

## Drawing on the walls of the Naples' VIII Municipality. Social stories and technological portals.

This contribution brings a critical reflection on the Street Art's role in relation to the degraded urban places of the city and highlights how it is becoming a vehicle of urban regeneration through a graphic evocation concept of beauty. On this premise, the Street Art production in the Districts of Scampia, Piscinola, Chiaiano and Marianella (northern suburbs of Naples, corresponding to VIII Municipality) will be examined. Through the disciplinary of drawing, will be investigated the design choices which interact with urban context spatial characteristics where murals are placed; quality of the wall; physical dimensions of the works produced; multiplicity of points of view which these social stories activate with places and people. Specifically, will be examined the works of street artists (in architectural and urban scale) such as: Nafir, Xamoosh, Raro, Jorit Agoch, Aiello, Teso and others. Finally, attention will focus to the 'impermanence', the Achilles' heel of this Art.

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With the help of information technologies and with Memorandum of Understanding, which will be signed between the actuators, it proposed to create a social work to be placed in the Underground stations of Piscinola-Scampia and Chiaiano Marianella. The project consists to create a 'virtual map' inserted into totems or 'technological portals', informing both cultural activities in the VIII Municipality and social redemption action promoted by Street Art of which, through 'virtual reconstruction', the lost or degraded works are documented.



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## 1. INTRODUCTION

Developed in a multidisciplinary team, this contribution brings a critical reflection on the Street Art's role in relation to degraded urban places and suburbs, fighting the image of these places condemned to isolation. The intervention of these spontaneous artistic forms is no longer a complaint but an active and participatory promotion of urban and social regeneration (Ciotta, 2011; Mania, et al., 2017; Palestini & Basso, 2018), highlighting how this Contemporary Art is now an action of urban, social and economic regeneration in degraded suburbs through the evocation of a 'concept of beauty' to promote local development and cultural growth (Zerlenga, 2017). On this basis, the Street Art production in the Districts of Scampia, Piscinola, Chiaiano and Marianiella (northern suburbs of Naples, corresponding to the VIII Municipality) will be examined. The research is based on the analysis of environmental contexts as well as street artists online interviews who operated in these places in the opin-

ion that, through their works, drawing and suburb could be integrated into a 'common good' for social awareness and regeneration (Camorrino, 2016). Finally, it concludes with a recent technological portal design (an interactive totem) to be placed in the Piscinola-Scampia and Chiaiano-Marianella metro stations of *Line 1*, trusting in the opportunity that new information and social sharing technologies could promote knowledge of the neighborhoods in general and Street Art in the VIII Municipality, in particular.

## 2. SCAMPIA: DRAWING BETWEEN THE WALLS OF VELA CELESTE

In 2009 Simon Jung and Paul & Hanno Schweizer contacted the inhabitants of Scampia and the Association of Social Promotion *Chi rom e chi no* to carry out a project called *The Cardillo of Scampia*, a bird drawn in anamorphosis on the last four floors of *Vela Celeste* (Blu Sail). The goldfinch, drawn in figurative style, expresses a meaning intimately linked to the social conditions of the

citizens of this area and represents a symbol that fights the "stigma by media that makes it impossible for the residents of this neighborhood to obtain a significant education and employment or having any type of social contact with the other neighborhoods residents. Those who live in the *Vele* suffer strongly from the feeling of exclusion and shame" (Website, Jung & Schweizer, 2010). The work shows the free bird in flight contrasting the caged goldfinch image (fig. 1, A).

In an online interview, the artists declare: "the image of our Cardillo [was made] on the facade of this Vela because it is visible from the large square of Scampia; [it is] a work visible on a large scale [and through the use of] resistant colors" (Website, Jung & Schweizer, 2010) expresses the desire to realize a permanent work. But this was not the case and a few years later the goldfinch lost its graphic strength, demonstrating how impermanent the Street Art is due to constant exposure to atmospheric agents (fig. 1, B).

In Scampia, in addition to the building's exterior walls, there are artistic episodes placed within the

Fig. 1 - A: 2009, The Cardillo of Scampia Simon Jung and Paul & Hanno Schweizer, retrieved April 19, 2020 from <https://streetartandgraffiti.blogspot.com/2012/08/the-cardillo-of-scampia.html>; B: Vela Celeste in a picture by Ornella Zerlenga, June 2017.



degraded architecture. This phenomenon shows how Street Art cannot be ascribed only to 'exterior walls' of cities as well as, in the national context, the example of the artist Fx Collective in the suburb of Palermo (Garofalo, 2019). In fact, most of the street artists' works characterized by different figurative languages are concentrated within the *Vela Celeste*. This building is one of the four survivors of a residential complex designed by Francesco di Salvo (1913-1977), "whose rationalist project should ensure advantages for residents" (Zerlenga, 2003, p. 69; 2015; 2018a). In this building, disseminated in disparate corners, there are the works of Nafir, an Iranian street artist, whose works follow an artistic dialectic perfectly in line with the original image of Street Art, that is Graffiti Art, whose cultural roots are located in the 1970s in New York city (Alinovi, 1984; Cirillo, 2018). This is confirmed by Nafir in his Facebook profile (active since 2008) where he defines himself as a vandal artist from middle east-Iran.

