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Kenzo Tange and the 'space of communication': the never achieved project for the accessibility of the old town of Spoleto in Italy

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ABSTRACT

Kenzo Tange was deeply interested in the contemporary architectural culture and eager to incorporate, in his own formal register, typical traditional expressions. In his work, the structure of the city and the buildings is reconsidered as a 'space of communications', rich in symbolic values, where every form can have several meanings, and therefore have an impact on the compositional, constructive and functional approach. The plans he designed for Tokyo, Skopje and the Italian directional centres, show the fluid, technological and ever-changing dynamic that Tange experienced in 1987 in the Umbrian city of Spoleto, where he was called to submit a project to improve the urban accessibility for the old town. In Spoleto, he combined technological equipment, mechanised routes on electric sidewalks placed on the surface, in close contact with the city's historical buildings, with particular attention to the conservation of all the stratified architecture of the historic city centre. The dialectic between the tradition and the creation, i.e. between the trend of a traditional repetition of forms and their overcoming, offers a gateway by which it's possible to appreciate the genius of the architect and also to understand the demands of conservation from the perspective of innovation.

KEYWORDS

Kenzo Tange; accessibility; conservation; old towns; technology

Introduction

The problem of accessibility in buildings and historic sites is a very important topic in the current international scenario where it is increasingly reflected in the growing need to reduce disparities and increase the enjoyment of architecture and historical centres. In Italy, many cities and small villages have a strong vertical development with steep descents and climbs, crevices and stopping points. This urban conformation represents a deep peculiarity of the places but, on the contrary, it is a real obstacle for the use, visit and enjoyment of all the subjects with motor and sensory difficulties. Over the past few years, many architects have addressed the issue, producing various projects in order to solve the problem of accessibility in buildings and cities, or with projects in open contrast or more visionary or more focused on preserving shape, image and the historical value.

This research contribution focuses on Kenzo Tange's work in the small historic centre of Spoleto (Italy), by tracing an unknown figure of designer of the 'New' in relation to the 'Ancient' who developed his ideal of 'communication space' in a city with strong historical-geographical connotations. In Spoleto he combined the deployment of technological equipment, mechanised routes on electric sidewalks, in close contact with the city's historical buildings, with particular attention to the conservation of the stratified architecture of the historic city centre. His work, at the same time, allow to reflect on the possibility that the technological and modernist inclusions have in the project for conservation and enhancement of historical centres.

Kenzo Tange's space of communication: technology and memory

In 1955 the first World Conference Against Atomic and Hydrogen Bombs held in Hiroshima was a fundamental event in Japanese modern history. Hiroshima, in its efforts of reconstruction, became the symbol of the atrocity of the world conflict and, at the same time, of rebirth. The concept of democracy, that has no precedent in Japanese tradition, was introduced for the first time in the history of the country.¹ In this context, the institutional buildings of the country were designed in the 1950th, according to the most genuine attempt to express the concept of the national agora in a democracy to be, and at the same time, to show a sentiment of national self-respect. On 6 August 1949 the Japanese government started the plan for the reconstruction of the cities as a monument to worldwide harmony, by announcing an international competition for the conception and realisation of a Peace Park. Kenzo Tange won the competition with a simple and brutal project, with no rhetoric. This was the international consecration of the Japanese architect,² and his Hiroshima project corresponds to the beginning of Japanese contemporary history, a period of reconstruction from the deep wounds caused by the war. This work reveals Tange's passion for humanity, for the problems afflicting the world in these years, for his mutilated country, revealing the concern of an entire generation of architects to find a social and deeper meaning in an increasingly consumerist culture.³ The author himself, few hours after the inauguration, commented about his work: 'I felt that the Peace Centre was no longer my creation, but a heritage that belonged to the fifty thousand people that are here today and to everybody in the world who would have prayed for peace'.⁴ The Park is a tribute to the victims of the tragedy throughout remembrance monuments and modern buildings, openly inspired by Le Corbusier ideas, directly imported in Japan by his master, Kunio Maekawa, after a long experience in his Parisian atelier at Rue de Sèvres. Tange takes inspiration from the Japanese architectural tradition, but he pays tribute to the new season of architectural research and experimentation in materials, forms, styles and languages. Hiroshima's project is a tribute to his own masters, to the local tradition and to the twentieth century's innovations, such as the strong plastic language of the latest Le Corbusier.

