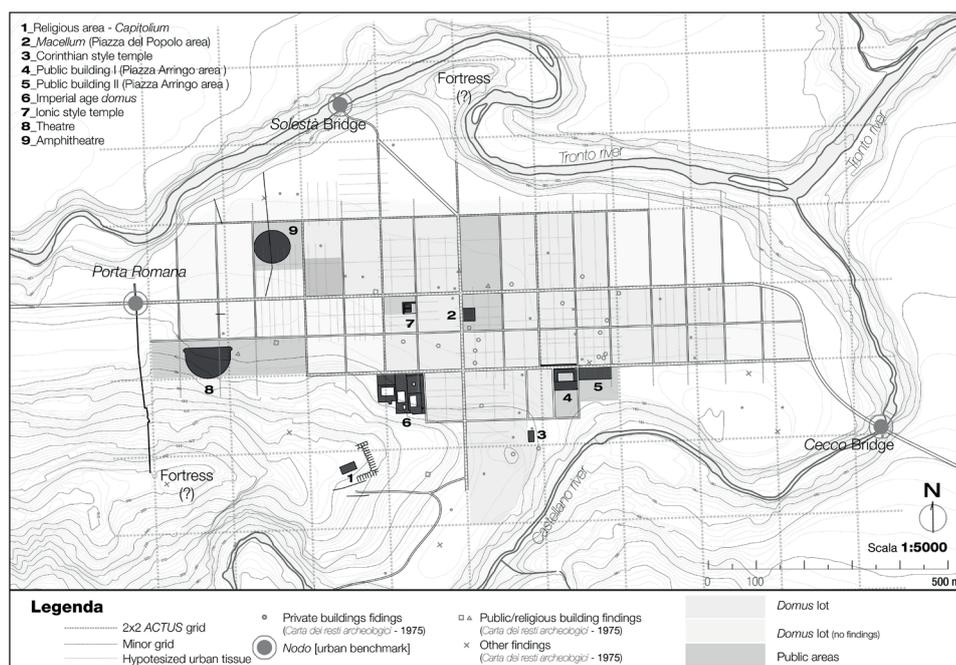


Figure 1. Hypothesized urban layout of Asculum (Imperial age).

