

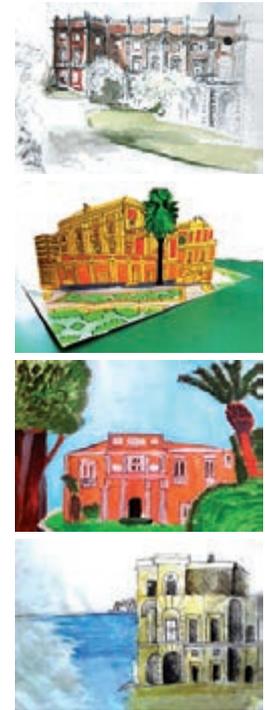


COMPETITION FOR SCHOOLS CITIZENS FOR THE UNESCO SITE

THIRD EDITION 2018

"Itineraries between nature and culture"

CATALOGUE



THE PERMANENT OBSERVATORY FOR THE HISTORIC CENTER OF NAPLES IS COMPOSED OF

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THE COMPETITION CITIZENS OF THE UNESCO SITE TOOK PLACE IN COLLABORATION WITH:



Special Superintendence
of Pompeii
Unesco Office



Ente Autonomo Volturno
President Umberto De Gregorio
Automotive Division
Eng. R. Roberto, Eng. M. Vignola



Network of
UNESCO sites

COMPETITION FOR SCHOOLS

CITIZENS FOR THE UNESCO SITE

"ITINERARIES BETWEEN NATURE AND CULTURE"

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THANKS TO

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INSTITUTIONAL GREETINGS

by **FULVIO FREZZA**

Vice-president of the City Council of Naples

It is with a real pleasure that I am going to give a contribution downstream of the “Contest: Citizens of the Unesco site - third edition, itineraries between nature and culture”.

The combination, desired by the Contest organizers: “relationship between nature and culture”, seems to me to be particularly appropriate and stimulating. In effect, it testifies that, with the passage of time, we are increasingly aware that culture, in its broadest meaning, implies, not only, the commitment of a few in relation to the many to whom it proposes to pass on values and testimonies that go through the centuries ..., but also that, in its broad meaning (“holistic”), it ensures a “lasting and convinced defense” even of nature itself.

A quick look at the works of the different schools, located in different territories of the metropolitan area, shows the sensitivity with which students are going to deal with one of the most complex contemporary issues, no longer postponable: the relationship between culture, mainly the occidental one, and the conservation of the natural heritage.

Works testify that the desensitization of contemporary man towards nature and the historical heritage, that only nature is able to preserve, finds its roots in the indifference and superficiality of behavior.

The short-sighted selfishness of post-industrial man leads him to forget that every historical/natural heritage belongs to the whole of humanity, so it must be defended and safeguarded. The “natural territory” has no borders, it is undivided property of all. The real cultural gain for the whole of humanity does not pass only through the sharing of scientific discoveries, but implies a new global “attitude” towards nature, that is its protection. Analyzing the students’ works and reading their explicit references, it is particularly pleasing to verify that they are the result of sound spontaneity, so that in the future we can certainly hope for a new sensitivity to the ecological issue. Therefore it will no longer remain an empty reference of agreements between states, always divided, but it will be the foundation of a new culture that has broadened its horizons towards the enhancement of nature.

Finally, I would like to add my voice to the thanks, already expressed by others, to all the participants who, for various reasons, have made a fruitful effort to improve the work of the Permanent Observatory of the historic centre of Naples, a UNESCO site.

INSTITUTIONAL GREETINGS

by **UMBERTO DE GREGORIO**

President of Ente Autonomo Volturno s.r.l.

The Ente Autonomo Volturno, with its means, has given its small contribution to the project to allow schools, from different institutes, to come into contact with sites rich in art and culture. It was not difficult to join this initiative, because we are aware that facilitating the path that leads to art and history also means facilitating the system of “participatory protection” of our assets, which is also an antidote against violence and ignorance.

We are surrounded by beauties that are unique in the world and by intense colours whose tones, sometimes, take on sadly grey hues. We live in a thousand critical situations - sometimes as creators, but more often as victims - yet, we are immersed in culture and are the result of very advanced civilizations. For this reason, we must overcome negative stereotypes, overcome indifference, appreciate beauty and enjoy it, aware of the privilege of having them so close to us.

Obviously, however, it is not enough to place oneself correctly in relation to art, beauty and culture.

Institutions must allow our young people to see a possible horizon toward life in these places that today have extraordinary beauties, enormous potential, but sterile economies. The hope is that we can create a virtuous circle in which models are positive and attractive to the younger generations. The hope is that useful paths will be created to lead to a normal life, obtaining in this land what is needed to live, so that moving away from it becomes a choice and not an obligation.

PREFACE

by ELENA COCCIA

Metropolitan Councillor delegated to the Network of UNESCO Sites

I am particularly pleased to introduce and present the works that schools, of every types and levels, of the territory of the Metropolitan City of Naples, have developed in the context of the Third Edition of the Contest dedicated to “Citizens of the UNESCO Site” for the school year 2017-2018.

We may include it as a good practice, not only, with respect to the general approach to the educational path, as a real initiative of participation and active involvement of young metropolitan citizens to discover the beauties and peculiarities of the territories, but, above all, to what are the issues identified by schools. These are a valuable opportunity for the education of the younger generations towards the variety and plurality of our unique cultural heritage.

This approach, to which a large number of schools have responded with participation and enthusiasm, stifies one of the fundamental priorities highlighted by UNESCO: the “care” of the territory, the protection and communication of heritage assets; the younger generations have to be educated to the values of cultural heritage, in all their expressions, material and immaterial, of physical places and cultural assets, of poetry, music, traditions, rites and legends.

The issue is more and more important today, exactly when UNESCO is proposing to interpret the theme of “regeneration” of heritage, intended as sustainable development and construction of a culture of peace; regeneration means integration and peaceful coexistence between peoples and cultures, it identifies interculturalism as one of the priority criteria for the development of open, inclusive, fully democratic societies.

Maybe it is worth remembering, among other things, that the European Parliament has dedicated to the European Year of Cultural Heritage 2018, the theme of interculturalism: that is to say, constructive relationship with the territory, relations and meetings between near and far territories, positive comparison between them and enriching relationship between and with the diversities.

With this year’s edition, students have thus had the opportunity to test themselves on the theme “Nature and Culture” and have developed their works, in a very creative and original way. They have developed some real “Itineraries between Culture and Nature”, investigated the cultural beauties and landscape values of their territory; they have described the fruitful and regenerating relationship between “culture” and “nature” and the way it “settles” in their context of life, of study and relationships, in their panorama of values, in their imagination and

desires; they have interpreted, often in an original and amazing way, the relationship between the past and the present, the memory and the landscape, often developing routes that can become further opportunities for promotion and regeneration of the territory.

I would like to highlight that this effort is completely coherent with the institutional approach that, as Metropolitan City of Naples in particular, we try to target.

The approval of a recent, important, framework-resolution for the cultural heritage enhancement of the metropolitan city, approved by the Council in July 2018, tells us, for the first time, about the “care” and “use” of the territory. It shows us a new perspective of promotion and valorisation of our cultural resources, through itineraries, exploring the peculiarities of 92 municipalities in the metropolitan area, aiming to make culture and landscape opportunities for social promotion, economic and occupational development, for our future.

It is certainly only the first step, which will be followed by others, but in the meantime it is a road that opens and involves the younger generations, precisely under the banner of “nature” and “culture”; it looks at the future, and aims to educate the attentive, prepared and aware citizens of tomorrow.

INTRODUCTION

by ELENA PAGLIUCA AND GABRIELE DI NAPOLI

Secretariat of the Permanent Observatory of the Historic Centre of Naples - UNESCO site

Also this year, in May, it was held the final day of the ConCorso (Contest) Citizens of the UNESCO site, at the Maschio Angioino in Naples. It was a success for the number of participants, attested by the growing involvement of schools and by the richness of contents. Contents had been developed by young students who unveiled places and values in the UNESCO areas of the Metropolitan City, through their eyes and curiosity. To participate in the third ConCorso edition, sponsored since 2015 by the UNESCO Observatory of the City of Naples(1), we asked students to imagine an ITINERARY between NATURE and CULTURE to lead them to explore their own context of life, through the sedimentary forms of nature, in the physical, social, cultural, symbolic dimensions and, above all, through their desire for freely usable green spaces. Due to the strongly urbanized context, we let teachers to be free about the conceptual interpretation of nature; they had to choose among the most wild expressions, such as the woods, the volcano or the sea..., or among the most domesticated expressions such as parks, gardens and historical places..., It has been asked to teachers an in-depth studies on the perception about how much nature is integrated into the cultural-monumental heritage, about the role it plays in the historical-stratified city and, therefore, about its importance upon the ecosystem/ecological functions in daily life, in relation to the food culture and markets as well. We also verified that the educational mission is common to various institutions and, in the pursuit of these aims, it is possible to overcome the separations between different institutions and between these ones and citizens, to find complementary partnerships, respecting the different skills, to ensure a future to memory and perspectives to the new generations. To this path towards a good governance, the ConCorso offers a small treasure of descriptions, stories and images that can represent the strong competence settled in the teaching staff and schools of the UNESCO Neapolitan areas to which corresponds to a well-established methodology. The latter one is fully expressed in guiding the enthusiasm of students to the discovery of the territory and to the realization of cultural communication means, directed to the exchange among peers and to the experimentation, also in key of sustainable tourism.

1. See the establishing resolution by the Observatory at the following link <http://www.comune.napoli.it/flex/cm/pages/ServeBLOB.php/L/IT/IDPagina/24103>
2. The competition is open to all schools in the Municipalities of the Metropolitan City of Naples by virtue of Memorandum of Understanding no. 123 of 26/06/2015.
3. Council of Europe Framework Convention on the Value of Cultural Heritage for Society, signed by Italy in Strasbourg on February 27th 2013

MUNICIPALITY OF NAPOLI

Institutional greetings by NINO DANIELE

Councillor for Culture of the Municipality of Naples

Last May, I had the opportunity to welcome to the Sala dei Baroni, in Castel Nuovo, the students of our schools who participated in the contest organized by the Permanent Observatory of the historic center of Naples - UNESCO site: an initiative that, now it is in its third edition; it involved twenty-six schools in Naples and in the Metropolitan City confirming itself as an important event for its civil and educational value.

A value that seems to me to refer not only to the aspect of knowledge and education, but that directly calls into question the students as “citizens”. They have a great responsibility: to care for and guard a precious heritage that is the main wealth of our territory but that is also that of all humanity. Educating to responsibility is an extraordinary and wonderful commitment and a happy hope for the future.

But in this sense, perhaps, these writings teach us another truth: that we ourselves, the adults, have to learn from our children, that we ourselves have, a great treasure in our schools, among our young people and their teachers; it is a treasure of enthusiasm, culture, sensitivity that calls us, the adults, to the great responsibility not to neglect it, not to discourage it, not to dissipate it.

Hence it is even more important and admirable the work of our permanent Observatory of the historic center of Naples - UNESCO site, which I thank for his commitment, along with the children and their teachers.

NATURE... IN ART

A neighborhood like you've never seen

The Decumans of the sea... To the district Mercato Pendino

The Decuman of the sea is the tourist route that, entering from Porta Nolana, crosses, from east to west, the industrious city of goldsmith and textile crafts, of commerce and popular markets. It is a part of the extended historical center of Naples and, with it, shares the many alleys and narrow streets, a maze of alleys that characterize the neapolitan netting, cheered by the sound and the inebriating smell of the sea. Mercato Pendino is one of the districts of Naples among the richest of historical buildings and, in particular, of suggestive religious complexes: the Church of Sant' Eligio Maggiore, the first gothic Church of Naples; The Basilica of Santa Maria del Carmine Maggiore, whose baroque gold shines the city; The Church of Santa Croce and Purgatorio, whose structure culminates in a precious dome with green, yellow and blue majolica bands; The Church of San Giovanni a Mare with its famous bust of Donna Marianna called "A' cap' e napule" (the head of Naples). At the center of these fantastic monuments, alters and immense, stands Piazza Mercato fulcrum of the most intriguing and important events that have marked the history of Naples...



Masaniello

Famous fishmonger

Tommaso Aniello D'Amalfi was born in Naples on June 29 1620 in Vico Rotto al Mercato of Francesco D'Amalfi and Antonia (called Antonietta) Gargani. We saw him portrayed or drawn in many ways, but no one really knows how was his true figure and his true face He worked as fishmonger but he possessed a great intelligence, even if he had a very poor culture; he was humble in spirit and in his clothes. He was always barefoot, with his red cap, shirt and linen breeches. He wandered in Piazza Mercato where he exercised his activity that was taught and handed down by his father, a fishmonger too.



NATURE... IN ART

Un Quartiere come non si è mai visto

The Carmine Sea ... by MATILDE SERAO

To the past, to the ancient past belongs the Carmine sea which is. the ancient porta di mare (sea port), not far from the beach, that leads to the square, Piazza del Carmine (Carmine Square). In the historically famous square, stands the brown bell tower with the Basilica del Carmine (Basilica of Carmine)... The Carmine sea is quite dangerous: during a summer storm it took away a small bathhouse; in a winter storm it flooded Villa del Popolo. Something solemn or majestic blows on that sea. The Carmine sea was the ancient port of Parthenope where the Phoenician, the Greek and the Roman galleys landed, it was the spectator of the saddest historical events as the most beautiful popular festivals. It is a historical and gloomy sea. In the square that it touched , the fate of the Neapolitan people was decided millions of times. His melancholic waves had to murmur for a long time: Corradino, Corradino ... His stormy waves had to roar for a long time: Masaniello, Masaniello ...



The church of S. Giovanni a mare

the church of san giovanni a mare, sita in the port zone of naples between the market area and the organic village, is an important testimony of the period normanno in the city. the denomination has origin from the devotion for the baptist, holy that jesus battezzò in the giordan river. at the end of the foundation the building was through the sea. many witnesses refer that, own the view of the sea, diede life to a rite, repeated every year in the night of st john on 23th june, which provided a collective baptism in the marine waters.



VILLA DEL POPOLO... THE MISSING VILLA

Few people know that between end of 17th century and beginning of 18th, in Naples there was the Great Villa of the people, in opposition to today's Villa Comunale, called Villa Reale (Royal Villa). It was located in the current Via Nuova Marina, right where currently there are the containers of the port, at the height of Piazza Mercato and Piazza Masaniello. The Villa, which welcomed inside the famous Fontana del Gigante, (now located at the corner of Via Partenope) suffered a fast decline due to the increasing port activities that required more and more spaces. Inaugurated in 1776, after only a few decades it disappeared completely.



VILLA DEL POPOLO... VIA MARINA

It was Charles III, aware of the potential of the eastern part of Naples, to want Via Marina as a coastal road to connect the area of the Reggia of Portici with the city. The road, which was to represent an alternative to the intricate alleys, was built between 1740 and 1749.



THE FAMOUS PINE OF NAPLES

The pine of Posillipo was the most famous tree in the world, the most photographed and portrayed in the paintings of illustrious artists, who accompanied the memories of travel of those who travelled to Naples. The tree was located near the church of St. Anthony in Posillipo near Via Orazio. Referring to the works of the Posillipo school, we can reconstruct the life of the pine that remained on that hill for 129 years. In some works the pine does not appear and from this particular we can trace the age of the pine which, according to the historians, goes back to 1700s-1800s. In 1984, after a disease, it was knocked down and replaced by another tree.

THE LANDSCAPE OF NAPLES IN ART

The blue of the sea blended with the millions of colors of the flowers of the coast of Posillipo, the smoke of Vesuvius that seemed to be lost in a blue sky like a sapphire, inspired many painters and artists who made Naples the preferred subject of their art. Coming to Naples there was no need to use fantasy to create fantastic worlds, with landscapes and breath-taking views that accompanied their paintings because the fantasy could not create anything more beautiful than it already existed in reality. Thus the school of Posillipo was born, which brought together in Naples the most important painters of the 1800s. However the father of the Neapolitan landscapes was not a neapolitan, but a Dutchman, named Antonie Sminck Van Pitlo. His encounter with Naples was fortuit, one day looking at a picture of the Gulf of Naples fell in love with the colors and the enchanting landscape, which he defined "a painting of God". Moving to Naples with some canvases, family money and a lots of hopes, he decided to settle on Chiaja Beach, which became one of his favourite places. He had many difficulties with the language so much that people could not understand a word of what he said and distorted the name. So the Neapolitans renamed him "Mr. Pitloo". Even the same officials of the ancient Bourbon capital had many difficulties in writing his name so when he was invited to become a professor of the Accademia delle Belle Arti (Academy of Fine Arts), Pitlo decided to napoletanize in everything: he began to sign himself Antonio Pitloo, both on documents either on his works. In 1810 he founded a school of painting in which were formed the

most important Neapolitan landscape painters, including Giacinto Gigante and Teodoro Duclère. Pitlo was also the father of the "en plein air" painting which became famous in France, twenty years later, with the Impressionists. His name is remembered today in the district of Vomero thanks to a street that was named after him.

School of Posillipo



ANTONIO PITLOO *Mergellina*



GIACINTO GIGANTE *Veduta di Napoli da Posillipo*

NAPLES AND THE CULTURE OF THE SEA

Naples, immediately enters the soul, the thought skirts its enchanting landscape and, like a painting, the gaze can only dwell on the majestic Gulf and on the changing and unpredictable facets of its sea. The sea has been a source of survival for the fishermen of the Neapolitan people for centuries, often kept alive with their boats and their nets. This sea of a thousand faces, calm but sometimes frightening; sad and also mysterious and especially romantic, with the wonderful colors of its sunsets or its full moon nights, attracted the attention of neapolitan poets and musician (and not only) who, enchanted by its charm, produced masterpieces, along the centuries, appreciated from all over the world. Salvatore Di Giacomo with "Oj marenà" (the mariner), Eduardo De Filippowith "'O mare" (the Sea), Raffaele Viviani with "Mare ' and Margellina" Sea and Mergellina), just to cite some poems. Then the songs: Murolo and Tagliaferri with "Piscatore ' (Fisherman) and Posillipo", Califano and Falvo with "'O mare 'e Margellina" (the Sea of Mergellina), Octavian and Gambardella with "'o Marenariello" (the little Mariner) and many others. We, pupils of the II C classe of the Secondary School of I grade, as part of this project, we have chosen to know better 'O Marenariello', and the deepening has led us to the discovery some particular and interesting realities of the Neapolitan cultural and musical tradition as the practice of the "catchy whistler", author who, having no basis of musical studies, invented melodies whistling and then proposing them to those who, instead, couldnt ranscribe the music well, hoping for a future success. Another particular aspect of musical culture was characterized by the use of the piano (a plucked instrument) for the diffusion of music in the neighborhoods of the city of Naples. Drawn by arm or by a horse, the Pianino also represented a source of income for the animal owners through the sale of the Copielle, that were the lyrics of the songs.



TWINNING: US, CITIZENS OF THE UNESCO SITE-ITINERARY "NATURE AND CULTURE"

Students of IC Paolo Borsellino School of Naples meet those of IC Della Corte of Pompeii School



*Naples has a landscape
of a thousand colours from his
volcano comes out a smoke
with the inscription love
the sea, the sun,
the cheerfulness make Naples
an author's picture*

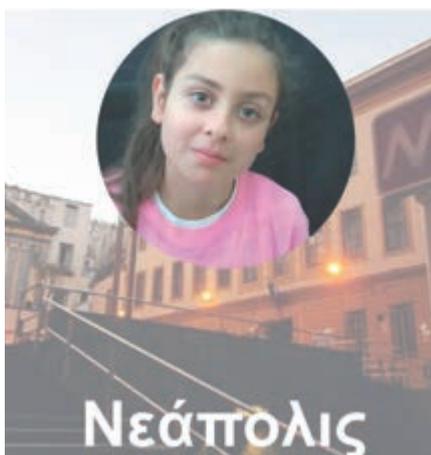


SCHOOL PRINCIPAL
PROF. ANTONIO SACCONI

STUDENTS OF THE PRIMARY
AND SECONDARY SCHOOL

TEACHERS:
PROF.SSA CARMELA CRISTIANO
PROF.SSA M. ROSARIA ESPOSITO
PROF.SSA GRAZIA SACCAROLA
PROF.SSA MARIA ROSARIA TOSO

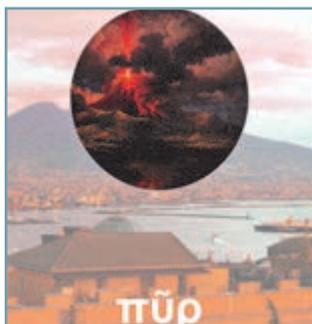




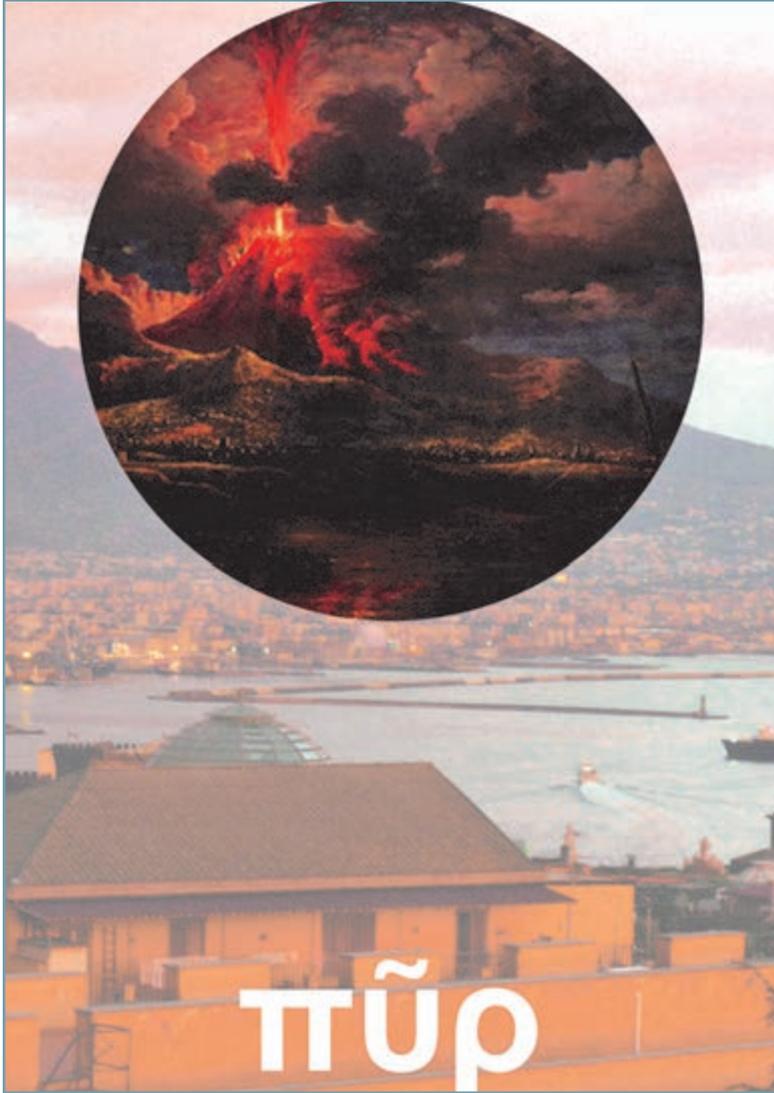
AIR, WATER, EARTH AND FIRE

Fire, earth, water, air have always been venerated and feared by man. Powerful and strong elements constitute the essence of matter but, at the same time, they create and destroy. Fire is the purifying and vivifying element, it contains within itself the principle of life, which springs from its energy. Earth, solid and lush, symbolizes the mother who welcomes life and feeds it in her womb. Water is born from the source and then becomes a torrent, a river,

until it reaches the sea, overcoming the obstacles that it encounters along its tortuous path, arriving to penetrate the bowels of the earth. Air is the vital energy we breathe, without which there would be no life. In the ancient world these essences of nature were considered energy and strength of Gods and they used to subject them to particular symbols and to personify them in mythological creatures, belonging to a supernatural world.



Fire: VESUVIUS



It dominates the Gulf of Naples. It is a dormant volcano after over three hundred years of continuous activity; The last eruption dates back to 1944. The most famous eruption is that of 79 d.C., after which Pompeii was destroyed and Herculaneum was completely buried. Vesuvius is considered one of the most dangerous volcanoes in the world, even for the presence of more than half a million people, attracted by the fertility of the soil and the mildness of the climate, living in the countries called Vesuvian, built precisely at the foot of the volcano. Since ancient times even The Phlegraean fields are known for their lively volcanic activity. They constitute a large area located in the Gulf of Pozzuoli, which includes the neighbouring lands from Naples, Cuma and Miseno, including the islands of Ischia, Procida and Vivara. The activity, even begun towards the end of the tertiary era, still continues with the emission of hot and boiling rivers, very high temperature sludges, very conspicuous phenomena in the Solfatara; Suggestive is also the lake of Averno, so called because the Ancients believed that it constituted the entrance to the Kingdom of the dead. For this reason, myth and cult related to the underworld and magical phenomena were identified with the Phlegraean Fields. It is said that here the Giants were defeated by the Gods in an attempt to climb Olympus.

Earth: CAMPANIA FELIX



Campania, called Felix by Pliny the Elder, was named this way for the great natural fertility of this area, which is also a volcanic area, for the climate particularly suitable for any type of cultivation and breeding, in particular that of buffalo, but also for the beauty of the reliefs, of the coast, of the ancient towns. Just think that the Roman patricians had many villas scattered along the Phlegraean coast. The richness and the variety of agricultural activities and products had their origins during the Roman times, lived a golden period during the Bourbon kingdom and are still the heart of a solid economy. In the Middle Age the name of Campania Felix disappeared to give place to that of land of wor, that is today the area which includes Capua and the neighbouring municipalities. Cuma was, not only the first colony of Magna Graecia on the mainland, but was also one of the richest and most well-established small city, and a seat of the Sisyla predictions as well. The Antro is a trapezoidal gallery of over 130 meters long and 5 metres high, dug entirely in tuff. In the interior there are branches exploited as cisterns in the Roman age and as burial in the Paleochristian age.

Water: THE SEA



The sea and the evocative beauty of the Neapolitan coast and its Gulf represent the essence of our beautiful region. Despite the high pollution rate of recent times, there are still places of the city and province, such as the coast of Posillipo, the Phlegraean coast, the Sorrentine peninsula, which maintain intact their landscape splendor and the clarity of their waters. One of the most beautiful and unspoiled places is the Gaiola beach, which is a protected marine area of the coastal landscape of Posillipo. On the Phlegraean coast dominates the Castle of Baia, famous Aragonese fortress. Even the sea that bathes the Sorrentine Peninsula is poorly polluted, in fact it has been given the Blue flag to many beach properties.

Air: JOY AND VITALITY



You can breathe the joy and the vitality in the streets of Naples. Alleys and alleyways swarm with people running, keeping in the streets, in squares; The air of Naples is made of perfumes, sounds, colors; in Naples creativity is so great that some sellers have had the brilliant idea to offer tourists boxes or jars containing the air of Naples to take as a souvenir.

I.C. "D'AOSTA - SCURA" - NAPOLI



NOTEBOOKS OF ART:

*From the Gentle Hill to the Park of Capodimonte
and "REAL CAROLINA FACTORY":*

Poems in Pictures for distracted travellers

The guiding IDEA: Inspirations and Suggestions:

We decided to walk on the road, all together, on several occasions, even separately, crossing the area of the Gentle Hill that includes the Park of Capodimonte, with our school, the former Real Factory of Capodimonte and further down the neighborhoods of Sanità, of Vergini and of Miracoli overlooking to each other. The guiding idea of our work was a kind of research of lost emotions who knows where, but also of literary memories; in short we moved on the traces of a great past scattered so close to our school, to the wood and to the Palace, places at that time, inhabited and shared by the high nobility and by the people of the great European capital, and today, by all of us. We found charm and splendor everywhere. During the long walks that led us from the school to the vast northern area of regal walls of Naples, each of us was struck by an architectural or by a decorative detail, but also by the character of the people; Someone has been influenced by completely hidden elements, or by too hasty and distracted wayfarers, losing ourselves in the colours, in the forms and in the sounds that guard an important part in our emotions.



We were fascinated by the reflections of the philosopher JAMES Hillman, who launched the Ethical research of man on beauty. He affirmed that "the soul of the World" perceives the need of harmony, balance and communion with the landscape, noting the disastrous consequences that the environmental devastation generated for the public life, for the communities and for the cities. In class we started a lively debate concluding that: If "Beauty will save the World" (Dostoevsky) it is our duty to save the beauty! The idea evokes the European literature of journey of "Grand Tour" of which the main figures were writers, passionate artists, and intellectuals, thrusters of the mythicization of the "places of soul" and the classicism. Along the chosen itinerary, in an original way, we attempted to read into the spiritual essence of it, through thoughts, drawings and words; we tried to capture the emotional attention of our fellow citizens, sometimes "distracted wayfarers."