Nafir belongs to the oriental figurative culture based on the use of calligraphy and ornamental motifs with a strong link with the reticular geometry. In this sense, in the *Vela Celeste* Nafir depicts 'hypnotic works' which reflect the mosques' figurative tradition and the weaving carpets Art. According to Nafir "behind every geometry there is an animal, a vegetable shape, a legend" and the artist experiments "these concepts analyzing them in a contemporary way" (Fortis, 2017).

The murals of Nafir represent stylized human figures whose hypnotic effect is result of a skilful combination of 'graphic codes' (use of black and white colors and depth or movement indicators) and geometric symmetries (bilateral and translational) (fig. 2). His compositions deepen the search for two-dimensional optical illusion, referring to the artistic movement of Optical Art or Kinetic Art. In one of his works, the observer is led to read the female silhouettes as represented in a frontal position but, subjecting the work to a geometric-configurative analysis, the identification of the bilateral axis of symmetry returns the female figure as disposed in profile and then mirrored (fig. 3, A). The repetition of the basic module, associated

Fig. 2 - Nafir's murales in the Vela Celeste (pictures by V. Cirillo, July 2019).

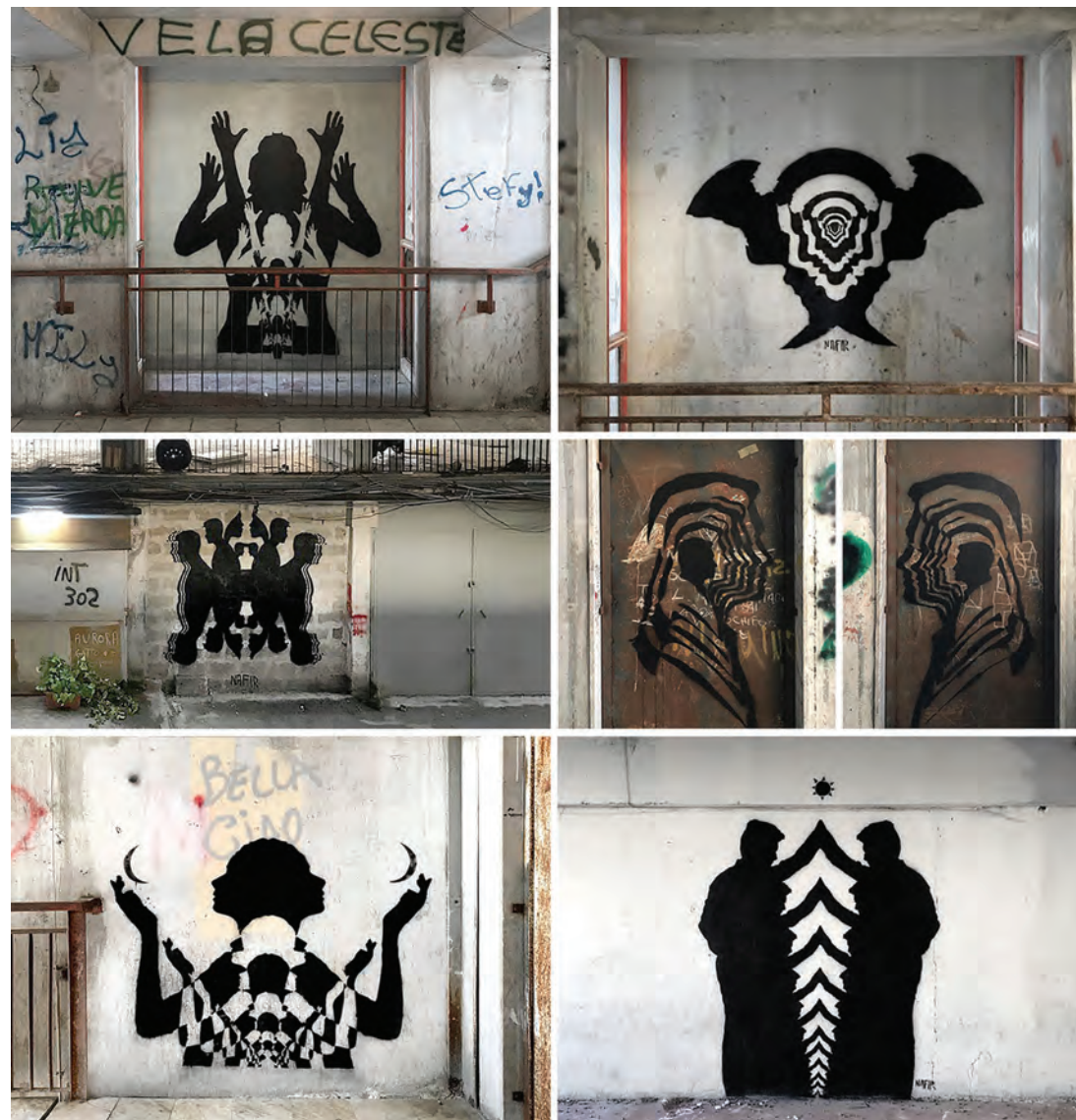




Fig. 3 - Nafir's murales in the Vela Celeste (pictures by V. Cirillo, July 2019).

to the chromatic alternation of the black surface (painted) and the white (wall), generates a progressive rhythm by decreasing order (from outside to inside). In this sense, the reading of Nafir's works does not consist only in the faithful and mechanical registration of the graphic elements but "in the conquest of the structure [in which] the concepts have no visual form" (Pizzo Russo, 1992, p. 37).

