

UNRAVELLING THE STARCHITECTURE- URBAN IDENTITY NEXUS

A Case Study of Piazza Garibaldi in Naples

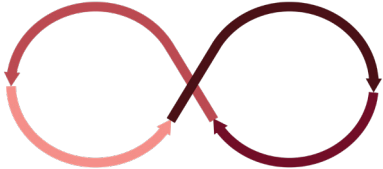


School of Architecture, Urban Planning, Construction Engineering
Master of Science in Urban Planning and Policy Design

Luh Saraswati Pandyaningrum
10829663

Supervisor:
Prof. Zachary Mark Jones

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ABSTRACT

Phenomenal structures by well-known architects, known as starchitecture, becoming recognizable symbols of a city raises questions about whether form or function is given priority in the eyes of the local population. Using urban ethnography, which incorporates participant observation, interviews, and press reviews, this study examines the complex relationship between starchitecture and urban identity through the eyes of local communities. This method of research seeks to gain a nuanced understanding of how public spaces and architectural landmarks affect residents' sense of place and belonging in the city.

The requalification of the Piazza Garibaldi in Naples, Italy by a French architect, Dominique Perrault, affects the way different people perceive their space in the square, underlining that there is so much going on between starchitecture and urban identity other than just the structure being an icon. This research highlights the importance of understanding how the design process was influenced by the urban identity and how the new starchitecture has influenced people's reflections on their identity.

The result of the field study discusses the concept of the sense of change, emphasizing that the perception of change in urban areas is linked to individual experiences and how people interact with their evolving environment. The duality of the perceptive process is also described, emphasizing the bidirectional relationship between human perception and architectural landmarks in shaping urban identity. Finally, it describes various actants in the interplay between starchitecture and urban identity that collectively influence the trajectory of urban regeneration projects and their impact on urban identity.

Keywords: Ethnography, perception, starchitecture, urban identity, urban regeneration.

ABSTRACT (In Italian)

Le strutture fenomenali di noti architetti, note come *starchitecture*, che diventano simboli riconoscibili di una città, sollevano la questione se agli occhi delle popolazioni locali venga data priorità alla forma o alla funzione. Utilizzando l'etnografia urbana, che incorpora osservazioni partecipanti, interviste e rassegne stampa, questo studio esamina la complessa relazione tra *starchitecture* e identità urbana attraverso gli occhi delle comunità locali. Questo metodo di ricerca cerca di acquisire una comprensione sfumata di come gli spazi pubblici e i punti di riferimento architettonici influenzano il senso di luogo e di appartenenza dei residenti alla città.

La riqualificazione di Piazza Garibaldi a Napoli, in Italia, ad opera dell'architetto francese Dominique Perrault, influenza il modo in cui le diverse persone percepiscono il proprio spazio nella piazza, sottolineando che tra *starchitecture* e identità urbana c'è molto altro oltre al semplice fatto che la struttura sia un'icona. Questa ricerca evidenzia l'importanza di comprendere come il processo di progettazione è stato influenzato dall'identità urbana e come la nuova *starchitecture* ha influenzato la riflessione delle persone sulla propria identità.

Il risultato dello studio sul campo discute il concetto di senso di cambiamento, sottolineando che la percezione del cambiamento nelle aree urbane è legata alle esperienze individuali e al modo in cui le persone interagiscono con il loro ambiente in evoluzione. Viene inoltre descritta la dualità del processo percettivo, sottolineando la relazione bidirezionale tra la percezione umana e i punti di riferimento architettonici nella formazione dell'identità urbana. Infine, descrive vari attori nell'interazione tra *starchitecture* e identità urbana che influenzano collettivamente la traiettoria dei progetti di rigenerazione urbana e il loro impatto sull'identità urbana.

Parole chiave: Etnografia, identità urbana, percezione, rigenerazione urbana, *starchitecture*.

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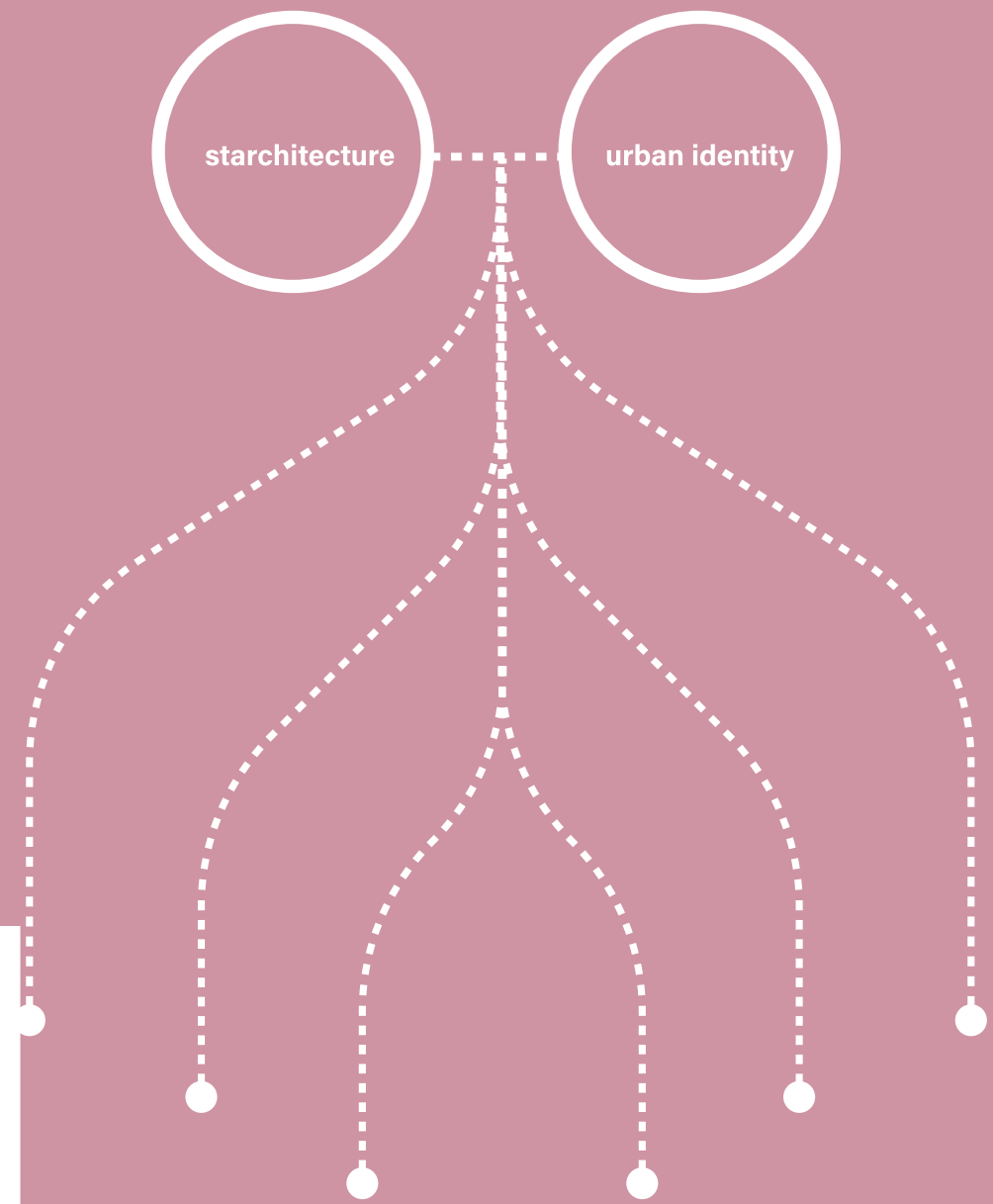
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Last but not least, I would like to congratulate myself by achieving this far in urban studies. I hope this thesis can be beneficial for further research regarding urban regeneration.

Milan, October 2023

Luh Saraswati Pandyaningrum

INTRODUCTION



Setting stage for the interplay between starchitecture and urban identity.

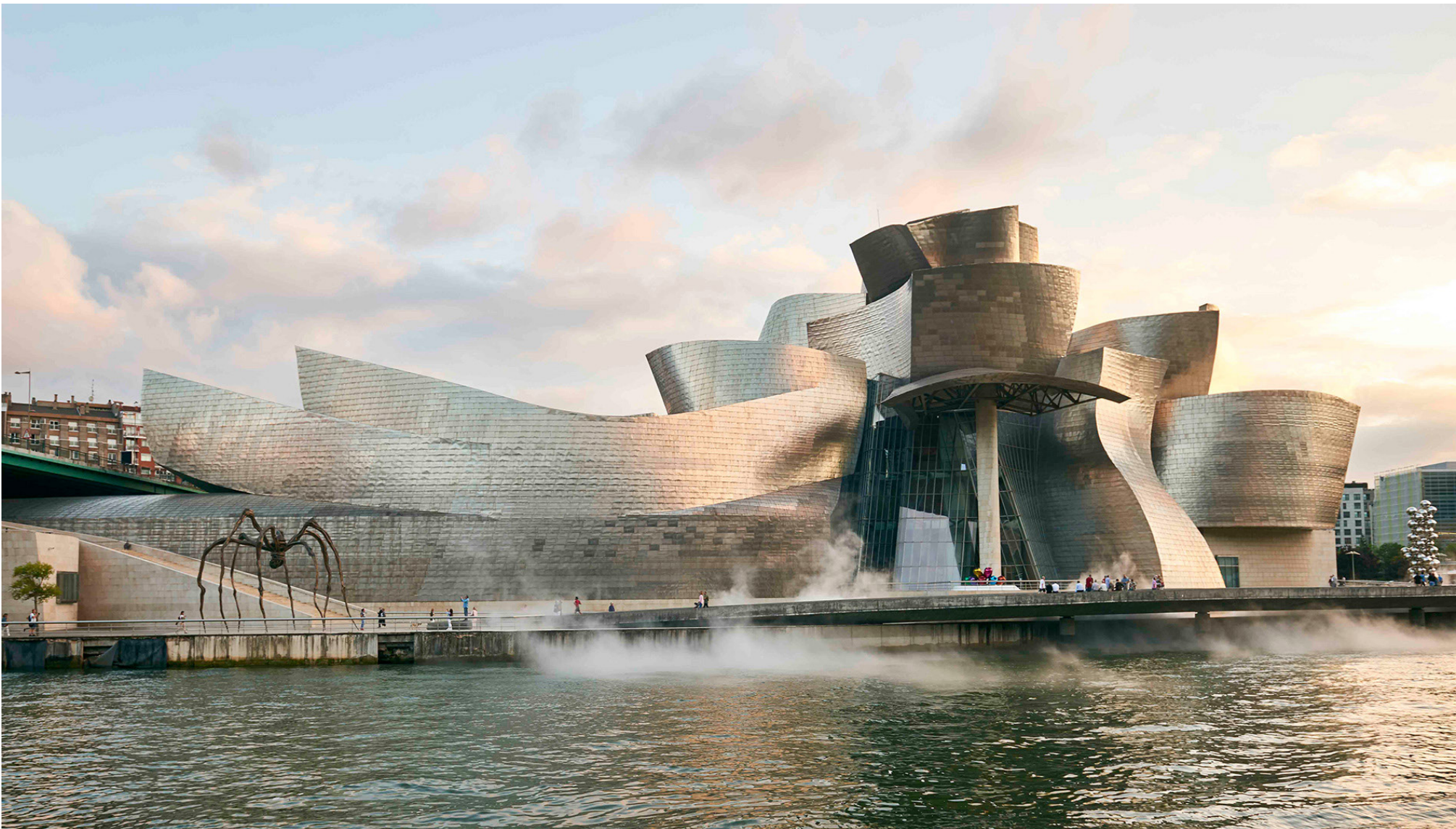


Fig.1 Guggenheim Museum in Bilbao, one of the most famous starchitecture. Source: <https://www.guggenheim-bilbao.eus/en>

1.1 INTRODUCING STARCHITECTURE

Starchitecture refers to a style of architecture that features iconic, often futuristic designs characterized by striking, angular shapes and the use of innovative building materials and technologies (Ponzini, 2020). The term “star” refers to the fame and recognition that these buildings often achieve due to their bold and memorable designs. As part of larger urban or architectural projects, starchitecture often features highly sculptural and expressive forms that seek to challenge conventional notions of architecture and push the boundaries of what is possible in terms of engineering and design.

While starchitecture has gained popularity in recent decades, it has also been criticized for being overly focused on form and spectacle, at the expense of function and sustainability. Some argue that the high cost and complex

engineering required to construct these buildings often result in structures that are inefficient and unsustainable in the long term.

Examples of famous starchitecture include buildings such as the Guggenheim Museum in Bilbao, Spain, the Sydney Opera House in Australia, and the Burj Khalifa in Dubai, which is currently the tallest building in the world. Several new starchitectures emerged in the last decades, pushing more studies to be conducted as the complexities of their effect are becoming more visible and unpredictable especially when it is in the historical city, such as the new Piazza Garibaldi in Naples, Italy.

Starchitecture can have a significant influence on social and identity factors in several ways. First, starchitecture can shape the way people interact with and experience the built environment. Iconic buildings and structures

can become cultural landmarks that serve as points of reference and identity for residents and visitors alike. For example, the Sydney Opera House has become an iconic symbol of Australia and is closely associated with the country’s cultural identity.

Secondly, starchitecture can contribute to the development of a sense of place and community identity. Buildings and structures that are designed with cultural or historical references can help to reinforce a community’s sense of identity and pride. For example, the National Museum of African

Culture in Washington, D.C. features a striking design that references the shape of a traditional African corona, helping to connect visitors to the museum’s mission and purpose.

Third, starchitecture can also have economic and social impacts on the communities in which they are built. The construction of iconic buildings can serve as a catalyst for economic development, attracting investment and tourism to the area. However, there can also be negative impacts, such as the displacement of residents due to rising property values or the loss of community spaces due to gentrification.

Overall, the impact of

architecture on social and identity variables can be nuanced and multidimensional. While architecture has the power to shape social interactions and foster a sense of belonging, it has potential drawbacks as certain designs may inadvertently exclude certain groups or perpetuate social inequalities. It is necessary to take into account both the potential positive and negative effects of these buildings on the communities in which they are created.

1.2 DEFINING URBAN IDENTITY

Urban identity refers to the unique character and culture of a particular urban area, shaped by its physical, social, economic, and historical factors (Rifaioğlu and Şahin Güçhan, 2007), including the built environment, architecture, public spaces, cultural institutions, local businesses, and community groups. These elements contribute to a city’s unique identity and can have a significant impact on how residents and visitors perceive and experience the urban environment.

Urban identity is not static, rather it is constantly evolving and changing over time. As cities grow and develop, new cultural and social trends emerge, and old ones fade away. Changes in the physical landscape, such as the construction of new buildings or the demolition of old ones, can also have a significant impact on a city’s identity.

As a part of urban development, starchitecture can have a significant impact on the urban identity. Iconic buildings and structures can become symbols of a city’s identity and cultural heritage, helping to shape the way that both locals and visitors experience and perceive the urban environment. It creates a sense of place and reinforces local cultural and

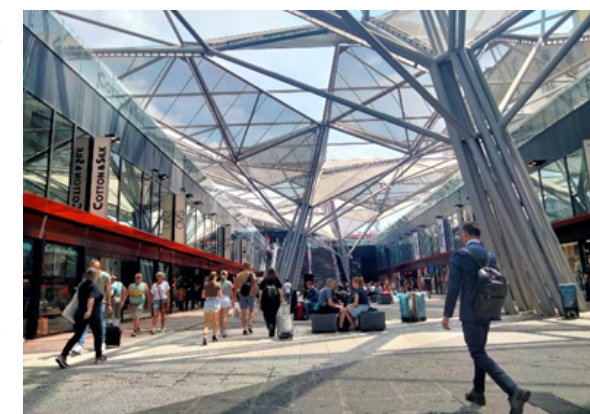


Fig.2 The underground of Piazza Garibaldi in Naples, Italy. Source: Author

historical references. For example, the Guggenheim Museum in Bilbao, Spain, which features a striking design by architect Frank Gehry, has become an iconic symbol of the city's transformation and renewal, helping to establish Bilbao's identity as a center for contemporary art and culture. Until today, the iconic structure brings a lot of tourists into a city that was not a touristic destination. This phenomenon opened opportunities and soon helped the economic condition of the city, changing the face of the city into more welcome for investors. A study found that the museum had helped to transform Bilbao's image from a declining industrial city to a global cultural destination, but had also created tension between the museum's global brand and the city's local identity.

However, the relationship between starchitecture and urban identity is not always positive. In some cases, the construction of iconic buildings can result in the displacement of local communities, the loss of public spaces, and the gentrification of neighborhoods. This can lead to the erasure of local cultural and historical references, undermining the unique identity of a city.

Furthermore, the focus on starchitecture can sometimes result in an homogenization of urban design, as cities compete to attract attention and investment through the construction of ever more iconic and spectacular buildings. This can lead to a loss of diversity and a flattening of local identities as cities attempt to conform to global architectural trends.

These development projects come between urban identity by altering the physical and cultural landscape of a city. For example, the construction of new buildings, infrastructure, and public spaces can change the character and identity of a neighborhood or an entire city. Development projects can also impact the social and cultural practices of a city by promoting new forms of economic activity, cultural exchange, or social interaction.

The impact of development projects on urban identity is often shaped by a range of factors,

including local politics, economic trends, cultural values, and social practices. Successful urban planning and design must take into account the complex and dynamic relationship between development and urban identity, to create sustainable and culturally rich urban environments that reflect the unique character and history of a city.

1.3 URBAN ETHNOGRAPHY AS A METHOD TO INVESTIGATE STARCHITECTURE AND URBAN IDENTITY INTERPLAY

Urban ethnography is a research method that involves the study of urban communities, cultures, and social structures through participant observation, interviews, and other qualitative research techniques (Ocejo, 2019). It is concerned with a wide range of urban phenomena, including the built environment, public space, social networks, urban identities, and cultural practices.

The goal of urban ethnography is to generate rich, nuanced, and context-specific insights into the lived experiences of urban residents, and to uncover the social and cultural factors that shape urban life. The gained knowledge can be used to develop more effective and inclusive urban policies and programs that reflect the unique cultural and social realities of urban communities.

When using urban ethnography to analyze architecture and urban policy, this research methodology uses a variety of research techniques, including participant observation, interviews, and document analysis, to gather data about urban communities and cultures. By conducting fieldwork and engaging with local residents, ethnographers can gain insight into how these communities perceive and respond to architectural interventions. Urban ethnography can be a valuable method for investigating how the presence of starchitecture affects the sense of urban identity from a local perspective.

As a qualitative technique of social inves-

tigation (Imilan and Marquez, 2019), urban ethnography can also be combined with other analysis such as geography, sociology, anthropology, tourism, and environment. The interplay between urban ethnography and other fields of study allows for a more nuanced and comprehensive understanding of urban life and its social, cultural, economic, and political dimensions. By combining multiple perspectives and methods, the research can gain a more holistic view of the complex dynamics of urban communities and their interactions with the built environment.

One way that urban ethnography can reveal changes in urban identity is by exploring how local residents interact with starchitectural landmarks. For example, an ethnographer might conduct participant observation or interviews with residents who live near a new starchitectural building to understand how they perceive and use the building. Their experience provides a dimension to human perspective, giving the perception of their identity (Chizzoniti et al., 2022).

Urban ethnography can also reveal changes in urban identity by exploring how starchitecture impacts local social practices and cultural traditions. For example, an ethnographer might study how the presence of a new starchitectural building affects the social practices of local residents, such as how they use public space or engage in cultural activities. By engaging with local perspectives and experiences, research can reveal the complex ways in which starchitecture intersects with local social and cultural dynamics and contributes to the ongoing transformation of urban identity.

Several studies have used ethnographical research to investigate the effects of starchitecture on urban identity. These studies have focused on a range of different contexts and building types, from iconic cultural institutions like museums and concert halls to luxury high-rise residential towers and other urban developments.

One example is a study by Björkman, L., & Venkataramani, C. (2019) titled "Mediating

Mumbai: Ethnographic Explorations of Urban Linkage" published using ethnographical research to investigate the relationship between socio-spatial and temporal proximity and "linkage" processes, which involve territories becoming part of the city's fabric of Mumbai. The paper suggests engaging city planners, surveyors, and engineers as mediators, working within the complexities and contradictions of mediated urban processes.

Another study by Martijn Koster in 2019 presented the "creative practices of marginalized slum" in Recife, Brazil, using an anthropological perspective. This article serves as an example of how an ethnographic approach broadens the scope of critical urban studies and gives it the chance to further "ground" theory in everyday life. He also stated how gentrification and other less obvious methods of altering the urban landscape have an impact on how the urban poor are positioned inside the metropolis.

Overall, ethnographical research has been used to explore a range of issues related to urban identity and starchitecture, including the relationship between local and global identities, the impact of starchitectural landmarks on urban communities, and the ways in which starchitecture intersects with issues of power, social inequality, and cultural heritage.

1.4 THE CULTURAL CHALLENGES AND DOCUMENTATION OF THE EUROPEAN CITIES

While starchitecture can certainly have an impact on the identity of the inhabitants of a city, they are not necessarily the same as the historical buildings found in many old cities in Europe. The historical buildings found in old cities in Europe are often deeply intertwined with the social, behavioral, and identity of their inhabitants. They can serve as symbols of a city's history, cultural identity, and sense of place. In some cases, they may even define the character of a neighborhood or district.

For example, in cities such as Paris, Rome, or

Prague, the architecture of the old city centers is a major draw for tourists and locals alike. The grand boulevards, narrow alleyways, and ornate buildings create a unique sense of place that helps to define the character of these cities. In many cases, these buildings have also played important roles in shaping the social and behavioral patterns of their inhabitants over time.

In addition to their social and behavioral impacts, the historical buildings of old European cities also play an important role in shaping the identity of their inhabitants. Whether through the design of traditional tenement buildings or the grandeur of iconic landmarks, these buildings have left an indelible mark on the communities that surround them. For many people, they serve as a source of pride and a reminder of the city's unique cultural heritage. They can also provide a sense of continuity and connection to the past, helping to anchor individuals and communities in a rapidly changing world.

UNESCO (the United Nations Educational, Scientific and Cultural Organization) is involved in documenting and preserving cultural heritage around the world, including the architecture and urban identity of cities. In this context, UNESCO has been interested in the issue of starchitecture and its impact on the identity of cities. UNESCO recognizes that the built environment, including architecture and urban planning, plays a critical role in shaping the identity and cultural heritage of cities. In some cases, starchitecture can contribute to the preservation and promotion of this cultural heritage. However, in other cases, starchitecture can be seen as a threat to the identity of a city and its historic urban fabric.

To address these issues, UNESCO has developed a number of initiatives aimed at documenting and preserving the cultural heritage of cities. One of these initiatives is the World Heritage List, which identifies and protects cultural and natural heritage sites around the world. Inclusion on the list is based on strict criteria, including cultural significance and

authenticity.

Another initiative is the Historic Urban Landscape approach, which recognizes that urban heritage is not limited to individual buildings or monuments but extends to the overall urban fabric and how people interact with it. This approach emphasizes the importance of preserving the cultural significance of urban landscapes while also promoting sustainable development.

UNESCO has also been involved in a number of studies and research projects aimed at understanding the impacts of starchitecture on urban identity. This research has highlighted the need for a balance between contemporary design and the preservation of historic urban fabric, as well as the importance of community engagement in the planning and design of urban spaces.

Overall, UNESCO's work in documenting and preserving the cultural heritage of cities recognizes the critical role that architecture and urban planning play in shaping the identity and character of urban spaces. By promoting a balanced approach to design and preservation, UNESCO aims to ensure that cities around the world continue to thrive and evolve while also maintaining their unique cultural identities.

1.5 SETTING THE STAGE

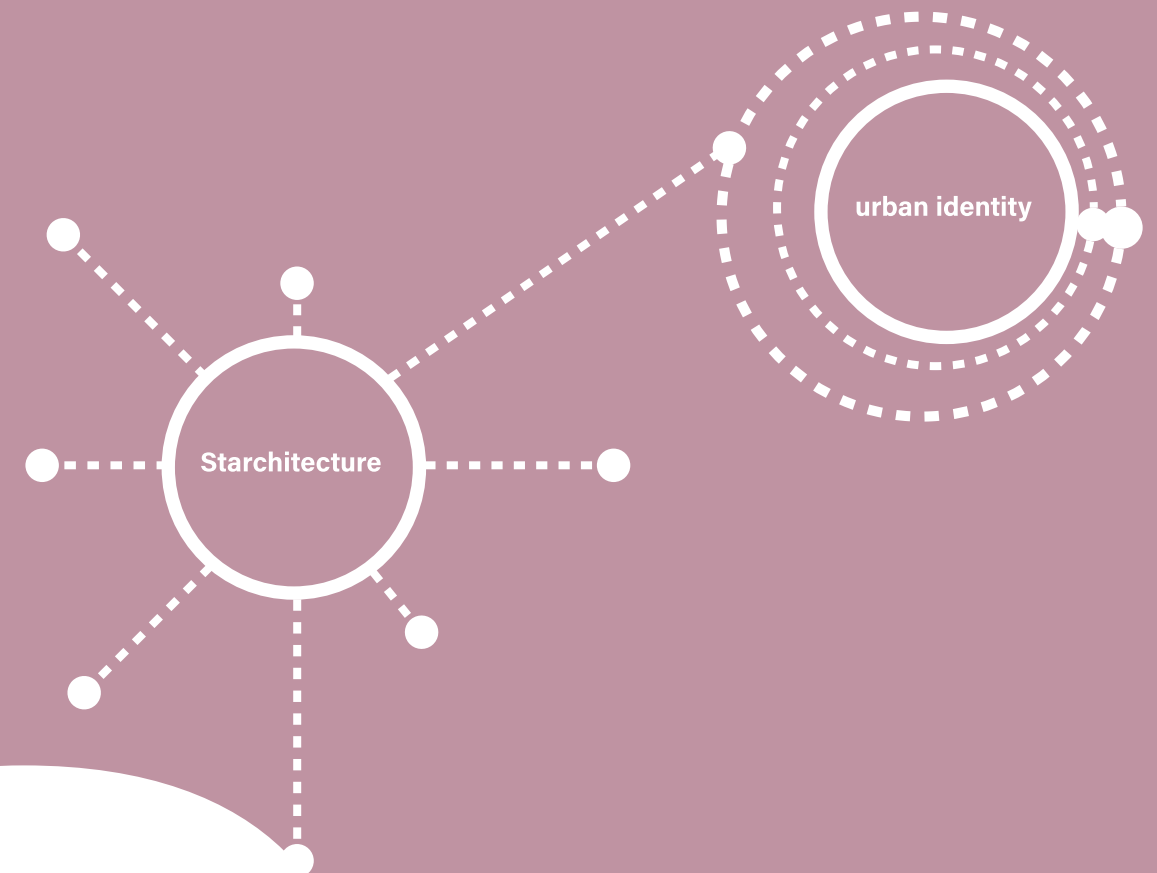
Urban regeneration processes, which produce starchitecture, are affected by the characteristics of urban space. On the other hand, while starchitecture can become cultural landmarks and symbols of identity for a city, they have been criticized for prioritizing form over function and sustainability. Starchitecture can influence social and identity factors by shaping the built environment, contributing to a sense of place and community identity, and having economic and social impacts on the community.

Related to this, it is necessary to explore the relationship between starchitecture and urban identity, highlighting the potential positive and negative on urban identity. Urban identity

is here considered as the unique character and culture of an urban area, influenced by various factors such as architecture, public spaces, cultural institutions, and community groups.

In order to examine the relationship between starchitecture and urban identity from a local perspective, urban ethnography is presented as a research method in the field. Through participant observation, interviews, and qualitative research methods, urban communities and cultures are studied. This way, it offers a more nuanced comprehension of the intricate connections between architecture and urban identity. Urban ethnography can shed light on how architectural landmarks and public areas affect locals' sense of place and belonging in the city by probing their experiences and viewpoints. This strategy can also emphasize the difficulties marginalized communities face in accessing and influencing these spaces, as well as the role that civic organizations and cultural institutions play in defining urban identity.

RESEARCH FRAMEWORK



2

Examine the influence of starchitecture using public perception and experience

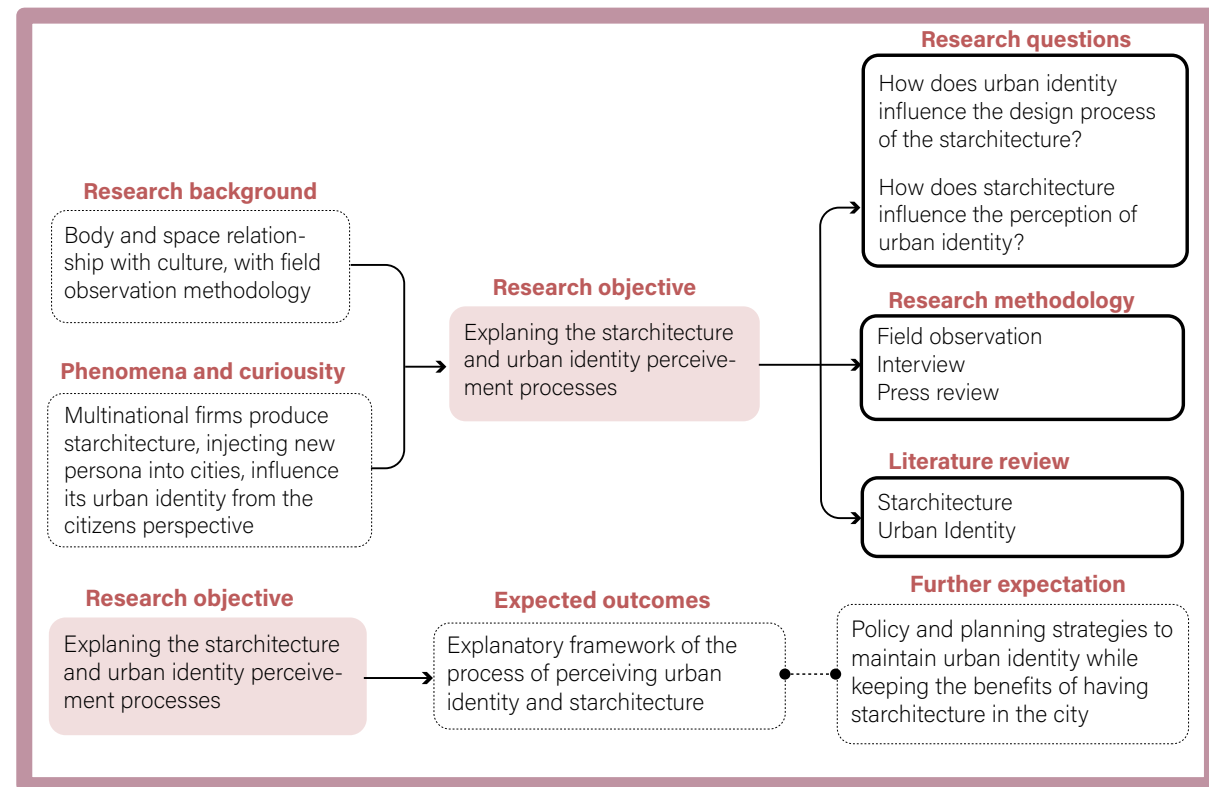


Fig.3 Research Framework. Source: Author

2.1 AIM OF THE RESEARCH

The topic of starchitecture and urban identity emerged from the author's previous research on the body-space relationship and the emerging phenomenon of the controversy of urban regeneration projects bringing iconic buildings into historic cities. This study aims to reveal the process of the social influence of starchitecture on the way residents perceive the identity from their urban space using urban ethnography. The result will be an explanatory frameworks about the interplay between starchitecture and urban identity in an ethnographic perspective. It is expected to be beneficial to develop policy and planning strategies in urban regeneration efforts in a historical context, to maintain or change in a way urban identity while keeping the benefits of having starchitecture in the city.

2.2 RESEARCH QUESTIONS

There are negotiations of place identity as cities frequently use iconic buildings to help define their identities, likewise, the existing

complex identities and contradictory planning directives shape a single building (Shelby et al., 2022). This research will be going in two directions; The way starchitecture is influenced by urban identity and The way urban identity is influenced by starchitecture. As Boussaa (2017) said, "Urban identity adds quality to a project, it should therefore be a major component of urban planning tools, making it a must-be in a city project." He also stated, "Due to the rapid urban changes in historic cities, it is important that urban identity be monitored on a regular basis in order to understand the different trend changes that might compromise a city's uniqueness and distinctiveness." This means that the study the negotiations between the two, it is necessary to question each.

1. How has urban identity influenced the design process of starchitecture?

It is crucial to explore the starchitecture's integration into the urban context. Firstly, identify the actors involved in this process. Who are the individuals or entities responsible for

the conception and implementation of these architectural projects? Understanding the actors provides insights into their influence and impact on the urban landscape. Moreover, it is essential to examine why these actors matter and what roles they play in shaping the effect of starchitecture.

Furthermore, it is important to delve into the design elements compromised to ensure that starchitecture harmonizes with its urban surroundings. Elements such as built relationships, functions, and form of space are all factors that may be adjusted or compromised to accommodate the integration of these iconic structures. Analyzing these design choices sheds light on the delicate balance between showcasing architectural innovation and ensuring the seamless integration of starchitecture within the fabric of the city, which triggers the way people perceive the settings to contribute to the character of a place.

Lastly, an examination of the important considerations taken when deciding the design is crucial. Architects, urban planners, and stakeholders involved in these projects must weigh various factors, including functionality, sustainability, cultural relevance, and the overall aesthetic impact on the urban environment. Understanding the decision-making process behind these considerations is key to comprehending the rationale behind starchitecture's integration and its implications for the urban context, as well as its intention toward urban identity.

2. How has starchitecture influenced the perception of urban identity?

As important as the first question, the influence of starchitecture on the perception of the urban environment and its impact on the urban identity is essential to be answered. Firstly, As people do recognize and identify these architectural icons within the urban landscape, in what way do they perceive their surroundings when influenced by the presence of starchitecture? It is necessary to understand the percep-

tion and identification of starchitecture to provide insights into its significance in shaping the overall urban identity.

Moreover, how does the inclusion of starchitecture influence the collective insight into urban identity? By examining the interplay between starchitecture and the existing urban fabric, we can gain a deeper understanding of how these iconic structures shape and redefine the perception of the urban environment.

It is necessary to explore the actants involved in these processes and how they compromise with one another. Tangible and intangible design elements, as well as stakeholders, all play significant roles in shaping the integration of starchitecture. Understanding the dynamics and compromises between these actants provides insights into the complex interrelationships that influence urban identity. This has raised the question of, what are the elements of such an identity.

Furthermore, a critical question arises regarding whether starchitecture erases existing values within the urban context. What changed? By evaluating the impact of these architectural icons, we can assess whether traditional values, cultural heritage, or historical significance are compromised or overshadowed by the prominence of starchitecture. Understanding the extent of change and any potential erosion of existing values helps to gauge the overall impact on the urban environment.

2.3 URBAN ETHNOGRAPHY AS METHODOLOGY: BEING THERE CLOSE BY

Urban ethnography is a research method used to gain a deeper understanding of how people develop and express their identities within urban contexts (Ocejo, 2019) that involves observing and analyzing cultural practices, social interactions, and symbolic meanings within urban settings (Venegas and Huerta, 2010). According to Ocejo (2019), urban ethnography has been used in urban studies to explore the construction of urban identities and how they are contested, negotiated, and

transformed over time. The creation of urban identities, or the ways in which people and groups define themselves concerning their urban environments, is one of the main areas on which urban ethnography focuses.

The aim of ethnographic research on architecture and infrastructure has been to comprehend the social and cultural activities that surround these built environments (Kingery-Page et al., 2016). This qualitative method serves as a valuable tool for researchers seeking to understand the complex relationships between urban environments and the identities of the individuals and groups who inhabit them (Venegas and Huerta, 2010).

By examining the experiences of individuals within urban environments, researchers can gain a deeper understanding of how these identities are constructed and maintained. Star (1999) emphasizes the significance of studying infrastructure from an anthropological perspective in order to better comprehend how infrastructure both shapes and is shaped by society (Kingery-Page et al., 2016). In other words, studying infrastructure goes beyond just the physical structures and involves analyzing the social and cultural aspects that are intertwined with it.

To get a sense of the various rhythms and moments that punctuate our social life, ethnographic fieldwork should ideally take at least a year (Ardévol and Gómez-Cruz, 2014). This

makes ethnography a slow science methodology. However, due to the limited amount of time in doing a master thesis, this methodology is used in a shorter time but includes more than one approach, including ethnographic fieldwork (interview and participant observation) and digital ethnography (press review). In this case, semantic ethnography is used because it highlights the importance of what people know instead of ‘why’ (Cranz, 2016). This methodology is useful for evaluating whether the environment supports the activities, value, or interests of the users.

To investigate the social influence of starchitecture using urban ethnography, we would need to conduct a qualitative study that involves observing and interacting with the urban environment and its residents. We are looking for, as Li (2008) said, rephrased by Duan et al (2022); “It is the reaction of social values in urban space, which is a process of transformation from objective space to subjective image, rather than the ordinary physical relationship between the environment and behaviors.”

As society should be viewed as a complex and dynamic entity (Latour, 2005) requiring thorough scrutiny, the use of cartography to explore starchitecture and identity can aid in our understanding of the complicated relationships between social and physical systems. This is the method to understand how dimensions are created and maintained, as well as

the actual distance that each social connection must travel to produce a trace. By using this strategy, we can learn more about the relationships between identity and architecture and how these factors influence our social interactions.

ronment (Oktay and Bala, 2015). Interviews must be conducted, as interactions between the researcher and the researched are crucial (DeWalt & DeWalt, 2011: 11).

2. Participant observation. A study by Whyte, *A Social Life in Small Urban Spaces* stated they “watch people to see what they did.” This means spending a significant amount of time in the study area, taking sketches, and photographs. Present in the study area gives a deeper understanding of the theoretical relationships between people and the built environment (Cranz, 2016). The ongoing interaction between urban areas and the public produces indications from several categories (visual sensitivity, scenic beauty, intelligibility, vitality, and activity support) as spatial identity (Duan et al., 2022). Furthermore, participant observation shares daily routines and social meanings while also observing behavior, giving them

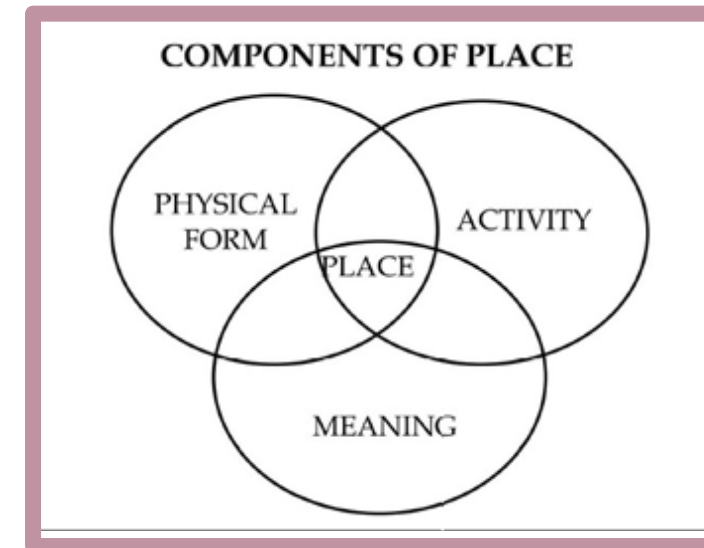


Fig.5 Components of Place (Montgomery, 1998). Source: Ujang and Zakariya, 2014.

The physical form, activity, and meaning are mixed to form the sense of place (Montgomery, 1998). Therefore to extract this sense of place into a sense of urban identity, the research is conducted in three directions; studying the physical form of the starchitecture, observing the user’s activities in the study area, and getting a clearer explanation of the meaning of the study area from in-depth interviews.

access to people’s ways of life. It is an embodied technique that uses the researcher’s personal experience as a key source of data (Verloo, 2020).

3. Press review. To collect the data, identify key themes, and compare findings with media on urban identity and starchitecture. In the end interpret the findings of the study, drawing conclusions about the social impact of starchitecture on urban communities. This may involve considering the perspectives of residents, higher-ups, the designers, identifying social practices that are influenced by starchitecture, and in the end exploring the relationship between starchitecture and urban identity.

Visual dimension and activity dimension (Duan et al., 2022) equally matter in the topic of starchitecture and identity. Duan’s framework suggests working on a supply-response result to see the overall environmental image of urban identity from a humanistic perspective. He underlines that the spatial character-

1. Interview. Semantic ethnography emphasizes meaning from people, therefore using interviews. It focuses on the group’s learned and shared knowledge, and how they use it to influence their behavior. The interview is beneficial to present people’s connection to a place based on the social interactions and experiences they have within it (Lalli, 1992; Pol, 2002; Kyle et al 2005; Twigger-Ross and Uzzell, 1996; Choi, 2011; Sepe and Pitt, 2014). Furthermore, urban identity can be generated not just by recognizable and memorable formal characteristics, but also by the meaning that city residents ascribe to every component of the physical, natural, and social envi-

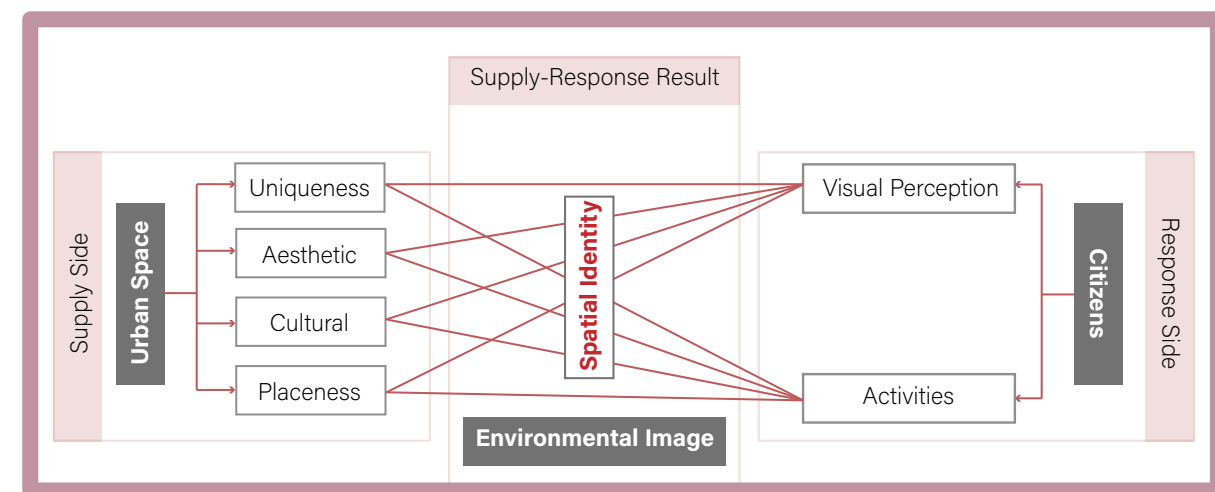


Fig.4 Structure of urban identities from humanistic perspective (Duan et al, 2022)

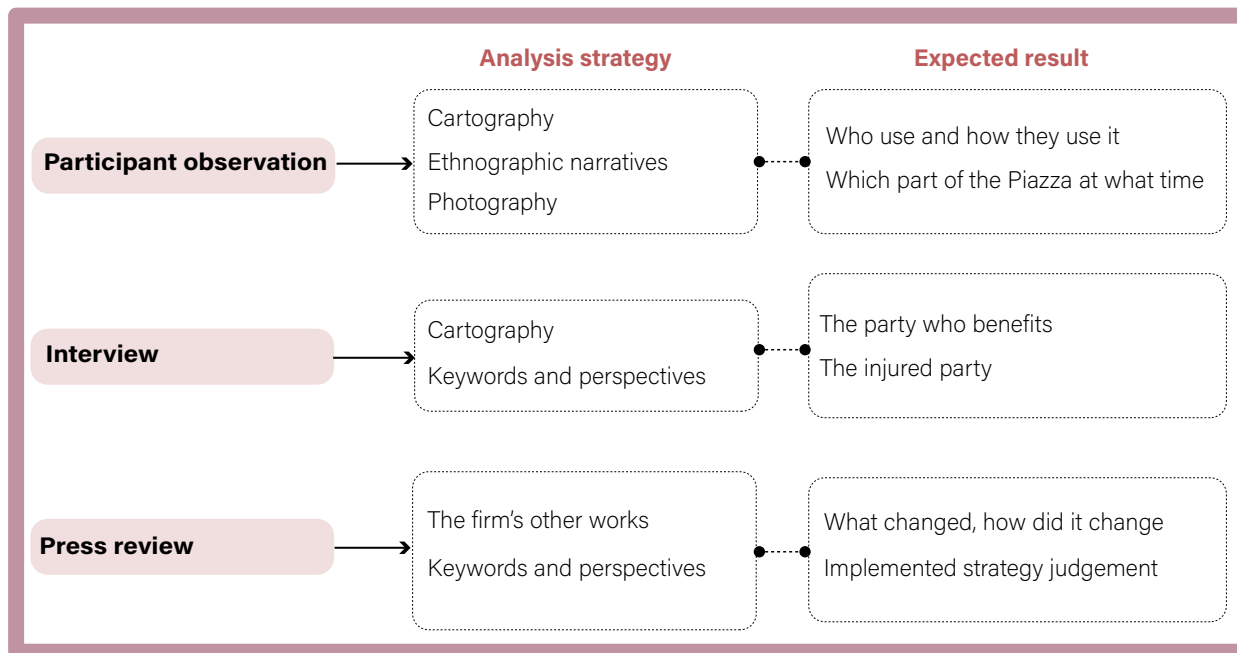


Fig.6 Details of strategy of the three methods. Source: Author

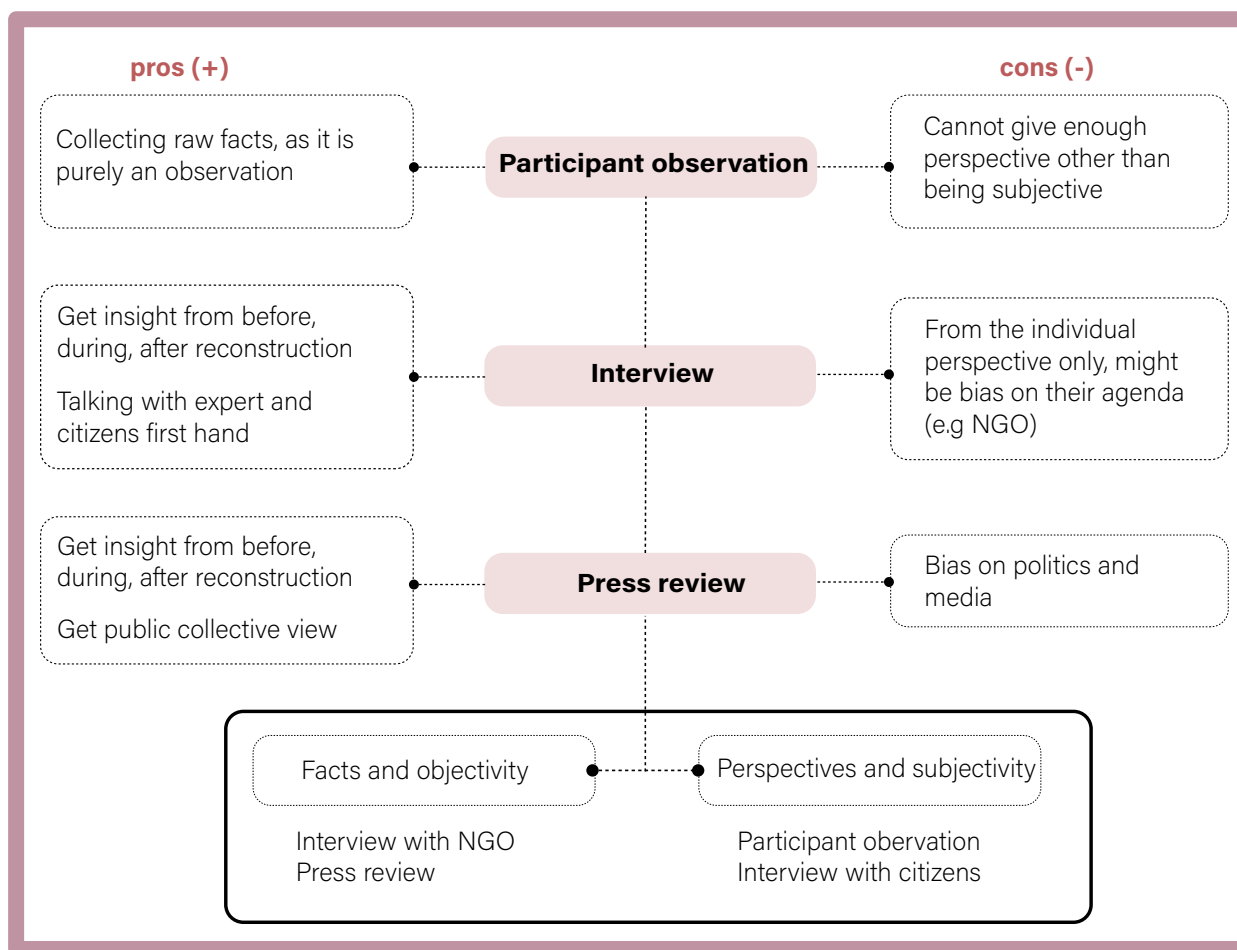


Fig.7 Strength, and weaknesses of the three methods. Source: Author

istic can be detected by studying the urban space as supply, and citizen as response.