I.I.S.S. "GIOVANNI CASELLI" - NAPOLI

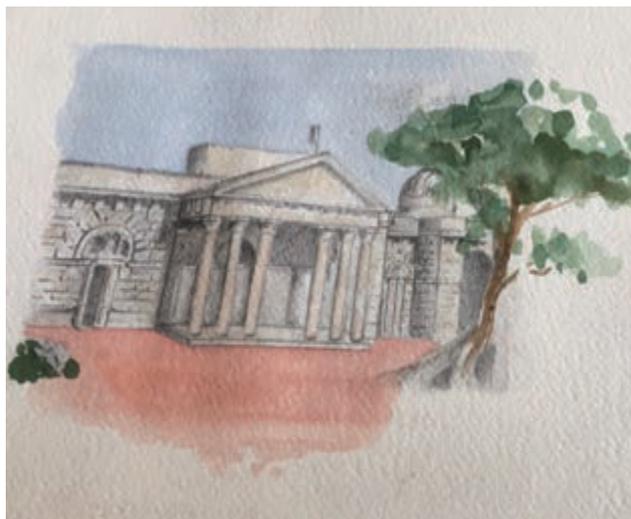
Drawing and then painting ,with watercolor and with quick strokes, the impressions of our path, it meant to take possession of them forever, but also to give them back to those who do not have time to stop or to think. The aim was to donate those impressions to those who lost themselves and, above all, lost the taste of beauty. Through the neighborhoods of Capodimonte, of Sanità, of Vergini we tried to catch with our astonished eyes, out of the clichés, the thousand souls of our city and of its people: its great elegance, its decadence, its strength, its fragility and finally its uniqueness. We wanted to express the desire to capture some of that beauty and make it our own and finally make it discovered by those who could no longer grasp its value.



We realised that walking throughout particular places, can make us rediscover the essence of our identity. Too often we seek elsewhere, in distant places, our equilibrium, which is in us, but not always we succeed in recognizing it. We invite you to enter the spaces and the places of our notebook, enjoying the visual narrative, step by step, with the same joy of mind that allowed us to remain as suspended but always in balance between light and shadows, between opposing feelings that invaded us at the same time.

THE ARTISTIC METHOD:

The watercolor painting, with the freshness of the "en plein air" method, allowed us to quickly describe, through light and quick touches, the places we visited. Its expressive immediacy made us prefer this technique to others. We filled up our notebook, a precious companion of our walking, with quick sketches or paintings made at a later time, thanks to the mediation of the pictures taken during the journey. We accompanied them with leaves of the forest, flowers and memories collected along the way. The verses and words that accompany the drawings are literary suggestions identified for each place letting the thoughts flow.



We invite you to enter the spaces and places of our notebook enjoying the visual narrative step by step with the same joy of mind that allowed us to remain as suspended but always in balance between lights and shadows then between all the opposite feelings that at the same time they invaded us. Through the neighborhoods of Capodimonte, of the health, of the virgins we have tried to seize with our astonished eyes, and out of the clichés, the thousand souls of our city and its people: its great elegance, the decadence, the strength and the fragility and finally Uniqueness. We wanted to express the desire to capture a little of that beauty and make it our own to finally find out to those who could no longer grasp its value.

THE HISTORICAL AND ARTISTIC PATH:

The neighbourhoods of Miracoli, of Vergini and finally the district of Sanità, have always been very popular places, animated by the crowd, flooded with various humanity and above all rich in history. The district Sanità represents the most true soul of the city that still remains everywhere you look: ancient and baroque palaces, sometimes crumbling, mindful of ancient splendors and glories, sometimes co-exist with abusive constructions. Historical signs are flanked by ugly neon lights and near them, we can see the remains of the votive niches, fruit of the fervent and popular Neapolitan devotion. So everything is contrasting: the sacred and the profane, the past and the present, the elegance and the sloppiness meet and alternate each other in the large open-air market of the Vergini. The toponym of "Sanità" (health) finds its origin in the popular belief that that valley was a prodigious area for the healthiness of the air and the presence of



very ancient burial places of the Hellenistic and Paleochristian era, such as the famous Fontanelle Cemetery. Therefore the district, built at the end of the sixteenth century to accommodate noble families and wealthy bourgeois of the city, maintains, over the centuries, an extraordinary relationship between man and death.



The past, rich in stratifications, is flanked today by valid contemporary artistic interventions such as the murals of the Argentine artist Francisco Bosoletti, "resis-TI-AMO", that of Zilda in the Sanfelice Palace, and the installations of the collective Cracking Art who make appear, unexpectedly, gigantic stylized animals (frogs, fish, snails) in plastic materials (Project Regeneration Sanità district). Then there is the beautiful sculpture of the Neapolitan artist Paolo La Motta dedicated to the seventeen-year-old Genny Cesarano, innocent victim of the Camorra in 2015.



THE LITERARY PATH:

Few, however, imagine that even other paths, unpublished and little known, could be discovered after a careful study among those streets; these are ideal and literary paths in which we can reconstruct that climate and that environment between the glimpse of the nineteenth century and the first Fifty years of the twentieth century. It has been seen an intersection of literature, music and theatre who gave place, from time to time, to written works and lyricals extremely crude and realistic, in their sad contents and forms as often happens in the Neapolitan culture. We talk about a literary production in prose and verses in the Neapolitan dialect such as that of the poet Ferdinando Russo who lived in Via Cagnazzi 48, and the prose production of the writer not yet completely revalued by literary criticism, Francesco Mastriani, who after many housing wanderings in the Sanità district, died at the "Penninata San Gennaro dei Poveri". After all, on February 15th 1898, the beloved "prince of laughter" Antonio de Curtis was born in the center of the Sanità district.



To conclude the literary journey, although having to stop from a temporal point of view, it can not be forgotten that at number 2 of Via del Pero there is still the last residence of the great poet Giacomo Leopardi. To his stay in Naples we have dedicated one of our little stories: "Naples, 13th June 1835. My most beautiful meeting"

SCHOOL PRINCIPAL
PROF. VALTER LUCA DE BARTOLOMEIS
PUPILS OF CLASSES 3LA-A AND
3LA-B OF ART SCHOOL
TEACHERS:
PROF.SSA STEFANIA ANDRIA
PROF.SSA MARIA TERESA IERVOLINO

THE "PARADISIELLO" (PARADISE) ON EARTH

*Discovering the terracings
and the urban green areas.
A heritage of culture,
cultivations, knowledge
and flavours*

*The desire of nature and the
discovery of the "Paradisiello".
During the researches pupils
discovered in their neighbourhood,
a reality unknown to them, that
is the Paradise (Paradisiello).*



***Interview with Mr. Paolo Giuseppe
inhabitant in vico Paradisiello
(Paradisiello Alley) (by SIMONE ESPOSITO)***

SIMONE: Good Morning Mr. Giuseppe, nice to meet you.

Mr. GIUSEPPE: Good morning, nice to meet you.

SIMONE: So Mr. GIUSEPPE, can you tell us about this spectacular alley in Naples?

Mr. GIUSEPPE: Of course! Alley Paradisiello starts from the Via Veterinaria and climbs towards the hill of Capodimonte. It consists of about 150 steps! But it is a dead end and, only through a private property, you can reach the ascent of Moriello that leads, in fact, to Capodimonte.

SIMONE: Golly! Why is it called this way?

Mr. GIUSEPPE: The name Paradisiello is due to the presence of many crosses in the alley, due to the Via Crucis path, which, together with the Church of Santa Maria degli Angeli alle Croci (Saint Mary of the Angels at the crosses), motivated this denomination.

SIMONE: Could you tell us the story of this place?

Mr. GIUSEPPE: In ancient times it was an agricultural place and, only later, it became the residence of aristocratic Neapolitan families. In the alley there are still ancient palaces with coats of arms: Villa Torre, Villa Florio, Villa Pisani, Villa Carcaterra.

SIMONE: What if I ask you some anecdote related to these antiquities?

Mr. GIUSEPPE: I will answer you that, some palaces, still retain a popular denomination as: "O Palazzo Core e Gesù" (the palace heart of Jesus), "O ' Palazzo do Furno" (the palace of the oven). The first was so

WHERE ARE WE?

To deepen the knowledge of this place, which is a real green lung for the city, it is useful to remember where it is. At the Botanical Garden, from Via Foria, starts a long ascent: this is Via Michele Tenore. Centuries ago, it was strewn with wooden crosses because, on Good Friday, it served as the Via Crucis at the behest of the Franciscan friars, whose convent was higher. At the end of the Via Tenore, you can find the baroque complex of St. Mary of the Angels at the crosses, a splendid church wanted by the Franciscan and built in 1581. Via Tenore was not what it looks like now at all, full of traffic and smog; it was instead a wonderful street to walk.



The Church of St. Mary of the Angels, although of Baroque style, is simple and essential because the Franciscan friars wanted to represent the simplicity of the life they had chosen. In Via Tenore there was also the cemetery of the friars from which originates the name "paradise": that is the paradise above the Purgatory (the cemetery), the space between the Earth and the Heaven, between man and God. Continuing on Via Veterinaria (headquarters of the University), on the left there is the entrance to the Paradisiello alley, on the right the Botanical Garden. Going on there is Sant'Eframo, the place where are located our school and the Franciscan Convent, which now houses only a few and devoted friars.

named after a votive niche stand with a picture of Jesus as a place of worship, the second one because in it there was an oven where families cooked bread.

SIMONE: What about people who live there? What memories do you keep of them?

Mr. GIUSEPPE: In the memory of the people, above all the inhabitants of Vico Paradisiello Paesiello Alley), there are two female figures of the years the 50s: Donna Sofia, who sold ears of wheat and chestnuts and Donna Nannina who sold the freshly milked milk in the barns on the Paradisiello.

SIMONE: But is it true that there are also news stories related to the Paradisiello?

Mr. GIUSEPPE: One is certainly the murder of a friar by a woman, the other the collapse of a palace that caused a dead We're talking about the years the 40s'.

SIMONE: Finally, do you have any curiosity to tell us?

Mr. GIUSEPPE: You must know that, at the beginning, the paradisiello was not a staircase but an uphill road. It could enter it a small car like the Topolino.

SIMONE: Thank you for what you told us. We discovered a place we did not know, even living in it.

PARADISIELLO

And here we are, in the heart of the place that is the object of our interest. Already at the entrance of Vico Paradisiello (Paradisiello Alley), we are impressed by something very different from the streets we usually meet walking around the city. Paradisiello, in fact, is a long and narrow ascent, inaccessible to cars because it consists of a dense leading up staircase. From here comes a second hypothesis about the name attributed to this place: the



Ascent to Paradise, where there is no smog and no traffic. Paradisiello is silent and invites to meditation. At the high of the alley, the architect Stefania Salvetti welcomes us, opening the gates of the heart of this place: the magnificent gardens. Along the Paradisiello alley are scattered many private gardens. The ones we visit with Dr. Salvetti are the pinnacle of wonder, a real paradise, in total greenery where man, without modern means or harmful products, grows plants, fruit trees, orchards in winter and gardens in summer. The rhythms of nature are respected, explains Dr. Salvetti, there are no crops "out of season", everything seems untouched apart from the hand of the man who cultivates, harvests and, sows at the right moment, respecting nature. Animals also live in a "heavenly" state. A magnificent rooster seems to greet us gladly and the hens brood in extreme tranquillity. We continue the ascent to the sky.



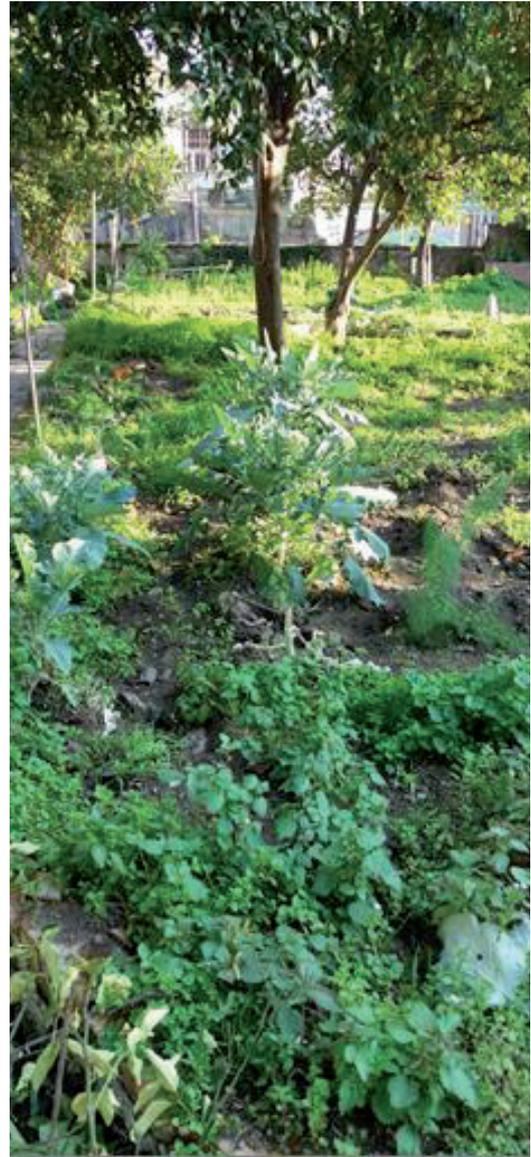
And in the midst of our walk, we stop to meditate on a song (Cantata) of a shepherdess from Val d'Aosta who, to the love of a man, preferred that of the green land in which she lived.

*Bonjour, ma belle rose de printemps
le fleurs ils s'arretent dans le vent pour voir
tous le couleurs de ton chant pour sentir le
parfum des cheveux pour manger ton amour
comme un bon bon. Pour jouir dans la danse
d'un cotillon de cette amiable demi-saison.
Hello, my beautiful spring rose the flowers
stop in the wind to see all the colours of your
song to feel the scent of the hair to eat your
love like a sweet. To enjoy the dance of a co-
tillon of this lovable middle season.*

TERRACINGS, LANDSCAPE TO SAVE



Thanks to the terracings of Paradisiello we discovered that the United Nations drafted a document in which they invited all Nations to protect the terracings as a fundamental system for the preservation of the landscape and the fight against desertification and degradation of soils. The rural terracings, widespread in hilly and mountainous areas, are an excellent measure to preserve the integrity of the territories from hydro-geological risks. In addition, they allow the cultivation of the surfaces, made such by the construction of hedges or drystone walls. Italy, due to its orographic structure, is among the countries in the world to have the largest number of terraced sites. Yet these are not enough to secure all the most exposed areas from landslides and rockfalls, with serious consequences for the agricultural and landscape heritage, even with tragic implications for people, things and animals. We have estimated in the Peninsula (islands included) the presence of several tens of thousands of kilometers of drywall and about one million hectares of surfaces made cultivable with terracings. We have discovered that the ancient use of terracing is still present and Unesco has declared it a World Heritage site.



IT DOESN'T SEEM TO BE IN TOWN

A few meters from Via Foria eternally congested, a few meters from buildings and streets we discover a different reality. We all have the impression of not being in the city, there are trees, crops, animals, but especially colours and perfumes. We find some fruits or vegetables as they are born and grow, we see them already packed in the supermarket and we have no vague idea how they get on our tables. We discover the technique of terracing and new realities: the urban agriculture. We realize how our way of living is marked by unnatural rhythms to which we are accustomed, but when we get in touch with other realities, then we understand how far we are from the small joys that nature could give us. For some of us it is a game, for others a need and a desire, but here are the simple words to describe our desire for green, open and healthy spaces, in short for nature.



ALESSIO MOTTOLA: I wish all the abandoned places in the city become green Meadows

SERENA VALENTINO: The green is the color of the world and its beauty is unique

LUNA LUANY: I would like more green spaces to feel free

VINCENZO IMPROTA: I have an intense desire to play outdoor without becoming an exceptional but normal fact

GENNARO DE SISTO: Nature gave us the beauty, I wish I could overlook and from the balcony can observe it everyday

LUCA BOTTIGLIERI: I wish there were more parks in our city

ELISA GUIDA: When I'm surrounded by greenery, I feel reborn "

THE WORKING METHOD

"Be the change you want to see in the world" (Gandhi)

MY HOME, MY NEIGHBORHOOD, MY CITY

In our small, starting from the desire of nature of the guys, we tried to teach them to deal with the subject in a simple way, starting from their house and then moving to their neighbourhoods where they discovered an unknown reality. We invite you to follow our path. To approach the children to the topic of Ecology, we thought to start from the study of the house, the environment closer and better known to them, reasoning on how it is administered, to bring them closer to the elementary concepts of economics. We pushed them to think about the relationship between ecology and economy, considering the contradictions between the laws of nature and the laws of the current economic system. From the study of their own house they gradually went on to study their own neighbourhood and their city as an environmental system. The work was articulated in three parts.

PART I: MY HOUSE

Considerations - Considering the functioning of the house, children realized that, each component, according to its own needs, consumes resources or products that are transformed into waste to be removed from the house. These procedures require energy, which degrades in the form of heat, dispersing from the house to the environment. Like its own house, many others on the Earth use mainly fossil fuels which, having formed in thousands of years, are exhaustible. The life of the house, therefore, has substantial contradictions with the laws of nature.

INTRODUCTION:

After analyzing their living environment, students were asked to analyze the environment of their neighborhood and then the green areas in their neighbourhoods and in the city.

The path "nature and culture" proposed by the Municipality of the City of Naples, is among the most motivating for who passively learns negative news about the future of the planet; often it is not considered that we could contribute to the salvation of our only home, "the Earth", with a small daily gesture. We adults are not leaving a happy and easy world to the future generations and of it they have no guilt; therefore it is our duty to help them understand they have the future in their hands. Together we must learn that we are all closely bounded and that our own good can only be achieved together with the others. School has an important role to play in raising awareness, so we believe that the proposed topic had an ethical and educational value able to teach justice, solidarity, prudence and NON-violence.

WE ASKED STUDENTS

- A) the meaning of ecology. Explained the etymological meaning, highlighting that ecologists study the environment in a scientific way, students start their studies, as the environmentalists do, from a particular environment: their own home.
- B) to draw their own house, trying to be precise.
- C) to describe who are the residents of their own home.
- D) To make a list of each resident needs, specifying the common needs (eating, sleeping etc.) and the particular ones (playing, studying etc)
- E) To make a list of what you need to satisfy all necessities
- F) To identify which energy sources allow the transformations occurring in the house
- G) "What's the end of the things that come into the house? What is the end of the energy that comes into the house?"

THE WORKING METHOD

PART II: THE GREEN AREAS OF MY NEIGHBOURHOOD AND IN THE CITY

Considerations - After learning that trees are indispensable for the balance of the biosphere since they absorb the excess of carbon dioxide and release the necessary oxygen, essential for the atmosphere, with regret, students are aware of the serious lack of green areas in the neighbourhood, except the monumental Botanical Garden and the gardens of Piazza Carlo III. The situation is worsening in Naples, where the inhabitants have very little public green usable. With the help of their grandparents, students found that, in the years 60s, the building speculation has reduced a lot of many green areas. Introduction-Analyzed the ecological function of green and nature, students bring out the desire of nature and warn the lack of greenery.

PART III: LIVING OUTDOORS

Considerations-Discussion and reflection encourage students to realise that the only time they can live in the open air is during their holidays, at the sea or in the mountains, while the rest of the year is spent between the walls of the house, of the school, of a swimming pool, of a gym or in the streets. The desire to have an open space for playing is great; a space where they can meet people, as well as their grandparents could do when they were children for whom it was normal to play and stay outdoors.

"Where there was grass now there is a city and that house in the middle of the green now, where will it be?!? I do not know, I do not know why they keep building houses and do not leave the grass and if it goes on like it knows how it will be done, how will you do who knows...".

WE ASKED STUDENTS

- A) To make a list of the green areas of their neighborhood and their city
- B) "What woods, forests are for... and What are the consequences of the lack of green"
- C) To interview grandparents about the situation of the green in the neighborhood and in Naples today and yesterday

WE ASKED STUDENTS

- A) When and how do they live outdoors?
- B) Would you like to have near home a green space to play or spend your free time?

We conclude with the words of a song by **Adriano Celentano**, cited by a grandfather to explain that the violence on nature was already perceived some years ago, but that unfortunately nothing has been done, on the contrary towards our land that continues to be defaced.

FIRE ROUTE, SEA ROUTE AND URBAN GREEN ROUTE

DESCRIPTION OF THE PROJECT

The contest citizens of the UNESCO site has represented the opportunity for our students to reflect on the close relationship, existing in our city, between nature and culture. Focusing on the peculiarities of our places, we imagined to be able to propose, to tourists who come and visit our territory, three different tourist itineraries that were able to enhance the wild and the tame nature together. The school experience has aimed to develop the sense of belonging to the territory and to the city identity. It has involved the pupils of the nine classes of the Comprehensive Institutethatparticipatedintheproject.Initially, the guys have identified the most significant stages of the tourist itineraries, engaging in drawing, colouring or painting them, in order to catch the peculiar aspects to exalt. Subsequently, groups of classes carried out researches to expound upon the historical contents related to the main stages of the three itineraries. The last phase of the work was to motivate pupils to carry out projects of posters, brochures or advertising posters which, using at best the logic of communication, in order to promote the three Neapolitan itineraries in an attractive way for the tourists-visitors of our city.

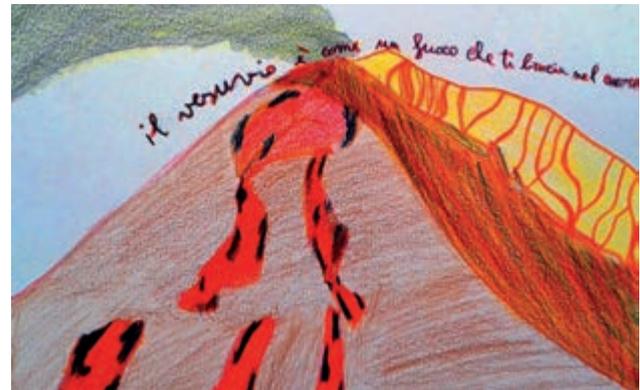
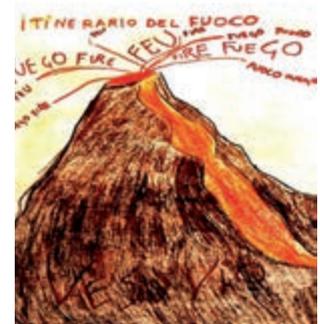
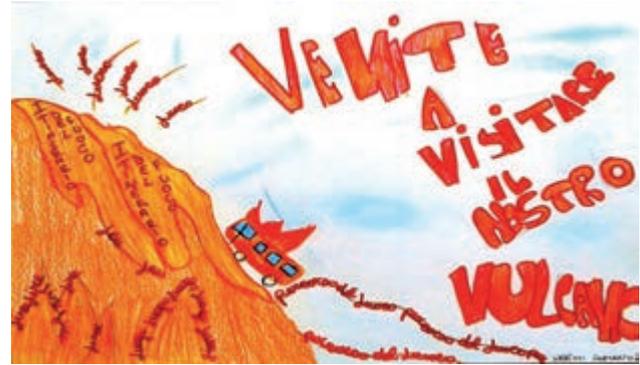


The choice of sites

FIRE ROUTE

The first itinerary is that so-called the fire: to the tourist who will get on the fire busit is proposed a journey to discover our volcanoes, whether they are quiet, submerged or camouflaged.

The stages will be the Vesuvius, the Solfatara, and the Campi Flegrei (Phlegraean Fields). In their posters and brochures our pupils wanted to communicate this idea of fire, which strongly belongs to our culture: fire as a force of nature, as energy ready to come up not necessarily destructive, but able to transform and create in a positive way. The symbol of the volcano, which belongs to our collective imagination, is often, at the same time, our fear and our strength. Among the most significant stages of the tourist itinerary: The Vesuvius National Park, site of great historical, geological and biological interest, in which the richness of flora and fauna and the spectacular sceneries it offers, make it a preferred destination of the hikers who can climb the volcano Vesuvius around which it develops. The Phlegraean Fields paradisiacal beauties in an almost demonic place, literally "Fiery Fields". In these lands nature gave its best, flanking the beauties of the sea to the disturbing fascination of volcanoes, but also the man seems to have been tempted to make the Phlegraean Fields an unique and magnificent land. Romans built aqueducts, amphitheatres and villas of rare beauty, without forgetting the myth of the Aeneid, set by Virgil right in the Phlegraean Fields.



SEA ROUTE

If our tourists wanted to get on the sea bus, here is the route of the sea they would go across: It is a sweet walk along the varied coast of the city of Naples, starting from Molo Bederello towards Castel Dell'Ovo and Via Caracciolo, discovering the Rotonda Diaz (Diaz Circle) and Mergellina, then head towards Posillipo admiring Palazzo Donn'Anna and then again in the direction of Marechiaro, and Gaioia, finally to Nisida and Bagnoli. Even the sea, in many expressions, represents a very strong natural element in our city. Students have proposed it to tourists as a time to relax, to contemplate en-

dlessly an unforgettable panorama or even as an opportunity to dive to "Mappatella Beach", a once-in-a-lifetime opportunity! Among the most significant stages for tourists:

- Castel Dell'Ovo, the oldest in the city, built on the islet of Megaride, now connected to the mainland by a bridge, is the most famous image of Naples. Under the massive tuffaceous walls of the fortress there is the small Borgo Marinari (seaside village) once frequented by fishermen, now home to nautical clubs, restaurants, bars and trendy clubs.
- The famous Via Caracciolo where

you can stroll until you reach Mergellina, where, according to the legend, the current dragged the lifeless body of the mermaid Partenope, and where you will enjoy a panorama that goes from Vesuvius to the hill of Posillipo.

- The panoramic Via Posillipo, from where you can see, from above, the Gulf of Naples, villas and ancient palaces all surrounded by greenery and by sea; they are all residences of Neapolitan nobles who once lived in this area, such as Palazzo Donn'Anna built in 1600 for wishes of Anna Carafa and Villa Rosebery, Neapolitan residence of the President of the Republic.



One of the most characteristic places is Marechiaro. The name of the village seems to derive from Latin "mare planum", (*calm sea*). The detail that most contributed to the mythification of this place is the so-called "Fenestrella" (*little window*).

The legend says that the Neapolitan poet and writer Salvatore Di Giacomo, looking at "a fenestrella" (*the little window*) on the sea, took inspiration for the famous Neapolitan song. It still exists today and on a celebratory plaque in white marble it was engraved the score of the song and the name of its author.

Going up all the promontory, on the extreme tip of Coroglio, there is the Pausilypon Archaeological Park, an archaeological site where you can visit the ancient remains of the abode of Publius Vedio Pollione, supporter of the Emperor Augustus, a great Archeological complex surrounded by nature, a residential estate, built between the I century b.C. and IV A.D., with an amphitheatre, Odeion, thermal baths and a private marina.

After Cala Trentaremi, emerges Nisida, the small evergreen Island, a large rock of volcanic origin linked to the mainland by a road built a few decades ago, today it houses the Penal Institute for Minors and a Nato base. Since ancient times it has been a source of inspiration for many poets and writers for its peculiarity and beauty: according to Homer, in the the sea between Nisida and the island of Capri lived themermaids that enchanted Ulysses.

And finally the quarter of Bagnoli, the object of a large recovery project aimed at the environmental requalification of the marine area and the Italsider area, an interesting example of industrial archaeology.



Palazzo Donn'Anna



Fenestrella di Marechiaro



Castel dell'Ovo



Mergellina

URBAN GREEN ROUTE

The third itinerary is that of **urban green**, perhaps a peculiar choice for our city, yet the tamed nature of urban parks and gardens is present in Naples and it is also particularly evocative.

The urban green bus could take a long tour between the Bosco of Capodimonte and the Botanical Garden, to arrive at the Villa Floridiana and, from here, to the Villa Comunale and then concluding with the poaching beauty of the Parco Virgiliano.

Well yes, tourists will also enjoy green places in our city, giving them not only refreshing and relaxing moments, but also unique opportuni-

ties to enjoy new and unexpected scenic views. Our pupils offered it to tourists as a way to relax, maybe organizing a picnic on the lawn! Among the most significant stages for tourists:

- **The Real Bosco of Capodimonte** it was born as a hunting reserve extending over about 134 hectares with over 400 plant species, planted over the course of two centuries, including many rare and exotic specie. The park, was designed in 1734 by Ferdinando Sanfelice, one of the greatest architects of the Neapolitan Baroque, which made two sections, distinguished by style and function: The

garden, near the Reggia, with panoramic openings on the Gulf of Naples, and the wood for the hunting, littered with statues, caves and constructions, like the church, the factories and the farms.