In the *Vela Celeste*, particularly suggestive is a mural located on a staircase's landing. Conceived as a large visual mass (a black square), two human figures are placed on the vertical sides in the act to enter and to exit from the same: a man on the left and a woman on the right. This representation appears as a metaphor: the profound change leads to a greater sensitivity of mind and welcoming capacity, typical of the female gender and everyone can do it. Therefore, the mural would also say something provocative to the Institutions that administer Scampia (fig. 3, B).

Inside the *Vela Celeste* there are also the works of the Iranian street artist Xamoosh who, different from Nafir, shows a more figurative than geometric tradition.

In summer 2019 he paints a scene with a boy on a bike, who runs on one wheel. From his Instagram profile, Xamoosh states that "this [mural] is based on a photo of Davide Cerullo, a photographer who lives in the same city and who was once a member of mafia" and thus describes the mural: "I painted it last summer in Naples, Italy, in an unusual area full of waste called Scampia, a city controlled for decades by the drug mafia called Gomorra. You can still see the bullets on the walls and windows and smell the death and blood" (Xamoosh, Instagram, 2019) [translation from Iranian by the writer] (fig. 4).

On the iconic model of the human figure carrying ethical messages, which Xamoosh uses a lot in Tehran in Iran (figs. 5, A-B; 6, A-B), the artist paints



Fig. 4 - On the right the Xamoosh'artwork and on the left the picture by Davide Cerullo. Retrieved April 20, 2020 from <https://gramho.com/media/2235914514738906923>

Fig. 5 - A-B: 2009, Xamoosh's murales in Tehran (Iran), retrieved April 21, 2020 from <https://www.picuki.com/profile/xamoosh>; C-D: mural which depicted Davide Cerullo in both versions, retrieved April 21, 2020 from <https://www.picuki.com/profile/xamoosh>; E: picture by O. Zerlenga (July, 2019); F: the last version of mural, retrieved April 21, 2020 from <https://www.picuki.com/profile/xamoosh>

a life-size woman, taken from behind, when she is entering in the lift, which holds two shopping bags with 'love' and 'peace' written on it (fig. 6, C). Also in 2019, the artist portrayed life-size Davide Cerullo (now head of the association *L'Albero delle storie*) about to escape with a box in his hands in which the *Vela Verde* (Green Sail) is contained, the *Vela* where Cerullo has lived (Cerullo, 2016) and the first of the four remaining that the *ReStart Scampia Project* has been starting to demolish since February 2020. The Xamoosh's message is not demolishing the *Vele*. In this regard, Xamoosh has created two mural versions. In the first, the *Vela Verde* is drawn full of decay (fig. 5, C); in the second (current version), it appears renovated as a metaphor for rebirth. In an interview recently released to me, Cerullo said he suggested this variation to Xamoosh to say that the *Vele* are 'beautiful' and therefore should be protected (fig. 5, D). The ground floor of the *Vela Celeste* also has the signature of an autochthonous street artist called Gianluca Raro who, in 2016, collaborated on the *Totòbolik* project with David Diavù Vecchiato (fig. 7, A). The two artists contribution borrows from the suggestion by merging, in a scenario rich of vegetation, the famous thief *Diabolik* (protagonist of the comics created by Angela and Luciana Giusani) with the irony of the masked character of Totò (Antonio de Curtis) in his interpretation of the film *Totò Diabolico*, released in Italian cinemas in April 1962. As mentioned by Imarisio, this mural represents the "place where the State loses its game every day, with the Camorra [...]" and that mural shows a symbol of evil that strips itself by wickedness through Totò's irony. To the Prince, who always claimed his noble origins but was born in one of the poorest neighborhoods of Naples, this use of his image [...] would not be displeased" (Imarisio, 2019, p. 105).

