

**SCIENZA E BENI CULTURALI**  
**XXIX. 2013**

**CONSERVAZIONE E VALORIZZAZIONE  
DEI SITI ARCHEOLOGICI**  
**Approcci scientifici e problemi di metodo**

**Atti del Convegno di Studi  
Bressanone 9 - 12 luglio 2013**

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a cura di Guido Biscontin e Guido Driussi

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## CONSERVATION AND FRUITION OF POMPEII ARCHAEOLOGICAL SITE. ACCESSIBILITY ISSUES IN REGIONES I AND II

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### ABSTRACT

Since 2010 the *Regiones I* and *II* of the archaeological site of Pompeii are the object of an interdisciplinary research which aims to identify possible strategies for a broader use of the archaeological site. The area presents a rather problematic orography with a plateau corresponding to public buildings and highly sloping paths along the *cardines* and near to the city walls. It opposes many physical and perceptual "barriers" to visitors as the connection between the southern access to the archaeological site and the necropolis of *Porta Nocera* and as a system of pavements difficult to walk on.

The aim of the proposals developed during the research in relation to theoretical issues and to compatibility between old and new can be linked to multiple aspects related both to the improvement of the visual enjoyment of urban and architectural parts and to the mitigation of the slopes, to the overrunning of quotes and to the expansion and regularization of the decking. "Punctual" solutions and proposals on a larger scale, mostly related to the ancient walling, to the city gates and to the amphitheater are strictly intertwined in accordance with the purposes of a compatibility between the old construction and the new additions and the clear possibility of discernment of the latter in accordance with the high quality of the surrounding archaeological landscape.

**Key-words:** Pompeii, conservation, fruition, accessibility.



Fig. 1. Pompeii archaeological site. Aerial view of the *Regiones I* and *II*.

### *1. Conservation and fruition in a complex archaeological area*

The preservation of the ancient town of Pompeii finds a useful tool in the improvement of the conditions of its fruition. The slowdown in the loss of historical materia is intertwined with issues on a broader scale and related to the management of visitor flows in the site and of their better distribution. The reduction of anthropic pressure and the diversification of itineraries are essential instruments for the survival of the ancient urban palimpsest<sup>1</sup>. Facilitating the knowledge of the site – certainly one of the most visited in the world – at the same time involves facing the complex issue of the over passing of "physical barriers" that ruined architecture arises so as to identify those "low-impact" forms which may give a cultural high value experience to "weak" users, too<sup>2</sup>. With the briefly outlined aims an experimental study – internal to a broader program about the entire archaeological area<sup>3</sup> – was carried out by the research team concerning a portion of the ancient city with high architectural and landscape values and less "consumed" by tourism pressure.

Respectively placed in the south and south-east part of the archaeological site of Pompeii and gravitating towards the access to Amphitheatre square (fig. 1), the *Regiones I* and *II* are characterized by the presence of very different artifacts. Closed on two sides by the city walls, the site consists, in fact, of an *extra moenia* landscape with large green areas and enriched by the presence of the necropolis downstream of *Porta Nocera*. Within the walls, instead, the urban landscape shows side by side the vast public buildings of the *Gymnasium* and the big amphitheater with the residential *insulae* arranged with perfectly regular pattern on the south of *Via dell'Abbondanza*. These latter, unlike large part of the city *domus*, are connoted by a "semi-urban" or, more properly, "agricultural and naturalistic" character because of the presence of extensive gardens (i.e. in the *domus* of *Lorius Tiburtinus*) or urban *horti*, as in the case of the *Forum Boarium* or in *Fuggioschi Hortus* or in the *domus* of *Lucerne* and the Garden of *Hercules*.



The today's accessibility and pedestrian fruition of the study-area is characterized by some peculiar aspects: primarily, its proximity to the entrance of Amphitheatre Square, to be seen as a high potential factor. Moreover, the area has very complex orography in relation to its visibility *intra* and *extra moenia*, with a plateau corresponding to public buildings and highly inclined paths along the *cardines* and near to the city walls. This characteristic is particularly evident, for example, outside the *Porta Nocera*.

A preliminary and necessary phase of the research has consisted in the surveying of the internal and adjacent to the study area paths, already made "accessible" through previous interventions. These can be identified, in particular, in a "sensory" path for low seeing people leading from the Amphitheatre Square towards the Amphitheatre itself, stopping near the city walls; moreover, in the *Friendly Pompeii* path, which proceeds in plan by the same Amphitheatre Square behind the necropolis of *Porta Nocera* so to arrive, at an elevated altitude, near the *Faggiuola Hortus*.