- **The Botanical Garden**, it was founded by a decree in 1807 as "Real Garden of Plants" with scientific, educational and technical purposes. It has an area of almost 12 hectares, on which there are about 9,000 species for a total of almost 25,000 specimens grouped in a collections, according to systematic, ecological and ethno-botanical criteria.



la Villa Floridiana



villa Floridiana



Orto Botanico

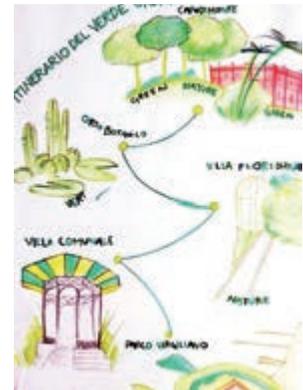
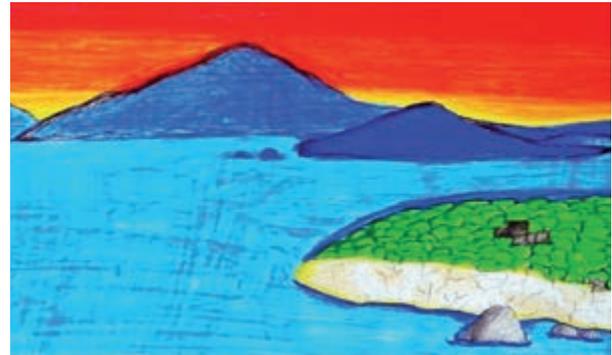


Bosco di Capodimonte

Among the most significant collections should be remembered: that of the Cycadales; the collection of plants of the African, American, Asian and Australian deserts; the group of arboreal ferns; the collection of palms; the collection of Italian orchids; the collection of aerial plants and the citrus orchard.

- The **Villa Floridiana** is a royal bourbon residence inside the homonymous park and it houses the **National Museum of Ceramics Duca di Martina** (Duke of Martina). The park of Floridiana Villa is a scenographic alternation of winding paths and shady groves, in a fascinating synthesis of geometric elements typical of the Italian garden and of prospective solutions of the English one. To increase the romantic and picturesque atmosphere of the park, Niccolini inserted a series of false ruins, statues and architectural elements, in part still existing.

- The **Villa Comunale** (Municipal Villa) has its entrance on the famous Piazza Vittoria (Victoria Square), the former Villa Reale. It is one of the various city parks, built by Vanvitelli in 1780, at the behest of King Ferdinand IV of Bourbon who was inspired by the parisian "Tuileries" (tile industry) and wanted for himself and for the Neapolitan nobility a place of walking, meeting and tranquility. Inside the villa there are several buildings, of which the main are the Press Club and the Anton Dohrn Zoological Station, which houses the oldest Aquarium in Europe. You can enjoy the most beautiful panorama of Naples from **Parco Virgiliano** (Virgilian Park), which rises on the top of the hill of Posillipo, from which you can admire the Gulf of Naples, with its islands, the Phlegraean Fields (Campi Flegrei) and the islet of Nisida. It was built during the fascist period to commemorate the deads of the Great War and that's why it took the name of the Park of Remembrance. He was later called Virgilian in honor of the Roman poet Virgil.



THE HISTORICAL CENTRE OF NAPLES IN ITS CHANGES BY THE MULTI-ETHNIC NATURE

Nature and traditions in the Neapolitan tables

Very recently the art of pizza maker has been declared one of the highest expressions of the Neapolitan culture and identity. This is not to be recognised as a commercial phenomenon, but rather as a complex of cultural expressions, which includes a specific local jargon, songs, visual expressions and a unique gestuality in the world. This recognition from the UNESCO, referred to a world intangible cultural heritage, introduces the main theme of our didactic experience that has been structured around the binomial "memory and nature"; Nature as a historical testimony of traditions, as characterizing presence on the territory of the centre of Naples, as a concept related to health, as a local chromatic component. Nature in the food. Food shows choices related to places and to natural features, it reveals changes of customs and cultural contaminations, it becomes a pretext of sharing, breaking down barriers and prejudices, it lends itself to an adequate strategy of wellness lines diffusion. In the historical centre of Naples, the presence of different ethnicities has contributed to radical changes not only for the urban environment but even for the diffusion of different culinary traditions and for the introduction of ingredients



from distant lands; today these products have a widespread diffusion, through all the Neapolitan territory, thanks to the various and numerous ethnic businesses.

Our didactic experience moves from the the extraordinary percentage of foreign pupils present in our schools, who are perfectly integrated , not only in the schools of the historic centre, but also in the area of **Porta Capuana, in Via Carbonara, in Via dei Tribunali and in Garibaldi Square**. This part of territory, focal point of meeting between different cultures, has changed its face, thanks to the lively presence of Indian-Pakistani fast food, of Algerian food, of the Senegalese market of Via Bologna and the mosque of Via Firenze.



Il mercato etnico di Via Bologna



The fruit of the plane tree, because of its appearance, is also known as Giant Banana. In fact, it presents the appearance of a larger Banana and there are not many differences from the nutritional point of view. The Platan is an important staple food in Latin and Central America, in the Caribbean islands and in West Africa. In Africa, plane trees and bananas cover the needs of carbohydrates of over 70 million people.



Fried Plane Tree (Dodo)-The fried plane tree is the most widespread recipe in Africa. You have to use mature plane trees, better if with a yellow peel, to slice in little parts (2 mm each slice), more or less thin, according to taste, to fry in a cooking pan. Before immersing the slices in the oil, you must wait for it to be hot. With the baking, sugars in the plane naturally tend to caramelize; When the slices reach a golden-brown colour, they must be removed from the cooking pan with the skimmer and made to cool. So you get the Platano chips for sale at the market shooting in the top picture.

OUR PROJECT: ORGANISATION AND REALISATION OF A TEACHING EXPERIENCE

The aim of our educational path was to identify the common elements between the Campanian-Neapolitan culinary tradition and the new cultural influences, their reflection on the territory in terms of changing of the urban landscape and eating habits. The first question was: "how can the historic centre welcome the foreigners?" It finds its answer in the history of Neapolis, where Egyptian merchants found a warm welcome in the Greek city, so much so that they placed themselves in a neighborhood exclusively for them. For this reason we involved a cross-class group, made up of students from different nationalities and different classes. Students collected the recipes of the traditional dishes of their countries, showed the ingredients and the preparation stages, documented everything with photographs. The comparison between the different "natures" represented by ingredients was interesting even because what once was hardly available on the common market, today is more and more commonly found even by who isn't an expert.



Eastern cuisine ingredients



Different types of potatoes used by north African and eastern cuisines



Ginger roots



Spices characterize the african, the tunisian, the moroccan and the indian-pakistani cuisines

The second phase of the project was dedicated to the retrieval of the ingredients mentioned in the recipes, tracing them into the specialized ethnic markets; here we were intrigued by the variety and the use of spices with bright and characteristic colours: roots such as ginger, tubers such as Jerusalem artichoke, yam and the large number of natural or processed products from all over the world.



YAM - Chinese potato

In this context, where different culinary traditions coexist, we had a guide of excellence, Pièrre Perera, member of a cultural association called "MIGRAN TOUR", dedicated to the spread of traditions of different ethnic groups and 'integration of cultures. with Pièrre our journey touched many destinations, such as all the shops situated on the roads that lap the railway, deepening the history and links with the habits of immigrants and the points of contact that they have identified with the Neapolitan culture. In Garibaldi Square, for example, Cristiani is the most renowned multi-ethnic supermarket in the area: it displays, at the entrance, a sign with all the varieties of products (both vegetable and preserved) and provides specific instructions on the properties and uses, in cuisine, of the vegetables the spices and the roots he sells.



Poster of Cristiani Market



Jerusalem artichoke is a tuber with a very delicate flavour and it is ideal for the diabetics nutrition



Manioc (or cassava) is a subtropical tuber at the base of the food chain of the African countries.

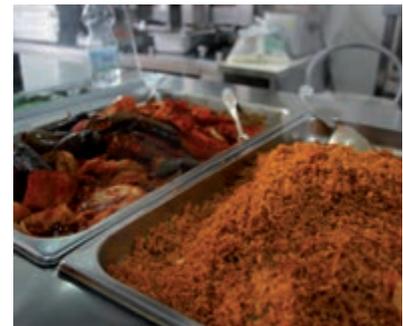
I.C. STATALE "BOVIO-COLLETTA" - NAPOLI

Here we find remarkable affinities between the Neapolitan Ragù (tomato sauce with meat) and the African Mafe, a dish made of meat cooked in tomato sauce and peanut butter, accompanied with rice who represents the final dish of every meal in this geographical area. The butcher's shop, next to the mentioned supermarket, shows in its sign the word "HALAL" or "LE-CITO"(namely what is allowed), alluding to the behavior code observed by Muslims regarding the killing of animals for slaughter and the meat consumption. Here we note the absence of pork meat (forbidden by a religious choice) and the presence of entrails and pieces of meat unknown to our tradition, such as sheeps'feet used for the broth or soup.

The showcase of a "Halal" butchery



Mafe-A typical African dish composed of stewed meat accompanied by rice



I.C. STATALE "BOVIO-COLLETTA" - NAPOLI

The second stage, in Bologna Street, leads us to discover its open market where we learn the African tradition. It establish, on special occasions such as parties and weddings, a bag of "GURO" as a gift; GURO a berry with a bitter taste composed of two divisible parts, whose gift alludes to sharing and brotherhood.

This street is a triumph of colorful and mysterious products and welcoming and generous people; here we visit an African and Pakistani restaurant: unique dishes that preserve the traditions of these countries and opens up to the diffusion of new flavours in our western world.

Here, noteworthy, opens the **Lauri pastry shop** that wanted to offer a bridge between the different cultural testimonies in Naples; so, today, it produces its sweets, strictly belonging to the Neapolitan tradition, replacing all fats of animal origin with shea butter and vegetable margarines in order to welcome among its clients also those who, by religious choice, do not contemplate the use of those products.

Food is culture, sharing, tradition and history but also nature and environment; it tells travels, meetings and handshakes. Who in front of a table does not feel part of a whole? The "stranger", in the historic centre of Naples, brings with him a piece of his land, of his words and gestures declaimed for generations in distant places who represents his nostalgia for the colours and flavors that marked his past and those of many generations before.

With this experience we learned that the change due to the cultural "fusion", which sometimes we assume to passively undergo, must be observed from another point of view, that of mutual enrichment, cultural growth and peaceful and sensitive sharing, like history taught us.

*Experimentation by the multi-ethnic cross-class
led by Teacher MARIA D'Aniello*



Le bacche di guru



Il Naan è il pane che accompagna i piatti indiano-pakistani. Esso è prodotto nella versione semplice, con patate o con pollo



Ristorante Afro - Pakistano

S. GIOVANNI IN CARBONARA: BETWEEN NATURE AND ART

THE PROJECT DESCRIPTION

The contest Citizens of the UNESCO site involved a class of the Liceo Garibaldi on the topic: "the landscape"; This allowed students to learn about an often ignored aspect of the history of the city of Naples: the gardens.

Since ancient times, the green areas enriched and beautified the Greek and Roman domus(houses); spaces, born as vegetable gardens, were then transformed in gardens acquiring ornamental functions with the addition of plants such as magnolia, palm and camellia; with the creation of fountains and avenues for the walk they became places of "otium" (idleness) and, in the monasteries, they also assumed cemetery functions for the burial of monks.

The work involved students, initially with the study of documentary materials about the historical gardens of Naples, and then with the realization of an itinerary aimed of knowledge to a particular garden, that "on the walls", born as a result of the expansions of the perimeter of the ancient centre during the Aragonese age. Abandoned bastions and fortifications were covered with soil and used to plant fruit trees and vines. An example of this type of gardens are those of the monastery of San Giovanni a Carbonara(Saint John in Carbonara), as evidenced by the famous Carta Lafrery of 1556.

Students, visiting the site, trough a role play, went in search of natural elements and landscapes; then they went into detail on individual aspects of the history of Church, creating, in groups, an expository written and a video on the gained experience.



THE CHURCH OF S. GIOVANNI A CARBONARA

and the convent were built between 1339-1343 on a mountain outside the walls of Naples. In the road, slightly downhill, the rainwater and the carbonized waste were collected, which reached the sea. The plain around the church, the Neapolis Campus, during the XIII century became famous for the chivalric tournaments (jousting), which took place until the XVI century. About. At the beginning of XIII century, Queen Jeanne II, erected for his brother Ladislaus, the great Funeral monument of the apse. During the Renaissance period the convent became famous as a meeting place for men of Neapolitan culture. The church over the centuries underwent many enlargements and modifications in the structure. In '700 the architect Ferdinando Sanfelice created the monumental staircase to facilitate access to the church. The complex was severely damaged by the bombing of 1943.

SAN GIOVANNI A CARBONARA - THE GARDEN



The Church of San Giovanni a Carbonara was a part of a complex that constituted a true autonomous citadel; indeed, it had a large convent and green cultivable areas. It was close to the Angevin walls, isolated, but close enough to the center of Naples. With the expansion of the Aragonese walls, in the XV century, the convent was encircled on two sides and incorporated into the city. The green space was particularly large, it reached the current Garibaldi Barracks and bordered Via Rosaroll, following the perimeter of the walls.

In the Middle Ages, the garden was especially used by the monks to feed and cure themselves. They cultivated, in the so-called “garden of the simple” (Giardino dei semplici), both medicinal herbs and vegetables in the “garden of the kitchen”; a third area of the garden was the orchard, with a prevalence of citrus fruits, typical in the gardens of the south, which recalled the famous cetrangoli used as weapons in the games of the Fosso carbonario. In these orchards plants alternated with the monks’ tombs.

Today, the gardens of S. Giovanni a Carbonara survive in a green park next to the church and to the Bovio-Colletta School as well.

It still preserves the dominant theme of citrus fruits, with Mediterranean plants, such as the laurel.



THE INSIDE OF THE CHURCH

The fundamental elements of the landscape such as flowers, plants and animals, can be observed from the inside of the church as well. They are present in the decorations of the chapels, in the frescoes and in the funeral monuments. Here below we will explain, in detail, some of the most characteristic and significant monuments that reveal these aspects.



THE FUNERAL MONUMENT OF KING LADISLAO

The tomb of King Ladislao, located behind the high altar, was commissioned by his sister, Giovanna II, queen of Naples to honor King Ladislaus, son of Charles Margherita of Durazzo who was a valiant sovereign and extended the kingdom up to central Italy. The work was started after the death of the sovereign, in 1414 and it was continued by several artists including the sculptor Andrea Guardi. The iconography glorifies the qualities of the king as a man of arms and in the rich decoration recur elements of nature and religion as the statues of saints and of the four virtues: charity, faith, military value and hope. The sphere and the sceptre of the king represent the royal power. The monument, 14 meters high, consists of three parts: the base-ment, the triumphal cell and the sarcophagus above which there is King Ladislaus on horseback.



In the first architectural order dominate the religious elements with four caryatids representing the four virtues: prudence, temperance, magnanimity and strenght. on the painted and carved capitals, shaped like thistle leaves, you can find beautiful natural elements that decorate it. In the second architectural order king ladislaus and giovanna his sister dominate the triumphal cell. You can find natural elements in the golden lilies decorating giovanna's dresses and crows and fleur-de-lys, flowers and foliage decorating the architectural funds, the cornices and the tympanums. The third order is the most complex. two angels hold up the curtain on the figure of the deceased, while the bishop, san ludovico di tolosa, benedict him, between two deacons. The great jogival arch is ornated by thistle leaves. In conclusion there is the mausoleum with the statue of the king on horseback. natural elements like golden fleur-de-lys on the caparison, indicate the wealth of the sovereign. The unsheathed sword, the armour, the noble horseback riding represent the virtues of the king.

THE CARACCILO DEL SOLE CHAPEL

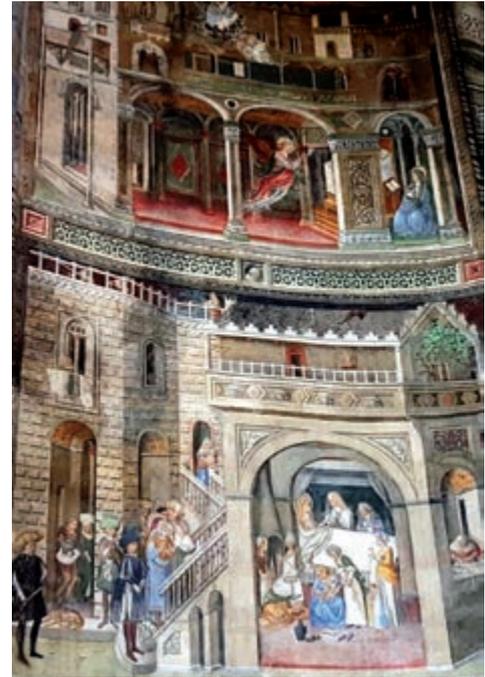
The Caracciolo del Sole Chapel was built in 1427 by Sir Gianni Caracciolo. Inside, the elements of nature are connected to religious ones and to the exaltation of Sir Gianni.

The funeral monument in front of the entrance is dedicated to the valiant Sir Gianni Caracciolo. His personal strength is underlined by the mighty armed statue placed above the tomb; his warrior skills are represented by couters and greaves, armoured soldiers, armed with clubs, swords, at the base of the structure, symbols of Strength, Prudence and Military Virtues. On the ark two angels hold up a garland of acanthus flowers. Other natural elements are the flowers of the continuous frieze at the base of the monument.

The walls of the Chapel are frescoed with bright colors and divided into bands each of which represents a pictorial cycle.

Below, on the wainscot, six scenes represent the hermitic stories of the Augustinian fathers and exemplify the fundamental role of nature in the medieval landscape. Read clockwise, They represent the religious people as they perform their daily activities surrounded by nature: the outdoor meditation weaving baskets and carving cutlery, playing percussion and string instruments, building huts and small coverings to guard tools, the prayer to drive away demons. The setting is an open countryside and testifies the presence of large green areas around the convents. In these scenes we notice woods, streams, many small plants and green hills.

In the second part the religious element prevails, while the natural elements give way to buildings and city settings. There are narrated episodes of the life of the Virgin: the Nativity, the Annunciation, the Presentation of Mary at the Temple, the death of the Blessed Virgin and the Crowning of Mary



Sir Gianni Caracciolo was the great seneschal of the kingdom and the head of the cavalry against the Florentines and against the rebel barons, getting always full victory. Above all, he is known for being lover and servant of the Queen Giovanna, a role that gives to him power, fame and wealth, but also many enemies. In fact, during the wedding of his son, he was killed, through deception, by some conspirators who hated him and who wanted to get rid of him forever.

Even the fifteenth-century floor portrays different natural elements reproducing the different motifs of the decorations of the Chapel.



Consisting of different types of tiles on which we can identify two kinds of decoration.

The first one, of the Tuscan type, presents figures of ladies and gentlemen, plants and animals. Men are Renaissance knights, women have hairstyles adorned with veils, hairnets, feathers. The coat of arms of the Caracciolo Pisquizi, a blue lion, recurs many times and also a shining sun, that represents the coat of arms of the Caracciolo del Sole. The second type of decoration is oriental and portrays plants, flowers, fruit and animals of fantastic genre with richness in decoration and liveliness in colours.



CRUCIFIXION BY VASARI

Nature, in all its pain, emerges in “the Crucifixion” by Giorgio Vasari, one of his most famous paintings oil on canvas, preserved in the Church of San Giovanni a Carbonara in Naples. The painting, made in 1545, was commissioned by Cardinal Seripando to place it in his family chapel inside the church; today the painting is in the apse. It was made in Rome and then sent to Naples.

Jesus is represented as a dominant figure but isolated to emphasize his sacrifice; nature around him expresses suffering by presenting bare trees, dark colours, ranging from gray to the colours of the earth, abandoned and distant buildings and an arid earth at first glance. You can see a skull at the base of the cross.

Vasari was generally inspired by Michelangelo with colourful and sumptuous scenes. In “the Crucifixion”, however, everything is gloomy, in order to make the viewer identify himself with the suffering of Christ. In this period of Counter-Reformation, the Church asked artists to involve the believers emotionally, influencing the language of their art.

OTHER NATURAL ELEMENTS

Other natural elements can be found in the decorations of the Miroballo Chapel. Built in 1454 by Troiano Miroballo, homo novus, who wanted to celebrate his power, it has the structure of a triumphal arch, covered with marble even if originally it had decorations in gilded stucco. The natural elements present are: the festoons of flowers at the base, the little palm trees and cornucopias on the frame, the rosettes in the underside surface of the arch.

The splendid Cappella di Somma (Chapel di Somma), commissioned by the Somma family, has very suggestive frescoes on the walls with scenes of religious life. Its natural elements are represented by a cycle of clouds that, like a painting game crosses the different figurative spaces of the frescoes.



TEXTS BY PUPILS OF THE CLASS 1B:

Emma Adaggio, Federica Barbato, Gaia Barberio, Giulia Buffardi, Antonella Vittoria Cocozza, MariaFrancesca Correale, Renato Cuccillato, Sara Di Prisco, Giada Esposito, Emilia Ferrarese, Francesco Lombardi, Ciro Margheron, Simone Moccardi, Luigi Orlandi, Salvatore Schettino, Elio Sparano, Alessandra Trombetta, Chiara Visco, Mario Zaccaro.

Teacher School Coordinators
prof. Chiara Arena e Maria Cenatiempo.
Dirigente scolastico prof.
Emma Valenza

THE HIDDEN GARDENS

Itineraries to rediscover historical gardens to visit or to renovate as equipped parks

With the aim of transforming our students into active citizens, we have directed them to rediscover the historical gardens with an identification on the maps of the UNESCO site followed by a live visit, and then by a research on their history, often full of fascinating events. In the study, we have also placed in a critical way in our itinerary existing green spaces that are little cared for and to be redeveloped, along with those areas where new projects provide for the return to the city of green areas equipped. In our itinerary are also included in the green spaces that are to be redeveloped, along with those areas where new projects provide precisely the return of the city. But let's find out the stages of the itinerary identified. First stop is the garden of the former Convent of S.Maria della Fede; an area of 4000 square meters that, in 800, was a Catholic cemetery, later used as a Cemetery of the English. With the move of this function in Doganella in 1980, the area surveyed by the City of Naples has become a very characteristic public garden for the funerary monuments that stand out among the tree-lined avenues, including the tomb of Mary Somerville, the work of sculptor Francesco Jerace depicting the great mathematician and astronomer, which are no longer accessible to the public.



THE HIDDEN GARDENS

Greenery, is increasingly important for the quality of urban life. In Naples, it is not always immediately visible: often the historical gardens remain immersed in the historical fabric, forgotten because isolated by high walls, palaces and courtyards. These gardens and green spaces tell historical stories, preserve mysteries and plants of particular value, create an atmosphere where you can rediscover serenity and spirituality, far from the noise of the urban context.

In the neighborhood of our school, apparently the green is little present, few streets with trees and few green equipped areas. But investigating the city from above, through Google Maps and city maps, you can see beautiful places, which we decided to call "hidden gardens". We bring together all these gardens in an itinerary that can be advertised with special brochures and an app, highlighting, step by step, all the news about them, from the visiting times to their fascinating and sometimes interesting story.

1. The Garden of the english people former convent of S. Maria della Fede



The first garden belongs at the former Convent of Santa Maria of the Faith, which in 800 was a Catholic cemetery then became a Cemetery of the English. It is an area of 4000 square meters that was taken over by the City of Naples, which used it as a public

garden in 1980, when the new cemetery of the English was built at the Doganella. The garden is characteristic for the funerary monuments that stand out among the tree-lined avenues, including the funerary monument of Mary Somerville, the sculptor Francesco Jerace (1876), which portrays the great English mathematics and astronomy.



2. The Carlo III Square and the gardens in the courtyards of the Royal House of the poor



The second garden is that of Piazza Carlo III in front of the Albergo dei Poveri, which has three large courtyards inside; the two side courtyards were used, from the beginning, as a garden with a design of flowerbeds; many remember in these courtyards sports

fields for soccer and volleyball, but even the courtyard on Via Tanucci, is currently used as a parking lot. The garden in the square in front of the building is also poorly equipped and quite bare, although the flowerbeds reproduce the eighteenth-century design with classic geometry.



We detects that an area of about 13,000 square meters, with appropriate redevelopment could be returned to the city as a green park equipped that restores beauty to the facade of this beautiful building

3. The Botanical garden



The third garden is the Botanical Garden (Orto Botanico) founded in 1807 by Joseph Bonaparte with an administrative order which was already issued in 1799 by King Ferdinand IV. In its interior, with the aim of scientific and didactic researches, there

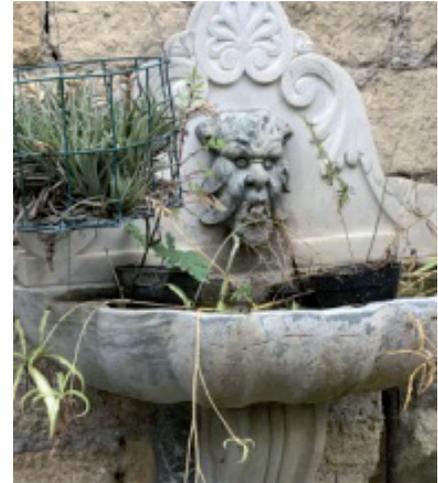
were put to cultivation of exotic plants and some species of interest and medical use. The garden is well maintained and still today it offers a very useful didactic visit to the many students who can admire many species of plants from different parts of the world.



4. The Garden of wonders



The fourth garden is "The Garden of Wonders" on Via Foria, an area of 3700 square metres, just in front of the Botanical Garden. It was founded in 1864 by Francesco Saverio Calabrese who was fond of botany and who was the author of the essay "Nomenclatura botanica vulgare". The plant had 9 greenhouses and a steam heating system obtained with a coal boiler. Today it is a garden centre of exotic and rare plants and it fascinates for the numerous ceramic tiles in its avenues, with phrases inspired by the love for plants.



5. Project for the Garden of Pentites opera Don Calabria



The Garden of Pentite, about 4600 square metres, is located in the former convent of the same name in Via Sant'Antonio Abate, today Opera Don Calabria. The green area opens up to the district with a structure for welcoming children and young people in the oratory activities that entertain young people, children and their mothers. A renovation project has been drawn up for this garden, which plans the creation of a playground, a garden of essences, a space for educational activities, for botany, like a Robinson park (with climbing machines, etc.), benches, entertainment and expositive spaces.

6. The Garden of Babuk

The sixth garden is the "garden of Babuk", an ancient garden behind the palace built by the Caracciolo del Sole family, who decided to build this small oasis of tranquility just a few steps from the Chapel of San Giovanni a Carbonara. You can access through a gate that looks like the door of the hell: closed, rusty, mute. Under the garden there is a natural cavity, composed of four caves connected by narrow tunnels, once part of a huge cistern.



7. The Garden of King Ladislaus

The seventh garden is the park of King Ladislaus, a small green lung of 4,500 square metres hidden behind the Church of San Giovanni a Carbonara, in the heart of the ancient city centre. The historic garden is a splendid "hortus conclusus" (enclosed garden) that, because of the clear separation from the outside world, fulfilled the function of a place for the care of the spirit and the cultivation of aromatic and medical herbs well as.



8. Gardens of Piazza Cavour

The eighth garden is that of Piazza Cavour (Cavour Square), the ancient Largo delle Pigne (Square of pine cones) which was called this way due to the presence of pines. It was, as Via Foria, a large collector of rainwater that descended from the numerous hills outside the walls. The ancient city walls and the ancient San Gennaro gate overlooked it since ancient times. Now these gardens are usable and well arranged.



The square was along all the XIX century a place without neither form nor order: hoves, huts, small shops of marble-workers and other crafts proliferated. It was also an ideal place for circuses and exhibitions of different kinds. In 1835 Luigi Malesci fixed up the square that, in 1870, was adorned by the gardens existing nowadays. He restored the historical pines that were removed as well.

9. Cloister of Santa Maria Regina Coeli

The ninth garden is the cloister of S. Maria Regina Coeli located in the old centre of the city, next to the Ospedale degli Incurabili (Hospital of the Incurable People), and the entrance was in Vico San Gaudioso. Originally here, instead of the magnificent ornamental garden, there was a medicinal garden where the nuns dedicated themselves to the cultivation of herbs to be transformed into medicines, with which.



The cloister was a place of arduous silence and reflection out of the closed places of the church. It was a fundamental space for the life of the monastery. Indeed it was built up in 1599 for the nuns who, spending their life in prayer, needed a place where to break the prayer day, walking, getting some air and dedicating to manual activities.

10. The Gardens of Piazza Bellini with Greek Walls

The tenth garden is that of Piazza Bellini (Bellini Square), set up with flowerbeds and benches. In the center, among the gardens, stand the ruins of the walls of the Greek Neapolis, discovered in part in 1954 and subsequently brought to light in 1984. The square is surrounded by monumental palaces of the sixteenth and seventeenth centuries that are important traces of the renaissance and baroque Neapolitan art.



Piazza Bellini, rectangular shape, which was always one of the major intellectual locations of the city because surrounded by numerous university seats and very close to the academy of fine arts and the St. Peter Conservatory in Majella.

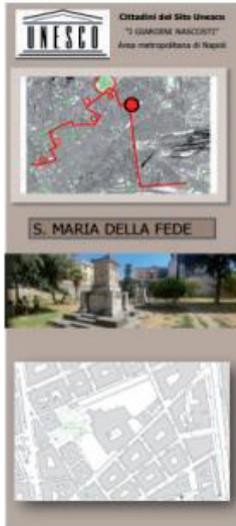
11. The Gardens of the Towers of Via Marina, Parco Marinella project



The eleventh garden is the Parco della Marinella, an area of 30 thousand square metres that will extend between the Loreto Mare Hospital and the Port. It will be a green space, a sort of oasis in a place too much surrounded by concrete and too much invaded by smog



The eleventh garden is the park of marinella. it can only be imagined, since actually it is only a project to be realised in an abandoned and degraded area. It is a great future project that could give to naples a lots of advantages representing a new green space against the smog

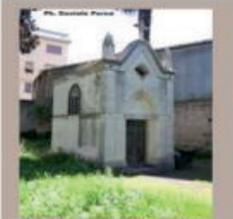


Il piccolo spazio verde di 4.000 mq, all'interno dello storico quartiere di S. Lorenzo, era conosciuto nell'800 come Cimitero acattolico di Santa Maria della Fede o come Cimitero degli Inglesi.