This is the first work through which he studies and experiences a new way to satisfy the complex needs and relations between the city, the architecture and the humanity who lives in it and uses it. The structure of both the city and the buildings is rethought as a 'space of communications', rich in symbolical and spiritual values, where every form can acquire several meanings. This kind of approach can be

found in his compositional, constructive and functional methods, where the needs of the few became the needs of all, where every type of communication, horizontal or vertical, is granted and almost exasperated. The 'space of communication' became a source of research and the main concern in all of his projects, both architectural and of urban redesign.

With the Plan for Tokyo in 1960 the architect tries to propose some alternatives to the rational idea of the city, striving towards a model that would take into consideration the adjustability of spaces and functions, in opposition to the stillness of the modern design's forms. By doing so he embraces the beliefs of the 'Metabolist' group, according to which and using Kiyonori Kikutake's words 'the modern architecture has to be mutable, mobile and able to accommodate the changeable needs of the contemporary era [...] able to follow the metabolic changes'.⁵

In the early 1970 the new centres of powers, the growing industrialisation, the new possibilities offered by technology, lead to study a proposition for the reorganisation of the city of Tokyo, where the 'space of communications' is visible in the fluid organisation of space and in a well organised and unprecedented accessibility, as it was in all of Tange's avant-garde projects.⁶ From the civil axe, nearly 18 km long, the project provides the branch of several perpendicular streets, leading to residential buildings, supported by 150–200 m tall units, containing elevators and services, connected by huge beams and structural bridges, in order to recreate the entangled network of the Japanese temples' pillars and shelves.⁷

The idea of movement pervades Tange's way of working and his new architecture became part of a complex plot of networks, links and actions. Tokyo's urban structure is open to changes and development, through bridges, artificial islands, floating parking lots and mega-structures.

In 1965 the Macedonian city of Skopje was involved in the big reconstruction programme of the entire city centre, and therefore became an emblematic case for its contemporary architecture and for the dynamics taking place throughout the Balkan area. After the destructive earthquake of 1963, the local administration held an international competition, won by Tange, and based on the concepts of 'city gate' and 'city wall'; the idea was to give a new historical identity to the city thanks to a continuous and open structure, according to his desire to build his *space*, conceived as a moment of architectural experimentation striving towards an utopian idea. There's no doubt that the 'space of communication' embraces different aspects of the architectural know-how, and gives birth to different planning implications, based on speed, accessibility, movement and space fluidity criteria.

Conservation, innovation and accessibility: the project for the old town of Spoleto in Italy

Tange produced various main works in Italy, in particular in Bologna and Naples, where he designed the well-known and innovative Directional Centre⁸; these projects aimed to relieve the congestion of the historical city and to create a new urban pole that had to be immediately perceptible and easily usable. In these works, he was able to experiment with his own version of 'modern architecture', in a country whose historical roots became more and more interesting for him. In 1987 he had the occasion, presented by

the 'Foundation Francesca, Valentina and Luigi Antonini', to get involved in the historical context of the Umbrian city of Spoleto, where ancient Roman, mediaeval, Renaissance and seventeenth century systems coexist, and where he was called to solve the problem for the accessibility to the old town.

We owe to investigate the link between conservation and accessibility in old towns, debate established and developed only in the late twentieth century and referring to the exploitation of modern technological systems left in view. The problem of accessibility concerns almost all historical cities, especially the small ones and the ones on the hills, whose urban system is characterised by twisty and rugged streets, steep hillside, small alleys, irregular and disconnected paving, cramped and inefficient rest areas and parking paucity. The problem of the significant difference of altitudes, typical of these old towns, can rarely be solved, unless visible technological systems are employed (such as elevators, escalators, etc.) where the impact on the land and the subsoil has to be properly valued. The integrated vision of the emerging problems – such as the structure, the architecture, the environment and security – allows to propose solutions able to respond to interconnected needs, by providing new access ways, by adjusting the existing ones, by building new routes for the full and easy accessibility and fruition of the space, and by reducing the sources of danger, and the causes of fatigue and discomfort.⁹

The buildings and the historical city centres belong to an era where the needs and the standards of accessibility and mobility were very different from today and they were not considered as a way to build cultural and social integration. The physical and perceptive issues such as the monumental staircases, the steep and twisty streets that lead to join hill-based settlements, the disconnected and irregular paving of the archaeological sites, or the impregnable fortresses, have to be considered values to protect.

