ordine degli **architetti pianificatori paesaggisti conservatori**
della provincia di **caserta**

MANIFESTO

Architecture in 10 points

THE ARCHITECT, master of technique and advocate of beauty, must retrieve his social role of cultural driver, reading the changes of his time. As director of the creative and building process, he is in charge of the interpretation and answers to the material and immaterial needs of the contemporary society. He is responsible for the quality of his work and of its consequences on the community, whatever the scale of the project is and the scope of intervention. The architect is not an avoidable luxury.

THE ARCHITECTURAL PROJECT is the logical-scientific process of identification of forms, organizations and actions aiming to the creation of spaces and objects for human activities. It's one of the highest expressions of the intellectual complexity of man for men. It responds to the more or less explicit needs of the client, but this answer valid hic et nunc, cannot be regardless of environmental factors or be separated from locus. The design process belongs, above all, to the creative field, in which imagination, feelings, needs and technology come together in graphic-descriptive elaboration. It is therefore the result of a series of temporary and intellectual requirements. Architecture imposes itself in human life, affecting it. In this sense, **the project does not escape the sense of civic duty and must not move away from the idea that *good architecture affects society*.** Coherence is its winning result.

ETHICS in the architectural work gathers the duties and obligations addressed to the pursuit of collective goals, carried out through the validity and fairness of their work. Quality and merits and not financial turnovers must therefore become, the discriminating factors for all projects and public tenders; competition should regulate accesses. Even when the issue is about survival, ethical behavior is an essential, social necessity.

AESTHETICS is the primary goal of the architect, who must produce and spread the culture of beauty - beauty intended as *"the light of the truth"* - debunking the idea that it is needless and expensive.
Aesthetic comes from the modulation of light, that draws the space and fills it with meaning. It comes from the right balance of the parts and from the relationship between full and empty spaces, from its material immanence and the life conditions offered to users, and from the immediate recognition of its identity. **The defeat of beauty is the defeat of architecture.** Her corrupted image, declined in domino-like systems, hired as easy plunder of the *fast building*, declares the failure of a central theme of modern language, determining the decay of aesthetic taste and the absence of the architect.
It's therefore needed a change in the disqualified architecture, turning it into beauty and emphasizing the elements that compose it and making sure that a respectful metamorphosis will take over from the construction industry. The goal is to give back the decorum to main features, by emphasizing the concept that real beauty lies in their simplicity, in all its truth and quality. Beauty is not only a value for who creates, but especially for who lives it.

THE PRE-EXISTENCE is the outfit of elements belonging to different periods that, for certain natural or unnatural reasons, connote the landscape, shaping *the space*. Their specificity, their value and the universal immanence triggers mutual dialogue between the parties. Once the essence of this complexity is understood, **the pre-existence must become, within the project, the support surface from which depart and detach, through a contemporary lexicon that is not imitation but is orientated towards the continuation of a spatial and formal continuity.**
In order to let this be commonly requested by the client and proposed by the architects, we must educate people to what had been settled in the collective memory, to its respect and to new lexicons: we mean educated to *architecture*.

LANDSCAPE fulfills an essential, strategic role: it's a source of resources, it's productivity, and it's home and habitat to humans. The foolish use of the territory leads to a new awareness.
Would we refer to an immaterial landscape, of perceptual-sensorial kind, or to a real landscape, with physical-environmental characters, there is no doubt that it is a living material, with its own rhythms and balances that influence the quality of life of the places and who are also influenced by the human interaction. **The architect must consider plural disciplines in order to read the characteristics of the multiple landscapes and step in by reconciling the need of transformation with the need of protection.** This acquisition, flanked by a fine territorial planning, must be the basis of the intervention project aimed at the seeking of harmonic balance between man and nature.

THE CITY is a trembling entity made up of relations, flows and entropies: a moving reality, constantly evolving. It deforms and conforms, expanding under the pressure of vital information, relationships and interconnections that are established in it and spreading outside. Fabric of the immaterial reality, the city changes and adapts itself to the ways of living and enjoying the space while inspiring more. These transformations act on the idea of the city, intended as an individual entity, promoting the fusion between realities once separated and distant, and tending to the formation of polycentric and multicultural urban entities. The architect is called to express the essence, recovering what was cancelled and seeking new forms to support and supporting the ever-changing needs for space and relationships.
Architecture must stop exhibiting herself! Her beauty, detached from the context, is a vacuous display, extraneous or even hostile.

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SUSTAINABILITY – a verbal abuse of these recent years – rise from the need to guarantee to the future generations the same rights as the current ones, posing as a global phenomenon, and, therefore, should be investigated, analyzed and then absorbed.
Each community has its own history, its own cultural evolution which over time has also been expressed through the architecture of the places.
Architecture can't be considered in the logic of international standards, transforming buildings into image products, creating cities robbed and stripped of their own identities.
The consequences of the building activity require adjustment of the production model and the implementation of strategies that take in account a conscious use of resources, techniques, recycling and reuse of materials.
In this sense, **the architecture will accept the challenges of change, not forgetting to preserve the continuity and using technology as a means and not as goal of the architectural research.**

THE MULTICULTURALISM is dialogue between shapes, languages, locations, functions and develops within the city ability to manage both the primary relations than the transitional relations.
The architect, therefore, is called to reflect on the content of his social and collective culture, also considering the different local expressions.
This is the answer to match the architecture with the reality of the places and allow the creation of new expression tools and thinking modes, that sees man and not only at the forms, at the center of the urban space: a concave place of comparison for meetings and discussions.
The planning and urban design must point to a harmonic organization of spaces and people, and must consider diversity as one of the greatest resources to draw upon to sustain the evolution and multicultural growth.

THE CONTEMPORANEITY is the co-presence of different elements and realities at the same time and in the same place.
In a time when architecture has lost its own character of temporary firmitas to become a commodity susceptible of constant changes, the contemporaneity expresses more than ever its unstable and blurred nature. The recoup of the dual role of architecture as an expression of its time and place, built to withstand in the future, will become the architect and community's goal.
Filling the traditional gap that exists between architectural research and actual construction of the landscape, **the architect needs to reappropiate his responsibility of the contemporary author and find his theoretical rigor again.**

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