

**DANIELA PITTALUGA**

**FABIO FRATINI**

(édité par/by)

**CONSERVATION ET MISE EN VALEUR  
DU PATRIMOINE ARCHITECTURAL ET PAYSAGÉ  
DES SITES CÔTIERS MÉDITERRANÉENS**

CONSERVATION AND PROMOTION OF ARCHITECTURAL AND  
LANDSCAPE HERITAGE OF THE MEDITERRANEAN COASTAL SITES

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Ce livre est un ouvrage collectif, dont les contributions ont été élaborées à partir de la conférence RIPAM 7, organisée à Gênes du 20 au 22 septembre 2017 par le DAD - Département d'architecture et de design (Université de Gênes) en partenariat avec le CNR-ICVBC Institut national de recherche, Institut pour la conservation et la mise en valeur du patrimoine culturel de Florence).

This book is a collective work, with contributions developed starting from RIPAM 7 conference, organized in Genoa, 20 to 22 September 2017 by the DAD - Department of Architecture and Design (University of Genoa) in collaboration with the CNR-ICVBC (National Research Council, Institute for Cultural Heritage Conservation and Valorization, Florence).

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Daniela Pittaluga et Fabio Fratini ont travaillé ensemble sur les textes initiaux (comprenant les sections “Qu’est-ce que le RIPAM?” et “Conférence RIPAM 7”, les remerciements et les index) et sur les descriptions des thèmes et sous-thèmes (sections A et B et sous-parties). Cependant, Daniela Pittaluga a écrit les parties en français et Fabio Fratini a écrit les parties en anglais, ils sont auteurs de certains articles et les éditeurs de la partie restante.

Daniela Pittaluga and Fabio Fratini worked together on the initial texts (including sections “What is RIPAM?” and “RIPAM 7 Conference”, acknowledgements and indexes) and on the descriptions of the themes et subthemes (section A and B and subparties). However, Daniela Pittaluga wrote the parts in French, and Fabio Fratini wrote the parts in English. They are authors of some articles and editors of the remaining part.

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**Abstract.** In Sicily the condition of insulation is one of the major features that have influenced the landscape, in an extent for the island to be a 'middle ground'. Its particular and strategic position has always placed it in the centre of territorial relationships based on a large scale and has made it the subject of migration phenomena. Well known is the Greek colonization, as well as are also known all the subsequent dominations which have contributed to define a rich cultural heritage, based on sedimentation of alternative uses and morals. But the array of these characteristics persists even in more recent times when a complex of events of different nature (such as the earthquake of 1693, the building of the firsts infrastructure and the first industrial plans) produces new geographies that impose equally new type of settlements and urban forms: indoor/outdoor and outdoor/indoor migrations give the way - or better they stay behind - to indoor/indoor transfers that have also produced considerable revisions on the agricultural production apparatus as well as and on the land-use ways. The landscape that comes out is still in progress, based on a fleeting balance still to be written. The research that we intend to present here starts from a number of different reflections held at the contexts of Siracusa, Avola and Augusta as part of the Laboratorio Siracusa (integrated teaching experience between the SDS of Siracusa/Università degli Studi di Catania and Scuola di Architettura Civile/Politecnico di Milano, a.y. 2012-2013 and 2013-2014) and LISCA 2013 (Laboratorio Integrato di Studi Città e Architettura, I national Forum of Young Researchers of Architectural Design, 2013). Starting from concrete study cases - the archaeological areas of Siracusa (the Neapolis Archaeological Park and Dionysian's Walls Park); the industrial and infrastructure sectors along the coast of Augusta; the 'third' seaside settlement of Avola, gradually slipped to the coast in search of a controversial relationship with the sea - it is intended to propose a particular reflection, but able to be generalized at the same time, in relation to the specificity of individual contexts, for the recurrence of themes, around the issue of sustainable rewriting of the landscape in relation to changed conditions.