The accessibility, essential prerequisite to the fruition of the spaces, becomes a cross value in the context of urban and architectural design, and as such, it grants the conservation and the protection of pre-existing building heritage, with an appropriate reintegration in the contemporary active life. The inaccessibility is, in fact, most of the time, a reason of disuse and the beginning of situations of abandonment and degradation, which lead to the severe loss of goods of great historical value. Castles, fortresses, walled villages, old towns of coastal or inland towns often represent real obstacles for the user and for whoever is called to improve their accessibility. A more frequent fruition of the architectural heritage cannot happen at any price: the risk is that the artistic and testimonial value of these sites would be highly compromised.

The particular nature of the historical and architectural heritage should force us to search for specific solutions, characterised by a high technological and architectural quality. These solutions should be able to grant a wider fruition and to satisfy the cultural needs that are a priority in the preservation of the factories and the historical sites. It's clear that the easy accessibility of a site is not always attainable¹⁰: In the field of renovation, preservation and usability of cultural heritage it is more appropriate to talk about 'overcoming' than about 'removal' of architectural barriers. Most of the time it's not possible to get rid of the pre-existing barriers, because of their historical and artistic value or because of the cultural needs connected to the preservation of the material integrity of some historical factories. Similarly, it is not always possible

to grant the same levels of security and comfort that we can obtain in the new buildings.¹¹

It's clear that a project without barriers, especially in the case of a pre-existing architectural heritage, cannot be limited to a prediction of remedies or precautions taken into consideration to observe legal parameters. It must also be part of the work of promotion and protection, which should be able to identify proper solutions to turn a historical site into an open and barrier-free space, thanks to a deep knowledge of the heritage, the context and the needs of the potential users. The critical historical nature of the good that will be the object of the intervention, is the centre of a larger number of constraints to be taken into consideration; a conscious look over the multiple possible solutions is necessary, and new fruitful creative stimuli can be found in a deeper research of solutions.

In order to preserve the material and spiritual integrity of the asset, the transformations have to be made by means of clear, non-forceful interventions, preferring the 'addition', carefully evaluated in relation to the visual appearance and the material and forms choice, to the 'abduction', in order to find appropriate and flexible solutions, through the definition of different use levels and regulate the accessibility degrees. Moreover, the current technology provides better systems and materials, able to minimise the collisions and blend the respect for the pre-existence asset with appropriate standard of efficiency in the performance.¹²

The conservation of historical centres and their performance enhancement was as a predominant theme especially in the twentieth century, when the debate appeared to be torn between conservation and renewal. For the period between the two world wars, the dictatorship of functionalism has also invaded the ancient cities, just remember the *Plan Voisin* by Le Corbusier (1925) as a clear example of the contrast 'between the values of a consolidated urban heritage and the dynamics of growth of a great metropolis' integrated in an urban corpus that transcends its physical dimensions and its own historical values.¹³

The problem is not so much in the dialectic 'conservation-innovation' but in the ability to interpret the most significant quality of the historical city: that of being the representation of a stratification of the settlement at the same time architectural, urban, historical, cultural, environmental, territorial, social.

In this vision, modern renewal choices (such as those for improving accessible routes) are part of a complex and integrated system, composed not only of different buildings, albeit interrelated, but also including many other components, such as environmental, anthropic and social ones.

The preservation of historical buildings and site, therefore, gives way to the problem of integration: the link between monuments, residences, the quality of relationships, the most recent urban rules will guide all interventions on historical heritage.

In an urban space with high historical and cultural value, the public and collective aspect of its fruition must come first, and consequently the accessibility becomes a fundamental prerequisite, as it concerns all the people who use these urban contexts everyday both for necessity (such as the residents, the students, the workers and the clients) and for entertainment. For the first group of users the accessibility takes on the moral value of 'inclusion', as in the second case scenario the achieved accessibility has the economic implications of the 'accessible tourism'.¹⁴ The conservation of the old towns does

not contradict the adjustment to the needs of the present time; it will be concretised in some projects that aim to find the most appropriate intervention for every different context.