L'area rilevata dal Comune alcuni anni fa è stata adibita a giardino pubblico; non vi si accede più dall'originario can-



cello principale che dà sulla piazza, bensì da un nuovo ingresso situato nella contigua via Biagio Miraglia. Il parco, molto curato, è stato liberato da tutte le tombe e completamente rifatto nei viali; tuttavia presenta ancora diversi monumenti funebri particolarmente interessanti. Il cimitero acattolico di Santa Maria della Fede, è uno dei cimiteri monumentali di Napoli.



È stato realizzato nel 1826, su forte consilio inglese di Napoli Sir Henry Lushington e della consistente comunità britannica napoletana, agli estremi del Borgo Sant'Antonio Abate, nel giardino della chiesa di Santa Maria della Fede, alquanto discosto dalla zona cimiteriale napoletana. Successivamente ampliato (1852) è stato poi chiuso nel 1893 quando la zona è stata interessata dallo sviluppo urbanistico del Risarcimento e sostituito dal nuovo cimitero inglese alla Doganella, questo dirimpetto al cimitero di Santa Maria del Pianto.

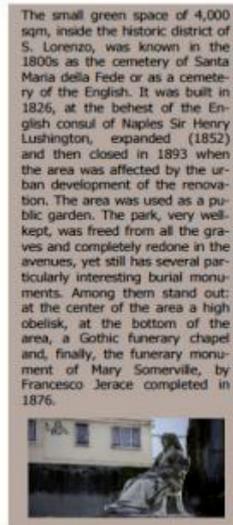


Nel 1980 l'area è stata rilevata dal Comune ed adattata a giardino pubblico. Non vi si accede più dall'originario cancello principale che dà sulla piazza, bensì da un nuovo ingresso situato nella contigua via Biagio Miraglia.

Il parco è stato liberato da tutte le sepolture (trasferite nel cimitero alla Doganella) e completamente rifatto nei viali; tuttavia presenta ancora diversi monumenti funebri particolarmente interessanti.



Fra di essi spiccano: al centro dell'area un alto obelisco; in fondo all'area una cappellina funeraria neogotica; il monumento funerario di Mary Somerville, opera di Francesco Jerace ultimata nel 1876, con la grande matematica raffigurata seduta; il sarcofago di Oscar Meunckhoff e infine due monumenti funebri neoclassici di industriali svizzeri: uno a cubo, uno con grande statua di angelo.



The small green space of 4,000 sqm, inside the historic district of S. Lorenzo, was known in the 1800s as the cemetery of Santa Maria della Fede or as a cemetery of the English. It was built in 1826, at the behest of the English consul of Naples Sir Henry Lushington, expanded (1852) and then closed in 1893 when the area was affected by the urban development of the renovation. The area was used as a public garden. The park, very well-kept, was freed from all the graves and completely redone in the avenues, yet still has several particularly interesting burial monuments. Among them stand out: at the center of the area a high obelisk, at the bottom of the area, a Gothic funerary chapel and, finally, the funerary monument of Mary Somerville, by Francesco Jerace completed in 1876.

HISTORICAL BACKGROUND ABOUT THE STRUCTURE OF THE GARDENS IN NAPLES

Only from the middle ages, with the birth of hortus conclusus (enclosed gardens), we have the first examples of garden far from the its traditional agricultural function. they are rich in arboreal species, delimited by walls and equipped with independent accesses. between the renaissance until the baroque period, garden is still enclosed by walls and divided into different sectors. only the indipendent borbonic monarchy, established before by king carlo (1734) and after by king ferdinando iv (1759), pave the way for a new landscape and a new relationship between urban scene and the rural one; in particular with the birth of the royal parks like the bosco of capodimonte, dedicated to hunting, and the royal villa of chiaia born for the "real passeggi" (royal walking)of the noble people.

Only after 1980 there will be project plans to re-balance the relationship between man and nature in the city



MUNICIPALITY OF ERCOLANO

Institutional greetings by **CIRO BUONAJUTO**

Mayor of Herculaneum

“**T**he passion and the commitment that students showed for the realization of this project are the best wishes for the redemption and full enhancement of our territory and of its priceless historical, artistic and natural heritage. Learning to know the beauties that surround us is the first step to gain full awareness of the value of our cities. It is our duty to protect the Culture of world excellence recognized by UNESCO and to ensure that new generations can love it and pass on its origins”.

MARKET OF PUGLIANO

From its origins to nowadays



The competition of the citizens of the Unesco site revealed itself as an effective opportunity for students to know the territory in which they live, developing a greater and more conscious sense of social identity.

To face the subject "nature and culture of the territory" the attention of the kids directed towards a rediscovery of the farming culture, in particular the one tied to the location "San vito" of Herculaneum, where most pupils live and where their school is situated. The work has been a sort of a survey realized by short exits, by collection of direct information and interviews, and also by the web the creative activities have been collected in a booklet, a sort of gathering of ideas, poems, photographs, drawings, which also contains memories of a didactic and educational journey, to the discovery of the natural and cultural richness of its territory and roots which they link to it.



THE VESUVIUS TOMATOES

Interview with Mrs. Antonietta, a farmer of San Vito

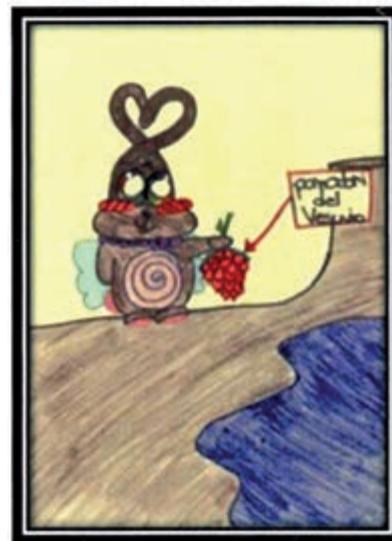


The characteristic of the Vesuvius tomatoes is the small tip at the end of the fruit. They have a sweet taste, excellent for preparing the famous and delicious sauce with meat (ragù). In our area we sow in spring, between March and May. When plants have grown they get tied up in bunches. When they begin

to bloom, the longer stems are cut, to improve the growth of the fruit. The first harvest brings tomatoes still green or orange but already have all the characteristics of the ripe ones, and are excellent for salads. At the beginning of July begins the first harvest of ripe tomatoes that are used almost entirely to prepare a sauce not very cooked and seasoned with fresh basil leaves, particularly tasty if prepared with addition of seafood or shellfish. The third collection is the most important because the tomatoes collected with the stem are grouped together to create the characteristic and famous PIENNOLO; the others are worked, to prepare the famous preserves (tomato puree). ... Enjoy your meal!

THE HERCULANEUM APRICOTS

Campania is the most important region for the cultivation of Arpicots, which come mainly from the Apricot trees of the Vesuvian area. The Vesuvian municipalities currently have about 2000 hectares of apricot trees, with a production that is mainly destined for fresh consumption. Part of it is transformed into nectars, that is in juice and pulp, while a small part is transformed into jams, dries and candied. The apricot is a fruit that gathers in its pulp the taste of summer, among the most widespread species, at least until some time ago, there are: beccuccia, pellicchiella, vitillo, bella of Imola, cafona, chacona, tirindoss, prevute, nymph, aurora, vicaria, sciacquagliella, etc.



THE FLORA AND THE FAUNA OF VESUVIUS

On the Vesuvius there are only 18 endemic species, perhaps due to its complex volcanic activity. The recent lava flows are colonized by the *Stereocaulon Vesuvianum*, a coralline lichen with a typical filamentous appearance, which covers the lava of 1944 causing silver reflections during the full moon nights. On the oldest castings, this lichen is flanked by other pioneer species, such as red valerian,



helichrysum, artemisia and red romice. The lichens prepare the ground for the broom which is the symbol of our area. In addition to these shrubs the area is characterized by three types of pines: maritime, domestic and Aleppo pine; the vegetation is rich in oaks, chestnuts and maples in different species, together with wild plants such as strawberry trees and asparagus. Among the aromatic essences rosemary, sage and oregano are very appreciated. Despite the strong human presence, the Vesuvius area hosts a wide variety of wildlife. Thanks to the bees, the bee-keepers make honey, royal jelly, wax and above all the propolis. Among the vertebrates there are amphibians, reptiles, mammals and birds. The Emerald Toad and the green frog are present in the pools and ponds. Among the reptiles we can notice the Cervone, the Stalk, the Snake and the Common Viper. It is common to meet insectivores and rodents including the Hedgehog and the Roman mole, the Mouse Dormouse, the Wild Mouse and the Dormouse; wild Rabbits and European Hares populate the woods on the upper side. Among Predators is noted the Fox that goes to the urban boundaries, while Faine and Weasels remain in the forest. Many species of mammals extincted due to urbanization; last summer there were many fires by insensitive and irresponsible individuals who do not love nature, damaging their territory and themselves.



There are three kinds of brooms: The charcoal burner broom, The perfumed broom and the etna broom.

The most varying one is that of birds because the Somma-Vesuvius complex represents a safe reference along the migratory routes. between the birds, we remember the falcon of swamp, the gruccione, the woodchat shrike, the Falcon Pecchiaiolo or pernis apivorus and the buzzard.



THE HONEYDEW HONEY

Often we hear about honey or honeydew despite it is not clear the difference with the classic nectar honey. Bees who work hard to ensure sufficient supplies of food do not always have nectariferous plants available. In the wooded areas, where flowers are not easily found, bees collect the precious nutrients from the vegetation and are attracted by the honeydew that is a sticky and sugarcane substance that is formed on the trees, mainly conifers, but also limes, oaks and maples. This sweet substance is produced by small insects (aphids, leafhoppers, cochineals) which, nourishing themselves from the sap of the trees, secrete, in fact, the honeydew, a waste substance that for the bees is instead rich in nutrients. Therefore they collect it and turn it into honey thanks to the enzymes they produce.



Honeydew honey is much less sweet than nectar

one because it contains less fructose, glucose and sucrose, but is richer in minerals such as iron, phosphorus, magnesium, manganese and potassium and is highly appreciated by people who practice dietary pathways. The honeydew has a rather bitter taste with a bark aftertaste, a very dark colour and a compact and dense consistency; it never crystallizes like the nectar honey.

THE LITTLE CHURCH OF THE HOLY SAVIOR

The little church attached to the Vesuvian Observatory was built in the 1700s as an EX-Voto (former vow) offered to the plague victims sent to exile on Vesuvius to avoid contamination with the rest of the population. Despite being close to the crater, they managed to survive the eruption of the volcano and since then the chapel of the Savior became a reference for the prayers of the faithful people to keep out the destructive power of the Vesuvius.



Il miele di melata è un potente antibatterico-antisettico per le vie respiratorie. È adatto a calmare bronchiti, tracheiti e influenze.



In the night of the year, between 1899 and 1900, in the little church, a solemn thanksgiving mass was celebrated by Cardinal Achille Ratti, who shortly after became Pope Pius XI. Despite its historical value, the chapel of the Savior has been abandoned for long decades. The actions for its recovery began at the end of the 80s, after the sacred structure had become a warehouse for organized crime and a landfill of household appliances and tires. The only piece of furniture that survived the fury of thieves and vandals is an ancient wooden sculpture, recently restored, which represents the Most Holy Savior.



LAVA STONE

The lava stone can be worked with different types of finish and are divided into two main categories:

- **The handwork that includes:** puntillo; fine, medium and large stepped; hammer, chiselling.

- **Mechanized processing that includes:**

Quarry split: sawn, honed, polished, bush-hammered fine, medium and large, grated.

Cardalo: processing with steel prop and chisel, used for sidewalks and benches.

Basole: processing with steel prop and chisel, used to pave the historic centres.

Cubes: obtained by splitting stone, used for urban paving.

A **Puntillo:** craftsmanship that makes the stone suitable for paving roads for heavy traffic. Recommended in the restoration of historic centres.

Bocciarda: fresh work with a special hammer with pyramidal tips of various sizes, able to engrave the material to obtain the effect of the beaten stone.

Bush-hammered with regular ribbon: fine workmanship for floors and steps.

Bush-hammered with tape: working on the exposed face used for sidewalk edges and docks. Antique bush-hammered: working on the exposed face extended to all edges, used to create elements of fireplaces, coverings and portals.

Sabbiata: effect created by shooting pellets on the surface recommended



for interior design elements, stairs and urban floors.

Eye of partridge: effect present on blocks that already in nature deliver the very characteristic and refined surface. Combined with sandblasting it generates an antiqued effect used for the coatings of fireplaces and portals.

Opus incertum: obtained with the use of stone chips of various sizes and thicknesses, used both for coatings and flooring.

HISTORY OF THE FUNICULAR RAILWAY OF VESUVIUS

Around 1870 the financier Ernest Emmanuel Oblieght had the idea of building a funicular railway to go up the Vesuvius. The project involved the routing of 2 carriages weighing 5000 kg, towed by steel cables from a steam engine. In 1878 Oblieght obtained the land concession for 30 years and the funicular was inaugurated on 10th June 1880. The high costs and the low number of tourists forced the financier to sell the plant to a French company, which, after only 2 years, was forced to sell the plant to the British company Thomas Cook & Son. The new company renewed the rolling stock and had more success than the previous ones, even if for the continuous extortion requests and frequent malicious damage, it was forced to find the agreement with the extortionists with a sum to be paid for each passenger transported. In 1903 the construction of the new cog railway contributed to double the number of tourists thanks to the proximity of the new Pugliano station to that of the Resina vesuviana (train) (ancient name of Herculaneum). The large influx of tourists pushed the "Cook" to modernize the facilities, building a new, more functional funicular with more capacious electric motors and coaches. Unfortunately, between 7 and 8 April 1906, a tremendous eruption destroyed all the equipment; in a short time the damages were repaired, but in 1911 a landslide caused a new interruption of the service that reopened in February 1912. The "Cook" ceded to an Italian company the funicular that operated until 1944. After the war the SFSM started up the plant, replacing the funicular with a chair lift. Over the time, even the chair lift proved unsuitable for transporting tourists, because the wind was dangerously dangling the seats. Unable to meet the increasing demands, the plant closed permanently in 1984.





ERCOBIKE

visit itinerary from the
ROYAL PALACE TO THE VILLA

DEPARTURE

**THE ROYAL PALACE
OF PORTICI**

1[^] STOP

**ARCHAEOLOGICI
ESCAVATIONS**

2[^] STOP

**VILLA CAMPOLIETO AND
THE GOLDEN MILE**

3[^] STOP

VILLA FAVORITA A MONTE

ARRIVAL

**PIC NIC IN THE PARK IN
VILLA FAVORITA VALLEY.**

Also this year, the educational project carried out by the second classes of the Iaccarino School aims to sensitize young students to the values of UNESCO, through the knowledge of the historical artifacts, of nature and traditions of the territory of Herculaneum.

Participation in the competition gave us the opportunity to develop a cultural itinerary that merged together Environment - History - Art through a walk that would encourage the use of the bike.

This means less pollution, more knowledge of the beauties of Herculaneum, the rules of behavior, road signs, respect for others and the environment.

The bike-tour is in fact a healthy, convivial, culturally stimulating and environmentally friendly form of travel.

Our route includes the departure from the Palace of Portici and the arrival at the Villa Favorita Park with a stop in the Archaeological Excavations.

Also included in the program are the Golden Mile route, with a visit to Villa Campolieto and to Villa Favorita a Monte and, finally, a stop with a picnic in the park.

THE BIKE-TOUR



A container to be taken during the bike-tour

Kids, to sponsor and make known the typical products of the area, thought of creating a lunch box: a container with a snack to take on a bike and to eat, immersed in the nature of the park and the sea of Villa Favorita. Once it was called "marennna" (snack in Neapolitan dialect), today, as in the past, bringing food from home to face the break is a healthy and economical solution. Students created a food-packaging project, through the study of the design of the case of dimensions suitable for transport on the handlebars of the bike, with a resistant and recyclable material: inside, a space sufficient to hold food, while on the external surface are represented the images of the places and monuments that can be found along the way.

In the container, we thought of placing: a fresella topped with tomatoes of Vesuvius DOP, a drizzle of extra olive oil and a lot of fragrant basil; a jam of apricot typical of Herculaneum to spread on honey biscuits (produced by Vesuvian companies), while as a drink, for the boys, a bottle of apricot fruit juice, and for adults, the Lacryma Christi of Vesuvius .

WHAT IS A FOOD-PACKAGING PROJECT?

It is the development of a project of a container to transport food.

The packaging, in our case, must perform at the best at least 4 main functions:

- to contain the product;
- to protect it and keep it from possible traumas or alterations caused by the external environment;
- to be easy to transport
- to supply fundamental information both on the foods found inside and on the stages of the tourist-cultural route realized by the bike.



A STAGE OF THE ROUTE *Representation at the excavations of Herculaneum*

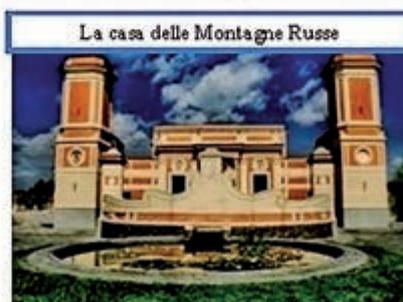
*May 5th 2018 Twinning
School "Ettore Iaccarino"
and IC "D'Aosta Scura Paisiello"*



As part of the twinning activity held in May with the I.C. "D'Aosta Scura Paisiello", students of the "Ettore Iaccarino" welcome the Neapolitan students know

the excavations of Herculaneum, "they staged" small representations relating to the daily life of the ancient Herculaneum people, in the places and with the customs of the time.

ARRIVAL AT THE PARK OF VILLA FAVORITA



WE ARE THE VESUVIUS!

To the rediscovery of the railway pugliano-vesuvius

Introduction

The series of itineraries that our school created to know and make the territory and its treasures known to students, and not only, has as its central idea that of taking in charge what history or the simple everyday life destined to oblivion. So our attention, rather than addressing the famous excavations (which we study in ordinary teaching with Roman art), focused on what, due to ignorance or carelessness, is not considered a resource and is probably destined to never be.

In this scar is set the planning for the Itinerary in via Cuparella, a neglected area of the city and yet part of the ancient millenary Resina, followed by the itinerary in the eighteenth century, to the rediscovery of the crafts connected to the Vesuvian Villas and what today remains of art gardens and greenhouse cultivations. Also this year we chose to deal with something that seems to have been erased from history, but left tangible marks on the territory and a lot of documentary material: the Vesuvius funicular railway.

Resina (name of Herculaneum until 1969) has always been considered its privileged access door. In the summer of 2017 The Vulcano, worryingly returned back to the limelight, when a series of fires that seemed not to come to a stop, Vesuvius historically constitutes, for better or for worse, a strongly identifying element for us which, not by chance, we call ourselves Vesuvians. It has always regulated with its activity, only sometimes destructive, ways and times of the daily life of the people who live at its feet. After the fires, having noticed the interest and natural curiosity of kids for what happened a few hundred meters away from their homes, the stirring to build a route between art and nature seemed to us an unmissable opportunity to take charge, in this third year, of "our Vesuvius".



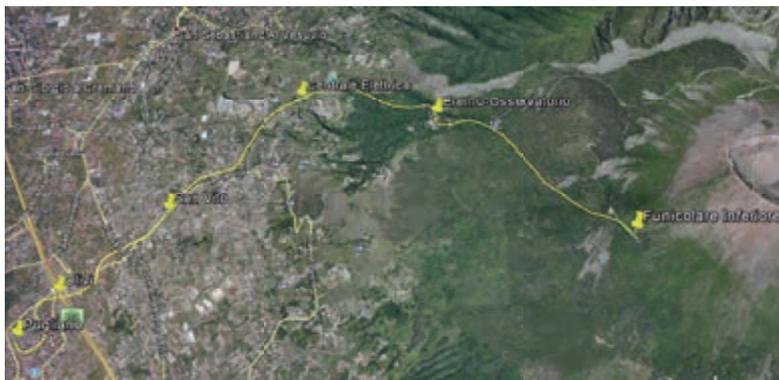
1. Vesuvius, today is a National Park, it constitutes a biological exceptional tank for its extraordinary biodiversity, but it is also a mineralogical treasure, unique in the world, where the geological material, erupted on the territory, stratified in the course of millions of years.

2. Neapolitan people invoke the blessing of San Gennaro during the eruption of 1631 in the painting of Micco Spadaro



THE ITINERARY

Today we consider Vesuvius as a volcano in quiescence, but in the past, starting from the famous and devastating event of 79 AD, it was in full swing activity. Between 1631, the date of a memorable eruption threatened Naples itself, and 1944, the date of the last eruption, there were about 45 eruptive events, none catastrophic. The slow descent of the lava along the sides of the vulcano changed the appearance of the slopes, but since it was a slow process, people learned that coexistence was possible. Treating it with great respect, they built with moderation and cautiousness, trying to avoid the places where the lava would probably have come down. In return they benefited from so many treasures coming from the volcano, like the exceptional fertility of the earth. Well, at the beginning of 1700s, a new and promising source of wealth was the so-called Grand tour. The educational journey that the descendant of the aristocracy and the European upper bourgeoisie undertook, when they reached adult age: The Vesuvius became an inevitable destination. So, the then Resina became the place where foreigners went to admire the extraordinary prodigy, always in activity, with the typical plume handed down by the iconography, was not lacking in amaze its visitors.



3. The Vesuvius eruption in 1944, filmed by the u.s. aviation during the second world war

4. The route of the railway pugliano-vesuvius (Vesuviana). one of the stops was in the nearness of the hotel eremo, close to the vesuvian observatory and beside the church of Salvatore (Grancia della Basilica di Pugliano), while the last stop took to the lower station of the funicular that used to go all the way up to the crater.

Reconstruction with google earth, from the [www.lestradeferrate](http://www.lestradeferrate.it) site.

In order to receive visitors, the people from resina got organized, learning other languages, first of all, the french, at that time the language of the aristocracy. Travelers were accommodated with resin; on the back of a donkey or with stretchers, were guided to the climbing of vesuvius, as tall as 1300 metres up to the end of 1800s, three days were needed to reach the top.

I.C. 5 "IOVINO-SCOTELLARO" - ERCOLANO (NA)

It dates back to 1890, drawn up by a certain ing. Minieri, the project to realize, with the new technologies, a connection system, that from Naples, led in a short time to the crater. At that time there was already the famous funicular, inaugurated in 1880, which from 756 mt led to the top. The stretch from Naples to Poggiomarino, with a stop in Resina, was built in 1903 using the Southern secondary reinforced streets. The intermediate section, of about 12 km, started instead from Pugliano, to climb at an altitude of 756 mt. With a rack that allowed the train to overcome the strong difference in height; it was made by a British company, the Cook and son. It is this particular trait, we want to tell you about.

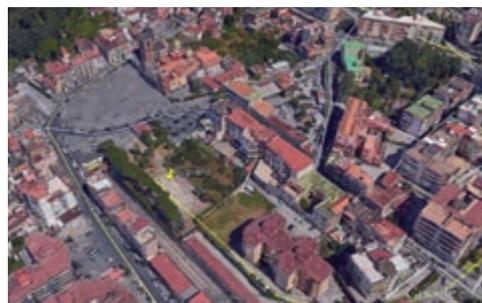
The Cooks, Thomas and his son John Mason, on Vesuvius bet a lot. In 1901, having listened to the authoritative opinions of engineers in that field, he commissioned the project of a railway line that succeeded in undertaking to clamber the steep hills that led to the middle of the scaling. Continuing the work started by his father Thomas, who bought the funicular that led to the crater in 1880.

The construction of the Hotel Eremo completed his program, since it was hoped that the tourists would stop for a long time, to enjoy the amenity and the salubrity of the area.

The line was opened on September 28th 1903. Initially the lower terminal was the Olivi Station, behind the Sanctuary, followed by the San Vito - Eremo / Vesuvio - stops lower Station of the funicular. With the eruption of 1906, the line was damaged and reopened in January 1913: the Cook made an extension that reached the lower end of via Olivi in Piazza Pugliano, alongside the Resin Station of the SFSM. The damage caused by the eruptions (1929, 1944), and the reduction of the tourist flow due to the war and the high running costs, forced the company to cede the plant, in 1945, to the SFSM, which restored the destroyed sections. The subsequent car boom and the construction of the new road up to 1000 m, decreed, in 1955, the definitive closure of the railway, with the dismantling



5. A wagon on the tracks in the square and on the background the belly of the basilica of pugliano.



6. Aerial view of the square with the urban empty space in correspondence with the station and the venviviana tracks. reconstruction from Google Earth, www.lestradeferrate.it



7. the power station, today station Cook, in a vintage photo

PUGLIANO STATION

Description by Alessandro Malladra, director of the Vesuvian Observatory in 1930, helps us to understand what the vintage photos show and that we have verified with the kids by going there. A well graveled and clean area characterize the two stations of pugliano; that is those of the Circumvesuviana and the Vesuviana; the first down the valley, with its bloomed gardens all year round, and the second one upstream with its turret and the poetic veranda always opened, protected by a pensiline covered by the ever green eleagnus ferrugineum. The buildings and the functions that they hosted left a tangible sign, two urban voids whose interrelation is still readable: from the lower end of the square, with its back to the Basilica of S. Maria di Pugliano, one can observe on the right a first empty space, today covered by a Pergola with Flowerbeds. Located on the border with the Upper Forest of the Villa



Reale of Portici, it marks the former railway station of the Circumvesuviana that, coming from Naples, crossed the woods to reach the Station. This perspective on the other urban void, to the left of the square, today destined for a playground. It is here that the lower terminal station of Pugliano-Vesuvio,

also called Vesuviana, was opened. The photos of the time show how much is still present in the memory of the local elders. However, once in Piazza Pugliano, we could not forget to examine the millenary Basilica. And then, with the kids of the class II A, after searching on the internet and on books of local history, we went there to know the monument that gives the name to the square and that constitutes the heart of the ancient centre. It is here that around the year One thousand a community began to form around the dedicated place of worship, initially to the Madonna of Ampellone, which then the public rumors crippled in Pugliano. The basilica, transformed and enlarged in the following ages, preserves, among other treasures, two slabs of a Hellenistic sarcophagus.



8-9. The Power Station at the beginning of the 90s of the Nineteenth Century and Today



10. The Eremo-Observatory Station



11. Aerial view of the Hotel Eremo-Church of Savior



12. Travelers with a lady on the stretcher, on the background the vesuvian observatory.
14. the legendary hermit in front of his hut

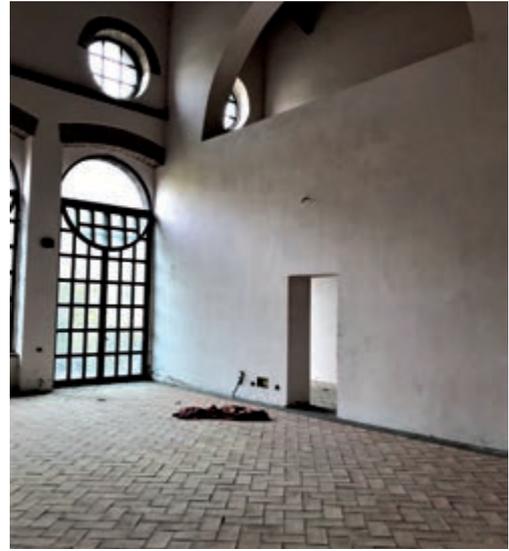
gus readapted in the Paleochristian epoch, a wooden crucifix of the '300, the black crucifix and a Madonna, the Madonna of Pugliano, also wooden and dates back to the fourteenth century, made by France in-voice, as evidenced by the particularity of being empty. The basilica of Pugliano preserves the historical archive of the local community starting from 1500, among the oldest in Europe.

ELECTRIC POWER STATION (COOK STATION)

It is the only building left of the Pugliano-Vesuvius. It is located in S. Vito, it was the power plant that moved the line and also the place where the gear rack was hooked. Until the 90s it was a ruin without coverage. Later it was restored, because it was a due diligence to restore it, even if it had to be on tyre, the route of the cogwheel train. Today, vandalized, it lies in abandonment. The name Cook, "a foreign name!", intrigued the students of class I A, who searched for its origin, discovering the history of the railway. Having identified the location along the railway path, the guided tour of Vesuvius made real what they studied and seen in photos. For them, now, the Cook station is not just a red building with large arched windows, but a piece of the history of their territory that they would like to revive. And they are right, because it is a piece of industrial archeology that should be re-instated.