**Keywords:** Sicily, Mediterranean, Landscape.

### **Prologo - The 'Middle (Is)Land'**

Crossroad along some of the main routes of Mediterranean, "in the prodigious centre where converge many rays of the world history"<sup>1</sup>, Sicily enjoys a strategic location. This particular topographical condition of 'Middle (Is)land' meant that from ancient times it was chosen as the preferred destination of intense migration phenomena, from the same Italy, Spain, North Africa, Middle East and Greece. Especially the ongoing relationship with Greece becomes fundamental for the definition of urban and landscape features of Trinacria, to start from the VIII<sup>th</sup> century b.C. with the beginning of colonization, focused particularly in the North/East - towards the Channel of Sicily - and in the South-South/West, excluding the West portion, where the Carthaginian settlements were located. Greek's colonies are concentrated all along the coast, confirming their role of commercial settlements and control outposts toward Magna Grecia. Even more difficult and controversial is the relationship with the inland, defined by the rocky and hilly profile of the highlands, of various forms, that develop in short distance from the sea. However there are some small settlements also in the inland - mostly military and defensive - which exploit the narrow valleys and plateaus between the ridges, such as Kasmenai and Akrai, distant branches of Syracuse exactly opposite to the peninsula of Ortigia that leans into the sea towards the South. This dual character - sometimes even polycentric, just as the case of the Pentàpolis of Syracuse - is typical of Greeks' settlements which find in Athens their most prominent reference: the urban structure actually opposes the port of Piraeus to the sacred hill of Acropolis, two of the specialized urban centres, distinct and distant, connected by the system of the Great Walls. The same form of settlement - of juxtaposed autonomous parts, physically and visually related - has been adopted in Sicily - particularly in the South-East - and became a distinctive character of the landscape definition. This structure remained stable over time, through the centuries, clearly more in substance than in shape, which was instead capable to change and adapt in relation to the changing contingencies of use, directly related to economic, political and social phenomena. It is only in recent times - modern times - that the landscape had the most radical and deepest changes, when the

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<sup>1</sup> Goethe J. W. (1816-1829), *Italianische Reise*: "Sicily is forme a fore taste of Asia and Africa, and find himself in the centre of the prodigious which converge many rays of the history of the world, is not a small thing."

settlement's dynamics in the territory changes: earthquakes (1542, 1693 and 1990 among the best known and most devastating recorded in the area); the first industrial plants, alternative to traditional agriculture and animals breeding; the first infrastructure and the consequent gradual growth of urban centres - that will include even the villages of the inland - contribute to define significant changes into the structure of cities and landscape.<sup>2</sup> The 'natural' order of *state of things* has been altered because of events influencing from the outside, therefore it becomes necessary to search a new balance, in whole or in part, different from the previous one, which can be configured as a simple rewrite of the relationships between the elements of the system or, more radically, as a total re-establishment of a new order, in any case accepting the instances that have caused from the outside such transformations.

The questioning of used practices and established systems, has brought to the overcoming of the traditional models of construction and management of landscape, as well as of the same operational tools of the project and also figurative references, in order to advantage alternative solutions that have been replaced or overlapped on previous regulations: the result is a disjointed palimpsest of forms and tools. However confusion is a premise (or a promise) for a new order.

The projects shown linger on the aporia - in some ways 'original' because it refers to the original point of the 'creation', loaded of meaning and symbolic character, taking on the tones of the myth - between order/confusion, before/after; old/new.

### **Parodos - Landscape as 'State of things'**

The area is the Valley of Noto, in the South/East of Sicily. In its extension it includes the city of Syracuse and Ragusa, and part of the provinces of Catania, Enna and Caltanissetta, beyond the administrative boundaries. The limits of Val di Noto are in fact defined by natural elements: evidently the Sea of Sicily in the South and the Ionian Sea in the East; the Dittaino and Simeto rivers in the north and Salso in the West, besides the hills of Iblei and Erei always in the North, which help to define the fraught and complex geography of this landscape.