Several Italian old towns, for example, choose to adopt 'vertical means of transportation' in order to reach secluded parts of the city, to reduce the use of vehicles and to encourage the inclusion of suburban and urban areas. Of course, the new technological equipment mustn't produce negative or invasive effects, and design skills must be deployed in order to adjust to the place's history and beauty. In the case of projects that involve modern interventions such as escalators or elevators made of steel or glass, near buildings that date back to the fourteenth century or near urban mediaeval structures, the modern architectural addition must be designed as a new harmonious element of the landscape; this way, on top of improving the usability of the city, it creates new sightseeing possibilities as well as new, unexpected scenography that allow to discover the ancient or modern history.

Spoletto, Italy

The accessibility problems have always been a sore point for the city of Spoleto,¹⁵ in Umbria, whose historical importance coincides with its strategic military position and its crucial geographical location.

During the Second Punic War (217 AC), Hannibal assaulted the city of Spoleto, a strong Roman colony, that loyal to Rome, held back the enemies by throwing arrows and stones from the top of the city walls¹⁶ (Figure 1).



Figure 1. Top view of the city of Spoleto, and, in particular, the Rocca Albornoziana (fourteenth century).

The city, because of his hilly configuration, presents a vertical development, with a strong separation between the Upper city, that had a political and religious function, and the Lower city, a dense urban centre. From the eighteenth century, the development of commercial trades with the nearest cities and the evolution of the buildings revealed its deep incapacity of exchange and communication with the outside world, and it became an obstacle for the socio-economic development of the city. Then, some transformation works started, in order to eliminate the physical barriers precluding the integration and the communication between the two sides of the city: in the nineteenth century, an inner driveway was built that deeply modified the urban structure to the detriment of the mediaeval remains (Figure 2).

Meanwhile, the old town was acquiring a growing touristic and cultural value, with an increase of the number of tourists and new residents in the historical area. In this context, the fruition and possibility of enjoying the spaces had a fundamental role to play. The administration, the residents, the business owners, the cultural associations, many of which hoped for a total closure to the traffic, to the detriment of the storekeepers who threatened their presence in the city, took action in several fields. Some other suggestions insisted on the necessity to modernise the urban and commercial structure, with the relocation of the market areas outside the old town, in order to prevent the traffic. However, these two solutions didn't solve the two main problems of the city: on one hand, the conservation and promotion of the historical and artistic aspects of the city; on the other hand, the need of the business owners for accessibility and mobility and the necessity to find a new solution accordingly with the modern way of life of the residents and the other users. One solution was found in a project that combined a parking system near the old town with a new equipment of mechanised lifts.

Amongst the several projects received in 1987, Kenzo Tange's was the one that raised the most interest; even if in the previous years he largely experimented his 'space of communications' principle, focusing on the accessibility problems, he had never operated in a urban centre such as Spoleto, so rich in history and bounded in the memory of the city and of its residents.



Figure 2. Some streets of the old town revealing his vertical nature and their difficult access.

Tange's exploration was surely influenced by the Japanese tradition and the modern technologism, a way to find a new form for the architecture and convert the ancient urban systems to modern needs. In these same years the city of Bologna commissioned him the new Directional Centre, with the aim of decongest the city traffic and preserve his ancient mediaeval old town; the project recalled the elements of the local tradition (towers and porchs) openly revisited in modernistic key.¹⁷ In the little town of Spoleto, he was charged by the 'Foundation Francesca, Valentina and Luigi Antonini' to increase the accessibility and mobility problems in the old city; several other proposals from designers, associations, public or private institutions were sent.

His project planned the realisation of a big structure for the reception and touristic services located in Via Martiri della Resistenza, where a big parking was already realised, and the use of escalators with 5% or more of climb, one of them linking directly Piazza del Duomo with La Rocca – this specific intervention was severely criticised because of the technological impact of the structure in such a historical old town – and included two basement parking next to Teatro Nuovo and San Filippo church (Figure 3).

The proposal combined the technological equipment use with mechanised routes on mobile sidewalk placed directly on the surface, in order to meet and, for someone, to collide, with the historic elements of the city, generating consents and criticism.

Tange high-tech project fits forcefully in the historic city centre, with a clear communicative value: the new that enhances the old, which allows itself to be observed and which solves problems. In fact, the project envisaged the preservation and consolidation of historic masonry walls with traditional techniques, the independence of new structures and installations, securing existing routes (stairs and ramps), repairing or replacing degraded materials.

