

The background of the cover is composed of large, expressive, overlapping brushstrokes in various shades of teal and blue. A dark, textured square is positioned in the center-right area, overlapping the brushstrokes.

# COMUNICAR LA ARQUITECTURA

DEL ORIGEN DE LA MODERNIDAD A LA ERA DIGITAL

eug



The background of the cover is an abstract composition of swirling, brush-stroke-like textures in various shades of teal and dark blue. A prominent, dark, textured square is positioned in the center-right area, appearing to be a physical object or a focal point of the design.

# COMUNICAR LA ARQUITECTURA

DEL ORIGEN DE LA MODERNIDAD A LA ERA DIGITAL

TOMO I

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del origen de la modernidad  
a la era digital

TOMO I

JUAN CALATRAVA  
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(EDS.)

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del origen de la modernidad a la era digital

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# **Preserving / Sharing / Communicating 20th-Century Architectural Culture: The Case of the IACP-Naples Archives**

Preservar/compartir/comunicar la cultura arquitectónica del siglo XX:  
el caso de los Archivos de la IACP-Nápoles

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## **Abstract**

El trabajo realizado a raíz de una subvención de la Región de Campania, obtenida para un proyecto que ganó un concurso en 2021, responde a un triple propósito: al tradicional de reconocimiento de los materiales documentales localizados en los Archivos del IACP (Istituto Autonomo Case Popolari di Napoli), se añade el de compartirlos mediante un inventario electrónico, que puede consultarse a través de una aplicación web. El tercer objetivo es comunicar los conocimientos adquiridos, en este caso, sobre la cultura arquitectónica, tanto histórica como técnica, de algunos barrios populares de Nápoles en los años 50 y sus protagonistas: los más conocidos como Mario Fiorentino o los menos explorados como Stefania Filo Speciale. Así, los estudios de casos pretendían abordar la difícil cuestión de la digitalización (como opción de conservación) de documentos y su consulta mediante un enfoque de “archivo abierto”.

The work conducted following a grant from the Campania Region, obtained for a project that won a competition in 2021, responds to a threefold purpose: in addition to the traditional one of reconnaissance of the documentary materials located in the IACP (Istituto Autonomo Case Popolari di Napoli) Archives, there is also the sharing of the same through an electronic inventory, which can be consulted through a web application. The third intention is to communicate the knowledge acquired, in this case, on the architectural culture, both historical and technical, of certain working-class neighbourhoods in Naples in the 1950s and its protagonists: those best known such as Mario Fiorentino or those less explored such as Stefania Filo Speciale. Case studies designed to address the challenging issue of digitisation (as a preservation option) of documents and their consultation through an open archive approach.

## **Keywords**

Archivo digital de libre acceso, viviendas sociales INA-Casa, patrimonio arquitectónico del siglo XX, Stefania Filo Speciale

Open-access digital archive, INA-Casa social housing, 20th-century architectural heritage, Stefania Filo Speciale

## Introduction

In all likelihood, twentieth-century culture will be the last culture that can be documented in traditional ways: cards, books and physical objects in general<sup>1</sup>. We do not know what awaits us as a result of technological innovation: certainly, there can no longer be that outline apparatus made up of cards, notes, cross-writing, sketches, erasures. Moreover, the presence of photographs and drawings on “fragile” media characterises the historical memory of a century that is indeed “fragile” first and foremost in its materials.

It should be noted that traditional libraries and archives are no longer the absolute protagonists of the “race to preserve”, now joined by other types of institutions: universities, banks, public administrations<sup>2</sup>. Therefore, the attempt to conserve the enormous project documentation, referring to the building, transformation and maintenance of the neighbourhoods owned by the former IACP Social Housing Institute (Istituto Autonomo Case Popolari), now merged into ACER (Agenzia Campana Edilizia Residenziale), which arose in compliance with its institutional purposes, consisting of graphic and administrative material, is significant.

In 2015, work began on transferring part of the archival documentary heritage from its various storage locations to the specially equipped premises in Via Sebeto in Naples, which is of significant historical-architectural and cultural interest as it bears witness to both the urban transformations and the technical culture of the 20th century, by qualified and well-known protagonists of Neapolitan and Italian architecture and engineering.