With respect to what has already been made and to the potentialities to strengthen in terms of fruition, the study area opposes many "barriers" to the visitor flows both in the physical and in the perceptive sense. Firstly, the connection between the southern access to the archaeological site and the necropolis of *Porta Nocera* – to be considered, as discussed below, as a "work of art" in itself – is impeded by the presence of terraced stairs which are used for overcoming a difference in height of about 5 meters, with problems of instability of the parts and not practicable for people with movement disabilities.

A system of pavements difficult to pass through is accompanied by a rough orography. In large portions of the site these are inconsistent in soil and paved by "basolato" (big volcanic stones) along the *Via di Nocera*. Where present, the sidewalks have irregular walking surfaces, sometimes too small and high altitudes above the street level. In addition, it is worth noting the tiring widened fruition of the so called *Promenade along the walls*, realized by paths with steep slopes and incoherent soil or gravel floors. As it will be better described, a specific and critical problem also consists in the means of access to the Amphitheatre, whose *arena* is at the present only accessible through ramps on steep slopes and with extremely irregular pavements.

In terms of perception, a first aspect clearly stands out: the *Friendly Pompeii* path, starting from Amphitheatre Square and parallel to *Plinio* street, precludes any possibility of visual enjoyment of the necropolis, developing along its back part. Moreover, there is a "divergence" between the development of the city walls with the system of towers and the track of the *Promenade along the walls*, unlike what happens in the *pomerium* in the north part of the archaeological site. This causes the progressive distancing between the viewer and the fortified wall with clear problems of visual orientation in moving toward *Porta Sarno*.

The quali-quantitative survey of the problems of a wider fruition of the study-area has been followed, further on in the research, by a comparison with the findings resulting in other analyzed areas within the archaeological town so to define a system of recurring critical points and, then, a system of "typological" design solutions to the emerging issues. The aims of the proposals developed can be traced back to:

- improvement of orientation modalities into the context;
- improvement of the visual fruition of ensembles and architectural parts;
- improvement of the "flows" timing;
- mitigation or regularization of the slopes;
- over passing of various heights;
- enlargement of the footfall sections;
- regularization and stabilization of walking surfaces.

Specifically, it is possible to distinguish solutions due to problems encountered in other areas of study, too, and, therefore, almost common to the entire town and solutions peculiarly designed for the analyzed area. With respect to these latter, the research group has deepened "punctual" proposals as in the case of a lifting system planned as a connection between the access to the excavations and the necropolis of *Porta Nocera* and alternative to existing terraced steps, or as in the case of the solution designed for a "widened" crossing of *Porta Nocera* through a facilitated ramp. Proposals on a larger scale are related, however, to the ancient city walls for which the possibilities of a much more direct and close fruition as compared to what happens today have been investigated.

The Roman walling, for its orographic relations with the surrounding areas, can be in parallel perceived by means of suitable in plan adjustments and crossed through the towers that mark it. This in order to look at the city wall as a useful tool to lead the viewer to higher elevations with unusual synoptic glances towards the ancient settlement and the landscape. In order to achieve this aim, specific studies and design proposals regarding the towers II, VI and VIII have been carried out, in accordance with the goals of a mechanical and constructive compatibility between the old and the new additions and of a clear discernment of the these latter while respecting the high quality of the surrounding archaeological landscape.

## 2. *The promenade outside the walls*

A visiting itinerary, which is less popular yet complementary to the many others possible in Pompeii's archaeological area, unwinds outside the city walls from *Porta Ercolano* to *Porta Nocera*. It is essentially formed by a replanted strip, varying in width and altitude, enclosed between the city walls and the bordering elements of the archaeological area. It is crowded by features of extreme architectural and geographical value: innovative panoramic viewpoints, which offer a glimpse of