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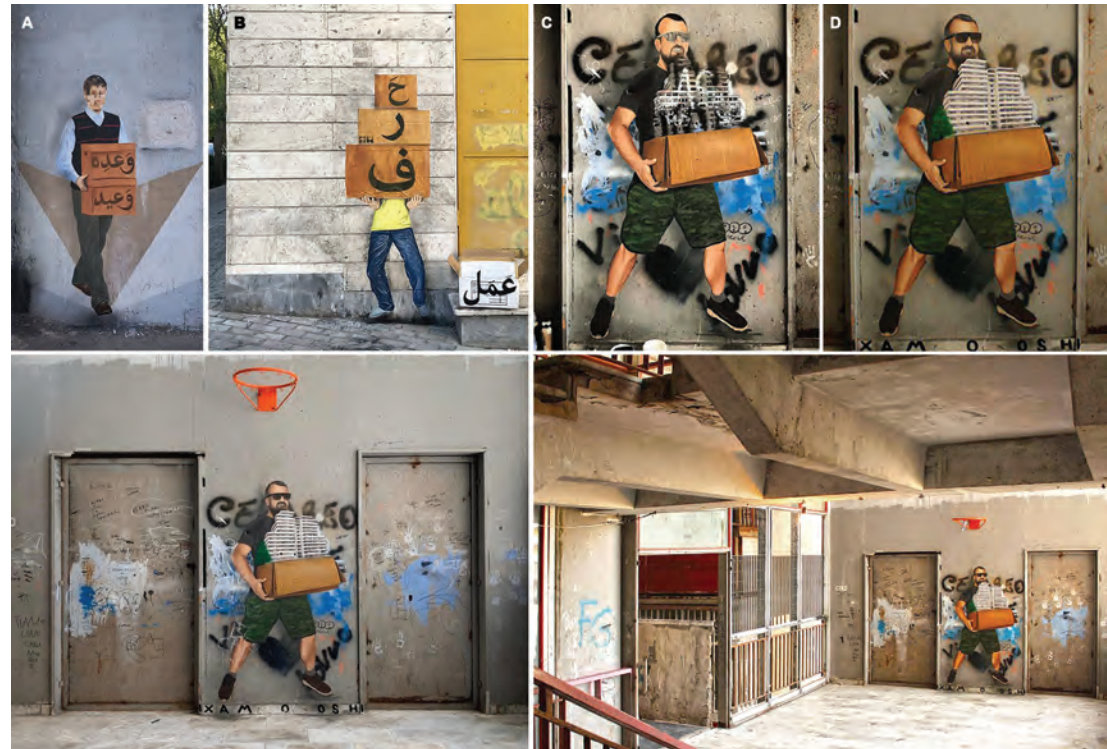


Fig. 6 - Xamoosh's murales in Tehran (Iran), retrieved April 21, 2020 from <https://www.picuki.com/profile/xamoosh>; D: Xamoosh's mural in the Vela Celeste (picture by V. Cirillo, July 2019).





Fig. 7 - A: 2016, Totòbolik by Gianluca Raro and David Diavù Vecchiato (picture by V. Cirillo, July 2019); B: the not realized project published in Imarisio, 2019.

The original idea was to represent *Totòbolik* on the exterior fronts of the *Vela Celeste* but, due to the large size of the mural and the rich articulation of the fronts (consisting in two staggered buildings and a lot of balconies), this project was abandoned and realized later in the basement of the *Vela* (fig. 7, B). In the basement of the *Vela Celeste*, hidden in the dense network of pillars system and on one of the *Vela's* terrace walls, in 2015 the street artist Ernest Pignon-Ernest pays homage to Scampia with a stencil which depicts Pierpaolo Pasolini (1922-1975) in a scene of *Pietà* in a secular guise: a double portrait where Pasolini carries his body in his arms (fig. 8, A). Conceived as a commemoration sign for the intellectual-poet 40th anniversary death, the *Pietà of Pasolini* had already been placed by the artist in many streets of the ancient center of Naples city, including on the wall where there is the entrance portal to the basilica of Santa Chiara (fig. 8, B), the place where Pasolini conducted the movie *Decameron* (1971). Ernest Pignon-Ernest chooses to represent Pasolini in the *Vela Celeste* to evoke a subproletarian atmosphere typical of the movies *Accattone*



Fig. 8 - A: 2015, The Pietà of Pasolini by Ernest Pignon-Ernest in the basement of Vela Celeste; B: the same stencil on the entrance-wall of Basilica of Santa Chiara, retrieved April 21, 2020 from <http://www.racnamagazine.it/ernest-pignon-ernest-pasolini-street-artist-vele-di-scampia/>

(1961) and *Mamma Roma* (1962). In an interview by Luca Fortis, the artist declares to have found this atmosphere “in Scampia and not in the capital” (Rome), stating that “Pasolini never saw these places, [but] he loved them” (Fortis, 2018). The contemporary phenomenon of Street Art in Scampia has certainly contributed to the awareness and birth of urban regeneration actions for the *Vele* architectural sustainability, leading the neighborhood’s residents to consider this Art as an opportunity for socio-cultural redemption. Accepting the Street Art’s message as an “evocative concept of beauty and creative thinking” (Zerlenga, 2018b, p. 1247), the inhabitants of *Parco Corto Maltese* (not far from the *Vele*) started spontaneous redevelopment actions, drawing on the basement walls of the buildings, previously degraded, the wish for a better future (fig. 9).