An initial activity of reordering of the materials was conducted in 2015-16, following an agreement with the Department of Engineering of the University of Campania “Luigi Vanvitelli”. Between 2022 and 2023, following funding from the Campania Region in response to a call for tenders won by the DOCOMOMO Italia Association (DOcumentation and COnservation of buildings, sites and neighbourhoods of the MOdern MOVement)<sup>3</sup>, work continued with a further survey and sorting of the documentary materials at the Archive in Via Sebeto.

Particularly valuable were the original drawings of the first districts, such as Duca d'Aosta, Galleria della Vittoria, up to the Ponti Rossi.

Also of particular interest were the heliographic copies of the projects implemented for the post-war reconstruction, folded in the “Faldoni”, which add valuable pieces to our knowledge of interesting urban episodes, such as Capodichino, Agnano and Soccavo Canzanella, or of important but still little-investigated figures such as Stefania Filo Speziale.

Finally, of particular relevance is the communication of this experience to the studios, to the students and to the public in generally, through the creation of a digital inventory, to which selected and photographed drawings are also “hooked”. Researchers and experts

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<sup>1</sup> The article is the result of shared work, however the first paragraph after the introduction is attributable to Carolina De Falco, and the second by Paola Ascione.

<sup>2</sup> Among the prestigious cultural institutions that have initiated significant digital archiving projects, the Archive of the 20th Century at the Mart (Museo di Arte moderna e contemporanea di Trento e Rovereto) should certainly be mentioned.

<sup>3</sup> <https://www.docomomoitalia.it/>.

together developed the structure of the platform from the perspective of the open source web application.

In addition to facilitating consultation, this ensures the preservation and protection of the oldest and most fragile valuable drawings, which are in danger of being lost and/or perishing. The database accessible via the web platform comprises 469 intervention units and 1567 archiving units to date. In the case of the storage unit, the module divides the data into 16 fields which contains, among other things, the archival information, the name of the district, the chronological details (when present) and information notes that could be found. The user interface tabs include a field for georeferenced mapping.

As a methodological case study, this web application aims to tackle the challenging issue of digitising and enhancing archives through an open archive approach<sup>4</sup>.

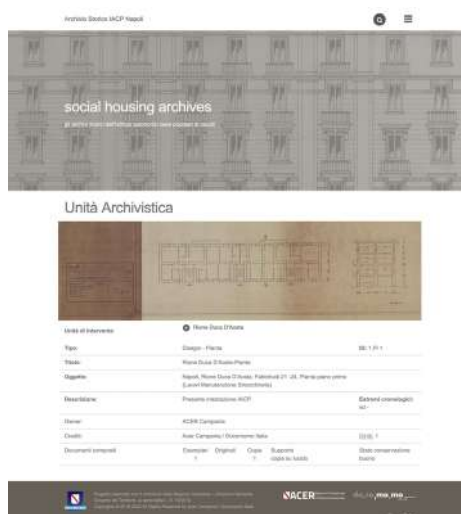


Figure 1. ACER, IACP Archives, web application. Example of Archival Unit.

## Sharing/communicating history: the INA-Casa neighbourhoods by Stefania Filo Speziale

Social housing was at the heart of contemporary architectural and urban planning research in the construction of the European city in the aftermath of the Second Great War, and the emergency of recent years has rekindled the debate on the issue of housing, in Italy and in Europe. In fact, the focus is now not only on economically weak and socially vulnerable segments of the population, but also on social strata and families with average incomes have been able to satisfy their pressing demand for housing, which is only in peripheral areas due to the high cost of housing in central areas. On the other hand, in order to act on the city, it is first necessary to interpret it, trying to understand, as Giancarlo De Carlo, one of the CIAM

<sup>4</sup> Web Designer Renato Piccirillo. The Web Application is available at the link <https://archivi.docomomoitalia.it/>.

members of Team X, argued, “the interrelationships that unite the various places through chains of meanings that enter deeply into space and time” and thus into history<sup>5</sup>.