The project allows to read the single architectural organisms as part of a wider territorial system, able to overcome the risk of abandonment, the prejudice of social degradation,

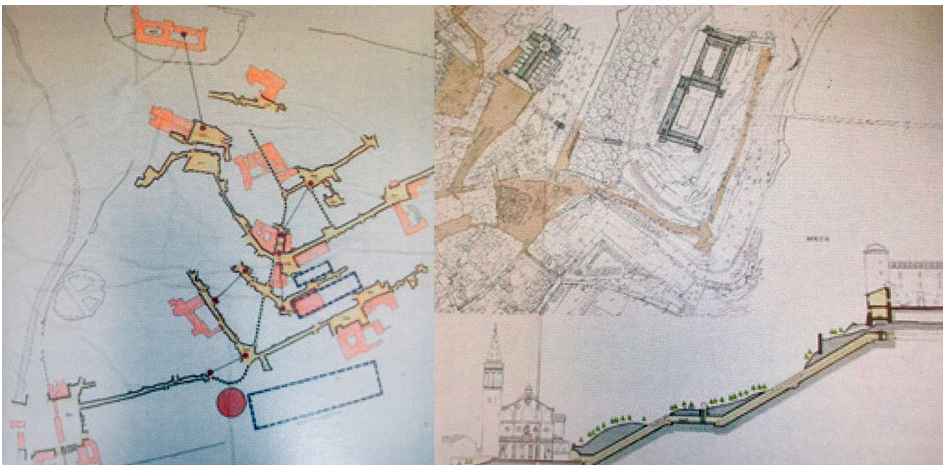


Figure 3. Extracts of Kenzo Tange's project for the improvement of the mobility and accessibility in Spoleto. In particular, the mechanised path between the Duomo and the Rocca. The whole project cannot be found either in the city archives, in the archives of the client Foundation, or in those of Studio Tange Associates in Tokyo.



Figure 4. View of the current path to the Rocca and the Duomo through a system of escalators and elevators.

the danger of physical decay, in order to guarantee physical, functional and symbolic continuity, and to restore historical value to buildings and residential areas.

This idea – formulated in 8 tables, 6 for the design proposal and 2 for the analytics – was never achieved because of the hostility, on behalf of the proposal presented by the Engineer Antonio Pendenza, director, at these time, of the Società Spoletina Impresa Trasporti (S.S.I.T) presented in 1985 during an important congress about the accessibility problems in the old towns.

The project who was actually achieved is from the first half of the 1990, when the debate was turned in particular about the valorisation of the minors old towns and the parking problem; in 1996 the project for an alternative mobility ‘Spoleto città aperta all’uomo’ was approved: it provides the closure of the traffic and the complete use do the old town for the tourism and culture.

In 2015 one third of the parking project was opened, near the mediaeval walls: the first one, on northeast, near the ancient gate Porta Ponzianina, the second one under the Spoleto-sfera of Buckminster Fuller and the third one in the former mediaeval vegetable garden near Via Martiri della Resistenza. The three parking are linked to the old city with a system of tapis-roulant and elevators who walk through the most attracting places, even if their presence and architectural force is almost perceptible. The most evocative path is the one called intramoenia, who walks along the ancient walls directly to the Rocca Albornoziana (1360).¹⁸

The project ‘Alternative Mobility’ for the city of Spoleto (Figures 4 and 5) aim to ambitious targets, in one side for the operation and perception of the citizen mobility, in the other to an environmental direction, becoming a real intervention for the improvement, the rationalisation and the inclusion in urban, social and economic levels (Figure 6).

