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Date: 26/07/2017

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It is hereby confirmed that the book "Putting Tradition into Practice: Heritage, Place and Design. Proceedings of 5th INTBAU International Annual Event" edited by G. Amoruso, ISBN 978-3-319-57936-8, including all its book chapters, was published and released in **July 2017**.

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DocuSigned by:
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F0909BEB5CF2459

Jul-25-2017 | 17:52 CEST

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Lecture Notes in Civil Engineering

Giuseppe Amoruso *Editor*

Putting Tradition into Practice: Heritage, Place and Design

Proceedings of 5th INTBAU International
Annual Event


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Lecture Notes in Civil Engineering

Volume 3

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Giuseppe Amoruso
Editor

Putting Tradition into Practice: Heritage, Place and Design

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 Springer

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Design
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Milan
Italy

ISSN 2366-2557 ISSN 2366-2565 (electronic)
Lecture Notes in Civil Engineering
ISBN 978-3-319-57936-8 ISBN 978-3-319-57937-5 (eBook)
DOI 10.1007/978-3-319-57937-5

Library of Congress Control Number: 2017943072

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Printed on acid-free paper

This Springer imprint is published by Springer Nature
The registered company is Springer International Publishing AG
The registered company address is: Gewerbestrasse 11, 6330 Cham, Switzerland

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Partnered by

Soprintendenza Archeologia, Belle Arti e Paesaggio per la città metropolitana di Milano
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Religious Festivals Machines as Transition from Popular Culture Towards Industrial Design: Construction and Interpretation of the *Giglio* of Barra and Nola in Southern Italy

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Abstract. The aim of the paper is to describe, as an example of mediation between popular culture and industrial design, the case of a particular system of machines: those used in religious festivals of the *Gigli* in Barra and Nola, in Southern Italy. The *Giglio* is one of the four festival machines entered by UNESCO in 2013 in the intangible heritage of humanity list. It is a tower of wood, papier-mâché, nails and pins, 25 m. high, that is carried on shoulder and “Ballad” with live music. The careful analysis of construction method of *Giglio* and the measured drawing of the structure, made it possible to understand the structural setting and construction mode for components. This mode represents a mediation between the concept of mass production and the single artefact, adhering to the formulation of a “standard dialect”, as theorized in the early fifties of the last century.

Keywords: Transition · Festival machines · Standard · Material culture · Industrial design

1 Popular Culture and Industrial Design Sources

In trying to locate the origins of any new cultural phenomenon or product, historiography attempts to discover some previous ones to demonstrate that it doesn't arise in one moment and exclusively from a single cause, but rather from a set of reasons stratified in a reasonable amount of time.

Therefore, although the birth of industrial design is identified with the industrial revolution, conventionally dated to the period between 1760 and 1830, there are many areas that anticipate, at least in some respects, such revolution [8].

Many authors have researched traces dating back to ancient times, in which signs of primitive industry are recognizable, before the final affirmation of industrial production.

These tracks are found as early as the 15th century when there were highly specialized factories, like movable type printing [7], which anticipates the modern division of labour and mass production.

More specifically, many authors sought in the design and creative component a clear precedent of the industrial design [5].

According to this line, the first models followed in investigating the history of design are those provided by the history of art. Herbert Read published in 1934 his “Art and Industry. The Principles of Industrial Design” [21], which assigns to the developing discipline of industrial design the task of ensuring successful aesthetics of industrially produced objects. Consequently, the history of industrial design is identified with the history of the protagonists that emphasizes the artistic creativity of the individual and presents, in a pattern of linear growth and upbeat, the great personalities whose victories allowed the birth and affirmation of modern industrial design.

Alongside this, another approach soon develops.

Not a story of heroes, but an anonymous story that focuses its attention on transformation and mechanization of handicraft, the change of production systems and stops to analyse in this context examples and categories of particularly significant artefacts, features followed by Nikolaus Pevsner in 1936 with its “Pioneers of Modern Movement from William Morris to Walter Gropius” [15] and Giedion in 1948 with the main contribution to this line of thinking, “Mechanization Takes Command”, from prophetic subtitle, “A Contribution to Anonymous History” [13].

This view on the origins of industrial design has progressively broadened up to include the issue of “material culture”; this term is intended to offer a perspective capable of integrating in creative activities, such as industrial design, practical aspects result of local customs and of a culture of anthropological nature.