The construction of social housing therefore represents a significant “observatory” of urban transformations. In fact, the theme involved and excited qualified professionals, protagonists of Italian architecture and engineering, who were attentive to grappling with the design of both housing and those service infrastructures, indispensable to “making a city”, the lack of which is uneasily felt today.

The need to make the suburbs liveable therefore prompts us to try to reread urban growth starting from its most recent history, on the basis of new documentary acquisitions, before tackling planning and urban regeneration interventions. This is why, from this point of view, it is of particular importance not only to take the opportunity for an initial census phase of the documents kept in the constituent Archive, but above all to attempt to communicate their existence, in order to start a phase of knowledge of the considerable real estate owned by the IACP, now ACER. In fact, the project documents tell of a specific phase in Italian, as well as European, architectural history: that of the social objective of the so-called “house for all”, initiated in Italy by the Fanfani plan, in 1949, through Marshall Plan funding. Unfortunately, most of these settlements today show signs of the dramatic marginalisation and degradation of the suburbs. Raising the issue of the valorisation and protection of this real estate heritage, especially if it is “copyrighted”, can therefore achieve the twofold objective: that of recovering historical memory and a resource to be redeemed.

It should also be considered that the architectural culture of the early 1950s, devoting particular interest to the environmental context, focused on the aesthetic quality of urban places. That also based on studies by Kevin Andrew Lynch, according to which the quality of the urban landscape stems from the clarity of the environmental images that each individual has of different locations, and is in fact endowed with all the characteristics, both positive and negative, of the social group it represents and is therefore unique<sup>6</sup>. Therefore, the common intention of the city planners to avoid the conformity of the urban environment and to convey identity to places reveals a shared idea, now more relevant than ever: urban landscape is the bearer of harmony and “beauty” in cities.

The historic urban landscape, the main feature of Italian cities, constitutes anche the benchmark for the construction of working-class neighbourhoods in post-war Italy, which gave rise to the need to recreate the effect of a “lived-in city” that was not built all at once, and which among other things became a decisive factor in the activities of INA-Casa, particularly between 1949 and 1956<sup>7</sup>. It is worth pointing out, finally, that such attention to the aes-

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<sup>5</sup> Giancarlo De Carlo, “L'interesse per la città fisica”, *Urbanistica*, n.º 95 (1989): 17.

<sup>6</sup> Kevin Andrew Lynch, *The Image of the City* (Cambridge, Mass.: MIT Press, 1960); Italian edition: *L'immagine della città* (Padova: Marsilio, 1985) and see also Vincenzo Andriello, “La città vista attraverso gli occhi degli ‘altri’. Lynch, The Image of the City, 1960”, in *I classici dell'urbanistica moderna*, ed. by Paola Di Biagi (Rome: Donzelli, 2009), 145-162.

<sup>7</sup> INA-Casa is the Authority for the construction of social housing under the Fanfani Plan of 1949. See: *La grande ricostruzione. Il piano Ina-Casa e l'Italia degli anni '50*, ed. by Paola Di Biagi (Rome: Donzelli, 2001).

thetics of urban places made the neighbourhoods of the 1950s recognisable in the context of the same suburbs which later joined the original centres. On the other hand the 23rd INU Congress in Naples reaffirmed what had been sanctioned in Florence in the European Landscape Convention, also held in the year 2000, and numerous urban regeneration projects chose the term “landscape” to refer to the external appearance of the façades of buildings, churches, squares and public places in general, that is a distinctive feature of the European city<sup>8</sup>.

As an example of the importance of the knowledge we are trying to share, we report some results from research carried out at the IACP Archives. Even in Naples, in the eyes of younger professionals, the new districts lose “their old semantic connotation, often sad, squalid, peripheral to take on another new one, an expression of modernity, of experimentalism, of progress”<sup>9</sup>. Among them, it was possible to reconstruct the history of two INA-Casa neighbourhoods in Capodichino and Agnano, both built by Stefania Filo Speziale in 1951 and 1953 respectively<sup>10</sup>.