THE CHURCH OF THE SAVIOR AND THE VESUVIAN OBSERVATORY

The Chapel of the Savior, located right on Mount Somma, had an altar of ten palms that contained a niche with the figure of the Savior. In 1842 King Ferdinand II restored the chapel, bought part of the land that surrounded it and allocated it to the construction of the Vesuvius Observatory. The Church of the Savior, which today cannot be visited because it is in need of restoration, has been in the attention of the students of I H which have been involved in the understanding of some songs dedicated to the Vesuvius and its rise , extract from



13. Interior of the Electric Power Station



14. The church of the savior today is not visitable.it was the middle of 1600, when a terrible pestilence striked Naples, extending quickly to the province and therefore to resina. here, some inhabitants took shelter on the vesuvius, in an area situated at 610 mt. s.l.m., after called "del Salvatore" (of the savior) the pure air, the insulation and the faith protected the little colony of refugees that, to prove their gratitude, built a chapel and established that it had to be celebrated a mass.

VOYAGE EN ITALIE BY FRANÇOIS RENÉ DE CHATEAUBRIAND

At the end of the educational path, the class reworked the songs in images and captions. The visit to Vesuvius allowed boys to see the places described up close and to take pictures, making comparisons with our time. Adjacent to the Church of the Savior, the Eremo Hotel, whose name refers to the famous hermit who welcomed travelers by offering omelette and Lacryma Christi, inviting them to leave a dedication on his book. The hotel originally in Liberty style is today a ghost building, in total state of abandonment. The Vesuvius Observatory, the first volcanological observatory in the world, has been an interesting experience of research conducted by the students of class 1L. Starting from the discovery of images and old news, they later found out that Mercalli even worked here (the very creator of the seismic scale!) which was also the director. Even this monument is unused and cannot be visited due to lack of personnel. Kids only saw it from the outside.

UPPER TERMINAL STATION-FUNICULAR

Pugliano-Vesuvius climbed up to 753 mt. from where tourists could continue the ascent with the funicular that was inaugurated in 1880. For the occasion the famous song "Funiculì funiculà" was composed. The students of 1D and 1H studied it by learning how to sing it, and we, with the refrain of the song, also joined to all of them, to our students, their joy and their curiosity and we dedicate this peace of work to wish them to go higher and higher in the path of knowledge!



15. Our work exposed to the conclusive day



16. Students visiting Vesuvius



23-24. Funiculì Funiculà the song to encourage the tourists to get on the Vesuvius ... in full activities

I ragazzi a lavoro in classe ed in pausa sul Vesuvio



MUNICIPALITY OF POMPEII

CUSTODIANS OF THE PAST, PROTAGONISTS OF THE FUTURE

by **PIETRO AMITRANO**

Mayor of Pompeii

*The history of the Valle who became Pompeii to watch over the buried city,
but also to affirm its identity and its cultural roots.*

On March 20th 1052 an ancient parchment mentions the name of Messigno (one of the many hamlets of Pompeii) tied to the Duchy of Amalfi.

On August 23th 1832, the “Roma della Domenica” newspaper reports an article with a sensational discovery: “During the excavation of a canal to flow the waters of the Sarno river in a private land in Messigno, were found the tops of three trees vertically buried, whose wood fibers were remarkably compact and hardened. It was also found that the trunks were made of cypress, wood used in ancient times for the masts of ships.

It means only one thing: the waters that passed under that district possessed some uncommon features that of ‘making the wood immersed in them very durable’.

These are just two of the many historical references that tell us how much Pompeii is not only the great, wonderful, Archaeological Park that today allows to gather millions of tourists.

The ‘city beyond the walls’, which was once called Valle before the arrival of Bartolo Longo and before the construction of the Marian Basilica, is a small precious stone whose memory must be protected and told.

Everywhere, at the foot of Vesuvius, there are pieces of history, fragments of a past that we have too hastily forgotten. Yet that is OUR past. OUR history. The real one.

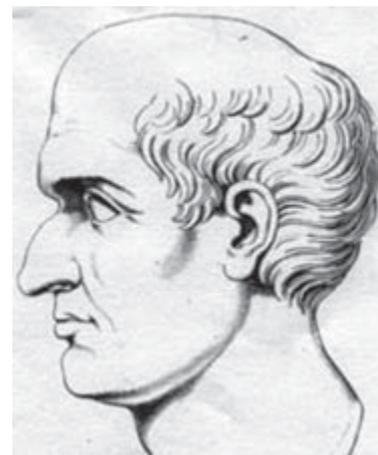
It is for this reason that the Municipality of Pompeii has always enthusiastically welcomed the work of the Observatory of the UNESCO Site, and shared the project ConCorso (Contest) “Citizens of the UNESCO Site”, which also involved students of the schools of our city.

It is to them that we must address, it is to them that we must tell the story of Valle that became Pompeii to watch over the buried city, but also to affirm their identity and their cultural roots.

We have to give back to the boys and girls the story of the journey made by the men and women of our lands to establish themselves as witnesses of the past and protagonists of the future. With the boys and girls we have to continue our journey of awareness and knowledge. They must know every stone of the land they step on which, they must become the custodians of the great ancient book of Pompeii, because only in this way, one day, they will write the book of Modern Pompeii and will let this city be appreciated, with its alternative routes, its forgotten stories. Finally citizens of the UNESCO site, finally protagonists of their destiny.

Unified School "MATTEO DELLA CORTE"
Presents

STROLLING...IN THE WELLNESS



In the light of the contest "citizenship of the unesco site" - 3Rd Edition, starting from the connection between "nature and culture", it was decided to present an itinerary that was based on "communication" in its wideless meaning: exploring the everyday life of the ancient pompeians, imagining how men's life at that time developed, "walking" with them, "listening" to their chit-chat and "living" their hobbies, hence understanding what kind of relationship there was between man and its environment. The primary aim was to sensitize students developing in them a passion for this immense heritage, precious resource of the territory to preserve and protect.

The young students guided by the teachers, showed that, if adequately stimulated, can be moved and look at the culture with different eyes.

Through a work of research and action, students relied on a man who worked so hard to spread art and culture: A patron, but also advisor of Augustus, who was able to bring together distinguished names in favour of culture. Well he turned into a guide, dwelling on some of the most representative places of everyday life of ancient Pompeii, where people gave broad space to "communication", to participate, to divulge, to share facts and thoughts. Here, then, the introduction of four sites, the Amphitheater, the Baths, the Forum and finally the Theatre. Four places where every day people met and spoke to each other.



THE AMPHITHEATRE

Among the hobbies of ancient Pompeii there was the participation in shows that took place inside the Amphitheatre, built around 70 BC. By Duoviri Gaio Quinzio Valgo and Marco Porcio and used for circus games and combats between gladiators. These parades were sometimes advertised with graffiti on the houses' facades. The Amphitheatre is located in the south-east part of the ancient Pompeii, the structure was leaning against the city wall, now in disuse, using a pre-existing embankment and building a new one on the uncovered side, using the excavation ground. In this way the structure is located at about six metres in depth and assumes an elliptical shape, it also has a length of one hundred thirty-five metres and a width of one hundred and four metres, for a capacity of twenty thousand spectators. Famous is the furious quarrel between Pompeians and Nocerians occurred in 59 AD, during a combat between gladiators. The Pompeians got the better of themselves, so many Nocerians were brought back to the city with their bodies mutilated from wounds.

Pompeii is born on a territory appreciated by philosophies, senators, nobles belonging to Roman families and emperors, Campania felix: from Capua, Cuma, Capri, Pompeii, Sorrento, Stabia, Nocera and up to get to Salerno, all these places represent a meeting point for different cultures, where the naturalistic treasure combines with the cultural one. Green areas, thermal districts, gyms, theatres, squares immerse ourselves in a world made of gladiators' combats, theatrical shows and declamations of poetries. These are Campania felix and Pompeii that represent the propulsor centre between the coast and the internal territory. Walking through the streets of ancient Pompeii, it is well clear the role that had the hobbies for the rich population, it was essentially due to the fact that the patricians did not dedicate their days to work while, the slaves carried out the heavy works: they cultivated the land, they were employed in the ancient factories, in the bakeries, in the laundries, in the tanneries while the commercial activities were carried out mostly from the freed men.





The Stabian baths, located at the crossing between via dell'abbondanza, and via stabiana, were built in the iii century b.c. in an area, at that time,-suburban. The plant is composed by small bathrooms that were on a large gym on specific rooms, like the ones with pools for the cold bathrooms and the changing rooms (Apoditeria), the lukewarm spaces used for the relaxation and the massages or the hot bathrooms and the rooms for the cleansing with the strigil (destrictaria).

THE THERMAL BATHS

Another meeting place was the Baths. The thermal plant had two separate entrances: for men on the south wing and for women on the north wing. Between the two sectors there was a room, the praefurnium, in which there were the boilers for heating, it was certainly built in several phases.

THE FORUM

Crossing Via dell'Abbondanza you get to the Forum, a place of meetings, prayer and also politics and justice. The square also played a fundamental function as a market. Located at the confluence of the most important streets, the first one, who leads on one side to Mount Vesuvius, which looms placid and threatening behind the Temple of Jupiter, and on the other one, to sea; the second one goes to Nocera on one side, to Naples on the other.

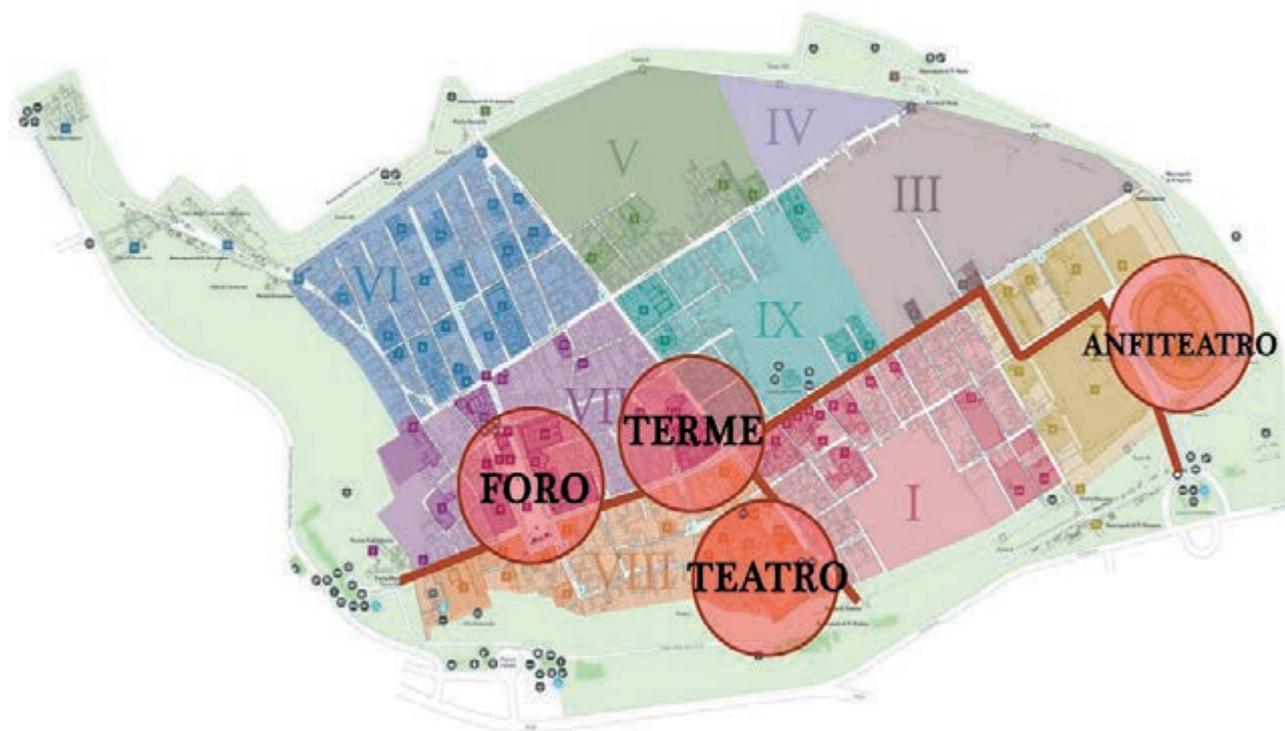


Let's visualize for a moment the forum before the vesuvius wiped it out: on the short side is situated the Basilica that is the Tribunal, a covered place in which the judge decided after listening to the parties and their lawyers and he did it by sitting on the chair at the bottom of the central aisle, where in our basilicas there is the altar. In the corner near the capitolium we find the macellum, a kind of food market of the time, in which meat, fish and even vegetables were sold, as shown by food stuffs found in the excavations. At the bottom, with the vesuvius behind, we find the temple of jupiter: it was dedicated to the triade capitolina, that are the three divinities that presided at rome: jupiter, his wife juno and his daughter minerva, the divinities of heavens, maternity and war.

THE THEATRE

The last stop on this route is the Teatro Grande (The Big Theatre). The Theatre was an amusement connected to religion and participating in a show was a sign of social identity (only free citizens went to the theatre), of religious celebration days (the shows took place during the holidays) and of pure entertainment. The spectators occupied the stands in a hierarchical social order: closer to the scene, that is to the actors, the richest citizens and those with political offices; higher up the members of the corporations, namely the productive classes or entrepreneurs as we would say today; and finally the people. Women, according to an imperial decision of Augustus, had to sit on the high stands, but it seems that, even then, women of Campania were not low-abiding and therefore, mingled with the other spectators. They represented both comedies and tragedies, the actors were all men and wore masks when they needed to play female roles. The whole theatre area was probably decorated with fountains and nymphaeums, found at the time of excavations, while several hollow blocks indicate that in the warmer months the whole structure was covered with a velarium (awning).





Here we are at the end of a route designed by the great patron that left for a little while his society and accompanied us in a touristic tour where landscape and culture, where everyday life and hobbies, where communication and sharing were protagonists of our return to the past. As a result of this our last experience an information brochure about the visited sites was created; captions and photos present the selected itinerary, which can be experienced either from the amphitheatre, accessing from piazza amphitheatre, or from the big theatre, entering from porta marina (gate marina), passing through the thermal baths and arriving to the centre of the everyday life: the forum.

THE ART OF PERFUMES IN POMPEII

"Citizens of the UNESCO site": this year our itinerary tries to relate nature and culture, that is, it studies the relationship between the culture of nature and cultural heritage, reflecting on the theme of Cultural Diversity.

Were the ancient inhabitants of these lands so different from us? The interpretation we give is based on the reference on the wellness and the material culture: the ancient Romans built houses and comfortable places, they loved good food and took care of their body. If in the first edition of the competition we analyzed the architecture of the Roman house and public places and in the second one we passionately about food and flavours, this year we followed the contrail of perfumes.

In schools teachers often tell their students "look", "listen" "touch", but rarely "sniff". And when the children draw a face, the noses strangely disappear! The sense of smell, if not encouraged as a child, risks to fade in the course of life, depriving us of a faculty very important for our well-being and for our completeness. The perfume was and is a sophisticated form to explain to others who we are. "Smelling" the scent is equal to listen to the messages of nature, if you want, it is a bit as communicating with it. The myrtle bushes, roses and lilies described by Pliny in his *Naturalis Historia*, gave life to the perfumes and ointments with which Roman matrons spread themselves at the time of Plautus, of Cicero and Tacitus. Even the Roman matrons had their Chanel: it was called "Rhodinon".

That of perfume was and is a special language: it narrates in a unique way the perfection of a landscape, the memory of an emotion, the alchemy of an encounter, the magic of a moment. Smelling is a meaning without words and it is a language, an imperfect means of translating the olfactory experience, the most difficult to be put into words. What is the nexus between Pompeii and perfumes? In Pom-



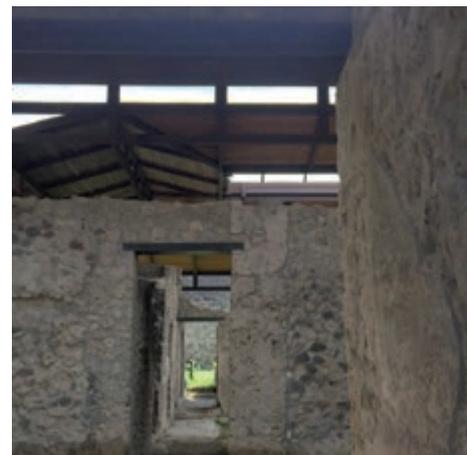
The study was aimed at rediscovering nature in ancient Pompeii and the transformation of floral and plant essences into perfumes and ointments to understand the use of these products among the ancient inhabitants of these places ..



La casa del Profumiere o del giardino d'Ercole



peii 2000 years ago there was a real perfumer's shop: it is "La Casa del Profumiere" (the House of the perfumer), re-opened to the public since 2001. Here, paleobotanical analysis - also conducted by the "Applied Research Laboratory of the Pompeii Superintendency" - attested the cultivation of essences suitable to produce perfumes and unveiled ancient formulas. The Casa del Profumiere corresponds to the domus already known as the House of the Garden of Hercules (which meets in Region II, insula VIII, entrance from Porta Nocera, after the great gym): his was a garden of fragrant flowers picked by a topiarius - the gardener of the time - to be transformed into eau de parfum by the oil mills and the unguentarium (A glass or ceramic perfume container), or "noses" of the ancient Romans. Accurate and accredited researches carried out by biologists and botanists led to the discovery of the carbonized seeds and they were able to reconstruct, from the furrows left in the ground of the garden of Hercules after the eruption, the exact position of the plants: seven olive trees, from which the oil was extracted in which they macerated petals, myrtle bushes, roses, violets and lilies described by Pliny in his Naturalis Historia. Their discovery, together with some inscriptions and other findings, allowed us to hypothesize the existence of a craft production of perfumes that used olive oil as a base, unlike the modern one, based on alcohol. In Pompeii the scents of the past remained intact, with their suggestive names: Iris of Corinth, Saffron of Soles, Cyprino, Pardalium (which it was thought to be extracted from the panthers) and Mala Cotonea, the quince that was like a good wine: only by getting older began to smell. But also the scent of rose, violet, lily, myrtle, cypress and basil. Many ancient floggers of habit hurled against the custom of perfuming themselves. But it was useless to oppose the matrons that were spreading with expensive ointments at the time of Plautus, Cicero and Tacitus, belived that "good women should not smell of any fragrance". It was then discovered that Pompeii, before being destroyed by the fury of



The perfume cupids of the Casa dei Vetti: a real instruction manual for herbalists on the traces of the past.



I.C. "AMEDEO MAIURI" - POMPEI (NA)

the Vesuvius stroyed by the fury of theVesuvius, The perfumer's house or the garden of Hercules, about perfumes - was the Paris of the time. With time, what was a necessity dictated by poor sanitation became ostentation of luxury, especially for women. The spread of perfumes in the Roman world grew with the same fortunes of the Empire and became so excessive that it was severely opposed, officially for moral reasons, in fact to avoid imports of spices from the Eastern countries. Plautus narrates that there were slaves specialized in the production of perfumes exactly for economic reasons - even if disguised as moral reasons - in II B. C. it was forbidden to import exotic perfumes in the city of Rome. To act as a manual of instructions for herbalists on the traces of the past it was a famous painting: the cupids perfumers of the House of the Vettii. A sequence on a black background of pagan angels that put flowers under the press, macerate and mix, until arriving, as in a comic book, to a distinguished lady who smells her wrist to test the success of the extract. On the right you can see a special press for the preparation of the oils next to some macerator vessels. At the center there is a counter with a recipe book, a scale for the doses and a cabinet containing flasks, in which we recognize the same forms of vitreous evidences found in the ancient Vesuvian cities. Pompeii is the only archaeological area in the Mediterranean where traces of perfume shops have been found: Campania, with its rose gardens and the oil to fix the perfumes was the mecca of the extracts, an ancestor of the supply chain, with glasses for the bottles produced in the Volturno area. The containers were found under the lapillus in the Casa del Profumiere or House of the perfumer ,and today they are kept in the National Archaeological Museum of Naples: our students tried to reproduce some of them in the ceramics laboratory of our school. During the researches about 1200 balsamari and unguentari from Pompeii were examined, of which only 150 kept residues, as well as 16 unguentari from the Villa Imperiale of Oplontis. The substantial



The inspiring idea of the shortfilm is that of a narration set in the garden of the perfumer where the perfumes are "felt" and We discuss about it amiably.



It is precisely the night of October 24th of 79.A.D. With the eruption of Vesuvius and the telluric movements the bottle with the precious content escapes from the hands and falls, the sky becomes leaden and soon after a blanket of ash covers everything.

I.C. "AMEDEO MAIURI" - POMPEI (NA)

differences between the findings of Pompeii, and those of Oplontis, concern the preciousness of raw materials of the suburban villa, such as essential oil of Pogostemon cablin, known as patchouli, imported from India, and of lemon, which at the time was considered an exotic fruit. Just in Oplontis a small beauty-case was found containing all the tools for the make-up, including small glass plates on which the ingredients were diluted. Our educational path developed over several stages: we started from the knowledge of the places, that is from the shops along Via degli Augustali and from the Casa del Giardino Di Ercole, also known as the Casa del Profumiere (House of Perfumer.) We tried - with the help of a young archaeologist and of a biologist - to understand how the essences were made and how they were mixed together to achieve a perfume. And what were the useful tools to make them, the utensils and containers to store them. And in the end we imagined a story, between past and present. Self-care, personal care, well-being. They are a common thread that links past, present and future. Nature offered and offers with the richness of its products the possibility of creating smells, flavours and emotions that tell about us, about our land and our traditions. From the knowledge of the customs and life of the Roman empire we can draw useful knowledges to witness through a material culture a past era and enrich the tourist reception with events and products that can become a form of income for the territory itself.

"Stop oh mortals to contaminate your bodies with inauspicious food!

*There are fruits, which bend the branches with their weight and,
on the vines, turgid grapes. There are sweet vegetables and other
vegetables that the flame can make pleasant and tender. Neither the
liquid milk is missing to you, nor the perfumed honey of thyme.*

To you so much wealth offers the providential earth "

Ovid metamorphosis



*During the journey it was found
a bottle that smelt of rose.*



*Roses are still cultivated today in Pompeii
and the surrounding area, and
are the basis for new perfumes.*



I.C. "AMEDEO MAIURI" - POMPEI (NA)



In addition to the short film experience which places itself as a conclusive moment of the activities - some ceramic reproductions of balsamaries and unguentaries and a digital guide on the art of perfumes were made.

RAPPRESENTATIVES FROM UNESCO

prof.ssa Paola Pallone

prof.ssa Maria Longobardi

MOVIE DIRECTOR

Alfonso Balzano

SCHOOL PRINCIPAL

Maria Rosaria Marulo

PARTICIPANTS

**The students of the third-year classes
of the sections a/b/c-g-h-i-l-m.**



I.C. "AMEDEO MAIURI" - POMPEI (NA)



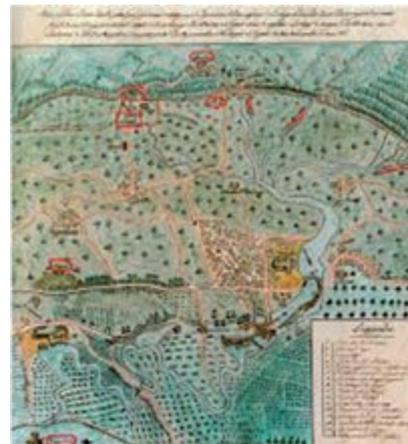
The reproduction of Balsamari and Unguentaries (small bottles to contain balsams and unguents) in the laboratory of ceramics of the school was coordinated by the teacher Marilena Giordano



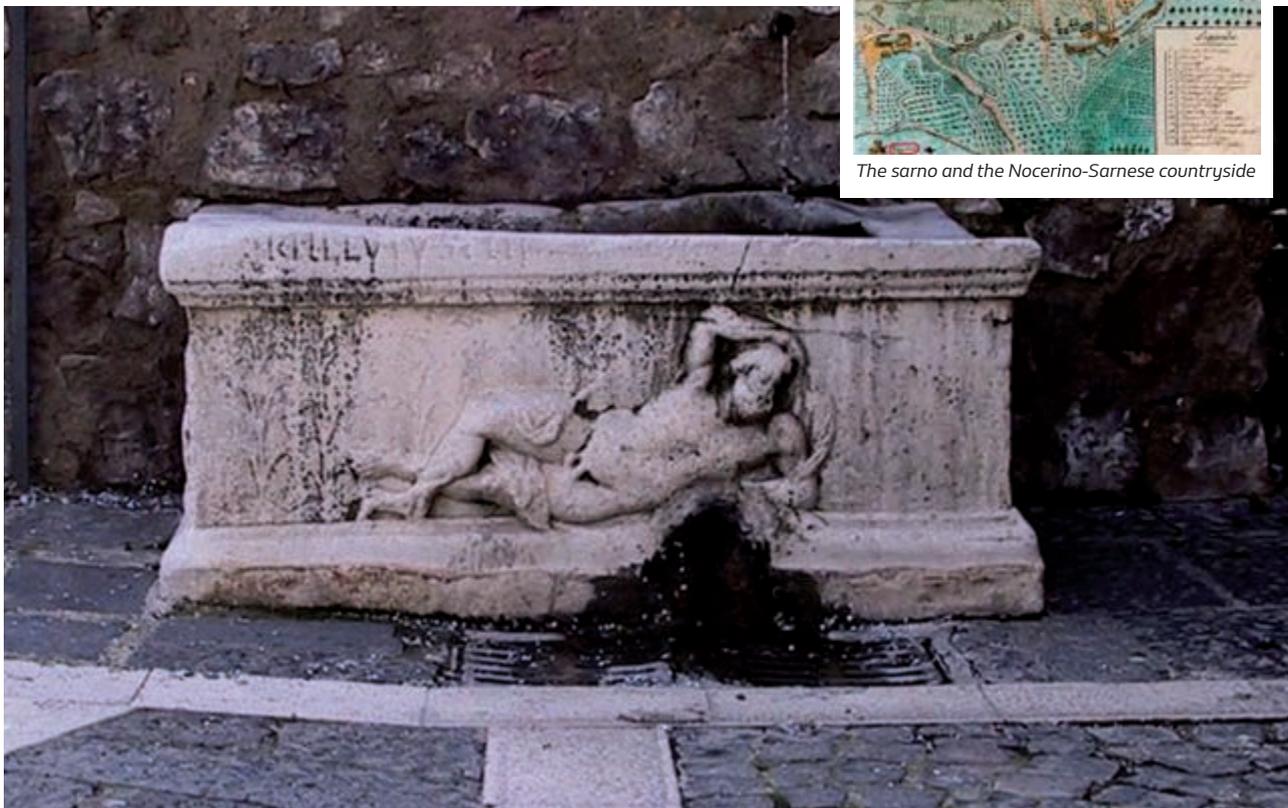
*Thanks to tiberius pompeii
for the availability and
the ancient Pompeian herbalist*

THE RIVER SARNO AND ITS MYSTERIES

The project arises from a reflection who is born through an exchange of opinions with our students, that live near the river or that travel daily on their side to go to school or to the city centre. In all of them, there was a strong discomfort while walking in the areas bordering the river; from this point increased the awareness that is possible to realize and facilitate experiences that help children to know the territory as a space of life that is not only social but also natural.



The sarno and the Nocerino-Sarnese countryside



THE RIVER SARNO

The river Sarno, located in Campania, mentioned by poets and writers of ancient times, covers a vast basin of about 500 km²; along its 24 Km of course, it connects 39 municipalities. Before the eruption of 79 A.D. it was adored as a god for having helped the development of civilization, the most frequent allegorical image that depicts it, it is that of an old man with a beard, half naked, lying on his side and surrounded by river plants, such as reeds and papyrus, in the act of holding a vase from which water flows. We do not know its exact course in Roman times because the entire territory was modified by the eruption of 79 A.D which overturned the whole valley covering it with volcanic material. We know, however, that in its final stretch separated with its course two important territories: the ager pompeianus (countryside of Pompeii) , on the right bank, and the ager stabianus (countryside of Stabia) on the left one. Both territories are remembered for their fertility and for the numerous agricultural settlements. Today the Sarno is no longer navigable as it was once and it is very different as a result of changes occurred both for natural disasters, such as the eruption of Vesuvius, and by the hand of man. Despite the continuous news reports that consider it as the most polluted river in Europe, we think that even today could well play a decisive role for a revival of the territory. In fact, in the past, the Sarno was the main architect of the development of our territory, thinking of Pompeii, the rustic villas found in Boscoreale, the Royal Powder Factory built by Bourbon, situated in Scafati or in Longola, in the Poggiomarino area. After a careful analysis we therefore decided to propose a tourist route that takes into account the relationship between nature-river-man, analyzing the historical and archaeological sites of: Villa Regina in Boscoreale, the Temple of Dionysus in Pompeii and the Royal Bourbon Powder Factory of Scafati.



Sketch of the identification of the new strategic points on the Sarno river



VILLA REGINA AND THE ANTIQUARIUM OF BOSCOREALE

In the north pompeian suburban of Boscoreale between the end of the '800 and the first decades of the '900 were carried out several archaeological excavations, which brought to light some rustic villas or better known as family farms. Among these Villa Pisanella also known as the treasure villa of Boscoreale whose excavations were carried out by private people, that owned the funds, and which led to the sale abroad of almost all the artifacts found. The sale of the treasure of Boscoreale provoked an interpellation to the Italian Parliament which then led to the law n. 1089, the first law aimed at regulating the protection of cultural heritage. In 1977 during the works for the Gescal district Villa Regina was unearthed, still today in process of excavation, the artifacts found in the area are now safely kept at the Antiquarium of Boscoreale. The National Antiquarium "Man and Environment in the Vesuvian territory" was inaugurated on March 23th, 1991 and is located near the archaeological area of Villa Regina.