Ethnographic information sheds light on how culture, identity, and place are created (Verloo, 2020). Uncovering hidden processes is a key objective of urban ethnography; it provides a welcome “eye-level” perspective of spaces in a world dominated by maps and plans created from a “helicopter view.” In order to understand why processes take place the way they do, this research uses ethnographic studies to study the relationship between architecture and urban identity (Verloo, 2020).

2.4 CHOOSING THE STUDY AREA: REQUIREMENTS AND OPTIONS

Piazza Garibaldi in Napoli, Italy, was chosen as the study area, as it fulfilled all the requirements:

1. A country with a spoken language is understandable because the research requires inter-

views to rely on the perspective of the informants.

2. A city that is big enough and vital enough for the country that has accessibility of data in terms of quantity, quality, and language used in the documents.

3. A city with a long history and preserved cultural heritage because historical context is an extremely important element in studying the interplay between starchitecture and urban identity.

4. A city that is under the process of an urban regeneration program by putting starchitecture in the vital areas of the city, such as the city center.

5. Site where there is a multinational starchitecture that is considerably new but has already used for several years.

6. Site which influential for the people living around the area, and the city in general.



Fig.8 Tourists in the gallery area of Piazza Garibaldi. Source: Author



Fig.9 Piazza Garibaldi from Google Earth (Google Earth, accessed in May 2023)

Piazza Garibaldi in Napoli emerged as the preferred choice when considering the drawbacks of the other options. Here are the reasons for dismissing each alternative:

1. MUSE - Renzo Piano Building Workshop mix-used building, Trento by Renzo Piano:

It is not a square and is deemed too exclusive for certain activities, thus lacking a direct impact on the daily lives of citizens.

2. MAXXI Museum, Rome by Zaha Hadid Architect:

Similar to the previous option, it is considered too exclusive for certain activities and does not directly affect the daily activities of citizens.

3. Restoration of Il Fondaco dei Tedeschi Shopping Centre, Venice by OMA:

The physical appearance of the shopping center was not significantly altered, suggesting that insufficient changes were made.

4. Fragola Station, Napoli by Zaha Hadid Architect:

The station is situated too far away from residential areas, resulting in a lack of direct influ-

ence on the daily activities of citizens.

Whyte emphasizes in his study that the street, not the piazza itself, is the key location for observation. He contends that social dynamics are most obvious on the street, where people engage and interact with one another. Following this logic, the Piazza Garibaldi study area will also include the streets that surround it. Oceja (2012) asserts that the neighborhood close to the site is just as important as the site itself. These restrictions were related to the project's main objective, which was to make the area more accessible and pedestrian-friendly while preserving its historical legacy.

The project also involved renovating several nearby buildings and building new underground parking facilities to ease traffic congestion in the area, in addition to making improvements to the square itself. Therefore, it is anticipated that the starchitecture project will not only improve the area's physical appearance but also help to preserve and promote its cultural identity. Because of the potential for increased tourism and long-term economic growth, which is very advantageous for tourism vision.

According to Gehl (1989), Lynch (1960), and Jacobs (1961), various aspects of public image that are reflected on the streets can be identified by the sense of identity that distinguishes them from one another (Lopez, 2010). This is so that the true character of a place can be seen in how people move about and interact on the street. From the whole neighborhood to single streets and the piazza itself are 'the arenas where local identities were defended and where claims about safety and order were made' (Dines, 2012). Therefore, knowing not only the piazza is essential to know how a city or neighborhood is perceived by the public.

efficient and practical to choose a representative of a group or groups who understand the issue on the site rather than interviewing many users as informants. This person should be capable of giving information about cultural knowledge. Therefore, other than questioning the architect team of Piazza Garibaldi design, citizens and specific NGO also chosen as the representatives of users, supported by field observation and press review.

The key component of ethnographic fieldwork is relationship-building during the initial contact, followed by data collection through participant observation and in-depth interviews (Ardévol and Gómez-Cruz, 2014). Unlike structured or semistructured interviews, in-depth interviews are specifically designed by the researcher and are often open-ended and more flexible while being more concen-

2.5 STAKEHOLDERS AND QUESTIONS IN DETAIL

As suggested by Cranz (2016), with the time limitation of this research, it will be more ef-

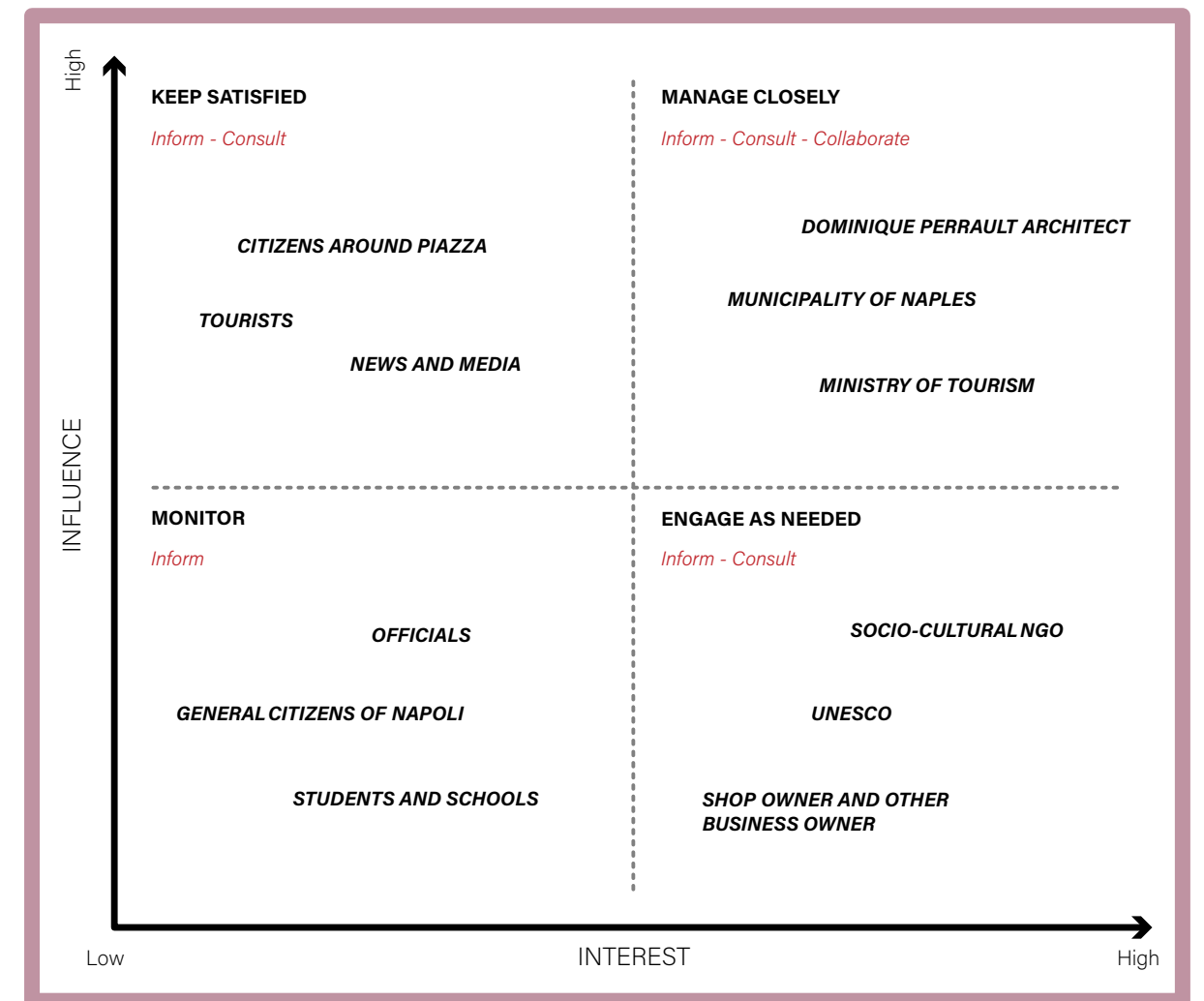


Fig.10 Stakeholder analysis using interest-influence matrix. Source: Author

trated than casual discussions. The questions listed down are just the trigger to reveal more dimensions of the topic and will be followed up according to the interviewee.

2.5.1 INTERVIEW WITH THE CITIZENS

Following the example of Duan's study from 2022; interviewing the citizens is beneficial to identify the significance of the following elements that contribute to the image of Piazza Garibaldi: social events, crimes, architecture/structure, transportation modes, arts, youth, socio-cultural environment, historical places, economic potential, recreational areas, family, natural environment, etc.. This approach aims to characterize viewpoints from residents towards the place to conclude character-defining elements that build perception (Rajivkumar, S. & Kesavaperumal, T., 2022).

Building personal background and context. Example of question:

1. What is your gender?
2. How old are you?
3. How long have you been living in Napoli?
4. How far are you living from Piazza Garibaldi?
5. How often do you use/pass through Piazza Garibaldi?
6. What do you usually do in Piazza Garibaldi?

Finding character-defining elements. Example of question:

1. When you think about Piazza Garibaldi, what comes to your mind?
2. What physical elements stand out the most in Piazza Garibaldi?
3. When you think of Piazza Garibaldi, what are the specific characteristics or features come to mind?
4. Do you know the historical and cultural heritage of Piazza Garibaldi?
5. Can you find the historical and cultural sig-

nificance of Piazza Garibaldi?

6. What are the best features of Piazza Garibaldi?
7. What are the worst features of Piazza Garibaldi?
8. What do you feel when using Piazza Garibaldi?
9. Do you think Piazza Garibaldi changed after it was reconstructed in 2020?
10. How has your perception of Piazza Garibaldi changed after it was reconstructed in 2020?
11. How do you think the surrounding areas changed after it was reconstructed in 2020?
12. How do you think the user of Piazza Garibaldi changed after it was reconstructed in 2020?
13. What do you think about the presence of Piazza Garibaldi after it was reconstructed in 2020?

2.5.2 INTERVIEW WITH THE USER REPRESENTATIVES

In this study, interviews with residents' representatives were also conducted; Ocejó's (2012) studies were used as an example as well as Cranz's (2016) research about ethnography for designers. By developing relationships with important stakeholders, such as residents, community groups, local governments, and urban planners, it is possible to gain insight into their perspectives, work with them on research projects, and include them in the analysis and interpretation of results.

This strategy can increase the likelihood that any suggested interventions or policies will be implemented successfully and can result in a more thorough understanding of the community's needs. A sense of empowerment and ownership among community members can be fostered by including important stakeholders in decision-making processes, which will ultimately provide more insight into urban identity.

Finding insights on how people value the area according to the residents, and how they respect them. Example of question:

1. Who are the users of the site?
 2. What kind of users are they? What are their occupations?
 3. What are they doing on the site?
 4. Why did they choose that place?
 5. When do they usually utilize the place?
 6. Are they alone or is it a community activity?
 7. Are those activities accommodated by an organization?
 8. Are there seemingly any problems with certain activities conducted on this site?
 9. What is the group responsible for these problems?
 10. Is there seemingly any attractiveness from this site?
 11. What is the vision your organization has for this site?
 12. Describe the strength of this site.
 13. Describe the weakness of this site.
 14. Describe the opportunity of this site.
 15. Describe the threat of this site.
 16. What do people think about Piazza Garibaldi?
 17. Are there cultural meanings of certain design elements?
- Four NGOs have been approached for interviews as representatives of the residents of Piazza Garibaldi. These NGOs serve as intermediaries between the municipality and the residents, carrying out city-wide activities in close collaboration with the local community. They are authorized and supported by the government, and hold credibility and licenses for operating projects in Napoli, particularly in the vicinity of Piazza Garibaldi. Furthermore, these NGOs are specifically dedicated to social and cultural development, actively



Fig.11 Logo of Dedalus Cooperativa Sociale. Source: <https://www.coopdedalus.it/chi-siamo/>

supporting research on urban identity. The NGOs are:

1. La Fondazione di Comunità del Centro Storico di Napoli
2. Remar Napoli
3. International Napoli Network
4. Dedalus Cooperativa Sociale

Dedalus Cooperativa Sociale was the NGO that in the end can be interviewed regarding the availability of the employee. Dedalus Social Cooperative, headquartered at Piazza Enrico De Nicola, 46 staircase A - 1st floor 80139 Naples, is the result of a collaboration among individuals with diverse backgrounds, expertise, and knowledge in economics, the labor market, research, and social policies. Established in Naples in 1981, Dedalus has accumulated four decades of experience in researching, planning, and managing socially valuable services. Their primary objective is to address issues related to social exclusion, local economy, and local development, particularly focusing on vulnerable groups.

Dedalus is an economic, social, and democratic enterprise that seeks to enhance the well-being of local communities while creating employment opportunities for its members. It is dedicated to upholding the rights of its employees, regardless of their roles, nationality, gender, or religious beliefs. It has always been known as an inclusive workplace, fostering

social interaction and cultural initiatives. By prioritizing diversity, Dedalus strives to build a compassionate and supportive community that ensures fairness and provides a voice to those who have been marginalized or faced difficulties in their lives.

Over the years, Dedalus has expanded its organizational structure to include social workers, foreign cultural mediators, and other professionals. Presently, they actively promote and facilitate citizenship, reception, and employment orientation programs, specifically designed for individuals who have experienced trafficking, unaccompanied foreign minors, women in challenging circumstances, and transgender individuals.

2.5.3 PRESS REVIEW ABOUT THE DESIGN AND CONSTRUCTION PROCESS

Investigating the intention of the architecture firm regarding the design of Piazza Garibaldi: Dominique Perrault Architecture. It is interesting the fact that this is a France architecture firm, not Italian, means they should do extra work to learn the Naples' urban context to propose a public space design.

Questioning the elements Lynch (1960) explained on urban perception and urban image. Examples of questions:

1. Is the design made clear to someone unfamiliar with the site?

2. What are the key design elements of the structure?

3. What improvements could be made to articulate the purpose of the design to a public audience better, to users of the site?

4. Are there cultural meanings for certain design elements?

5. What the design try to convey?

6. How are people supposed to interact with the new design?

7. What is the vision of the area after the regeneration?

8. How do you understand the context of the location? What are the tools or who are the actors do you utilize?

However, since the architecture firm does not allow students to participate in interviews, document analysis can take the place of interviews, according to Ocejo (2012). "Document Analysis" examines a variety of documents, including those related to the urban area, including newspapers, official reports, community publications, and archival materials. This can offer additional insights into urban identity and dynamics as well as historical context.

Additionally, document analysis can provide a more objective and comprehensive understanding of urban issues as it is not influenced by personal biases or subjective interpretations that may arise during interviews.

Taken example from Ballice G. et al. (2022) research, the historical agenda of this research will also be shown in the form of a timeline, showing the usage of Piazza Garibaldi throughout time. Including how the government plans included it in the city's urban planning.

2.5.4 PARTICIPANT OBSERVATION

Other than the interview, the fieldwork shall conduct participant observation (Ocejo, 2012); engaging in immersive fieldwork by spending significant time in the urban setting under study. This includes observing and participating in daily activities, events, and interactions to gain a deep understanding of the urban context. This approach is the way to, quoted from Ocejo (2012), "...experience their situation by entering into the same meaning-making processes". From this perspective, the research will also conclude the scene of the neighborhood which surrounding Piazza Garibaldi to get a more intimate perspective.

According to his book, participant observation will be profitable by producing:

1. Field Notes and Journals: Maintain detailed field notes and journals throughout the research process. These should capture observations, reflections, and conversations that occur during fieldwork. Organize them by themes or specific research questions.

2. Mapping and Spatial Analysis: Utilize maps and spatial analysis techniques to understand the physical layout and spatial dynamics of the urban area. Identify key locations, boundaries, and social divisions within the city.

3. Photography and Visual Documentation: Use photography or other visual documentation methods to capture the physical environment, architecture, signage, and other visual aspects of the urban setting. These visuals can complement and enhance written field notes. This can help to identify patterns of behavior and social interactions within the community.

In his book "Street Corner Society" (1943),

Whyte emphasizes the importance of participant observation. Researchers can develop a profound and complex understanding of the social dynamics within a community through participant observation. Place-based Practices and Needs are described as Urban planning entails taking into account the unique qualities and requirements of a given location or neighborhood.

Participant observation reveals the local customs, traditions, and actions that make up a community. It is possible to incorporate these regional customs into designs and interventions by having a thorough understanding of them, helping to preserve local identity and culture. This in-depth comprehension is essential for successful urban planning because it enables the identification of the needs, values, and aspirations of the community's residents.

Gaining an understanding of the community's perspectives requires engaging with community perspectives in this process. It makes it possible to include the opinions and voices of the locals in the planning process, ensuring that interventions are more appropriately placed. Planners can create strategies that are more specialized and successful in addressing the particular needs and aspirations of the residents by comprehending the context.

People and cities are dynamic, thus is it important to have variations of situations in observation. Observing the users of Piazza Garibaldi with the variation of time: weekdays and weekends; mornings, afternoons, evenings, nights; low-season and high-season. This activity includes recording the physical traces on floorplan and photographs, answering these questions:

Observe the user's behavior by answering questions. Examples of questions:

1. What is he doing?
2. Where is he doing that?
3. With whom is he staying/passing?
4. Where did he come from?



Fig.12 DPA does not answer request for student works. Source: <https://www.perraultarchitecture.com/>

5. How long is he doing that?
6. How often is he doing that?
7. How is his attitude?
8. Is there any specific design element (or a character of space) that attracts and makes the user behave a certain way?

Furthermore, in doing participant observation, it is important to stay behind during the process, quote from Ocejo (2013), "...seek to understand others' interpretations of their own situation by getting close to them without getting so close that they glamorize them".

2.6 RESEARCH TIMELINE

Along with the studies, it is necessary to set

a timeline to do Iterative Analysis (Ocejo, 2012). Adopting this approach to data analysis technique means continuously revisiting and refining research questions, codes, and themes as new insights emerge during the analysis process. It allows a deeper, more nuanced understanding of the data and identifies any gaps or discrepancies in the research. Additionally, it promotes a more adaptable and flexible research process that is better equipped to respond to unanticipated outcomes or changes made to the research context. By allowing for a more thorough analysis of the data, which results in a greater grasp of the research issue, this method can help ensure that their findings are solid and comprehensive. As all adjustments made during analysis are justified and documented, it also encourages transparency

and rigor in the research process.

2.7 SUMMARY: UNVEILING THE RESEARCH FRAMEWORK

According to Duan's ethnographic study (2022), which examined spatial identity in historic urban areas from a humanistic perspective, collected data is typically sorted and analyzed using field research, literature reviews, and data sorting, to arrive at evaluation conclusions. Furthermore, he proposed an evaluation method that includes multiple evaluation contents of resource value, public perception, and experience. Evaluation techniques used involving the systematic observation and documentation of human behavior and social interactions in particular cultural

contexts can provide valuable insights into the effects of starchitecture projects on identity in urban areas.

To conclude an urban identity, the research will use a holistic research framework, digging deeper into the meaning attached by the users of the city (Oktay and Bala, 2015) from the point of view of the citizens using user surveys with the integration of objective measures using photography, and cartography.

1. How was the urban identity of Piazza Garibaldi influencing the design process of the requalification? Will be answered by collecting documents published by the architecture firm, and self-secondary research through media and documents using press review.

2. How the new Piazza Garibaldi, the starchitecture, has influenced people's perception of its identity? Will be answered by interviews with citizens, observing through photographs and maps of people's movements and activities, and interviews with the NGO as the representative of the users.

As the way we use the city is significantly influenced by how we see the visual forms that make up the physical environmental surroundings (Oktay and Bala, 2015), observing how starchitecture could influence the shift in urban identity should be done from a subjective and objective view. These studies can shed light on how these projects impact the social fabric of a community and how they are perceived by different groups within that community. By understanding these effects, urban planners and architects can make more informed decisions about the design and implementation of future projects.

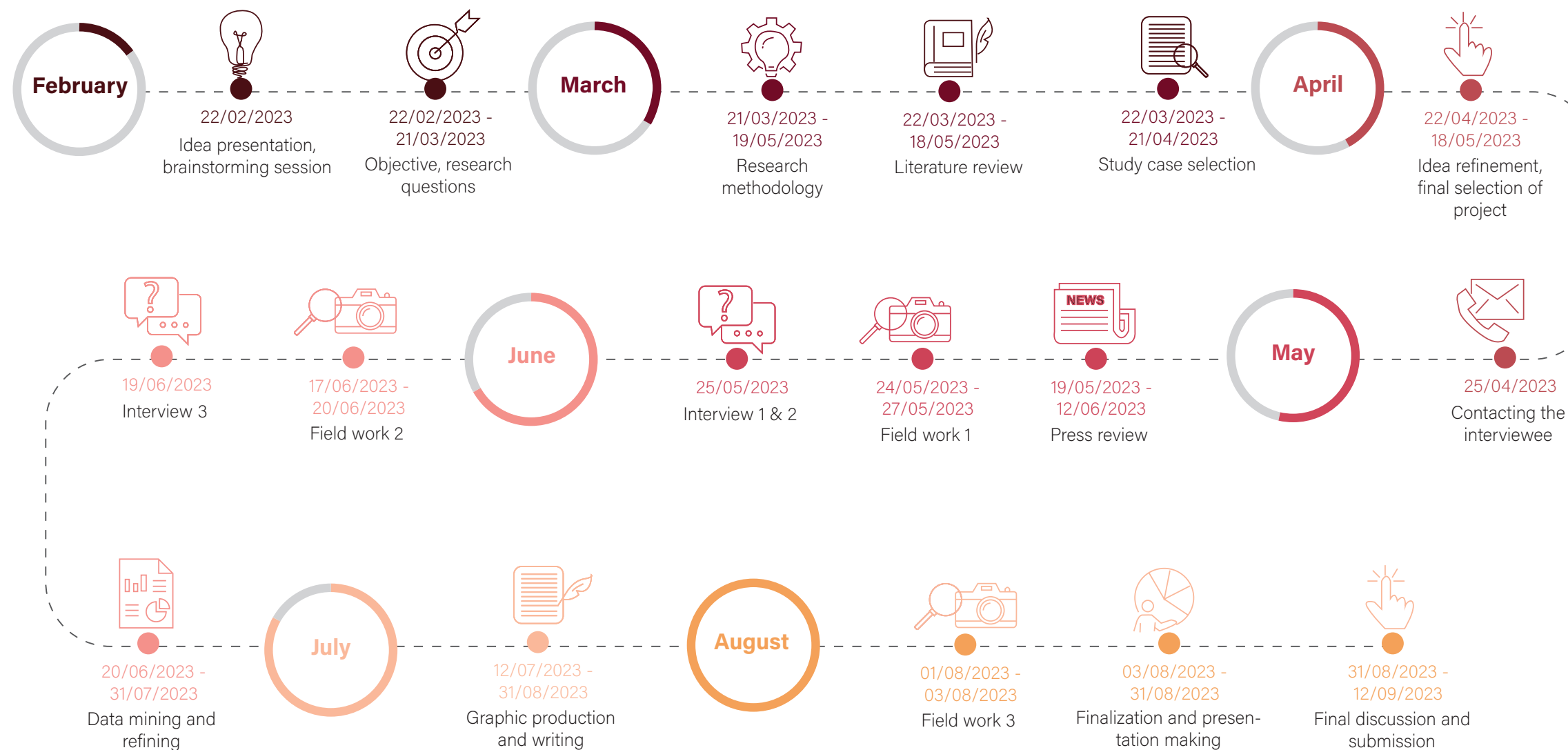
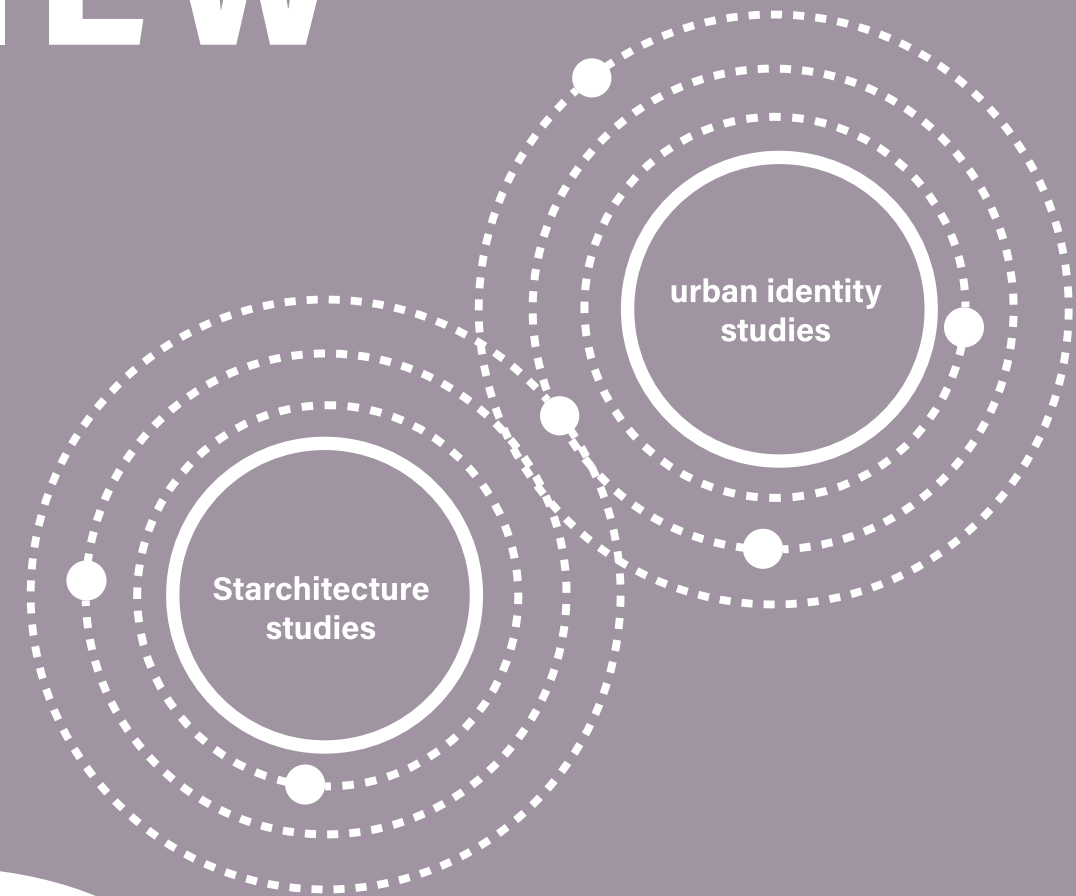


Fig.13 Research timeline. Illustration: Author

LITERATURE REVIEW



B

*Detecting the position
and influence of starchi-
tecture in the urban
identity studies*



Fig.14 Heydar Aliyev Center by Zaha Hadid. Source: archdaily.com



Fig.15 Zaha Hadid, starchitect. Source: archdaily.com

3.1 UNDERSTANDING STARCHITECTURE AS A SOCIAL CONSTRUCTION

The word “starchitect” was used to refer to architects who had attained celebrity status and were frequently hired to create high-profile structures with an emphasis on form over function. The designs are frequently connected to commercial ventures, cultural institutions, and urban regeneration schemes. It gained popularity in the 1980s and 1990s when designers like Frank Gehry and Zaha Hadid became well-known for their distinctive and frequently risky creations. Their names were advertised more using the unusual architecture design than the design itself. The following projects they worked on were known as “starchitecture”, the product of these starchitects. These buildings become famous often because a specific architect designed them, not more because of the building’s mere presence or function.

The social, economic, and cultural of starchitecture in urban settings and communities are seemingly facing impacts following the inauguration of the structure. The starchitecture phenomenon then was believed to run deeper than it seemed as scholars and critics in the fields of architecture, urban planning, and cultural studies conducted extensive research on the notion of starchitecture over time. Many researchers have looked into the role of architecture in urban renewal initiatives, examining how famous structures created by well-known architects can promote

gentrification and economic growth while also having the potential to uproot local populations.

In their studies, some academics have also concentrated on the aesthetic and symbolic aspects of architecture. Some have looked at how different audiences, such as tourists, architects, and locals, respond to modern architecture. Whereas a few have observed how famous structures can act as symbols of culture and identity for both the communities they are built in and the architects who create them.

The term starchitecture is then used to refer to a wider phenomenon of iconic, well-known buildings that are connected to urban regeneration initiatives towards the general public. The phrase has been used both favorably and

unfavorably; some have praised the originality and creativity of notable architects, while others have criticized the emphasis on show rather than substance and the harmful effects of starchitecture on local populations that are not considered, or somehow failed to be involved, in the design process.

In 2020, Davide Ponzini defined “starchitecture” as the practice of hiring well-known architects to create iconic structures with a distinctive, sometimes flamboyant aesthetic rather than paying attention to the practical requirements of the building or the needs of the people who will use it. The worth of a building is determined by its aesthetic effect rather than its function, who contends that the “spectacularization” of architecture and the growth of the worldwide economy is to blame for the current state of architecture.

Many scholars believe that starchitects frequently put their artistic vision ahead of the demands of the customer or the community, creating structures that may appear spectacular but fall short in terms of properly fulfilling their intended functions. This approach to architecture has led to a rise in the number of iconic buildings that lack familiarity with their surroundings. As a result, many cities are left with structures that interact too little with the lives of their citizens, as those structures are seen as a ‘stranger’.

“Many cities are left with structures which interact too little with the lives of their citizens, as those structures are seen as ‘stranger!’”

Star architects and iconic structures are therefore considered socio-material network effects (Law, 1986), which means that they exist as long as they are put into practice (Lieto, 2017), in the materiality of design crafting and

city building. They do not pre-exist in action and are not naturalized entities. Iconic structures are not just the ultimate wonder for visitors and users eager to take in the latest urban spectacle (Elsheshtawy, 2009) but can also be extremely contentious objects that mobilize people around difficult issues (Graham and

Hewitt, 2012).

D. Ponzini (2020) cannot emphasize more that starchitecture cannot be seen as a solely physical entity. It should be viewed as a social construction; a product of human interaction and interpretation, rather than an inherent aspect of the natural world. Starchitecture is more an idea or concept that has been created and given meaning by society, rather than purely an objective truth. Starchitecture is frequently linked to the gentrification of urban areas because prominent structures created by well-known architects may serve as markers of a neighborhood's evolution and draw in new, affluent inhabitants. However, this might also result in the uprooting of already-existing communities and the loss of regional identity and character. Furthermore, in the context of urban regeneration projects of starchitecture, some stakeholders are pushing toward historic reference and enhancement by playing on the marketing register of image and identity.

The development of the dialogue about starchitecture as a social construction and the actors involved in the starchitecture interplays then became a base for this research's literature review to be written and developed. The first part of 3.1 will define and explain starchitecture as a social construction; the fact that people and iconic buildings have a way to interact with each other through time and space, which resulted in certain acts they decided to take. The second part of 3.1 will be insights from the Actor-Network Theory to better understand the social dynamic rotating the starchitecture, which heavily relies on how different actors play different roles, therefore, adding complexity to the whole project of starchitecture. Furthermore, it will separate architecture as an object and the stakeholder as a space creator, describing the interplay between them as the main cause of the space that exists today. Finally, the issue of urban identity as the result of starchitecture projects will also be discussed later in the following section, section 3.2.

3.1.1 THE TIMING, SPACING, AND ACTING IN STARCHITECTURE

Starchitecture is used to refer to a wider phenomenon of iconic buildings that are connected to urban redevelopment initiatives, where urban development is defined by Doak and Karadimitriou (2007) as fluid assemblages. They are characterized as "heterogeneous collectivities of people and things, relationally bound to each other over time and place". These fluid assemblages encompass not only the physical structure of the building but also its cultural and symbolic significance within the urban context; starchitecture should be understood as a socio-material process when viewed from the expanded and changeable spatiality where it is implemented (L.Lieto, 2020). In this physical interaction, the connection is created between body and structure, and between body and another body.

Based on this viewpoint, the assembling of the starchitecture is a continuous process of gathering in which patterns of cooperation and competition emerge in response to various time-space rhythms (Lowenhaupt Tsing, 2015). It merges imagined and real space, taking into account both the symbolic intricacy of starchitecture as a representation of capitalism in outer space and its actual use as a method of assembling an endless variety of individuals and objects. Such a viewpoint may be pertinent to the formation of objectionable arguments regarding branded development, its uneven impacts on the allocation of wealth and power, and its influence over governments, markets, and consumers (Lieto, 2020). To expand the breadth and arguments of urban development criticism to the materiality of processes occurring in actual locations and influencing the everyday lives of people differently interacting with starchitecture, it might be helpful to better understand the process of producing global architecture.

According to D.Ponzini (2020), interaction as a movement between non-social elements is traceable only when it's being modified, requires continuous movements, and adjust-

ments to produce feelings using senses (Latour, 2005). This means that social interactions are not fixed or predetermined, but rather constantly evolving and shaped by the actions and reactions of individuals. Therefore, social movements are not static entities, but rather dynamic processes that require ongoing engagement and adaptation. This physical interaction creates a dynamic interplay between individuals and their built environment, shaping the social fabric of the city. It is through these connections that urban spaces become alive, fostering a sense of community and belonging among its inhabitants.

Star architects and structures are not necessarily cogent and uniform constructions; rather, they engage in the symbolic economy of icons to the extent that they actively contribute to the socio-material creation of the built environment

(Lieto, 2020), by emphasizing the practical application of such a socio-material assemblage where symbolic is connected with the factual interaction. When the

bodies relate to one another, meaning not only the body to the structure but also between the bodies themselves, it consequently generates time and space that can be marked as a place (Yaneva, 2020). This understanding of the relationship between bodies, structures, and spaces challenges traditional notions of architecture as static and fixed. Instead, it emphasizes the dynamic and evolving nature of architectural experiences, where the interactions between bodies and spaces continuously shape and redefine the concept of "place". As a result, starchitecture becomes a living entity that evolves with the movements and interactions of its occupants, reflecting the ever-changing nature of human experience within urban environments.

Time and space are consequences of how bodies relate to each other, not abstractions,

and can be generated as many times as there are types of relations (Latour, 1997; Yaneva, 2020). According to Latour's call to 'elevate spacing to the same philosophical dignity as timing' (Latour, 1997), space is not a passive framework that simply exists outside of human activity but is instead created by human activity. Numerous methods offer peculiar ways of folding times and actants with various qualities and tempos. A location visited by a traveler who returns becomes a connection of interactions that are scattered across time, space, and action and are then reassembled in a specific location. As a result, a building takes up space, alters the landscape, establishes a landmark, and serves as the catalyst for numerous interactions among numerous space-time actants. It will take a comprehensive approach to conceptualizing buildings as

events rather than as simple obedient objects we design and place in a space.

According to Yaneva (2020), there is a fifth dimension of time; process.

Space is created by

work rather than being a passive framework that can be filled with activities. There seems to be more to space than just a container, an item, or a social construct. Therefore, space is a dynamic and interactive entity that shapes and is shaped by human behavior, culture, and history. It influences our experiences, emotions, and relationships with others and the environment. Conceptualizing buildings not as simple obedient objects we design and insert into a space, but rather as events, will require a total rethinking of both architectural practice and users' experience. This shift in perspective will require architects to consider how their designs can actively engage with the surrounding space and its users. By viewing buildings as events, architects can create spaces that encourage interaction, exploration, and a sense of belonging. This approach also

recognizes the importance of context and the impact that buildings have on their surroundings, fostering a more holistic understanding of architecture's role in shaping our lived experiences.

Therefore, when the users live in the space and move within it, the production of timing and spacing will be entirely different and the enjoyment is the space-time itself, produced by the acting within the interplays. These terms are suggested by Latour (1997), that instead of using the words time, space, and actant, we should use timing, spacing, and acting. By using the terms timing, spacing, and acting, Latour emphasizes the dynamic nature of our interactions with architectural spaces. Timing refers to how our experiences unfold over time, influenced by factors such as lighting, sound, and movement. Spacing refers to the physical layout and design of a space, including its dimensions, materials, and arrangement of objects. Acting encompasses our behaviors and actions within a space, as well as how these actions are influenced by the design and atmosphere of the environment.

These relationships are not abstractions; rather, they show how the actual entities are related to one another where time and space appear because of how bodies interact with one another. Following this line of reasoning, we might argue that a building occupies space, shapes a landscape, establishes itself as a landmark, etc. not because it is a physical location in space, but rather because it is the catalyst for numerous interactions involving a wide range of space-time actors. This perspective is rooted in actor-network theory, which emphasizes the agency of both human and non-human entities in shaping social reality. By recognizing the interconnectedness of these entities, we can better understand how they contribute to the formation of our physical and social environments. The formation of community networks, where people and objects share knowledge and creativity, is crucial for starchitecture. Knowledge and invention are actively formed in the making process, with objects acting as partners and

responsibilities assigned. This Actor-Network Theory, or ANT, will be discussed further in the next section.

3.1.2 THE DYNAMIC AND SOCIO-MATERIAL NATURE OF STARCHITECTURE AND URBAN DEVELOPMENT: INSIGHTS FROM ACTOR-NETWORK THEORY (ANT)

Relationships between entities reveal how time and space are related through interactions between bodies. Buildings, for example, shape landscapes and landmarks, not just physically but also through interactions with space-time actors. Actor-network theory (Latour, 2005) emphasizes the agency of both human and non-human entities in shaping social reality, allowing us to understand their interconnectedness and contribution to our physical and social environments. When a building occupies space, shapes a landscape, and establishes itself as a landmark, it is not because it is a physical location in space, but rather because it is the catalyst for numerous interactions involving a wide range of space-time actors.

The theoretical framework called "actor-network theory" (ANT) looks at the connections between players in a network, as well as the tangible things that influence those connections (Fallan, 2008). This idea has been used in the study of architecture to examine the relationships between designers, their creations, and the people who utilize them (Fallan, 2008). Researchers may monitor and record the interactions between the architects, the buildings, and the people who use and interact with those structures by utilizing ANT to examine the effects of starchitecture on urban identity (Hansmann 2021). This strategy may include techniques for gathering and analyzing data including taking notes, charting, taking pictures, and making audio or video recordings. The information gathered by ANT can provide light on how a city's design affects its social and cultural makeup, as well as its economic and political dynamics. This can

assist politicians and urban planners in making well-informed choices on the layout and growth of metropolitan areas.

Given that the world is made up of associations of actors (Latour, 2005), it is crucial to consider these associations while trying to transform the urban environment (Farias, 2009:3). Latour and Strum (1987) distinguished two types of social link: the ostensive definition, which states that society exists, and actors enter it blindly, and the performative definition, which states that society is constructed through efforts to define it. They argued that society is continually constructed by active social beings who disrupt both micro and macro levels in their activities.

When a starchitecture emerges into space, the integration of the building into a given context involves controlling the forces, objects and flows that operate across various spatialities and bringing them "down to earth" contexts by local laws, customs, and urban regimes (Faulconbridge, 2009). Looking at this embedding process enables one to observe the constantly expanding possibilities for the practical implementation of buildings, from local governance and regulatory issues that arise as complex projects come into being (Imrie and Street 2011) to the construction process itself as a complex undertaking that mobilizes actors, norms, contracts, standards, and materials (Latour and Yaneva 2008).

This approach has consequences on how we deal with design ethics and issues of power shaping the creative environment. It also opens policy options that can support the formation of communities where knowledge and innovation circulate and are shared. Thinking about iconic buildings from this perspective helps us understand them as powerful network effects, connecting multiple practices, actors, norms, and technologies belonging to different spatial and temporal projects.

According to Latour (2005), Actor-Network Theory is the understanding of social which against linking notions of 'society', 'social factor', 'power', 'structure', and 'context' to

life and history, instead tracing the composition of the social, which is composed of heterogeneous actors and environments. In this way, should be understood that there are lots of contradictory group formations with infra-language which is a way for the vocabulary of the actors to be heard loud and clear in terms of how they understand themselves and their relations with others. Society needs to be explained, not that is explaining. Therefore, the relationships and the tracing of the social, as well as its process of reassembling, should be highlighted in ANT written accounts. Since each point in the text has the potential to be a bifurcation, an event, or the starting point of a new translation, a good ANT description offers a narrative where all the actors participate (Latour 2005b, 128).

Starchitecture is a nonstatic object, a continuous process (Lowenhaupt Tsing, 2015) that resembles a design project that can change the context-defining elements, leading to contextual mutations (Latour and Yaneva, 2008). Latour (2004) states, 'Being connected, being interconnected, being heterogeneous, is not enough ... really, we should say "worknet" instead of "network". It's the work that should be stressed' (p. 63). This indicates that activity results from the formation of momentarily stable linkages within networks, hence the effort put into doing so is crucial (Rydin, 2012).

Latour argued that there is uncertainty around the nature of actions, as they are overtaken, taken up by others, and shared with the masses. He highlighted the under-determination of action, the uncertainties, and controversies about who and what is acting when 'we' act. The actor is never alone in acting but is part of a thick imbroglio where the question of who or what is acting is indeterminate. He outlined the way the term 'actor' directs our attention to a complete dislocation of the action, warning us that it is not a coherent, controlled, well-rounded, and clean-edged affair. To understand the nature of action and how it is distributed, ANT researchers should 'follow the actors themselves'.

This makes context important as it is made up of the many dimensions that have an impact on the development of a project at every stage. Consequently, context always has boundaries, which are the result of a confluence of factors, including interests, identity, social context, institutional context, and the type of interpersonal, professional, and organizational ties (Rydin, 2012). Thus, context is variable, moving, evolving, and changing along with the various design objects themselves. In the midst of the action, everything becomes fluid, all arbitrary divisions are reassigned, all static categories disintegrate, and all that is left is a socio-architectural assemblage composed of disparate elements, including models, architects, zoning laws, mayors, public funds, methods of calculating construction budgets, heritage organizations, and a wide range of materials.

According to ANT, rather than imposing broad theories on actors because design prompts particular methods of enacting the social (Yaneva, 2009), researchers should observe actors, listen to what they have to say, and infer what is happening from what they do and say (Latour, 2005). Thus, social relationships are dynamic and constantly altered by people's behaviors and responses rather than being fixed or predetermined. To understand how a society works, there should be an appreciation of how design shapes, conditions, and facilitates the space that makes everyday sociality (Yaneva, 2009). Therefore, similar to nature, society should be placed before rather than after, while being constantly moved and adjusted (Latour, 2005).

The ANT aims to reconstitute social forces (Latour, 2005); it investigates the concurrent birth of objects and their contexts, and it crosses the subjective-objective divide (Yaneva, 2009), making it challenging to pinpoint a single explanation for whatever they do. This approach recognizes that objects and their contexts are mutually constitutive, mean-

ing that they shape and influence each other in complex ways. By challenging the subjective-objective divide, ANT acknowledges the intricate interplay between human agency and materiality, highlighting the need for a nuanced understanding of social phenomena.

According to ANT, any difference-maker is an actor, and there is a trail that makes it possible to identify this difference. This trail is known as the "translation process" in ANT, which involves tracing the network of associations and interactions that contribute to the emergence and stabilization of an actor. By following this trail, ANT aims to uncover the complex web of relationships and dependencies that shape the actions and behaviors of actors in a given context. When objects are actors because they alter states of affairs, leave traces, and affect outcomes, objects merely permit, afford, encourage, authorize, suggest, influence, block, render possible, and forbid; but do not determine behavior. The idea that objects can perform tasks "instead of" people is not the ANT.

Following this viewpoint, architecture is one of the objects in the ANT, as the identity and perception of urban environments have been discovered to be significantly influenced by architecture. These iconic and often extravagant architectural designs that aim to make a bold statement and attract attention such as the Guggenheim Museum in Bilbao or the Burj Khalifa in Dubai, have become landmarks that shape the identity and reputation of cities. Their presence can transform a cityscape, drawing tourists, and investment, and even redefining the cultural and economic dynamics of an urban environment. However, as strong as one might imagine a creator to be, he can influence them, but he cannot control them (Latour, 1999). There is always be limitation on the level of influence whatever the object in the ANT has. This limitation stems from the fact that objects in the Actor-Network Theory (ANT) are not passive entities, but rather ac-

"Society should be placed before rather than after while being constantly moved and adjusted"

-Latour, 2005



Fig.16 Burj Khalifa, starchitecture that became landmarks, shaping the identity and reputation of Dubai. Source: <https://www.dubai-tickets.co/burj-khalifa/floors/>

tive participants in shaping their interactions and relationships within a network. They possess agency and can exert their influence, often in unexpected ways, which can challenge the intentions of their creators.

3.2 URBAN IDENTITY: THE COMPLEXITIES BETWEEN GLOBALIZATION, STARCHITECTURE, AND HERITAGE PRESERVATION IN THE MODERN CITY

Urban identity, as defined by Arbak (Erdem), 2005, is "environmental, historical, socio-cultural, functional, and geographical values" that are directly correlated with the users' impression of the place/city and their intuition about it (Svetoslavova, 2019). There are two ways people perceive a city; through urban image and urban identity (Svetoslavova, 2019). However, both of them are correlated and affect each other, as identity is "the degree to which a person can recognize or recall a place as being distinct from other places," (Lynch, 1981). Lynch's conceptualization of how a man interacts with various city elements serves as the foundation for

image-making. The differences between perceiving a city through urban image and urban identity as mentioned by Svetoslavova, 2019 in her research at Łódź are:

1. The perception of the city through its image (external factors – starchitecture)
2. The perception of the city through its identity (permanent elements – historical development, heritage, traditions, memory of place, society)

Image (more external factors) and identity (more permanent elements, such as history and memory of place) are two factors building the perception of the city (Svetoslavova, 2019). According to Alberti, F. (2022), local identity denotes a community that is rooted in a location, while the image of a place establishes the location's recognizability. In a time when cities are sharing best practices and learning from one another to improve the quality of life for their citizens as well as their external image, they frequently sacrifice some of their individuality in the process, going to a great extent noncontextual, and ultimately might brought to the point of identity loss by adopt-

ing mainstream characteristics, regardless of location, history, or community (Svetoslavova, 2019).