Not to mention that this point of view will give a partial contribution, as it does not resolve the problems posed by the fact that the nature of the project is now a highly intellectual activity, it may be interesting to deepen some specific aspects.

Even before the industrial civilization, indeed, the universe of products should be considered a sample specimen for the study of human culture.

The set of objects that are, according to complex hierarchies, our environment has been studied as a system, it has been studied since its technical nature, and its formal and structural complexity; someone has even seen this as new folk art.

From this angle, we can quote the famous essay of 1955 by Banham, “Industrial design in popular art” [1].

These studies have the merit to introduce a more realistic and less pedantic description of the birth of the industrial design, by assigning an influential position to those phenomena of transition between craft and design.

A topic of particular interest is that related to the realization of buildings which, although mainly made by artisans, have some first components manufactured using a serial approach. They are buildings, before definitely classifiable as belonging to the field the architecture and then of engineering as such to entail the presence of all or part of the elements produced in series.

This historical process that will result in the industrialized architecture that replaced many artefacts which were before made of wood or stone, with developed components into new materials such as cast iron, iron and steel. Works, such as the bridge over the River Severn at Coalbrookdale, are still to be considered a celebration of the achievements of the Industrial Revolution.

This historical process started, well before the Industrial Revolution, with works that while using materials and handicraft techniques, have begun to explore the creation of structures through production processes and standardized components.

These works give birth within a collective and anonymous materialistic culture, producing what, with a happy expression was defined, already in the fifties of the twentieth century a “standard dialect” [24].

The aim of the paper is to describe, as an example of mediation between popular culture and industrial design, the case of a particular system of machines: those used in religious festivals of the *Gigli* in Barra and Nola, in Southern Italy.

2 Religious Festivals Machines Between Rite and Construction

In the early 1900s, the theme of religious festival machines was faced for the first time by some scholars who, however, were limited to only examine some aspects, mainly musical ones of this multifaceted phenomenon which, during the 16th and 17th centuries, had largely contributed at the flowering of the Italian courts. Only in the second half of the nineteenth century, according to the new international historiographical approach, this subject has been seen with a less reductive perspective and through extensive contributions [2, 14, 25].

Thanks to recent studies a deep and clear picture, both documentary and critical, on the Baroque machines has been developed. Above all, of great importance for the studies about Rome were the researches by Maurizio Fagiolo dell’Arco on the feasts in the seventeenth century.

Among the scholars who gave a major contribution to the study of feast machines in Naples there is Franco Mancini author of an important book in 1968 on feasts in Naples, who continued these studies with several essays that followed.

Also in Naples, as in many other large cities of the time, an investigation of festive apparatus leads to the exploration of an unknown, but not less worthy of attention side, that is the work done by architects, painters and sculptors of unquestionable prestige.

In fact since the seventeenth century, the contributions of Domenico Fontana, Bartolomeo Picchiati, Cosimo Fanzago, Dionisio Lazzari, Giacomo Del Po, Luca Giordano, had given this area a certain expressive dignity, in response to the pressing demands of political patronage that used feasts as a symbol of power and an effective tool of ideological propaganda. In the following century the phenomenon, elsewhere in full decline, receives a further boost by the particular historical events of the city and with the advent of the Bourbons to the throne of the two Sicilies, the feasts, used to spread among the lower classes the illusory impression of sharing the luxury of court, becomes an institutional expression of the new political order [16, 19].

The most diverse circumstances – weddings, christenings, birthday parties, pregnancies – used with demagogic purposes, promoted cycles of events, often lasting whole weeks that brought the entire city into a social but mystified gathering. To these the innumerable events managed directly by the people to honour patron saints must be added. They did not fall under the official production and reflected the characteristics of the holy festivals.

During the 18th century, festival machines, typical of the previous century, are renewed and especially the greasy pole that, despite repeated prohibitions placed by authorities in an attempt to put a stop to incidents which had risen, became a recurring motif of each festival.

Used already during the Renaissance, in the 18th century these pantagrueian machines reached the top of their diffusion and, without abandoning the recreational component that had characterized the assaults on castles mounted on stilts in Saint Lucia or Mergellina, evolved also in terms of typology. In addition to the itinerant greasy poles set up for Carnival by corporations of merchants with specific foodstuffs of individual activities, the patterns followed hark back to the pyramid and real mythological architectures.