It was built for the exhibition of naturalistic finds and objects found after the completion of the excavation of Villa Regina in 1980 and of other rustic villas throughout the territory, buried by the eruption of Vesuvius in 79 A.D. which caused the destruction but also the conservation of the cities of Pompeii and Herculaneum and other inhabited centres that appeared in the territory like Stabiae and Oplontis. Villa Regina, specialized in viticulture, is today the only existing villa among the units explored so far in the Vesuvian area. The museum's itinerary is divided into 2 parts: in the first one are exhibited the finds from the Vesuvian area to reconstruct the landscapes and the daily life of the Roman world. In the second room are exposed the main findings from the farms and villas in the Boscoreale area.



Treasure of boscoreale



TEMPLE OF DIONYSUS IN POMPEII

The Temple of Dionysus was rediscovered by chance, near a chapel dedicated to St. Abbondio, following the explosion of a bomb during the Second World War in 1943, although the first excavations were carried out in 1947 and then in 1973. The temple stood outside the walls of Pompeii, immersed in vegetation on a hill overlooking the valley of Sarno, probably right next to the mouth of the river and then the coast. It was not connected to any main road, perhaps only a bridge over the river that connected it to other suburban sanctuaries, this was probably due to the Dionysian rituals that were celebrated, although Rome had forbidden its practice.

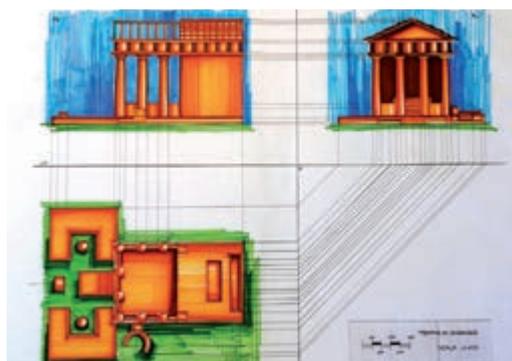
This is a Doric-style temple from the Samnite period: the entrance is characterized by a central altar and on the sides two triclinium, each surrounded by masonry benches and with a table at the centre on which the sacred banquets for the Dionysian mysteries were practised. The central altar instead, removed and brought into the Archaeological area, has on its two sides an Oscan inscription dedicated to Maras Atinius: at the time of discovery some carved letters still showed traces of the painting in red. A ramp, added after the construction of the temple, probably in the last period, and which allows the access to the interior, is decorated with another inscription in the Oscan language which shows the inscription:

«Ovidius Epidius, son of Ovidius, and Trebius Mettius, son of Trebius, the Contractor».



LICEO STATALE "E.PASCAL" - POMPEI (NA)

On the entrance of the pronaos there is a pediment in tuff on which two lying figures are sculpted: the one on the left is Dionysus who has his right arm stretched with a kantharos in his hand and in the left hand some grape, while the figure on the left is a woman, probably Arianna, as the whole scene should represent the marriage between the god and the daughter of Minos, or Aphrodite, in the act of raising a veil, a symbol of marriage. Then you reach the pronaos, surrounded by stonework benches, and the cell: the walls and columns of these rooms are plastered. Externally, leaning between the wall of the pronaos and one of the two triclinium there is a schola(school), added in a second moment with respect to the construction of the temple. Still on the outside, between the triclinium and the schola, sixteen cavities were found in the earth: some were used to support the posts of the arbor, while others were the place where were the roots of the vines.



REAL BOURBON POWDER FACTORY

In 1852 Ferdinando II of Bourbon built a new Powder factory between the river Sarno and the Bottaro canal, in Scafati, to replace the one existing in Torre Annunziata of the 17th century. The construction of the military plant was entrusted to Colonel Alessandro Nunziante with whom the architect Luigi Manzella and the chemist Filippo di Grandis collaborated. For the construction of the Royal Powder factory of Scafati the last part of the Sarno river was rectified and made navigable. The factory remained active for forty years, alternating over time with harmful events



that in 1894 led to its closure and the conversion to the Experimental Institute of Tobacco. Today the site hosts exhibitions and events related to the territory.



MUNICIPALITY OF PORTICI

Saluti Istituzionali di **VINCENZO CUOMO**

Sindaco di Portici

Portici is part of the Buffer zone of the UNESCO site of the archaeological areas of Pompeii, Herculaneum and Torre Annunziata, that is the perimeter “buffer area” to the sites but necessarily connected to them to ensure efficient use and reception systems. The strategic development plan of the territory included in the buffer zone of the UNESCO site, recently approved by the Ministries of Cultural Heritage and Activities and of Tourism, by the Territorial Cohesion and the South, by Infrastructure and Transport, by the Campania Region, and by the mayors of the Metropolitan City of Naples and the municipalities concerned, including that of Portici identifies as general objectives the economic and social revival, the environmental and urban requalification and the enhancement of the tourist attractiveness of the area, improving services and ensuring more effective and efficient accessibility to the Vesuvian cultural heritage that insists on the territory of the buffer zone. This is the commitment of the Institutions, but in order to succeed in the full realization of the “duty” of protecting and enhancing the cultural heritage of our territory, it is necessary a totalizing operation of knowledge, awareness and involvement of the whole citizenship, first of all instilling in it the feeling of belonging “to the world” beyond the confines of the specific territorial reality. I refer in particular to the younger generations, to the youngest, fertile and uncontaminated ground. At the base of the arduous task of education to “beauty” and to the universal values there is the School. The extra-ordinary occasion of this Competition has offered the opportunity to the schools that have joined the initiative to carve out in the programming a space for in-depth study and interdisciplinary activities aimed at improving the knowledge of the territory and its assets, at the re-appropriation of the sense of conservation to the future of this irreproducible artistic-cultural heritage (material and immaterial), and at the active role that each of us has in this process with awareness and pride. The students of the comprehensive institutes “Santagata” and “Da Vinci - Comes”, with the support of the Managers and the guidance of the teachers who have embraced this challenge, managed to make the uniqueness of Portici in a new and original way, effectively representing its peculiarities, its development from “mountain” to “valley” along the axis Vesuvius-sea, the historical, artistic and cultural attractions: the Bourbon Palace, the Port of Granatello.

THE COLOURS OF THE SEA:

From the Real site of Portici to the Granatello port

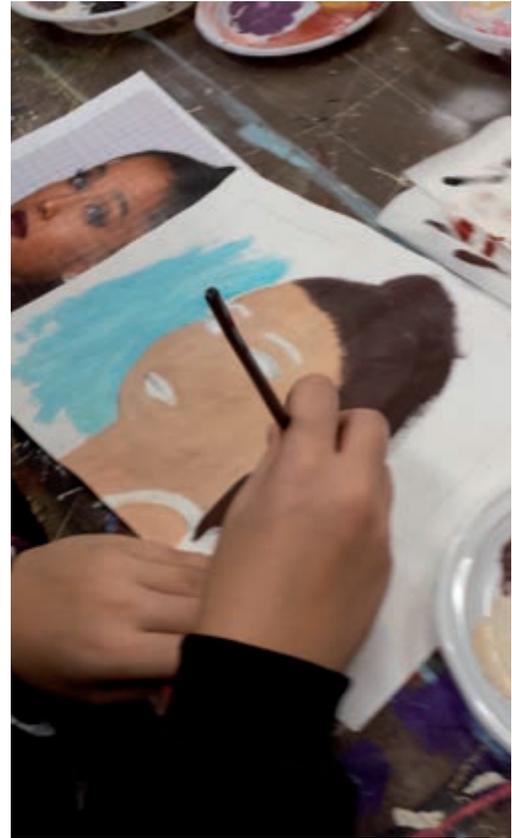
Description of the project

The competition "Cittadini del sito Unesco" (Citizens of the Unesco site) was first and foremost an opportunity for young people to get to know their own territory. However, by including the competition in a workshop project, it also became a path of personal growth and sharing among peers.

The competition was in fact addressed to the students of the painting workshop, which were freely joined by students of first, second and third classes, who were not chosen on the basis of their skills or personal predisposition to drawing or painting, but each student chose to participate for pleasure in carrying out the painting and in relating with children of other classes.

This painting workshop was born as a strengthening activity that took place in the afternoon once a week, during the first period from November to January students worked on the reproduction of subjects proposed by the teacher: their pet, actor or favorite singer to allow a free personal expression and the acquisition of basic techniques needed. Even the materials were initially only the simple A4 rough sheets of the same students for the curricular work of Art and Image, colored crayons and markers.

The second phase of the project started in January, the children were shown the competition in which they would participate, membership of the territory and of a UNESCO site, and were asked to bring an image of a monument of their city, then an image of Portici.



Each student chose the closest and most suitable view to their aptitudes and abilities, initially they drew it on the A4 sheet with the technique of the grid, which requires that the drawing is reproduced in scale on the sheet respecting the proportions and positions of the subjects of the photo, then they used tempera to paint. Students sometimes shared the images or exchanged them with each other, thus expanding the knowledge of the places offered for the reproduction.

Finally, the students were offered the reproduction of the monuments photographed on a small canvas card, a support that allows you to paint in a different way than the classic sheet, albeit rough.

The chosen subjects were the Port of Granatello, the Royal Palace of Portici, Villa Savonarola; the different support thrilled and frightened the students at the same time, but placed them in front of the most difficult challenge: that is, learning new things; using tools, materials, techniques and subjects different from everyday life allowed them to face the project with great maturity and discipline, and all the students learned new aspects with respect to the curricular lessons having fun at the same time.



THE REAL SITE OF PORTICI

King Charles of Bourbon and his wife Amalia of Saxony, arrived in Portici as guests of the Prince of Elboeuf Emanuele Maurizio of Lorraine, fall in love with the place, first of all for the landscape and the possibility to hunt, and make it their summer residence. For the construction of the Royal Palace, which began in 1738, were called the best architects, engineers and decorators from Antonio Medrano to Luigi Vanvitelli, from Antonio Canevari to Ferdinando Fuga. Immediately the territory brings out the buried treasures, coming from

the cities of Herculaneum and Pompeii, these are preserved in the Herculaneum Museum inaugurated in 1758; in 1773 is inaugurated the Port of Granatello to access the Palace directly from the sea, the works of the Real Villa instead were finished in 1742 but, proved insufficient to accommodate the entire court, many aristocratic families, to be close to the sovereigns, bought or built by the most prestigious architects of the time, villas in the surroundings, creating that artistic heritage characteristic of the area, known as "

the Golden Millet". The Royal site includes the Botanical Garden, the Herculaneum Museum, the Museum of Agricultural Sciences and the Historical Library. Today the Royal Palace of Portici is also home to the Faculty of Agriculture of Federico II University.



Our school is situated in Portici Municipality of the province of Naples, municipality of portici for densities of inhabitants in Italy since 2002 obtained the denomination of city. school, has two sites: one in the heart of the city, the other one nearest to the granatello port.

The name "Portici" comes from "portus": as port of Herculaneum citizens the area where there was the port of Granatello in the '700 very rich of pomegranate trees, from here the definition.

I.C. "LEONARDO DA VINCI - COMES" - PORTICI (NA)



I.C. "LEONARDO DA VINCI - COMES" - PORTICI (NA)

La Reggia di Portici



Villa Campolieto



Il Porto del Granatello



The new Palace built by Charles of Bourbon needed to be protected: to prevent its attack from the sea the king built the "Fortino del Granatello" (Blockhouse of Granatello) around 1740, and it was with Ferdinando IV in 1773 that the area acquired the role of port, first used only for fishing. It reached its maximum expansion until the Second World War becoming a satellite port of that of Naples. Today it is home to the Vesuvian nightlife. The area in front of the port hosts the stop of the Portici-Ercolano state railways, once a terminal stop for the first section of the Naples-Portici railway line.



PORTICI FROM THE SEA TO THE "MOUNT"

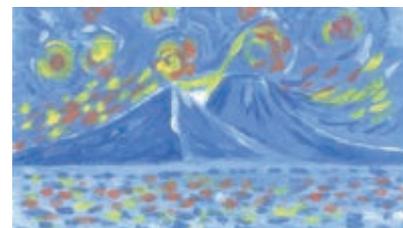
The recovery of nature in the territory



Also this year the I.C. "Carlo Santagata" 5th C. D., participates in the contest "Citizens of the UNESCO site", organized by the "Permanent Observatory for the Historic Center of Naples", now in its third year. The path of recognition of the territorial identity that the Metropolitan City intends to favor in the younger generations passes through reinforcing the ties with the community and the site of belonging.

CLASSES I C, II D, II F, II M, III N

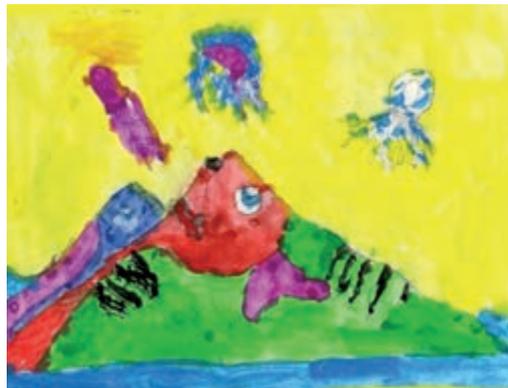
TEACHERS: ADELE ANASTASIO, CLAUDIA BUONOMO, MAURIZIO COLOMBO, ASSUNTA D'ACUNZO, LUIGIA FICO, MARGHERITA FLAUTO, MARIA GENEROSO, ANNABELLA LULLO, ANNA MARCHETIELLO, ANNALaura MARINO, MARIA TERESA PANICO, ANNA PICA, SILVANA RIZZO, ANGELA MARZIA SANNINO, EMILIA SCOGNAMIGLIO



I.C. 5 "SANTAGATA" - 5° C.D. - PORTICI (NA)

Interculturality is a particular interest for the EUROPEAN year of cultural heritage, proclaimed by the European Parliament for 2018 and therefore the heritage education has become one of the central themes in the school curriculum, according to the MI-BACT directives and UNESCO structures. The theme chosen for the competition is therefore particularly interesting. It involves the identification of an itinerary that connects Nature and Culture. Our Institute, already in the work carried out last year, allowed our students, in investigating the ancient and modern crafts of their territory, the careful study of the place in which they live, as well as the historical reasons that led to the development of a certain type of activity. The narrow strip of the territory of Portici is particularly fitting for its position. From its beach you can see the sky line of the city of Naples towards northwest, in a succession of reliefs that leads the eye up to the island of Ischia, while towards the south the Sorrento peninsula opens up to the tip of Punta Campanella, with Capri in front of it.

Territory of Portici in the map by Carafa or by the Duck of Noja (1775)



I.C. 5 "SANTAGATA" - 5° C.D. - PORTICI (NA)



From a naturalistic point of view, despite the disaster caused by wild urbanization and by the opening of new axes to the detriment of historic buildings, such as the ancient Palazzo Capuano and the exedra of Villa Buono, the territory retains an intense beauty that still, surprisingly,

opens up to unexpected panoramas. Even the tracks of modern infrastructures (highway and Circumvesuviana) have cut the Municipality of Portici in three portions, preventing the continuity in the ascent between the sea and the Vesuvius National Park. Yet even today from the ancient Bourbon Harbor, looking towards the Vesuvius, the look can rise from the beach to the volcano following the alternation of the green bands of the lower and upper forest, to which the Bourbon Palace acts as a hinge. Of this splendid panorama the travellers of the past could enjoy from the heights of the town or going up towards the Vesuvius through a luxuriant nature. Just this wonderful view portrayed by great artists, like Fergola at the Bourbon court, gave life, some time later, to real schools of painters called Resina and Bellavista, from the toponyms of the area.



*Images were realised
by students,
taking as example
themed pictures,
paintings or photos*



Today to Federico Rossano or Giuseppe de Nittis were entitled some roads but together with many others, these artists, making part of Marco De Gregorio studio, sited in the Borbonic Palace, or seated at the Caffè Simonetti, gave birth to the "Republic of Portici", then defined by the criticsists the "republic of light", which, inspiring by the beauty of the site, led the Vesuvian painting to compete with the Tuscan machines or the french impressionists in an european cultural dimension free from the provincialism



I.C. 5 "SANTAGATA" - 5° C.D. - PORTICI (NA)

In accordance with the indications of the competition, we investigated students' wishes regarding the city. We gave them the opportunity to rethink the relationship between the nature of the places and the urban context. We wondered what they wanted to show about their city to a foreign friend, organizing an appropriate itinerary of visit. In realizing an ideal itinerary, students studied the ancient Carafa Map, choosing what to favor as an unusual itinerary with respect to the journey of the ancient Strada Regia addressed to a "vertical" route by the cartographic guide. Ideally the sea-mountain route connects the main components of the Portici landscape. The sea and the "Mount", where by mountain we mean "a muntagna", that is the Vesuvius. A careful reflection deserved the monumental emergencies in the area, among which the most important is the Bourbon Palace, as well as the Vesuvian Villas. Therefore, from the sea to Mount Vesuvius, the imagined itinerary starts from the Granatello with the Bourbon Harbor, the Station, the Villa of Elboeuf, the scientific pole of Enea, the Dohrn Zoological Station and the Sanctuary of San Pasquale. From the marina, a narrow strip of land of about 3 square kilometers, they thought to retrace the ascent as long as possible through the very rich forest of oaks that characterized the spot at the foot of the volcano and that made the happiness of the Bourbon court hunters. Identically, crossing the octagonal exedra of the Royal Palace, continue through the upper garden, now occupied by the Botanical Garden, and reach the far end of the volcano. Today this sea - mountain ascent is actually impeded by cross - cutting cuts in the area mentioned above, but it is hoped that in future urban projects will be able to restore this "verticality" route to the territory.

The Port of Granatiello by a Salvatore Fergola painting



The Port of Granatello



Sanctuary of San Pasquale

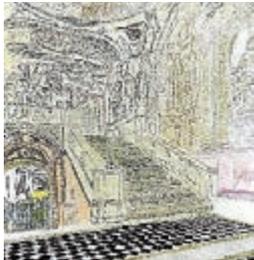
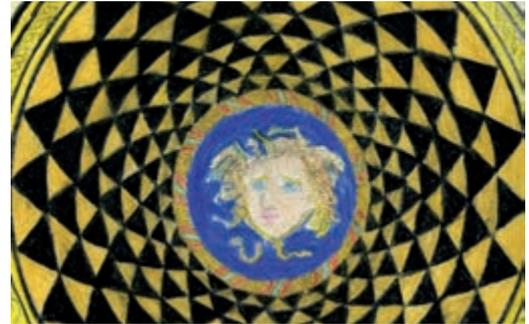


Villa D'Elboeuf



I.C. 5 "SANTAGATA" - 5° C.D. - PORTICI (NA)

In addition to the study of the stages of the visit, which allowed students to be able to act as guides to any visitors, they dedicated themselves to the production of brochures made with short themed texts, subsequently translated into French and English. Accompanied by images painted by them, and manually assembled, the brochures were subsequently reproduced with a photographic process. Another small brochure collects studies on the Vesuvian flora and fauna. The experiences made on the territory and the testimonies taken from the study of the documentation on the different stages of the itinerary, have been selected and gathered in a book, together with the drawings made during the inspections. At the end it was organized a short show to narrate, in a fun and choreographic way, the history of Portici, drawing on the skills acquired in the study.



Details of The Real Palace

Real Palace of Portici (Details)



VESUVIAN FLORA AND FAUNA

Brochure realised by students



The side of the Vesuvius and that of Somma Mount differ considerably from the naturalistic point of view; the first is more arid, largely reforested to prevent landslides and presents the characteristic succession of vegetation of the Mediterranean scrubland; the side of the Somma Mount, more humid, is characterized by the presence of mixed woods. The endemic species are only 18. On the more recent lava flows the vegetable colonization begins by the *Stereocaulon vesuvianum*. It is a coralliform lichen of gray color with a filamentous consistency. On the oldest flows together with the *Stereocaulon vesuvianum* there are other pioneer species including: Red Valeriana (*Centranthus ruber*), the *Helichrysum litoreum* (*Helichrysum litoreum*), *Artemisia* (*Artemisia campestris*). There are also three types of broom: the broom of the charcoal burners (*Cytisus scoparius*), the broom odorosa (*Spartium junceum*) and the broom of Etna (*Genista aetnensis*).

Vesuvius National Park
Created On June 5Th 1995
Flora

*Stereocaulon
Vesuvianum*



Red Valerian



Helichrysum



Mugwort

Broom of the charcoal burners



On the south-western side of Vesuvius, the original Mediterranean vegetation has been partly replaced by pine trees implanted from the second half of 1800 between 300 and 900 meters

FAUNA

The favorable climatic conditions have allowed the establishment of a large animal population. In particular: 2 species of amphibians, 8 species of reptiles, 138 species of birds, 29 species of mammals, 44 species of diurnal lepidoptera, 8 families of apoidea and formicidae.



Dormouse



Hedgehog



Woodchat Shrike



Fox

I.C. 5 "SANTAGATA" - 5° C.D. - PORTICI (NA)



Aesculapian Snake

MUNICIPALITY OF SAN GIORGIO A CREMANO

NATURALISTIC - HISTORICAL ITINERARY IN THE VESUVIAN VILLAS

Description of the project

For the students of our institute, the contest Citizens of the Unesco Site was a great opportunity to deepen and get to know more closely the Cultural Heritage of their territory and in particular the architectural structures of the Vesuvian villas and their splendid gardens.

The project took place during extracurricular hours from December 2017 to May 2018 and involved the classes: 3A 3B 3G 1G 2G 1I.

In a first phase, students studied and deepened, through multimedia lessons, the Vesuvian villas of their territory from the historical, artistic and naturalistic point of view.

Among the analyzed villas they chose to focus their attention on Villa Bruno and Villa Vannucchi, important historical residences in the Municipality of San Giorgio a Cremano.

The operational phase, which is divided into several laboratories carried out on site and in the territory, in addition to the visits to the sites of interest, also provided for the production of graphic-pictorial works and it was divided into 4 phases:

1. architectural relief on gloss of some stylistic elements of the villas made with graphite and with the help of graphos.
2. perspective drawings of some of the eighteenth-century villas: villa Bruno and villa Vannucchi.
- 3) freehand enlargement and colouring with chromatic techniques: watercolor pastels.
- 4) realization of three-dimensional plastics of the internal and external façades of Villa Vannucchi with the geometric structure of its gardens and its arboreal essences.



I.C. 2 "MASSAIA" - NAPOLI

From the lab works, students selected, together with teachers, some drawings and created a catalogue / brochure with the various views of the analyzed villas; they also elaborated a brief historical introduction.

The project activity of the Unesco Site competition included, in addition to the study-analysis phase with the subsequent creative activities in the laboratory related to the knowledge of the National artistic heritage and of its territory, the possibility of exchanging and sharing through twinning with other schools the acquired knowledge and skills.

Our institute twinned with L. I. C. De Curtis Ungaretti of Herculaneum.

On Friday 20th April students of our school shared a beautiful day at the archaeological excavations of Herculaneum accompanied by teachers and students of the De Curtis Ungaretti Institute and on 14th May a delegation of students and teachers of De Curtis was a guest of our institute .

After the welcome at school, the presentation of the project and the students' works , we went to Villa Vanucchi where students organized an educational visit focused on the architectural parts of the eighteenth-century villa and in particular on the gardens, on the arboreal trees essences and their symbols.

Finally, students of the De Curtis Ungaretti School were able to experience the acquired knowledge through a fun treasure hunt carried out in the historic garden of the villa.



VILLA BRUNO

VILLA BRUNO is a Vesuvian villa located in via Cavalli di bronzo in San Giorgio a Cremano (Naples). For a long time it has been the cultural center of San Giorgio, hosting concerts, events and the Troisi Prize, dedicated to young comedians.



It also houses many municipal offices and it is home to various associations; since 2002 it is also the seat of the Municipal Library, on the basis of a conspicuous donation made by the Cav. Giacinto Fioretti, who also took care of the arrangement. it is therefore known as "Palazzo della Cultura Vesuviana" (Palace of the Vesuvian Culture).

VILLA VANNUCCHI

The building has two courtyards in plan, and consists of a three-storey main block, which is flanked by two lower bodies on the mezzanine level. The façade presents an articulated composition, with twin Corinthian pilasters alternating with isolated pilasters that delimit the central unit. The pilasters alternate with a double order of balconies, five on the noble main floor and three on the upper floor. Seven of the eight balconies of the façade have equal dimensions, while the one on the noble main floor is longer. The five windows that are arranged alternately to the three balconies of the upper floor have

simplified frames compared to those of the floors below. Windows appear richer on the main floor, presenting curved floors. The side flank of the building has the same alternating rhythm of the main facade, but with rococo style capitals. On the front behind which looks towards the park, between two symmetrical side bodies, is inserted on the main floor a veranda with arched windows and on the upper floor there is a large panoramic portico. The design of the villa shown on the map of the Duke of Noja is translated with respect to the current one, with a different angular rotation.



I.C. 2 "MASSAIA" - NAPOLI



It is probable that the solution reported on the map of the duke corresponds to a project related to an intermediate phase of the works, between 1755 and 1757, when the two wings of the villa on the ground floor were doubled, generating the two large side terraces upstairs. On the ground floor of the courtyard there are large arches, of which the central one with a lowered arch is wider than the two side, with round arches. The park was divided into three parts: the main area was used as an ornamental garden, the second one as the vegetable garden and the third as an orchard.



From the plan of the villa it is evident in the center of the park the presence of an octagonal shape with tanks and fountains, articulated on two terraces placed at different altitudes and connected by ramps and steps arranged with a symmetrical criterion along the axes of a Greek cross.

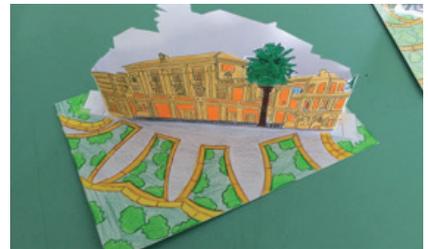
The terraces were placed at an altitude below the level of the countryside, and it is believed that at the octagon there was a monumental fountain. Recent excavations conducted in the central part of the ancient garden brought to light the remains of a nymphaeum, of an amphitheater and a fountain.



I.C. 2 "MASSAIA" - NAPOLI



And now let the students speak ...



MUNICIPALITY OF TERZIGNO

Institutional greetings di **FRANCESCO RANIERI**

Mayor of Terzigno

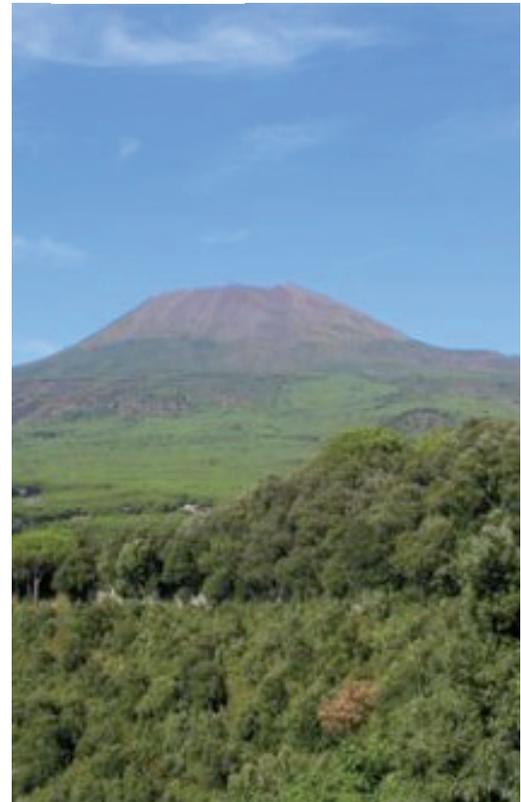
In this magnificent path once again we rediscover the splendor of our immeasurable wealth. To make students aware of the value of the history of art, of culture, but above all of its origins, I believe it is the best way to guarantee a definitely brighter future. I can't stress enough the fact that we could live exclusively on tourism, and that we are late in applying this civic and cultural educational method. The attraction of Naples and its province are like jewels, continually confirmed by the increasing number of visits that require greater institutional support. In recent years, thanks also to intelligent governance, we finally notice an inversion of the route, inclined to invest in a unique heritage in the world. I am proud of the work done by the students of my territory, many of whom were unaware of such beauty. To make the boys understand that Cava Ranieri from rubbish dumps has become one of the most requested destinations as a result of land reclamation and the new finds, and which will soon be a Naturalistic and Geological Archaeological Park, has absolutely no price. Thanks to those who gave this opportunity, thanks for the experience of these months, thanks to dr. Gabriele Di Napoli, superlative director. We will continue to always give our best efforts, aware that we still have amazing pages to write.