Globalization has had a significant impact on heritage in terms of the growth of mass tourism (Harrison 2015), while starchitecture plays a big role as the gate of changes and dynamics of globalization. The big impact of globalization can be seen in the large wave of starchitecture in many parts of the world. This trend is particularly evident in developing countries where starchitects are brought in to design buildings that do not reflect local cultural values, identities, or traditions. Consequently, starchitecture has led to the homogenization of architectural styles and increased the risk of the erasure of local heritage. This trend of starchitecture that has raised concerns about the prioritization of aesthetics over functionality also concerns sustainable practices considering the needs of local communities. This imbalance between global architectural trends and local context further exacerbates the risk of cultural homogenization and the loss of unique architectural and local urban identities.

Urban regeneration within traditional settings has transformed places and constructed meanings embedded in the existing social and

cultural settings (Ujang and Zakariya, 2014). There is growing evidence that urban regeneration within traditional settings has diminished the place meanings of transformed and or newly constructed places. According to Ar-efi (1999), globalization's creation of uniform and unauthentic urban landscapes is a major contributor to placelessness (Aleya, 2012). A more extensive physical, cultural, and emotional context is affected by the physical landscapes' detachment from place meanings.

Accordingly, the concept of identity must be taken into consideration to address the growing global/local divide (Jones & Pappas, 2023). The topic of identity is a complex and multi-disciplinary field that spans across various academic disciplines, including sociology, anthropology, psychology, and cultural studies. It involves examining how individuals and groups define themselves, and how these definitions are shaped by factors such as culture, history, and social norms. Understanding urban identity also means understanding how the city operates. In this sense, identity serves as the focal point of a constant exchange between the subject, society, and environment (Di Méo 2002). This interdisciplinary approach allows researchers to analyze urban identity from multiple perspectives,

providing a comprehensive understanding of its complexities. By studying the social and cultural factors that influence urban identity, researchers can gain insights into the dynamics of urban life and how individuals navigate their sense of self within a larger societal context. Additionally, understanding how cities function and how they shape individual and collective identities can have important implications for urban planning and policy-making.

This includes understanding the connections between urban environments and humans which is crucial for addressing urban challenges that come with regeneration initiatives such as gentrification, inequality, and abandonment. To do so, we need to keep our compass sights on the paths through the city, following the routes that link humans with the natural world, the subjective with the objective, and the built with the unbuilt (Yaneva, 2020). These paths serve as connectors that allow us to navigate the complex web of interactions between humans and the ecosystems they are a part of. By tracing these routes, we can uncover the intricate relationships between humans and their nature, revealing the interdependencies that shape our cities and our lives, leading to a more holistic perspective on the city. It aspires planners to design and plan cities that prioritize these connections to foster a more sustainable relationship and invent solutions that promote resilience and enhance the well-being of both humans and the urban environment.

Adopting a holistic perspective on cities can encourage community engagement, fostering a sense of responsibility towards the environment among urban dwellers. However, we can never see the totality of a city (Yaneva, 2020), what becomes observable is the only passage from one visible version of the city to another (Latour, 2011). This perspective highlights

the dynamic nature of cities and the constant evolution they undergo. By acknowledging that our understanding of a city is limited to what we can observe at a given moment, we can embrace the idea that cities are complex systems that require ongoing engagement and collaboration to address environmental challenges effectively.

Instead of offering concepts that can elucidate different features of the city, Latour's proposal is to follow the trajectories of material traces, and series of transformations, and to follow them slowly in their ingenious appearance and intensity. This approach allows for a more nuanced understanding of the city and its complexities, as it focuses on the specific materialities and transformations that shape it. By tracing these trajectories, we can gain insight

"We need to keep our compass sights on the paths through the city, following the routes that link humans with the natural world, the subjective with the objective, the built with the unbuilt"

-Yaneva, 2020

into the various forces at play in the city and how they interact with one another. This approach furthermore helps uncover the hidden narratives and histories embedded within the city's physical structures and spaces.

By closely examining the material traces and series of transformations, we can uncover the layers of meaning and significance that contribute to the city's overall identity. In the end, understanding these forces and interactions can inform urban planning decisions and interventions, promoting a more sustainable and inclusive development of the city. Therefore, section 3.2 will be divided into two parts. The first part will talk about the importance of cultural heritage in shaping urban identity, using heritage and historical studies to approach the issue of urban identity. This is a way to build a path to get more clarity on which design elements are used so that starchitecture fits into the urban context, leading to the question of how urban identity influences the overall design process of starchitecture. This approach responds to whether it preserves the unique



Fig.17 Illustration of globalization. Illustration: Author

character of a city and ensures that new developments contribute positively to its identity.

The second part of this section will discuss more deeply the way urban identity becomes more complex once globalization kicks in and brings starchitecture into the urban environment. To explain how human perception works towards their city, these sections will differentiate both the way people perceive through images put into the urban space (in this case, in the form of starchitecture), and the way people perceive through identity related to memory, culture, and habits. In this case, even though they are inseparable and greatly influence one another, it is clear that there is a conflicting purpose between these two.

3.2.1 THE SIGNIFICANCE OF CULTURE, HISTORY, AND HERITAGE PRESERVATION IN THE STARCHITECTURE AND URBAN IDENTITY

As stated by Leconte (2020), identities occasionally play a significant role in the never-ending process of identity construction when it comes to the manifestation and visualization to advance the cultural, social, economic, and political goals of the city. They are managed, by city agencies, to “produce culture,” which results in economic and symbolic exchange value. Vice versa, according to Liu (2021), place identity takes into account the socialization of the self, which is influenced by various attitudes, values, and meanings in the social context, which also be connected to the aspects of place uniqueness and personal involvement with the scene.

It is the socio-cultural and economic values that give a city prestige (Bernardo et al., 2021; Moser and Côté-Roy, 2021) emerge from the peculiarities of urban lifestyles and everyday experiences (Gehlawat, 2011; Holm and McEwan, 2020; Lefebvre, 1984). The relationship between place and identity prompts us to consider both the identity of a place and our own or our society’s collective identities with that

place (Relph, 2016). In the opinion of Lalli (1992), the identity of a place, which in this study is defined as the city, is always formed based on how people and groups perceive the city’s objects. Historic homes and neighborhoods help people rediscover their roots (Watson and Bentley, 2007). Therefore, places are also themselves part of a group’s common history, experience, or culture, as Leach himself rather expresses it; “memories of associated activities haunt architecture like a ghost”.

The importance of using culture to approach the identity issue is again underlined as Cranz (2016) stated that culture is a shared knowledge, which by discovering it means giving insight into the insider’s view, about what these people see themselves doing. Considering the built environment means considering the history (Rogers, 1955), thus, looking at urban identity should consider the city as a collective memory (Rossi, 1966). “The heritage of a city offers characters to the place and provides a unique identity as it beholds multiple values in its composition that constantly interact with its context in both physical and visual ways.” Sharma, 2022.

The value of a city derives from the memories of its citizens, which are molded in urban pictures made up of things seen in a city’s built environment (Sönmez, 2020). It is essential to preserve the meanings and identities of urban elements and icons since they contribute to a person’s sense of self, sense of community, and sense of place. According to Ujang and Zakariya (2014), a location is a representation of human culture since it is a place where people find meaning through social interaction and feel more like themselves (Cohen, 1994).

The city should be seen as a framework for collective identity, with symbols and meanings relevant to local lifestyles and history (Oktay and Bala, 2015). As Oktay and Bala (2015) mentioned, “the urban experience is the collective experience of places and space, and the city only signifies as we walk through it, along its paths and thoroughfares.”. “Historic urban centers play a major role in en-

hancing place identity, memory and belonging” (Boussaa, 2017). “As a result, planning is being required to preserve and promote cultural heritage, tangible and intangible, of the communities living in cities, since heritage has been recognized to have a role in shaping the city’s identity” (UN-HABITAT, 2011). Examining the co-existence of the past and present (Abu-Orf, H. & Wafi, S., 2022) would show the interesting nature of the dialogue between urban regeneration and people in the city.

History can be used to connect to the past while branding in the present (Pratt, 2011; Reynolds, 2012). According to Macdonald (2006), “heritage turns material into ‘identity pasts’ of material that is preserved because of its significance, and that inevitably the heritage effect becomes an identity effect.”. Since they offer a concrete link to our past and help to define who we are as a society, it is crucial to preserve and protect cultural heritage sites and artifacts. Cultural heritage must be preserved or else important knowledge about our history, customs, and values may be lost. This demonstrates how historically significant urban areas tend to influence how the rest of the city develops its urban identity (Ballice et al., 2022).

In Rossi’s words, “The city itself is the collective memory of its people, and like memory, it is associated with objects and places. The city is the locus of the collective memory.”. Hough (1990) stated, “The making of memorable places involves principles of evolving natural process and change over time”.

Unfortunately, identity is often framed as an inherent, static element rather than a dynamic resource to be used to appreciate heritage (Jones and Pappas, 2023). Urban heritage is very helpful in forming our perception of a physical location, especially for the development of place values and urban imaginaries

(Liu, 2021). According to Doğan (2020), people’s perceptions are one of the key factors that define cultural heritage. Values ascribed to cultural heritage are contingent, and only their reflection in societies allows for their comprehension. Understanding the behaviors of heritage use requires an understanding of the psychological function of meaning-making concerning heritage, discourse, and culture. Accordingly, heritage, along with tangible legacies or intangible values, offers a symbolic representation of identity that connects the past with a sense of belonging, from the self to the community to a specific location.

Now, cultural identity is not a “stable and definitive state,” but rather a “process” that involves “adhesions and identifications” to different ways that a community behaves, is, and thinks (Pappas and Jones, 2023). It also involves “oppositions” and “exclusions” relating to “ways of doing,” “being,” and “thinking” of neighboring communities. The representation of what is deemed significant within the collective identity to which an individual relates depends heavily on heritage. Because of the

social and territorial constructions that have taken place over time, identity is subject to both “internal” and “external” identification processes (Pappas, 2021). As a result, one’s heritage has a major impact on how one feels about themselves and their place in a community or group. It contributes to society by reflecting cultural norms and values that have been passed down through the generations.

Similar to how European nations have a shared identity at the level of the nation-state while keeping their own identities based on their heritage, culture, languages, or political systems, their cities continually develop and are shaped by complex layers of numerous identities (Ponzini and Nastasi, 2016). While urban redevelopment initiatives in older neighborhoods generally have a substantial influence

“The value of a city derives from the memories of its citizens, which are molded in urban pictures made up of things seen in a city’s built environment”

-Sönmez, 2020

on this sense of place and identities, prioritizing urban development over the preservation of cultural heritage ironically increases the risk of the loss of cultural values and identity (Guzmán, Pereira Roders, Colenbrander, 2014).

The newly adopted values did not include traditional associations in newly formed societies when attempting to establish equality between people and setting universal values (Doğan, 2020). This would simultaneously break the relationship with history, architectural traditions, and traditional architecture. It is important to mention that today, users — people who live, work, or travel — are actively involved via social media in staging architecture to the point that eventually, architecture is being designed to “fit” a representation. A cohesive narrative that enables the represented identity to be seen, understood, and accepted within a shared value system is necessary for the transformative process of repositioning (Leconte, 2020).

Historic urban places’ distinctive spatial identities also have an impact on individuals’ psychological and behavioral tendencies, creating a distinctive sense of community, identity, and way of life (Wang, 2019). Lately, cultural history has also been viewed as a “soft” advantage that gives cities a distinct identity in the struggle for international markets (Scheffler et al, 2009). Evans (2005) has evidenced the beneficial effects of regeneration and interventions in historic urban districts, which inspired some local governments to create culture-led urban policies.

It might be possible to build a link between the past and the requirement for future visions by understanding identity as a dynamic factor connected to many other factors (Jones and Pappas, 2012). This understanding of identity can provide a useful framework for organi-

zations to consider multiple factors, such as culture, history, and context when envisioning the future. In the end, the identities-based strategy builds on current heritage theory and practice. This method embraces pluralistic and diverse conceptions of identity while concentrating on the local context. By acknowledging the complexities of identity and heritage, this approach allows for a more inclusive and nuanced understanding of cultural heritage. It also emphasizes the importance of community engagement and participation in heritage preservation efforts.

“Cities are struggling to maintain their identity as a result of globalization, and modern design rarely offers solutions”

-Svetoslavova, 2019

3.2.2 THE CONFLICTING PURPOSES BETWEEN STARCHITECTURE AND URBAN IDENTITY: CITY BRANDING AND IDENTITY CONSTRUCTION

A notable component of urban identity is the architectural values that are present in a city (Birol, 2007), however, cities have lost much of their distinctive identities as a result of globalization, neo-liberal ideologies, and urban branding, and similarities between cities have slowly emerged (Sönmez, 2020). Changes in urban identity are parallel with changes in uses and functions, as well as changes to buildings and spaces (Ujang and Zakariya, 2014). Place connection is also weakened by the loss of affiliation, desegregation, or detachment (such as moving to a different residence and community).

Cities are struggling to maintain their identity as a result of globalization, and modern design rarely offers solutions (Svetoslavova, 2019). When urban planners overemphasize quick expansion (Duan et al., 2022), they disregard respecting and protecting urban context and acknowledging the cultural values of urban spatial identities, allowing the rapid urbanization process to destroy and destroy old urban places, replacing them with stereotypical contemporary industrial items (Manahasa

and Manahasa, 2020).

While local and global identities meet in the social production of starchitecture, it might spark conflict (Leconte, 2020). This conflict arises because starchitecture often prioritizes iconic and visually striking designs, which may not necessarily align with the existing cultural and historical context of a city. Additionally, the focus on putting starchitecture as landmarks can sometimes overshadow the needs and aspirations of local communities, leading to a potential disconnect between the intended urban identity and the lived experiences of its residents.

The way starchitecture has an impact on how locals see themselves (A. Thierstein, 2020) is when it contributes to the mental map of a place and the city's identity (G. Lindsay et al., 2023). Lalli (1992) asserted that external evaluation shows a comparison of one’s city to those of others (city branding), with the unique character that a place possesses and the distinctiveness of the city as perceived by its people (identity construction).

While starchitecture uses external facts or images (Svetoslavova, 2019) to construct urban identity, urban identity is something we can observe even before the starchitecture is present in the space.

Urban identity is shaped by a multitude of factors such as historical context, cultural heritage, and the everyday lives of its residents. These elements contribute to the unique character and atmosphere of a city, which can be experienced regardless of the presence of iconic architectural landmarks.

In the opinion of Watson and Bentley (2007), place identification and individual identity are inextricably linked, which may help to explain why “identity” is frequently used in everyday language to refer to both people and places.

There is a perpetual negotiation between the identities of people and the identities of places and cities because of the interaction between buildings, people, and a variety of other dynamic elements, such as environmental, political, or economic conditions (Palermo and Ponzini 2015). As a result, a city’s identity is determined by how people and society evaluate or assess the significance of city elements that are associated with it.

The complexity of the relationship between starchitecture and urban identity can be illustrated by multinational architectural firms with multi-player development processes (Leconte, 2020) and actor-network theory (Latour, 2005). In this process, new actor networks and specific offerings start to emerge, changing the way of life and habits of the populace. Hence, the identity of the place is a crucial issue in urban design, as cultural globalization has an impact on personality changes and a place’s uniqueness (Ernawati 2011, Hermawan and Sholihah 2020).

When cities want to be recognized with a certain identity, starchitecture often be the key

“When cities want to be recognized with certain identity, starchitecture often be the key component in the process of constructing a place’s identity”

-Ponzini and Nastasi, 2016

component in the process of constructing a place’s identity (Ponzini and Nastasi, 2016). Starchitecture plays a crucial role in shaping the visual and symbolic representation of a city, helping it stand

out and differentiate itself from other urban areas. By commissioning renowned architects to design iconic buildings, cities can create a distinct sense of place that resonates with both residents and visitors, fostering a strong emotional connection to the urban environment. In this case, identity refers to the strategic aspect of recognition (Baumeister, 1986; Hall, 1996), whereas place identity refers to a person’s construction of the self through the interaction of personal, social, and physical experiences in a physical environment (Proshansky, Fabian and Kaminoff, 1983).

Understanding the results of this site's transformation demands expertise in architecture and planning as well as awareness of the complex social and economic dynamics at play in this particular location (Alaily-Mattar et al., 2021). The transformation of a site involves not only physical changes but also the reshaping of its identity and meaning within a community. It requires an understanding of how individuals perceive and relate to the built environment, as well as the social and economic factors that influence their experiences.

Since architecture creates identity in the urban setting, place identification as well as the social concept of identity are relevant (Leconte, 2020). Starchitecture is a distinguishing criterion that produces pictures and icons on an unparalleled global scale (Jencks 1987), and it serves as an assemblage that both symbolizes and creates meaning within a system of signs and signifiers (Leconte, 2020). This system influences the way we define and interact with starchitecture that rather varies across different cultures and historical periods. Therefore, the future that is envisioned by starchitectural projects is both realistic and possible in connection to the past (Leconte, 2020).

Consequently, Latour and Hermant (1998) highlight the importance of considering all aspects of a city's infrastructure when planning for its development and growth, including the social and cultural practices surrounding infrastructure to gain a deeper understanding of how it shapes and is shaped by society Star (1999). With joint efforts to preserve and improve ancient sites while putting creative design in place to keep up with global trends, cities frequently integrate local and global identities (Torkington, 2012; McCarthy, 2006). The blend of regional and international "symbols" is what ultimately shapes and projects a place's identity (Larco, 2009).

Even though iconic structures are frequently included in the process of establishing a sense of place identity, cities have plans to define their future forms and they are simultaneously seeking to adhere to regional place identities

(Larco, 2009; Ulldemolins, 2014). Considerations for both local preferences (Lindsay, 2018a) and global tastes (Skclair, 2005, 2006, 2010), involving a heavy contribution of culture and heritage, are incorporated into this process.

This marks negotiation between cultural and social meanings, of the material and the local, depending on how the star architect and the building in place are conceived and perceived (D. Ponzini, 2020). To do that, the starchitecture presentation must be dynamic; abstract enough for the audience to grasp, and explicit enough to communicate a specific value (Leconte, 2020).

An example is shown in a study conducted in Aspen, where a blend of local history and global influences creates tension between the old and new in the built environment and the way people identify with this place. This conflict reflects on the split personality (Shelby et al., 2022) in the way citizens identify their urban space towards The Aspen Art Museum. The project itself seeks to unpack the way an iconic new building provided a trigger point for conversations about Aspen's identity. It requires both design and planning knowledge and attention to complex social and economic forces.

3.3 SUMMARY: DETECTING STARCHITECTURE PRESENCE IN THE MAKING OF URBAN IDENTITY

As a part of globalization, starchitecture works on a process of transforming cities and urban life. It is gotten their meaning given by society, shapes, and shaped by social life, captures and is captured building up an identity through the way it shapes and reflects cultural values, social norms, and historical narratives. It is produced from the formation of community networks, in which people and objects move about on various time-space scales and share knowledge and creativity, as they play on the marketing register of image and identity. Thus, urban identity is both forced and

perceived, shaped by various factors such as historical context, cultural influences, and socio-economic dynamics. It is not a fixed concept but rather evolves over time in response to societal shifts and urban development; involvement with starchitecture included. With the actor-network argument, the design of starchitecture can also reinforce power dynamics and perpetuate inequalities within society.

Through starchitecture, there is a negotiation between local preferences and global taste. This negotiation can result in the creation of iconic buildings that become symbols of a city's identity. However, it is important to strike a balance between preserving local heritage and embracing innovative architectural designs to ensure the long-term sustainability and authenticity of urban identity. Hence, research to create a link between the physical situation and the communal perception of urban areas is needed, which would define the role of urban regeneration in the city's identity (Ballice et al., 2022). Furthermore, understanding that both physical and social aspects build up the way people perceive their city.

This literature review helps with defining the method to analyze data, that is to say:

1. Studying the design of starchitecture by looking at its allocation of wealth and power, and its influence over society and their everyday life, its intention of the urban identity. Starchitecture is a distinctive criterion that produces pictures and icons on an unparalleled global scale, symbolizing and creating meaning within a system of signs and signifiers. This system influences the way we define and interact with starchitecture.

2. Observing the interpretation of the actors from semi-structured interviews, press reviews, and observation by narrative ethnography. Social interactions are constantly evolving

and shaped by the actions and reactions of individuals. It is important to remember that social relationships are dynamic and constantly altered by people's behaviors and responses rather than being fixed or predetermined. Studying how a city's design affects its social and cultural makeup, as well as its economic and political dynamics can assist politicians and urban planners in making well-informed choices on the layout and growth of metropolitan areas.

3. Analysis of the stakeholders by studying how is the formation of community networks, considering how the starchitecture assembles an endless variety of individuals and objects. Understand them as powerful network effects, connecting multiple practices, actors, norms, and technologies belonging to different spatial and temporal projects.

“Urban identity is both forced and perceived, shaped by various factors such as historical context, cultural influences, and socio-economic dynamics.”

An ANT study of architecture gives us access to the specific period when the distinction between context and content is still being made. A unique moment when all redistributions are possible when the social and architectural are fluid and mutually define each other. It is important to acknowledge the uncertainties in ANT, such as

the potential for power dynamics to influence network formation and the difficulty in determining which actors should be included in the analysis.

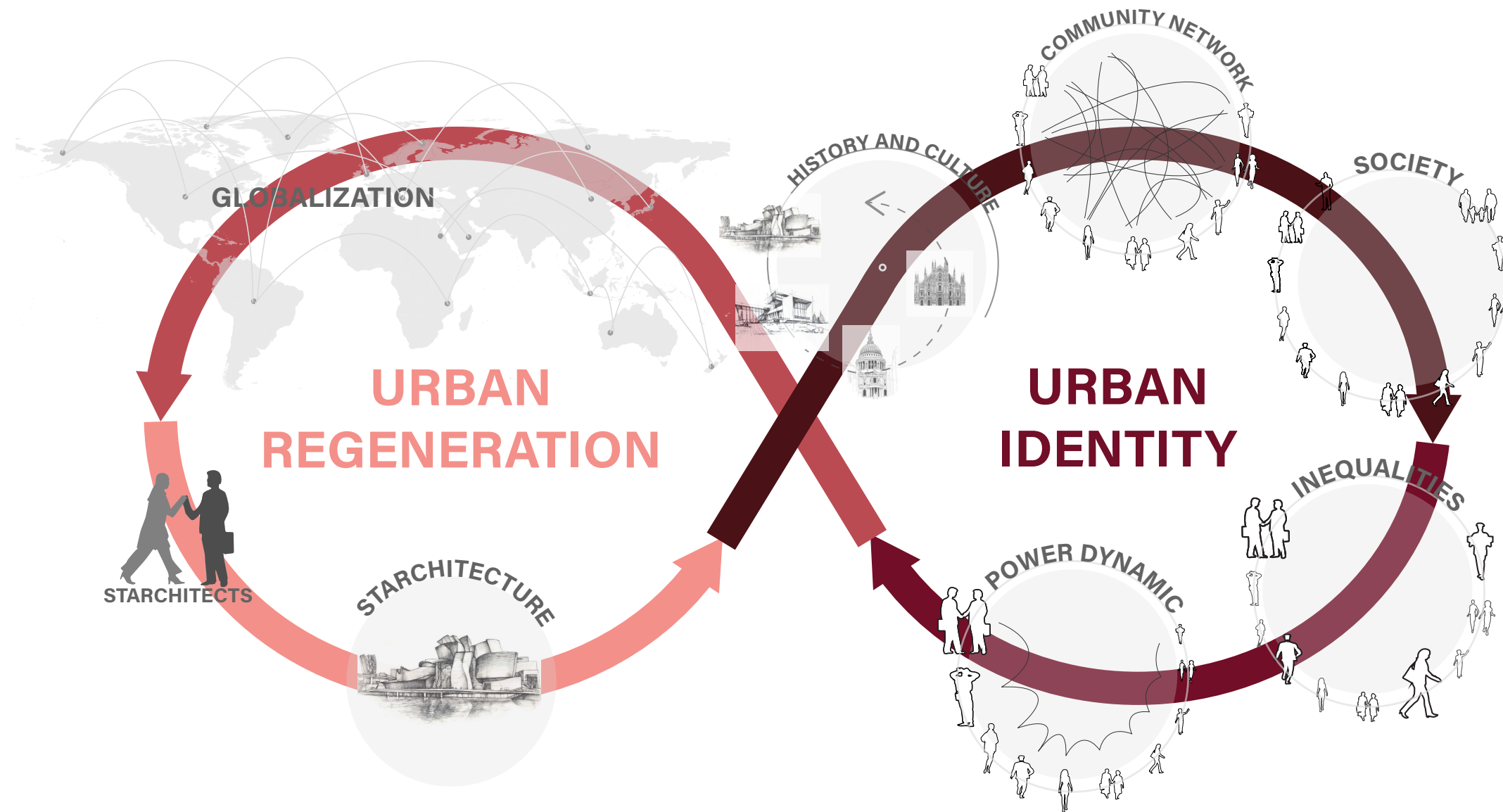


Fig.18 The relationship between starchitecture and urban identity. Illustration: Author.

Starchitecture is not just a network connecting elements, but it shapes and reflects cultural values, social norms, and historical narratives. It can reinforce power dynamics and perpetuate inequalities within society. The research emphasizes the importance of studying the object of starchitecture, human interaction on the site, their interpretation of the site, analysis of the ANT, and historical references.

Learning from the literature review, this research will connect the concept of starchitecture and its impact on society, especially their sense of urban identity. Understanding these factors can help in designing cities that prioritize connections and foster a more sustainable relationship between humans and their urban space. By examining the object of starchitecture, studying human interaction on the site, and analyzing historical references, this research aims to shed light on how these elements influence the interpretation of urban spaces. Additionally, exploring the concept of starchitecture's impact on society and urban identity can provide valuable insights for designing cities that promote a sense of community and sustainable development. Ultimately, understanding these factors can contribute to creating urban environments that prioritize human connections and enhance the overall quality of life.

ETHNOGRAPHIC STUDIES



4

*Being there, close-by:
observe, listen, interact;
narrating the people
from people*



Fig.19 Sight of Centro Siroico in Napoli, Italy. Source: Author

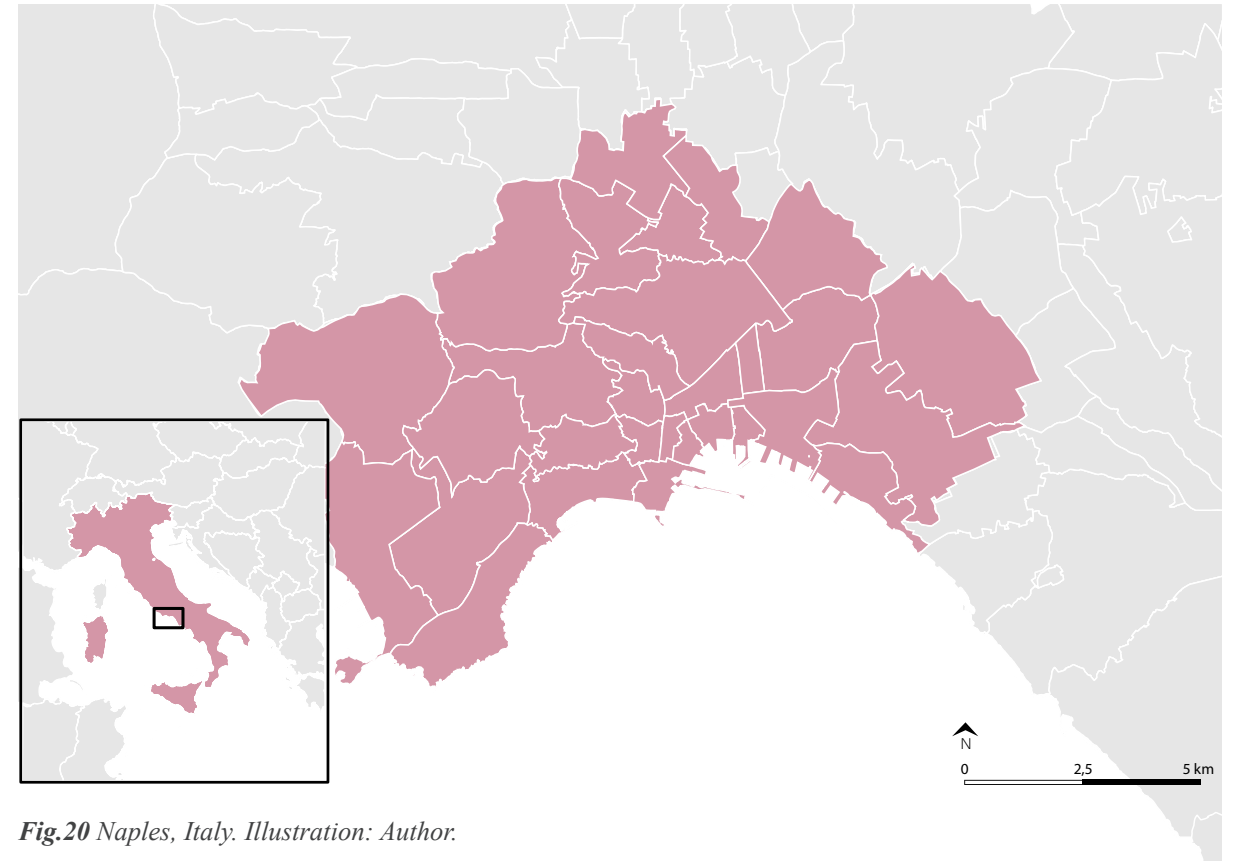


Fig.20 Naples, Italy. Illustration: Author.

Napoli, one of the oldest cities in Europe, is having contemporary urban fabric which retains elements of its eventful history. As historic urban districts are a city's memories (Wang, 2012), these memories are constructive devices to build perception towards urban space about urban identity of Naples. The layouts of its streets, the richness of its historic buildings characterizing different eras give the site an unparalleled universal value, which has exerted a profound influence on much of Europe and beyond its borders.

The number of ethnographic studies on recent immigrants in Naples is expanding (Harney 2006, 2007; Nare 2009; Pardo 2009). However a comprehensive examination of how interactions and disputes among various social groups influence perceptions of the built environment is still lacking (Dines, 2012).

4.1 INTRODUCTION OF NAPLES AND STUDY AREA

Napoli, also known as Naples, is a vibrant and historic city located in southern Italy. It

is a significant city in the Mediterranean and the capital of the Campania region. It is rich in culture, history, and breathtaking natural beauty. Naples is one of the world's oldest continuously inhabited cities, with a rich history spanning more than 2,800 years. A UNESCO World Heritage Site, its historic center is home to a wealth of historic buildings, magnificent ruins, and bustling streets.

Naples enjoys a prime location with a view of the charming Bay of Naples and is tucked away against the magnificent Mount Vesuvius. The Tyrrhenian Sea and its azure waters are visible in front of the city, providing breathtaking views. Naples enchants visitors with its distinctive fusion of history, art, and natural wonders, from its bustling streets to its breathtaking coastal landscapes.

The birthplace of the pizza, the opera buffa, and the well-known Neapolitan song tradition make the city famous for its cultural heritage. Throughout its history, it has fostered well-known writers, thinkers, and artists, leaving a lasting impression on the global artistic and intellectual landscape.

Naples is also renowned for its rich archaeological heritage, which includes the nearby ruins of Pompeii and Herculaneum that were preserved in time by Mount Vesuvius' catastrophic eruption in 79 AD. These extraordinary locations offer a fascinating window into the past and provide glimpses into life in the ancient Roman world.

Naples has become a well-liked tourist destination in recent years, luring travelers from all over the world who want to discover its cultural treasures. The city offers a magical experience that enchants those who venture within its embrace, whether it be wandering through the historic streets, enjoying a slice of real pizza, or taking in the breathtaking views of the Bay of Naples. Naples is a shining example of a city that embraces the opportunities of the present while cherishing its past. Naples' narrow lanes are alive with bustling

markets, traditional craftspeople, and spirited conversations that reflect the city's genuine and passionate character, in addition to its historical and cultural significance.

However, Naples also faces challenges typical of urban environments, including issues of urban planning, traffic congestion, and social inequality. Efforts are being made to strike a balance between preserving the city's rich heritage and embracing sustainable development for the future.

4.1.1 NAPLES' URBAN PLANNING

In the context of urban planning, Napoli presents a fascinating case study with its unique blend of ancient architecture, bustling streets, and diverse neighbourhoods. The city's urban planning has evolved over centuries, resulting in a complex urban fabric that reflects its rich

history and cultural heritage. Napoli's urban planning reflects its rich history, vibrant culture, and evolving urban challenges. The city's ancient streetscapes, historic centre, and architectural treasures contribute to its unique character. While facing modern urbanization pressures, Napoli continues to strive for sustainable development, preserving its cultural heritage, and improving the quality of life for its residents.

World Heritage Sites of the UNESCO (United Nations Educational, Scientific and Cultural Organization) have a big impact on urban planning in Naples. There are several UNESCO World Heritage Sites in Naples itself, including:

1. Historic Centre of Naples: This site includes the old town of Naples, which has a rich history dating back to ancient times. It encompasses



Fig.21 The sight of City of Napoli. Source: Author

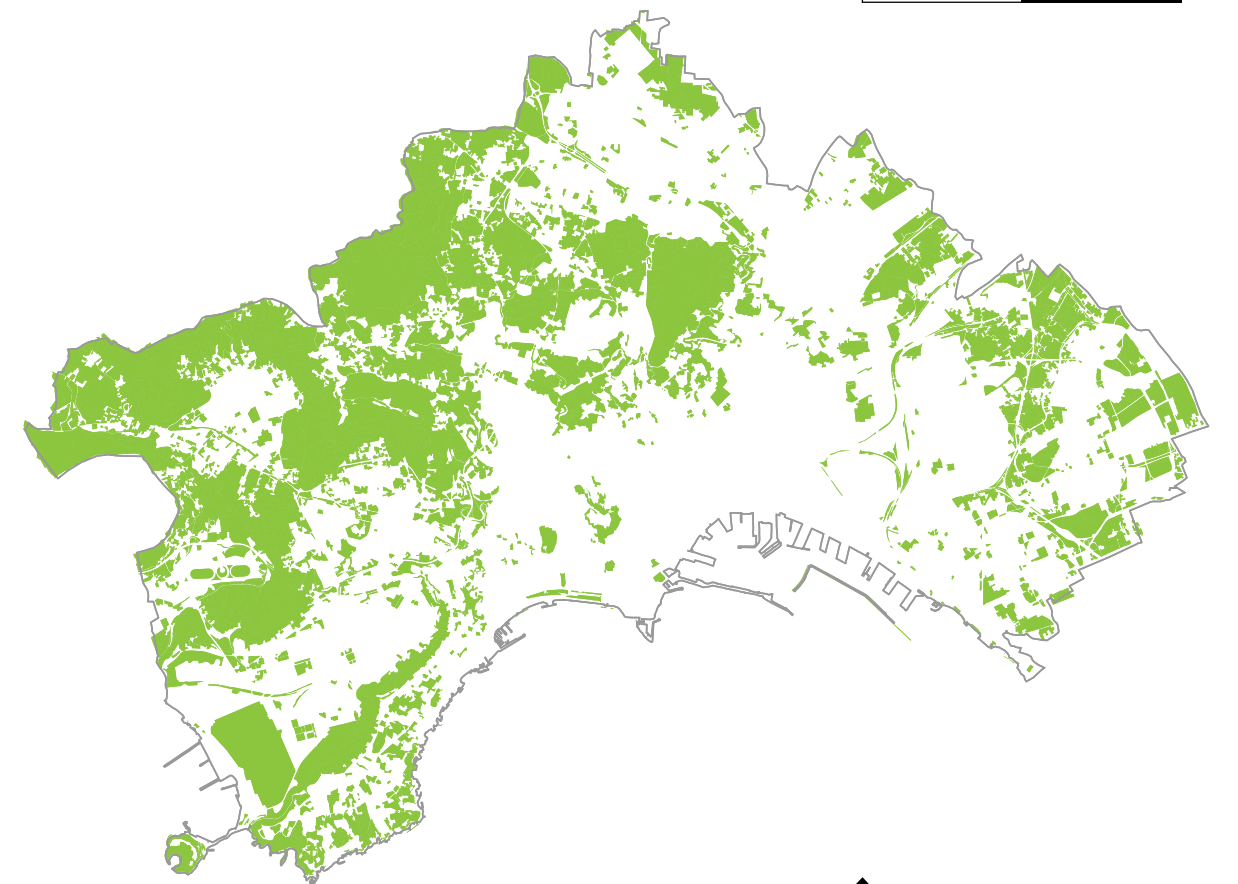
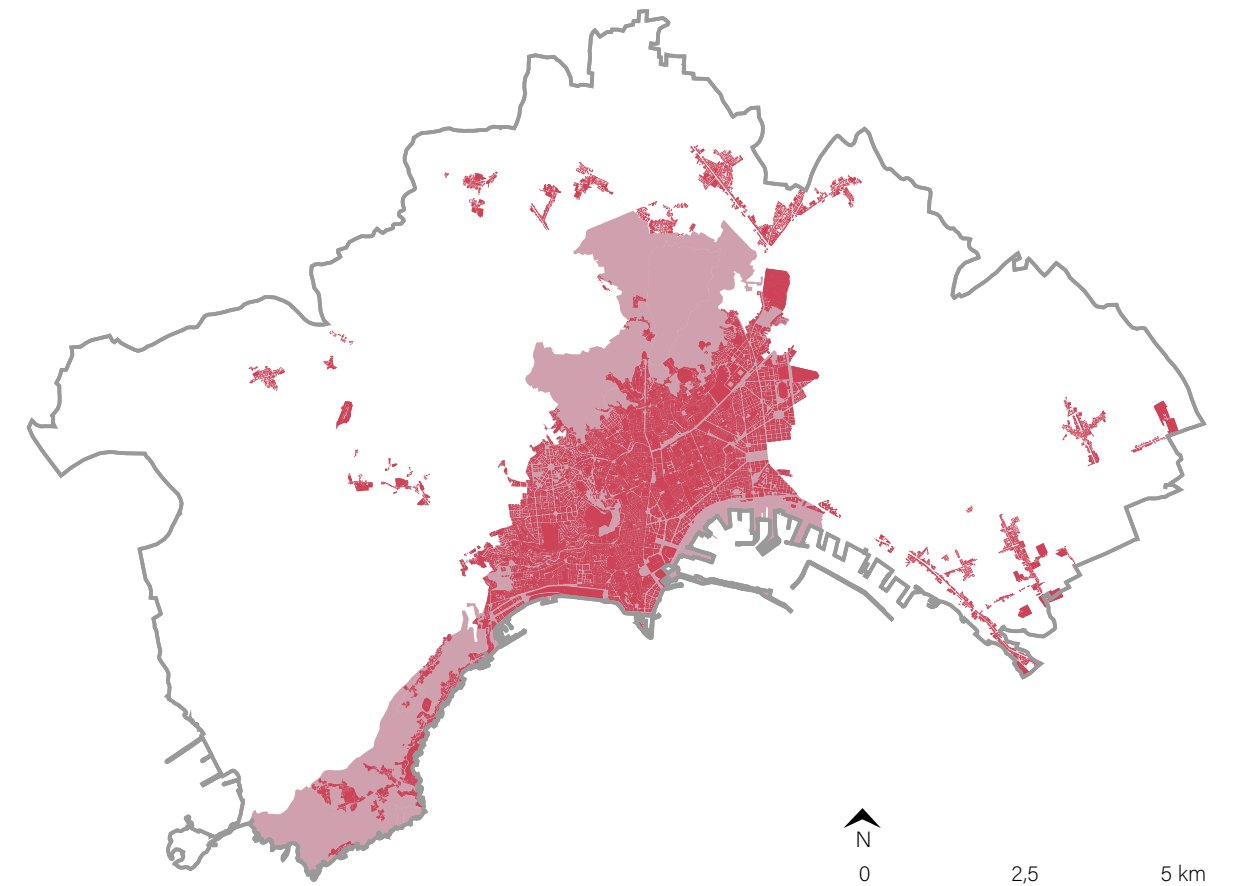


Fig.22 Top: Centro Storico in darker pink and UNESCO buffer zone in light pink. Bottom: Naples' green areas. Source of shapefiles: Comune di Napoli

a wide range of architectural styles and historical periods, including Greek, Roman, Medieval, Renaissance, and Baroque.

2. Archaeological Areas of Pompeii, Herculaneum, and Torre Annunziata: This UNESCO site includes the ancient Roman cities of Pompeii, Herculaneum, and the Villa Poppaea in Torre Annunziata. These cities were buried under ash and volcanic debris during the eruption of Mount Vesuvius in 79 AD, preserving them remarkably well.

3. Palace of Caserta, with the Park, the Aqueduct of Vanvitelli, and the San Leucio Complex: The Royal Palace of Caserta is a magnificent palace built in the 18th century for the Bourbon kings of Naples. It is one of the largest royal residences in the world and features a vast park, an impressive aqueduct, and the San Leucio Complex, which includes a silk factory and a model town.

4. Costiera Amalfitana (Amalfi Coast): While not directly in Naples, the Amalfi Coast is located nearby and is also part of the UNESCO World Heritage list. The Amalfi Coast is renowned for its stunning landscapes, picturesque towns, and dramatic cliffs overlooking the Mediterranean Sea.

The centre, known as the “Spaccanapoli,” features narrow, winding streets that follow the ancient Roman layout. This organic street pattern, while challenging for vehicular traffic, contributes to the city’s charm and authenticity. The historic centre also showcases magnificent architecture, including palaces, churches, and piazza, which serve as focal points for



Fig.23 Napoli towards east-northeast direction, in the background to the right next to the high-rise buildings is the Napoli Centrale main station, the church on the right with the green roof is the Basilica Santa Chiara, 2011. Source: <https://commons.wikimedia>

social and cultural activities.

Naples’ UNESCO World Heritage Sites have a big impact on urban planning, directing development while safeguarding the city’s cultural heritage, promoting sustainability, controlling tourism, and involving the local population. Naples’ urban planning is significantly impacted by the presence of these UNESCO sites for the following reasons:

1. Preservation of Cultural Heritage: Sites recognized by the UNESCO organization have exceptional cultural or natural value. As a result, Naples’ urban planning aims to maintain and safeguard these locations, ensuring their long-term viability and preserving their historical and cultural significance. This includes rules and guidelines that guard against the encroachment of contemporary developments and guarantee the preservation of the distinc-

tive character and integrity of the UNESCO sites.

2. Restoration and conservation: Naples’ urban planning takes into account the preservation and restoration of UNESCO World Heritage Sites. Historic structures, archaeological sites, and urban environments are all preserved with special care. To make sure that any development or renovation projects adhere to preservation principles, urban planners closely collaborate with heritage specialists, architects, and archaeologists.

3. Sustainable Development: UNESCO promotes sustainable development methods in and around World Heritage Sites. Naples’

urban planning takes sustainability into account as it attempts to balance the preservation of cultural heritage with urban growth. This entails fostering eco-friendly programs, protecting open spaces, and enhancing infrastructure while having as little of an impact as possible on the UNESCO sites and the area around them.

4. Tourism Management: Urban planning in Naples takes into account the management of tourism flows to ensure a sustainable and satisfying visitor experience. UNESCO sites frequently draw large numbers of tourists. This entails planning pedestrian-friendly areas, coming up with practical transportation options, building visitor centers, and putting rules in place to manage the effects of tourism on the sites.

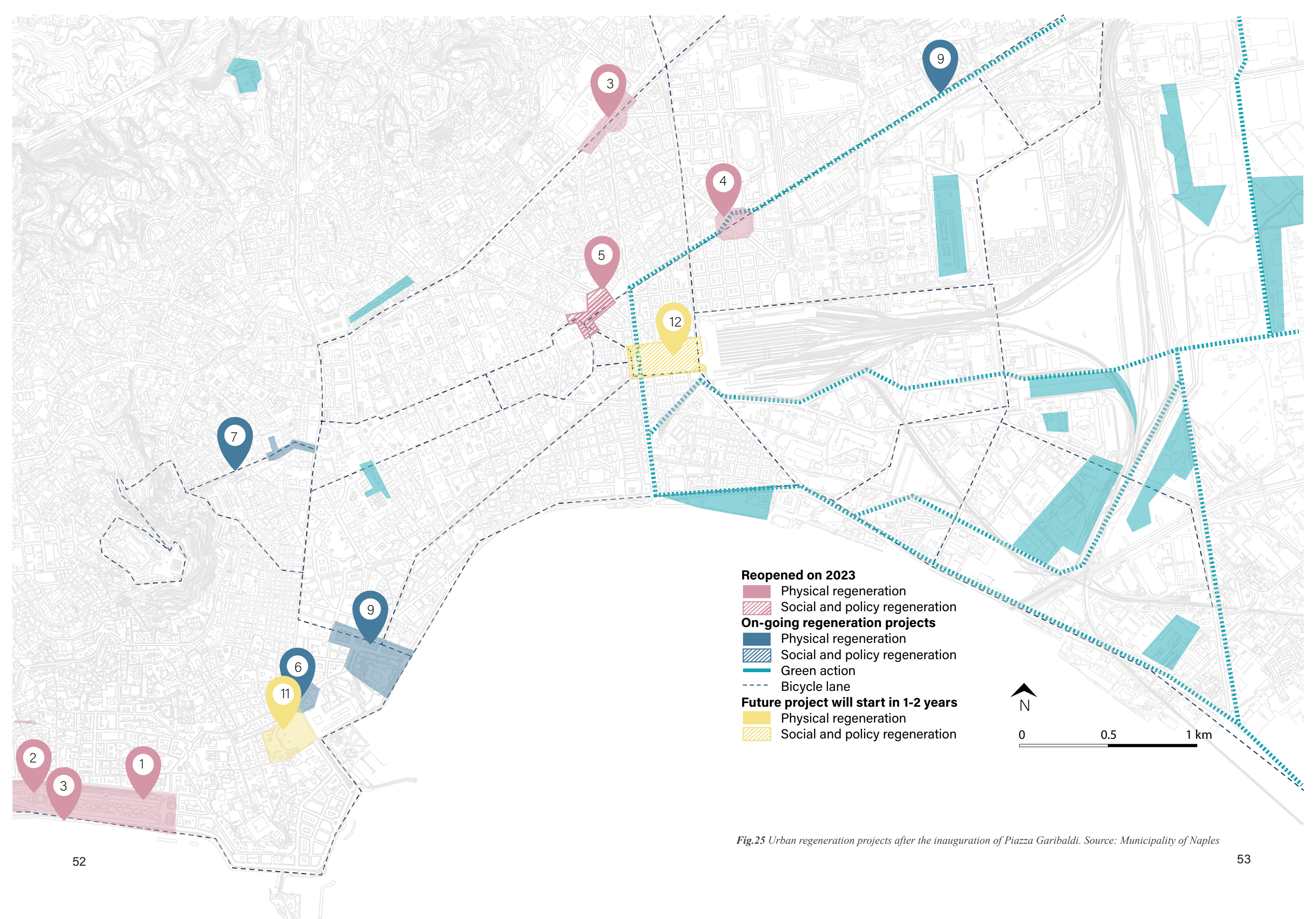
5. Community Involvement: Naples’ urban planning recognizes the value of involving local communities in the maintenance and administration of UNESCO sites. Programs for community engagement are put in place to increase awareness, offer education, and encourage a sense of ownership among locals. These initiatives are designed to make sure that the neighborhood gains from the UNESCO designation and actively contributes to the city’s sustainable growth and preservation.