These researches are particularly focused on the coast between Augusta

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<sup>2</sup> MARTELLIANO 2016.

and Avola: these two cities are interpreted as 'Middle Cities' - for their size and density and especially for their geographical position between extreme episodes that actually are hard to manage - in a 'Middle Land' of which Syracuse is the natural centre: an heterogeneous system, consisting of autonomous parts but sufficiently continuous in its development along the coast.

Starting from concrete case studies - the archaeological areas of Syracuse (Parco delle Mura Dionigiane; Latomie dei Cappuccini; Santuario della Madonna delle Lacrime; Parco della Neapolis; Ginnasio Romano; Castello Maniace and Caserma Abela) included in an urban plot that in its uncontrolled growth has neutralized any hierarchy between the constituent parts of the ancient Greek Pentàpolis; the industrial and infrastructure fields along the coast of Augusta, juxtaposed to the fortified city on the ancient island; the 'third' seaside settlement of Avola, cities progressively 'slipped' to conquest a controversial relationship with the sea - it intends to propose a reflection in relation to the specificity of individual contexts but at the same time generalized for recurrence of content, all focused around the theme of sustainable rewriting of the landscape.

Well known is the Greek colonization, as well as are also known all the subsequent dominations that have followed and being overlapped in time and who have contributed to define a complex cultural heritage, based on sedimentation of different customs and traditions. All these characters persists up to more recent times, when a set of events of different nature produces new geographies that impose equally innovative settlements and new urban shapes: the outdoor-indoor and indoor-outdoor migration alongside indoor-indoor transfers, induced and supported by significant revisions of productive apparatus as well as in land-use ways. The landscape that results is still in progress, based on a weak balance still to be written: the history of places, before being history of shapes, is history of ideas: shapes have the character of transience and are subject to transformations in time, while ideas on which they themselves are based, are resistant.

As a whole, the research aims to investigate these balances - and thus their own history - in order to understand their genesis and the possibility of their actualization than the current social, economic, political and cultural dynamics.



Fig. 01 : The 'Middle (Is)Land'. V. Tolve et. al., LISCA 2013 (the sea is in brown colour)

*"In Sicily, cities and countryside are hilly; the landscape is hilly; the sea is a far horizon"<sup>3</sup>. These are the formal determinants of the Sicilian landscape and these are also the themes around which the projects for Augusta, Syracuse and Avola - paradigms despite the profound diversity - work. A clearer understanding of the characters of settlements in relation to earth - the coastline or the plastic profile of Iblei Mountains - and water - the sea - is impossible without taking into account the condition of being an island, obviously with a forced isolation, virtues and limit at the same time. Therefore through the comprehension of the foundational characters of the landscape it is outlined the scenario in which the projects operate: "a clear and compact geography without mediation; a land-use system which is creator of the same mediation, stressing to the extreme limit the relationship between nature and artifice. The projects presented here make a reflection on these places' characters, specific and common: the opposition of far horizons - the line of the Iblei and the coast, natural elements bent to the control of the territory needs. The 'Middle City' - or rather the 'Middle Land'- is the artificial system that is structured in the space between these signs: so giving an identity to this phenomenon -*

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<sup>3</sup> APRILE 2002.

*difficult to define - means working within the margins and fractures, residue from the radical transformation of the contemporary landscape."*<sup>4</sup>

The 'Middle Land' is a side effect of urban and infrastructural transformations implemented in different times and ways, putting under question the established plot of a system based on a long-distance relationships, negated, transformed and therefore less evident, in any case not understood in its territorial ordering capabilities. The projects are reasoning on the possibility of rebuilding the relations of coherence between opposite signs - the coast and the plateau - rewriting the complex system of remote connections through punctual interventions, knowingly included into a broader idea of landscape: an ordered sequence of fragments that resize the landscape, giving rhythm and lyrical scan. The drawing defines geometry and alignments, which underlies the disposition and composition of individual elements in space, character that unites Sicily's landscape to Attica's landscape. It follows a sequence of public spaces - representative for their role and shape - that mutually contribute to define the image of landscape, the agreement between architecture/site, artifice/nature, old/new.