The focus on the townscape, with buildings characterised by rough surfaces, broken floor plans and the articulated interplay of volumes that exploits the terrain’s height differences, reveal how Filo Speziale was well aware of the architectural culture of that particular historical moment. Of importance is her search for typological variety in the urban fabric and for social spaces, i.e. for “a planimetric organism that gives an organic and human life to a building, not detached from its surroundings”<sup>11</sup>. It should be emphasised that, although Filo Speziale has a predilection for in-line buildings, believing them to satisfy the need for insolation in a more satisfactory manner, she nevertheless observes “that this arrangement, combined with economic requirements, has led to very monotonous architectural solutions, with all the buildings being repeated in the same way, so as to give the impression of a collection of military barracks”<sup>12</sup>.

On 3 November 1951, building permission was granted for the construction of a new social housing estate at the beginning of Calata Capodichino, for a total of 25 buildings with 1,728 dwellings, designed by Filo Speziale<sup>13</sup>. Its importance should be emphasised: suffice it to

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<sup>8</sup> Mario Piccinini, “Sessant’anni fra piano e progetto. La discussione dell’Inu 1950-2010”, in *Disegnare la città. Urbanistica e architettura in Italia nel Novecento: appunti da un ciclo di conferenze*, ed. by Francesco Evangelisti, Piero Orlandi, and Mario Piccinini (Ferrara: Edisai, 2011), 96. See also Carolina De Falco, “Contemporary urban landscapes: the construction of public housing in the 1950s in southern Italy”, in *Arquitectura y paisaje: transferencias histórica, retos contemporáneos* (Madrid: Abada Editores, 2022), 217- 227.

<sup>9</sup> Renato De Fusco, *Facciamo finta che* (Naples: Liguori, 2004), 119.

<sup>10</sup> It is still difficult to draw up a balance sheet on Stefania Filo Speziale, the first woman to graduate in Architecture in Naples, a member of the INU (National Institute of Urbanism), an authority on the building site and committed to teaching, since its project archives have been destroyed. Please refer lastly to Carolina De Falco, “Sulle tracce di Stefania Filo Speziale prima del grattacielo”, *ArcHistoR* (2023), n.º 20 and related bibliography.

<sup>11</sup> Stefania Filo Speziale, *Del Corso di caratteri distributivi degli edifici* (Naples: Fausto Fiorentino, 1953), 6.

<sup>12</sup> Stefania Filo Speziale, *La casa di abitazione* (Naples: Fausto Fiorentino, 1953), 67.

<sup>13</sup> ACER, Archivio storico IACP, Faldoni, Napoli Generali, *Licenze Edilizie*.

say that Capodichino was one of the projects mentioned in the publication presented by INA-Casa at the 4th National Urban Planning Congress in 1952, alongside the best-known works, from Falchera by Astengo in Turin to Valco S. Paolo by Muratori and Tiburtino by Quaroni and Ridolfi both in Rome, as representative of Neapolitan activity, together with the neighbourhoods by Giulio de Luca and Raffaello Salvatori in Capodimonte and Parco Azzurro in Barra by Carlo Cocchia<sup>14</sup>. Following INA-Casa's prescriptions, Filo Speziale arranges the buildings with extreme freedom, with the intention of creating cosy spaces and varying the views, achieving this effect also through typological diversification: tower houses, in-line or staggered zig-zag houses. Of the two larger buildings visible on Calata Capodichino, the five-storey one, which is more extended horizontally, is characterised by terraces with an incredible irregular pentagonal shape. Among the buildings, four can also be seen, characterised at the centre by isosceles triangle balconies that give the elevation a “wing-like” movement.

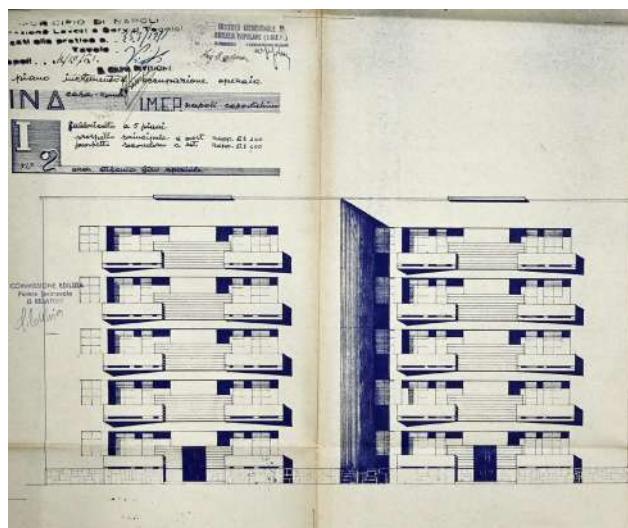


Figure 2. Design by Stefania Filo Speziale for Capodichino district. Building with triangular balconies, elevation, 1951. Source: ACER, IACP Archives, *Faldoni, Building Licences*.