Napoli’s urban planning has faced challenges in accommodating the needs of a modern, growing city. Rapid population growth and urbanization have led to the expansion of the city beyond its historic core. Suburban areas have emerged, characterized by high-rise buildings and residential complexes. However, this expansion has often occurred without a comprehensive urban planning strategy, resulting in issues such as inadequate infrastructure, traffic congestion, and informal settlements.

In the bustling city center of Napoli, numerous physical constructions are underway as part of the city’s comprehensive restoration project. The urban transformation aims to revitalize the entire area, breathing new life into historical landmarks and public spaces. Amidst this vibrant scene, social and cultural activities are also flourishing, with NGOs actively engaging in the surrounding area of Piazza Garibaldi. Notably, the Dedalus Asso-



Fig.24 Tourist walk in Piazza Garibaldi towards the train station. Source: Author



ciation, in collaboration with the Municipality of Naples, is spearheading the “La Bella Piazza” project, a promising initiative designed to bring together various stakeholders and partners to enhance the square’s development. Through these ongoing and future urban projects, Napoli is poised to embrace a dynamic future, where the convergence of physical improvements and cultural activities promises to create a thriving and inviting urban landscape.

Furthermore, recent efforts have been made to address these urban planning challenges and revitalize Napoli. The city has implemented initiatives to improve transportation systems, enhance public spaces, and preserve its cultural heritage. Urban regeneration projects have focused on revitalizing neglected areas, converting abandoned buildings into cultural and recreational hubs, and promoting sustainable development practices. These efforts aim to strike a balance between preserving Napoli’s historic identity and addressing the needs of a modern, liveable city.

Referring Municipality of Naples and the Metropolitan City website, there are several urban regeneration projects that were started following the requalification of piazza garibaldi, which this year just re-open after regeneration process:

1. Piazza vittoria (March, 2023)
2. Piazza della repubblica (March, 2023)
3. The Rotonda Diaz, the Mergellina Gardens, Piazza Sannazzaro, Piazza Carlo III (July, 2023)
4. Piazza Nazionale
5. Porta capuana, porta media, porta del mercato (2014-2020)

Requalification projects that are going on right now:

6. Corso Italia and Piazza Trieste
7. Sustainable Urban Mobility Plan (PUMS) bicycle lanes
8. URBACT
9. Piazza Municipio

10. NapIEST - Urban regeneration of Napoli East

Future projects that are about to be started:

11. Piazza del Plebiscito (2023-2025)
12. La Bella Piazza, Piazza Garibaldi (2024-2026)

4.1.2 ACKNOWLEDGING NAPLES’ URBAN FABRIC

Naples is made up of a tangled web of imagined and actual urbanisms that overlap and respond to various, though frequently complimentary, needs and desires (Dines, 2012). The urban fabric of Napoli is a testament to the city’s rich history, cultural diversity, and architectural heritage. The organic layout of its streets, influenced by ancient Roman planning, creates a unique and intricate network of alleys, squares, and neighbourhoods. The historic centre, with its narrow streets and magnificent buildings, stands as a remarkable example of the city’s urban fabric, attracting visitors from around the world.

Acknowledging Napoli’s urban fabric also entails recognizing the challenges it faces. The city has experienced rapid population growth, leading to the expansion of suburbs and the need for modern infrastructure. Over the years, efforts have been made to balance the preservation of its historical character with the demands of a growing metropolis.

Moreover, Napoli’s urban fabric is characterized by the diversity and resilience of its neighbourhoods. Each district has its distinct personality, fostering a strong sense of community and local identity. From the lively markets of Quartieri Spagnoli to the upscale districts of Chiaia, Napoli’s neighbourhoods contribute to the tapestry of its urban fabric, creating a cityscape that is vibrant and dynamic.

In understanding Napoli’s urban fabric, it is essential to appreciate the ongoing efforts in urban planning and regeneration. The city has embarked on projects to revitalize neglected

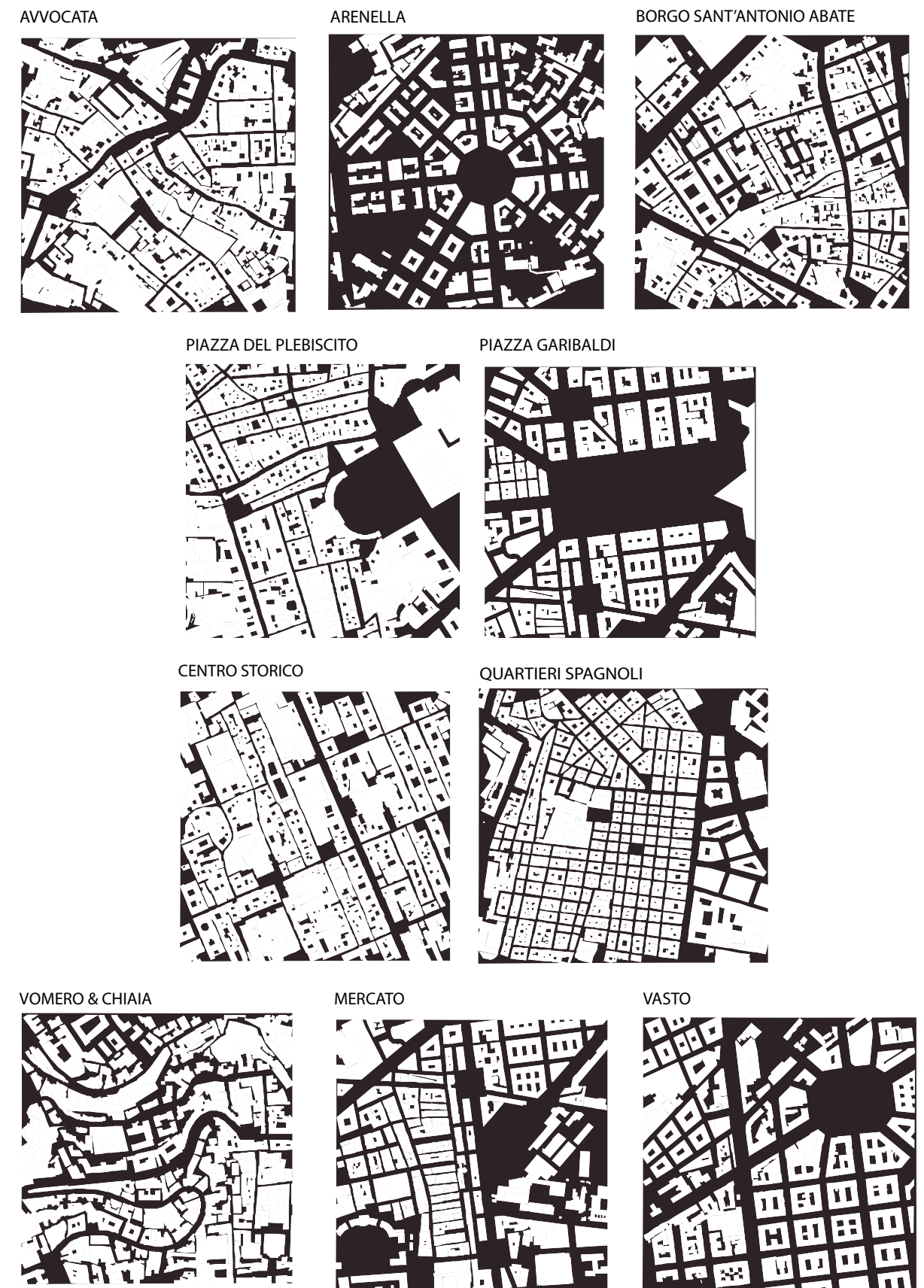


Fig.26 500x500 m figure ground of different neighbourhood in Napoli, each of the area has their own character, responding to different needs and desires. Source of shapefiles: Comune di Napoli

areas, improve infrastructure, and promote sustainable development. These initiatives aim to enhance the liveability of the city while preserving its historical and cultural significance.

4.1.3 THE ROLE OF PIAZZE IN THE NEAPOLITAN'S LIFE

While people's life in Napoli is deeply intertwined with the city's vibrant culture, Naples is a difficult city to rule, live in, and survive in; it's difficult to support or condemn without seeming clichéd, and it's difficult to claim one's right to disinterest there. Naples also a city that perpetually challenges preconceptions about urban processes and the vocabulary that we unquestioningly (Dines, 2012).

Naples has historically been viewed as a pathological exception: a bloated, preindustrial city of chronic social and economic problems, characterized by peculiar cultural practices, inventive survival strategies, and an apparent lack of urban order. Once a degenerate urban template, Naples experienced underdevelopment after WWII, becoming a city of blocked growth and underdevelopment (Dines, 2012). At the time, local soci-

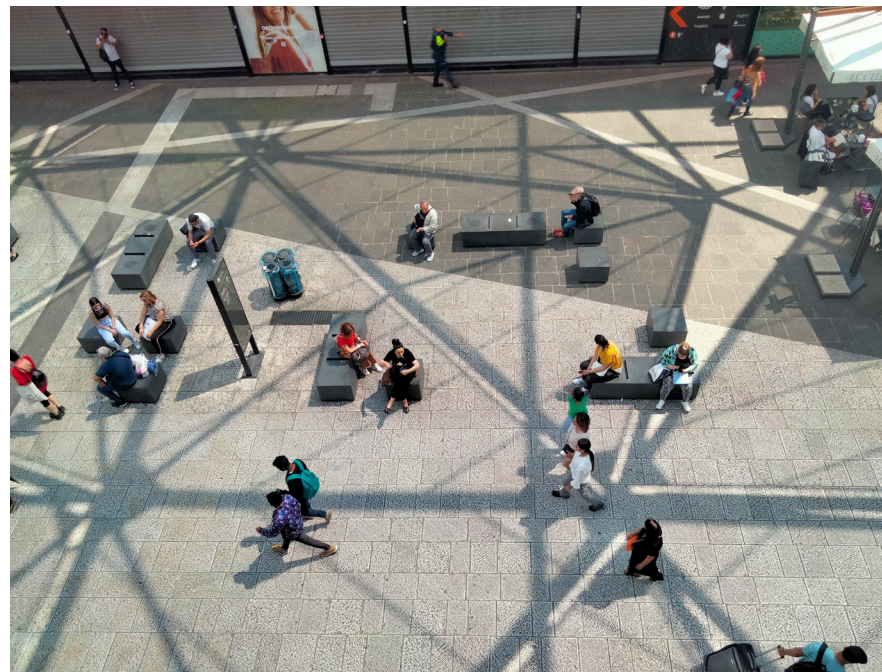


Fig.27 People sitting in the Galleria Piazza Garibaldi area. Photo: Author

ety was made up of an omnipotent political and economic ruling class, an unproductive, parasitic middle class, a small, historically defeated, enlightened bourgeoisie, a dense concentration of urban poor in the city center, and a dispersed proletariat working in a handful of heavily subsidized industrial poles on the city's outskirts (Allum 1973).

The city was perceived to have reached its lowest point in the 1980s and early 1990s, and for many people in Italy and abroad, the city came to represent urban decay (Dines, 2012). Naples had a declining population of just over one million during the time and was at the center of a growing metropolitan area totaling more than three million people.

Long used as ideal indicators of modernity and development, streets, squares, parks, and other public spaces are also frequently invoked to criticize populations, social customs, and urban traditions (Dines, 2012). They are a part of a larger political conversation about citizenship that touches on issues of social justice, power, control, and belonging. There is, however, always a disconnect between political language and actual reality. Because responses and interruptions from the ground continually shape open public space, it is also an ongoing process.

Urban spaces are crucial to the processes by which urban identity is created, altered, and reproduced. They serve as sites for social interaction, cultural expression, and political contestation. Additionally, spaces can reflect the values and aspirations of a community as well as shape its collective memory and sense of place. Planning urban spaces and their physical and social aspects is becoming increas-

ingly important in the modern world, where city identities are rapidly eroding and disappearing due to globalization and urbanization. Urban design not only aims to create aesthetically pleasing and functional spaces, but also seeks to promote social equity, environmental sustainability, and economic prosperity. By incorporating the principles of urban design into city planning, we can create vibrant and livable communities that reflect the unique character and identity of each place.



Fig.28 Historic market in Porta Nolana. Source: Author

In a form of tradition, piazza or squares have important role in the shape and spatiality of the city. As public squares in Italy, piazza hold significant importance in the lives of people in Napoli, serving as social hubs and gathering places for the community. The people of Napoli actively interact with and utilize the piazza, contributing to a vibrant and dynamic urban atmosphere. The question is, does the value stay in the piazza these days with the urban regeneration going?

Piazza in Napoli, just like other places in the country are central to the social fabric of the city. They serve as meeting points, where friends, families, and neighbours come together to socialize, engage in conversations, and enjoy each other's company. Piazza provides spaces for people to connect, catch up on news, and share stories, reinforcing the strong sense of community in Napoli. People in Napoli perceive piazza as essential public spaces that facilitate social interactions, cultural expressions, and community engagement. Piazza serves as

multifunctional hubs that bring people together, create a sense of place, and contribute to the unique way of life and identity of the Ne-

apolitan people.

Squares are also utilized for various activities and events. Local markets, such as the historic Mercato di Porta Nolana or Mercato di Pignasecca, often take place in piazza, offering fresh produce, fish, and other goods. Festivals, concerts, and performances frequently animate the piazza, bringing music, art, and cultural celebrations to the public realm. Piazza become stages for impromptu street performances, creating an atmosphere of joy and entertainment.

In Napoli, piazza are not just functional spaces but also visually and architecturally significant. Many piazza boast stunning historical buildings, churches, and monuments, adding to their cultural and aesthetic appeal. Piazza del Plebiscito, for example, is an iconic square with grand architecture and serves as a symbol of Napoli's rich history and grandeur.

The perception of piazza in Napoli is rooted in their historical and cultural significance. Piazza are seen as extensions of people's homes, where they can experience a sense of belonging and collective identity. The lively and bustling nature of piazza reflects the character of the city itself, evoking a sense of authenticity and vibrancy.



Fig.29 Piazza Garibaldi in Napoli. Retrieved from www.perraultarchitecture.com on 12/08/2023.

4.2 GETTING TO KNOW PIAZZA GARIBALDI IN NAPOLI

Piazza Garibaldi is a huge square situated in front of the city's main railway station. Since the middle of the 1980s, this piazza has served as a multipurpose space for several immigrant groups as the center of the city's public transportation system. Considered as an open and tolerant city for newcomers, Naples soon was seen as Italy's immigrant city after Rome, Milan, and Turin (Dines, 2012). Both local and migrant communities can be found in the piazza though; they have been repeatedly relocated as a result of urban renewal initiatives.

In 2002, Dines undertook an ethnographic field study at Piazza Garibaldi, Naples, in response to criticism that the "new" Naples, at that time, excluded immigrant communities. While numerous immigrant groups now use Piazza Garibaldi and the area around it for a variety of purposes, in the 1990s, a new idea for it as the "gateway" to the revitalized historic heart of the city emerged (Dines, 2002). Prior to the 1990s, traffic, pollution, and crime were perceived as embodiments of the mate-

rial and social problems of the city at Piazza Garibaldi. Above all, the large number of immigrants in and around the piazza began to be perceived by the public as a major issue.

The character of piazza Garibaldi as a public area changed in the 1990s. Naples is considered to be a relatively open and accepting city for immigrants in the most recent research. According to the same report, there is "negligible" racial discrimination in Naples (Morlicchio, 2001, p. 102). The practical experiences of the city's newcomers are sometimes linked to the Neapolitan maxim "l'arte d'arrangiarsi" — the art of getting by in the face of hardship — as proof of their "assimilation" into a distinctive urban way of life. Furthermore, it is misleading and problematic to equate "tolerance" with Naples' purportedly unrestrained urban life (Dines, 2002). As in other parts of the city, immigrants were physically very present in Piazza Garibaldi, but this presence was also subject to hegemonic social codes and controls (Dines, 2002).

Following the previous research done in Piazza Garibaldi to see the relationship between

urban renewal and immigration by Dines (2002):

"Observation work was carried out during 1999 and 2000 to record the immigrant presence in the piazza. A series of contacts piazza were simultaneously developed over the period through different channels including immigrant associations and a legal advice centre. A series of recorded in-depth interviews were carried out with institutional figures (for instance the Palestinian head of the CGIL immigrant bureau) and individuals who had a long-standing relationship with the (such as immigrant shop assistants)."

Piazza Garibaldi, now one of the largest squares in Europe, is a centre for cultural exchange as well as a venue to take in the history of Naples. Piazza Garibaldi, one of Naples' most recognizable sites, is now a crucial component of the city's historical tourism sector. Its advantageous location at the city's entry makes it the ideal place for visitors to begin their exploration of Naples' extensive

historical and cultural legacy. Piazza Garibaldi effectively conveys the bustling urban life, patriotism, cultural diversity, and historical history of Naples.

Naples has a long history, and the city's architecture showcases a variety of architectural eras. Piazza Garibaldi noticeably different among other buildings around which are characterized by several historical eras and architectural movements that have left their imprint on the urban fabric of the city. The Renaissance, Baroque, and Neoclassical styles are only a few of the architectural styles

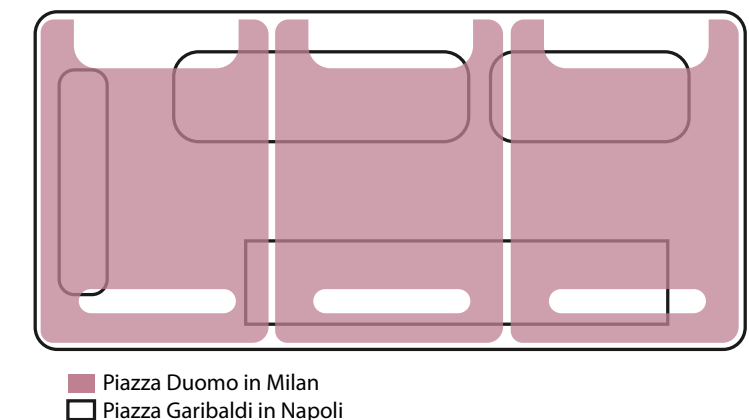
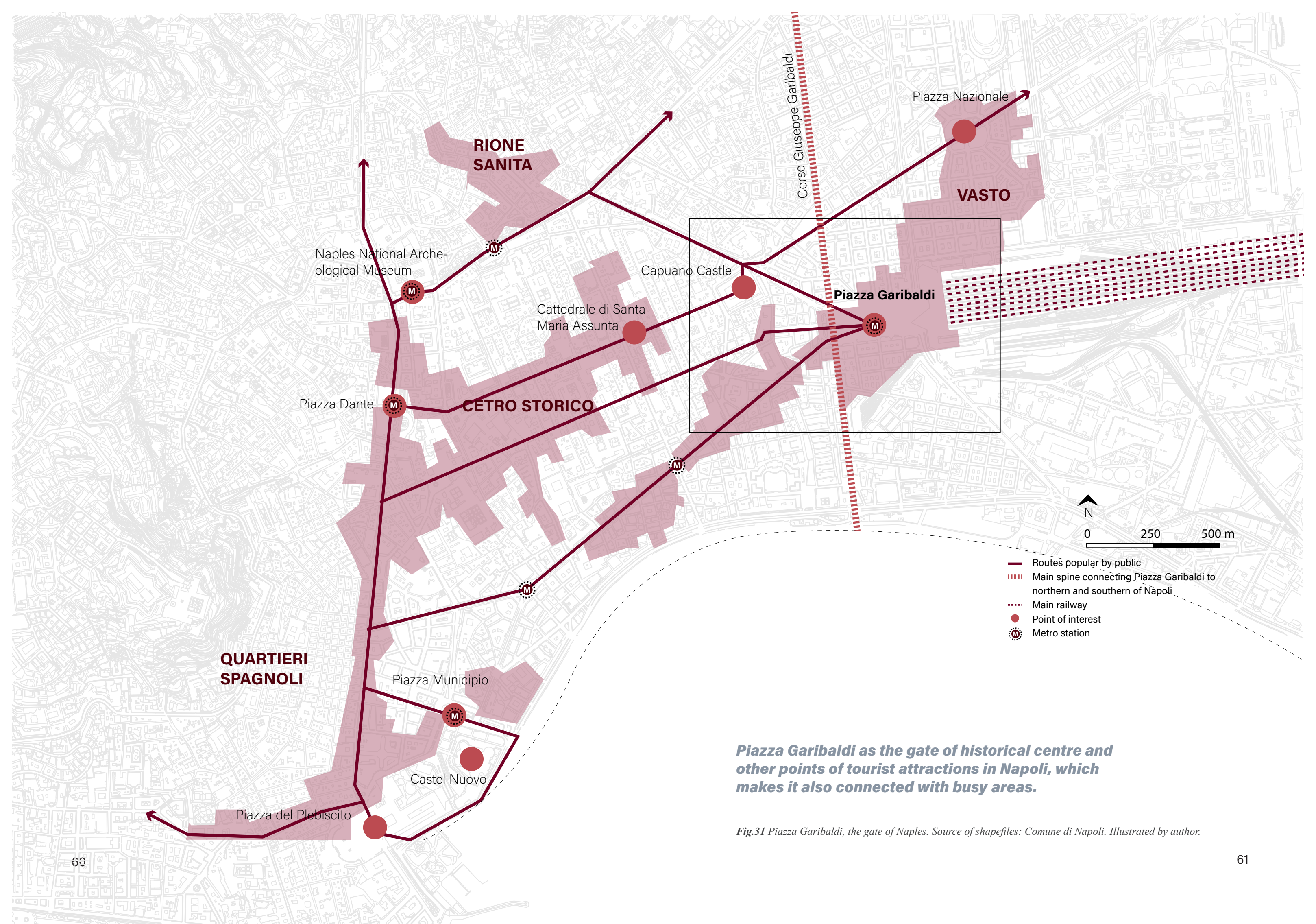


Fig.30 Superimpose Piazza Duomo Milan and Piazza Garibaldi Naples. Source: Author



Piazza Garibaldi as the gate of historical centre and other points of tourist attractions in Napoli, which makes it also connected with busy areas.

Fig.31 Piazza Garibaldi, the gate of Naples. Source of shapefiles: Comune di Napoli. Illustrated by author.



Fig.32 Architecture styles around Piazza Garibaldi in Naples, Italy. Source: Author

that have influenced modern architecture. The finished result is a distinctive fusion of architectural components that highlight Naples' rich cultural past. These structures also add to the central part of the city's attractiveness and character with their vivid colors and detailed details. Some of the key architectural influences might be observed around the central area of Naples are explained below.

Particularly in churches, palaces, and civic structures, Naples has a lot of baroque architecture. The complex façade, dramatic use of light and shadow, and rich embellishment that define this style. Examples include the Royal Palace of Naples and the Church of Gesù Nuovo. It was a more theatrical interpretation of Renaissance architecture, with dramatic lighting, brilliant colors, and optical tricks. Although not as prevalent as Baroque, Naples still has a strong Renaissance style that is frequently combined with Baroque features. A building in the city designed in the Renaissance style is the Certosa di San Martino.

During the 18th and 19th centuries, Naples saw a surge in Neoclassical architecture. This style draws inspiration from classical Greek and Roman architecture, emphasizing symmetry, clean lines, and a sense of grandeur. The facade of the Teatro di San Carlo is a no-

table example. Naples, like any other city, has its fair number of modern and contemporary buildings, while the core area is more likely to include historical designs. Moving away from the historic center may reveal more modern structures. Naples does, however, have a distinctive architectural identity that has been shaped over many years by the city's geography, history, and cultural legacy. The use of vivid colors, winding streets, and a feeling of closeness in some regions are examples of this. Naples's religious and cultural heritage has produced a large number of churches, cathedrals, and other religious buildings in a range of architectural styles.

Due to the city's long history of growth, the city's architecture is a synthesis of these designs, frequently built on top of one another. A vast range of architectural styles can be seen in Naples' central district, which together illustrates the history of the city. Naples' diverse architectural styles, which range from Neoclassical to Renaissance and from Gothic to Baroque, are incredibly alluring. These religious structures' detailed carvings and elaborate ornamentation are a monument to the city's artistic legacy and the dedication of its citizens over the years.

4.2.1 THE REVOLUTION OF PIAZZA GARIBALDI

The revolution and the unification of Italy have a tremendous historical and cultural significance for Piazza Garibaldi. It serves as a representation of the spirit of revolution and unification that were essential in forming contemporary Italy. The square acts as a monument to the Neapolitan Revolution's historical importance and the efforts of individuals like Garibaldi to the effort to unify Italy. Piazza Garibaldi has changed over time to suit Naples' shifting demands and personalities.

Other than its historical values, the main elements that have helped shape Piazza Garibaldi's identity are its role as transportation hub and the symbol of cultural exchange and urban development. The current renovations are intended to maintain the building's historical value and status as a symbol of Italian unity while also transforming it into a useful, appealing, and easily accessible area for locals

and guests. Due to its lengthy history, historical occurrences, cultural significance, urban development, and interactions between people who frequented the square have all contributed to shaping Piazza Garibaldi's identity over time. The numerous cultural interactions that take place in Piazza Garibaldi have created the square's identity. It draws people from various backgrounds, including locals, visitors, immigrants, and commuters, due to its central location. The contacts between these people aid in the development of a multicultural identity, which is evident in the range of languages spoken, cultural influences on the food served, and cultural events held in and around the plaza.

19th century

The Piazza Garibaldi Revolution, sometimes referred to as the Neapolitan Revolution or the

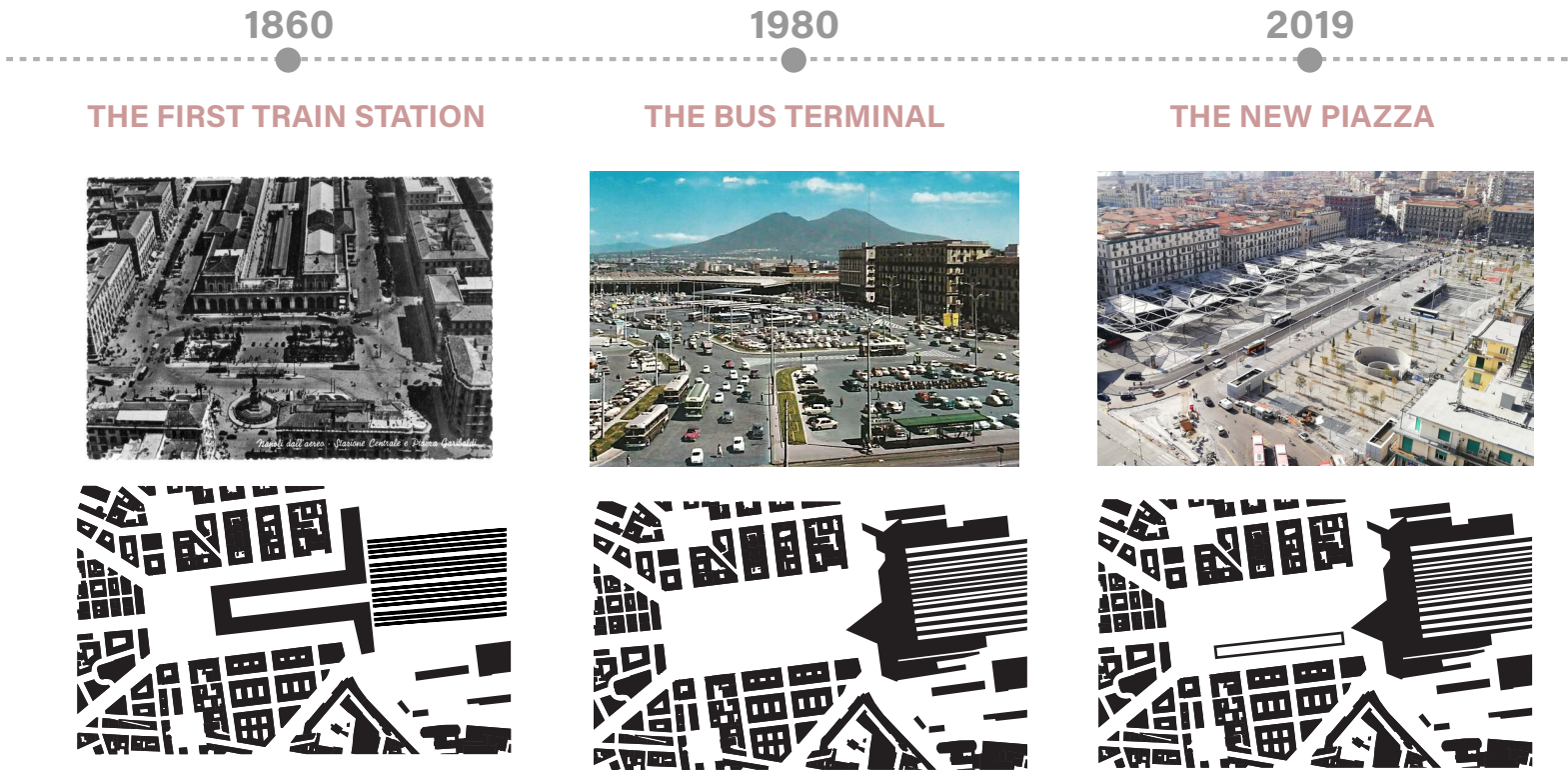


Fig.33 The revolution of figure ground map of Piazza Garibaldi 1860-2019. Photos: GoogleEarth. Shapefiles: Comune di Napoli



Naples is somewhat the mirror of its station: restless, beautiful, damned by the renovations and by the faces of the people who govern it. And today, with the construction sites finally completed, she is back there, to welcome her children who, for one reason or another, have left the city.

<https://storiNapoli.it/2020/05/31/piazza-garibaldi-stazione-storia-citta/>

Fig.34 The revolution of Piazza Garibaldi. Illustration: Author



Fig.35 The revolution of figure ground map of Garibaldi entered Napoli. Source: <https://commons.wikimedia.org/> accessed on 12 July 2023



Fig.36 Destruction of ancient walls in 1892, 10 years before the statue of Garibaldi was built in this exact spot. Source: <https://storienapoli.it/>



Fig.37 The old Piazza Garibaldi, 1860s. Source: <https://i.pinimg.com>

Revolution of 1860, was a crucial moment in the unification of Italy. It occurred within the larger Risorgimento movement in Naples and the neighbouring Southern Italian provinces.

Italy was divided at that time into a number of states, including the Bourbon-ruled Kingdom of Naples. Giuseppe Garibaldi, a well-known Italian patriot, and his volunteer army, the “Redshirts,” began a campaign in 1860 to free Southern Italy and unite it with the Kingdom of Sardinia under King Victor Emmanuel II.

The Piazza Garibaldi was important to this revolution. The area served as the focal point of Garibaldi and his forces’ triumphal march when they arrived in Naples on September 7, 1860. In recognition of Garibaldi, who had come to represent the Italian nationalist movement, the square was given a new name. The renaming of the area was a component of a larger initiative to honor Garibaldi’s accomplishments and his contribution to the unification of Italy.

The liberation of Sicily and Naples from Bourbon rule by Garibaldi during the revolution was a key turning point in the unification process that helped bring Italy together. The Kingdom of Naples and Sicily was subsequently incorporated into the Kingdom of Italy, which was formally proclaimed in 1861, thanks to this move.

At the square, a monument honoring Garibaldi was built in 1891. Even today, the statue of Garibaldi riding a horse is a noticeable element of the square. In the past, Piazza Garibaldi was referred to as Piazza delle Ferrovie (Railway Square) because of its proximity to the late 19th-century Naples Central Station. As the needs of the city and its inhabitants changed over time, Piazza Garibaldi underwent a number of alterations, including the creation of commercial and retail areas to meet the need of locals and visitors. A variety of options for dining and shopping have been established, including shops, department stores, and restaurants. Naples appeared to experience a significant improvement in its situation approaching 20s century, and the piazza slowly showed a

beautiful and biting ethnography of the urban poor in the historic centre of the city.

20th century

The transformation of the ‘inconvenient neo-classical station’ into ‘one of the most beautiful and vast stations in Italy’ (Tornincasa, 1961) not only serves as a testament to the extensive urban renewal, but also offers tourists a clear example of the progress made in recent years. The revitalized station will stand as a symbol of Naples’ commitment to creating a well-deserved future for its residents and visitors alike.

The Achille Lauro-owned daily “Roma,” which was run by the monarchists, welcomed the upcoming makeover with the headline: “Another great step towards Naples’ revival” (3 March 1956). ‘The new, imposing Piazza della Ferrovia (now Piazza Garibaldi) and the renovated Piazza Municipio will be the grand receptions for all those who come, by land or sea, to visit our wonderful, welcoming and hospitable city, which, with gigantic bounds, has set out on the road to a well-deserved future’ (Roma, 25 March 1956).

The new station and piazza layout, on the other hand, were not well received by the public. The bottleneck effect created by the station (Dines, 2012) resulted heavy traffic concentrated on the Piazza Garibaldi. The view is far worse than the old piazza for which Neapolitans have fond memories, as the piazza’s unobstructed view of Vesuvius - the one aspect of the new station’s design that was universally praised - would be quickly defaced by private housing blocks that mushroomed around its lower slopes (Dines, 2012).

The figure of Antonio Bassolino, the city’s current mayor, was a key component of the new Naples that was later arising during 1993 (Dines, 2012). Historical monuments were restored, piazzas and streets were repaved and made impassible to vehicles, and a variety of outdoor events were organized in an effort to draw people back to what were viewed as ne-



Fig.38 Piazza Garibaldi 1941. Source: <https://commons.wikimedia.org/wiki>. Accessed on 12 July 2023



Fig.39 Piazza Garibaldi 1950 before demolition. Taken from Dines, 2012. Photo: Courtesy of AArchivio Fotografico Parisio



Fig.40 Demolition of the old station building in the 60s. Source: <https://storienapoli.it/2020/05/31/piazza-garibaldi-stazione-storia-citta/>

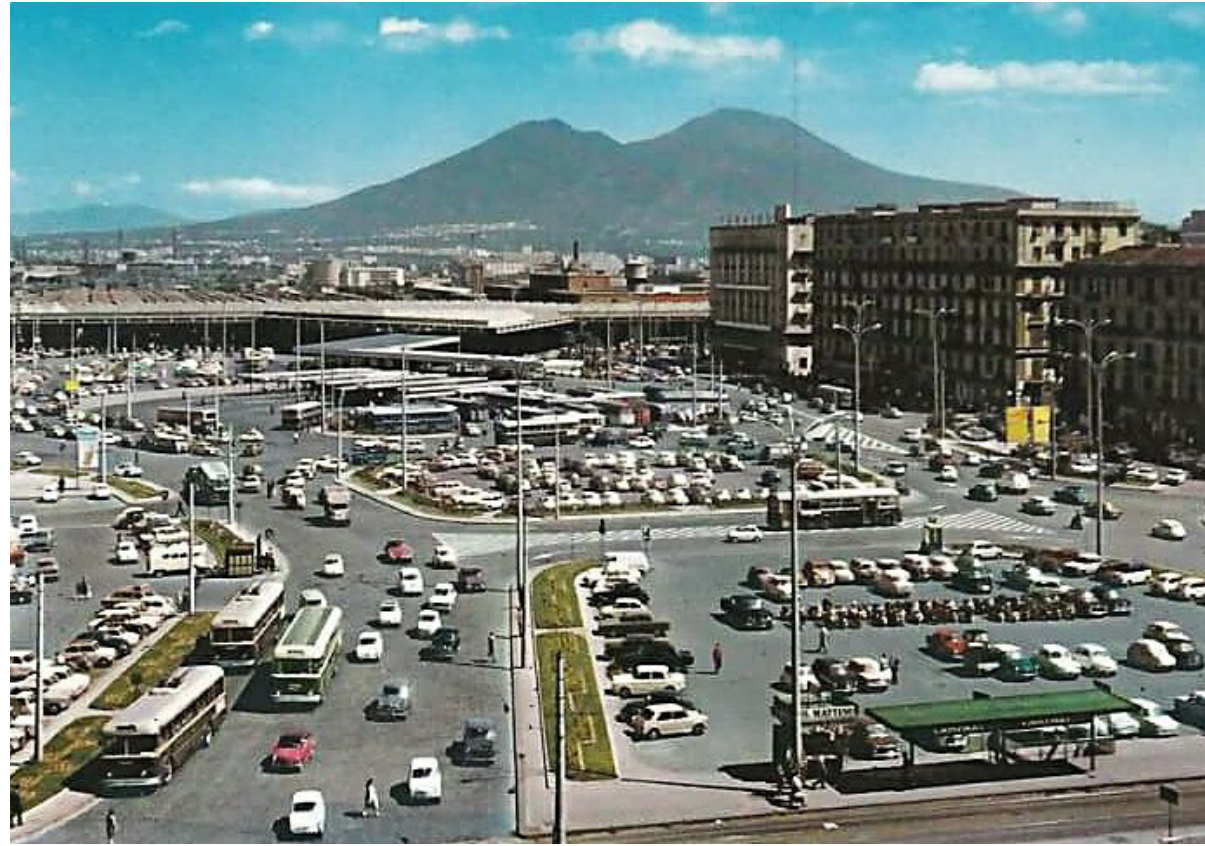


Fig.41 Piazza Garibaldi became transport hub for trains, bus, and private vehicles, 1971. Source: <https://commons.wikimedia.org/wiki>. Accessed on 13 July 2023

glected public areas. This strategy sought to alter Naples' bad reputation and lay the foundation for future economic growth through the use of tourism and foreign investment.

The so-called "Bassolino phenomenon" (Petruzewicz, cited in Dunford and Greco 2006: 11) resonated across international academic circuits, with Bassolino standing out for having a clear understanding of the issues facing Naples and a realistic agenda centered on the restoration of democratic accountability and legality in daily life, the publicly-controlled redevelopment of former industrial areas, as well as investment in the city's cultural heritage.

Naples has undergone a profound transformation throughout the Bassolino era, with glaring inconsistencies to the Naples of the past. The Bassolini effect proved effective in restoring "local identity" as though it responded to a set of generally acknowledged, beneficial criteria (Dines, 2012). New tourist routes had been constructed that included Piazza Garibaldi

and restored spaces and monuments.

At this moment, Piazza Garibaldi has been the economic and social arena for a significant section of Naples's immigrant population for over a quarter of a century, since the North and West Africans first began to arrive. Piazza Garibaldi has been a magnet for a variety of immigrant groups drawn by low rents and hotels, as well as the area's traditional role as a meeting place and commercial exchange (Dines, 2012). Bassolino administration and local media, also still, sought to conceive the same space as the 'gateway' to the centro storico, but the Piazza was instead represented as its problematic opposite, and attempts to reshape the space came to be framed by security concerns and exclusive definitions of the public realm (Dines, 2012).

After 1993, there was a revived focus on tourism and greater care for the city's reputation, thus it would be envisioned as a strategic location in discussions about Naples. While Centro Storico and Piazza Plebiscito can serve

as the representation of the new Naples, why couldn't Piazza Garibaldi? The city was also frequently seen by local politicians, the media, academics, and many immigrants as being more prone to difference.

The Piazza Garibaldi in the 1960 after construction was not well-received by the general public, who criticized its vast dimensions as un-Neapolitan and rarely featured in the city's symbolic cartography (Dines, 2012). A nostalgic myth grew around the old station and its "intimate" piazza, with an article in *Il Mattino* claiming to unearth the "glorious history" of Piazza Garibaldi in 2000. Mario Isnenghi labels these modernization upshots as "piazzali," spaces where everything is too big, open, disproportionate, and neither buildings nor passersby are to scale. At this time, the insecurities felt among people towards this piazza became stronger and stronger.

Piazza Garibaldi would be viewed as a "unregenerate" area that continued to be engulfed in traffic, pollution, social unrest, and illegal activity (Furbey 1999). The public's perception of this "'hole" of vast dimensions' (Amato 1992: 91) has traditionally been closely linked to the social and economic character of the surrounding area, popularly known simply as 'La Ferrovia' (The Railway), which includes the adjacent neighbourhoods of Vasto, La Duchesca, and the northern part of the Mercato district (Dines, 2012).

Issues like crime, urban decay, and rubbish were citywide, not space-specific. Piazza Garibaldi was rarely discussed in city debates until the 1990s, primarily focused on traffic. The original intention of the station and piazza was to improve rail service and road traffic circulation. The vision of urban renewal was overshadowed by administration's initiatives, which pursued Piazza Municipio instead as a tourist gateway to modern Naples (Dines, 2012). The station area's social aspect was rarely alarming, but its promiscuous, unruly aspect was sometimes considered part of its allure.

In 1994, G7 was held in Naples and Piazza

Garibaldi became 'a testing ground for first impression of the city' (Dines, 2012) or a 'biglietto da visita' meaning visiting card or some way the city presenting itself to new people. After the summit, local politicians rose this common understanding claiming that Piazza Garibaldi is not a best thing to represent the Naples experience to tourists. The summit was vital in redefining the importance of Piazza Garibaldi as public space in Naples, as it included the 'cleaning' and 'tidying up' the piazza to welcome the participants of G7, relocated in the process the merchants, including shopkeepers which claimed that parking areas in the piazza was important to their trade. Their presence at the time was considered as 'a distorted image of Naples' (Dines, 2012) and it was certainly 'not a pleasant image' (*Il Mattino*, 5 May 1994). There is a contradiction here where the governments wanted to keep Naples as an open city which has 'the greatest history of tolerance and friendship towards other peoples of the world' (*Il Mattino*, 5 May 1994, quoted from Dines, 2012).

Towards the end of the 1990s era, the piazza labelled as dirty, chaotic, noisy, and polluted (Marciano and Saulino 1995; Macaluso 1995), while the space was operated by informal economic activities and marginal groups. Its urban decline and poor environmental condition gave Piazza Garibaldi the title of 'zona di degrado' of centro storico (Dines, 2012), and labelled as 'dangerous' or 'at risk' (Landuzzi 1999b; Foot 2001a).

However, there is limited historical analysis of Naples' 1990s debate, lack of connection to political processes, and interest in subjective encounters with the city; that the optimism of the 1990s appears a distant memory (Dines, 2012). Being the economic and social arena with such vital function of public transportation hub, the piazza slowly became infamous as the most congested area in the city.

With the bustle of the station area, Piazza Garibaldi continued serving as a symbol of everyday urban life in central Naples for a long time.

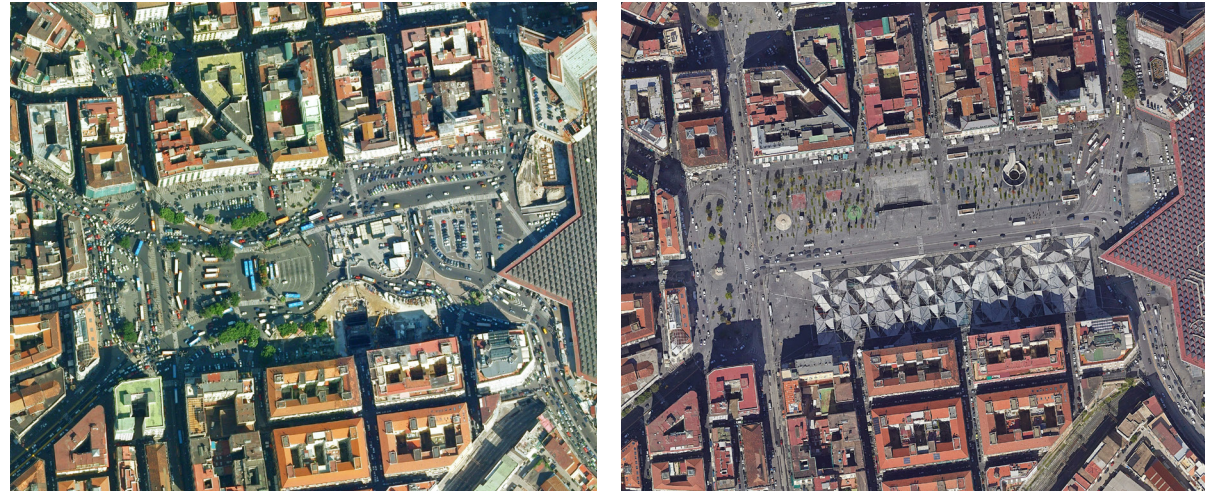


Fig.42 Piazza Garibaldi from above in September 2007 and November 2022. Source: Google Earth

21st century

The plaza received changes at the turn of the 20th century to handle growing transportation requirements, including the building of tram lines and the widening of roads. Piazza Garibaldi has undergone continuous refurbishment initiatives over the past ten years to improve both its usability and appearance. The square's pavement has been updated, better lighting has been put in place, and the local infrastructure has also been enhanced. These efforts were made to change the perceived sentiment of disorientation, fear and loss, and insecurity among the users. Just before 1995, even though Piazza Garibaldi was chaotic and congested, it was nevertheless considered a dynamic piazza of the city. "Today it is seen, in my opinion wrongly, as the centre of crime" (interview Dines with Raffaele Tecce, the Communist Refoundation assessor for Normality in 2 June 2000).

From about 1995 onward, the police presence for festival security had been relocated from Piazza Garibaldi to centro storico. But the piazza was the center of attention for the first time since its redesign in 1960. People demanded that Piazza Garibaldi, which serves as the city gate and has rising tourism issues, get equal attention (La Repubblica, 17 May 1998). At the moment, media pictured the piazza as a confusing and dangerous place, where somebody hurries past only if necessary. The Piazza was reported in the media as

'miniature Africa' (La Repubblica, 27 October 1996); 'multiracial chaos' (La Repubblica, 20 May 1998); 'frontier zone swarming with people of every race' (Il Mattino, 12 September 1999); 'the dirty face of Naples' (Il Mattino, 3 May 2000) and 'African bidonville' (Corriere del Mezzogiorno, 3 May 2000).

"How can Piazza Garibaldi be saved?" was the questions beginning the new century. The challenge is to alter the perception that Neapolitans have of the piazza while preserving its social nature and its function as a hub for gatherings and transit. It must develop into a bustling piazza. A major objective for the entire city is to realize these visions of openness to the people and improvement of its appearance for tourists. It was anticipated that Piazza Garibaldi would serve as a biglietto da visita for all tourists and potential investors, luring them to the invest to the area.

Plans for the renovation of the railway station were developed in 2000 with the goal of turning it into a "centre for cultural and social meetings" that would alleviate the neighborhood's "degrado" status (D'Angelo 2000, cited in Dines, 2012). A year after the street market opened, work to extend the underground line from Piazza Dante to Piazza Garibaldi began, creating traffic lanes and construction sites throughout the piazza. It turned into a dangerous, decaying urban area that was invaded by outsiders and a barrier to tourism.