Avola and Augusta are showing two opposing models of settlements, territorial control of access and routes - by land or sea - and of countryside. Avola (the ancient city) is resting on the plateau Ibleo, open to the view of agricultural valleys and other cities; after the earthquake it 'slips' downstream, toward the coast, without define a clear relationship with it. Fortified island by the coast and by the inland, Augusta has been first rebuilt and strengthened on its place, then conquered the ridge of Monte Tauro and the shoreline of Brucoli, Costa Saracena and Castelluccio. However, the new settlements share with fortress a difficult relationship with the sea, keeping with it an episodic contact, exclusively visual. So, even in more recent history, in any case the definition of seaside or industrial city have not helped to clarify the relationship of these settlements with the coastline.

In Syracuse the development of Park of Dionysian's Walls becomes an opportunity to work within the complex and controversial layering of the city, that shows two opposing ways of intervention: *"if in Ortigia the existing buildings have been growing on themselves, in an extraordinary continuity phenomenon and mindful of the undeniable Greek matrix, this*

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<sup>4</sup> TOLVE et al. 2016.

*just didn't happen on the mainland, in Tyche, Neapolis and Acradina neighborhoods, where there is no continuity with the story of the ancient city."*<sup>5</sup>

### **Epeisodia I - Augusta**

Augusta, after the earthquake of 1693, was rebuilt on the same place of the ancient city, the island Megrese, although built on the sea, keeps with it an episodic and controversial relationship, eminently visual, however fragmentary. After the most recent earthquake of 1990 - that had generated a sense of danger and unsafety, increased by the gradual worsening of environmental conditions induced by the presence of industries alongside the coast - progressive and systematic phenomena of abandonment and depopulation of historical city centre had occurred, in favour of the new settlements on Monte Tauro and along the coast of Brucoli and Costa Saracena which nevertheless share with the ancient city the same difficult relationship with the sea, a boundary condition without any impact on the urban plan definition and on the design of public space, however entirely lacking both in quantity and quality. The research for new safe places coincides with the experimentation toward new urban shapes and types, related to the open building principle, which accentuate the phenomenon of urban sprawl and land use: *"the territorial transformations that took place in Sicily after the Second War World constitute an anthology of wrong choices that have caused environmental imbalances, pollution, depletion of resources, illegal building, crisis of urban quality and production of substandard housing. From the point of view of settlement, the island has serious phenomena of abandonment and depopulation of the old town centres in mountain areas, as they grow up anonymous suburbs without quality, which have devoured agricultural land, the historical and archaeological plot, the landscape."*<sup>6</sup>

The project chooses to intervene directly on the coast, where the conflict between urban shapes, public space and infrastructure is most clearly visible. The 'modern' addition it's not defined in continuity with the historical city: a large void - without function and geometry - stands between the peninsula and the headland. This space creeps up the

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<sup>5</sup> VOZA 2104.

<sup>6</sup> CANNAROZZO 2014.



coast, the marina and the salt mine, without proposing itself as waterfront. Again the project chooses to rebuild the relationship between the city and the sea in the only point where you can still access it, valuing natural resources - salt mines - and infrastructure - rail and touristic pier.

The project chooses to emphasize the autonomy and individuality of each part but in parallel tries to bring within a single drawing, the design of soil as artificial nature. The ancient salt mines become a central element in the definition of an agricultural Park, designed according to the planes of arrangement and geometry of the original artefacts', eroding the limit of urban sprawl and finishing the design of the slope towards the sea. Along the baseline of the promontory auxiliary buildings of the Park are arranged - whose value goes beyond the narrow function and ranks it on the compositional plan as a necessary sign to redefine the front at the start of the hill - and ramps as ridge roads open on the gulf.



