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## Shared policies for the conservation of the features of local identity: San Chirico Raparo

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The Krakow restoration charter and the European convention on landscape are the main legal instruments for the safeguarding and development of cultural assets to act as inspiration for any transformation measure on the territory-landscape.

Both of them identify in the cultural heritage the resources on which to focus in order to foster local development and they recommend that they be safeguarded, by means of actions and measures that are heedful of combining the reuse of the assets with protection of the values of which they are the bearers. Moreover, they urge each community to regard their historic centres as an ensemble of structures, space and human activities included in the territory and in the landscape, and they introduce new principles as the basis for every measure to transform the territory-landscape:

- identity: each community acquires an awareness of its own cultural heritage and identifies with it;
- memory: each collectivity gives a sense to its own present, based on an awareness of its own past;
- choice: assumption of responsibility with respect to what it is wished to remember and pass on to future generations.

In particular, in view of the current lack of procedures and instruments for implementing local development processes aimed at the promotion of cultural property, the Krakow restoration charter recommends the need to integrate the cultural property conservation policies with town-planning instruments and to activate

processes of participation which involve the community in a shared vision of the territorial development and management processes, with a view to sustainable development.

The working method for drawing up the Programme document and the Integrated conservation plan of San Chirico Raparo, a small municipality in the Lucan apennines (province of Potenza) coming under the Operative programme for val d'Agri, Melandro, Sauro, and Camastra, is based on these recommendations.

The municipality, with its small population, is situated in an inland territory with little anthropic pressure and a weak settlement system, in the centre of a complex system of parks and protected areas and in a landscape context in which the features of the anthropized territory and of the naturalistic territory are perfectly integrated.

The historic centre consists of an ancient nucleus around the remains of the Norman castle and of a completion area which developed around the old town wall between the 17th century and the first half of the 19th century; it is characterized by various 'palazzi', buildings having excellent typological and decorative elements and by terraced buildings arranged along the concentric roads connected by very steep flights of steps and lanes.

To have access to funds deriving from the exploiting of the petroleum resources as per the val d'Agri Operative programme, the municipality has created two strategic instruments for local development: the Municipal programme document, to establish the territorial development actions through complex projects, and the Integrated conservation plan (Pic) to define the procedures and modalities of financing the measures to rehabilitate the

historic building assets.

The drawing up of the instruments has been supported by the activating of urban workshops which have carried out forms of participation of the local community (residents and schools), targeted on sharing the strategic choices and the objectives of the projects. The initiatives paid particular attention to making well-thought-out, constructive comparisons and circuits, aimed at understanding the values and the resources present in the territory and at sharing the features distinguishing the local identity. The Integrated conservation plan regarded the environmentally and architecturally most significant areas of the town and its objective was to make the best use of the features that identify local building tradition and the singular, unitary material and chromatic connotation of the town, stemming from the use of masonry of local stone, brown travertine, bonded with a mortar of golden colour.

Through a process of reappropriating the memory and the identity of local building, the instrument was orientated towards enhancing the cultural landscape of the places which, from being an indifferent static and scenic structure of everyday life, has become a system of signs capable of interpreting the relations between the countryside context and the town.

Supported by tables and standards of performance, the plan is aimed at guiding the carrying out of the actions to rehabilitate the housing assets through a system of rules for the conservation and upgrading of historic buildings and the definition of priorities and procedures for entitlement to the contributions of the Regional operative programme.

The construction of the working method used for

drawing up the plan is based on the certainty that an in-depth process of knowing the context, aimed at understanding and re-knowing (recognizing) the authenticity of the materials, of the construction techniques and of the local traditional semantic values constitutes the essential foundation for the conservation, upgrading and renewal of the town's buildings and its historical fabric.

Knowledge, understood as historical, typological and evolutive reading of the constructional and morphological-functional fabric of the buildings, was the basic stage of the process and examined also the construction practices which, in the course of time, have modified the original features of the built area.

The detailed analysis of the construction elements of each building, the overall interpretation thereof over the territory and a rational cataloguing were the instruments that proved useful for re-knowing (recognizing) the local construction characters and materials to be safeguarded and for working out the historical-typological congruence of the buildings (assessment of the qualifying and critical factors).

The procedure used (analysis-evaluation) analyzed in depth the construction characters of the buildings and compared them with the context, enabling a normative and design apparatus to be set up, subdivided into general rules and detailed prescriptions.

For each building, therefore, the measures were defined in relation to the quality and state of conservation and/or of permanence of traditional construction features, or in the presence of situations of degradation and alteration. To recover the traditional construction logic and to reconstruct a common technical idiom, the

normative apparatus  
includes also performance  
standards regulating the  
ways of carrying out the  
measures (materials,  
techniques and  
performance requisites)  
defined on the basis of the  
recognitive work carried out  
in detail on all the traditional  
construction typologies.