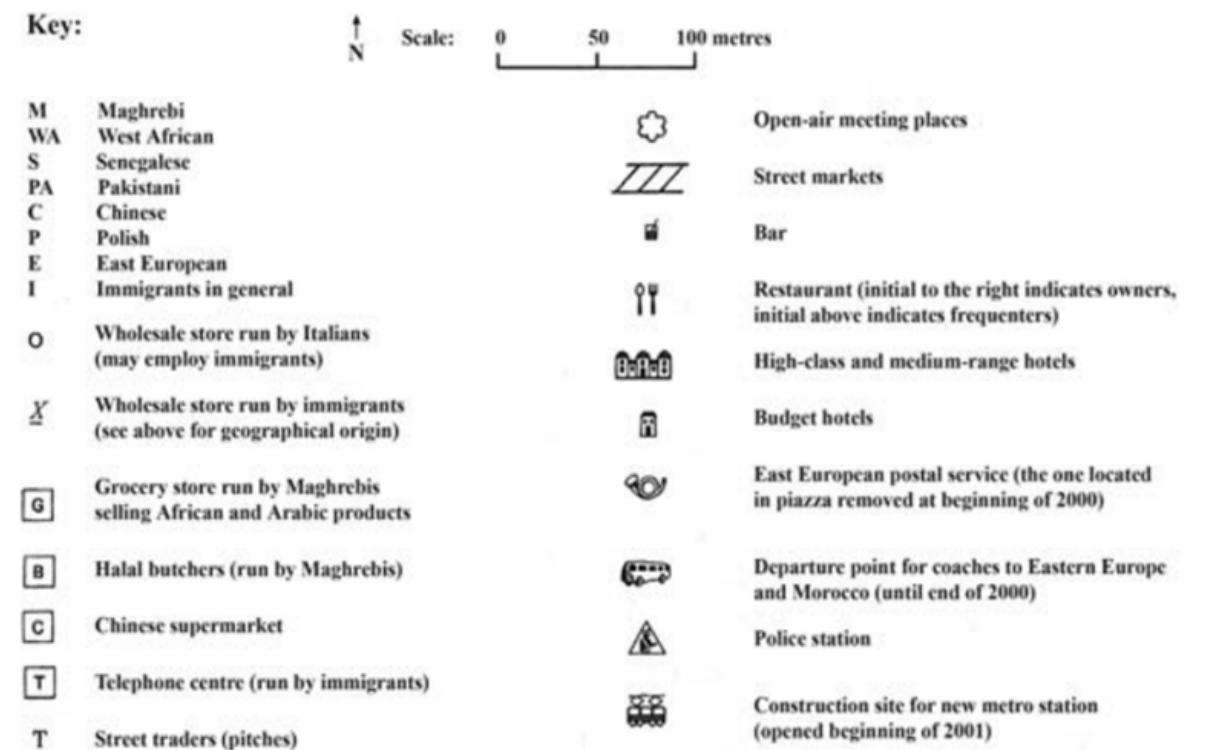
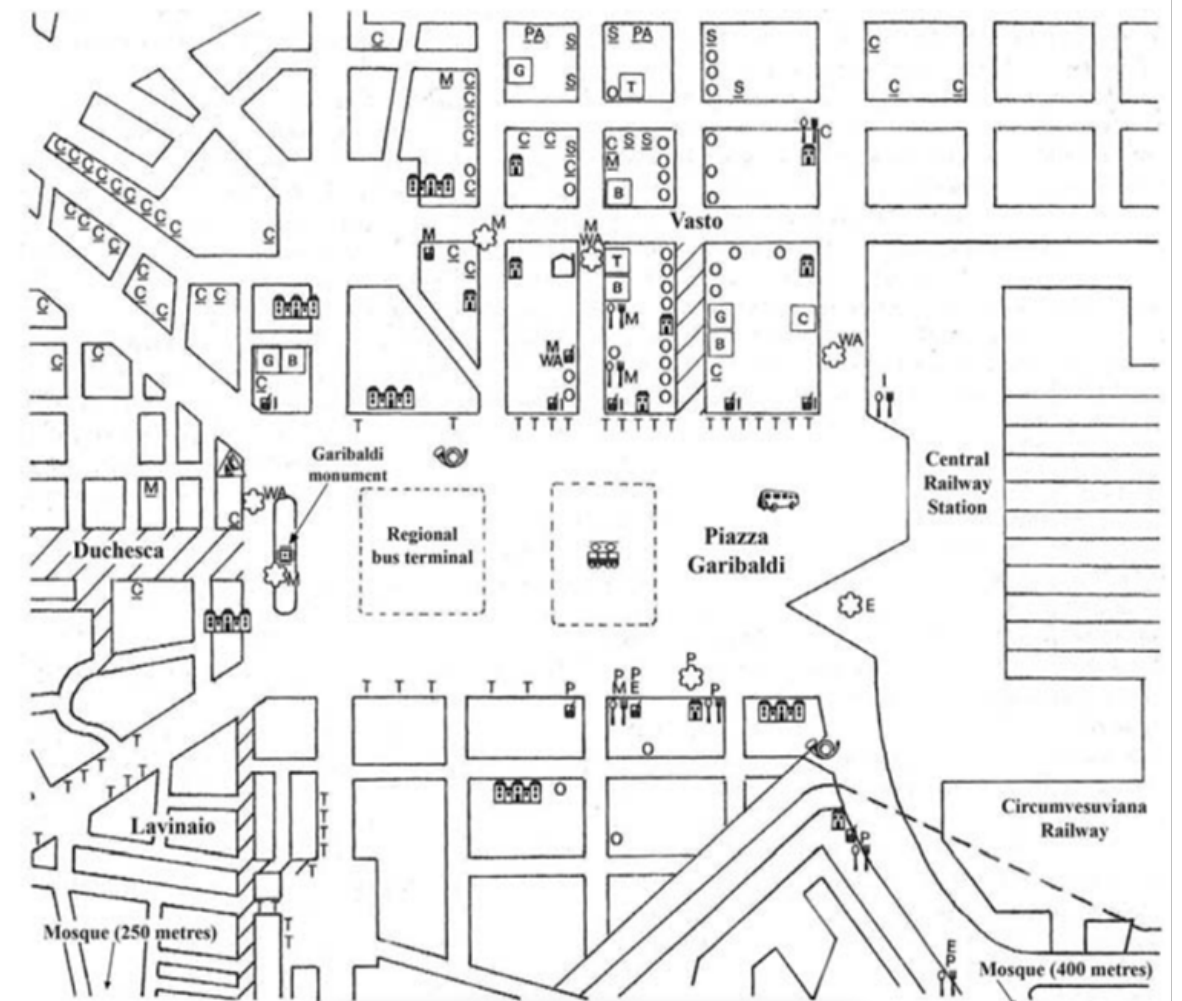


Fig.43 Immigrant spaces in Piazza Garibaldi, April 2003 (Source: Nick Dines, 2012. Retrieved from Tuff City, Dines 2012)

(Dines, 2012).

Naples' historic district can be accessed from Piazza Garibaldi, as can the many parallel worlds that contribute to the city's increasingly diverse urban experience. The two primary "types" of public space in Piazza Garibaldi were the physical plaza and the discursive space of public arguments over immigrants, who were held accountable for the collapse of the piazza. But in the eyes of the immigrants, the piazza is a very complicated area that serves as the entrance to the historic center (Dines, 2012). "I don't know many people in the Piazza, but it's a relaxing sort of place," said a young Ukrainian man who Dines met in 2003 while conducting ethnographic research for his book *Tuff City* (2012). For the majority of them, it served as a multipurpose area that offered a social gathering spot and a refreshment area; the piazza served as a connection to their countries of origin (Dines, 2012). Dines asserted that the station area had also turned into a well-liked immigrant residential area due to the lower rents and more readily accessible housing. Additionally, the piazza was seen as a hub of international street vendors and a place for commercial exchange. The local economy was a direct result of the interactions between immigrants and native Neapolitans. Even today, different nationalities of street vendors congregated on the same pavement.

The Municipality of Naples with The French architect Dominique Perrault finally announced major renovations in 2004 and predicted they would begin after the opening of

a new metro station. The piazza was pictured at this precise moment as an emerging multicultural society, but it also represents the ongoing unease of the populace. Naples has a reputation for being a city with a high level of tolerance, so this problem cannot be separated from the arrival of immigrants (Dines, 2012), even though the piazza itself is never thought to be in danger; instead, the station area and immigration are the main concerns.

In 2013, the Via Mancini square faced a severe situation due to ongoing works, resulting in overcrowding and claustrophobia (Tufi, 2020). The commercial gallery below street level was completed in April 2015, but no market was held in Via Mancini anymore. Instead, stalls were lining one side of Piazza Garibaldi, and the existing market in Via Bologna had acquired new vendors. The market in Via Bologna, which was opened in 2000, was configured as a problem for migrants in the area. The periodic repositioning of stalls around Piazza Garibaldi caused overcrowding and close proximity of people and objects, coun-



Fig.45 New structure above the new Gallery of Piazza Garibaldi

tering the desiderata of advanced capitalism. The market in Via Bologna is a significant example of this problem.

One of the informants from Tufi's ethnographic studies on 2020 stated that "the new square was all wrong and inhospitable, and the work was being carried out disregarding its human aspect." Civil institutions have exercised stricter control on controllable spaces, such as Via Bologna, where the market is only allowed between 8 am and 2 pm. This deprives vendors of business later in the afternoon, when people normally stop to shop on the way home. As the works in the square continue, additional informal vendors are re-populating the sides of the square to intercept potential customers crossing the area from different angles.

The municipality finally opened the new Piazza Garibaldi in 2019. Parts of Piazza Garibaldi and its immediate neighborhood have been pedestrianized in an effort to create a more pedestrian-friendly environment. Residents and visitors can now enjoy safer and more pleasant walking experiences. In order to increase

the square's appeal as a meeting place, public spaces, benches, and green spaces have been constructed.

By acting as the city's entrance, highlighting its historical and cultural value, encouraging cultural interaction, creating a vibrant urban atmosphere, and providing easy access to tourist sites, Piazza Garibaldi currently contributes to Naples' vision for tourism. It enriches the tourism experience with depth and authenticity and gives tourists a chance to interact with Naples' past, present, and everyday life.

Piazza Garibaldi now, which has a lengthy history, is still a key intersection for numerous kinds of transit, including trains, buses, and the Naples Metro. By making the neighborhood more pedestrian-friendly, the area's air pollution and noise levels should be reduced, making it a more pleasant place for everyone to be. These initiatives have aided in reviving the neighborhood's businesses and bringing in more visitors.

4.2.2 PIAZZA GARIBALDI AND THE SURROUNDING NEIGHBOURHOODS

"The Mercato-Pendino area to the south of the Rettifilo (Corso Umberti) and Piazza Garibaldi, as Serao noted, was especially poor. Developed in the early Middle Ages following the relocation of the city's central market, this district did not possess the vertical class stratification of other parts of the centro storico and was characterized by very low-quality housing (Dines, 2012).

The post-Risanamento neighbourhoods of Vasto and Arenaccia, to the north of the central station, were planned in part as an alternative to the squalid and cramped slum tenements, but as a consequence of high rents, only a fraction of the seventy thousand people displaced by the demolitions found homes in these new quarters. Indeed most returned to what was left of their old districts, which only led to further overcrowding (Baculo 1979: 33). Although general living standards and

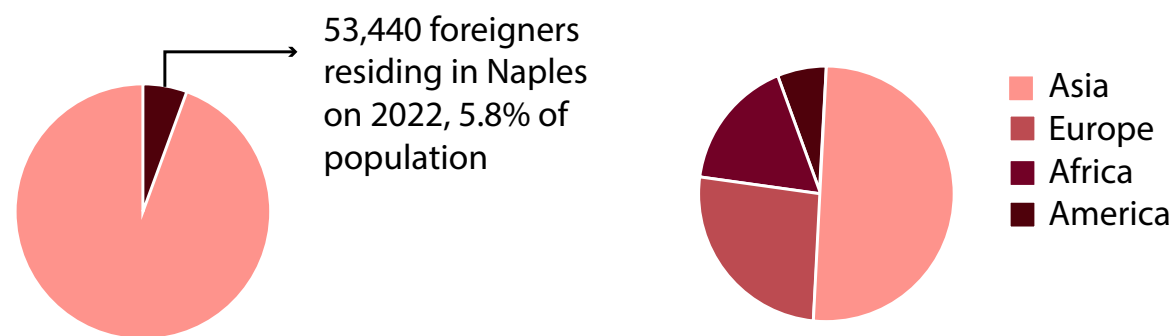


Fig.44 Foreigners residing in Naples 2022. Source: Comune di Napoli, Data ISTAT 01-01-2022. Retrieved from tuttitalia.it, July 2023

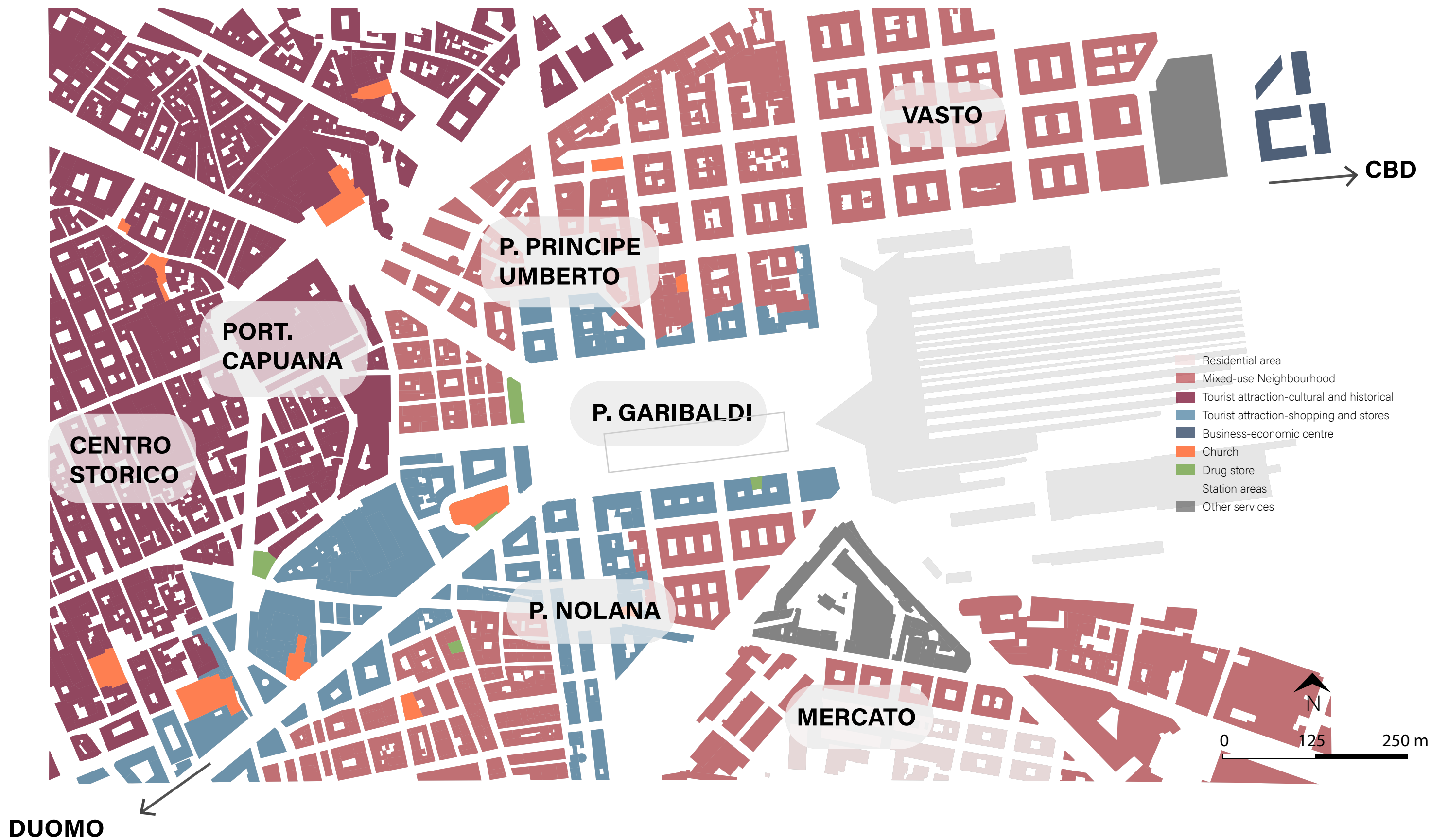


Fig.46 Functions around Piazza Garibaldi. Illustrated by Author.

consumption levels would rise over the course of the century – and despite further housing improvements, such as the Case Nuove (New Houses), built during Fascism to the immediate south of the station – the Mercato-Pendino district, in particular, would remain one of the poorest neighbourhoods in the city centre (Mingione and Morlicchio 1993; Morlicchio 2001).” Dines, 2012.

“Many of the city’s historic markets are still located around Piazza Garibaldi: Piazza Mercato, a regional centre for household items and furniture (although this role diminished with the development of suburban superstores in the 1980s), Lavinaio, one of the busiest food markets in the city, and La Duchesca, to the immediate west of the piazza, which has traditionally specialised in cheap clothes and general electronic goods.” Dines, 2012.

Today, the historic center of Naples and the new business district built on the site of the City’s former warehouses; the Centro Direzionale, are gathered in a happy chaos on the Piazza Garibaldi, which is watched over by the statue of Garibaldi, who is known as “the hero of the Two Worlds” and faces the central station. The piazza is based on a diverse built heritage, and up until recently, it was used as a large available space serving intermodality and moving, without properly qualifying the public space to host urban practices, and it only provides residents, travelers, and walkers with a small number of spaces designated for rambling and relaxing.

The south and north sides of the Galleria have different atmospheres. People dine and hang out not in the north part of the square with trees, which serves as a passage for tourists going to and from the station, but rather in the south part of the square where many bars are located. The northern side seems to be predominantly utilized by local residents as a daily public facility. On the other hand, the southern side is predominantly frequented by tourists due to the abundance of bars.

The northern side appears to have been taken over by immigrants, whereas the southern

side has been taken over by tourists, primarily due to the concentration of bars in that area. The northern side is used by residents for their everyday needs. Behind the statue on the western side, there is an area dedicated to the market, along with smaller streets within residential areas where local inexpensive markets are located. In the northern part, there are also bustling roads filled with cars, buses, and taxis, creating a chaotic atmosphere.

Although there are covered structures on the northern side made of steel, there is rarely anyone passing through. In contrast, the area with bars on the southern side is much livelier. Additionally, there are many people who don’t go to bars but simply enjoy sitting and relaxing in the southern part of the square.

4.3 ABOUT STARCHITECTURE: DOMINIQUE PERRAULT ARCHITECTURE

Dominique Perrault Architecture (DPA), which was established in 1981 and is headquartered in Paris, has three offices, one each in Paris, Madrid, and Geneva. With the production of outstanding work spanning disciplines and typologies in nations like Spain, Italy, Luxembourg, South Korea, Japan, Switzerland, Germany, China, and Austria, it has made a sincere contribution to the profession. Dominique Perrault, an architect and urban planner who founded the company and was born in Clermont-Ferrand, France, in 1953, was just 36 years old when he won the competition to design the National Library of France, which brought him international acclaim. Following his achievement, he won the European Union Award for Contemporary Architecture in 1997, the Mies van der Rohe Prize in 1996, and the French Academy of Architecture honorary gold medal in 2010.

He was also given the Praemium Imperiale Laureate for Architecture Award in 2015. This architect was praised for his “wildly imaginative [or] abstractly minimal” works and was known for skillfully integrating avant-garde creations with their surroundings (archdai-

ly.com, July 2023). “Architecture should not be closed on itself, with its back to the context,” says Perrault. “It should always be in resonance with the environment, whether natural or urban. We architects should always think about our buildings’ place in the urban design, and about the city itself as a whole.”

With its achievements, DPA was picked by 11 Domus editors, including the late Alessandro Mendini, Joseph Grima, and Deyan Sudjic, as one of the world’s top architects (domusweb.it, accessed on July 2023). Also, the requalification of Piazza Garibaldi in Naples became one of them in one of the most well-known projects DPA has completed in the past 30 years (retrieved from re-thinkingthefuture.com, 2023).

According to domusweb.it, accessed in 2023, “Perrault’s approach to architecture is highly nuanced: his projects display a very clear syntax, yet a very rich morphology.” The balance between simplicity and complexity best describes Perrault’s architectural style. His designs attract the observer despite having simple appearances at first look thanks to their rich intricacies and sophisticated forms. Perrault stands out as a starchitect in the world of architecture thanks to this exceptional blend of simplicity and richness.

Due to its standing, DPA was one of seven notable companies selected to move on to the second phase of a 2016 competition for the renovation of Tour Montparnasse in the Montparnasse area of Paris, France. The edifice was widely mentioned as one of the most hated architectural creations because of how out of place it appeared in the Parisian urban environment.

DPA has earned respectable trusts to manage the country’s urban and architectural concerns and has been given the duty of creating the



Fig.47 Dominique Perrault. Source: perraultarchitecture.com

Olympic Village for the Paris 2024 Olympics as well as reshaping the historic island of Île de la Cité, called Mission Île de la Cité, over the course of the next 25 years. These initiatives include of a new plan for La Poste du Louvre in Paris, the new Longchamp Racecourse, and the Palace of Versailles’ new public entry.

Mission Île de la Cité was established in 2017 (retrieved from archdaily July 2023) under Philippe Bélaval, the French Centre for National Monuments. The aim is to elevate the entire island back to its former stature and establish it as more than just a bizarre conglomeration of tourist attractions. The Notre Dame Cathedral and the Sainte Chapelle are two prominent tourist attractions on the Île de la Cité, one of two islands in the River in Paris, which belies the island’s 2000-year history as the city’s administrative center.

4.3.1 DPA PRINCIPALS FOR HISTORICAL CITY DESIGN PROJECTS

Retrieved from elleddecor.com July 2023 (Benedetta Lamberti, 2019), an article titled “DOMINIQUE PERRAULT, AN ARCHITECT DE-

MATERIALIZING THE ELEMENT: The story of an architect fusing historical context with a touch of the contemporary in some of the world's most important monuments". Dominique Perrault has long been motivated by his pursuit for straightforward and efficient solutions and is regarded as one of the most significant individuals in the history of French architecture. His creations continuously express a message through real-world applications while merging transparency, luminosity, and the dematerialization of architectural materials. The article considered that there are three principals DPA has in designing different context; architecture as social redemption, architecture as a symbol, and architecture as a new hub. All of them highlight the importance of having the capacity to consider historical, art, and locational values as a crucial context when creating architectural and urban design projects in various locations.

Architecture as a Social Redemption

The well-known work on the Bibliothèque Nationale de France in Paris (1889–1955), which is referred to as a “repository of the French soul” (elledecor.com, Benedetta Lambert, 2019). Wherever it is located, the structure, which was built on a grand scale, has the power to transform and spark some sort of social and economic salvation. Tour des temps (Tower of Time), Tour des lois (Tower of the Laws), Tour des nombres (Tower of Numbers), and Tour des lettres (Tower of Letters) are four towers that resemble open books, each of which has a different function (Tower of Letters).

Other example can be seen on how Perrault blends topography and construction in the DPA project for Ewha Womans University in Seoul, South Korea (retrieved from domusweb.it accessed on July 2023). While the campus center is fitted into the undulating hills, the plan is to develop a landscape-sensitive architecture that merges seamlessly with the surroundings rather than an iconic structure that rises. The outcome is noteworthy, and Perrault's statement project amply conveys



Fig.48 Bibliothèque Nationale de France in Paris. Source: archdaily.com

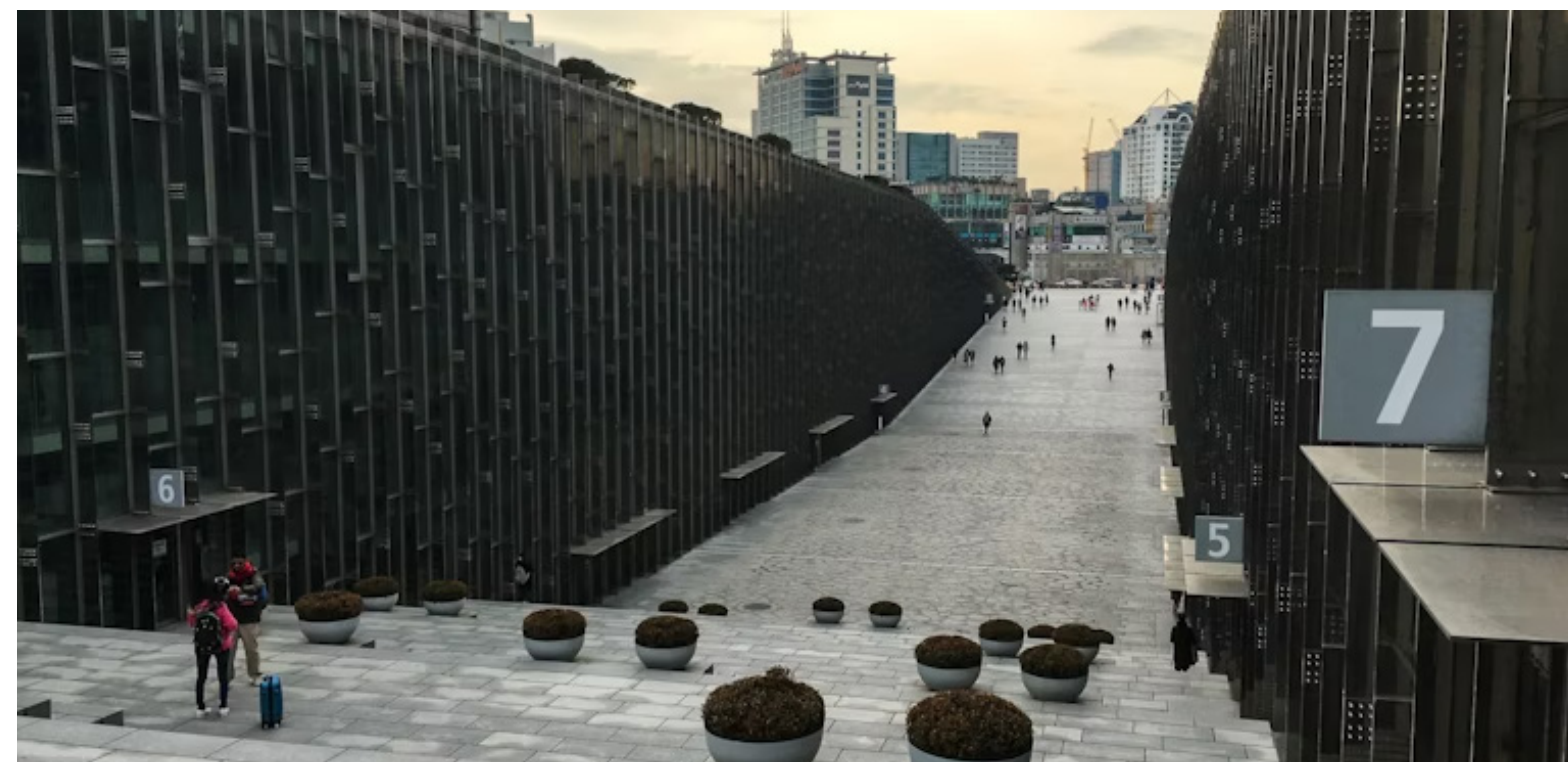


Fig.49 Ewha Womans University in Seoul, South Korea. Source: <https://theforeignarchitect.com/>

the institution's dedication to the present, the past, the environment, and its students.

Architecture as a Symbol

Dominique Perrault extends the concept of a symbolic building in his design for the Ewha Womans University in Seoul, South Korea (2004–2008). When Seoul is in need of new structures that blend in with the competition already there and emerge as obvious markers of a new current where the populace may identify and recognize themselves.

In order to solve the problem, the French architect started to view the undertaking as though it were a more extensive use of Land Art. While slightly leveling the gradient between its two access sites, the design makes advantage of the center area to serve as both an urban intersection connecting the neighborhood and an entrance to the institution.

Furthermore, the international competition for the new campus of Shenzhen's Institute of Design and Innovation (joined with the Chinese firm Zhubo Design Co.) in 2021 and the competition to design the new retractable roofing for the Suzanne Lenglen Tennis Court in 2020 highlight how architectural intervention not only creates structure but also should preserve the views toward the landscape to foster a strong bond between the learning spaces and the environment, whose silhouette converses with both the architecture of the existing building and the surrounding landscape.

In the case of DC Tower-I, Vienna, Austria, as now the tallest building in Vienna (retrieved from domusweb.it accessed on July 2023), Perrault believed that the heart of the city lies within its renowned Ringstrasse - a circular road completed in the mid-19th century punctuated with Neo-Renaissance, Neo-Baroque, Neo-Gothic monuments and later with iconic Viennese Secession buildings. Although Vienna has expanded outside its historic district, Perrault's idea aims to connect to its past through a structure that reinterprets its atmosphere: a 60-story mono-

lithic mixed skyscraper that is black and shimmering and whose design mimics the Danube River's movement.

Architecture as a New Hub

The Piazza Garibaldi (2004–2016) and its metro station rank among the most significant and intricate nodes of the Neapolitan transportation network while in the city of Naples. After the 19th-century station was demolished, the area was left as an empty urban space with no distinct composition or structure. The architect used subtraction and sub-division to reinvigorate this extremely large square, adding diverse atmospheres designed primarily for pedestrians to multiply the surface area both during the day and at night, culminating in four squares joined together by an innovative metal sculpture. Massimiliano Fuksas noted shortly before the station's inauguration, "The miracle of Perrault is bringing light down to the platform, to the depths of the metro at 40 meters from the square, showing the stomach and the entrails of Naples, but also injecting the city's activity in the ground that history hadn't taken over yet" (elledecor.com, Benedetta Lambertini, 2019).

4.3.2 REQUALIFICATION OF PIAZZA GARIBALDI IN NAPOLI

In 2003, Dominique Perrault entered the Afragola Train Station design competition in Naples, but Zaha Hadid's winning entry took first place. The station was intended to be a "great urban house open to the future neighborhood and the landscape of Mount Vesuvius," according to a quote from the company's website. There would be a panoramic view along the seemingly weightless building. Man's physical interaction with the station would be effortless, simple, and natural, with the ability to stroll around freely. According to this multinational firm explaining how the new Afragola Station will be, "This building is a large shelter that protects the rail arrivals and departures, as well as business services and retail serving the railway station and the city."

Dominique Perrault's work for the competition, however, impressed the Municipality of Naples, and he was asked to design a crucial urban space for a transportation hub in the heart of the city. A year after the competition, the Metropolitana di Napoli commissioned Dominique Perrault to redesign Piazza Garibaldi and build a subway station on the brand-new Line 1. It was the point in time when Napoli tourism intensity peaked, with more than 50 million visitors passing through each year (archilovers.com, 2015). The nearly 6-hectare square has lacked appropriate public space and amenities for locals, visitors, and pedestrians. A new transportation system has been installed, which highlights the square's multimodal character even more.

The central station's Piazza Garibaldi, which has long been recognized for its distinctive triangular roof, serves as a hub for traffic from the bus station, tramway, Line 2 of the metro, Circumvesuviana, road interchanges, bicycles, and pedestrians. By dividing the large area into several pedestrian-friendly squares, Perrault hopes to revitalize it and promote increased use and urban vitality both during the day and at night. The design also incorporates



Fig.51 Design of Piazza Garibaldi proposed by DPA (ArchDaily, 2012. Accessed on May 2023)

various amenities such as cafes, restaurants, and shops to further enhance the square's appeal and encourage people to linger and socialize. The new design of the square aimed to create a vibrant and inclusive space that caters to the needs of all users, fostering a sense of community and activity in the heart of the city.

The historic square from the 19th century and the tramway, which connects to Piazza Prince Umberto in the north and Piazza Nolana in the south, are located on the east side of the square. Parks, gardens, and a water feature can be found on the north side, and a flower market and shopping can be found in the open commercial gallery. The triangular patterns from the station to the historic square are continued on the new fabric roof, establishing a connection throughout time.

The new design of Piazza Garibaldi is a proj-

ect aimed at transforming the area into a modern, functional and sustainable urban space. The total site area is 59,000 m² with built area 21,000 m². It began the conceptual design in 2004, designed by Dominique Perrault Architecture, and started the construction on 2006. The construction of the new metro station began in 2013 and the opening of the new covered retail arcade in 2015. After its inauguration in the end of 2019, this piazza known as the largest square in Europe.

The new design represents a significant improvement in the quality of life for the local community and visitors to the city. An additional 37,000 square meters are made available for pedestrians in Piazza Garibaldi, along with 130 new trees planted, recreational areas, an outdoor amphitheater, small retail kiosks, a playground, a basketball court, and other green spaces. A new public lighting system,

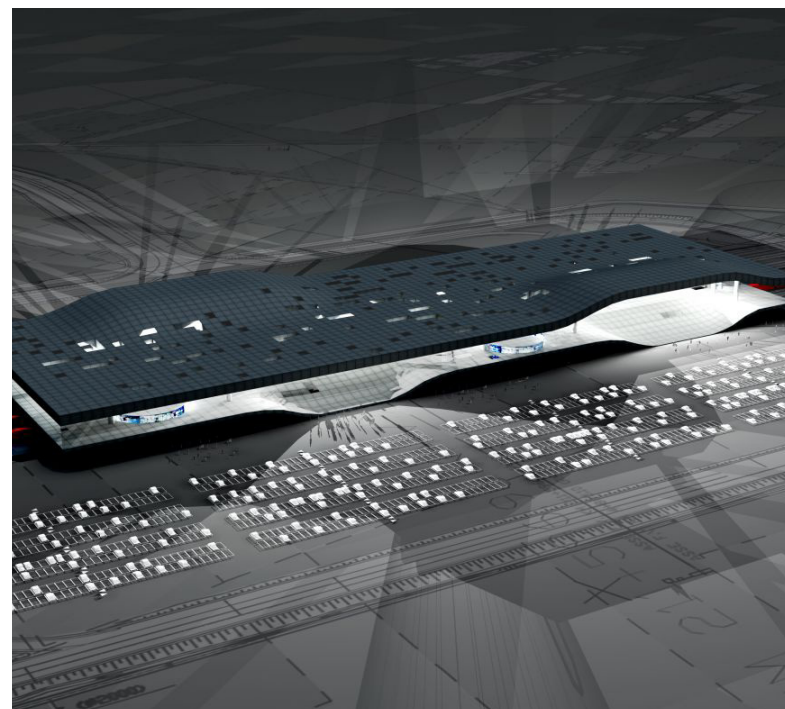


Fig.50 DPA's design on Afragola Station Design Competition 2003. Source: DPA website(15 July 2023)



Fig.52 The construction of Piazza Garibaldi in Napoli, retrieved from archilovers.com on 16 July 2023

also created by the Dominique Perrault studio, is incorporated into the makeover. The new design features wider sidewalks, improved lighting, and new pedestrian crossings to make it safer and easier for people to move around. The square has also been reorganized with more green areas, including trees, bushes, and flower beds. The renovation of the area has also created new subterranean entrances to the metro, the covered retail gallery, and a new underground parking lot.

The inauguration of Piazza Garibaldi was a multi-step process that occurred over several years. It began in November 2013 with the opening of a new subway station. On April 24th, 2015, the Gallery and a corridor were unveiled, connecting the central station to Piazza Garibaldi's metro line 1. Finally, in December 2019, the new Piazza Garibaldi was officially opened, marking the completion of the project.

Retrieved on July 15, 2023 from archilovers.com, Jérémy Moles from Dominique Perrault Architecture Communication revealed how Dominique Perrault has transformed an urban

space with a new metro station into a vibrant and pedestrian-friendly space. The square, which dates back to the early 1960s when the 19th historic station was demolished, is now a 360 by 165 meter empty space. The historic square is on the west, a tramway is on the west side, a number of parks and gardens are on the north, and a water point designates the entrance to the metro is on the north, according to Perrault, who divides the square into

four squares. The new commercial gallery connects to other stations via a network of underground galleries that are buried eight meters below the square level. The roof of the piazza intermodale extends in modern and abstract patterns, forming the new esplanade of bus and train stations.

immaterial.

Dominique Perrault uses the inclusion of a new metro station in the plan to reform a vibrant urban area that is characterized by heavy car traffic, fragmented pedestrian areas, and irregular itineraries. The square lacks any specific structure from the square where the general of the Mille Expedition, the event of the unification of Italy that took place in 1860, is located to the new central station. Its current configuration only originates from the demolition of the 19th historic station in the early 1960s. As big as it is, the architect divides the space up and places various locations on the square that are more pedestrian-scaled, so that the square's urbanity grows can be active both during the day and at night. This division showed that Perrault isn't building one but four squares.

On the west side, there are the historic square of the 19th century and the tramway ensuring the connection to the north with the Piazza Prince Umberto and to the south with the Piazza Nolana. On the north side, on more than 200 meters long, a series of parks and gardens as well as a water point bringing freshness on the access to the metro. A huge and open commercial gallery can be seen slides under the ground to join the train station with the subway station, through a network of buried galleries under 8 meters below the ground level.

The architect's strategy for the ground involves staging the history that it reveals and mobilizing history to calm geography. The Garibaldi metro station extends and transforms the existing components of the downtown square rather than simply serving as a subway entrance. The distinction between the station and the city is muddled by Perrault's "architectonic of the link," which combines the interior and exterior, the physical and the

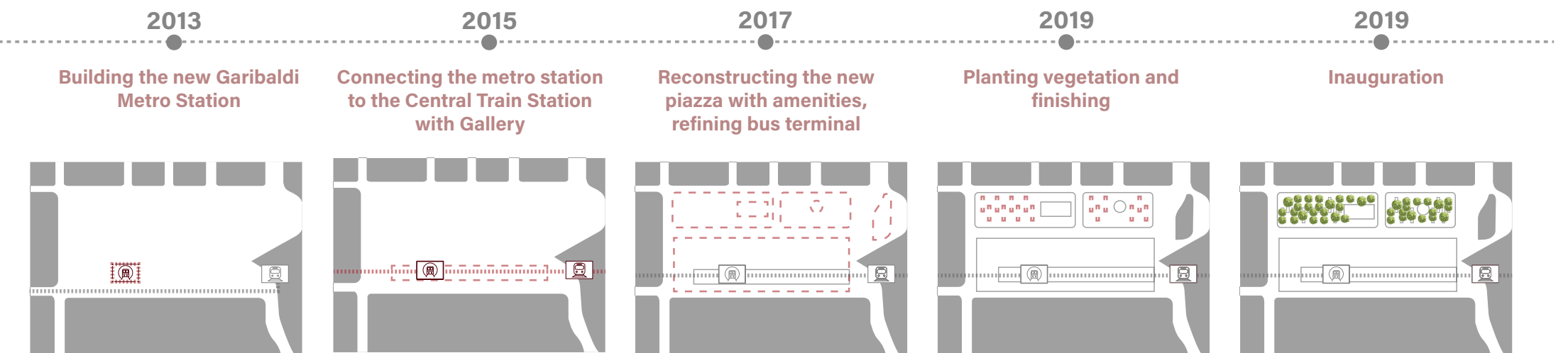


Fig.53 The construction process of Piazza Garibaldi. Source: Dominique Perrault Architecture. Illustration: Author

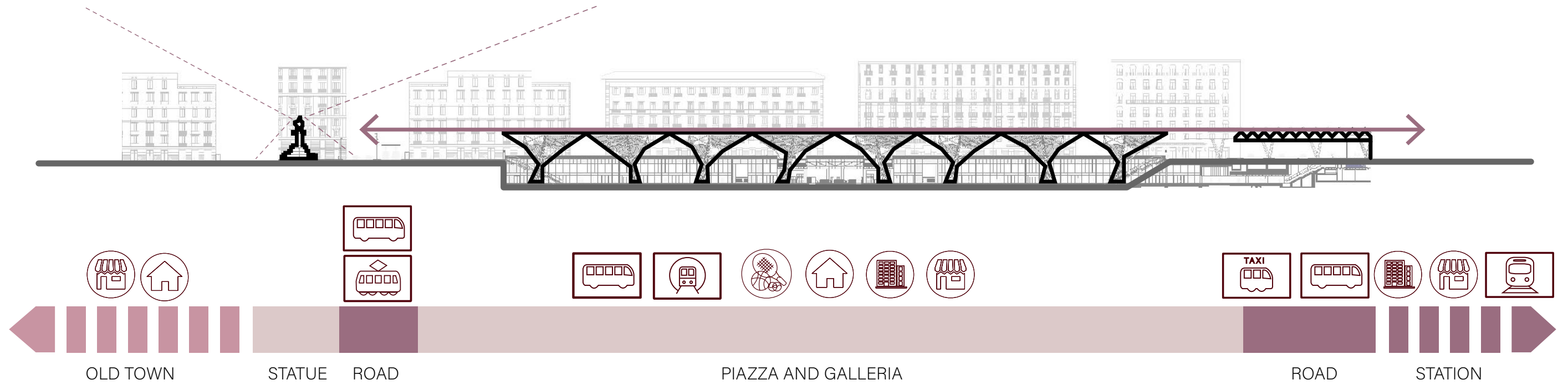


Fig.54 The metal tree and the station building are on the same height, symbolized equality and continuity. Illustration: Author. Source: interview Jérémy Moles on archilovers.com

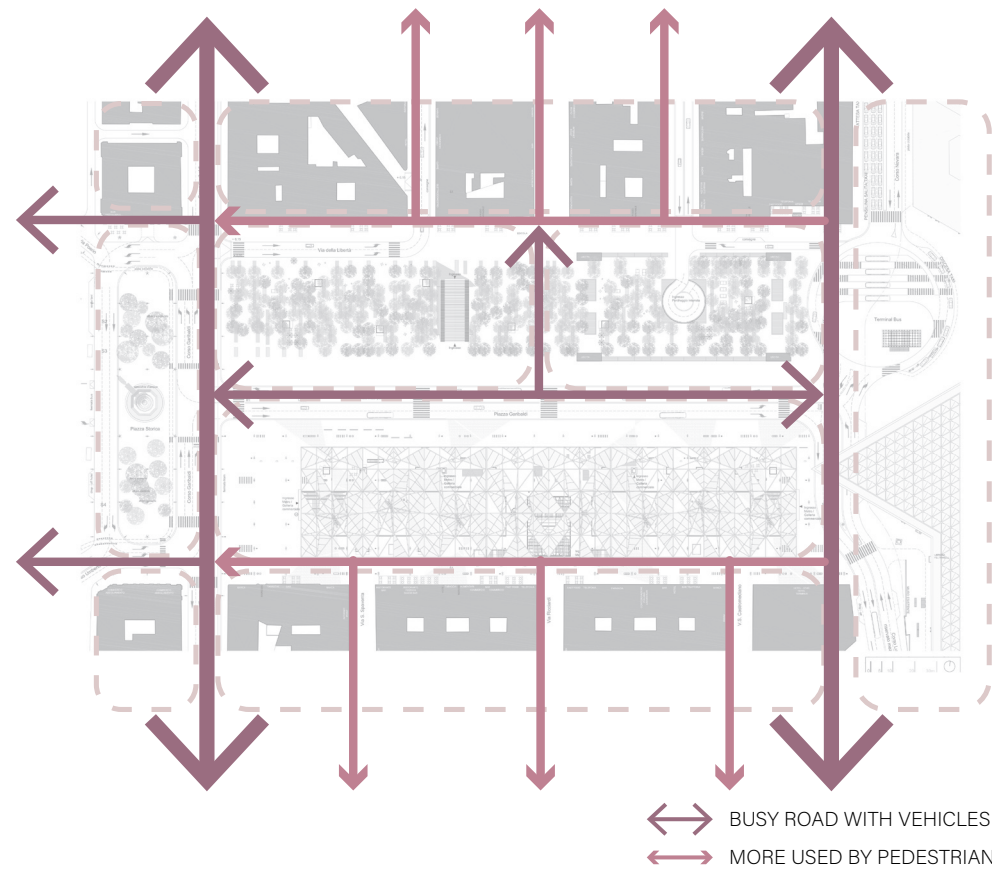


Fig.55 Flow of vehicle and people. Illustrated by Author from an interview Jérémy Moles on archilovers.com

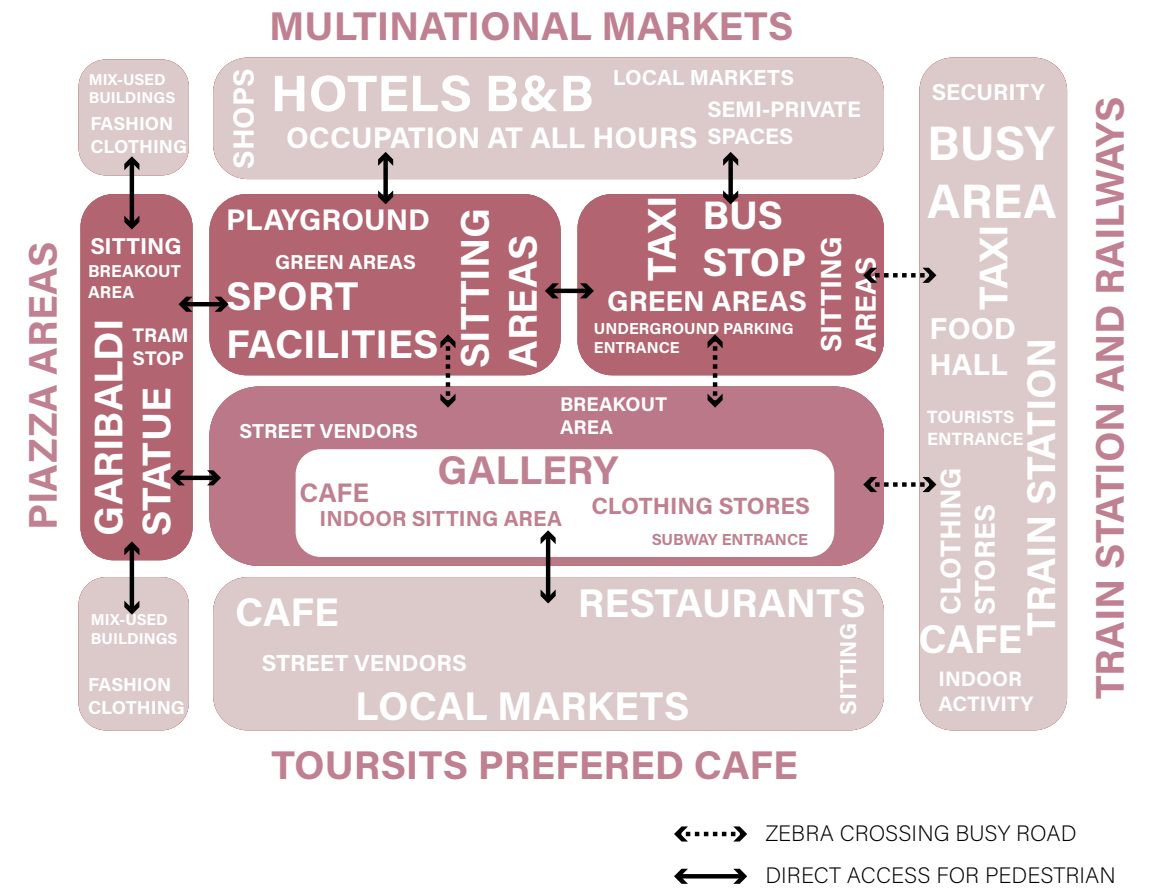


Fig.56 Space Organization. Illustrated by Author from an interview Jérémy Moles on archilovers.com