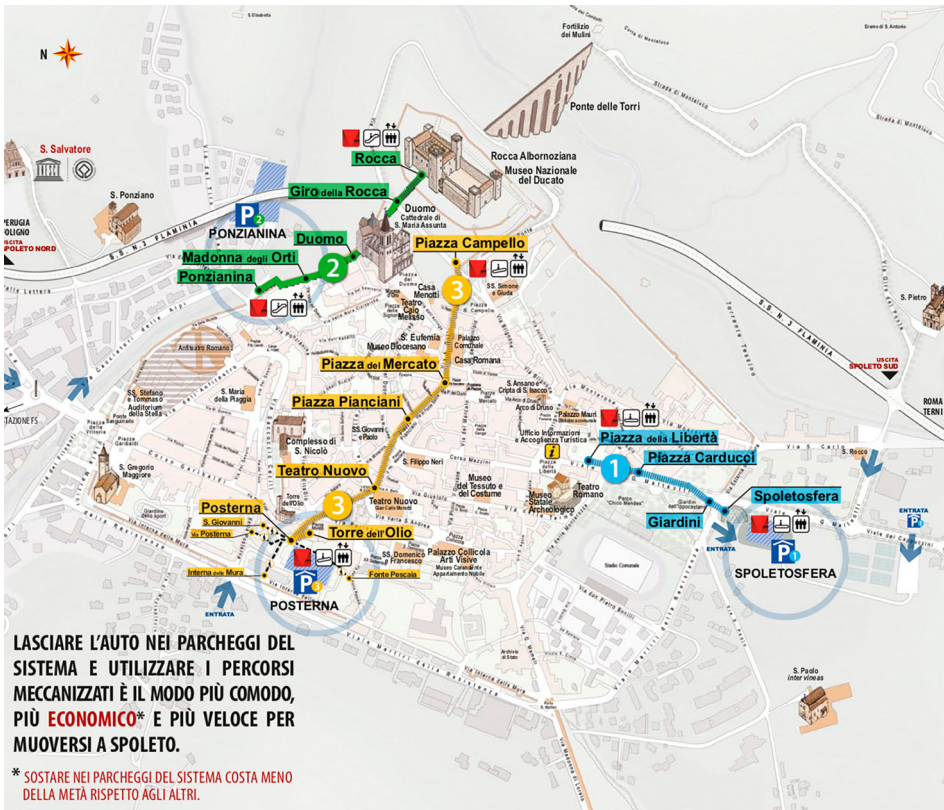


Figure 5. Current masterplan of the mobility in the old town, as it is promoted by the City and the alternative mobility company.



Figure 6. First extract: cost of the work: 33,5 million €. Functional composition: Parking 'Posterna' with a capacity of 450 vehicles (underground park multi-storey); mechanised path Parking 'Posterna-Piazza Campello' (underground with 7 couples of tapis-roulant); 4 elevators exit; mechanised path Parking 'Posterna', 2 elevators exit and 2 pedestrian exits.

Conclusions

‘The architecture needs to have something conquering the human heart, but at the same time the basic forms, the spaces and the outward appearance have to be logic. The creative work is expressed today like an union of technology and humanity’.¹⁹ With this words Kenzo Tange liked to describe his project work, wondrous product of the Japanese culture, of the modernist innovations and the twentieth century technology. The works he realised in Italy in the 1980 and 1990 emphasise a conception of the space that is original and bold, that will not consist in the singles elements but in their symbiosis with all the deeper levels.

His engagement in Spoleto manifests the approach to the pre-existence issue, and, first of all, to an intervention in urban centres who are densely populated and full of history; here the modern addition, for the Japanese architect, is perceived with the same constitutive, symbolic and evocative power of the ancient material. The accessibility to the ancient lots became a question who has to be approached within a designed, strategic and managerial vision both wider and complex.²⁰ Even if unachieved, the mobility and accessibility project for the old town of the Umbrian city designs a new place and a new ‘space of communication’ where the needs and the traditions of an entire community are experienced, along with the transformations of the space linked to the needs of a town and, finally, the relations of proximity capable of modify and ameliorate the city and the residents’ life.

The preservation of the historical centre from the material (masonry walls, contrast arches, open staircases, balconies, etc.) and immaterial point of view (vocations of places, traditions, ways of living, etc.) is guaranteed by technological grafts and innovative areas and creatives that, with design power, can solve a problem as particular as accessibility to the old city. However, this approach becomes global when it allows to solve the isolation of whole historic centres, otherwise destined for abandonment and oblivion as well as for many small historic towns in Italy and Europe, rich in history, monuments and tangible and intangible symbols.