Some of these feast machines developed from temporary structures into massive architectures [4]. The first architectural machine, accomplished in 1660 was the Spire of San Gennaro, designed by Cosimo Fanzago, to thank the Saint for the protection granted during the dramatic circumstances of the eruption of Vesuvius in 1631. In fact he was the first of the artists working in Naples, who made such a machine using stone: the ephemeral obelisk of wood and papier-mâché widespread during popular ceremonies in the Viceregal age; and he turned it into a stable and constant subject of architecture.

The stone obelisk had a great success, so much that it the Spire of San Domenico soon followed, commissioned by the Dominican order, whose construction began after the great plague of 1656 to be completed around 1735.

The Jesuits in turn, wished to overcome all with the majestic Spire of the Immaculate of Piazza del Gesù Nuovo: the work was completed in 1748. Nevertheless the construction of stone obelisks didn't replace a passion for wood and papier-mâché ones that continued to be used both for civil and religious needs.

3 The Giglio of Barra and Nola, Graphic Analysis and Constructive System

The *Giglio* is one of the four festival machines entered by UNESCO in 2013 in the intangible heritage of humanity. It is an architecture of wood, papier-mâché, nails and pins, 25 m. high. A tower that is carried on shoulder in a “*Ballata*”, ballad with live music (Fig. 1).

A survey of a *Giglio* has been made. A first general documentation has been generated using bibliographical and photographic sources. After that, an accurate measured drawing has been directly made using a real *Giglio* while they were manufacturing it. Thereafter it's possible to describe it widely.

The structure can be divided into three main parts; the first is a cube case, the second is a box block and on the top there is a pyramidal part, furtherly broken down into eight parts. The *Giglio* is adorned with coloured, illuminated and richly detailed coating of papier-mâché, covering, nowadays, all and only the front of the machine.

The modern religious festival of *Gigli* in Barra is rooted in an ancient pagan ritual celebrating the divinities Cibèle and Attis in order to propitiate a good crop: during these festivities a pine tree was transported and an orgiastic climate was created



Fig. 1. (Left) A “Giglio” of Barra machine: on the right the wooden skeleton, on the left coloured coating of papier-mâché, covering only the front of the machine.



Fig. 2. (Right) A transfiguration of the Giglio in Contemporary art. The “Blue Tree” for Christmas 2016 in Naples, Quartieri Spagnoli, by Mimmo Palladino (Color figure online)

around it. With the advent of Christianity, the pagan rites were Christianized, and they continued to be celebrated in religious form [23].

This was also the case of the rite of Cibèle and Attis in Barra that became a peasant ritual known as *Festa dell’Infrascata*. This rite evolved towards the end of the seventeenth century. At that time, in Naples Baroque festivities were taking place, which used “feast machines” composed of large wooden obelisks adorned with papier-mâché [16].

These feasts, promoted and supported by Spanish viceroys, had great resonance throughout the Kingdom, and could not go unnoticed in Barra, a territory just six kilometres away from the city.

Over time the presence of obelisks (whose phallic shape had otherwise well replaced that of trees used before) was more and more closed up to the feast of the *Infrascata* to such an extent to become the main symbol of it. The prior of the Franciscan friars, accompanied by the statue of St Anthony, blessed the obelisks as he had earlier done with the *Infrascate*.

But the latest development of the Festival, which took place during the nineteenth century, is represented by the transporting the *Giglio* on “shoulders “ at the music of the band playing on the first level of the *Giglio* machine [20].

The porters (*portatori*) were the “Faber” (*facchini*), men of fatigue working as stevedores in the port of Naples; among these were, because of its proximity to the port, many inhabitants of Barra.

The feast of Barra is now very similar to that which takes place in nearby Nola, where the *Gigli* are also used as festival machines.

Following the example of Nola even in Barra, during the 19th century, the custom of raising the *Gigli* by a group of people called *paranza* composed by numerous and strong bearers was introduced (the term *paranza*, of Spanish origin, refers to a group of people that work together) while the musicians were placed on the first case of *Giglio*.

Sacred catafalques even more sumptuous than those of Barra and Nola can be seen in other areas of Southern Italy, such as the feast of Santa Rosalia in Palermo and that of Sant’Agata in Catania [11]. A transfiguration of the *Giglio* in Contemporary art has been by The “Blue Tree” for Christmas 2016 in Naples, Quartieri Spagnoli, by Mimmo Palladino (Fig. 2).