Filo Speziale also signed the 1953 town-planning project for the Agnano district, thus pre-dating the better-known La Loggetta district by Giulio de Luca, whose entire construction history could be reconstructed thanks to documents found in the IACP Archives<sup>15</sup>. Filo Speziale sets up the main core of the project, strongly characterising the site with four buildings up to six floors high. In particular, three of these, called “bridge buildings” by the

<sup>14</sup> *L'INA-Casa al IV Congresso Nazionale di Urbanistica* (Roma: Società Grafica Romana, 1953, 206-209. See also Luigi Beretta Anguissola, ed., *I 14 anni del piano INA-Casa* (Rome: Staderini, 1963).

<sup>15</sup> Carolina De Falco, *Casa INA e luoghi urbani. Storie dell'espansione occidentale di Napoli* (Naples: Clean, 2018), 63-76.



inhabitants, are crossed by the two access roads to the neighbourhood, ideal urban gates to underline the autonomy of the settlement.

A different approach is given to the other two of tall buildings, whose vibrant prospect is obtained by turning the balconies 45 degrees to the axis in search of light and a view towards the sea. It cannot be overlooked that trapezoidal balconies became a strongly recognisable formal feature in numerous buildings of the 1950s. Finally, the last group of low-rise houses by Filo Speziale, upstream of the settlement, also has curious oblique trapezoidal balconies, linked by an elevated pathway.



Figure 3. District in Agnano, by Stefania Filo Speziale. Guided tour for Open House Napoli along the elevated pathway with the houses with trapezoidal balconies.

Finally, we intend to draw attention to the virtuous cycle that the communication of knowledge can trigger, through, for example, the so-called neighbourhood walk, an event of great importance in the context of participatory processes activated in the area. The main idea behind this methodology is the enhancement of the inhabitants' skills in relation to the particular living environment in which they habitually live or work.

Along the way, participants exchange observations, problems, ideas, memories, creating a flow of information, rich in ideas and comparisons. This process can be enriched precisely by telling the story of places, as happened with participation in the days organised as part of the Open House Naples architecture festival, part of the Open House Worldwide network with Turin, Milan and Rome, in the 2021 edition<sup>16</sup>.

This path was therefore made possible thanks to the telling of a new story, also with the aim of making the inhabitants aware of the protection of the buildings they inhabit, helping them to choose the most suitable solutions for sustainable adaptation.

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<sup>16</sup> Carolina De Falco, guided tour *Un'altra storia: il bel quartiere ad Agnano di Stefania Filo Speziale* <https://www.openhousenapoli.org/location/location.php?l=201>.

### **Knowledge and updating of the architectural heritage**

The conservation of our cultural heritage cannot disregard the consideration of the built environment as a ‘non-renewable natural resource’ that requires necessary improvement and renovation. This often entails redevelopment projects, articulated and complex, which would require, in addition to a careful knowledge of the heritage, a multidisciplinary, sensitive, dialogic vision.

The question of updating and, at the same time, preserving the architectural heritage, becomes delicate in the case of the author’s social housing of the second half of the 20th century, which is considered “energy-intensive” due to construction materials and systems that make the architectural envelope critical due to its high thermal transmittance and which would therefore require urgent energy redevelopment. Much of this is heritage built less than seventy years ago that, even when signed by authoritative designers, by law cannot be subjected to constraints of architectural interest. In this scenario, coordinated actions would be desirable within the framework of the ‘Architectural Heritage Innovation and Experimentation’ and “Architectural Heritage Protection and Conservation” activities urged by the European Union to its member states.