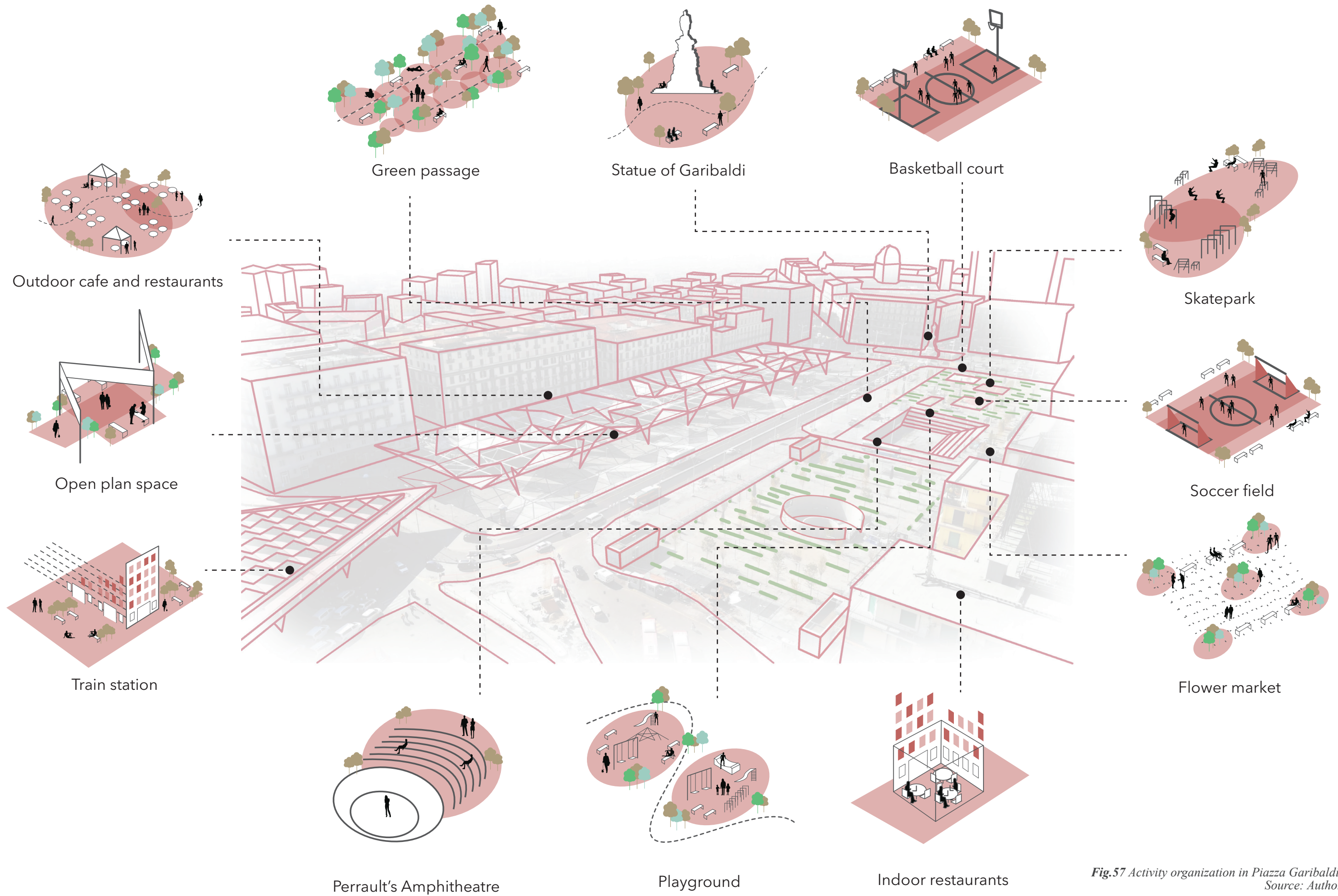


Fig.57 Activity organization in Piazza Garibaldi.
Source: Author

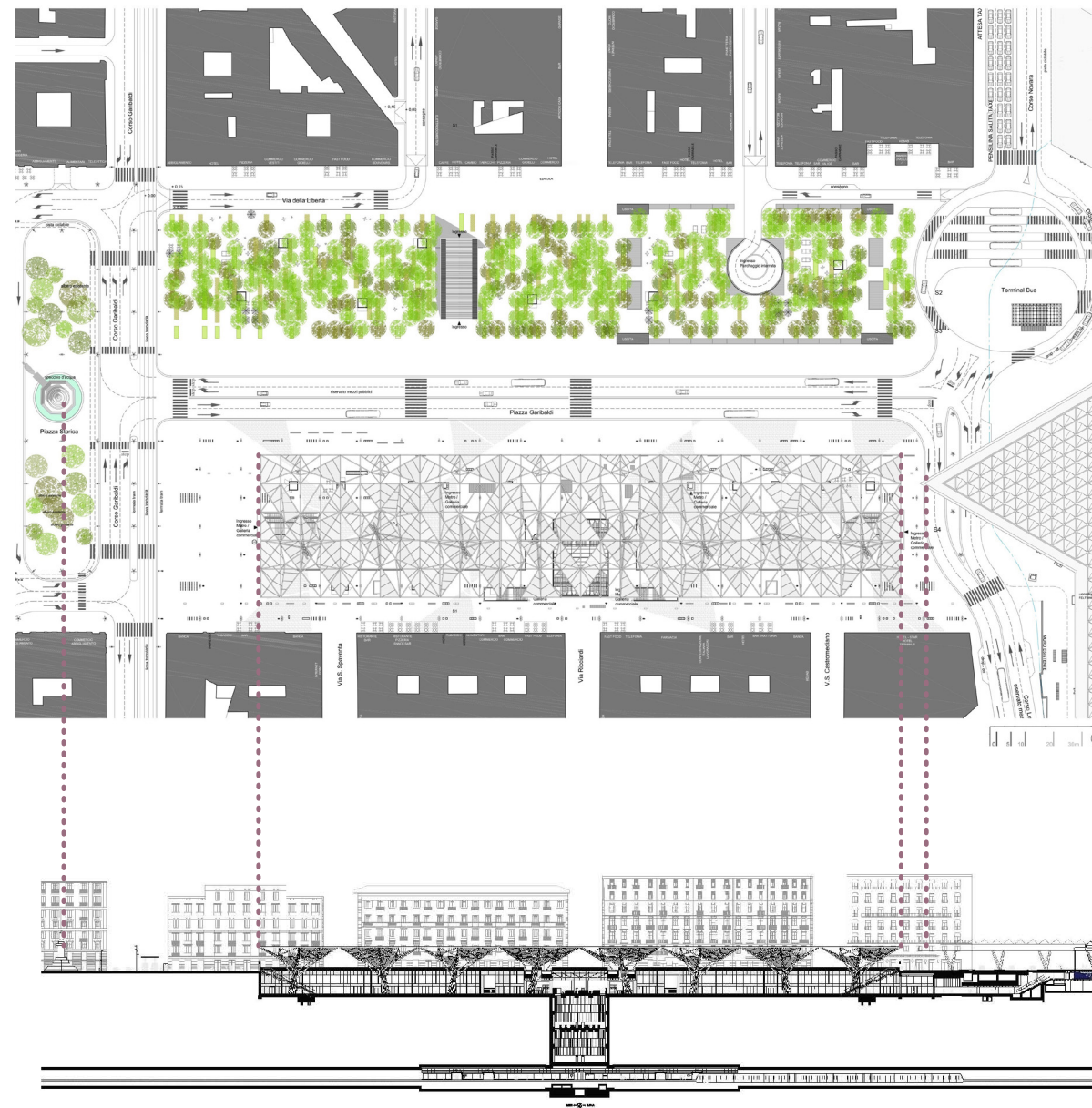


Fig.58 Site plan and section of the piazza. Source: archdaily.com

On the east side, in front on the central station, the piazza intermodal forms the new avenue of the railway and bus stations (bus and taxi) just beside the gallery void. The gallery topped with tall metal trees which organized on the same height with the V-shaped roof of the station. The physical proximity between the both structures open a dialogue that is carried on in a chromatic and formal dialectic. Using textile, the new roof extends in a firmly contemporary and fundamentally immaterial writing the triangular patterns designed by the architects from the station to the historic square. This tree-like structure symbolized stretched hands over the ages towards the historical centro storico (old town) of Naples, located on the west hand of the piazza. In an assumed proximity with the French school of landscape, Dominique Perrault partitions the space and organizes the general landscape and urban composition by deporting the traffics on the square's periphery in order to free its heart. This loop anchors even more the place into the surrounding urban fabric through the connections with the adjacent streets.

The French architect's intended to mobilizes history to calm down urban dynamics, and vice versa, the project staging the history as it shows. Registered on the UNESCO world heritage, the Old City of Naples preserves the remains of a 3000-year old history, also other Naples history which can be found ev-

erywhere in the city. The city itself shows the richness of its history, and these assets should be there just under the soil.

Ironically, the basement of the Garibaldi square, located at the link of the ages of the city, at the inflection point of history, is devoid of any archaeological remain. The project being directed by the architect began with this configuration: "That is a fact, to some extent, we are a little jealous of the other metro sites, where there are some ruins, where there are some traces of history. So, we created our own traces of history and we inserted into the ground a huge gallery. The principle is what is below the ground comes up in a special way above the ground, or at least, with some natural light. This underground network comes up sometimes and allows to introduce this quality of natural light into the depths, to the metro station located at 40 meters down into the ground."

According to Italian architect Massimiliano Fuksas, "it was the Perrault miracle." The new station design is lowering the light to the platform and the metro's depths, 40 meters from the square, revealing Naples' guts and entrails while also injecting the city's actity into the unoccupied ground that history had not yet claimed. Perrault combines the exterior and the interior, the urban and the infra-structural. By extending the uses and views

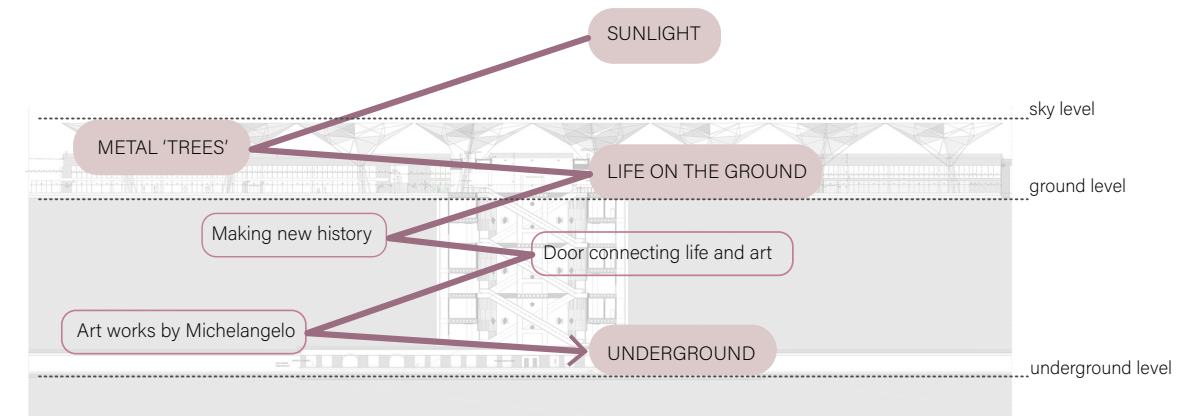


Fig.59 Space program Perrault designed to breath life to the underground station by bringing outside to inside. Source: interview Jérémy Moles on archilovers.com. Illustration: Author



Fig.60 Shaft of Piazza Garibaldi, filled with reflected natural lights. Source: Author

between above and below, he stages the depth and writes the experience of being buried and underground. The “Garibaldi” metro station isn’t a subway entrance, nor is it a monument station; rather, it’s something that extends, stretches, and unravels to draw nearer and breathe new life into the current components of this downtown square.

Indeed, the experience walking down the shaft was unforgettable; the light coming from above penetrate the combination of color black, glass, and translucent orange. The reflection of the lights in different colors fill in the vertical room and gives entirely a different atmosphere compare to the metal tree area. The spaces are all connected altogether, yet, the voices and the life from the ground level faded slowly as we get deeper into the underground level and greeted by the other art works.

This “link architecture,” which is frequently used in architectural projects, establishes space through mobility, movement, and in-

teractivity. The distinction between the city and the station is muddled by Perrault’s integration of the access vertical dynamics of the transportation system with the horizontal movements of the city. With sharp edges that ignore the presence of some impressive struts required for the structural stabilization of the infrastructures, the mechanical escalators installed in the central floor plan frequently reverse and turn over while traveling under the Neapolitan sky.

On the top of it, the traveller would end his journey in front of a work of the Italian artist Michelangelo Pistoletto. The two installations by Pistoletto, one of the protagonists of the international art scene, are located just before the last flights of stairs towards the trains, one on the side of the arrival platform, the other on that of the platform towards Pisciinola. Life-size photographs of waiting or traveling passengers are screen-printed on the mirrored steel panels. Static images of art and ever-changing reflections from reality coexist incessantly in this work, which thus becomes, as explained by the author, “a door connecting art and life.” (Azienda Napoletana Mobilita, 2013).

The Piazza Garibaldi is the miracle of Perrault, the transformation of an artistic creation, where the Garibaldi station became a location where urban life is reimagined. This famous square in Naples, Italy, was created to display the ideal fusion of ancient building styles and contemporary urban planning. The city’s dedication to reviving its infrastructure while preserving its cultural heritage is reflected in the transformation of the Garibaldi station into a bustling hub.



Fig.61View of the Gallery in Piazza Garibaldi from the top of escalators. Source: Archdaily.com (16 July 2023)

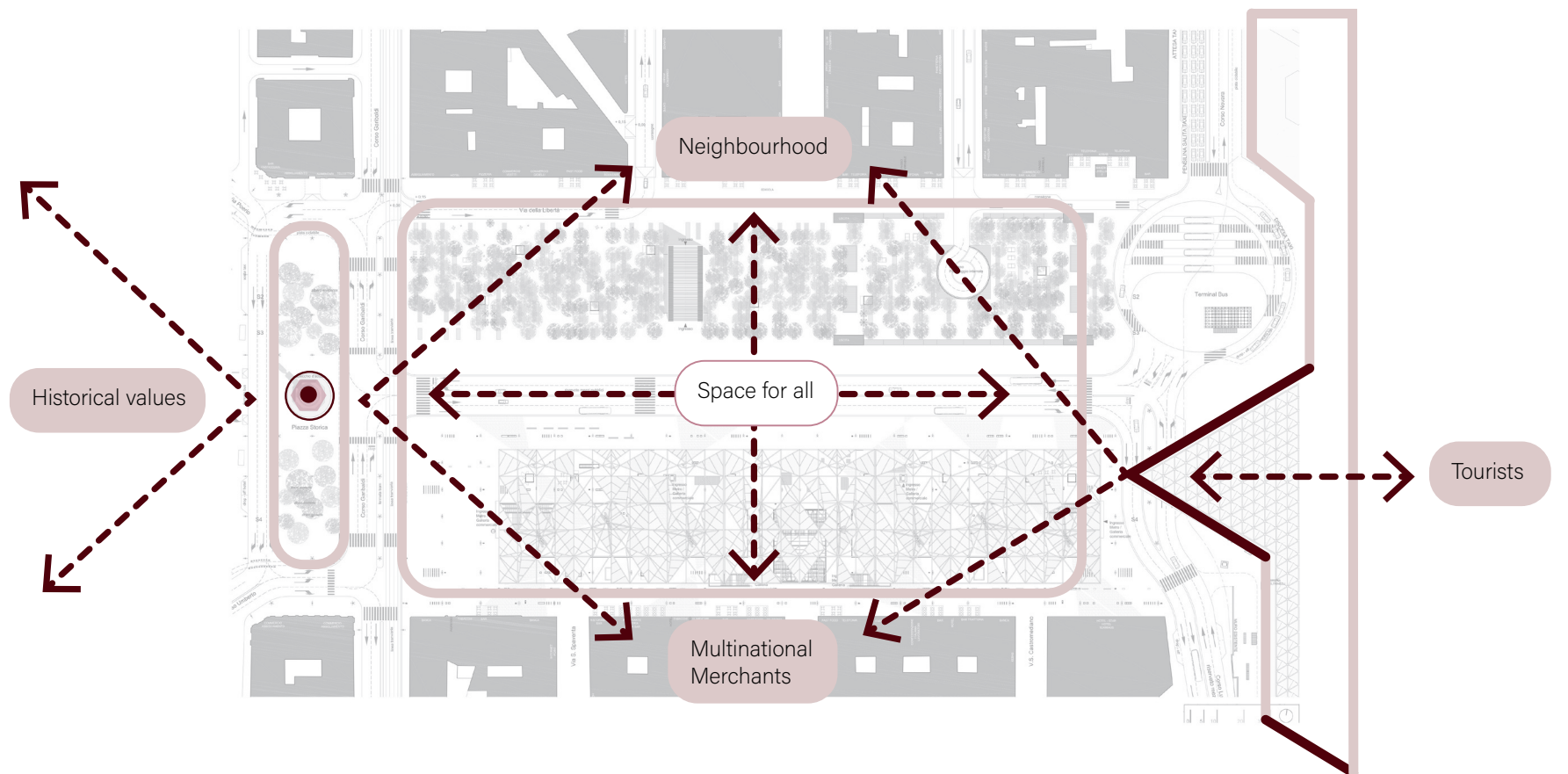
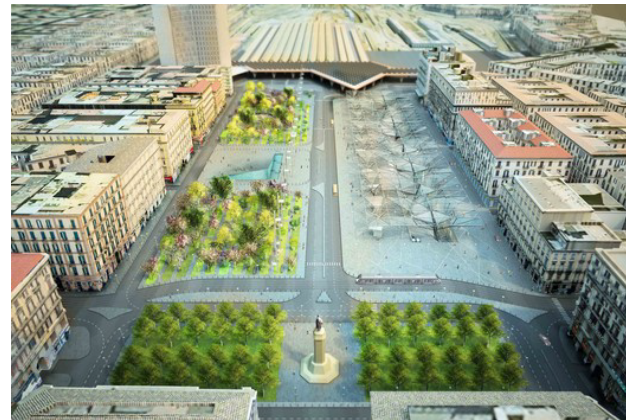


Fig.62 Connection between the station building, piazza, and surrounding area. Illustrated by Author. Source: interview Jérémy Moles on archilovers.com

Before the requalification



The design proposal by DPA



The new Piazza Garibaldi of Napoli

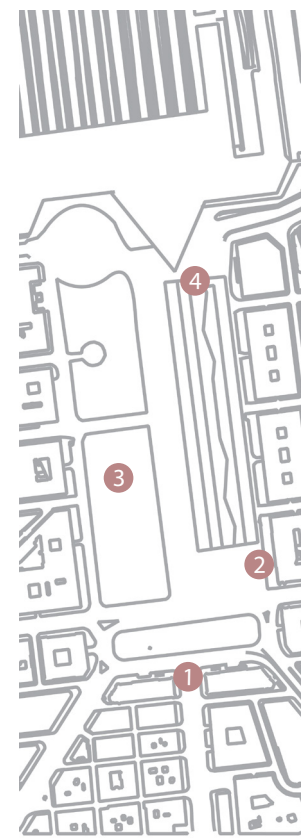
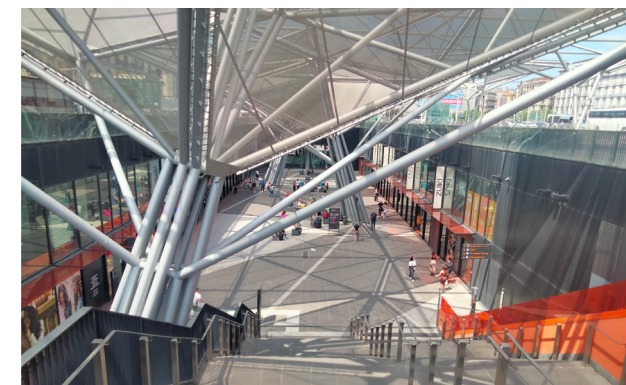


Fig.63 Before, design, and after pictures of Piazza Garibaldi. Source: DPA website, Google Earth

4.4 LIFE AT THE PIAZZA GARIBALDI: THE IDENTITY ELEMENTS

Looking for identity elements that make up the identity of Piazza Garibaldi from the eyes of citizens, using interviews and supported by participant observation. There are three interviewee from different background, living duration in Naples, and purpose. The interviews aim to gather diverse perspectives on Piazza Garibaldi's identity, capturing the experiences and opinions of individuals from various backgrounds. By including participants with different living durations in Naples, we can explore how their familiarity with the city influences their perception of the square. The interviewee are chosen specifically representing each group with different purpose and living or working duration in Piazza Garibaldi. Additionally, understanding the purpose behind each interviewee's visit to Piazza Garibaldi will provide insights into the different interactions and perception that take place within the space. The participant observation will be presented in maps and concluded in a form of timeline and diagrammatical siteplan of activities.

4.4.1 NARRATING CITIZENS VIEWS

In-depth interviews are conducted, specifically designed by the researcher and are often open-ended and more flexible while being more concentrated than casual discussions.

The narrative text provided are the answers of open questions to trigger the interviewee into presenting their point of view in as diverse thing as possible.

ANGGA

"Where is your hotel at? Stay away from Piazza Garibaldi, find a hotel at least one or two stations away just to be safe."

Angga, an Indonesian exchange student studying in Napoli, shared his experiences, opinions, and perceptions of the city's various neighborhoods and its residents in this interview.

Upon arrival, Angga advises that it is safer to find a hotel a little further away and advises against staying close to Piazza Garibaldi. Angga explains that Piazza Garibaldi can be crowded and chaotic, with a higher prevalence of pickpocketing and other petty crimes. He suggests looking into lodging options in more sedate areas like Duomo or Museo, where the vibe is more laid-back and the streets are generally safer to explore. Having previously lived in Milan, he finds Napoli to be more familiar due to the chaos; between traffic, crimes, and other urban disorder, which resemble his hometown of Jakarta, Indonesia. Despite the apparent issues, Angga notices the friendliness of the people during daylight

hours. He is pleasantly surprised by the warm greetings and helpfulness of the locals, which adds a sense of comfort to his experience in Napoli. However, he remains cautious and giving advises to exercise extra vigilance when venturing out at night, as certain areas may become less secure after dark.

When talking about Piazza Garibaldi, Angga admits to feeling uneasy there and claims that it is not a fun place to spend time, especially at night.

Although the area's residents have a bad reputation, it feels unsafe despite having facilities like a theater, football and basketball fields, and a playground that seem adequate. He recalls an incident involving a young Asian girl who stood out from the crowd because of the way she was dressed and attracted unwanted attention. Angga was worried about her safety after this experience. The incident with the young Asian girl made Angga shows that even with the presence of



Fig.65 A man walking towards the bus station in Piazza Garibaldi, 21.00. Source: Author

facilities, the area's reputation and the potential for unwanted attention can still make it feel unsafe. This highlights the importance of creating a safe and inclusive environment for everyone, regardless of their background or appearance.

When using or accessing Piazza Garibaldi, Angga remains vigilant, keeping an eye on his belongings and trying not to attract too much attention. He also shares a story of a friend

from outside Napoli who was strongly advised by a Neapolitan friend not to return to his hotel near the piazza late at night, as it could lead to potential trouble. This highlights the perceived risks in the area even more.

Angga also contrasts Piazza Garibaldi with other plazas in Naples by describing a variety of activities and each plaza's individual atmosphere. While other piazzas are for celebration and drinking, Piazza Bellini is notorious for drug use. Contrarily, Piazza Garibaldi is thought to be

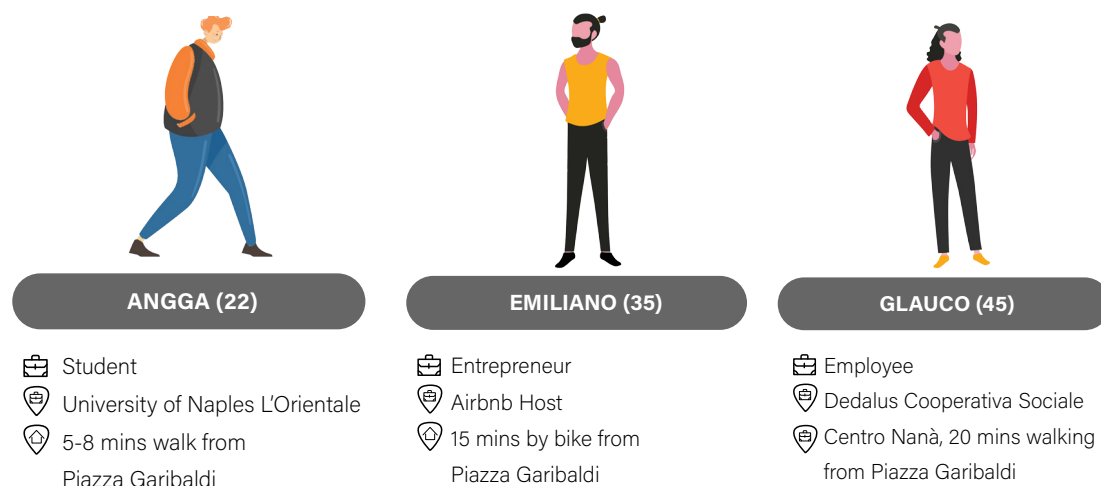


Fig.64 Profile of the interviewee. Source: Author



Fig.66 Centro Storico at 21.00 feels safer than Piazza Garibaldi. Source: Author



Fig.67 A part of playground in Piazza Garibaldi, used as sitting place for adults, 20.00. Source: Author

a nexus of dangerous elements, making it a particularly unsafe location. He also contrast Piazza Garibaldi with Piazza Dante, highlighting the more family-friendly and relaxed atmosphere. Piazza Dante is a vibrant hub in Centro Storico, where locals and tourists come together to socialize, particularly after school hours. Centro Storico itself is full of markets, restaurants, bars, and pubs, and is generally considered safe both day and night. Angga's caution about staying out late near his hotel near Piazza Garibaldi reflects the heightened concerns surrounding the area. The reputation of Piazza Bellini for drug use further emphasizes the contrasting atmospheres between different plazas in Naples.

Angga's observations, in conclusion, shed light on the various dynamics of different piazzas in Naples, ranging from the allegedly dangerous Piazza Garibaldi to the vivacious and vibrant atmosphere of Piazza Dante and Centro Storico. His exchange student experiences offer priceless insights into the cultural and social facets of this dynamic Italian city. These perceptions can be used to navigate Naples' many piazzas and create accurate mental representations of Piazza Garibaldi. Angga's observations also emphasize how crucial it is to comprehend the social and historical back-

ground of each plaza in order to fully appreciate its distinctive features.

EMMILIANO

"You are visiting Piazza Garibaldi? Ma perché (but, why)?"

In this insightful interview with Emiliano, the host of an Airbnb in Napoli, he gave a deeper understanding of his perspective on Piazza Garibaldi and its significance in the city. Emiliano, a born and raised Neapolitan in his late 30s, lives a few kilometers away from both the city center and the Airbnb he hosts.

Being a local, Emiliano has a deep connection to the neighborhood and is able to provide valuable insights and recommendations to his guests. He takes pride in sharing the rich cultural heritage of Napoli with visitors, ensuring they have an authentic experience during their stay. Emiliano emphasized that Piazza Garibaldi is not just a central square but also a sym-



Fig.68 People from different nationalities enjoy sunset in Perrault's Amphitheatre at 20.00. Source: Author

bol of Napoli's history which has witnessed countless political rallies, social gatherings, and even protests, making it a true reflection of the city's dynamic spirit.

Emiliano describes Piazza Garibaldi as a melting pot of cultures and nationalities, with people from different ethnic backgrounds, including Africans, Chinese, and Middle Easterners, contributing to the vibrant and dynamic atmosphere. Emiliano explains that Piazza Garibaldi holds a special place in the hearts of Neapolitans as it is not only a bustling transportation hub but also a symbol of the city's rich history and cultural heritage. He believes that the square serves as a meeting point for people from all walks of life, where they can witness the vibrant energy and diversity that Napoli has to offer. The square has undergone significant reconstruction in recent years, making it more appealing and attractive with amenities like



Fig.69 Shopkeeper and his buyer chatting in historical market in Piazza Nolana, 09.20. Source: Author

sports fields, playgrounds, local markets, and street vendors. These additions have not only enhanced the overall liveliness of the square but also provided opportunities for social interactions and community engagement. Piazza Garibaldi has truly become a hub of diversity, where locals and tourists alike can experience the rich tapestry of Naples' multiculturalism.

This statement from Emiliano aligned with Dines' interview with locals published in his book *Tuff City* in 2012: "The piazza was simultaneously a site of fears and desires. It is a nice place where you can meet all nationalities, like a melting pot. But as for security, I don't like it at all; I would stay away." More than 10 years apart, while the improvements are evident, Emiliano personally lacks a spontaneous desire to visit the area due to certain safety concerns. He believes that the full potential of the revitalized piazza has yet to be fully realized, and he remains cautious about potential pickpocketing incidents that were more prevalent in the previous environment. Emiliano reveals his preference for other piazzas, such as Piazza Dante, as meeting spots for socializing with friends. He deliberately avoids Piazza Garibaldi during outings due to uncomfortable encounters with individuals seeking money, making him feel uneasy and affecting his perception of the place.



Fig.70 A tourist eating inside a restaurant, in front of her just on the other side of the glass wall, a homeless man. Source: Author

The observation that followed on the next day confirms Emiliano's experiences, as the interviewer encountered people asking for money around Piazza Garibaldi, displaying diverse appearances and backgrounds. These encounters further highlight the need for increased security measures and interventions to ensure the safety of both locals and tourists. Emiliano believes that with proper attention and resources, Piazza Garibaldi has the potential to become a vibrant and thriving destination that showcases the rich cultural heritage of the city. Emiliano acknowledges the efforts made to transform Piazza Garibaldi into a vibrant and inclusive space, and he hopes that additional measures will be taken to address the safety issues and create a more secure environment for visitors. Despite his reservations, Emiliano recognizes the potential of the revitalized piazza and looks forward to witnessing its complete transformation in the future.

In conclusion, Emiliano's insights provide valuable context to the complexity of Piazza



Fig.71 People opening their bed by the street beside Piazza Garibaldi, 21.00. Source: Author

Garibaldi's image in Napoli. His observations highlight the importance of considering both the positive aspects and the challenges associated with revitalizing public spaces. For instance, the square's multicultural character, improved amenities, and proximity to public transit are balanced by concerns of insecurity and unwanted encounters with individuals seeking money. By acknowledging the need for further safety measures, Emiliano emphasizes the significance of ensuring that all visitors feel comfortable and secure in Piazza Garibaldi. Ultimately, his perspective underscores the ongoing efforts to create a dynamic and inclusive space that reflects the diverse community it serves. Despite the transformation of the physical space, the persistent presence of certain elements has led Emiliano and others to choose alternative locations for leisure and social gatherings.

GLAUCO

"If now we organize this public space with the Municipality,



Fig.72 Locals presumably gathering for lottery, 10.10. Source: Author

managing in the good way with the new aesthetic structure of Piazza Garibaldi, I think it would be nice and get enough attention to regenerate also the area behind the Piazza which is not the best."

In this enlightening interview with Glauco, the head of Development for the Minors Department in the Dedalus Cooperativa Sociale (Dedalus Social Association), he gave valuable insights into the transformation of Piazza Garibaldi and its impact on the city of Napoli,



Fig.73 People playing and watching basketball match in Piazza Garibaldi at 20.00. Source: Author



Fig.74 Tourists lining up at the bus stop at Piazza Garibaldi, 16.35. Source: Author

and how the revitalization of Piazza Garibaldi has not only improved the aesthetics of the area but also fostered a sense of community among its residents. He highlights the various initiatives undertaken by the Dedalus Association, such as organizing cultural events and creating spaces for local artists to showcase their work, which would contribute to the overall growth and development of Napoli.

Glauco explains generally, the requalification of Piazza Garibaldi has brought significant changes to the area. The construction of new parks and the addition of trees have contributed to a more rational and organized layout. This urban and architectural requalification is just one part of a broader initiative, as the organization aims to achieve social, cultural, and economic requalification starting with the urban aspect. This broader initiative includes initiatives to improve public transportation, promote local businesses, and enhance community engagement. By focusing on multiple aspects of requalification, he believes Napoli is striving to create a more vibrant and sustainable city for its residents and visitors.

The transformation of Piazza Garibaldi is also closely linked to Napoli's emergence as an attractive tourist destination in the last 7-8 years. This growth in tourism has brought increased attention and investment to the city, allowing

for the revitalization of key areas like Piazza Garibaldi. As a result, Napoli is not only improving its urban infrastructure but also capitalizing on its cultural heritage and unique attractions to attract more visitors and boost its economy. The square now caters to the growing influx of tourists, reflecting the city's evolving tourist vision and development. With an increased tourist presence, there is a public duty to maintain the newly requalified Piazza Garibaldi, ensuring the upkeep of its greenery and public facilities through regular supervision and control. This can be achieved by implementing strict regulations and guidelines for both locals and tourists to follow, such as proper waste disposal and respectful behavior towards the historical monuments and landmarks. Additionally, investing in educational programs and initiatives can help raise awareness among visitors about the significance of preserving the cultural heritage of Piazza Garibaldi, fostering a sense of responsibility towards its maintenance and conservation.

Glauco discusses an upcoming project, a result of collaboration between Dedalus Cooperativa Sociale and the Municipality of Naples called "La Bella Piazza," set to start in the near future with the involvement of municipalities, banks, the train station, and various other stakeholders. Glauco referred his col-

league who responsible for La Bella Piazza project, which directly work with the Municipality of Naples. Unfortunately, the referee was not responding to the interview request regarding this project. The information about it then given by Glauco himself.

According to Glauco, the project aims to revitalize eight public places through urban policies, while private organizations, both profit and non-profit, will also participate to enhance the Piazza Garibaldi's development. The vision for this project extends beyond mere economic goals, as it seeks to breathe new life into the area with a focus on social and cultural activities, such as open-air cinema and sports events. These activities will not only attract locals but also tourists, fostering a sense of community and boosting the local economy. Although the project has not yet begun due to bureaucratic considerations, Glauco expresses optimism and excitement about its potential impact. The requalification of Piazza Garibaldi is viewed as a positive activity, and he eagerly anticipates the social

and cultural changes it may bring about. The dedication to collaborate with stakeholders and the local community reflects the organization's commitment to making a meaningful difference in the area.

Glauco also sees the project as an opportunity to improve the area behind Piazza Garibaldi, which currently faces challenges related to traffic complexity, crimes, degeneration, and lack of urban services. He believes that proper management and monitoring of the project will lead to significant positive changes in the long run. The ultimate goal is to create a lasting impact and ensure that the initiatives continue even after the initial project duration of two years. By addressing these challenges, Glauco believes that the project will not only enhance the overall aesthetics of the area but also create a safer and more vibrant environment for residents and visitors alike. He hopes that the revitalization efforts will attract more businesses, promote economic growth, and ultimately improve the quality of life for everyone in the community.



Fig.75 People sitting on the street (Via Firenze) near Piazza Garibaldi, 10.20 am. Source: Author

In conclusion, Glauco's insightful remarks shed light on the comprehensive efforts being made to requalify Piazza Garibaldi, not just from an urban development perspective but also with a strong focus on social and cultural regeneration. Glauco believes that the requalification of Piazza Garibaldi will not only enhance the physical appearance of the area but also create a sense of pride and belonging among residents. He envisions the square becoming a vibrant hub for social gatherings, events, and local businesses, attracting both locals and tourists alike. Additionally, Glauco emphasizes the importance of preserving the historical significance of the square while incorporating modern elements to ensure its relevance for future generations. The vision for La Bella Piazza project and the dedication to monitor and manage its impact signal a step towards a more vibrant and dynamic future for the square and the surrounding areas in Napoli. It is unfortunate further interview cannot be conducted.

4.4.2 IDENTIFYING THE SOCIO CHARACTER-DEFINING ELEMENTS OF PIAZZA GARIBALDI

Participant observation is conducted to capture people movement and identify the character of Piazza Garibaldi through its users. Doing participant observation is “watching people to see what they did.” (Whyte, 1980), spending a significant amount of time in the study area, taking sketches and photographs. As a key source of ethnographic data (Verloo, 2020), the observation captures the ongoing interaction between urban areas and the public which produces spatial identity (Duan et al, 2022). Most of the photos are taken during the observation, while a few are taken from the internet because often the situation of the field was not possible to take pictures.

Looking at the circular diagram, Piazza Garibaldi is a bustling and vibrant location that showcases a wide range of user activities throughout the day. The diagram illustrates

that between 16:00 and 21:00, the piazza is filled with various types of users, creating a lively atmosphere. However, during the late-night hours, starting around 00:00 and continuing until around 03:00, the piazza becomes quieter and less populated. It is during this time that tourists and merchants are scarce. Nevertheless, the activity resumes early in the morning, around 06:00, as tourists and merchants begin to fill the space once again.

Piazza Garibaldi serves as a central hub where different groups of people intersect, including tourists, students, families, officials, and merchants. Each group contributes to the vibrant ambiance and diverse range of activities observed throughout the day and into the night. Whether it's the arrival of tourists, the presence of students engaging in social activities, families enjoying the playground and sports fields, or officials patrolling the area, the piazza remains an active and lively gathering place throughout the day.

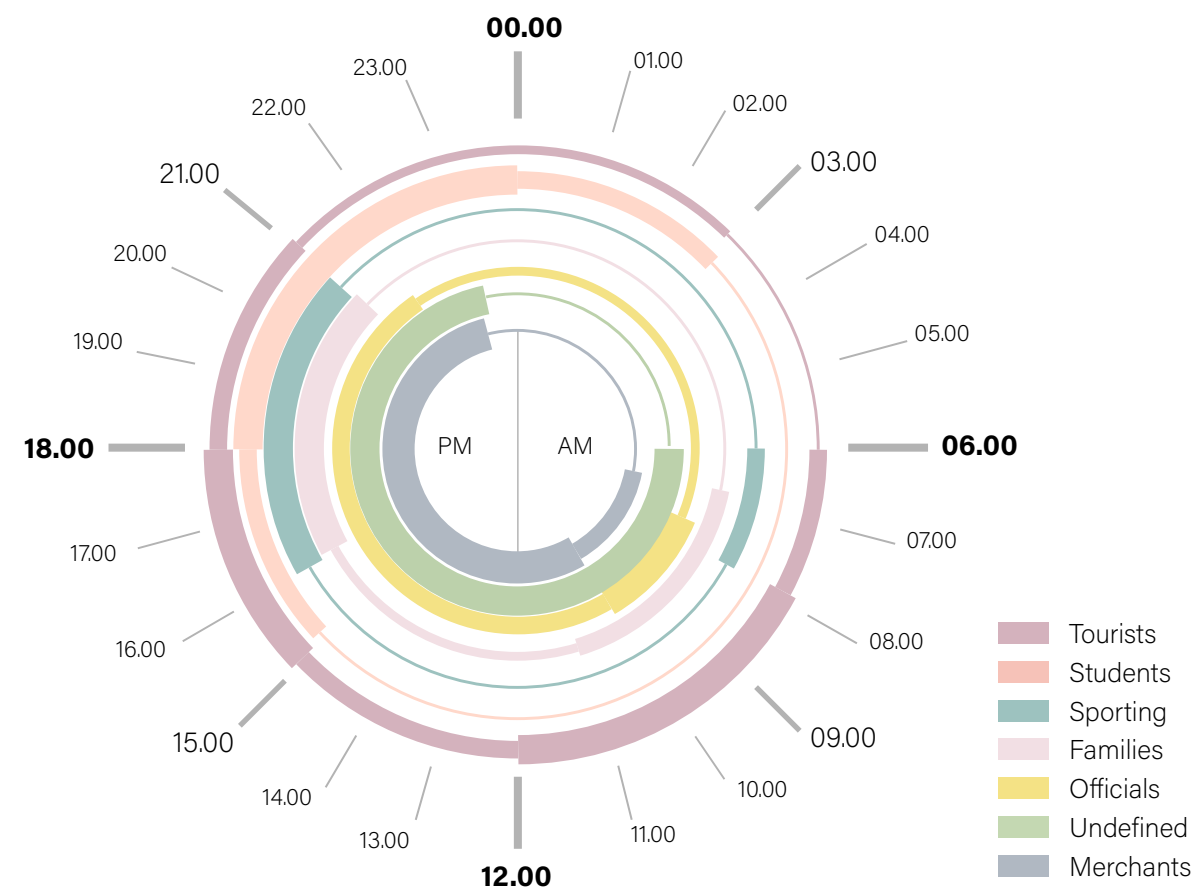


Fig.76 Circular diagram of usage in Piazza Garibaldi throughout the day. Source: Author

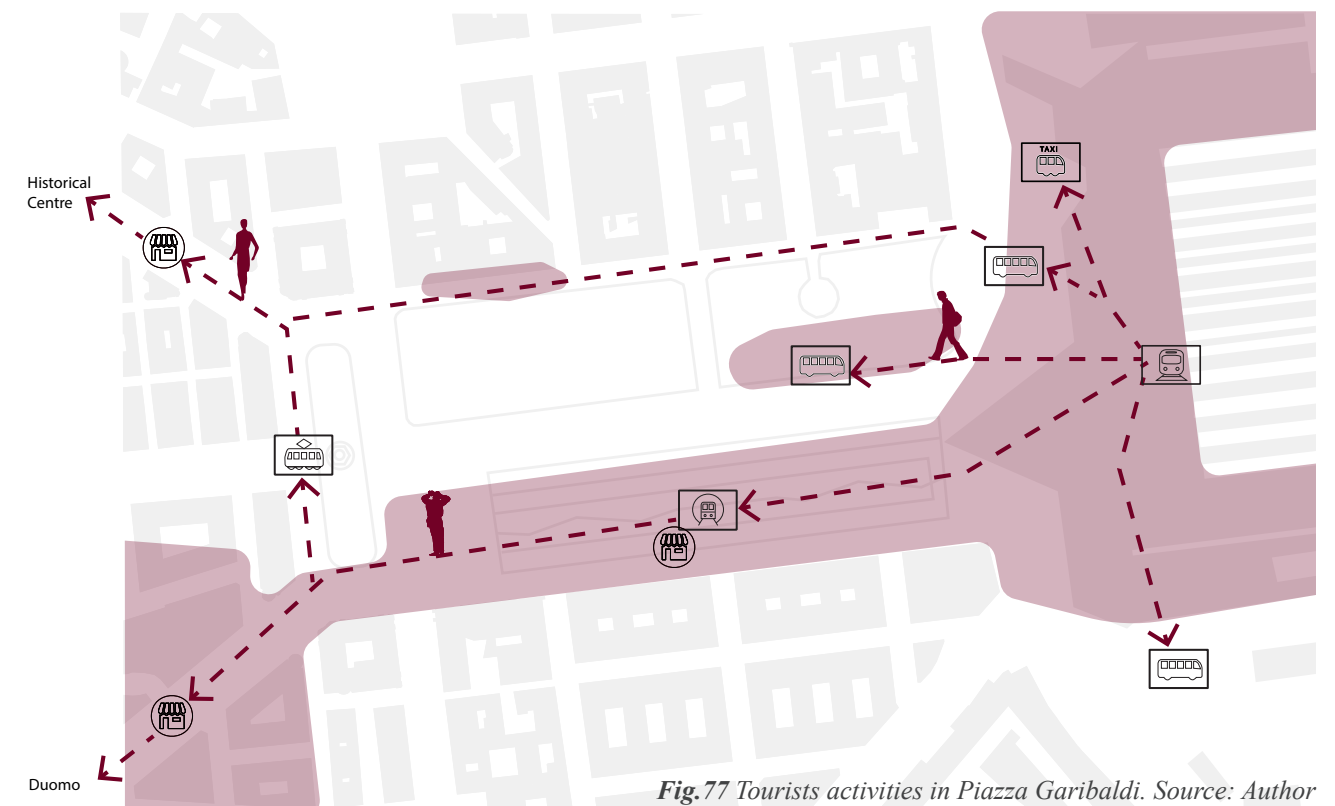
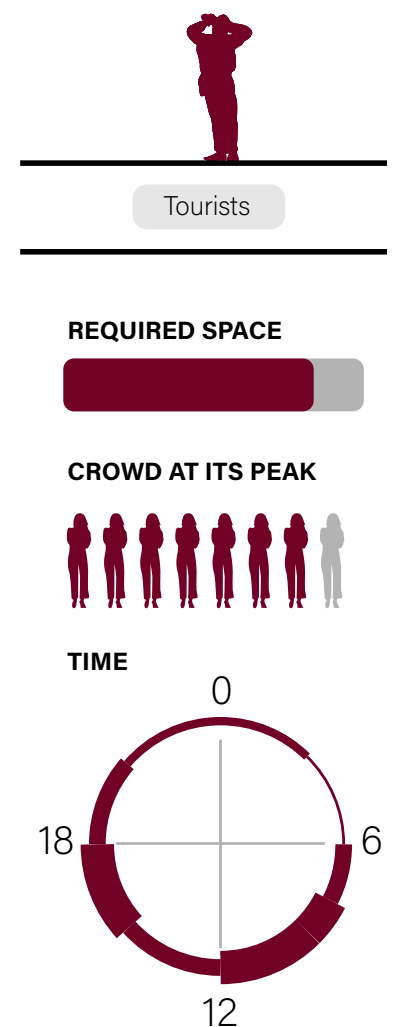


Fig.77 Tourists activities in Piazza Garibaldi. Source: Author

Tourists

Piazza Garibaldi is used by tourists to connect the station and the historical centre, and to get in and out of Napoli. It experiences a variety of user activities throughout the day; the morning hours, from 6:00 to 8:00, mark the arrival of tourists at the central station. However, the peak tourist activity occurs between 8:00 and 12:00. Following this, between 12:00 and 15:00, more people can be found staying in the local restaurants for lunch, resulting in fewer individuals present in the vicinity. As the afternoon progresses, from 15:00 to 18:00, the number of people in the area increases once again, although it is still lower than the morning peak. After 18:00, the number of individuals gradually decreases, reaching its lowest point around 03:00.

While the square has grown into a multicultural hub where locals and guests can both enjoy the great diversity of Naples, visitors by default avoid particular areas for most of the day. There are no tourists in the playground, sports fields, or apthitheater area. Instead of the tree-lined section to the north of the plaza, which serves as a route for tourists moving to and from the station, people prefer to dine and hang out in the southern part of the square, where there are many bars. This preference for the southern section of the square among tourists creates a stark contrast with the northern side, which is frequented more often by locals.