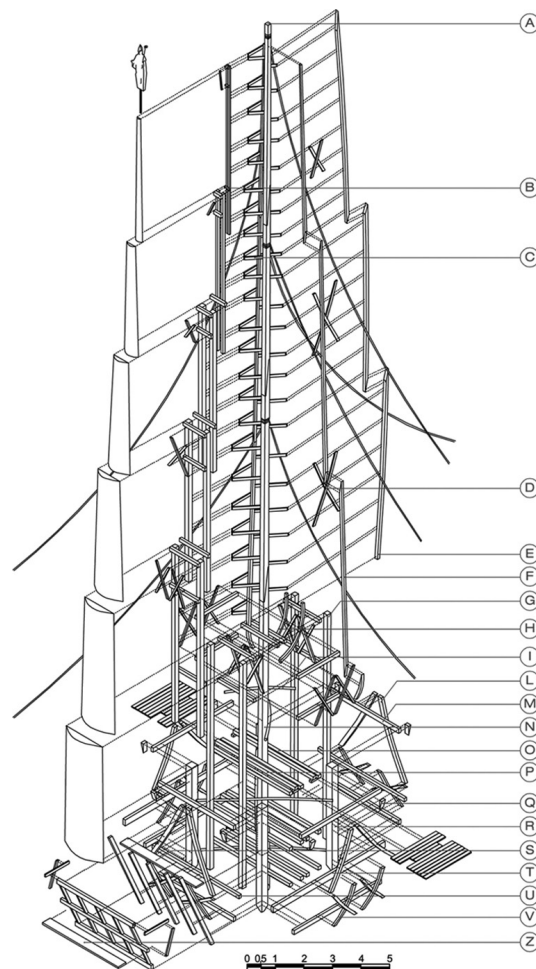


Fig. 3. Measured Drawing of the *Giglio* (Figs. 2, 3, 4 and 5) by Salvatore Gargiulo, Master Thesis in Architecture, Supervisor prof Alfonso Morone, DiARC Department of Architecture, Università degli Studi di Napoli Federico II. Exploded view: Classification of the components of a “*Giglio*” of Barra machine. A Borda, B Traversine d’imposta, C Steccati, D Croci Grandi, E Tre pali (back), F Tre pali (side), G Chiani, H Code, I Crociere, L Squadri, M Traversoni, N Pericino, O Traversa d’imposta, P Porta borda, Q Pezzotto, R Cantone, S Portamusica superiore, T Portavarretielli, U Portavarre, V Crocette, Z Portamusica inferiore

The wood used for the *Giglio*, comes from firs, poplars and chestnut. Each workshop may use slightly different measures for every component that can vary in a range of few centimetres. The *Giglio* is made up of eight different parts, held together by about 90 kg. of forged nails (10 to 30 cm long), bolts and ropes (Fig. 3).

The first step in the construction phase is the preparation of the pole, which is a vertical axis, realized with three parts bolted together by nails and pins that reaches a height of 25 m. with a diameter of about 20 cm.

When the pole is completed second step starts with the construction of the platform, which has a square shape and is supported by four shod feet, each one with a section of 18×18 cm. The platform of the *Giglio* has a height of 3.10 m. and a width of 2.40 m.; it is one of the most important elements of the structure of the *Giglio* as it is here that the pole is inserted, and arranged in perfect perpendicularity with the platform itself.

The *Cimma* represents the top of the *Giglio* and is the final part of the pole protruding from the wooden skeleton. In the platform there is the *Portavarra*, which is a cross where the eight *Varre* are related, placed at a height of 1.34 m. above the ground (Fig. 4).