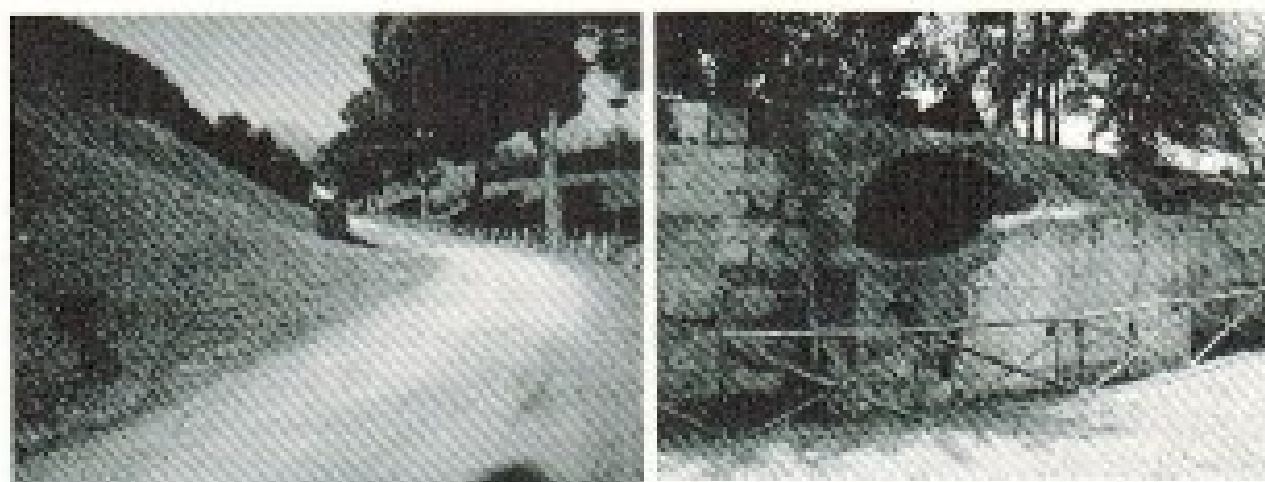


Fig. 2. Pompeii archaeological site. Pathway beneath the walls, between the Towers V and VI. On the right, the hedge that hides the railway line from view. In the background, the Vesuvius.

Fig. 3. Pompeii archaeological site. The Tower VII. Lava stone construction in *opus incertum*, set in a tuft wall segment made in *opus quadratum* and founded on a number of masonry courses belonging to the IV century BC fortification. Part of the fake-curtain, white plaster coating has been preserved.

Pompeii from a height and allow the visual combination of the old and new town with the Vesuvius plane and the volcano (fig. 2); the ancient town's fortifications, that provide layered and extremely rare evidence of different building techniques and highlight the chronological vicissitudes of the buildings located behind the landscape layout of this peripheral area (fig. 3) still influenced by eighteenth-century aesthetics<sup>4</sup>; the necropoles situated outside *Porta Vesuvio*, *Porta Nola* and *Porta Nocera*, and the vast spaces replanted with pine forests, lines of now secular trees and "experimental" vineyards, in which a number of species of flowers which are typical of these areas – yet have almost disappeared due to plant health treatments – survive.

The research has pointed out specific points relevant to its possible access. On one hand, indeed, the fact that it is situated outside the city walls, very close to the modern town and flanked by the course of the *Circumvesuviana* railway, suggests the urge to play a central role in a general project aimed at redefining the forms of access to the all the archeological area. The boundary site would therefore be easier to equip and adapt to physically disadvantaged visitors, in its being less restricted compared to truly urban spaces. It already hosts a small building providing various facilities (the former *Pompei Valle* station), close to which a new entrance, complimentary to those of *Porta Marina* and Amphitheater Square, is feasible. A corollary of this idea is that of a "filter zone", between the modern and the ancient town, formed by an urban park with naturalistic and archeological potential and accessible independently from the excavations.

In order to render the extra-mural itinerary adequate, it would be necessary to provide local interventions on trampled zones, moderate incline corrections (small soil displacements on the *cunabli*, arrangement of packed earth and blocks of dry-stone flooring), refreshment areas and information facilities capable of explaining



the above relations and values. To this purpose, it is important to value the role of the towers, which represent true nodal points in the linear itinerary circumscribed by the walls and visible traces of the fortifications' chronology.

Two of the project's more complex nodes are respectively: the itinerary on top of the walls, that starts from the tower VI and ends, with a brusque level drop that makes it ultimately unusable, close to *Porta Sarno*, therefore in exact correspondence with the Amphitheatre's terraces; the current entrance that leads from Amphitheater Square into the monumental area, resolved with a bridge interrupting the wall's continuity and in correspondence with which invasive plant engineering reinforces the perception of an incomprehensible division between the ante mural that touches the Amphitheatre and the area belonging to the *Porta Nocera* necropolis.

### 3. *The Necropolis of Porta Nocera: the fruition of a "work of art"*

The entrance to the ancient city of Pompeii from *Porta Nocera* and the area of the necropolis corresponding to it constitute the extreme southern offshoot of the archaeological site and the border with the contemporary city. The presence of funerary mausoleums and monumental tombs, with different ages and architectural composition, the highly naturalistic character, as well as the view of the system of the ancient walling of the city define the "charming" character of this area and emphasize its suggestiveness as privileged access to the city.