For this reason, the interest of the architecture technology sector in research dealing with 20th century heritage archives is twofold: firstly because of the relevance that must be given to the knowledge phase in the redevelopment project, and secondly because of the application of technologically advanced devices for land management. “Understanding how an architecture is made means looking closely at its design”<sup>17</sup>, in this sense, knowledge of archive documents, especially those describing the building system and its parts, helps to understand the object of the intervention and the reason for its technological and environmental behaviour.

With regard to this second point in particular, the ways of using and managing cultural heritage, i.e. architectural heritage, are being transformed by the ever-expanding use of digital technologies.

The work of DiArc’s Architectural Technology research unit therefore falls within the guidelines of the programme “NextGenerationEU”, one of the priority objectives of which is the promotion of joint and interdisciplinary actions aimed at digitisation and innovation, adaptation to environmental changes, and increasing the resilience of architecture.

In this scenario, the cognitive phase of a building project becomes important for the acquisition of original documents, sometimes unpublished but of extreme technical value, which would make it possible to introduce new qualitative and quantitative parameters and performance indicators to be applied in climate adaptation and risk mitigation strategies.

The realization of the web application is part of a strategy of cultural and scientific promotion that increasingly sees collaboration and integration between multiple disciplinary points of view, identified as a working method that allows, on an inter-departmental level, to broaden research perspectives. In this logic, the theme of how to know the author’s

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<sup>17</sup> Taken from the interview of Paola Ascione with Eduardo Vittoria. Rome, 22 January 1995. In press (2024).

pre-existing structures in multidisciplinary terms and how to act on them in order to be able to exploit them as recoverable resources even where they have been subjected to a constant process of degradation and, in many cases, are irreversibly tampered with, arises in the present day, the theme of how to know in multidisciplinary terms the author's pre-existences and how to act on them in order to be able to valorize them as recoverable resources even where they have been subjected to a constant process of degradation and, in many cases, are irreversibly tampered with, arises in the present day. Knowledge of the pre-existences –which obviously starts with a prior investigation of the thought, objectives and criteria that determined them– makes it possible to define guidelines for interventions that are capable of extrapolating the sense of the project and the relationship with the technique and the environment, supposed on this complex system a redevelopment process that starts, without equivocation, from the sense and recognition of the designer's intentions.

Hence the interest in the IACP historical archive in Naples, which collects material on a vast heritage, approximately 31,000 dwellings in the twenty years between 1050 and 1970, including most of the most interesting neighborhoods built under the INA-casa Plan.

It should be remembered that many of those INA-casa districts, as well as all the buildings constructed after 1953, have already undergone and may still undergo sporadic, random interventions, dictated by urgency and in the total absence of a project aware of the peculiarities of the pre-existence. It therefore happens that while, on the one hand, there are discussions on strategies for selecting and cataloguing 20th century works in order to identify those worthy of attention and initiate new and more effective tools for protection, the residential heritage, as the experience of eco and super bonuses teaches us, the adaptation of buildings to the requirements of the energy transition remains critical and awaits a clear separation strategy suited to different Italian contexts, as suggested at the time by the original Plan.

To this end, it is necessary to spread a greater awareness of the coherence and value of social housing heritage through a multidisciplinary and dialogic approach, which aims to create a direct link between the fields of historical research, nature conservation and technological and environmental design.

In this regard, it should be noted that, for example, in the case history referring to the INA casa neighborhoods, depending on the planners we find different degrees of design and construction detailing by the best known professionals of the time.

In order to structure the data base necessary for the experimentation of the archive-web model, it was necessary to define a sampling of the districts to be taken into consideration, identifying the categories of documents representative of all the phases of the building and design process, including the elaborations from the urban scale to that of the executive detail.

By consulting the folders, possible comparisons emerged between the solutions adopted by different planners. Thus, differences and similarities emerged that were useful for the application of intervention strategies suited to specific cases.

However, the “reinvention” of detail in the executive project is to be interpreted in the INA-casa logic of the “author’s detail’ [...] as the promotion of prototypes for building production”<sup>18</sup>.