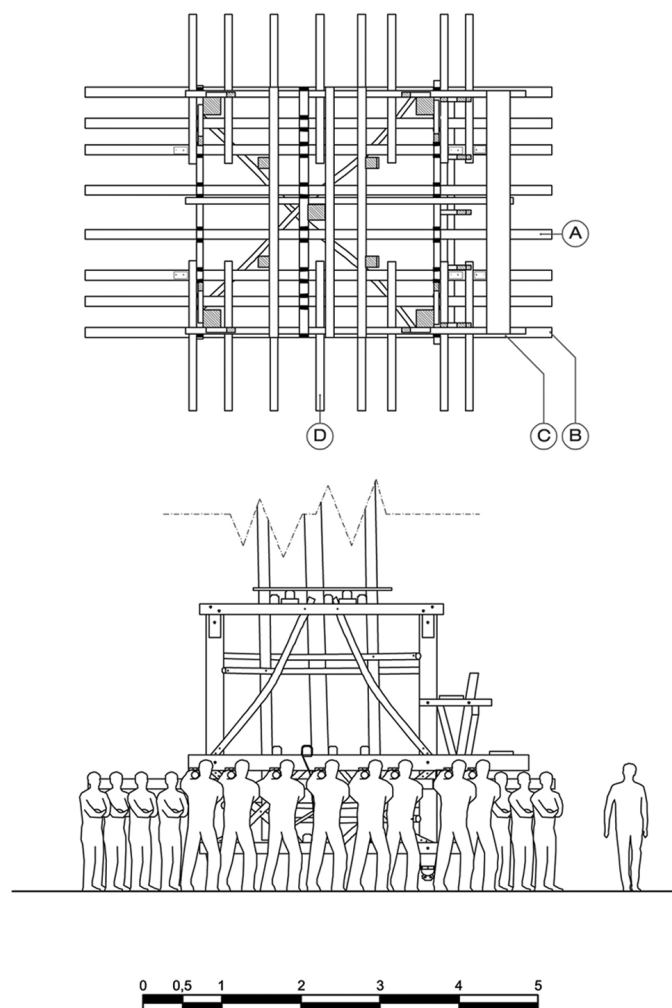


Fig. 4. Platform the machine “ALZATA”. Classification of the components: A Varra, B Cimma and varra (final part), C Varra and cantone (top of a pilier discharging to the ground), D Varrettiello.

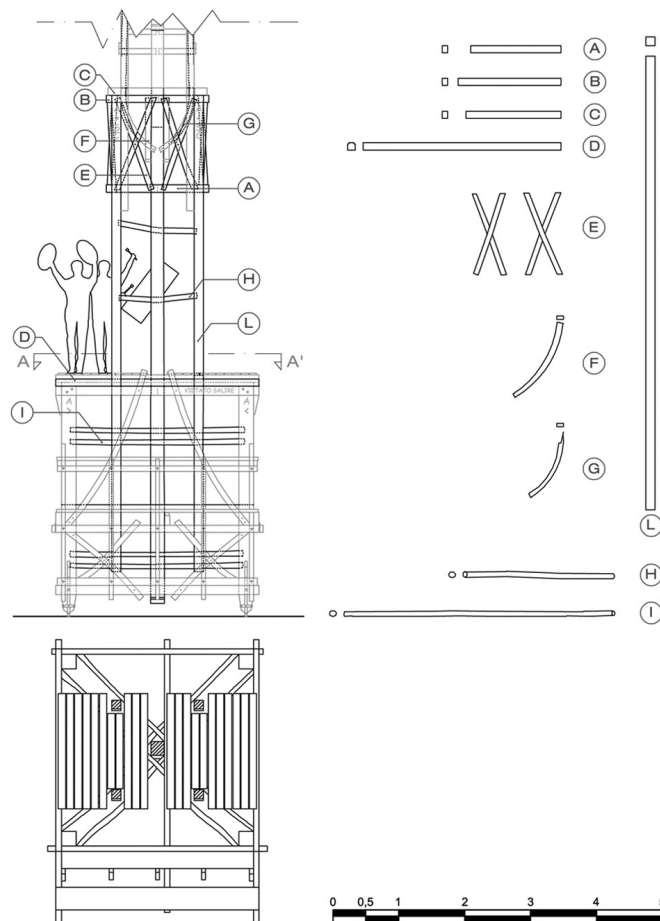


Fig. 5. The second level of the machine “SECONDA CASCIA”. Classification of the components: a n. 4 Crossbeam – poplar wood – $1500 \times 110 \times 90$ mm., B n. 4 Sidebeam poplar wood - $1800 \times 120 \times 110$ mm., C n. 2 Crossbar – poplar wood - $1600 \times 110 \times 90$ mm., D n. 9 Perimetral crossbar – poplar wood - $3050 \times 110 \times 110$ mm., E n. 8 Cross – poplar wood - $1500 \times 600 \times 110$ mm., F n. 1 Ridge step – poplar wood - $1400 \times 110 \times 80$ mm., G n. 2 Side step – poplar wood - $1200 \times 110 \times 80$ mm., H n. 2 Cross sidebeam - poplar wood - $2500 \times 50/80\emptyset$, I n. 4 Cross sidebeam - poplar wood - $4500 \times 50/80\emptyset$, L n. 4 Piliar – poplar wood – $7300 \times 150 \times 150$ mm.