The excavation work conducted by Amedeo Maiuri between the Thirties and the Fifties of the Twentieth century had concerned the *insulae* of *Regiones I* and *II*, the area of *Porta Nocera* and its necropolis<sup>7</sup>. This latter stands in an area just outside the city walls as in many ancient cities<sup>8</sup>. It constitutes, together with *Porta Ercolano* necropolis, discovered between 1763 and 1838<sup>9</sup>, one of the largest funerary complex of the city: unlike the previous one, it presents an orthogonal arrangement compared with *Via di Nocera* and it is parallel to the perimeter of the ancient walls<sup>8</sup>. The organization of burials seems was not linked to a specific regulation, but rather to the system of ownership of individual lots<sup>5</sup>: the necropolis is, therefore, characterized by a complex palimpsest of funerary buildings, whose distribution differs both for history and for architectural style. Among the types most frequently used for funerary structures the oldest is the "podio" one, there is also the "edicola" one, the semi-circular one or "a schola" and burial fences<sup>10</sup>. The central area of the necropolis is characterized by a cross overlooked on the northern side by *Porta Nocera*: it is a rare example, in Pompeii archaeological site, of chance of synoptic reading of ancient gate and walling. *Porta Nocera*, a pre-roman construction, characterized by reconstructions and restorations of Roman period, consists of a single arch with a barrel vault, in *opus incertum* of lava stone<sup>11</sup>. On its two sides it clearly shows the palimpsest of the city's defensive walls built in *opus quadratum* which are interrupted along their length by two defense



Fig. 4. Pompeii archaeological site, Necropolis of *Porta Nocera*. The perspective section highlights the different quotes that characterize the central path and those adjacent to the mausoleums. It is also possible to note the discontinuity of the paving surface consisting of gravel, loose or inconsistent material and grass.

towers respectively the second Tower, on the west side, and the third Tower on the east side. The crossing of *Porta Nocera* leads, along *Via di Nocera*, to the last cordo of the eastern quarter of the city that ends at north in *Via dell'Abbondanza*, to a set of *domus* with a more properly agricultural character, to a number of structures such as taverns with stables and green areas characterized by gardens with rustic *socelle* and summer *triclinium*<sup>12</sup>.

In terms of fruition and accessibility, the examined area presents serious difficulties related to problems of orographic and morphological nature such as the presence of differences in heights, the discontinuity of the materials constituting the paths, the presence of slopes greater than regulatory limits. At the same time, a series of physical and perceptive barriers becomes a real obstacles for visitors. First of all there is to consider the problematic connection between the Amphitheater access, at south of the archaeological site, and the area of the necropolis extending to the west of it, achieved through a long flight of steps that overcomes more than five meters. The route *Friendly Pompeii* has been studied as an alternative to the inaccessibility of the necropolis to connect the quote of the ticket office with the area of *Fuggiaschi Hortus*, and to allow a visit to some *domus* through a system of ramps that run along the border of the archaeological site; however this route constitutes a "limit": in fact, it offers the visitors an altered and de-contextualized perception of necropolis and the showing only the back of the mausoleums completely deprives them of the charm of the place. Nevertheless, this course could be improved through the provision of an appropriate signage and exploited as alternative route for carriers of visual impairment, allowing the connection with an area farther west, in which the creation of a center for the multi-sensorial knowledge of the archaeological site could be hypothesized.

Another complex issue concerns material and morphological characteristics of the road section of the necropolis: in fact, on the eastern side, it is made up by three different levels corresponding respectively to the central path, and to the paths

Fig. 5. Pompeii archaeological site, *Via di Nocera* and *Porta Nocera*. The presence of a continuous flagstones paving, of considerable slopes and different heights between the road and the sidewalks makes difficult to cross *Porta Nocera* and to walk along *Via di Nocera*.



adjacent mausoleums located on the southern and on the northern sides. It is, also, characterized by a discontinuous surface composed partly of gravel, of loose or inconsistent material, and in part by grass and it is very difficult to walk on (Fig. 4). At the intersection with *Via di Nocera* the three levels tend to converge and the biggest difficulty is due to the presence of a layer of inconsistent soil and of some elements of flagstones. The last part of the necropolis, the most western one which leads to the area of urban gardens, even though presents more compact and solid layer of paving, is still not very accessible because of the steepness of the path. In correspondence of *Porta Nocera* and along *Via di Nocera* the presence of flagstones and of high quotes between the road and the sidewalks makes it difficult to walk (Fig. 5).