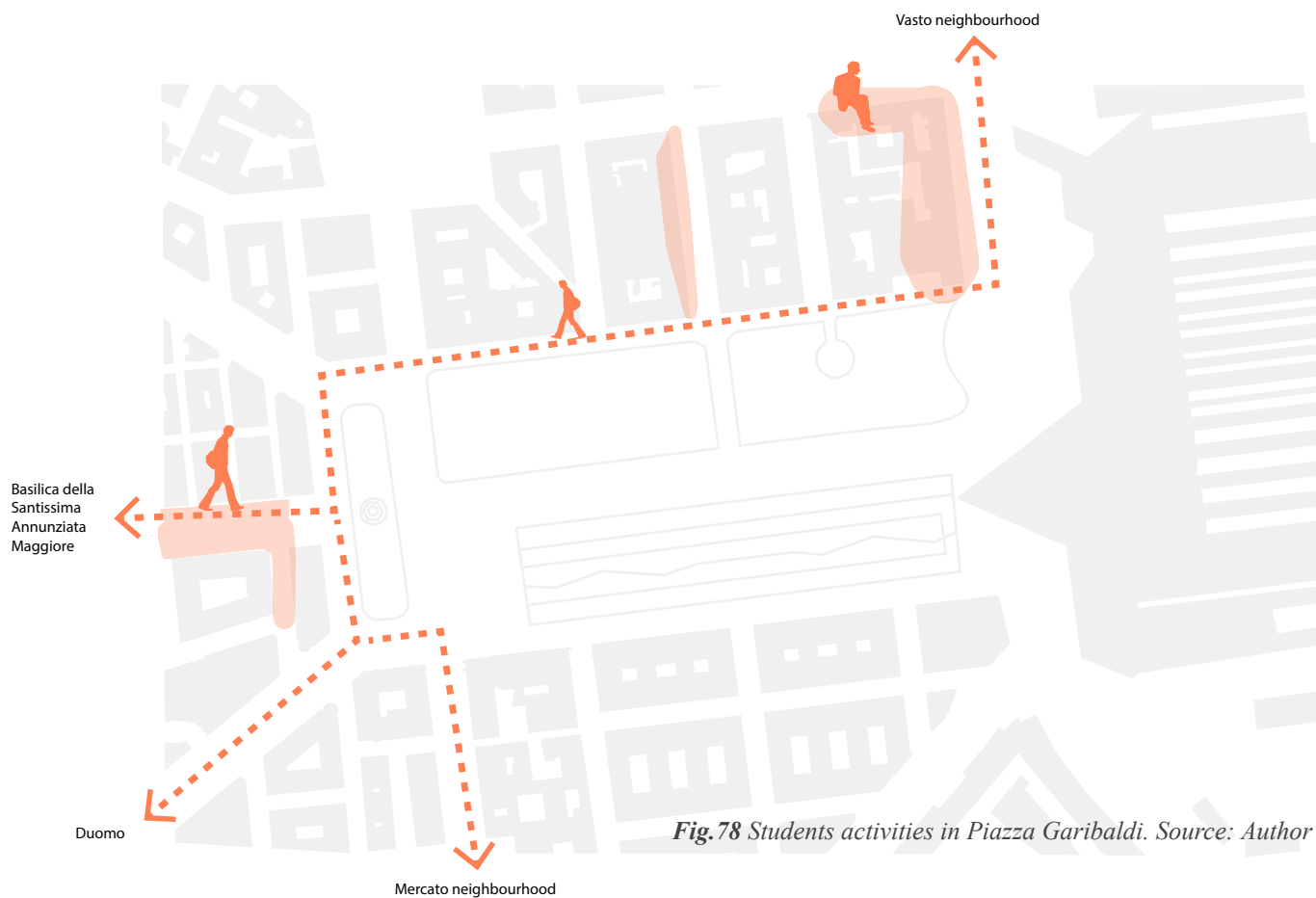


Fig.78 Students activities in Piazza Garibaldi. Source: Author

Students

Students start to show up in Piazza Garibaldi around 15:00, after their school activities have ended. Tourists also start to show up around this time. Their presence increases dramatically as they hang out in the piazza and bars, frequently staying up until the wee hours. However, after midnight, the population of students in the neighborhood steadily starts to decline, reaching its lowest point about three in the morning, which is typically when crimes occur. 03:00 presents a vulnerable environment due to the drop in student attendance, which makes it a prime time for criminal behavior to take place. To protect their safety at these late hours, people should use caution and pay attention to their surroundings.

Around Piazza Garibaldi, there are numerous educational institutions. While the closest institution, Utesped Università delle Tre Età, is situated south of Piazza Garibaldi, Asilo Il Girasole Napoli Kindergarten is only five minutes away. Students typically come to this area to seek for used things at low prices, especially around via Bologna in the northern side of Piazza. Young people are also tempted to linger out during specific times due to the availability of McDonald's and other fast food outlets close to the station's food market.

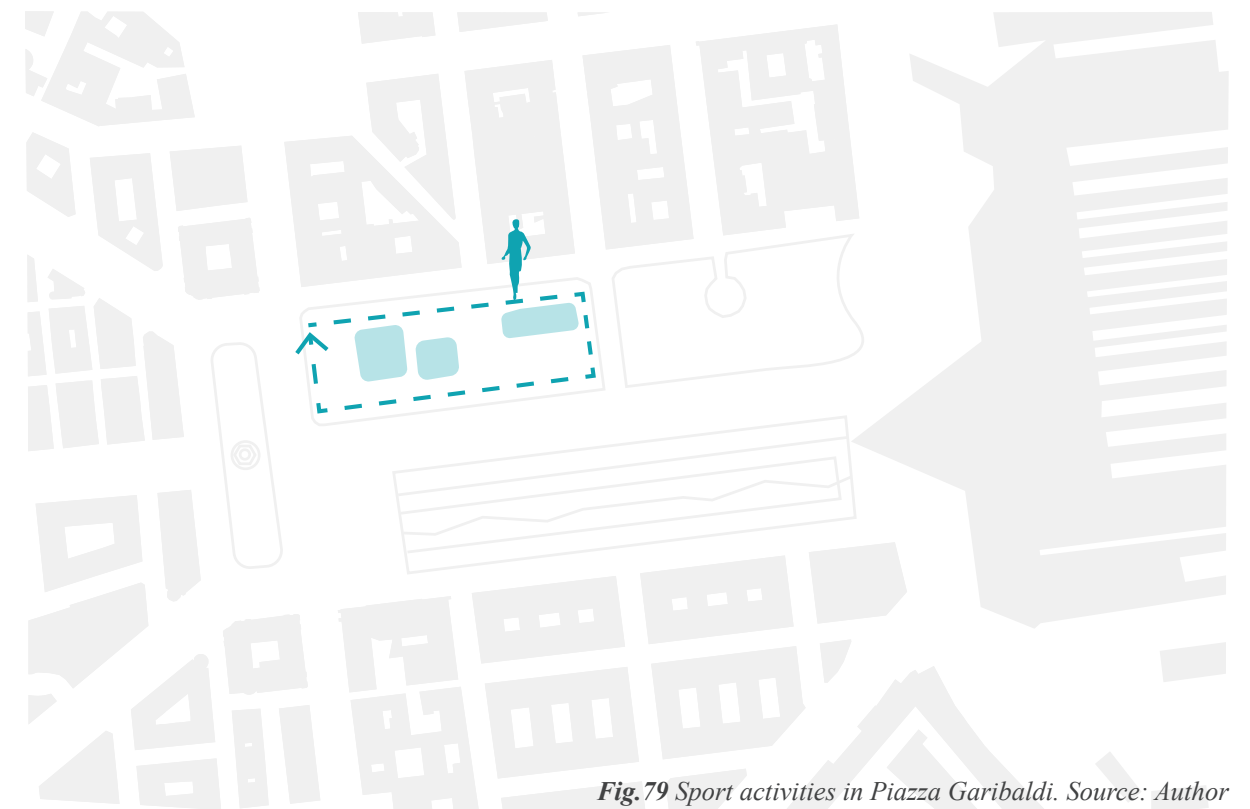
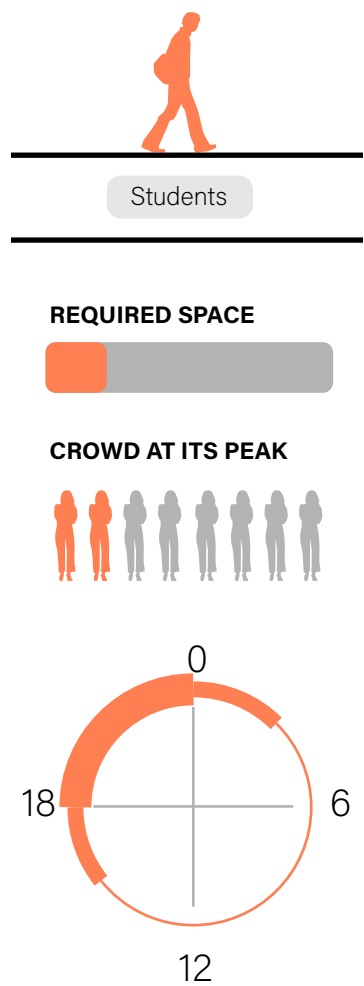
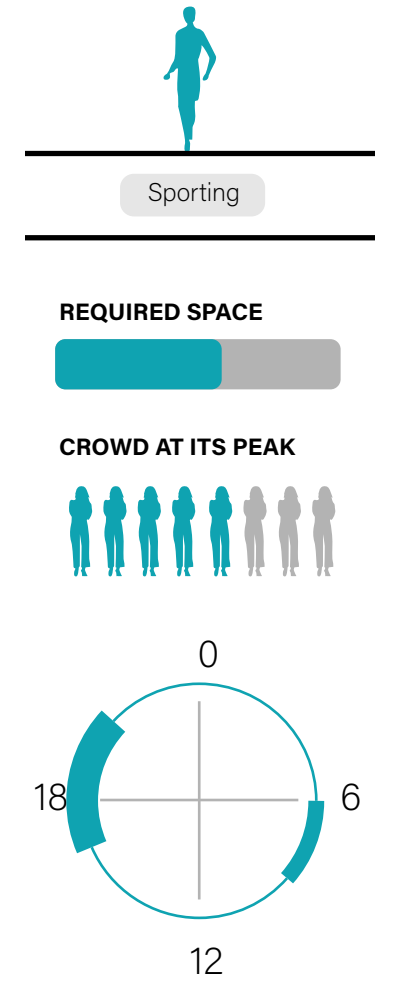


Fig.79 Sport activities in Piazza Garibaldi. Source: Author

Sport

The majority of the sporting events in the piazza are centered around the designated athletic field. Joggers are not often seen, though, they are occasionally spotted. Between 16:00 and 21:00, the bulk of individuals use the sporting facilities in substantial numbers. A smaller group usually performs sports, particularly for running purposes, between 6:00 and 8:00. The athletic field is busy during peak times with a variety of games like soccer, basketball, and volleyball. It serves as the focal point for planned competitions and games, drawing athletes of all ages and abilities. The field is frequently filled throughout the middle of the day by an unnamed group of people who are lying down and not necessarily playing any sport.

The sporting facilities include fields for soccer and basketball. Children and teens frequently play soccer in the amphitheater while their families or carers watch from the stairs when it is not being used for cultural events. The players who stay regularly play ball in the spaces in between the fields. These areas encourage more individuals to join in sporting activities and provide a setting for unofficial games. It offers a lively, welcoming environment where people of all ages may be active and enjoy the great outdoors.



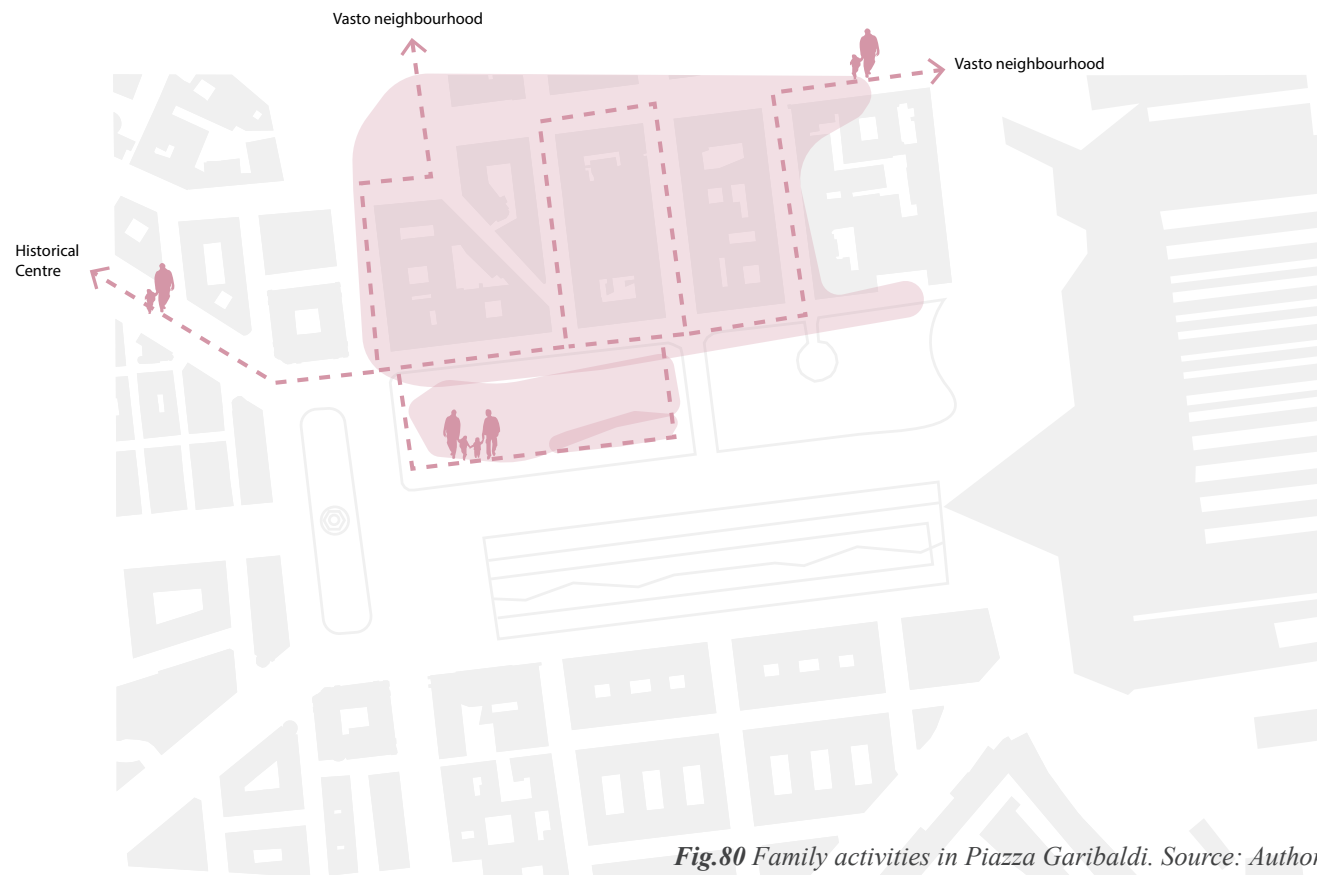


Fig.80 Family activities in Piazza Garibaldi. Source: Author

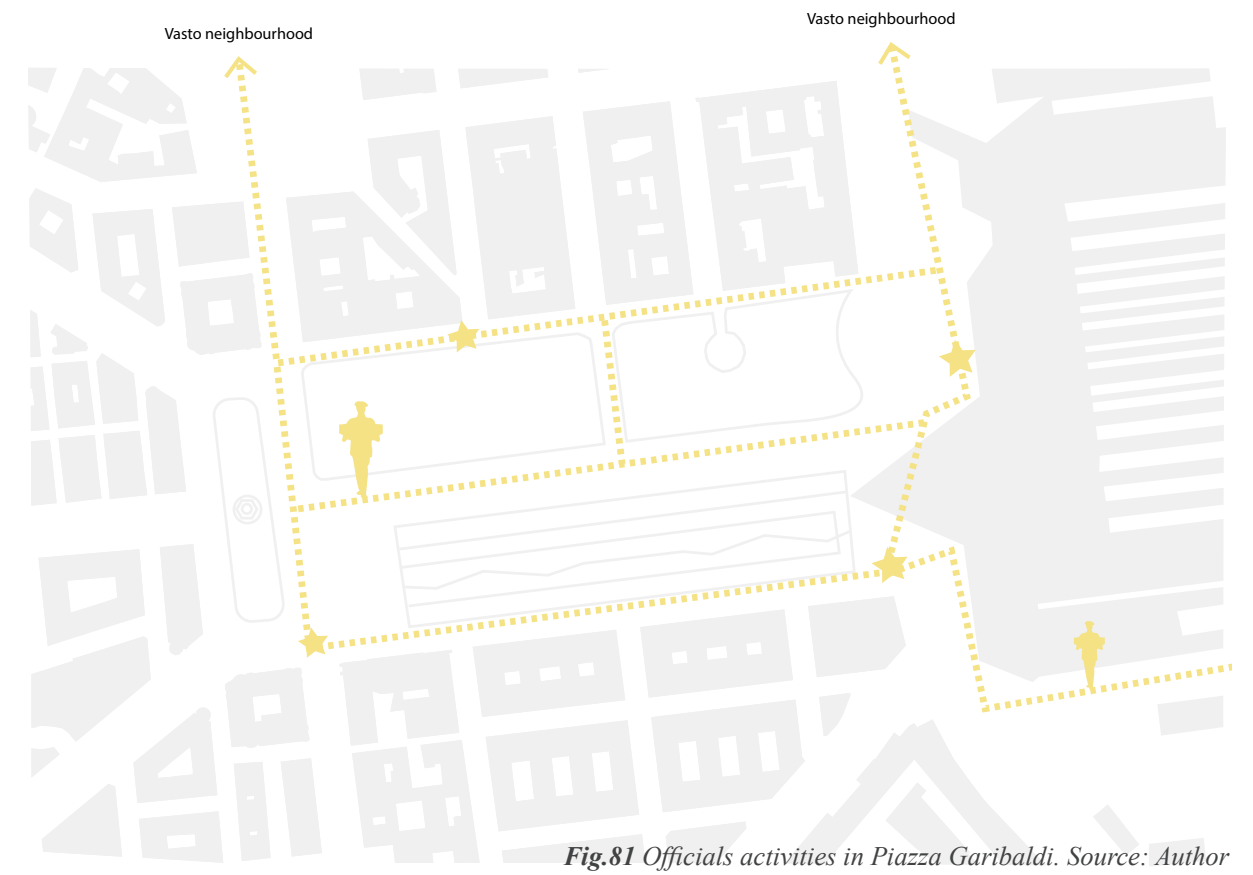


Fig.81 Officials activities in Piazza Garibaldi. Source: Author

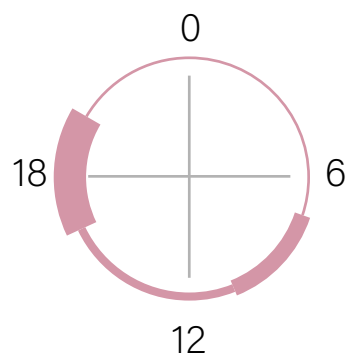


Families

REQUIRED SPACE



CROWD AT ITS PEAK



Families

Families tend to spend their late afternoons in Piazza Garibaldi, with different activities depending on the age of their children. Younger kids are often taken to the playground, while older kids engage in sports in the dedicated fields. Meanwhile, parents have the opportunity to socialize with their peers and keep a watchful eye on their children. Similar to sports activities, family presence is most noticeable between 16:00 and 21:00, with a smaller probability of being seen between 07.00 and 11:00.

Tourists tend to prefer the southern part of the square, which contrasts sharply with the northern side, which is more frequently used by locals. Generally, locals appear to utilize the daily public facilities on the northern side more regularly. The daily public facilities on the northern side, such as the playground, sports fields, and amphitheater, seem to be utilized by locals on a regular basis, providing a distinct sense of community engagement in that area.

Officials

Officials, mostly 'Carabinieri', can be observed in Piazza Garibaldi during specific time frames, typically from 07:30 to 22:00. Carabinieri is the national gendarmerie of Italy who primarily carry out domestic and foreign policing duties, one of Italy's main law enforcement agencies. Their presence is often centralized around certain areas, particularly the station. While their numbers are limited in the piazza itself, there is a spot near the sport field where officials park their cars. Their presence in Piazza Garibaldi helps to maintain a sense of security and deter criminal activity, ensuring the safety of both residents and visitors alike.

However, the presence of officials tends to diminish significantly after 10 or 11 am. This drop in presence can be linked to the area's decreased activity and foot traffic during certain times. Since crime rates in Piazza Garibaldi continue to be rather high, especially at night, the decreased official presence is frequently used as the scapegoat for the decline in overall safety. Residents in the area frequently demonstrate in front of the media to demand greater protection from the authorities for this reason. They urge that patrols be provided for areas other than tourist attractions like historical centers.



Officials

REQUIRED SPACE



CROWD AT ITS PEAK

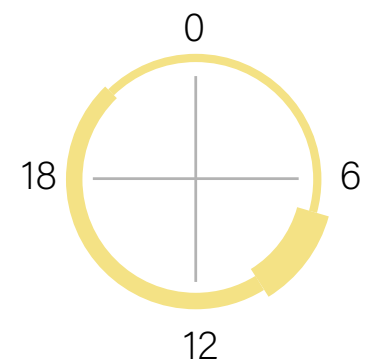




Fig.82 Undefined activities in Piazza Garibaldi. Source: Author

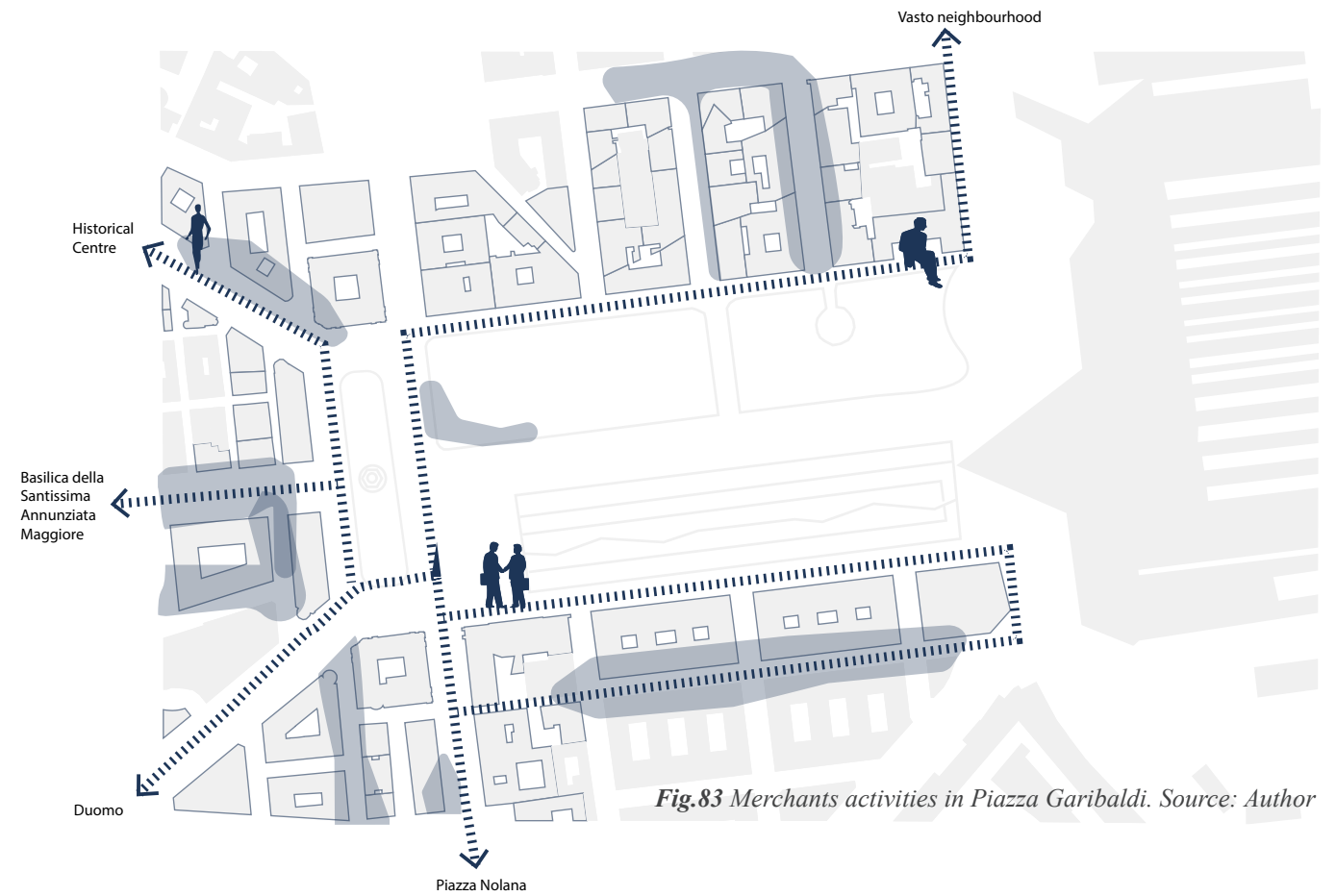
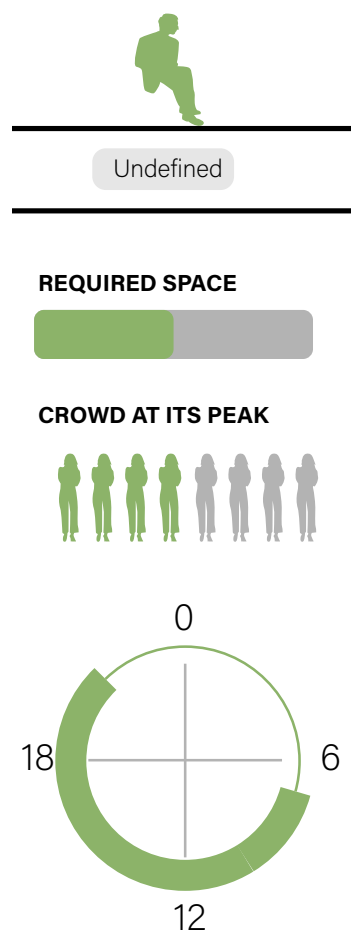


Fig.83 Merchants activities in Piazza Garibaldi. Source: Author



Undefined

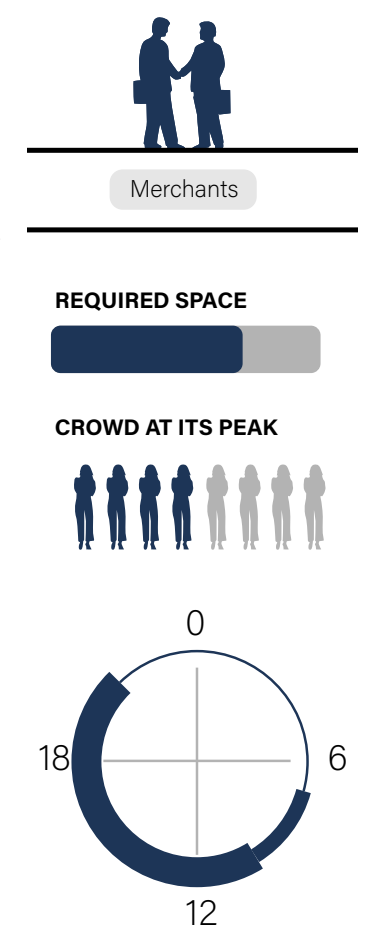
As was already established, undefined users are those who don't appear to be there for a particular reason. They are visible from dawn until dusk, with a rather steady presence between 6:00 and 23:30. But after 2:00, the majority of them begin to scatter and abandon the majority of the amphitheater area. This pattern suggests that these unidentified users might be tourists or bystanders who stop by to enjoy the plaza when it is open. They may have other plans for the late afternoon or evening, which would explain why they left the amphitheater area.

The majority of this group may be recognized as being homeless at night because they set up camp in various locations throughout Garibaldi, preferably with a roof over their heads and close to a wall or other building. One such location is Piazza Garibaldi's northeastern side, which is notorious for having a high crime rate and sketchy individuals. The area, however, is humming with activity throughout the day and provides a lively environment with its stores, cafes, and street performers. The homeless people in the vicinity of the amphitheatre may take cover along the central station wall, especially in locations that offer some level of security.

Merchants

The shops in Piazza Garibaldi open at 6:30 in the morning and stay open until the wee hours of the morning, frequently until 2:00. This gives young people a place to congregate and mingle on the plaza late at night. According to Dines (2012), the plaza and its surrounds also drew a sizable number of unlicensed street vendors, many of whom sold illegal or stolen products, as well as a fairly steady stream of con artists, which occasionally resulted in disputes with business owners. These disputes often led to increased security measures being implemented by the business owners in order to protect their shops and customers, such as private security as can be seen in some of the stores.

Sadly, it is uncommon to see local vendors in the gallery area, which is bustling with people and full of prospective buyers. This may be due to the rejection below ground, yet their existence on the street level symbolizes a displaced person residing on the periphery of the plaza. Street vendors instead are plenty in the streets around the Piazza. Despite the lack of formal storefronts, these street vendors play an important role in the local economy and contribute to the overall charm of the area. Their presence also adds a vibrant and lively atmosphere to the surrounding streets.



WRAP UP: The Story of Time and Space

A busy and lively area, Piazza Garibaldi supports a variety of user activities all day long. The piazza is crowded with a variety of users between 16:00 and 21:00, generating a lively environment. But from midnight to three in the morning, the piazza is quieter and less crowded, and there are less tourists and vendors. Around 6:00 in the morning, when tourists and vendors are back in the area, activity picks back up.

Active exavating strategy by Dominique Perrault Architects is enough to realize the concept, as the underground now is more alive and connected with the crowd between centrale and garibaldi station, as well with the piazza above the ground. However, while the amphitheatre, sports fields, and playground are already working, the vegetation and community flower garden are not yet realized as what it shows in the design plan. This shows that public space need time to 100% works.

The playground, sports grounds, and aphitheater area are among the places that tourists ordinarily stay away from for the majority of the day. However, these are the locations that have grown to be crucial for locals to relax, engage in sports, and interact. These areas provide a peaceful retreat for locals during the bustling hours of the day. In the evenings, they come alive with laughter and activity as families and friends gather to enjoy outdoor games and performances in the amphitheater.



Fig.84 Location where different activities in Piazza Garibaldi take place. Source: Author

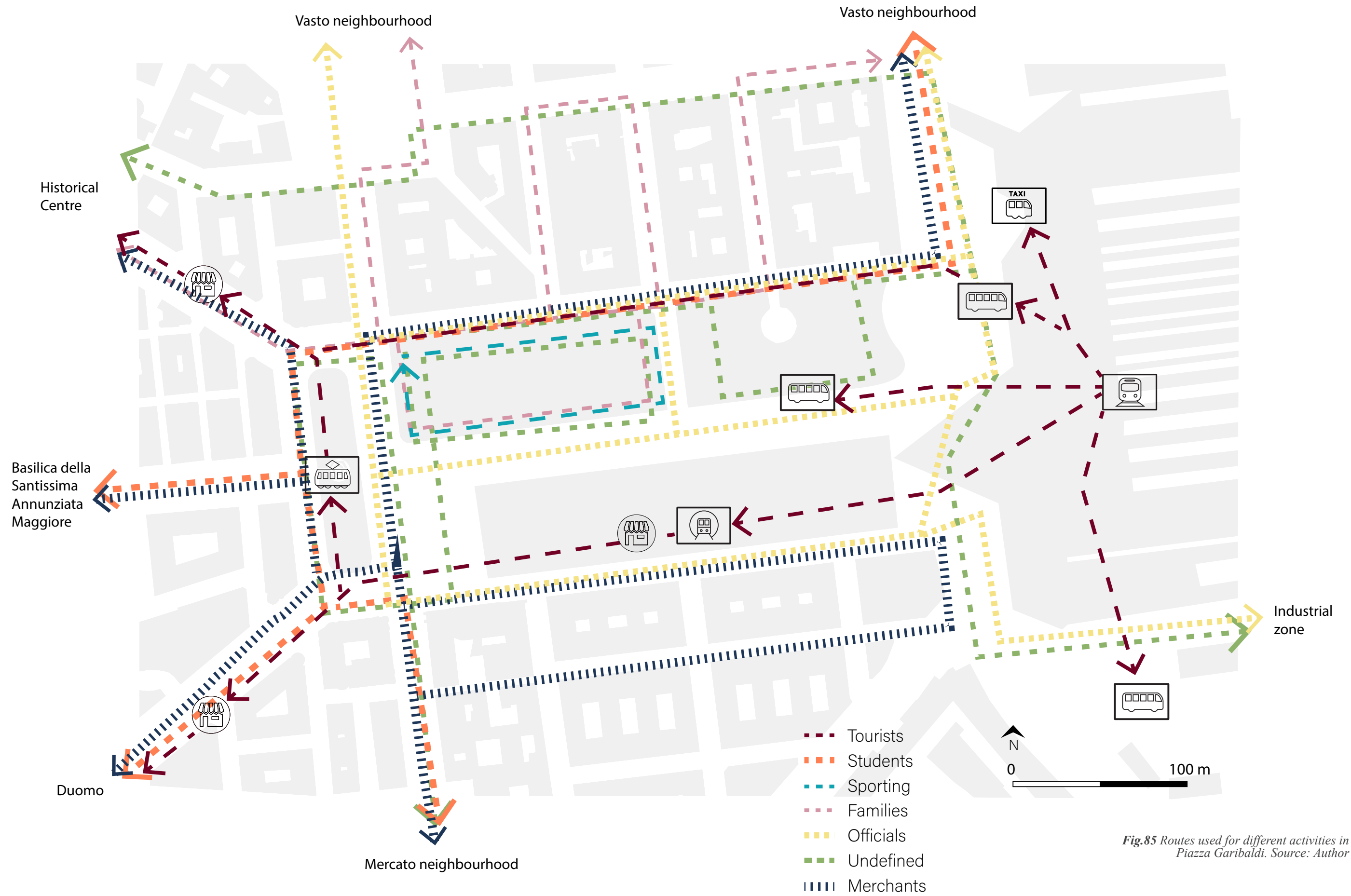


Fig.85 Routes used for different activities in Piazza Garibaldi. Source: Author



Fig.86 Tourist walks by a cafe at Piazza Garibaldi, 10.10 am. Source: Author



Fig.87 Locals playing basketball, 19.45 Source: Author



Fig.88 Families with their kids playing in playground in Piazza Garibaldi at 8 pm. Source: Author



Fig.89 Local market in via Bologna, often visited by students for cheaper price, 10.20. Source: Author



Fig.90 One of very few street vendors in Piazza Garibaldi. Source: Author



Fig.91 Homeless in front of McDonalds Centrale Station, 11.00. Source: Author



Fig.92 Many kinds of users spotted in one frame, 19.45 Source: Author



Fig.93 Street vendors in Corso Umberto I, 15.00 Source: Author



Fig.94 People sitting under the shades of Garibaldi Statue, 12.45 Source: Author



Fig.95 Gallery of Piazza Garibaldi filled with potential customers but lacking local vendors. Source: Author

4.5 BUILDING PUBLIC VIEW OF THE REGENERATION PROJECT OF PIAZZA GARIBALDI FROM THE ONLINE PRESS REVIEW

The news articles from *ilmattino.it*, the most read Neapolitan newspaper, shed light on various aspects related to urban development, activism, transportation, degradation, and crime in the area. These various issues highlight the complexity of the situation surrounding Piazza Garibaldi. This explanation of public perspective towards Piazza Garibaldi using the press review divided by three stages: before the requalification, during, and after. In the end, a summary will be drawn to conclude the perception driven from media, which often bias from political agenda.

4.5.1 PIAZZA GARIBALDI BEFORE THE REQUALIFICATION: Congestion in The Supposed Icon of Patriotism in Naples

Piazza Garibaldi, originally a symbol of activism and patriotism in Naples, underwent a significant transformation over the years, evolving into a prominent transportation hub as highlighted in the article **“Piazza Garibaldi was wounded.”** “Transport, pact on Piazza Garibaldi node: the largest intermodal hub in the South is born” on *ilmattino.it*, 05 July 2018. However, this change in function brought about a notable problem - congestion. Once revered for its historical significance, the piazza became infamous as the most congested area in the city, leading car drivers to avoid it altogether. The heavy traffic not only disrupted the flow of vehicles but also contributed to environmental degradation. Unfortunately, the area was neglected and excluded from other urban development initiatives, leading to abandonment and deterioration.

Furthermore, the adverse effects of the congestion extended beyond just the physical environment. As reported in the news article **“Piazza Garibaldi was wounded”** on *ilmattino.it*, 10 September 2016, the residents and

visitors in the vicinity faced increased health risks due to the lack of proper basic services provided by the government. Frustrated by these circumstances, citizens turned to Piazza Garibaldi’s identity as a site of patriotic activities to voice their grievances through protests. However, over time, these protests took on a more troubling and disruptive character, attracting criminal elements like drug-related activities, violence, and robbery.

To address the congestion and degradation while preserving the piazza’s historical significance, a comprehensive requalification plan was devised. The main goal of this plan was to alleviate the congestion issue and rejuvenate the area without erasing its rich historical heritage. Alongside addressing traffic problems, the requalification project aimed to create space for activism, allowing citizens to express their patriotic sentiments in a more organized and constructive manner. Moreover, revitalizing the piazza was expected to have positive ripple effects, such as boosting tourism and attracting visitors who could appreciate its historical and cultural value, as mentioned in the news piece **“The living nativity scene at La Maddalena lights on Forcella and Piazza Garibaldi”** on *ilmattino.it*, 22 December 2017.

Originally, the requalification plan for Piazza Garibaldi seeks to strike a balance between modern transportation needs and preserving the piazza’s cherished identity, hoping to revive the area’s spirit while making it more attractive and functional for both locals and visitors alike.

4.5.2 PIAZZA GARIBALDI DURING THE REQUALIFICATION: Chaos in its Truest Form

Regarding urban development, the efforts to transform Piazza Garibaldi into a “new” space are divided into several stages starting with the new metro line and ending with the vegetation planting in the Piazza (*ilmattino.it*, “The un-

derpass opens, Piazza Garibaldi changes its face”, on 24 April 2015. However, the Piazza has also been the site of disruptive activities and clashes related to activism and patriotism. The article “Babygang in Piazza Garibaldi, throwing bottles at traders and ecological operators: ‘Nobody helps us’” on ilmattino.it, 13 September 2020, depicts a concerning incident where bottles were thrown at traders and ecological operators, demonstrating the frustration and lack of support felt by some individuals involved in activism in the area.

As a prominent transportation hub, Piazza Garibaldi has been plagued with congestion and chaos. During the construction process, the Piazza is referred to as the “nightmare” because the traffic that has already been there for years appeared worst and worst accompanying the requalification process. This titled the location as the most congested area in the city in the article “The nightmare of Piazza Garibaldi, new construction site and chaos in Naples” on ilmattino.it, 16 June 2018. The congestion issue has had detrimental effects on the flow of traffic and the overall functionality of the area. Moreover, there is also disagreement between the executor and the residents about flower market project that placed in the middle of piazza just beside the amphitheatre (ilmattino.it, “Piazza Garibaldi 2.0: clash over the flower market project” on 09 May 2019). Today, the space that was supposed to be flower market then is unused.

Unfortunately, with Piazza also suffered from degradation and abandonment, the construction process worsens the consequences for public health. The article “Degradation in Piazza Garibaldi: ‘Those who have power intervene, we can no longer take it’” on ilmattino.it, 23 September 2018, highlights the degradation of the area and the frustration expressed by locals who feel that those in power are not effectively addressing the issue. The multimillionaire restyling projects have not been successful in saving Piazza Garibaldi from degradation, as reported in

another article on ilmattino.it, titled “Degradation in Naples, the multimillionaire restyling does not save Piazza Garibaldi from degradation.” on 30 November 2020.

4.5.3 PIAZZA GARIBALDI AFTER THE REQUALIFICATION: An Urban Jungle

Piazza Garibaldi serves as a symbol of both tourist attraction and a transportation hub. For tourists passing through the piazza to reach the station, the renovated area looks new and impressive, with its sport and amphitheater facilities. Inside the station, there are officers readily available to assist with any inquiries or concerns. The requalification of the piazza exemplifies urban development, as its transformation is evident with the opening of the underpass. This new face of Piazza Garibaldi is praised by Minister De Micheli, who emphasizes the need for its proper maintenance and care (ilmattino.it 29 September 2019).

“Those who have power intervene; we can no longer take it!”

However, despite the positive changes, there is an ongoing battle against illegality in Piazza Garibaldi.

Operation High Impact aims to improve the perceived security in the area, but the fight against criminal activities remains relentless (ilmattino.it, “Operation High impact in Piazza Garibaldi, Piantedosi: Greater perceived security, relentless battle against illegality” on 22 February 2022). The prevalence of crime-related issues such as drugs, violence, robbery, and aggression is still alarmingly high. Living outside the perimeter of the piazza and into the surrounding neighborhoods reveals a different reality, where the basic services in the area do not function properly. The grand construction of Piazza Garibaldi and the station, while visually impressive, fails to improve the daily lives of the citizens.

Frustrated by the lack of improvement in their quality of life, some citizens have resorted to expressing their protests by dirtying the piazza and engaging in frequent demonstrations.

They utilize the patriotic character of the piazza to draw attention to their grievances, often turning the area into an open garbage market. These actions reflect the discontent and frustration of the local residents who feel neglected despite the extensive redevelopment efforts in Piazza Garibaldi.

Piazza Garibaldi serves as the main entrance and tourist gateway to the city. It holds significant importance in Naples, so much so that it was chosen as the recipient of the prestigious Premio Città italiana dei Giovani 2023 (Italian City of Youth Award 2023). This award, presented by the National Youth Council in collaboration with various youth organizations, highlights the city’s appeal to the younger generation. However, there is a stark contrast between the beautification efforts aimed at impressing tourists and the neglect experienced by the local residents. The renovation of Piazza Garibaldi seems to prioritize the needs of visitors, leaving the people living in the vicinity feeling disregarded and frustrated. This sentiment is evident in news articles, such as one published by il.mattina (06 February 2019), titled “The market of the ‘monnezza’ returns to invade Piazza Garibaldi,” which reports on the continuous issues faced by residents. This situation is not new, as the square has been repeatedly criticized by locals, tarnishing its image as a prominent destination for tourists arriving by train.

“Facade cleaning (on the new structure), here; degradation as always.”

Just last year’s il.mattina post on 12 January 2022, titled “Naples, Piazza Garibaldi: despite the interventions, dozens of people camped at the station,” further emphasizes the ongoing problems in the area. Residents demand decent urban development and improvements in their living conditions, echoing the history of Garibaldi’s victories and the unification of Italy. These demands are often expressed through protests, such as the one covered in the news article titled “Naples, demonstration against war and high cost of living: ten thousand in the square,” on 05 November 2022, where ac-

tivists from across the country gathered in Piazza Garibaldi to voice their concerns regarding war, inflation, and environmental issues.

Unfortunately, despite occasional facade cleanings and superficial interventions, the overall state of Piazza Garibaldi continues to deteriorate. This degradation, coupled with the residents’ perception of being neglected by the authorities, has resulted in growing anger and frustration. Even visits from notable figures like Draghi, the Prime Minister of Italy, have failed to address the underlying issues, as quoted in ilmattino post titled “Naples, the anger of the residents of Piazza Garibaldi after Draghi’s visit: ‘Facade cleaning, here degradation of always’” on 30 March 2022.

As depicted in an il.mattina article titled “Piazza Garibaldi, intimate cleaning in the street under the eyes of passers-by: ‘We are now an urban jungle’,” (12 November 2022) the square has transformed into an urban jungle plagued by decay, abandonment, and health hazards. Garbage accumulates in the alleys of the Vasto neighborhood and the amphitheater area, which have become hotspots for illegal markets operated by non-EU citizens. The conditions worsen as residents with limited basic services in their homes started to use the restored spaces of the piazza as their toilet (ilmattino.it, “Piazza Garibaldi, crouches down and does his needs outside a shop” on 05 November 2022).

The situation has also led to concerns for public safety, as recounted in a story shared by Adelaide Dario about a girl being pursued by potential attackers. The dire circumstances are summed up by Paolo Lopomo, who laments the unsustainable condition of the neighborhood, with neglect and degradation evident on every corner. This predicament poses significant challenges for tourists attempting to navigate through the waste and neglect that permeate the streets and squares of Naples. In light of this, Borrelli voices the need for

the Municipality to restore decorum in Piazza Garibaldi, underlining the urgency of addressing the degradation in Naples as a whole (ilmattino.it, “Degradation in Naples in the arena of Piazza Garibaldi, Borrelli: ‘I ask the Municipality to restore decorum’” on 09 November 2021).

4.5.4 SEEKING SPACES FOR LIVING IN PIAZZA GARIBALDI

Piazza Garibaldi is evolving into a location where the social dynamic, which has important implications for urban space, promotes both individual and group activities and interactions, as shown in the news coverage during each stage. The euphemistic valency of “regeneration” has in fact led to the permanent displacement and relocation of social actors, as well as the enactment of dissonances between the built environment and an itinerant humanity constantly remaking spaces of living. As a result, urban regeneration projects take on a particularly sinister connotation in local contexts. These initiatives are frequently seen as gentrification, as the original residents are evicted to make room for wealthy people or businesses. Social inequality in the city may become worse as a result of this displacement since it might cause a loss of community cohesiveness and a sense of belonging.

The starkest contrast is between the self-creation of the local actors and the linearity of the top-down, which views that all occurrences are driven by a temporal sequence of cause and effect (Tufi, 2020). As a result of constant change, stories of displacement have been shared, in which people adapted to their changing living and working conditions without being notified or given any assurance that they would be moved. These stories highlight the power dynamics at play, as local actors are often left feeling marginalized and disempowered by top-down projects. This lack of

transparency and communication further exacerbates the sinister connotation associated with such projects in local communities.

4.6 SUMMARY: THE SUPPLY-RESPONSE RESULT DIAGRAM

The structure of urban identities from a humanistic perspective by Duan et al. (2022) was used as the basis for the diagram, which divides the structure into supply and response sides. As a result of negotiations between what the architecture is trying to inject and what the people perceive in relation to their perception, it is mixed with “identity agreement” in this instance. This concept of “identity agreement” highlights the dynamic and interactive nature of urban identities, where the architecture’s intentions and the people’s perceptions converge. This negotiation process between supply and response sides ultimately shapes the overall structure of urban identities, reflecting a complex interplay between built environment and human experiences.

“Stories of displacement have been shared, highlighting the power dynamics that disempowering local actors.”

The supply side on the left hand comes first. Starchitecture provides the desired visuals based on four design criteria. Problem, purpose, function, and historical values are design aspects that determine the focus of different specific issues. Each design element is described in accordance with the documentation and press review of Piazza Garibaldi that were done in the previous section. They are the issues that were brought up during the construction process and were either presented as positive or negative issues that the project will address, inject, or generate. These design criteria serve as guidelines for creating visuals that effectively address the identified issues. By considering the problem, purpose, function, and historical values of Piazza Garibaldi, the design team can ensure that the visuals align with the project’s objectives and contribute positively to the overall aesthetic and functionality of the space. The

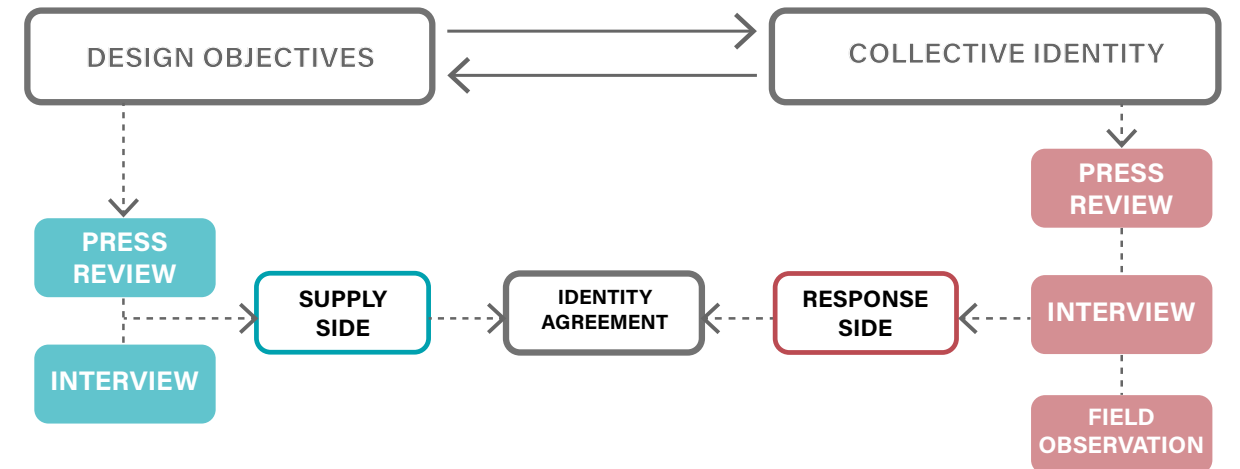


Fig. 96 How the research methodology contribute in explaining the identity construction process. Illustration: Author

documentation and press review provide valuable insights into the specific concerns raised during the construction process, enabling designers to address them appropriately and generate a visually appealing and impactful outcome.