The following step of the building process, is the frame of the other six pieces, which are high respectively: 4 m. the first; 3.75 m. the second; 3.50 m. the third; 3.25 m. the fourth; 3 m. the fifth; 2.75 m. the sixth. The height of the *Giglio* is about 25 m., and the average weight of a stripped *Giglio* is 15–16 q., with the coating it reaches 25 q. and when it is loaded with the orchestra and the instruments it can reach 4.5 tons (Fig. 5). The coating is usually packaged with papier-mâché and consists of six parts (one of which will form the pedestal, which is placed on the platform of the *Giglio*), which are connected to the wooden frame with ropes (Fig. 6).

In the hours preceding the *Ballata* on Sunday, on the sides of the platform are placed the *Varre* and *Varretielli* which will allow the *Paranza* to transport the *Giglio*. The *Varre* are eight wooden poles with a length of 5.80 m. and a diameter of about 10 cm. that, tied together with a type of twine called *Muscello*, are stable, unlike the *Varretielli*, which may be pulled out at any time to allow the passage of the *Giglio* even

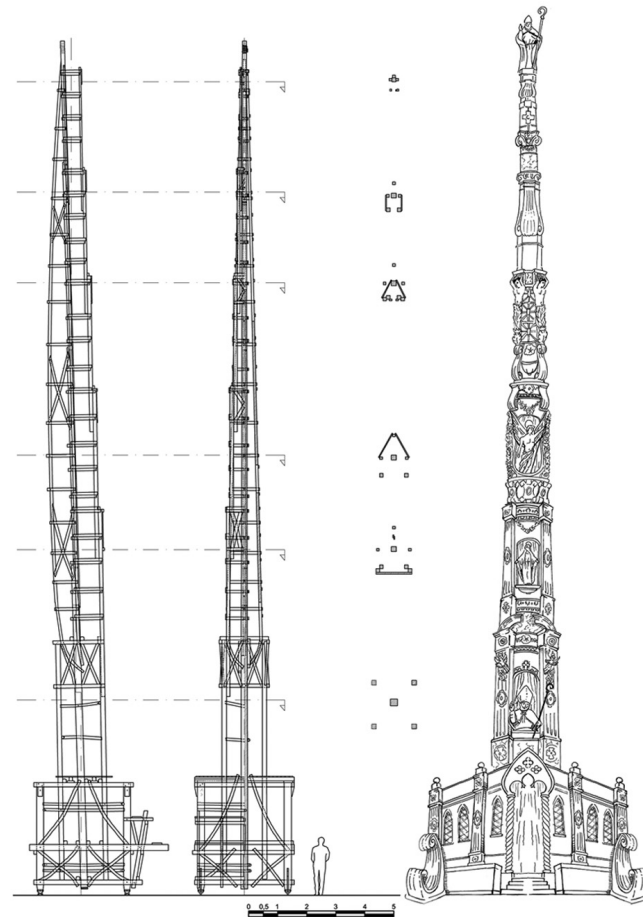


Fig. 6. Sections and front view of the machine.

into the most narrow parts of the route. The *Varretielli*, that are sixteen, have different sizes, they measure about 2 m. and have an average diameter of 7–8 cm.

The task of transporting the *Giglio* along the predetermined route is entrusted to the *Paranza* that consists in 128 men, and is placed, according to their height and physical aspect, under the *Varre* and *Varretielli*, by the masters of the feast, named *Capi-paranza*. The arrangement is as follows: on each side of the eight *Varre* there are five men while, to the extremes (*Cimma* and *Varra*), taller and stronger men take their place. The men placed under each *Varretiello* are three and the criteria used for their placement reflect that of the *Varre*.

4 Results and Conclusions

The careful analysis of the construction method of the *Giglio* and the measured drawing of its structure, enabled the understanding of the structural setting and construction mode for each component. The presence of a number of elements, whose size and position are fixed for each artefact, allows to highlight, in the framework of building these festive machines, a mediation between the artisanal and the industrial manufacturing methods used. The industrial approach is given by the presence of a fixed schedule of items that are used consistently in each *Giglio*, while the artisanship

requires adaptation of this pattern to each circumstance according to the materials actually available and the labour employed. This mode represents a mediation between the concept of mass production and the single artefact, adhering to the formulation of a “standard dialect”, as it had been theorized by Leonardo Sinisgalli in the early fifties of the last century [22].

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