*Fig. 02 : Augusta. Sea, 'Cities', void. Tolve et al., LISCA 2013*

### **Epeisodia II - Syracuse**

The Dionysian's Walls in Syracuse - a great work for its extension and speed of execution- have suffered a severe as paradoxical retaliation, have seen a drastic reduction of the impressiveness of their mass only to the

persistence of the idea. But the interest for this defensive system - certainly effective if only as a deterrent - is to be found in its role as a compositional element, which combined in itself the singularity of constitutive parts of Greek Pentàpolis, autonomous and specialized "everything is a whole and, however, is not a fragment"<sup>7</sup> Today, with the evidence of the shapes and masses lost in time, the great Wall is reduced to a few fragments of stones sometimes indistinguishable from the rocky ground floor. Definitively lost the physical substance - although the memory preserve at least the idea, which indeed is certainly amplified by the myth - it has also lost the value of ordering element that had helped to define the relationship between the whole and the parts, between city and countryside.

The projects developed in Syracuse, although not specifically focused on the entire system of the Walls, aspire to evoke the meaning and the role of compositional element of them, recognizing its ability to affect the construction processes and the definition of public space, through the expression of shapes, sizes and alignments. Thus, within the fractures of the urban plot or into the fade area between urban and rural areas - where there is an evident presence of different ideas of cities that have emerged over time and overlapped so completely inconsistent - architecture becomes a tool for sustainable rewriting of areas otherwise compromised.

From the collage of all proposal projects comes an image of Syracuse which is just one of the possible: real interpretive synthesis that does not end in the evidence of his image but rather proposes a deviation toward possible themes. It's a plausible and possible Syracuse. This is a form of knowledge of reality that holds together two moments of deep reflection: the research and the project or the theoretical and the practical dimension of architecture, in a kind of metaphor with archaeology, where knowledge is obtained only through the operation of the excavation. Not a historicist approach because it doesn't aspire to consider archaeology as mere erudition rather as an analytical method of study that proceeding on the basis of circumstantial evidence, it's directly focused to the knowledge of reality. It's possible to apply this idea where archaeology is manifested in the evidence of signs, traces and remnants, but also in those places where you can find a virtual dimension of archaeology, not less interesting. Anyway archaeology becomes the

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<sup>7</sup> Le Corbusier (1943), *Entretien avec les étudiants des écoles d'architecture*, Paris.

pretext for the project: the pretext that makes possible and presides over the renewal of the city, and becomes the chance to rewrite the history of the places and the fate of inhabitants. A point of view which qualifies the relationship between old and new as a specific topic of architecture through which is possible to synthesize most of the problems of architecture, if we intend new constructions as a form of reconstruction: an attribution of new sense, value and meaning.



Fig. 03 : Syracuse. Arcaheology, city, landscape. E. Loiacono, C. Martegani, C. Paviglianiti, prof. A. Torricelli, prof. V. Tolve, G. Maggioni, Politecnico di Milano, a.y. 2015-2016

In Syracuse the human presence has certainly taken advantage and turned in its favour a generous as impervious nature, which has defined an ingenious defence system *"deep 'spongy collage' of historical and geographical nature that is completed in the perfect and organized interaction between Eurialo's Castle, the ring of Dionysian's Walls, the high coasts of calcareous rock, the Maniace's Castle, Ortigia's Bastions and the swampy and malarial land of Pantanelli"*<sup>8</sup>. That's an example of perfect coordinated geography that does match the design of a very rational settlement to the practical considerations related to the need of protection, defence and control of the land and sea. Syracuse was built through time by successive layers but mainly through soil removal processes; which by inert element becomes an active participant in the construction process: subtraction and addition are the compositional processes by which always takes shape and body the city. So the architecture as a result puts in vertical sequence cavity and elevation

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<sup>8</sup> FOTI 2010.

spaces: the city is built excavating and erecting, negative and positive, between quarries and walls, in a perfect combination of stereotomy and tectonics.