Notes

1. See Paolo Riani, *Kenzo Tange* (Firenze: Sansoni, 1980).
2. About Kenzo Tange life and works, see: R. Boynd, *Kenzo Tange* (Milano: Il Saggiatore, 1963); P. Riani, *Kenzo Tange* (Firenze: Sansoni, 1980); M. Bettinotti (ed.), *Kenzo Tange, 1946–96, architettura e disegno urbano* (Milano: Electa, 1996).
3. See William. J. Curtis, *L’architettura moderna dal 1900* [or. ed. London 1982] (Milano: Mondadori, 2006).
4. See Bettinotti, *Kenzo Tange, 1946–96, architettura e disegno urbano*.
5. See John Donat, *World Architecture 2* (London: Studio Vista, 1965).
6. See Alan Colquhoun, *Modern Architecture* (New York: Oxford University Press, 2002).
7. See Kenneth Frampton, ‘The Rise and the Fall of Mega-architecture: Arata Isozaki and the Crisis of Metabolism 1952–66’, in *GA-Architect-6, Arata Isozaki*, vol. 1 (Tokyo: ADA Edition, 1991).
8. In Bologna Tange realised the tower for the Fiera District (1967), in Catania the Librino district (1971), and in Naples the masterplan for the Administration Centre (1995); he is the author of the urbanistic project for the business district in San Donato Milanese (1990–1999), where he realises the headquarters of BMW-Italy (1998) and the Agip tour (1999).

9. 'We often distinguish the concept of accessibility from usability; the term of "accessibility", explicitly defined by the existing law, refers to respect of precise normative dispositions so that spaces and equipment could be used in fully autonomy and safety by persons with disability; the term of "usability", instead, refers to the real possibility to use a space or an equipment by persons with disability, even if they're not designed explicitly for it'. See Ministero per i Beni Culturali, *Linee Guida per il superamento delle barriere architettoniche*, chapter 1, 5, 2008.
10. The accessibility represents the basis for the principles of equality and the individual freedom movement, granted by the Declaration of the Rights of Man and the Constitution, as well as the United Nation Convention on the Rights of Persons with Disabilities, ratified in Italy with the law 3 March 2009, no. 18. Circolare n. 80/2016 MIBAC.
11. See Giuseppe Vitagliano, 'Il superamento delle barriere architettoniche in edifici di pregio storico-artistico nella normativa vigente in Italia', in *Conservazione e accessibilità. Il superamento delle barriere architettoniche negli edifici e nei siti storici*, ed. Renata Picone (Napoli: Arte Tipografica, 2004).
12. See Carla Bartolomucci and Caterina Giannattasio, 'Il conflitto tra accessibilità e fruizione nel progetto di conservazione', *Recupero & Conservazione*, no. 89, 38–49.
13. See Davide Cutolo and Sergio Pace, eds., *La scoperta della città antica. Esperienza e conoscenza del centro storico nell'Europa del Novecento* (Mcerata: Quodlibet, 2016).
14. See Ivor Ambrose, 'Let's make Europe a tourism destination for all', in EDF (European Disability Forum) *Freedom guide. Paving the way towards free movement for persons with disabilities*, Bruxelles 2011.
15. Town of the Umbria, conquered by the Romans during the third Samnite war, Spoleto became a Latin colony in 241 AC (*Spoletium*); with the Lombards invasion, the city became the capital of a duchy, and, from 570 to approximately 1230, the affairs of the city were linked to the duchy ones. Torched by Frederick Barbarossa (1155), Spoleto rise again thanks to the Pope Innocent III. Around 1230 the domination of the Church under Spoleto and the Duchy territories was consolidated, and the Pope Gregory IX was the first of a long list of Popes residing in the Umbrian city. In fourteenth century the city was theatre of different battles, encouraged by Montefeltro Family, notably in 1312, 1319 and 1324, when the city of Perugia intervened to help Guelphs. In 1860 Spoleto was taken by the Piedmonts troops.
16. In memory of the Carthaginian defeat, Spoleto named one of its city gates and putted a grave with this inscription: 'Hannibal, after defeating Romans on Trasimeno, hold back by Spoleto with a great massacre of his men while in a hostile way he was marching directed to Rome, with his memorable escape gave the name to the gate'.
17. See Ines Tolic, *Kenzo Tange* (Milano: Motta Architettura, 2009).
18. Project and equipments of 'Paravia Ascensori': 17 elevators, 22 mobile sidewalks, 14 escalators; highest climb crossed: 130 metres.
19. See Fabio Massi, 'Kenzo Tange, futuro e tradizione', *L'architetto italiano* no. 7, 2005.
20. See Maria Luisa Germanà, 'L'accessibilità della città storica: aspetti gestionali tra specificità e strategie unitarie', in *Recupero, Valorizzazione, Manutenzione nei Centri Storici. Un tavolo di confronto interdisciplinare* (Siracusa: Lettera Ventidue, 2013).

Disclosure statement

No potential conflict of interest was reported by the authors.

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