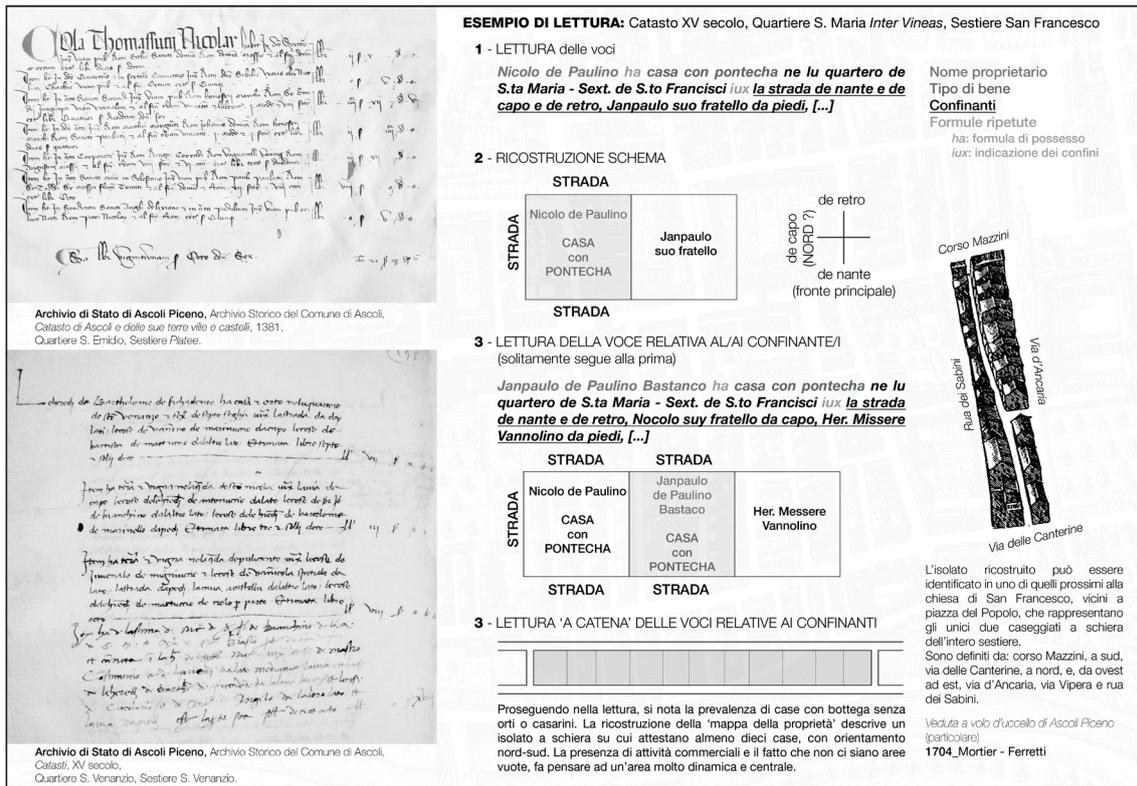


Figure 2. A scheme of a urban lot as described in the 1381 cadastre.



Figure 3. Morphological analysis on a case study.

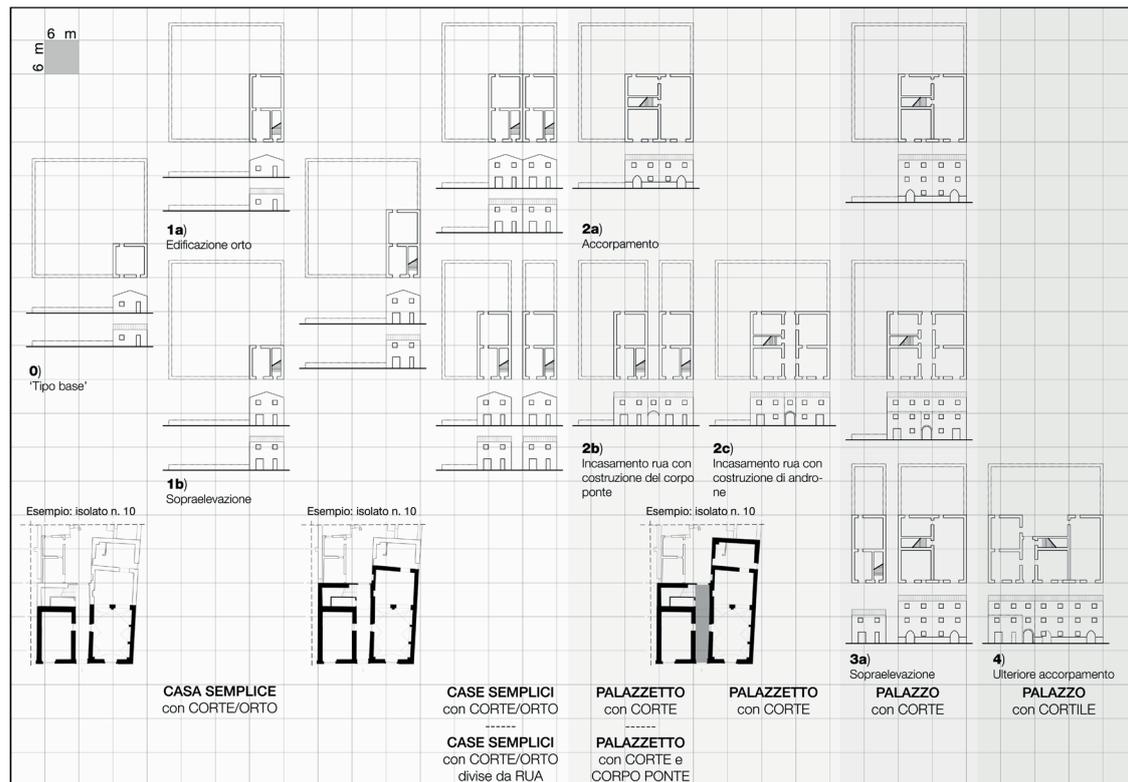


Figure 4. *The typological process of the private buildings of Ascoli Piceno.*

4. Discussion/Conclusion

This research has shown that, in order to prevent the typological analysis from becoming a simple classification, it is necessary to acknowledge interpretation of each single case, in real contexts. It is, therefore, necessary to intersect this “a priori” model with different investigations on the material evidence of the building fabric. The carried out studies have thus illustrated the historical-developmental process of construction in the historic center of Ascoli Piceno (from the “simple house”, to the medieval “little palace”, up to the noble palace), highlighting a strong connection between the type of fabric and the building itself.

Recognizing these dynamics meant becoming aware of the current state of the buildings and of all the incongruous modifications, implemented in ways that did not take into account the mechanisms that generated them and can be varied and with different outcomes. It is then essential that the conservation interventions are measured on the basis of these differences, to protect the specific features of the historic center.

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