Identified, then, these problems, the research has set the aim of defining interventions that, bearing in mind the respect for the ancient material and the necessary compatibility between the addition and the pre-existence, could improve and extend the accessibility of the archaeological site. Therefore, "punctual" and more generalized solutions have been proposed, linked to the possibility of overcoming slopes, creating compensation measures through the provision of panoramic views, leveling lower slopes and compacting inconsistent paving. It has been considered, then, the possibility of creating an elevator, meant as an autonomous and recognizable element, which could link the level of ticket office of Amphitheatre access to the level of necropolis, and of regularizing the slopes of beaten at the unmounting level by using stabilizing substances. Regarding the necropolis is expected to regularize the road section through the stabilization of the beaten and the provision of a suitable drainage system of rainwater. In this way would be guaranteed for all the possibility of using both the central path as the lateral ones which, in turn, would allow a closer approach to the mausoleums and, therefore, a better perception of them. At the intersection with *Via di Nocera*, however, the integration of the joints of flagstones with the use of resins or mortars compatible to obtain a more uniform surface is expected. Furthermore, in order to maintain access to the city by *Porta Nocera* and taking into account the difficult practicability of the "basolato", the research proposes the creation of a ramp. This



litter, starting from the intersection with the necropolis, reachable by the stabilized path, and using the green area located on the east side of *Via di Nocera*, would allow to tread the green area, pass *Porta Nocera* on its right side and reach the east sidewalk of *Via di Nocera* by a pre-existing opening.

The aim of these interventions appears to be, therefore, the improvement and the extension of the accessibility to an extraordinary charming area by a series of solutions compatible with respect of the preexistence and careful to the integration of the new additions in the ancient structures with a recognizable approach.

#### 4. *The southern gates and Porta Stabia*

One of the biggest challenges when approaching us as a scholar to the Pompeii excavations consists of the paradox to enhance knowledge of a site studied continuously for over 200 years without being able to excavate further. Many of the research plans turned to the city areas already known trying to reveal pages not already highlighted by previous generations of scholars. Obviously the tools available have evolved and so this process has opened new perspectives not only for the study of individual elements, but also with the intersection of knowledge from different fields. The broader perspective in which elements are apparently already known, provides new arguments for a more deeper knowledge.

The use of the site is at the same time the preservation purpose such as one of the awareness reasons by the Superintendent. The need to expose an open-air museum for all visitors has been always one of the challenges in the management of the excavations. For this reason, exploring the possibility of new functions to an increasingly wide use, has led to the creation of differentiated access and paths. The system of defensive walls, towers and gates opens to a scenario for the visitor who wants to have experience less devoted to sightseeing of the most celebrated, and to understand the complex urban system of Pompeii.

The goal of these new scenarios is, therefore, to implement a more conscious operation of 'preservation' of the archaeological city perceived even more as a document of endless knowledge and testimony of techniques and construction phases. The strategies to achieve this result pass through making the area more permeable to a territorial system and adjacent urban context. By designating new accesses and identifying new pathways it is possible to offer greater accessibility of the city and its greater permeability in all directions.

It is in this context that the enhancement of access should take into account the strategic importance of the southern city gates currently underutilized. The theme of the city gates could arise as an interesting alternative to more traditional visits, combining aspects of the history of the city with architectural elements of particular interest such as the tombs systematically positioned near the accesses through the walls.

Compared to the dating of the founding of the city, in fact, a fundamental role is played by the defensive system and from their gateways<sup>13</sup>. An analysis of the

construction techniques and materials, along with the stratigraphic investigations on the today's plans of the foundation, arising among the most interesting considerations to refutation or confirmation of evolutionary theories of Pompeii.

*Porta Stabia* is situated on the axis of the homonymous street and is ideally placed as a hinge, along the *Via Stabiana* between the two cores of urbanization which historians now use to dating two of the main stages of urban development<sup>14</sup>, the *Altstadt* and *Neustadt*, although placing their ages and areas according to theories not always agreed. One of the oldest gates, probably already oriented in the early phases of construction as it appears today, but definitely configured in different ways, it is located between the *Regiones* VIII and I, of great importance as access from the road that led to Stabia, binds in a relationship of mutual influence with the productive activities that overlook the street *Stabiana* and testifies the need for all production activities to be positioned close to the main roads. It concludes what has been called the Theatre District by the academic and antiquarian culture of the nineteenth century (Fig. 6), with reference to the large public buildings in the *Regio*. The most recent archaeological studies have instead highlighted the role of more humble social stratification that animated the productive economy of this part of the city<sup>15</sup> combining the data of archeology with the social sciences and economics to offer a more complex story of the events of Pompeii<sup>16</sup>.