## 2. METRO STATIONS OF LINE 1: SCAMPIA-PISCINOLA AND CHIAIANO-MARIANELLA

Metro *Line 1* connects the historic center of Naples with the north highland of the city. Starting from *Piazza Garibaldi*, this line crosses the main tourist attraction areas of the city arriving in the Districts of Chiaiano-Marianella and Piscinola-Scampia (northern terminus), where it connects to the interprovincial one with an interchange (Cirafici & Zerlenga, 2011). The 15 stations of *Line 1* constitute an ‘artistic-functional’ complex that blends public transport with Contemporary Art so much so that the complex has been called *The stations of Art*. However, the economic investments of this project were mainly transferred to the city central areas while the ar-

tistic interventions for the stations in the northern terminus were financed by local associations and, consequently, the Contemporary Art appreciated here is the Street Art (Zerlenga, 2018c). In front of Piscinola-Scampia Underground Station exit, there is an element of strong visual impact that catches the observer’s eye. These are the faces of activist Angela Davis and the aforementioned intellectual and poet Pier Paolo Pasolini. The work is made by the well-known Neapolitan street artist Jorit Agoch whose distinctive sign, now rooted in the collective scenario and expressed by the double graphic sign placed on the cheeks of the protagonists, refers to the sense of global belonging called *Human Tribes*. The visual centrality of the scenario is characterized by a notable urban value made up by *Via Gobetti* which, placed in line with the metro exit and on whose building headboards the street art works, represents a neighborhood’s cultural portal access, adequate to convey a message of urban regeneration (fig. 10).

Fig. 9 - 2019, the murals of Parco Corto Maltese by residents of Scampia, retrieved April 21, 2020 from [http://www.ipolliciverdiscampia.it/sito/index.php?option=com\\_phocagallery&view=category&id=7:il-parco-corto-maltese&Itemid=139](http://www.ipolliciverdiscampia.it/sito/index.php?option=com_phocagallery&view=category&id=7:il-parco-corto-maltese&Itemid=139)



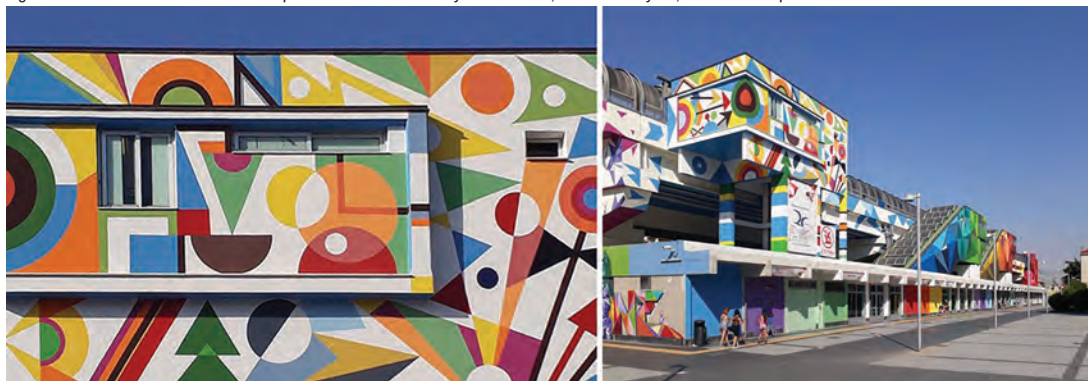
Leaving the Piscinola-Scampia Underground Station’s hall, the observer is captured by the great artistic work by Orazio Aiello and Corrado Teso made on the external wall station fronts and born from the *Oltre i Muri* project of the *Let’s Think Social Promotion Association*. This work is among the largest in Europe with approximately four thousand square meters of painted surface. The result is made by an interesting artistic hybridization between two languages: geometric for Orazio Aiello and figurative for Corrado Teso. The Aiello’s works refer to the figurative theory of the Russian artist Kandinskij published in the famous essay, *Punkt und Linie zu Fläche* (1926), which literally means “point and line in relation to the plane”. The poetics of Aiello perfectly marries Kandinskij’s artistic achievements, integrating Art and Architecture into a single creative project through the graphic sign’s combination on the wall support and the building shape (fig. 11). *Rigenerazione Oltre i Muri* is the work of Corrado Teso, whose graphic composition appears characterized by ‘ambiguous signs’, as result of lettering and geometric-figurative languages integration (Zerlenga, 2018b) (fig. 12). For Teso, the use of geometry

helps to 'cage' the element represented, to draw in detail natural themes including animals and human faces. For the writing *Rigenerazione*, the artist used a sequence of signs that create a text (Cervellini, 2000), a sort of divisionism in triangles which represents the attempt to emulate the computer and, metaphorically, even the small facets that differ. The works of the artist who, according to Ernst Gombrich, was "the most prolific muralist in the world, known for having colored the walls of Scampia and animated the streets with festive carnivals" (Di Martino, 2010, p. 96) are instead kept inside the metro station of Piscinola-Scampia. These are reproductions on glass and plastic panels of some works by Felice Pignataro, whose shows was promoted by the *Gridas Association* with Mirella La Magna (his wife). This operation has experimental and documentary value, placing itself as a way of preserving impermanent works. Outside the station, in correspondence with the word *Rigenerazione*, there is a pillar of the metropolitan axis viaduct which, conceived as a strategic observation point, presents an artisan work created by the patients of the *Gatta Blu Rehabilitation Day Center*. This work is particularly stimulating because it exceeds the compositional and two-dimensional limit of the wall, giving a visual story on a cylindrical surface where multiple elements emerge from the surface: ceramic fragments;



Fig. 10 - The urban fronts at the exit of Piscinola-Scampia Metro Station by Jorit Agoch, (picture by O. Zerlenga, July 2019; photo retouching by Igor Todisco).