ITINERARY IN THE CULTURAL LANDSCAPE OF TERZIGNO

The itinerary has the intent to bring to the visitor attention some landscape and cultural aspects of the territory of Terzigno. The activities carried out aimed at enhancing the Vesuvian area, with particular attention to fauna and flora, to the typical local products and to the socio-anthropological aspects, in order to highlight the relationship between man and the environment. The students researches took as their starting point the etymology of the name Terzigno, closely related to the presence of Vesuvius. The knowledge and importance of the protection of the landscape and cultural heritage were the primary purposes of their work. The final products of the multidisciplinary activities were a brochure-guide and a power point presentation translated into English and Spanish.

Etymology of the Terzigno name

Terzigno is an Italian town of about 17,000 inhabitants, belonging to the metropolitan city of Naples, in Campania. This municipality was built in 1913 as a separation from the municipality of Ottaviano. There are several interpretations of the name Terzigno: the most supported comes from the Latin "Oppidum ter igne ustum" = District burnt three times from the fire; the word "three", always recurring, indicates the volcanic activities of 1550, 1568 and of 1631; "Tertium Miliarium" third mile from Pompeii; "Torcigno" place of the press; finally, for a weak oral tradition, it could come from a military "third zone" where, as a strategy, troops settled before moving on to the second zone (the current Boscoreale) and surprising or repelling the Saracen predators sighted by the Towers (Torre Annunziata and Torre del Greco) of the first area. The em-



View of the Vesuvius National Park from the Terzigno territory

blem of the municipality, however, bears the image of the Vesuvio and the motto "Ter Ignis" (Third Fire) should refer to the fact that the country was destroyed three times by the eruptions and it is thought that from this motto derives the name of the village.

Fauna and flora of Vesuvius and Somma Mount

Like any environment, the Somma-Vesuvius complex developed a very varied and particular characteristic fauna. Urbanization represented an impassable obstacle for the teriofauna (fauna of mammals), which has been slowly decreasing, being unable to move freely on the territory, even after the establishment of the Vesuvius National Park. The birdlife, on the other hand, had a different development due to the possibility of moving around by flying. The main species of mammals are: the hedgehog, the wild rabbit, protagonist of a notable demographic expansion, and the European hare. Among the soricomorphs we remember the Roman mole; among the rodents, the quercino mouse, the wild mouse and the moscardino. Predators are represented by the fox, the marten and the weasel, especially common in the Somma Mount side. The scientific literature reports the presence of about 900 plant species, including those extincted and those recently introduced. Of about 610 plants, over 40% are Mediterranean species. Despite the strong characterization of the landscape, the frequent eruptions have not allowed the presence of many endemic species, there are only 18. On the more recent lava flows the vegetable colonization begins by the *Stereocaulon vesuvianum*, a coralsform lichen with a typical gray and filamentous appearance. Alongside the most ancient lava flows, the *Stereocaulon vesuvianum* is flanked by other pioneer species, including red valerian, helichrysum, artemisia and red romice. The pioneering associations prepare the ground for the establishment of extensive brooms, which give a



Roman mole



Quercino mouse



Hoopoe

characteristic appearance to the slopes of Vesuvius, especially during the blooms. To better divide the various uses of the Vesuvian species, we prefer to write a list divided into herbaceous, shrubby and arboreal species.

The main spontaneous herbaceous species are: the straccia-brache, the horned poppy, the common poppy, red valerian. The main shrub species are: the vesuvian broom, the broom of the charcoal burners, the odorous broom. The main tree species are: the holm oak; the chestnut tree; the strawberry tree; the laurel; the poplar that, in addition to delimiting the plots of land, is the substrate of the famous pioppino mushroom locally known as "verace" (true); the pine trees, among which the domestic pine, the maritime pine, the Aleppo pine. The most important cultivated species are: the cherry tomatoes of piennolo; the lotus locally called legnasanta; the apricot with the Pellecchiella di Somma variety; the red mulberry; the hazel tree; the willow whose branches are used to tie the vine and are called vinchi; the domestic pine tree or nuts pine tree; the walnut tree; the olive tree and the numerous grape varieties among which we must mention the piedrosso, locally called "pere 'e palummo", and the aglianico wine which together make up the famous red Lacryma Christi and the white vines "coda di vole" and falanghina. It is precisely in the fertility of the volcanic soil that the secret of the excellent wines produced in Terzigno lies. The soil, rich in minerals, glasses and crystals, reflects the sun's rays from below, contributing to a perfect ripening of the bunch. The name of the renowned Lacryma Christi wine, famous all over the world for its fruity aroma and its intense smell who recall the Vesuvian brooms, has very ancient origins. According to a popular legend, the first Vesuvius bunch of grapes would be born from a tear of God, moved by the sight of the territory. The legend is opposed to the scientific interpre-



Genista aetnensis



Pine trees vegetation on the territory



Excursion of the students from the Terzigno high school in the pinewood

tation according to which the wine, once fermented, was filtered through socks that caused the product leak drop by drop, as if it were weeping. The Piennolo cherry tomato is another of the delicacies produced in Terzigno, whose cultivation has very ancient origins. With their oval or slightly point-like shape, tomatoes have a lively and intense, sweet taste and acidulous at the same time. On the slopes of Vesuvius, moreover, from the pressing of the olives arises an oil, exported throughout Italy, and not only, with a strong taste and high digestibility.



Villa Dora olive tree grove

Culture between art and traditions

With an important experience handed down from generation to generation on the working techniques of the land, the Terzigno families have always been careful to ensure the highest genuineness of the products. Villa Dora is a family winery company, also well-known for the production of oils. In fact, the oil of Villa Dora was already used in 1800 in the Vesuvian hospitals for patients suffering from stomach problems; this was used because, unlike other oils, it is poor of fats, light and therefore easily digestible. The current estate on the slopes of Vesuvius was founded in 1997 by Vincenzo Ambrosio, inspired by the passion and the experience of who knows this territory very well. Olive trees and vines already existed, however a radical restructuring of the crops was carried out to create the basis for a high quality production. In this way organic farming practices started and every phase of the company's activity operated according to the lowest environmental impact. The company's business follows an happy and ancient family tradition. Symbols of Villa Dora are the dolia, or amphorae in which the wine was kept before the eruptions of 1906, 1929 and 1944. In addition to the production of Lacryma Christi, Villa Dora is also known for the production of another type of wine



Villa Dora wine cellar

obtained from the mulberry tree, present in three varieties Gelso-nero (black Mulberry), Gelsorosso (red Mulberry) and Gelsobianco (white Mulberry). Wine bottling has evolved over the decades and Villa Dora, while maintaining the traditions, uses the above machinery: the empty bottle is placed between two iron bars that keep it stable, then it passes on a rubber mat and enters the machinery structural heart. Here the bottle is sterilized with liquid nitrogen, then the wine is placed in the bottles and as a last step cork is placed as a stopper. Finally, the bottle is labeled and prepared for sale and shipment. The wine cellars of Villa Dora have a very important structural feature: they were dug into the rock and the Vesuvian sand at the time of construction. The use of volcanic stone is fundamental, as it is insulating: this allows a fermentation at a stable temperature that is also suitable for changing seasons. In fact, the wine cellars keep the temperature cold in summer and warm in winter. The Emblema Museum, a splendid exhibition space for Modern Art, is located in the home-laboratory of Maestro Salvatore Emblema and collects his artistic production. The art of Salvatore Emblema represents a significant phase of the Italian post-war avant-garde. His art consistently continued, throughout his career, to question the meaning of painting beyond the two-dimensional illusionism, towards the inclusion of reality itself as a component of one's creativity. Moreover, Emblema represents an interesting case in the strategies of the art world: this great artist was a "solitary" who never accepted to adhere to any artistic current and to any pictorial style. His goal was to create a new type of painting by himself: he uses the jute with a wide weave, also using the process of detachment, made by taking off the threads so that the light filters through the canvas. He did not imitate the light, but he included the light in his work. The painting, or rather the dyeing of the paintings, is made with colours made of earth and



Studio of the artist Salvatore Emblema with self-portrait



Pupils visiting Emblema Museum



I.S. "STRIANO - TERZIGNO" IPSEOA - STRIANO (NA)

minerals, taken from the environment where the artist lives, on the slopes of Vesuvius. During all the years of his career, and still today, Emblema is much appreciated not only for his paintings but also for different ornamental elements such as doors or beams. Terzigno was a progressive and demanding achievement, the final stage of an artistic and intellectual journey that led Emblema faraway from the shadow of Vesuvius, in Rome, in France, in England, in New York between 1956 and 1958, during years in which, even for artists, it was certainly more difficult to move than it is today. Only after having completed all these journeys, Emblema felt mature to be able to stay in Terzigno. His pictorial idea was a poetic sign of surrender in front of a great Vulcano, the declaration of non-belligerence for a possible cohabitation; this is why he left his works outdoors so that nature contributed to the result. The Emblema Museum was founded on October 12th 2000 thanks to the participation of the Municipality of Terzigno and other major institutions, including the Vesuvius National Park Authority. The artist's house opens its doors to all art lovers, and especially to schools, actively collaborating in the creation of educational workshops. The parish "S. Antonio di Padova" is known for the miracle that took place thanks to the saint whose it carries the name. According to the history, after a series of volcanic explosions, the evening of June 4th, 1929, suddenly, the lava stopped in front of the statue of St. Anthony, dividing into two branches. Inside the church there is a plaque that recalls this event. Cava Ranieri is not located in the centre of Terzigno, but in a territory difficult to reach if you do not know it. It is a naturalistic-geological spectacle of the Vesuvius National Park area. It presents within it remains of some ancient Roman villas, in which they were found very important archaeological finds. From the excavations emerged three structures called "villa 1", "villa 2" and "villa 6" that, today, due to lack of funds they have been re-built.



The miracle site: S. Antonio in front of lava arrest at about 200 metres from the Church



Cava Ranieri Terzigno



*Participants some pupils of the third and fourth classes of the science, human science and language High School of Terzigno
Coordinated by Teachers:
prof.ssa Rosaria Bonifacio,
prof.ssa Elvira Sbarra
School principal: **prof. Rosario Cozzolino***

MUNICIPALITY OF TORRE ANNUNZIATA

Institutional greetings by **VINCENZO ASCIONE**

Mayor of Torre Annunziata

Torre Annunziata is a seaside town located a few kilometres from Pompeii and the Sorrento and Amalfi coast. It has a wide beach of volcanic sand and a port, the third of Campania for dimensions after Naples and Salerno, as a tourist-commercial aim. The Vesuvian Baths, thanks to the extraordinary proximity to the sea, are among the main points of reference of the Neapolitan province for the care of body, thanks to the presence of alkaline, earthy, bicarbonate salt water, very rich in iodine: a regenerative treasure known as early as 64 AD, when the waters gushed inside the sumptuous patrician villas of the Roman era, such as the Villa di Poppea. solo uno fa rivivere ancora l'antica tradizione dell'arte pastaia: il pastificio Setaro. Il Santuario dello Spirito Santo (inaugurato nell'anno 1880) e la Basilica della Madonna della Neve (inizio costruzione anno 1319 ad opera del principe Niccolò d'Alagno), dove è collocato il trono della patrona della città, rappresentano due luoghi religiosi di grande pregio storico-culturale. And it is just this last one, together with the Villa "B" not yet visible, attributed by scholars to a certain Lucius Crassius Terzius, to characterize the important archaeological area of the Oplontis excavations. The Villa of Poppea Sabina, second wife of Emperor Nero, dates back to the first half of the 1st century BC and is included in the list of UNESCO sites as a World Heritage Site. It is a majestic residence, very large to the point of containing even a small thermal facility. Inside, in addition to the magnificent frescoes on the walls, precious jewels, coins and archaeological finds have been found, a part of which are exhibited in the Museum of the identity of Palazzo Criscuolo, located in the historical centre of the city. In the Museum, moreover, are exhibited weapons (guns, pistols and sabers) belonging to the collection of the Museum of weapons, made at the Royal Factory of Arms (1758 under Carlo III of Bourbon) and now open to the Spolettificio (Military Fuse Factory). Torre Annunziata was also the city of white art, with nine mills and thirty pasta factories. Of this last ones, only one brings the ancient tradition of pasta-making back to life: the Setaro pasta factory. The Sanctuary of the Holy Spirit (inaugurated in the year 1880) and the Basilica of the Madonna della Neve (Madonna of the Snow) (beginning construction year 1319 by Prince Niccolò d'Alagno), where the throne of the patron saint of the city is located, represent two religious places of great historical cultural value.

THE BEAUTY OF PAINTINGS IN THE POPPEA VILLA of Torre Annunziata

Nature and Culture. This is the starting point of our journey. In the streets of our city we researched and found ancient examples of how, in our land, nature becomes culture and, above all, a culture of knowing how to live and how to eat with care, passion and close attention for the ingredients.

Also this year the educational path involved children from the infancy, primary and secondary schools. In the streets that lead us to our school we rediscovered memories of the past, but also traditions still alive, which make Torre Annunziata a unique example of how the Mediterranean diet, intangible UNESCO heritage, had very ancient origins. One of the main foods of the Mediterranean diet is pasta. And precisely in Torre Annunziata, in the heart of the Gulf of Naples, the art of pasta makers has a centuries-old tradition. Even before Gragnano, pasta is produced in Torre thanks to the optimal conditions offered by nature: the port, the air and the climate, facilitate drying processes and make the pasta of an inimitable quality.

The real pasta of the area of Torre Annunziata, in fact, has a long cooking time and this means not only that it is better, but also that it is linked to a culture of food very far from fast food and rather close to new trends, we think of slow food, for instance, which tend to rediscover the food tied to moments of sharing and conviviality, even as family gathering. Spending time on cooking means spending time thinking, chatting, being together.

With the students we discovered that the history of Torre



I.C. "GIACOMO LEOPARDI" - TORRE ANNUNZIATA (NA)

experienced a turning point with the construction of the river Sarno stream in 1593, when the feudatory of the city of that time, Count of Sarno Muoio Tuttavilla decided to bring the waters of the river, to exploit them: the water was used to activate flour mills for the production of pasta. The choice of this city, at the time a small town inhabited by fishermen, farmers and small artisans, was born from a careful analysis of the context: the geographical features of the area allowed a sufficient jump to the water to operate the millstones; thanks to the sea it was possible both to receive the grain from Puglia and to transport the finished product to the nearby and rich market of Naples; the roads from Torre to Naples were safer than those from Sarno to Naples.

This is a first example of how nature and culture, in this case that of the engineers who build the canal, meet each other, modifying the territory.

In 1850 the first pasta factories were born. The mild climate of the oplontis area, the absence of cold air currents, the sea opposite and the Vesuvius behind it, made the drying process "air" of the pasta easier, which took place on typical bamboo canes.

On the roofs of the houses of the ancient Torre Annunziata the pasta was spread out and thanks to the warm and light breeze, it dried naturally. In the Murattiano district, the one in which our school is located, stands the ancient Pastificio dei Fratelli(-Brothers) Setaro where, since 1939, three generations of pasta makers have handed down the art of pasta, the white art.

Even today, the pasta is processed using a handcrafted method, with bronze wire drawing machine, natural drying and produced only with Italian wheat.

The pasta factory is built with lava stone, an element that not



only - as mentioned in the site - is a symbol of the hard work of the family that, through time, managed to maintain the ancient art of pasta production, overcoming the difficulties due to the success of industrial processing, but it is also one of the elements that allows a good drying of the pasta.

During the visit to the pasta factory children discovered the semolina from which pasta is made, the many qualities produced, the fast way, all hand made, by which, even now, pasta is weighted and packaged by expert hands.

And thanks to this magical meeting between nature and culture that today the Setaro (Pasta Makers) export all over the world, from China to the United States. Beside pasta, the Mediterranean diet is rich in fruits, those same fruits that can be found on the frescoes of the villa of Poppea.



In Roman times Torre Annunziata was called Oplontis. In the Villa of Poppea we can see how were the villas used by the Romans for the holidays, for the OZIUM. The villa was built around the middle of the first century BC.

Poppea Sabina was the second wife of Emperor Nero and was on holiday in our city. Subjected to restoration and rebuilding after the earthquake of 1962, at the time of the Vesuvius eruption it was abandoned. The heartquake that had been before the eruption had frightened the visitors. The villa was found by the excavations that there were from 1964 to 1984.

The excavations at some point had to be stopped because there are our homes and our buildings on and around it.



I.C. "GIACOMO LEOPARDI" - TORRE ANNUNZIATA (NA)

The arcade has a simple panel decoration with red and yellow compartments. The columns plastered in white, created an embroidery and were all around the side bodies. The roof was decorated with plant motifs. You could walk indoors, in the shade and you had a view of the garden. Even the huge hall had a large window from which to continue to see the green. Among the frescoes of the villa in addition to the splendid peacocks between columns and the masks with beautiful colours, you can discover a beautiful wicker basket filled with figs, of effective pictorial rendering, transparent glass jars, full of pomegranate, a wicker basket full of fruit and spikes covered with a very thin veil. The archaeologists' studies found that in the garden there were lemons and two chestnut trees. In the greenhouses aromatic plants were cultivated, in the garden they were found imprints of oleanders and plane trees. The kitchen, with the stone fireplace and the waste water collection tank, shows a large space dedicated to preparing food for the guests of the villa. In short, the Villa allowed us to compare ourselves with our origins, with the richness and the charm of our culinary traditions. Through the streets of our city history is alive, it is present and our children took it over.



PARTICIPANTS

THE PRIMARY SCHOOL

3A, 5 YEARS (SCHOOL MURAT)

3A, 3B, 3C, 5 YEARS (SCHOOL CAVOUR)

PRIMARY SCHOOL

1A, 1B, 1C, 1D (SCHOOL CAVOUR)

3A, 3B, 3C, 3D (SCHOOL CAVOUR)

1A (SCHOOL MURAT)

THE FIRST AND THE SECOND CLASSES A, B, C, D
OF THE JUNIOR HIGH SCHOOL

TEACHERS:

BASCIANO ADELE, BUO ROSALIA CAPUTO ANNA,

CIRILLO DANIELA, DE FALCO GIOVANNA

DI SOMMA ANNAMARIA, GRIMALDI ANTONIA,

MAGAGNOTTI ANNALISA, PALMIERI ANNUNZIATA,

PAPA EMMA, MARIA VILLANI

SCHOOL PRINCIPAL:

ANTONELLA D'URZO

THE RIVER SARNO: STORY OF A GOD WHO BECOMES MAN

The project under consideration was developed by a group of junior high school pupils, belonging to the second classes. The topic was chosen in order to enhance into students the sense of belonging to their neighborhood and to promote the respect and protection of the environment to which they belong. The river Sarno, in fact, after crossing

39 municipalities in the provinces of Salerno, Avellino and Naples, ends its course of just 24 km, right on the oplontine coast, running in front of the famous rock of Rovigliano. The students had the opportunity to retrace the story of the river, once cited by poets and writers and today sadly known as the most polluted river in Europe.

The project was divided into three phases: in the first phase students experimented with a wide repertoire of iconographic and literary sources, through which they reconstructed the story of the river over the centuries and analyzed the rich set of legends flourished since the time of the first settlements in the river valley. In ancient times, Sarno, like other famous rivers, favored the development of human civilization for which it was adored as a god. The most famous iconographic sources among those received portray the river as an old half-naked with a beard, lying on one side in the act of holding a vase from which water flows and surrounded by river plants such as reeds and papyrus.

PARTICIPATING STUDENTS:

II A: **Avagnano Emanuela, Chierchio Giovanna, Ciaravola Chiara, Izzo Maria Rosaria, Scarpa Adriana, Veropalumbo Salvatore.**

II B: **D'Amora Umberto, Fattorusso Salvatore, Giuseppe Scarpa, Setaro Sebastiano, Sorrentino Christian.**

II E: **Erica flower, Scognamiglio Sabrina, Siano Annarita, Siano Lucia, Siano Stefano.**

TEACHERS:

Giuliano Laura, Palazzo Sonia

SCHOOL PRINCIPAL:

Mariantonietta Zeppetella Del Sesto



Sarno river in a fresco of "Casa dei Triclini" in Pompeii.

I.C. "PARINI-ROVIGLIANO" - TORRE ANNUNZIATA (NA)

This portrayal is found in a Pompeian fresco of the Casa dei Triclini and on the font Helvius, an ancient Roman marble basin in the municipality of Sant'Egidio of Monte Albino (SA), on whose sides the god Sarno takes two allegorical images, that of a young man and that of an old man with evident allusion to the source and the mouth. Another significant testimony is a mask preserved in the Provincial Archaeological Museum of Agro Nocerino (Nocera Inferiore - SA) which depicts the Sarno as a bull with a human face; the mask, lacking of all the part underneath the nose, shows two holes on the forehead, presumably for the insertion of horns. The river deities were, frequently, in antiquity depicted in the form of bulls in the light of the violence and

the impetuosity of the river's waters. There are also several literary testimonies about the Sarno river, from Virgil who mentions it in the VII book of the Aeneid, to the Greek geographer Strabone who, in the Augustan age, speaks of the Sarno as a navigable river that allows the arrival and departure of goods. And yet Seneca and Stazio underline the inhabitants' idleness along the banks of the river and the amenity of the Sarno valley. Suetonius, in the 2nd century AD, handed down the legend of the young Epidius Nuncionius, plunged into the river Sarno and reappeared in the form of deities with the horns: etiological myth to explain the iconography of the rivers. Testimonies from the Middle Ages attest to the presence, along the river, of numerous mills and at the beginning of the sixteenth century the poet Jacopo Sannazzaro left of this river one of the most beautiful descriptions attributable to a watercourse. Still at the end of the eighteenth century, the traveler writer Henry Swinburne defined the Sarno's waters the clearer and abundant of eels and shrimps.



Fontain of Publio Helvius (also known as the Fountain of San Nicola - S. Egidio from Albino Mount - SA)



Face of the God Sarno - Provincial Archaeological Museum of Agro Nocerino - Nocera Inferiore (SA)

I.C. "PARINI-ROVIGLIANO" - TORRE ANNUNZIATA (NA)



Filippo Palizzi (1818-1899), Women washing at the river Sarno

In the second phase of the project students analyzed the disaster of river pollution and the consequent environmental and hydrogeological instability.

The current state of the river is the result of years of illegal discharges of the tanning industry, in the so-lofrano pole in the province of Avellino, and of the

tomato transformation factory which have poured its processing waste into the watercourse to avoid to pay taxes on the purification of discharges. To worsen the situation the general negligence of citizens who pour their waste on the banks of the river and the state of inadequacy of sewage systems. All of this created an extremely precarious environmental situation and although since 1973 a special project to rehabilitate the entire Gulf of Naples began and in 2003 the Regional Park of the river basin of the Sarno River was established with the aim of enhancing the river path and the historical, cultural, environmental and archaeological heritage of the territory, today no conclusion has yet been reached. The deterioration of the Sarno river is an example of the poor application, in our Region, of the rules concerning the environmental protection. Already a study by the National Health Institute of 2002/2003 reported a contamination of faecal bacteria of about 2 million



Sarno mouth, Rovigliano - Torre Annunziata

I.C. "PARINI-ROVIGLIANO" - TORRE ANNUNZIATA (NA)

times higher than the limit for the exhausts of the purifiers and the presence of salmonella and cholera vibrio. Those who live along the river Sarno have more chances of getting cancer of the urinary tract and in the next few years there will be cases of prostate and liver tumors. The first step to repossess the water resources of the river Sarno and relive the descriptions of the ancients in which the spring waters were rich in trouts and eels, is to proceed with its reclamation and de-pollution and finally start the network of purifiers in the various districts, allowing the rebalancing of the ecosystem. The recovery action of the river Sarno would allow the enhancement of cultural, archaeological and natural heritage massively present throughout the valley with a positive development of the economy and, consequently, of employment, hosting for example fairs and dedicated festivals that will revive the territory. In the last phase of the project students interviewed some inhabitants of the Rovigliano district of Torre Annunziata, gathering on one side the testimonies of a past in which the river was still a pleasant place to go fishing and recording the discomforts on the other one the daily difficulties of those who live along the river today.



Discharges and waste in the river Sarno



Students in some phases of the project.

FROM THE VESUVIUS TO THE SEA: nature, landscape, perfumes and flavours in the ancient Vesuvian villas

Our school, "G. Pascoli", participated, already last year, in the project "Citizens of the UNESCO site "with a path entitled "At the table with the Oplontini", with which, starting from the observation and study of the frescoes in the Villa of Poppea, we mentioned the eating habits of the ancient Oplonti.



This year, following the theme "Nature and culture", our journey starts from the observation of nature, which in various ways was always present in everyday life: the frescoes in the ancient Vesuvian villas, as well as the various findings found in them, as well as gardens and green spaces are a clear testimony. Our study focused on the importance of plants and

flowers not only as the ornamental elements of the ancient villas but also as fundamental elements for the production of perfumes.

A few years ago, the study of a garden, located near the Pompeian amphitheatre, known for its peculiarity as "garden of the perfumer", revealed the presence of pollens and some fragrant essences (lily, myrtle, violet, rose) Their discovery, together with some inscriptions and other findings, allowed us to hypothesize the existence of a craft production of perfumes that used olive oil as a base, unlike the modern one, based on alcohol.

OPLONTIN SHOP OUR WORKSHOP: SCIENCE OF THE PERFUME



The study on the essences, the plants and flowers used in the antiquity for the preparation of the perfumes pushed our curiosity: we made a small laboratory for the production of a perfume: "The science of the perfume in an oplontin shop". We produced a small quantity of cyprinum and rodinon (two perfumes of the era) mixing olive oil, spices and herbs made in a mortar (and a pinch of honey). Mediocre result (also for short time available!) but very interesting. we obtained another type of perfume from maceration in omphacia of flowers and plants collected in our territory: wisteria, lavender, laurel, mallow and citronella.

THE ESSENCES

By studying pollens, woods and traces left by the roots of plants in the soil, but also through the representations of plant motifs in the frescoes of the Casa del Bracciale d'Oro (House of Golden bracelet), it was discovered that in Pompeii it was already existing a particular species of rose, the Gallic Rose and the Gallic Rose Versicolor. The palynological investigations revealed that roses were cultivated in the so-called Casa del Profumiere, better known as Giardini d'Ercole. These, together with lilies and violets, were the essences for the preparation of perfumes, whose oily base was provided by the olive trees cultivated in the same garden. A fragrant oil, Oleum rosarum, was taken from roses macerated first in oil, then in wine and subsequently squeezed.



In regard of the study of the production of perfumes in the antiquity we make reference to two works that come from the ancient world: "the odour" of teofrasto of ereso (iv century b.c.) and the naturalis history of pliny the elder (i century a.d.). both texts analyze the various types of scented essences, which can be obtained by flowers, barks or resins, and the techniques for the production of the scented unguents. For the preparation of the perfume two elements are essential: juice and essence. The first consists of the various types of oils, in which it is steeped, the second element is in fact the smells. this allows us to understand how the old perfumes were to be made.

UNGUENT AND BALSAM CONTAINERS:

Our research could not avoid talking about the containers in which the perfumes were stored.

In fact, in parallel with the perfumery industry, the glass industry that produced the balsamari was developed.

The most used containers were the Egyptian alabasters, carved in a block of the homonymous mineral.

Others perfume holders very common were, the aryballo and the oinochoe, a small jug, built with the most varied material: ranging from simple terracotta to gold. Finally, among the various jars and lids of the Roman matron, we could also find the pyxis, a small cylindrical box with a lid in bone, bronze or glass. Starting from the first century BC glass is the preferred as material for the production of the most widespread balsamarium, characterized by a tubular body and a rounded bottom.



The ancient perfumers, the unguentarii, weren't acknowledged on the distillation, introduced in Europe by the Arabs only in 1100 AD. The verb "Macerare" is the term that allows us to understand how the old perfumes were made. In fact, Roman perfumes had a solid consistency or oily, but never were liquid. To get a perfume, therefore, it was necessary to use a greasy base that could be fat or bees wax for the perfumes less refined, maybe produced at home, while, for the most requested fragrances and elegant perfumes were used various oils such as olive oil, of bitter almond or sesame.



Particular attention deserve the balsamari in forms of colombina that reproduce the shapes of a little bird and that remember our vials: once filled they were sealed on flame and to be able to take the perfume it was then necessary to break the beak or the tail of the animal.



Imaginative is the use that is made of the shell of the pecten genre: a valve is used to contain the ointment, the other serves as a lid. In fact, a Roman matron could never have sprayed her favorite perfume, as we do today, but she would have opened a pyxis to extract a fragrant cream with which to spread on her own body



In Pompeii, 1,200 balsamaries and glasses unguentaries have been examined, of which only 150 conserved residues, while from oplontis comes from 16 unguentaries. The findings of oplontis come from the imperial villa and the substances contained in the phials are precious; there has been recovered substances as the essential oil of postemon cablin, that is the patchouli (type of perfume, imported by India, and Lemon, at that time thought as an exotic fruit.



Different archaeological testimonies reveal us that in pompeii it was particularly intense the commercial activity related to perfumes and unguentaries exported to distant countries.

Already in the excavations of 1750 they were found numerous testimonials on the use and the production of perfumes in the vesuvian city, so that these activities had been impressed on some paintings as in house of the vetii.