For example, in the drawings for the same “rione” Soccavo-Canzanella, we find the North lot designed by Mario Fiorentino, and the South lot designed by Giulio de Luca, which differ considerably in terms of building type. The canonical details designed by De Luca—from the reinforced concrete staircase to the simple railing with vertical parallel rod, the wooden window frame, the bare loggia—with Fiorentino’s more refined details, see the steel-framed staircase with decorative railing, or the details of the connection between the iron railing and the brick wall, or the coloured majolica insert in the façade<sup>19</sup>.

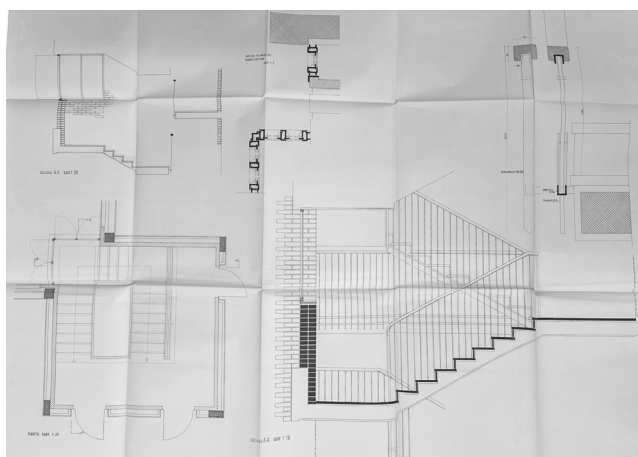


Figure 4. Design by Giulio de Luca (team leader) for the Soccavo - Canzanella buildings. Section on the stairs. Source: ACER, IACP Archives, Faldoni, *Soccavo Canzanella projects*.

These are the distinctive aspects of an architectural production that, even within the same plan that provided precise guidelines and suggestions for the designers, allows a freedom of expression that is the result of individual design research. These are the distinguishing features that highlight the identity and authorial characteristics of an architecture, of a place. In the same way, the typological differences of housing and buildings, or of building systems, can play important roles in the environmental behaviour of an architecture. Here again, the different choices made by various architects play a fundamental role on the resilience levels of the heritage with respect to technological and energetic redevelopment.

<sup>18</sup> M. Fiorentino, Progetti 1946-1955. *I primi anni del dopoguerra, la formazione professionale e l'esperienza "neorealista"*, in Mario Fiorentino. *La casa. Progetti 1946-1981* (Rome: Kappa, 1985), 15-16.

<sup>19</sup> On the other hand, with the aim of experimenting with prefabrication also in the still artisanal site INA-casa Fiorentino designed a prefabricated staircase with a metal structure and steps in vibrated concrete—and eight types of sheet metal window frames painted with fire paint and complete with shutter and veil, which he would then also apply in the Viale Etiopia Towers in Rome (1957-62)–. See Rosalia Vittorini, *Esperienze di innovazione nel "mondo disordinatamente artigianale" del cantiere INA-casa*, in *Città, architettura, edilizia pubblica. Napoli e il piano INA-casa*, ed. by Ugo Carughi (Naples: Clean, 2006).

This was also taken into account in the choice of sample cases to be included in the web application. On the other hand, the Iacp archive project stands as a “work in progress”, both because of the large amount of paper material on site, and because of the vastness of the architectural heritage to which it refers and the successive interventions on it. Obviously, it will be essential to limit the collection of data to housing, and to restrict the documentary material to what is most relevant to the care, maintenance and management of the existing heritage. The work, which has just begun, cannot therefore be defined as finished, presenting itself as a demonstration case, but adequately prepared to receive further material in later phases.