Fig. 11 - Murales on the Piscinola-Scampia Metro Station walls by Orazio Aiello, retrieved May 04, 2020 from <https://www.setmefree.it/oltre-i-muri-2/>



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mosaic tiles; a red shoe for a butterfly body; fragments of mirror for the wings; cups of coffee; plate fragments; portions of ceramic heads (fig. 13). In this way, the creative imagination of the artists gave rise to a representation of the world as "a set of events, processes [which] allows us to better grasp, understand and describe it" (Rovelli, 2017, p. 87) in which the pillar's cylindrical shape allowed the creation of a 'space-time' visual narrative. Still in the the *Un ponte oltre i muri* project, in 2014 the *Let's think living an idea Association*, started the restyling of Chiaiano-Marianella metro station. Numerous artists from the Street Art world have collaborated for this work (including the Aiello and Teso), who decorated the station, the viaduct, the walls, the escalators and the walls in the direction to the parking with the mural's technique (Zerlenga, 2018d). Over four hun-





Fig. 12 - Rigenerazione, mural on the Piscinola-Scampia Metro Station wall by Corrado Teso (top) and details (bottom), pictures by O. Zerlenga (2018), graphic elaboration by V. Cirillo (2020).

dred liters of paint to redevelop (in collaboration with the institutions of the VIII Municipality of Naples) an important reference point for citizens of the northern area of Naples.

*Il giardino subaqueo* is a work by Orazio Aiello and Gennaro Di Pinto made on a 50-meter wall and collectively colored by the children of the *Centro di Giustizia Minorile* and passersby. In this work Aiello pays homage to Paul Klee, another exponent of Abstract Art, not only in style but also in the reference to the homonymous title of one of his works (fig. 14). Contrary to Kandinskij, for whom Abstract Art disregards recognizable forms (point, line and surface) and affirms itself as something opposite and alternative to natural reality (De Micheli, 1981, p. 112), for Klee it's possible (or better, necessary) to maintain a link with nature since art is

the allegorical image of creation (Klee, 1926). In his work Aiello embraces Klee's 'allegorical' thought, demonstrating that, although linked with a direct thread to nature, Art shows through the artist's eye other realities, other possible worlds. In his mural Aiello uses abstract and allegorical graphic signs, including those present in Klee's painting (fig. 14, A), to demonstrate how "Art does not reproduce what is visible but makes visible" (Klee, 1926, p. 5) the strong collective desire for social redemption.

### 3. MARIANELLA: A 'SIGN OF TIMES' OF POPULAR (SACRED) ART

For Jean-Paul Hernandez, "sacred and religion have a common origin in the humanization process: the experience of the limit. Art has al-



Fig. 13 - Mural on the pillar in the open-area of Piscinola-Scampia Metro Station made by patients of Gatta Blu Rehabilitation Day Center (pictures by V. Cirillo in July 2019).

ways been the reworking of the limit we call sacred" (Hernandez, 2019, p. 2). Founder of Living Stones, the author fight against the 'museumization' of the Churches which transforms the Christian work of art into a 'dishonest' operation of decontextualization (Hernandez, 2019, website). In *Wahrheit und Methode* (1983) Gadamer clarifies that the artwork is the fusion result of the contemporary horizon with which gives birth



Fig. 14 - Six of the eleven scenes which portray the Sant'Alfonso cycle of life by Cyop & Kaf (2012), pictures by L. Lauda, 2013.

to the artwork and the 'horizons fusion' makes alive the artwork. If the work is removed from the existential context, the hermeneutic circle is interrupted which makes it capable of spanning the centuries and always speaking from generation to generation in a new way. Despite the 'designer' interventions carried out in Marianella on the *Piani dei Casali* occasion (for example, the residential complex by Thermes, Purini and Aymonino or the residential complex by Pica Ciamarra near the chapel and birthplace of Sant'Alfonso Maria de' Liguori), these projects have failed to evoke the true identity of the place: a town that develops social and political life around the centrality of its Church. In recent years, however, street artists have spontaneously managed to recall the identity of the place (which saw the Saint being born and growing) making it 'Redeemed' to degradation and abandonment. In this sense, *Il Borgo Alfonsiano di Marianella* is interpreted here as an urban street artwork that is 'transfiguring' this forgotten area of Naples suburbs in a place for meeting and dialogue. The new image is a 'horizontal cathedral' (and not a usual open-air museum), whose artistic works tell the life of Sant'Alfonso Maria de' Liguori in a modern key which, centuries

later, through Street Art, continues to speak to the citizens of Marianella for a "spiritual overhaul" of Kandinskij's memory (Kandinskij, 1910). This is how in 2012, with the contribution of the *Natale Ciccarelli Cultural and Musical Association* and on the idea of the Maestro Enzo Avitabile (devoted to the Saint, who is inspired his popular sacred music), the work of the well-known street artists Cyop & Kaf was inaugurated that

with eleven murals made in *Vico I dei Liguori* (surrounding the wall of the *Native home* garden wall) recall the life of Sant'Alfonso (fig. 15) while, plaques with unusual artistic graphics with the name *bOrGo aLfOnSiAno* have been installed on the walls that surround the spiritual centrality of the *Saint Native home*. Thanks to the organization of the *Marianella New Track Association* and at the directive of Monsignor Guglielmo Marino,