The oldest part of the door is made up of curtains that surround the passage, and this presents a double *opus quadratum* masonry work of *sarnese* limestone. For dimensions and proportions as well as for construction technique, there are many similarities with the structure of the pre-Samnite *Porta Ercolano* and *Porta Vesuvio*. Two massive walls are added to the structure system with walls, embankment and interior columns, of slightly different orientation which are presented as ramparts and configure the *fornix* outside the gate. They are connected to the circuit of the walls, probably in phase with the reconstruction of stretches of the same and have the shape of a buttress; about 4-5 m of it remains on the eastern side of the door. The *opus incertum* walls - the last construction phase (II BC.) - make up the piers of the barrel vault and they are against the previous *sarnese* wall constituting the threshold where the wooden door was attached<sup>17</sup>. Traces of pre-Samnite age were found below the current street level, with the identification of the previous housing to pivot the gate about 1.5 m depth. Two niches are also visible above the door sidewalk, with a ritual function, made by digging the stone blocks.

Also in the pre-Samnite phase, the compartment was probably more extensive and looked directly over the moat, with the subsequent necessity to fill a bridge built just in cement work, without support structures. The previous flooring was made with layers of stone fragments, *lapilli* and clay material.

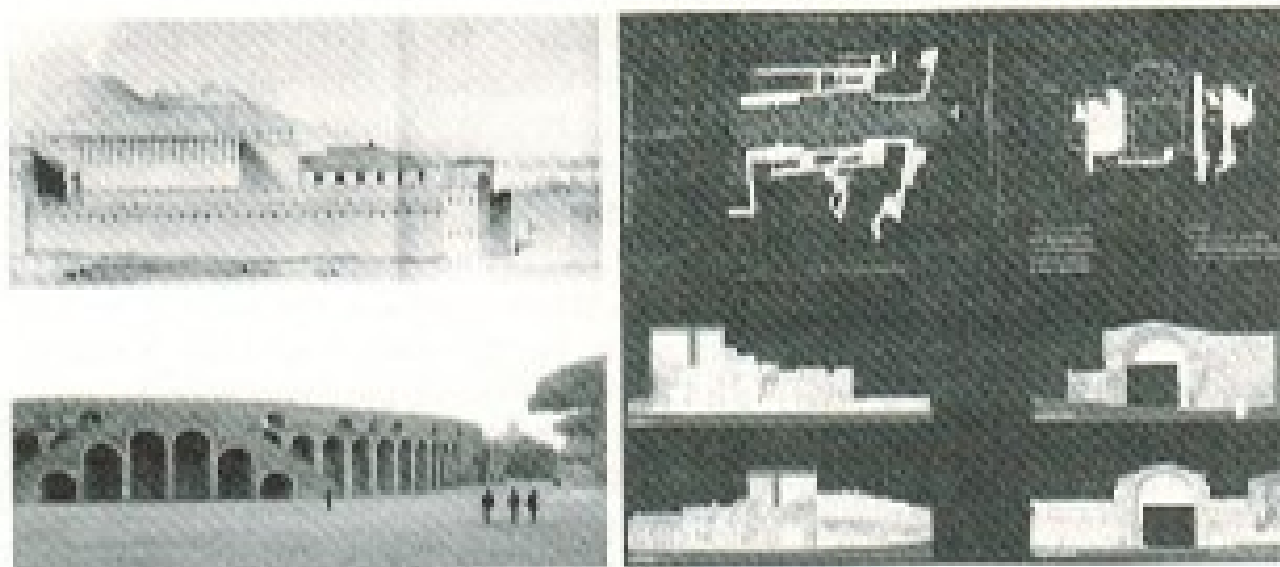


Fig. 6. P.-E. Bennet, *Grande veduta illustrata orient-est attraverso il Foro Triangolare e i due scarti "stato attuale e Restoro"*, (part.), 1839 (from AA.VV., *Pompei e gli architettonici francesi dell'Ottocento*, Napoli 1981, p. 179).

Fig. 7. Pompeii archaeological area. Floor plan, elevations, and sections of Porta Salaria (digital drawings and processing by Martina Suppa).