Specifically, the project presented is focused on the South of Archaeological Park of Neapolis, in the old neighbourhood of Acradina, the monumental citadel of Pentapolis extended behind the homonymous slope and currently limited in its evidence only in the ruins of Ara di Ierone, Roman Amphitheatre and Greek Theater. Piazza Adda is a morphological fracture, a threshold that marks the transition between the order of urbanity fixed in precise shapes and sizes by the rational planning of the early XX<sup>th</sup> century - although in fact interrupted, unfinished and partly disregarded in its general plan - and the equally precise order of the countryside inhabited just near the city. It's an area free of interruption where fabrics, shapes and orders of settlements - urban, rural and archaeological - are compared in a short distance on the empty not designed of the square. The project proposes the design of a fragment of urbanity, less precise when the city approaching itself to the countryside, through an intervention that redefines its relationship with the Archaeological Park, recovering the idea of Mauceri's plan that identified this area as the main access to the Park - just like the original attitude - with the ambition to reveal the ontological character of the city. Archaeology is taken as a pretext by which the project is moving in order to redefine the structure of a part of the city, that now lacks of any urban vocation. The ruins are placed on the same floor of the unfinished Mauceri's plan, immaterial memory: both take a contribution for a formal and figurative suggestion for the project.

### ***Epeisodia III - Avola***

The theme is the reconnection between the new coastal settlements - the first, defined as a result of post-earthquake reconstruction in 1693, and the newest seaside city, that has occupied the void between it and the coast - and the ancient city on the plateau ibleo, that remain destroyed and abandoned. This reconnection, physical and visual, is now possible and even desirable by defining a sequence of remarkable spaces - defined as new architectures or interventions of transformation and reform of the pre-existence - deeply rooted in place.

After the earthquake of 1693 Avola is reconstructed downstream, along the Roman road of Syracuse-Eloro, far from the ancient city as well as from the coast and adopting a hexagonal geometric structure inspired to the

Renaissance ideal cities, perfectly defined but opens to countryside, because instead of the plasticity of Iblei Mountains rather prefers the plains. However, this rebuilding is not only physical but it has run over also the economic and productive apparatus. *"These changes delineate a new human geography [...] which focuses on the coastal strip, without allowing to the sea to become foundational element, perpetuating a typical Sicilian mistrust relationship that remains throughout the Nineteenth century and the Twentieth century."*<sup>9</sup>

Over time, contravening the perfect geometry of the new city, the void between the new development and the coast is occupied by a seaside citadel which has effectively broken off all relationship of continuity - physical and visual - between the hill and the sea, limiting it only in major urban axes. Thus interpreting these axes as artificial river beds, the project redesigns the waterfront and the docking of the city, bringing back the natural element of the sea in the background of the long perspective, as opposition to the hill. From downstream to upstream, from the sea to the mountain, the axis intercepts some remarkable places (Tonnara; the system of the Mills and Trappeto di Cannamele; the Castle, the Hermitage of Santa Maria delle Grazie and the nearby necropolis; the ancient Avola) and redefine a system of long-distance relationships on which reconfigures the design of the landscape, marked by platforms. The production of agricultural land use supports the proposal for an alternative accommodation, which provides for the reuse of farms, included in a wider system of places that comprise archaeological and natural sites of Cavagrande and the reserve of Cassibile.

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<sup>9</sup> MARTELLIANO 2016.



*Fig. 04 : Avola. Sea, mountains and platforms. Tolve et. al., LISCA 2013*

### **Esodo - Sicily as Metaphor**

This set of projects intends to give new shape to the landscape through architectures that determine new relations between the parts and the whole, clarifying the specificity of each through the reinterpretation of the same formal determinants on which over the time have based the idea and the imagine of landscape, redefining the system of visual relationships between the parts.