Fig. 15 - Il giardino subacqueo by Orazio Aiello on Chiaiano-Marianella Metro Station's wall (archivio O. Aiello, 2014); A, Paul Klee, Underwater garden, 1936, retrieved from Hans Suter (2010). Paul Klee and His Illness. Karger, p. 197.

on 27 September 2014 on the wall of the *Piazza Sant'Alfonso a Marianella* the mural *Madonna di Sant'Alfonso* was inaugurated, created by Omar Mohamed of the Neapolitan School of the *Madonnari* and copy of the painting made by the Saint. Next to this mural, now degraded by the injury of the time, another one was to be created entitled *Sette opere di misericordia*, never completed due to the death of Monsignor Marino in 2015. In 2018, on the initiative of the *Oasi Marianella Association*, another mural, by the street artist Antonio Artv, was dedicated to Sant'Alfonso, from whose face emerges the current periphery of Marianella (fig. 16) while in July 2017, thanks to the *Pro Loco Soul Express Marianella*, the street artist David De Angelis (Gofy), created the work *Enzo Avitabile story*, a mural that celebrates the live story of Enzo Avitabile (fig. 17). Also in 2017 and on the occasion of the event *Puortate 'o scalett jam*, on the walls of the Multi-functional Complex (a huge structure abandoned

to decay built on a project by Gerardo Mazziotti between 1970-80) an event took place completely self-financed, which brought together many street artists (including Raro) in the opinion that Art could contribute to change. In this sense, the murals of *Borgo Alfonsiano* refer to the aforementioned 'horizontal cathedral' while, now as then, the work of Sant'Alfonso Maria de' Liguori (educated by the master of the Neapolitan Baroque Francesco Solimena in drawing, painting and architecture) conveys the concept of 'beauty for the good'.

#### 4. PHOTOGRAPHY AS DOCUMENTATION OF THE IMPERMANENT

*Tag, throw-up, bombing, crew* have contributed to spreading a negative popular concept about Street Art, that it is a free, creative and representative form of popular principles. Made with various techniques, Street Art has a short life, both for the atmospheric deterioration of the

colors paintings used than for urban redevelopment. Respect to its durability, the mural has an advantage over other contemporary forms of expression such as, for example, Sand Art, which persists a few moments. The theme of impermanence is therefore the real crux of the matter. The temporary Visual Arts make the volatility of the work spectacular in a physical sense and, at the same time, the documentary use of video and photographic footage (from conception to conclusion) makes this Art eternal. The artwork changes its form, from physical to figurative (often in electronic format) to be easily spread and reach an unthinkable potential audience. However, the mural is conceived as a normal pictorial technique and, therefore, there is the idea which it can live forever although it is not so and many artworks of social-artistic value are lost over time without leaving traces. Starting from this premise, two methods can be proposed to preserve a mural: the first, based on the concept of mural as a temporary Art form, cre-

Fig. 16 - Mural which portray Sant'Alfonso on the wall of public garden in Marianella by Antonio Artv (2018) (picture by L. Lauda, April 2020), B: photo retouching by Igor Todisco.

Fig. 17 - A: the mural Enzo Avitabile story by David De Angelis realized in 2017 (picture by Luciano Lauda, 2020); B: the same mural with the restoration intervention in original colors by Igor Todisco. photo retouching by Igor Todisco.