Second, the right hand is a reaction side. This side started with citizens’ perceptions that generated from interacting with or in the Piazza Garibaldi and producing consequences and impression. They are divided into five categories based on how the inhabitants identified Piazza Garibaldi. The categories include needs, limitation, function, opportunity, and attachment. The outcome of identification is the perception that people have as a result of interviews and press coverage. These perceptions and impressions can greatly influence the overall image and reputation of Piazza Garibaldi. For instance, if the majority of citizens perceive it as a vibrant and lively space that meets their needs and offers various opportunities, it can attract more visitors and enhance its economic potential. On the other hand, if there are limitations or negative associations attached to the square, it may deter people from visiting or engaging with it, impacting its overall success as a public space. These things then linked to the integrity agreement, which is a kind of negotiating outcome with the materials provided by the architect.

Last and the most important, an identity agreement in the middle shows how the architect’s

design for Piazza Garibaldi reflects what the locals see, as seen from their perspective. It acts as a development strategy while taking into account the opportunities and constraints noted by the community. It reveals whether the objectives of the new design Piazza Garibaldi’s were accomplished. The identity agreement can also serve as a means to evaluate the success of the architect’s design in meeting the needs and desires of the local community. By incorporating their perspectives and considering the opportunities and constraints they have identified, it ensures that Piazza Garibaldi truly becomes a space that resonates with its residents and visitors alike. This agreement acts as a crucial tool in achieving a harmonious balance between architectural vision and community engagement. This framework shows in what point an environment truly reflects the people’s ambitions and beliefs is created thanks to this collaborative approach, which encourages a sense of attachment and ownership among the populace. Identity agreement serves as a point of convergence and is the outcome of negotiations between opposing sides, whose relative strength is represented by the thickness of the connection lines. The identity agreement is concluded in three groups: experience, facilities, and memory. Experience consists of the feeling of comfortability, dangerous, and urban regeneration. Facilities include the sense of commuting and public space. Memory include openness and opportunity, and sense of victory.

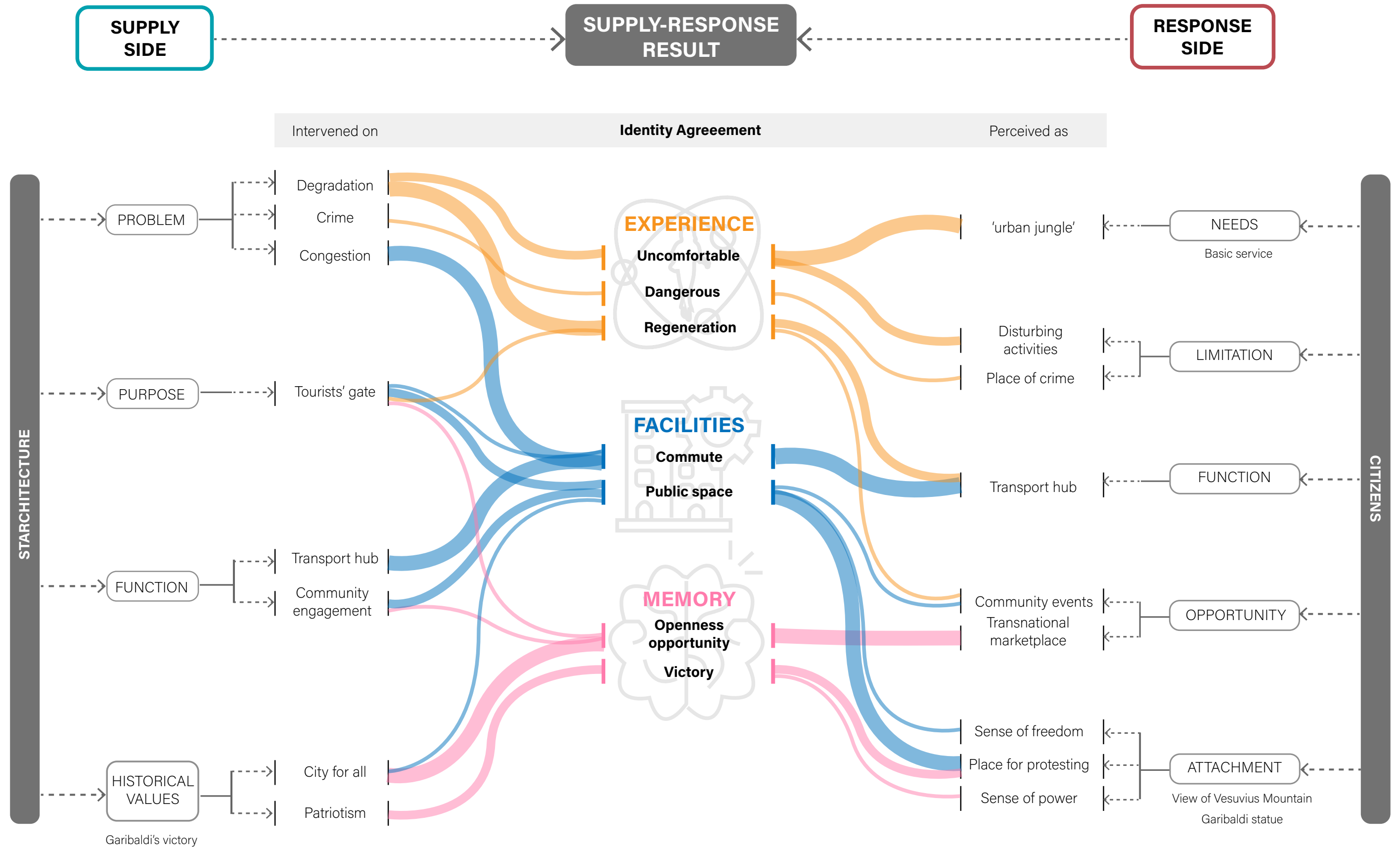


Fig.97 Diagram of Supply-Response Result for Piazza Garibaldi case study. Illustration: Author

4.6.1 EXPERIENCE IN CONSENSUS

The phrase employed in the press and media gives off the strongest impression that Piazza Garibaldi is now or has always been an “urban jungle.” The piazza has changed into an urban jungle with degradation, abandonment, and health risks associated with unsettling activities, as shown in an *Il Mattino* article headlined “Piazza Garibaldi, intimate cleaning in the street beneath the eyes of passers-by: ‘We are now an urban jungle.’” It is crucial to keep in mind, though, that occasionally circumstances might be sensationalized or exaggerated in media portrayals. Hence, to get a better idea of what is going on in Piazza Garibaldi, it would be helpful to acquire firsthand accounts or undertake additional research. It’s also important to think about if they add to the distinctive charm and vigor of the area.

Together with this “urban jungle” identity, experience also demonstrates urban regeneration, where a location changes whether a change is good or bad; the location is regenerating and most likely will continue to change in the next years with the hope that the change will be positive. This demonstrates how changing circumstances brought about a sense of change that could be observed both physically and mentally. A place becoming an urban jungle not only undergoes physical changes but also significantly affects the residents’ mental health. Urban regeneration can bring about a sense of expectation and hope for a better future as well as a certain amount of worry and disquiet because of the ongoing change and uncertainty it entails. This dynamic interplay between physical and mental transformations highlights the complex nature of human experience in rapidly changing urban environments.

The requalification of Piazza Garibaldi also highlighted its function as a tourist entrance, transportation hub, and venue for local activities as residents have genuinely felt and benefited from the growth in tourist arrival in recent years. The addition of facilities and improvements to the architecture can be seen

as a sign of substantial progress because they were able to make the area more aesthetically pleasing and give it a more open, modern, and tidy aspect. However, while the attractiveness of its amenities are recognized by the people, they currently do not feel a strong inclination to explore Piazza Garibaldi, at least for Emiliano. This lack of enthusiasm can be linked to a poorly planned and focused advertising effort that failed to inform the public and pique interest among both residents and visitors. A buzz may be generated around the area by planning entertaining events and activities that appeal to a range of interests and age groups. This will make the square a more alluring location for both locals and visitors.

It is crucial to emphasize once more that the uncomfortable sensation is real and that there is always a need to move forward because remaining still would leave one vulnerable to harm. As Angga stated in one of the interviews, Piazza Garibaldi is not a place you want to stay, hang out, or have a picnic during the day, and it is definitely not a place you even want to step foot on during the night. These dangerous, heavy feelings of insecurity, and unsafeness that are frequently mentioned in the interviews, the feeling of discomfort always felt while using the Piazza even in the daylight, were all mentioned in the interviews. Even in the day, they make the piazza uninviting. From Emiliano’s perspective, as he frequently runs into a number of individuals who actively seek out money, he felt both frustrating and unnerving.

Finally, it is clear from the graphic that experience is neither derived from a citizen’s attachment to it, nor is it derived from the purpose and historical significance of the architecture. As the architect said, “That is a fact, to some extent. We are a little jealous of the other metro sites, where there are some ruins, where there are some traces of history. So, we created our own traces of history and we inserted into the ground a huge gallery.” However, the absence of historical elements does not diminish the potential for a unique and memorable experience at this metro site. The architect’s

intention to create a new chapter in history through the structure itself suggests that visitors may still be able to appreciate and engage with the site in a meaningful way, albeit in a different manner than traditional ruins. This demonstrates that people’s experience-based perception is not interrupted by their historical knowledge or sense of attachment. Instead, it can be enhanced by creating new narratives and immersive experiences. By incorporating a massive gallery into the site, visitors are able to engage with the history of the place in a unique and interactive way, fostering a deeper connection and understanding of its significance. This novel approach questions conventional ideas about ruins and demonstrates the potency of fusing the past and present to produce an experience that is truly unforgettable.

4.6.2 FACILITIES SPEAKS FOR ITSELF

Facilities refer to the perception of Piazza Garibaldi as a location or amenity offered for specific uses. The new Piazza Garibaldi seeks to offer a variety of facilities that serve the requirements and interests of both locals and visitors by focusing on tourism and community development at the same time. The group consists of commuters who use the piazza as a mode of transportation and people who use it as a public area that is open to all. This means that the piazza could foster a sense of belonging to encourage togetherness and tolerance based solely on its physical features. Additionally, the availability of a variety of amenities in a piazza can promote social interaction and community involvement. For instance, providing seating areas, recreational areas, and venues for cultural events can entice residents of various backgrounds to mingle and interact, fostering a more welcoming and cohesive neighborhood. According to Angga, it is a complete location with a theater, a football field, a basketball court, and a playground for children, with some inexpensive markets in the area that he frequently shops at for Asian groceries. Supporting this statement, Emiliano thinks this expansion of market options

adds to the vibrancy and economic growth of the surrounding area. With these amenities, he sees that the Galleria gives out a positive spatial effect to the Piazza.

Tracing the blue lines from the starchitecture side, they clearly supply at least one aspect from each design factor to contribute to the remaking image of facilities in Piazza Garibaldi. The strongest one comes from problem of congestion and the Piazza’s role as a transport hub in Naples. As using Piazza Garibaldi giving the purpose to commute, it also connected to answer its purpose to be tourists’ gate, where it becomes the first impression of Naples in the eyes of tourists. This underlines the square’s central location and easy access to public transportation make it an ideal starting point for exploring the city of Naples. Tourists’ gate contributes a lot to build the Piazza’s image as a public space, not just a place to transit, as the nearly 6-hectare square previously was lacked appropriate public space and amenities for locals, visitors, and pedestrians. With recent renovations and improvements, Piazza Garibaldi expected to transformed into a vibrant and inviting public space which offers various amenities, making it a more enjoyable destination for both locals and tourists alike. This was emphasized by Glauco, that the revitalized Piazza Garibaldi aligns perfectly with the community’s vision for tourism and development. He believes that the upgraded square will not only attract more tourists but also enhance the overall quality of life for residents by providing a much-needed gathering place with modern amenities.

However, when we are looking from the citizens side, it is more perceived as a place for protesting other than the vibrant public space to chill and relax. Despite the positive changes, there is an ongoing battle against illegality in Piazza Garibaldi. Living outside the perimeter of the piazza and into the surrounding neighborhoods reveals a different reality, where the basic services in the area do not function properly. The grand construction of Piazza Garibaldi and the station, while visually impressive, fails to improve the daily lives

of the citizens. Many locals feel that the lack of proper infrastructure and essential services, such as plumbing and livable neighbourhood, accessible healthcare, continues to hinder the quality of life for residents living outside the piazza's boundaries. This stark contrast between the perceived image and the actual conditions highlights the need for comprehensive urban planning that prioritizes community well-being over mere visual appeal.

These citizens are frustrated with the lack of improvement in their quality of life and express their frustration by dirtying the piazza and engaging in demonstrations. They use the piazza's patriotic character to draw attention to their grievances, often turning it into an open garbage market, demanding their rights of city for all. These actions reflect the discontent and frustration of local residents, who feel neglected despite extensive redevelopment efforts in Piazza Garibaldi, and reflect also the sense of community engagement between those who protesting.

It is important to note that while facilities-based perception encompasses all design principles from the perspective of architecture, it completely ignores two response factors from the perspective of the general public: needs and limitations. It means, people might not see the piazza as a place that could facilitate their needs, which are not about commuting and public space. Moreover, they also feel that facilities in the piazza are not limiting them to use it, arouses a small sense of freedom. Facility-based perception also originates from a single image, community events from the opportunity group, which are represented by a very thin line from the protesting activities. Evidently, some of the same individuals have maintained presence in Piazza Garibaldi in search of financial aid. Because they view the piazza as a location where they can make quick money, their presence there may make those looking to take advantage of the square's recreational amenities uncomfortable. As Emiliano said; "Although the physical transformation of the square may have altered its visual appeal, the essence of its atmosphere

remains unaltered due to the consistent presence of the same individuals seeking financial assistance." Citizens may also have a different impression of the square's atmosphere due to its history as a gathering place for protests. Emiliano now only sees Piazza Garibaldi as a transportation hub, a location to board buses or trains, rather than a place to go for fun or to meet up with friends. Some people may not view it as a place to linger or socialize because of the constant commuting activity and the lack of recreational facilities for some groups of residents.

4.6.3 MEMORY STAYS

In identity agreement, the memory group refers to the emotional connection between a person and a location that is founded on common historical values. They serve as a reminder of the common history and cultural significance that help to develop a person's sense of identity and are created through a strong connection to events connected to a specific region. As a historic urban center, Piazza Garibaldi plays a major role in enhancing place identity, memory and belonging (Boussaa, 2017) which perceived through its historical development, heritage, traditions, memory of place, and society (Svetoslavova, 2019). It is heavily influenced by personal experiences, and when it is examined and processed in a group setting, this fosters a sense of camaraderie, connection, and community involvement (Kieft, J., Bendell, J, 2021).

In the case of Piazza Garibaldi, it denotes both Garibaldi's success in bringing the country together and the city's welcoming attitude toward tourists, immigrants, and other types of visitors. These emotional ties are essential in forming a community's collective memory and sense of identity as they help people develop a sense of community and build a solid foundation for social cohesiveness. In addition, they help the community build networks of support for one another and for the preservation of cultural heritage and customs. The resilience and general well-being of the com-

munity as a whole are ultimately strengthened by these ties.

The identity agreement of memory was affected by an external factor with the new design of Piazza Garibaldi; the new structure as an architectural landmark. Cultural events and social movements that occurred after a better location became available have had a lasting effect on the neighborhood since the Piazza has been the scene of disruptive activities and fights involving activism and patriotism. Despite this, articles that appeared in *ilmattino*. it after the piazza's opening said differently; locals who lived close to Piazza Garibaldi claimed that people were not helping them and that they were throwing bottles at vendors and environmentalists.

As previously indicated in the amenities section, where Piazza was viewed as a location of protest, this incident shows the frustration and lack of support felt by certain people participating in activism in the region. Because activists believe their cries for assistance and change have gone unanswered, the episode brings to light their ingrained bitterness and despair. They frequently harbor these emotions for a very long time, which shapes in their minds how the frustrations grew at Piazza Garibaldi. The location then came to represent these kinds of experiences. The piazza then serves as a vivid reminder of the influence that public spaces may have on social movements and how they can shape collective memory. Formerly a focal point of activity, Piazza Garibaldi today serves as a physical manifestation of the frustrations and unresolved complaints that activists have carried about with them for years. That is evidence of the hardships they faced having a lasting impact and the necessity of ongoing work to bring about real change.

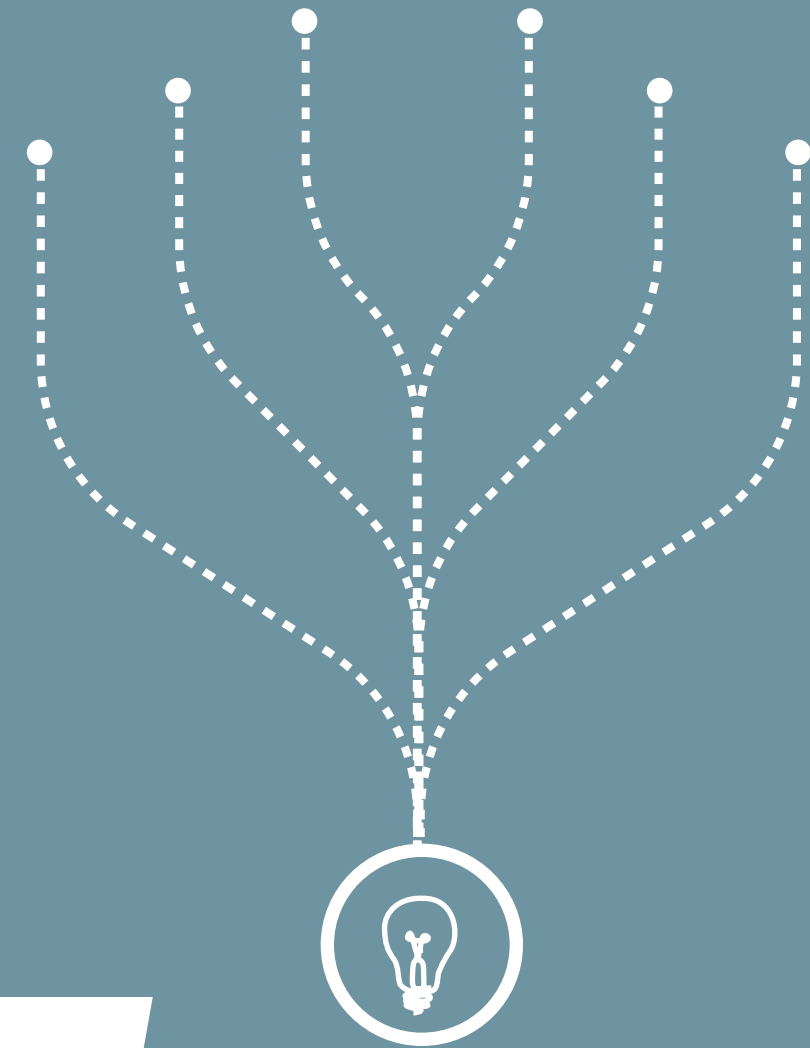
Place attachment showed a powerful ethnic bias, which in the context of Piazza Garibaldi, associated with the lower-order (local) identity. This bias was evident in the strong emotional connection that residents of Piazza Garibaldi had towards their neighborhood, as it symbolized their heritage and cultural roots.

Piazza Garibaldi is originally a symbol of activism and patriotism in Naples and it is projected in the piazza, reflects the values and aspirations of a community as well as shape its collective memory and sense of place. In this case, these collective memory gives a strong sense of attachment between the citizens especially those who are living around the piazza to the presence of Garibaldi Statue and the view of Vesuvius Mountain. They are both contributes in building up the place memory in people, that however the piazza would change through time, these two elements should always be available.

While this local identity is profoundly entrenched in the historical events and social movements that have occurred in the area, it is strengthened by the collective memory of the events of victory, which have had a lasting impact on the community. The identity of the piazza as a place to protest and demonstrate power was once again driven by precious things that bound people together. The chance for a global marketplace to grow is welcomed by the place's long history of immigration and the openness that has defined it as the city gate over the centuries. This market establishes the character of the surrounding neighborhoods and quickly turns into one of their strengths.

Yet, from the perspective of architecture, we do not find a link between the problem in design factor and the memory. That suggests that the project aimed to make people forget about the issues of deterioration, crime, and congestion. However, it appears that the only goal is to make an eye-catching, contemporary architectural statement rather than to repair the building's facilities. This strategy might ignore the danger that, in the end, could tarnish the neighborhood's reputation. In addition, by neglecting the memory and history connected to these problems, a chance to learn from past errors and discover more sustainable solutions for urban growth is lost.

KEY TAKEAWAYS



Detecting sense of change, explaining perceptive processes, pointing the actants in the interplay



Fig.98 The public perception of Piazza Garibaldi before requalification on 2019. Source: Author

5.1 THE SENSE OF CHANGE NARRATIVES

The notion of change is an undeniable constant in our ever-evolving world. The Sense of Change, though intangible, holds significant validity as it can be perceived, analyzed, and deconstructed. However, attempting to capture the intricacies of change through a simple before-after diagram falls short, for change itself is a dynamic force that knows no end. The perception of change is intricately linked to the consciousness of those experiencing it; it hinges on whether individuals themselves are evolving in tandem with the objects or environments they are exploring.

In the case of Piazza Garibaldi, while it keeps changing, its long stories and historical changes put too many values and critics into the space; it is almost impossible to map them all. The figure shows a comparison between how the square is identified by the residents before and after the construction of the starchitecture. The division of the space gives a big change in terms of scale. The breaks out with roads and

structure make the square more comfortable and easier to navigate, as the space brakes into smaller blocks. Some keywords like “too big, too open” and “disorienting” were gone now; it was replaced by more positive phrases, such as “public open space”. The same happened with “congestion” which now is more perceived as a “transport hub”.

In essence, we discern and acknowledge the feeling of something being different when the changes in our surroundings do not align parallel or harmoniously with our evolution. This misalignment can stir a sense of displacement or disconnection, as we navigate a world in flux while striving to find coherence within ourselves. The paths of change may diverge or converge, leading to a kaleidoscope of perceptions and responses among individuals.

Sadly, there is another face hidden behind this beautiful narrative of the new Piazza Garibaldi, especially for those who live and work only in the area. The way their living environment is unliveable, deteriorated, decayed. There are this feeling of neglect and un-



Fig.99 The public perception of Piazza Garibaldi after requalification on 2019. Source: Author



Fig.100 The public perception of Piazza Garibaldi behind the beautification. Source: Author

safe, unsecure of living on another day, floating in the neighbourhood behind the seemingly fabulous structure. Due to the fact that their surroundings do not measure up to the splendor of the iconic architecture, the locals and workers experience a constant sense of neglect and insecurity. They are living in an urban jungle, just in the central area of the so-called tolerant city.

To fully comprehend the Sense of Change, we must recognize its fluidity and complexity as we inevitably encounter multifaceted experiences and interpretations. The capacity to grasp the essence of change lies in embracing its perpetual motion and understanding that its manifestations vary according to the unique perspectives and growth trajectories of each individual. By acknowledging the dynamic nature of change and its profound impact on our perception and sense of reality, we can embark on a journey of self-discovery and interconnectedness with the evolving world around us.

These narratives of Piazza Garibaldi have marked the fact that the local community is impacted, shops are impacted, and even tourists are impacted. There is a big shift happened thanks to what Dominique Perrault designed specifically for Piazza Garibaldi. The once constant sense of disorientation and discomfort is replaced with a renewed sense of more confidence in Piazza, sadly, it brings along exclusivity and neglect to the surrounding neighborhood.

5.2 THE ACTANTS IN THE STARCHITECTURE AND URBAN IDENTITY INTERPLAY

Reflecting on Actor Network Theory in the Literature Review, a fascinating network of actants shapes the trajectory of a starchitecture project, each playing a crucial role in its outcome. Understanding and navigating these actants' roles and influences is essential for architects and stakeholders to create enduring and impactful architectural landmarks

that resonate with the broader community and stand the test of time.

At the heart of this complex web lie the Designers, individuals possessing a unique vision and expertise critical to the project's success. Among them are architects who contribute their artistic ingenuity and technical prowess, and municipal authorities who wield regulatory influence and ensure alignment with urban planning guidelines.

Moreover, Beneficiaries come into play, representing those who stand to gain from the project's realization. They encompass the diverse users who will engage with the structure on a daily basis, the merchants who anticipate increased footfall and commerce, and the business owners who foresee potential economic growth.

The Audience, comprising citizens and tourists, emerges as a pivotal force, as they hold the power to critique and shape public perception. Their reactions, opinions, and experiences can profoundly impact the success and longevity of the Starchitecture endeavor.

The Drivers, elements that intricately design how people perceive and interact with the structure. They include historical and cultural elements that embed the project within its context, guiding principles that imbue it with meaning and purpose and the overarching experiential aspect that seeks to leave a lasting impression on visitors and users alike.

However, within this network of actors and influences, the Intruders also emerge, capable of disrupting the crafted perception. Trends, whether architectural or societal, can challenge the project's relevance and longevity. Global, national, or local issues may unexpectedly interject, altering the course of the Starchitecture-Identity interplay.

The Starchitecture-Identity interplay is a multifaceted and intricate ecosystem, where Designers, Beneficiaries, Audiences, Drivers, and Intruders dynamically interact to shape behind the facade of a project. This social web then produces and perceives architecture,

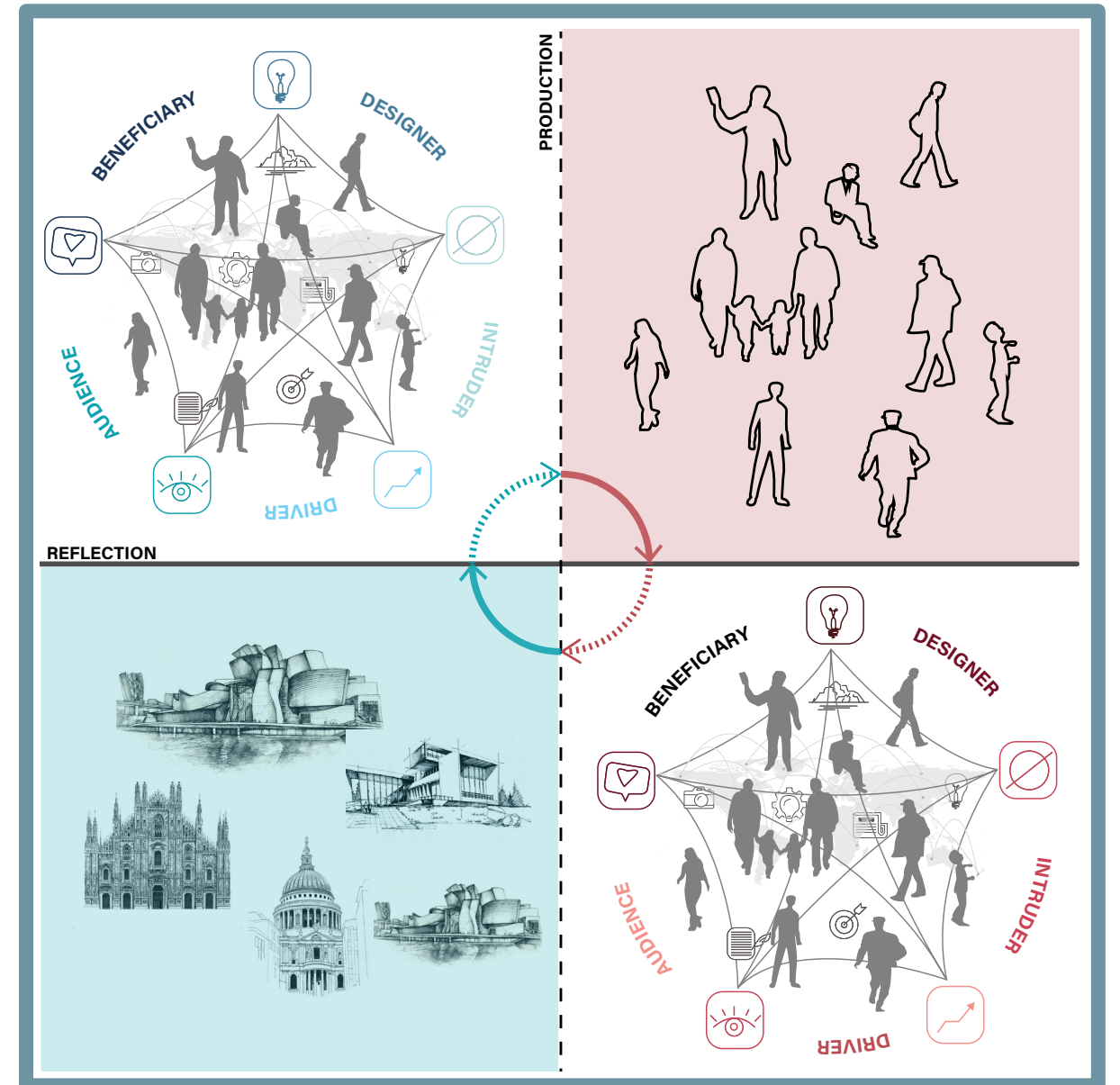


Fig.101 The ecosystem where actants are perceived and subjects are perceiving. Source: Author

choosing how it will appear in the urban environment. This classic architectural representation of ideas depicts another group of actors.

Similar to how these actants are perceived and lead to human behavior, allowing for the observation of how individuals use the environment. The process then reverses direction and returns to the first phase, when human behavior reflects a collection of factors that will define future urban regeneration processes. The urban environment would continue to change as a result of this "actant renewal" process. physically and socially. Physically, the actant renewal process would involve the modifi-

cation and adaptation of urban infrastructure and spaces to meet the evolving needs and preferences of the users. This could include the construction of new buildings, the creation of green spaces, or the implementation of smart technologies. Socially, it would entail fostering a sense of community and inclusivity within the urban environment, promoting social interactions and engagement among residents. Ultimately, this continuous cycle of observation, adaptation, and regeneration would contribute to creating more sustainable and livable.

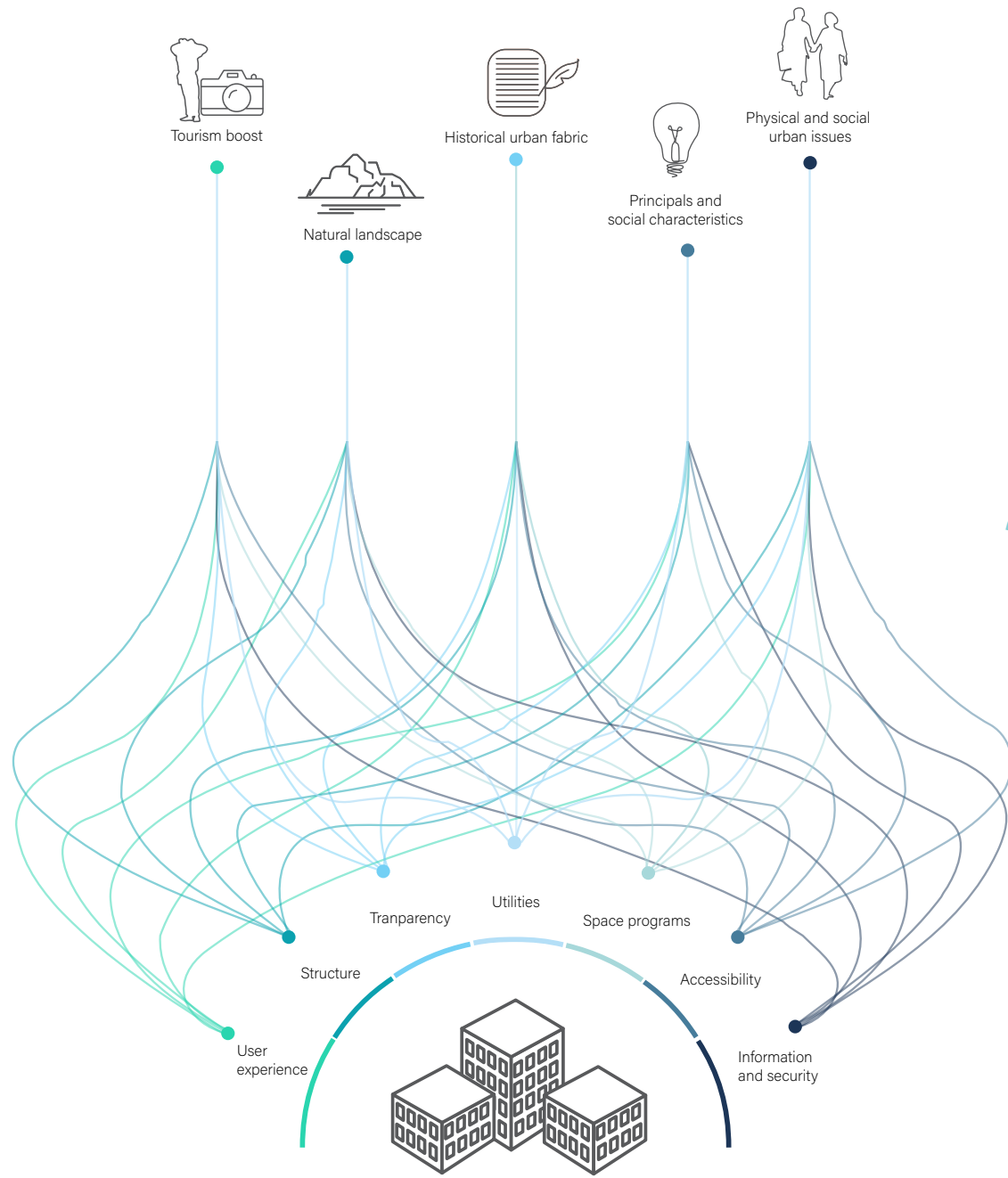


Fig.102 Fracture of urban phenomenon perceived by actors to design starchitecture. Source: Author

5.3 THE DUALITY OF THE PERCEPTIVE PROCESS

The Duality of Perceptive Process lies at the heart of creating urban identity, highlighting the dynamic interplay between human perception and architectural landmarks. Rather than a one-way street, this process operates in a bi-directional fashion, where the urban identity is shaped by how people perceive the space, and, in turn, architectural landmarks are conceived based on these perceptions. This intricate relationship fosters a never-ending evolution rather than a linear progression, as the identity of a place undergoes constant change over time,

contingent on how individuals utilize and engage with it. Simultaneously, the way people interact with and use the space is significantly influenced by how it presents itself through its architectural elements and features.

To truly grasp the essence of a space and its urban identity, active interaction, experiences, and emotional attachments become vital components upon which our perceptions are based. These engagements allow us to imbue the environment with personal meaning and significance, thereby contributing to the ongoing evolution of its identity.

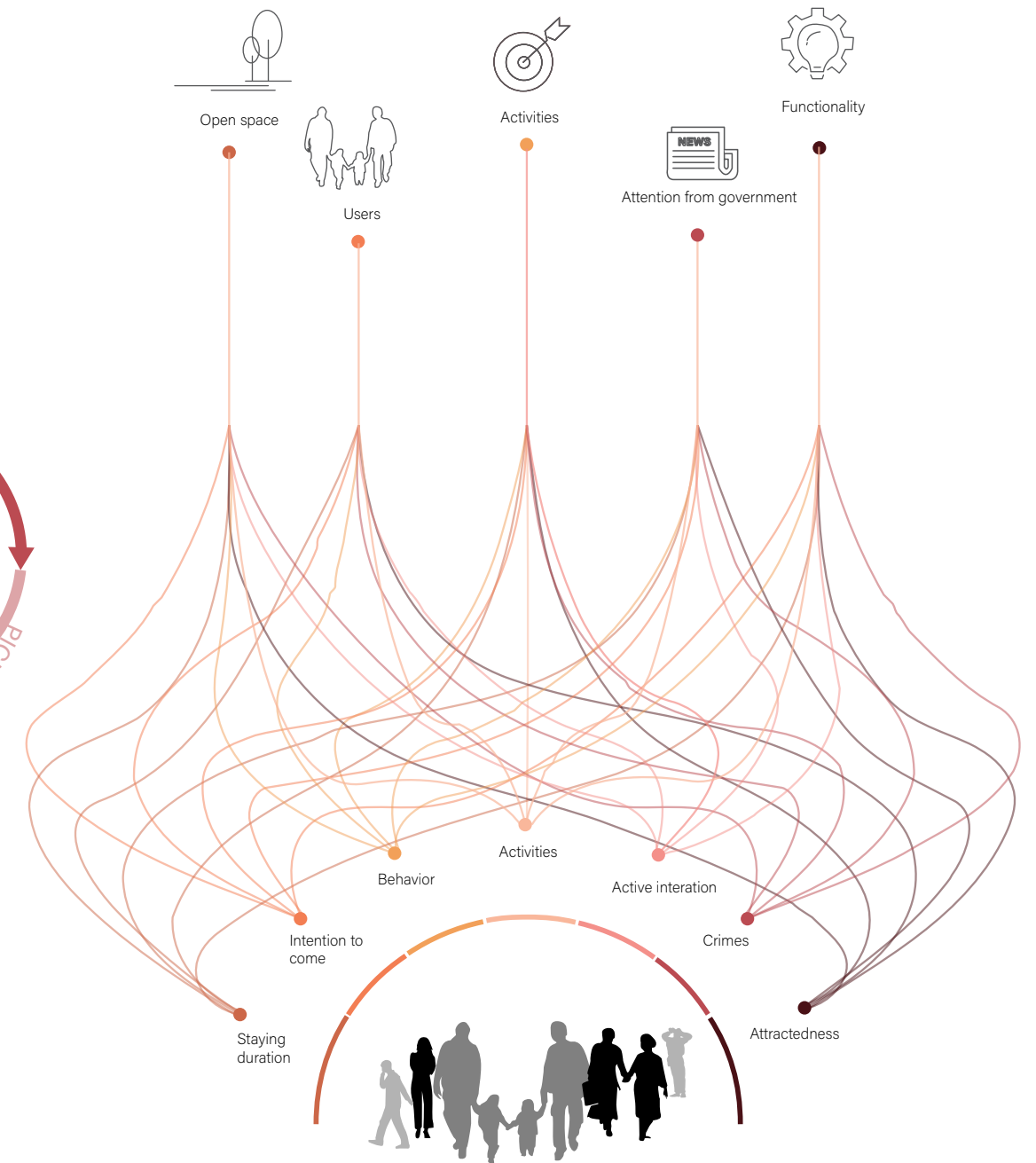
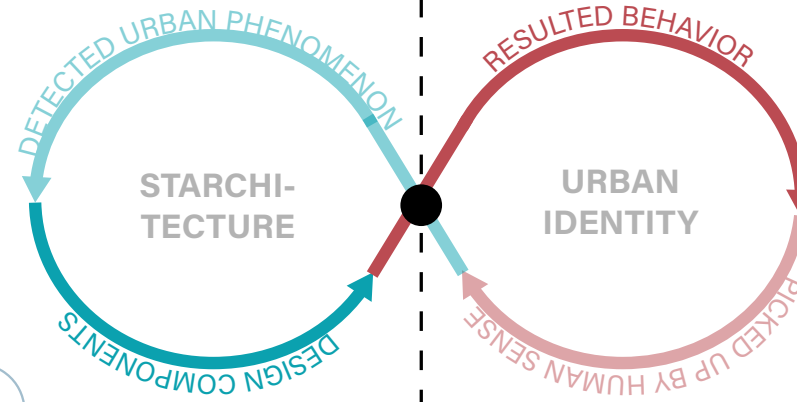
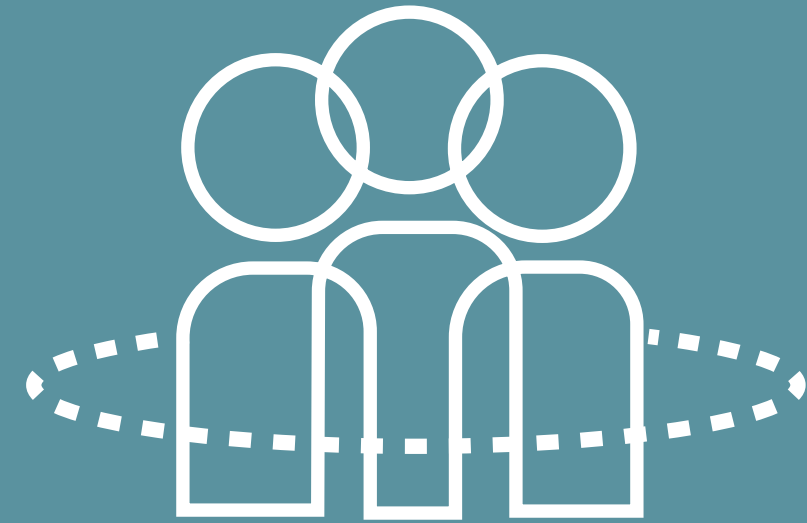


Fig.103 Fractures of starchitecture perceived by community and general user, influencing the way they behave. Source: Author

Conversely, for a space to be perceived and recognized as possessing a distinct identity, it must be imbued with intentionality, reasons, and guiding principles during its design and development. This deliberate shaping enables the space to communicate its objectives and aspirations effectively, channeling a specific message to the people who encounter it. Consequently, this orchestrated presentation allows the space to elicit the desired reactions and responses from its users, establishing a connection and resonance that cements its identity in the collective consciousness.

In essence, the Duality of Perceptive Process underscores the reciprocal relationship between people and their environment in shaping urban identity. This symbiotic interplay weaves together the perspectives of individuals and the expression of architectural landmarks, fostering an ongoing dance of perception and creation that ultimately defines the character and soul of a place. Embracing this duality opens the door to a richer understanding of urban identity as a living, breathing entity, shaped not only by physical structures but also by the ever-evolving perceptions and interactions of its inhabitants.

CONCLUSION



Starchitecture and urban identity are both meaningful for public users; their experience and perception shall never be forgotten in any urban regeneration project

6.1 CONCLUSION

Urban identity is a meaningful entirety that holds unique features in every city; exists in different scales; gets its shape from physical, cultural, socio-economic, and historical factors; and is formed by the lifestyles of its dwellers. The value of a city comes from the memories of its inhabitants, shaped in urban images that consist of elements observed in the built environment of a city; its architecture. Therefore, values held by architectures that lie in a city constitute a remarkable portion of urban identity. Globalization, neo-liberal approaches, and urban branding mark how cities have lost their unique identities to a significant extent; and resemblances among cities have gradually emerged.

The design language in Naples that can change how people perceive their space is through these channels: experience, facilities, and memory. They are the meeting point between perception and the injection of characters. The identity will be compromised when these channels are used. This confirms that the sense of change is valid, can be detected, can be broken down, however; extremely dynamic.

All in all, the re-qualification of Piazza Garibaldi in Naples represents a mixed identity. It attracts tourists and showcases urban development, but the battle against criminal activities continues. The grandeur of the construction does not translate into improved services for the citizens, leading to dissatisfaction and protests. The dichotomy between the visually impressive aspects of the piazza and the underlying issues faced by the local community highlights the complex nature of urban transformations and the need for comprehensive planning to address the diverse needs of both tourists and residents.

Indeed, because of what Dominique Perrault created for Piazza Garibaldi, there has been a significant transition. The way space is divided greatly impacts the experience. Smaller squares and roads make it more comfortable and straightforward to move around.

The disorienting characteristic that was once the most important issue after congestion, is now gone. In the square, the persistent sense of confusion and unease has been replaced by a newfound sense of confidence; regrettably, this has brought exclusivity and neglect to the surrounding neighborhood.

In such a 'regenerated space' like Piazza Garibaldi, public feelings of insecurity really existed. When Napoli has been keeping its narrative as a safe and welcoming city, which was historically ambiguous and unsuccessful, it was not always a safe space for interaction between different groups. It shows that the opportunities and services that the city provides to its citizens are effective in defining the distinctive urban identity. Consequently, consensual images of Piazza Garibaldi as a dangerous, dirty, or ugly place were internalized and reinterpreted.

These images are the defining characteristics and crucial in creating urban identity. They highlight the dynamic interplay between human perception and architectural landmarks. The process operates bidirectionally, with urban identity being shaped by how people perceive the space and architectural landmarks being conceived based on these perceptions. The identity of a place undergoes constant change over time, contingent on how individuals utilize and engage with it. Active interaction, experiences, and emotional attachments are vital components in shaping a space's identity. Intentionality, reasons, and guiding principles are essential for a space to communicate its objectives and aspirations effectively, establishing a connection and resonance that cements its identity in the collective consciousness. This duality allows for a richer understanding of urban identity as a living entity shaped by both physical structures and the ever-evolving perceptions and interactions of its inhabitants.

The characteristics that directly relate to nature, natural identity components such as forest, sea, shoreline, or stream, nostalgic city emblems, and a resident's sense of belonging

are those that have a beneficial impact on urban identity and should be highlighted. The view of Mount Vesuvius in the case of Piazza Garibaldi.

Lastly, people need a sense of identity, of belonging to a specific territory and /or group, because the social value of urban public spaces makes them significant within the cities. The feeling and experience of place are physical as well as perceptual and psychological because both aspects are interrelated to create place attachment. Place attachment proves a sense of place and is a positive factor that can contribute to sustaining place identity thus promoting psychological well-being, fulfillment, and happiness to the urban inhabitants.

6.2 LIMITATION

Future advancements cannot be foreseen using an ethnographical method. Insights about a particular culture, place, or group can typically not be generalized for all similar places or groups; therefore, this study does not generalize ethnographic studies on people living near Piazza Garibaldi to all Neapolitans.

6.3 RECOMMENDATION

1. Buildings and locations that are important in collective memory, the remnants of past eras, should be conserved, repaired, and protected. It was regrettable that the old Central Station in Naples was rebuilt in 1960.

2. Stopping unplanned urbanization and unchecked building development, eliminating anomalous developments, and ensuring that new constructions are compatible with existing social and environmental values are requirements for the safeguarding of urban identity.

3. The environmental impression of a location must be taken into account in urban regeneration. It highlights the importance of attachment in preserving a sense of place in addition to the physical and visual connectivity between the location and the observer. For ex-

ample, the view of Mount Vesuvius in Naples.

4. To address the constraints and unique difficulties of ethnography, researchers should be open and honest about their roles in the creation of knowledge when using such a subjective tool. Researchers must be flexible in their definitions and allow themselves to change their units of analysis based on empirical insights because urban ethnographies can be used to overcome stereotypical meanings.

5. The characteristics that directly relate to natural identity components, a resident's sense of belonging, and those that have a beneficial impact on urban identity should be highlighted in urban analysis for regeneration projects. The designer cannot fail to see what residents truly need in the public space.

6. To prepare for the changes throughout the process of the starchitecture project (e.g. displacement, traffic, chaos, neglect), the responsible parties need to activate NGO and community-based organizations, pay attention to how the residents used the impacted space, and try to provide the temporary replacement.

To sum up, public users and their experience and perception should be used to provide the main source of evidence in understanding place attachment and identification of place character distinction; they shall never be forgotten in any kind of urban regeneration project.

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