Fig. 8. Pompeii, amphitheater, external view. It is possible to note the arches and the staircases to reach the cavea at the high level.

Outside, it is possible to see some graves, of which the most impressive are the *schola* type, a semicircular bench with terminal elements carved in the form of a griffin leg. One is dedicated to Marcus Tullius, a decurion, whose name is probably connected to the construction of the *Fortuna Augusta* temple and the other belonged to Marcus Atilius Minius, of the Menenia tribe<sup>18</sup>.

The main problems to access a site of such extraordinary importance and beauty are related to its unfortunate orographic position: excavated from the ash and *lapilli* blanket the door is definitely under the portion of the modern city with which comes into contact towards Plinio street. Moreover, it is located at the bottom of a natural slope, where historical city lies on a bank of lava. It is then located on the bottom of a basin, and here large quantities of rainwater and related sludge downstream converge. The maintenance work, since this is the *pomerium* band have to manage with both the vegetations weeds and with the difficult water regimentation. The same route of access from the driveway made by the Superintendency is too steep and therefore does not allows a smooth path for visitors, especially to people with disabilities.

A project to enhance fruition and safety must therefore be made by the realization of a ramp to Plinio street according to the standards for over pass architectural barriers; moreover, the delicate balance of artificial and natural elements should rely on structures of ecological engineering after improving the hydrogeological situation.



### 5. *The Amphitheater: notes about its accessibility*

«The most ancient and the most popular monument of Pompeii» as Amedeo Maiuri wrote<sup>19</sup>, «noble building [...] the most beautiful monument of Pompeii» as Giuseppe Fiorelli<sup>20</sup> said before, the amphitheater today is one of the buildings symbolizing the archaeological area, in addition to being the oldest amphitheater yet known<sup>21</sup>. It was built between 75 and 70 BC, by the *duumviri* M. Porcio and C. Quinctius Valgus<sup>22</sup>: its ellipse, on one side, stands alongside the walls of the city and is defined by a series of arches while on the other front lines becoming backdrop to the great square, a place for merchants during the shows (Fig. 8).

Restored and partially reconstructed in many centuries, the amphitheater is today in good conditions of preservation although characterized by a very limited fruition. Prevalent issues to all the archaeological area are present here as the floor, characterized by soil or irregular and non-coplanar stone pavement. The first one is present both outside, in the great square that separates it from the *Gymnasium* and, inside, in the space areas, while the second one is present in the galleries' entrance. The various heights, moreover, are further problems that restrict the fruition: the arcade entrance exceeds an average height difference of 4 meters with slopes that go beyond the 12° degree; the upper level of the *cavea* is accessible by an outside staircase (now barred by fences), steep and not very easy stairs allow the internal connections among the various levels of the *cavea*.

The first issue arises in relation to accessibility from the outside area of separation from the *Gymnasium*. As mentioned above, today the entrance to the arena is guaranteed by two galleries, the only possible entries which, because of their slope and uneven surface, are very difficult paths. However, the entries to the amphitheater are not only the two described above: the galleries, in fact, are joined by two more, probably used for the entry of animals and that are now used as a place of accumulation of various materials and closed by gates<sup>23</sup>. In relation to accessibility and fruition inside, as already stated, it is possible to visit only the arena, now, due to the presence of fences that prevent the entry to the gallery that runs along the perimeter of the arena itself and where the difficulties of practicability are represented only by small irregularities in the ground soil. From the same gallery the various stairs that would allow the benefit of the *cavea* also depart, following it along the walkways.

Taking into consideration the location of the amphitheater and linking it to its architecture, it emerges as the building constitutes a great vantage point in the old city as well as in the contemporary Pompeii; but above all, we must reflect on the concept of scenic fruition as alternative fruition<sup>24</sup>, unifying this to the complex issue of the fruition of the whole archaeological site of Pompeii. From this point of view, it appears important to enhance the value of the comprehension of the archaeological site itself, in its urban and building composition, and not the need to 'step on it', emphasizing the choral value. The "view fruition" can be an alternative way for the amphitheater itself: above it is possible to observe and understand its

architecture, enjoy its spaciousness even on depth. The question affords, therefore, the overcoming of the differences in height, as solved in similar cases. It appears, therefore, an ethical necessity to improve the possible ways to make use of the amphitheater, in compliance not only with the historical instances that it shows but also to psychological issues related to the principles of equality.