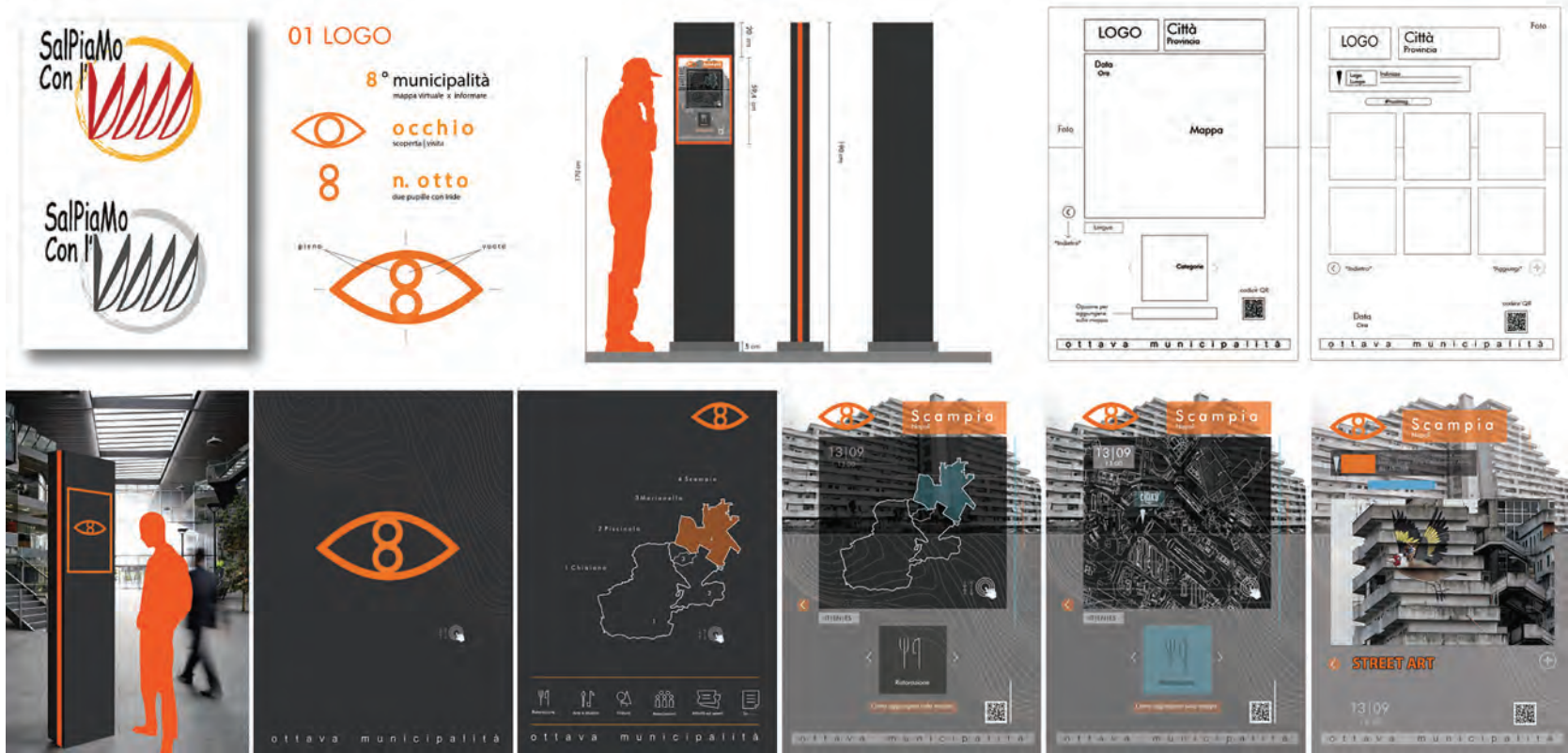


Fig. 18 - The VIII Municipality logo project (by Valeria Mandile) and the MetroMap logo and totem project (by Francesca Di Lillo).

ates a documentary database of photos; the second, based on the idea of a mural as a fresco, suggests a restoration intervention based on the artwork digital recovery with subsequent photo retouching. In relation to the second proposal, here there are examples of digital photographic restoration of murals made with the application of digital photo retouching (figs. 2, 4, 5, 8, 16, 17), using overlapping of multiple color levels, alignments and fusion methods between levels, photo straightening and selection masks (fig. 10) but also –as in the classics photo-restoration experiences– of clone stamp,

patch tool and healing brush (for the *Cardillo of Scampia*). The proposed examples are based on comparison, union and analysis of several photos of the same subject (non-automatic interpolation process) to obtain a satisfactory result given the low resolution of the starting photos. This allows to extract the artwork original colors from some photos; from others, a greater detail of the support and shapes. By combining and comparing these values, a 'restoration' of the mural is carried out in its context, obtaining a result that documents and allows the perception of the artwork real impact.

## 5. CONCLUSIONS

To avoid the loss material of this impermanent Art present in the VIII Municipality of Naples, in conclusion it is proposed to create a social work to be placed in the Metropolitan Stations of Piscinola-Scampia and Chiaiano-Marianella. The project (born from a *Memorandum of Understanding* between the Department of Architecture and Industrial Design of the *Vanvitelli* University and the VIII Municipality) consists in the VIII Municipality creation of a representative logo in Street Art style and

information totems respectively by Valeria Mandile and Francesca Di Lillo with the scientific coordination by Ornella Zerlenga.

The *MetroMap* totems are 'technological portals' where a virtual map informs about events and places to visit in an interactive and dynamic way based on Lynch's *Imageability* principles to structure the identity of the urban environment (Lynch, 1960). Through a touch menu, the map of the neighborhoods (plans, photos, 3D models) and the cultural categories (Art and Music, Associations, Events, Gastronomy, etc.) with other optional features (Language, Websites) will be available (Caffio, 2016) (fig. 18). The map will also affirm the impermanent effect of Street Art, identifying the 'portal' as a 'digital archive' where photography will document the existing but also something that has been lost over time. This will happen not only through the recovery of out-of-date photos (disorderly archived on social networks, blogs, online articles, etc.) but also through an action of 'photographic restoration' of the traces still existing on the walls. In this experimental action, the *Cardillo of Scampia* is an excellent example (fig. 19).

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Fig. 19 - A: the Cardillo of Scampia disappeared from the Vela Celeste (picture by Ornella Zerlenga, 2017); B-C: the Cardillo restoration intervention by Igor Todisco.



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