These sites are places on the edge or into the fracture that highlight the dramatic discontinuity of construction processes and become the occasion for questioning again the relationship of continuity between old and new.

The projects are not limited to redefine physical connections between isolated parts of the city - as in the case of Syracuse and Augusta - or the old and the new city - such as for Avola - or even all those portions remained on the sidelines as a result of construction of industrial or

infrastructural settlements. The idea is rather to give back the constituent parts of the system through the redefining and redesigning of some remarkable places, new or existing.

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Les RIPAM (Rencontres Internationales du Patrimoine Architectural Méditerranéen) sont à la fois des rencontres et un réseau de personnes et d'institutions qui travaillent pour la connaissance et à la conservation du patrimoine architectural et urbain méditerranéen: Meknès (Maroc) en 2005, Marrakech (Maroc) en 2007, Lisbonne (Portugal) en 2009, M'sila (Algérie) en 2012, Marseille (France) en 2013, Monastir (Tunisie) en 2015. La septième conférence RIPAM «Conservation et valorisation du patrimoine architectural et paysagé des sites côtiers méditerranéens / Conservation and promotion of architectural and landscape heritage of the Mediterranean coastal sites» a été organisée à Gênes le 20-22 septembre 2017 par le DAD (Département d'Architecture et Design, Université de Gênes) et le CNR-ICVBC (Institut de Conservation et de mise en valeur du Patrimoine Culturel du Conseil National des Recherches de Florence, maintenant CNR-Institut des Sciences du Patrimoine Culturel).

Ce livre contient les travaux de recherche menés depuis Ripam7 sur la conservation et la mise en valeur du patrimoine architectural et paysager des sites côtiers de la Méditerranée. Il part ensuite de la définition du paysage côtier et des transformations que le paysage lui-même a souffert au fil du temps, dans la région méditerranéenne pour arriver ensuite aux spécificités du patrimoine architectural de ces mêmes régions. Différentes théories et approches méthodologiques sont comparées. La deuxième partie de l'ouvrage décrit les stratégies de conservation et de valorisation et présente des interventions dans différentes parties des côtes méditerranéennes (des côtes italiennes aux côtes françaises et portugaises, puis aux côtes marocaines, tunisiennes, algériennes, israéliennes, turques, grecques et syriennes).

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The RIPAM (French acronym for International Meetings on Mediterranean Architectural Heritage) are both meetings and a network of people and institutions working to the knowledge and the conservation of the architectural and urban Mediterranean heritage: Meknes (Morocco) in 2005, Marrakech (Morocco) in 2007, Lisbon (Portugal) in 2009, M'sila (Algeria) in 2012, Marseille (France) in 2013, Monastir (Tunisia) in 2015. The seventh RIPAM conference "Conservation and enhancement of the architectural and landscaped heritage of coastal sites Mediterranean / Conservation and Promotion of Architectural and Landscape Heritage of the Mediterranean coastal sites" was organized in Genoa, 20-22 September 2017, by the DAD (Department of Architecture and Design, University of Genoa) and the CNR-ICVBC (Institute of Conservation and Promotion of Cultural Heritage of the National Research Council of Florence) now CNR-ISPC (Institute of Heritage Sciences).

This book contains the research work done since Ripam7 on the conservation and promotion of the architectural and landscape heritage of Mediterranean coastal sites. It starts with the definition of coastal landscape and the transformations that the landscape itself has undergone, over time, in the Mediterranean area. Then it addresses the specificities of the architectural heritage of these same areas. Different theories and methodological approaches are compared. In the second part of the book, conservation and promotion strategies are described with interventions carried out in different parts of the Mediterranean coasts (from the Italian coasts to the French and Portuguese coasts and then to the Moroccan, Tunisian, Algerian, Israeli, Turkish and Greek coasts till the Syrian territory).