\* Although the present paper is the outcome of a collective work among the authors, par. 1 is due to V. Russo, par. 2 to F. Delizia, par. 3 to S. Pallone, par. 4 to G. de Martino and par. 5 to G. Genicola.

<sup>1</sup> See G. Longobardi, *Pompei restorabile*, Roma 2002.

<sup>2</sup> See R. Picone, *Conservazione e accessibilità*, Napoli 2004, passim; *Linee guida per il superamento delle barriere architettoniche nei luoghi di interesse culturale* (D.M. 28 marzo 2008); I. Carofalo, U. Conti (eds), *Accessibilità e valorizzazione dei beni culturali*, Milano 2012.

<sup>3</sup> The paper synthetically presents the topics dispersed into the Research «Pompei accessibile. Linee guida per una fruizione ampliata del sito archeologico» (Univ. of Naples Federico II, F.A.R.O. programme 2010, scientific coordination: prof.arch. R. Picone).

<sup>4</sup> A. Cirullo, E. De Carolis (eds), *Lungo le mura di Pompei*, Milano 1998.

<sup>5</sup> A. Maiuri, *Pompei*, Roma 1956, p. 81.

<sup>6</sup> B. Conicello, *Pompei: guida archeologica*, Novara 1987, p. 92.

<sup>7</sup> F. Zevi (ed.), *Pompei*, Ercolano 1991, p. 86.

<sup>8</sup> A. Maiuri, *Pompei*, cit., p. 87; F. Zevi (ed.), *Pompei*, cit., p. 112.

<sup>9</sup> S.C. Nappo, *Pompei. Guida alla città sepolta*, Lecce 1998, p. 33.

<sup>10</sup> A. Maiuri, *Pompei*, cit., p. 87-88; B. Conicello, *Pompei: guida archeologica*, cit., p. 40, pp. 93-94; F. Zevi (ed.), *Pompei*, cit., pp. 113-114; A. D'Ambrasio, R. De Caro, *Antipiano e documentazione delle necropoli di Porta Nocera*, in «Un impegno per Pompei», Milano, 1983; E. La Rocca, M. e A. de Vos, *Pompei*, Milano 1994; A. De Franciscis, R. Pace, *Mausolei romani in Campagna*, Napoli 1987.

<sup>11</sup> A. Maiuri, *Pompei*, cit., p. 86.

<sup>12</sup> *Ivi.*, pp. 85-86.

<sup>13</sup> S. De Caro, *Nuove indagini sulle fortificazioni di Pompei*, in «Annali dell'Istituto Universitario Orientale di Napoli», VII, 1985, pp. 75-114.

<sup>14</sup> F. Conelli, *Il settore nord-occidentale di Pompei e lo sviluppo urbanistico della città dall'età arcaica al III secolo a. C.*, in P.G. Guzzo, M.P. Guidobaldi (eds), *Nuove Ricerche archeologiche nell'area Vesuviana (Scavi 2003-2006)*, Roma 2008, pp. 173-176.

<sup>15</sup> See the studies of J. Andreau, in A. Vignone, *La struttura insediativa di Pompei: l'arrivo di una immagine computerizzata per la conoscenza della realtà economica e sociale di una città romana della prima età imperiale*, in AA.VV., *Pompei. L'informatica al servizio di una città antica*, Roma 1988, pp. 38-41.

<sup>16</sup> S. Ellis, G. Devore, *Uncovering Platonic Pompeii: broader implications from excavating a forgotten working-class neighborhood*, in P.G. Guzzo, M.P. Guidobaldi (eds), *cit.*, pp. 309-320.

<sup>17</sup> A. Maiuri, *Studi e ricerche sulla fortificazione di Pompei*, in «Monumenti Antichi», 33, 1930, pp. 113-290.

<sup>18</sup> A. Mau, *Pompeii: Its Life and Art*, New York 1907, p. 126, pp.422-423.

<sup>19</sup> A. Maiuri, *Pompei ed Ercolano fra case ed abitanti*, Milano 1998 (ristampa), p. 129.

<sup>20</sup> G. Fiorelli, *Giornale degli scavi di Pompei*, Napoli 1850, p. 139.

<sup>21</sup> A. Maiuri, *Pompei*, Novara 1952, p. 62.

<sup>22</sup> A. Segliano, *Guida di Pompei*, Milano 1901, p. 26.

<sup>23</sup> G. Fiorelli, *Giornale degli scavi di Pompei*, p. 140.

<sup>24</sup> F. Vescovo, *Zone archeologiche e accessibilità*, in «Passaggio Urbano», 6, 1996, pp. 120-124.