

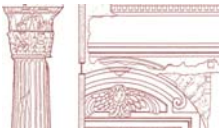
## Aims of the project

The initiative calls for a clear renovation of the facility for religious functions, but also renewal in social, urban and cultural terms, in relation to the immediate surroundings, because only the introduction of new vitality and well-balanced, multiple functions can safeguard the monument against subsequent decay.

The archaeological aspect is a delicate one, but with great potential; specific studies and recent excavations have revealed new developments of great interest, not only in terms of history, art and architecture, but also regarding the political, urban and socio-economic history of the ancient settlement. The baroque phase is also very important, though compromised for the most part at this point. It can be seen, in different guises, in the hall, the presbytery and other noteworthy spaces adjacent to the body of the church (chapels, sacristy, etc.).

We need to specify certain theoretical precepts useful for correct design aimed at conservation and usage renewal. In order to avoid neglecting the fundamental criteria of methodology that have been established for some time now in the field of protection and restoration of cultural heritage, it is worth recalling the following points:

- 1) that the functional issues and other practical problems, though important, are the 'means' and not the 'end' of the intervention; the end is the best possible transmission, to the future, of a historical-artistic heritage that is by definition unique and unrepeatable;
- 2) that the guiding criterion should always be one of 'minimum intervention' and that everything done or proposed should be based first of all on justifications of a cultural and conservational character, with all other considerations remaining secondary. Therefore the task, through discerning design work, is to 'maximize' the efficacy and 'minimize' the weight of each intervention, in pursuit of quality and appropriateness;
- 3) that the same care should be devoted to the most grand, noble historical parts and the humblest, least impressive ones, all of which fully deserve the title of 'monuments' and 'cultural assets', because they bear "material witness, containing values of civilization";
- 4) that the restoration, as it regards 'authentic' historical, artistic and cultural heritage, must be connected in its criteria and methods to the philology and critical analysis of the textual evidence; therefore any temptation of reconstruction or falsification involving imitation of styles must be avoided, in the awareness that we are not operating with historical certainties, but at best on the basis of valid 'critical hypotheses';
- 5) that due to this hypothetical character, any indispensable additions should clearly demonstrate their modern character, with their own contemporary expressive efficacy, so that the new and the old will remain such, without any risk of introduction of counterfeit parts;
- 6) that any necessary works of reconstruction of original parts or reinsertion of architectural and decorative elements should be visibly distinguished (through



certain well-defined, discreet techniques, again borrowed conceptually from philology) from the undisturbed, intact original parts.

In conclusion, what is requested is the definition of modes of restoration of the monument that reflect its dual function today as an archaeological site and a place of worship, a cathedral; that bring out the historical-artistic and landscape setting in which it is inserted; that identify paths of access and visiting that are consistent with the historical values of the site.

The aim is to restore the monument to its history and to the city, making it comprehensible and usable, increasing knowledge of the place and intervening in its internal and external conformation and presentation. This is to be accomplished through careful restoration and rethinking of the spaces, the levels and the accesses. Particular care should go into questions of liturgical adaptation and the resulting re-introduction, where possible, of church ornaments; of techniques for avoiding architectural barriers for the handicapped, to permit full, safe utilization of the monument; of strengthening of the physical plant elements; of relations and modes of connection of the monument with the surrounding edification, and with the urban and archaeological context.

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