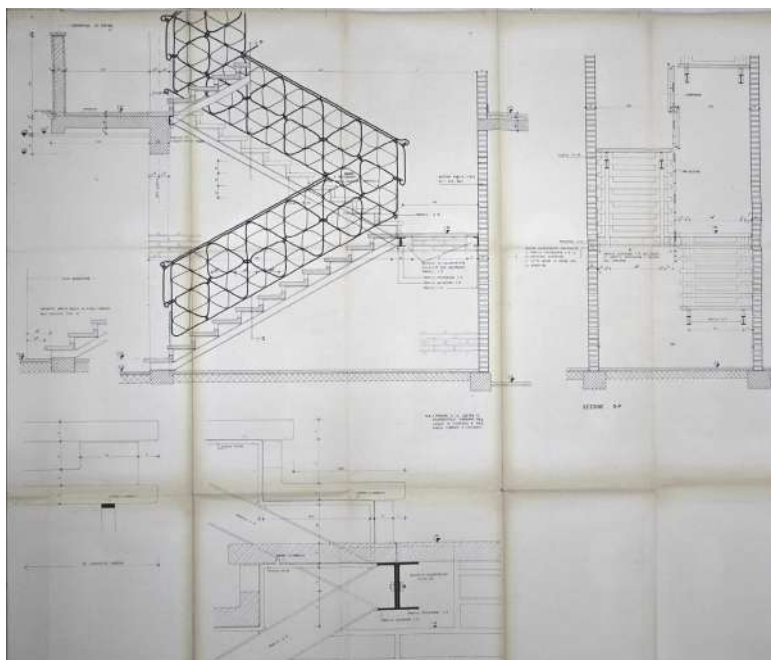


Figure 5. Design by Mario Fiorentino (team leader) for the Soccavo - Canzanella buildings. Section on the stairs. Source: ACER, IACP Archives, Faldoni, *Soccavo Canzanella projects*.

The user interface for accessing the archive database was developed with WordPress licensed under GPLv2 (open source web content management system). This allows for free software that is free for both use and modification. The data from the inventory and digitization of the Funds of the IACP Historical Archives of Naples were normalised and hierarchized. Two types of software tags were used to collect, download and associate information: the first refers to the Unit of Intervention and is initialized to the UI Series; the second concerns the container, the AI Series, dedicated to graphics and technical drawings. While the first software tab collects information in various forms relating to the initial design or construction “unit”, the second (AI) is dedicated to technical drawings and graphics.

Above all, through the platform, users are able to access these fiches from any computerized device with Internet connection (i.e. office/laptop p.c., tablet, mobile phone), and can operate multiple search-engine functions for ready selection and study of the different UIs and AIs relevant to the particular user, whether scholar, practitioner, administrator or any other person with casual or specific interests.

Given the open character of the GPLv2 platform, the managers can readily supplement or modify the fields of both the UI and AI fiches. Another aspect essential to the project concept of networking and accessibility is that the platform backend, the administrative dashboard, is sufficiently intuitive that diverse institutions, organizations and companies who hold archival material on the modern built heritage will be able to participate in adding to the master archival database.

Currently, the social housing archive platform can be consulted on several levels. On the home page, it is possible to access by choosing between the categories intervention units and documentary units, or alternatively to choose the districts for which information and materials are required directly from the interactive map.

The advanced search, on the other hand, allows the object of the search to be identified by means of three access keys: in addition to the two units, intervention or documentary, the data can be accessed by selecting the planners. Once a category has been selected, a drop-down menu will open, allowing the request to be specified, e.g. by indicating the name, type of documentary material (drawings, plans, photos, etc.), subject of the work (plan, elevation, executive details, etc.), and the subject of the work (plan, elevation, executive details, etc.).

This was not merely archival research, but rather the testing of a fully functional user-friendly platform that is easy to manage, update and maintain and represents an initial contribution to bridging the long-standing issue of the lack of information on the residential building stock, which quantitatively, and qualitatively, constitutes a high risk in terms of energy waste.

## **Conclusion**

In conclusion, the realization of the web application is part of a strategy of cultural and scientific promotion that increasingly sees collaboration and integration between multiple disciplinary points of view, identified as a working method that allows, on an inter-departmental level, to broaden research perspectives.

On this terrain, the theme of how to know in multidisciplinary terms the author's pre-existences and how to act on them in order to be able to valorize them as recoverable resources even where they have been subjected to a constant process of degradation and, in many cases, are irreversibly tampered with, arises in the present day. Knowledge of the pre-existences –which obviously starts with a prior investigation of the thought, objectives and criteria that determined them– makes it possible to define guidelines for interventions that are capable of extrapolating the sense of the project and the relationship with the technique and the environment, hypothesizing on this complex system a redevelopment process that starts, without equivocation, from the sense and recognition of the designer's intentions.





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