THE HOUSE OF THE GOLDEN BRACELET

For our path, the Casa del Bracciale d'oro (house of the Golden bracelet) represents a point of great interest as the frescoes found show a clear testimony of the attention to the green spaces and gardens where you could experience the pleasure of living, immersed in a refined beauty made also of paintings with cultured literary references. The frescoes depict lush gardens that open onto green spaces in an ideal continuity, floor mosaics with colored marble and spectacular water features. The garden has a fountain in the centre and on the sides there are two columns decorated with heads and paintings depicting women lying down.

It reproduced a beautiful Viridarium rich in various types of plants and enlivened by Marble Herms and birds of various species. The walls show an imaginary garden seen through a large window that opens across its width. The fauna and flora are represented with great fidelity. Among the birds we recognize the Teal, depicted as it rises in flight, the Nightingale, the Hooded Crow, the Gazette. Oleanders, arbutus, Pine, Roses stand out among the plants.

Each element is accompanied by a possible symbolic meaning. In fact, the Date Palm, a symbol of victory and immortality, has been recognized; Laurel, sacred to Apollo; the Strawberry tree, a symbol of eternity; the Poppy, dear to Demeter; the Pine, symbol of fertility and sacred to Cybele; the Viburnum, consecrated in the triumphs; the Oleander poisonous symbol of death, and the Rose, symbol of love and sacred to Venus. In the same way it has been possible to recognize also symbolic meaning in the species of birds, as in the case of the Dove sacred to Venus, a symbol of conjugal fidelity or the coturnice symbol of the love.



Located in the archaeological complex of Pompeii, the house of the golden bracelet is also called the house of marco fabio rufo. It has its name for the finding of a golden armyle at the wrist of one of the bodies killed by the lavic eruption, found in its inside the bracelet, of the weight of 610grams, is composed by a lace that ends with two heads of snake, whose eyes are represented with precious stones, which stand with a mouth a medal with the representation of selene.



Fresco

THE ANCIENT ROSE OF POMPEII



In the classical period, Campania was, for several centuries, one of the most important centres for cultivation and production of roses in the Mediterranean.

The rose had a great variety of uses: from that of ornamental plant with strong ritual meaning, to the creation of products based on petals and buds that had to do with nutrition, health and well-being or in cosmetics.

This is confirmed by the discovery of numerous ampoules containing perfumes (Lekythoi) and the various shops and laboratories of perfume production in Pompeii.

The red rose of Pompeii was generally associated with the Gallic Rose; the bright red colour and the ability to flower again and again, characters clearly described by the ancient authors, oblige us to consider also different and suggestive hypotheses, which must take into account that both these characteristics are typical of the roses of the Far East.



WORKSHOP "OFFICINA OPLONTINA, THE SCIENCE OF THE PERFUME"



Working stages



Pompeian ampoules in glass



S.M.S. "G. PASCOLI" - TORRE ANNUNZIATA (NA)



MUNICIPALITY OF TORRE DEL GRECO

IN THE SHADOW OF VESUVIUS THE NEW VESUVIANS: "LET'S DO IT SOON"

Description of the project

The participation in the competition offered students the opportunity to develop a comprehensive reflection on their territory, preparing an itinerary focused not only on the many archaeological and artistic emergencies in Torre del Greco and on their state of conservation, but also on the landscape and on the work of man. The guiding principle from which the students' research departed and that unified them, was "the odorata broom" of Leopardi, in its physical presence, in its mental and emotional landscape of many pupils that live there, near Villa of the Brooms or, more precisely, Villa Ferrigni, where

*"The memory of him is still recent in those places
where in May every year the brooms bloom again,
that yellow sea that had to dazzle, around a
century ago, the tired eyes of the Poet". (E. Carafa Capececiatro,
History of a Country House, Bari, Laterza, 1934, page 39)*

Students were interested in the Villa's history, through visits in agreement with the Ente Ville Vesuviane Foundation. Their interest was also into the stratification of its architecture, up to the poet's "recipe book". Students took pictures and wrote short texts, used to create a brochure and a bookmark.

A work that was above all the reconstruction of the vast emotional echo evoked by the text and the leopardian place in who, during millennia, lives "here on the arid back of the formida-



Villa of the Brooms



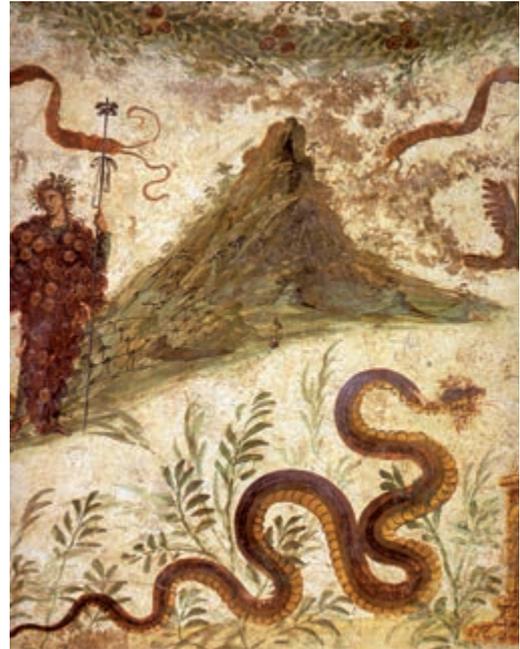
Villa of the brooms, drawing of the year 1912

bile "exterminator Mount Vesuvius"

In a consequential way, another group of students worked on the native Vesuvian cultures, depicted in a leopardian way in the portray " Peasant that cultivates the vineyards, which hardly feeds the dead incinerated clod in these fields".

Analyzing the first and fascinating iconographic and literary testimonies, pupils discovered the fresco of the fourth style found in the atrium of the Centenary house in Pompeii, now at the MANN. Bacchus - Dionysus, standing to the left of a high isolated mountain, with the slopes covered by rows of vines supported by piles, as was the Vesuvius before the eruption of 79 AD, is depicted himself as an enormous bunch of grapes, with the body covered with berries, except the head, the hands and the feet and is characterized by its classic attributes, the thyrsus in his left hand, and the kantharos which gives to a panther at his feet. In the fresco at the top there is a curved garland with ribbons, on which a bird rests, while at the bottom there is a snake, which symbolizes the protection of the vineyards, which winds between the myrtle tufts sacred to Venus towards an altar with an egg, symbol of procreation. This is a celebration of the Vesuvian fertility, just as it appears in a famous epigram of Marziale, Ep. IV, 4:

"Here is Vesuvius, which yesterday was still green with the shadows of vines: here famous grape juice from the wine press filled the vats. Bacchus loved this dewlap more than the hills of Nisa: on this mountain yesterday the Satyrs still performed the circle. Here was the city of Venus, to her most liked than Sparta; here was the city that repeated in its name the glory of Hercules. Everything lies submerged in the flames and in the dark ash: gods wouldn't have wanted that a such massacre were allowed to them". So students questioned about the "famous



Bacchus and the Vesuvius, mid I century A.D., fresco in IV style of the Centenary House , MANN



grape" and contacted and interviewed a young Vesuvian wine-maker and viticulturist. An important comparison to illustrate the role of safeguarding of such a delicate territory carried out by indigenous crops and the possibilities of work in our land.

A further stop on the route was the ancient "piennolo" tomato, so named for its characteristic lace at the end, which has an exclusively Vesuvian cultivation. About it students collected several legends, for example that of the fishermen's wives that used the fishing nets technique to create the mesh of "piennolo". Above all students were interested in the representation of the tomatoes' bunch in the symbolism of the Crib, where it represents the month of July, discussing it with an amateur – a craftsman from Torre del Greco and photographing specimens of his collection. Following the traces of the disappeared "populated seats" "oppressed by the volcanic igneous force", a group of students studied Villa Sora, through researches, visits and the production of a short video, authorized by the Department for Natural Heritage Protection. Villa "d'otium" (idleness) like the one of the Papyrus, located in the most ancient district of Torre del Greco, from which it takes its name, is part of that extraordinary residential stratification which Strabone wrote in his works about, that from Capo Miseno went to Punta Campanella and that hosted the imperial élite. Already known in the local chronicles of the seventeenth century, it was the object of the eighteenth century Bourbon excavations in the course of which were found, among other things, the Satyr pouring and the bronze identified with Hercules who kills the deer, now at the Archaeological Museum of Palermo.

During the nineteenth century the villa suffers from a period of abandonment and looting, but important testimonies come to light that seem to confirm the hypothesis that the villa belon-



Il "piennolo", DOP vesuvian brand



The cherry tomatoes of piennolo and the sovre (sorbe) but also the grapes are made of wax with the same eighteenth-century technique, instead other fruits and vegetables are of polychrome terracotta. Photos kindly granted by Lello Auricchio

ged to the imperial family. In the middle of the century events of expropriation prevent the possibility of continuing the excavations in the area now belonging to the Municipal Cemetery. It will be the end of the century the adventurous recovery of the work, carried out by a volunteer archaeologist, Giuseppe Novi, a scholar figure to be studied. Today the site is protected by the Pompeii Archaeological Department and is managed in agreement by the Vesuvian Archaeological Group, an association with a long and meritorious history in the field of territorial protection.

Of a villa that extended for over 200 metres, today there are only wall structures in a reticulated work, *cocciopesto* floors and frescoes of the fourth style, that inspector to the excavations of 1989 thinks to be similar to those of the *Domus Aurea*, corroborating the thesis that the entire complex belong to the imperial family. Through a series of lessons and comparisons on the experience of the exhibition "Terrae Motus" hosted from September to December 1984 in Villa Campolieto still under renovation, students developed a unique path.

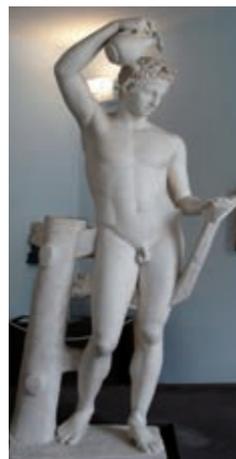
After the 1980 earthquake, the gallerist Lucio Amelio called together about seventy international contemporary artists to create a unique artistic panorama, a collection that, after Villa Campolieto and a series of major European cities, has today found a permanent location at the Royal Palace of Caserta.

The close link between the catastrophic event, territory and civil function of the art expressed in the first exhibition was clear to students who were very impressed by the famous work of Andy Warhol, who wrote that famous "Hurry up". They reworked it by taking on the individual and collective responsibility about "Let's do it soon" to write their own future on their territory.

Therefore each of them carved out a place, a monument, a



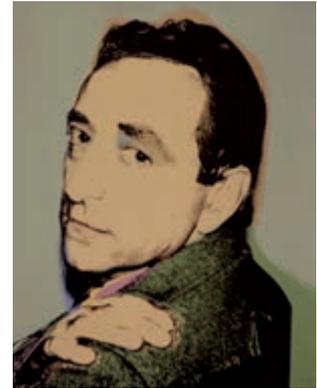
Villa Sora, details of the remains from the sea area with traces of wainscoting and colour. Opus reticulatum



Satyr pouring from Villa Sora, from a bronze model of Prassitele, 1 century B. C. (?), Marble, 1.63 cm, Palermo, Archaeological Museum. One of the works that the Bourbon royals carried with them at the end of 1798, fleeing from Naples to Palermo. Probably the work was placed at the center of an exedra. The satyr is represented as a wine-bearer of Dionysus. The gently serpentine composition, the slenderness of the young body, the mellifluous recline of the head make the work one of the best among those exhibited in various European museums.

landscape, a theme inherent in their city and studied and analyzed it, expressing their own personal point of view. This route also made students compare with their memory and current events, making them meet extraordinary men, such as Gennaro Vitiello, a European intellectual from Torre del Greco, who left an unforgettable description of one of the most admirable Vesuvian sites, Villa Prota.

*Andy Warhol,
Lucio Amelio,
fotografia colorata
e serigrafata*



On november 26th, 1980 "Il mattino" intited on its first page "let's do it soon", referring to the urgent rescues to the populations damaged by the devastant earthquake. lucio amelio will go to new york to organize the "terrae motus" exhibition, carrying with him the page of that ne-apolitan newspaper. warhol created a work called "headlines", re-elaborating the newspaper text. he works on the format and on the chromatic tone of the original and creates the triptic "hurry up", three monumental canvas to amplify the resonance of the urgency.

WELCOME FRIENDS!

An Itinerary for young tourists in Torre del Greco

Description of the project

The Comprehensive School Don Lorenzo Milani has been involved for many years in the planning and experimentation of activities aimed at instilling in students, through the acquisition of a study method and transversal skills, the knowledge and enhancement of their territory, in order to recover, enhance and preserve the environment and the culture of the place. In this context, the proposal of the UNESCO Site Observatory Competition "Nature and Culture", Municipality of Naples 2017/18, is well inserted; it brings the new generations to become interested to material and immaterial cultural and environmental heritage, to strengthen ties with the community and the territory of belonging, interpreting the defense of the plurality of cultural expressions as an essential aspect to guarantee, first of all, a high quality of their life and of their own future".

Our project was based, firstly, on the recognition of the educational value of teaching for projects that implies the transversal nature of the objectives and contents, the integration between the aims, the knowledge and the methodologies and the great importance attributed to the continuity between the various segments of the school that constitute a single training itinerary. From this perspective, the need of expansion / redevelopment of the teaching proposal tends to consider the study of the territory, in its various aspects, a privileged "place" to give concrete meaning to the disciplines, in the lively interweaving of the their relations, following a wide range of proposals in which knowle-



The School of Via Campi Flegrei of the I.C. VII Don Lorenzo Milani, headquarters of the junior high school, is situated at the slopes of the Vesuvius, in the agricultural and residential area of Torre del Greco. The same panorama that you can enjoy from the windows of the school, suggested the subject of the research: the Vesuvius and the City.



dge merges in a unitary way, even though using techniques and methods that are typically disciplinary.

In a broader perspective of Citizenship Education in which the project fits perfectly, the objectives of reference have been identified and can be summarized in some essential points:

1. To promote active, aware and supportive citizenship, as a personal formation, according to the principles and values of the Italian Constitution, of the international treaties and the documents of the fundamental rights of the European Union, in multicultural contexts;
2. to translate the principles of citizenship, democracy and legality into the cultural heritage of individuals, into models of life and coherent behavior;
3. to enhance the educational co-responsibility pact;
4. to act according to the practices of civil coexistence, of respect and solidarity;
5. Involving schools and voluntary groups present in the Territory.

It has been noted how the evolution of society has often determined the little consideration of the historical, cultural, artistic and environmental heritage of our territory, hence the need for an awareness of its changes. Through the study of the roots, events and local traditions, we wanted to stimulate our students to the sense of belonging to the community of origin, as well as constructive and positive interest in common goods and services and respect for the territory: only arousing from an early age such feelings we can have an active, collaborative and conscious community. The aim of this project was therefore to guide young people to know their territory in a direct and playful way through the research, the investigation and the exploration of the place where they live starting from their country, then extending to



The meeting with the agriculturalists of the place has been determining to know the "good" side of the volcano. the particular quality of the land, the climate, the ancient cultivation techniques, permitted the survival of ancient grape variety - catalanesca, caprettone e piedpalumbo - which give wines of high quality and very refined apricots and tomatoes of intense fragrance and sweetness of pulp.



other countries within the Metropolitan City through twinning with other schools proposed by the project.

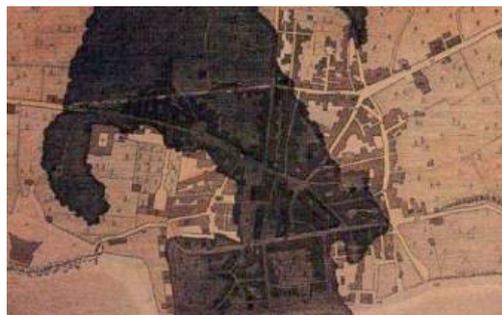
Discovering roots and identity to strengthen the bond with the land, the sense of belonging, the love for culture, the works, the natural and scenic beauties of the city of Torre del Greco, was one of the topics that transversally involved during this year the study of the various disciplines and that brought students, albeit in different ways and times:

- to become aware of the territory, of the natural environment and its elements; to enhance the talent of each participant with educational proposals based on both group experience and personal experience, through the guided exploration of history, art, traditions that characterize the cultural heritage of the city;
- to stimulate the potential of each student to develop the observation critical spirit and his explorative and creative interest;
- to bring out the sense of the group, to be available to the relationship and collaboration with others;
- to develop the sense and the value of the hospitality, to improve the learning of foreign languages, with practical exercises, establishing a direct contact with the tourist / visitor (in this specific case of experimentation between peers).

reflected also outside the school.

The proposals and experiences of the individual classes were varied and the chosen environmental context was diversified;

- on the other hand, the design-organizational methods of the route were common;
- To identify the Vesuvius and the sea as subjects of study was very natural for the group of work;
- our school situated at the slopes of the volcano in an agricultural and residential zone not entirely urbanized, is attended by students accustomed to live in contact with the nature, however



The map of 1794 by Morghen testifies the damages suffered from the city of Torre del Greco after the Vesuvius eruption. The activity carried out by students was about the research of the material evidences and about that huge tragedy.



Great interest and astonishment created the visit to the excavations of the church of Saint Maria del Principio where it is possible to see how the lava flows of 1794 was stopped around the image of the Virgin Mary letting it to remain intact

I.C. "DON LORENZO MILANI" - NAPOLI

they need to rediscover the values of an environment more than ever in danger, as demonstrated by the fires of the last summer that many of them lived dramatically, or the recent discoveries of illegal toxic dumping that resulted in the Vesuvian people an increase in oncological and leukaemic diseases.

Also interesting was the meeting with some agricultural producers, who informed students about the typical crops of the area and about the peculiarities of the cultivation techniques in use. The study of the iconic representation of Vesuvius was the first step towards an approach to the subject of research and also the discovery of the ancient depictions of the Volcano - from the Pompeian frescoes to the Guaches of the Grand Tour, until the 1944 eruption of the Vesuvius shot by Warhol - attracted the attention of pupils to the most tragic aspect but also more spectacular event: the eruptions.

The motto of the city *Post Fata Resurgo* recalls that Torre del Greco was covered eleven times by the lava of the volcano, causing death and destruction, yet each time, like the phoenix, it rose from its ashes. It was therefore the children's will to search for traces of eruptions on the city's territory, in the historic centre as well as in the countryside.

During the inspections they could still find traces of the lava that covered the city for 2/3 in 1794, discover the bell tower of the Basilica of Santa Croce, half covered and visible for only two orders, know the history of the church rebuilt with the the same hands of the Torre del Greco people when, immediately after the eruption, led by the parish priest Santo Vincenzo Romano, the whole city began to work to regain its land.

The other natural subject of Torre del Greco is undoubtedly the sea. The history of the city bears witness to the secular bond that unites it since ancient times. The first documents referring



I.C. "DON LORENZO MILANI" - NAPOLI

to the Civitas, once a fief of the Carafa family, are the requests for dispensation from the incomes on coral fishing. The coral and its production, in fact, characterized the economy of the entire city for centuries, making it famous all over the world thanks to skilled hands of its artisans, to a rare creative talent and a lively entrepreneurial ability that always characterized its inhabitants.

During the inspections and guided educational tours, students developed the idea of creating a sort of guide for their peers who wanted to visit the historic centre of their city. So they drew a map with a route that showed the most important monuments, the most welcoming gardens, the most evocative views, but also the bars, ice cream parlors, the most famous pizza restaurants where you can stop for a brief restorative break or for a tasty street-food. This map became the back of a folding sheet that provided all the necessary information for a visit to the historic centre of Torre del Greco.

We are sure that this educational path contributed, in a decisive way, to fostering the growth of human and intellectual abilities of our students. We would like to educate the new generations to "inhabit the limit", as a border, as a place of our identity, but, which makes us more able to understand differences and interact with them, and at the same time.



Visit to the art High School "Degni" and to the School Museum: a student of S.S.I. Don Milani illustrates the history of Torre del Greco to the students of the S.S.I. Santagata of Portici on the occasion of school twinning



Visit to the Campanile and the Basilica of Santa Croce of Torre del Greco, final meeting of the school twinning with the S.S.I. Santagata of Portici

MUNICIPALITY OF TRECASE

WALKING THROUGH TRECASE

To the rediscovery of the past

Description of the project

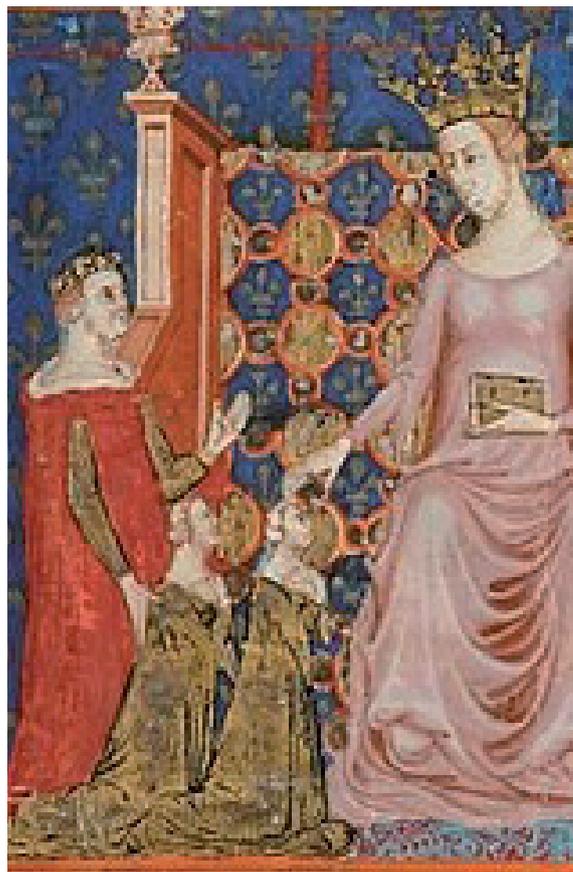
For the third consecutive year, the D'Angiò Comprehensive Institute - Via Vesuvio of Trecase proudly participates in the Competition Citizens of the Unesco Site.

Since the first edition the Competition has been a precious occasion to start, within the Institute, an important path of recomposition of our historical-cultural identity and of recovery of the common roots.

Students of the second and the third classes of the Junior High School, entering the path traced by their own little predecessors, were initiated into the cult of collective memory; they gradually acquired the awareness that in order to fully understand their present it is necessary to religiously preserve the memory of the past.

Accompanied to the discovery of the territory by the referent teachers, students added an important piece to the collective autobiography already traced in the previous school years.

The recovery of intergenerational dialogue, which, requiring slow and relaxed times, challenges the prevailing logic of frenetic living, allowed students to collect testimonies, memories, stories and images of their community and to gain the awareness of the existence of an extraordinary tangible and intangible cultural heritage to be preserved and passed on to posterity.



The Institute Sancia D'Angiò was born as a junior high school between 1967-1968, when it began autonomous from the junior high school of Cardinal Prisco of Boscotrecase, which was a branch. from 2000-2001, according to the reform of school autonomy, the school becomes a comprehensive institute. in 2015 the institute joined together with the school of Via Vesuvio, changing its name in D'Angiò- Via Vesuvio.

The aims of the project

Re-educating students to the sense of historical time, stimulating the precious intergenerational dialogue, stimulating the sense of belonging, promoting the recovery of local memory and the reconstruction of the historical popular identity: these are the main educational aims that, this year too, inspired our workshop activities.



The cemetery of trecase extends on a surface of about 13000 sqm. On a tree-line avenue of cipresses facing a lot of nobles chapels that have a notable architectural importance.

The sanctuary of "S. Maria delle Grazie and S. Gennaro" was born as a Chapel in the XVI Century, in 1587 become parish church. it was consecrated as diocesan Sanctuary in September 2014.

THE METHOD: Research of sources

To conduct their research, pupils have:

- Collected iconographic material
- Researched and collected written sources (such as deeds and documents)
- Acquired oral sources (in particular, interviews with the elderly, precious witnesses and custodians of the past)
- Produced documentary films
- Analyzed archaeological evidences on the territory (paying particular attention to rural architecture)



The cellar wine was the place used for the deposit of wines or oil; what distinguished it from the others was its further functions; it could be used for the working of the earth products, for their drainage or, even, as a stall.

When it was far from the water courses often it was expanded with a tank to collect the rain water.



THE CULTURAL HERITAGE

The discovery of the existence of an extraordinary intangible cultural heritage to protect, to preserve and deliver to posterity provided the students the opportunity for a completely new reading of their present and, at the same time, offered important food for thought on the future of territory.

The discovery that it was just a group of students of the junior high school Sancia D'Angiò of Trecase, who, in 1997, became promoter at the municipal administration of the naming of a place of the town to the little Sergio De Simone, did not leave students indifferent; about the identity of the little Sergio and the reasons for the presence of this stele in the villa, students, erroneously fantasize on the most disparate ideas.

Researches on this topic, on the other hand, gave back to the present the traces of the extraordinary sensitivity of a group of students who already risked, in a few time, to be crushed by oblivion. Sensibility that was, is and will be an example for everyone to reflect and understand that the past must not be forgotten.



A stele in memory of Sergio de Simone, young innocent victim of the nazi atrocities it is in the Municipal Villa of Trecase.

ENVIRONMENTAL SENSITIVITY

The initiative of the Competition Citizens of the Unesco Site took the form of a valuable training experience, aimed at instilling in students the awareness of the importance of the protection of the artistic and cultural heritage and, last but not least, of the environmental sensitivity.



The fertility of the territory of Trecase is due to the Volcanic eruptions that happened during the centuries and thousands of years. Following the cooling of lava and lapilli, an extraordinary mineral stone is originated; it releases in the soil some precious fertilizings that make the earth's products really unique.

In Trecase we produce the famous Wine Lacryma Christi.

CONCLUSION

At the end of this extraordinary experience, students drew an interesting naturalistic - cultural itinerary. Of each stage, material or immaterial, each class produced a graphic design (brochure) that illustrates its essential aspects.



PARTICIPANTS

FOR THE MUNICIPALITY OF NAPLES - MUNICIPALITY 2

1. UNIFIED SCHOOL PAOLO BORSELLINO

www.31borsellino@istruzione.it

TITLE: *US, CITIZENS OF THE UNESCO SITE - NATURE ...IN ART*

A district like you have never seen before

Work Summary: The students of IC PAOLO BORSELLINO, Primary and Junior High School, deepened the relationship between their district and the sea. The important role of the sea in the Neapolitan landscape has been analyzed through the paintings of the Posillipo School with a reading of all the elements still present in the contemporary age.

Other materials: Short film entitled: Pendino Market, A District like you have never seen before

School Principal Antonio Saccone

Pupils: Primary and Junior High School students

Teachers: Maria Rosaria Toso (coordinator), Carmela Cristiano, M.Rosaria Esposito, Grazia Saccarola

2. UNIFIED SCHOOL D'AOSTA SCURA

www.icdaostascura.it

TITLE: *AIR, WATER, EARTH AND FIRE*

Work Summary: The primary elements are analyzed by pupils through myth, history and rediscovery of the territory. It emerges an extraordinary wealth of suggestions that brings the mind of the city students back into nature, animated by stories, historical and scientific evidences

School Principal: Eugenio Tipaldi

Pupils: classes 3 B and 3 C

Teachers: Francesca Avolio - Michele Quercia

FOR THE MUNICIPALITY OF NAPLES - MUNICIPALITY 3

3. PUBLIC SCHOOL FOR THE HIGH SCHOOL EDUCATION GIOVANNI CASELLI

INDUSTRY AND CRAFT FOR CERAMICS AND PORCELLAIN PROFESSIONAL SCHOOL

CHEMICAL, MATERIALS AND BIOTECHNOLOGIES PROFESSIONAL SCHOOL, DESIGN ART HIGH SCHOOL

www.istitutocaselli.gov.it

TITLE: *NOTEBOOKS OF ART; FROM THE GENTILE HILL TO THE REAL PARK OF CAPODIMONTE AND THE "REAL CAROLINA FACTORY": POETRIES IN IMAGES FOR DISTRACTED WAYFARERS*

Work Summary: Through the districts of Capodimonte, Sanità, Vergini, we tried to capture, out of the common places, the thousand minds of our city and its people: its great elegance, decadence, strength and fragility and finally the uniqueness. With the desire to capture a little bit of that beauty to make it the ours and to make it discover to who can no longer grasp its value, drawings and watercolors paintings record with quick strokes the impressions of our journey. Students visited and described the Park of the Reggia di Capodimonte (Real Palace of Capodimonte) and, thanks to the sensitivity of teachers, they went to discover and explore the internal places of the great Bourbon hunting reserve, places now protected but in a state of neglect, a third piece landscape where nature and history coexist in the almost total absence of interference with the contemporary life of the city.

Other Materials: NEAPOLITAN-ITALIAN GLOSSARY (in appendix)

School Principal: Valter Luca De Bartolomeis

Pupils: classes 3LA/A e 3LA/B of the High School of Arts

Teachers Stefania Andria, Maria Teresa Iervolino

4. UNIFIED SCHOOL NICOLINI - DI GIACOMO - SCHOOL DI GIACOMO:

www.icnicolinidigiacomo.it

TITLE: *THE PARADISIELLO IN EARTH*

Work Summary: During the research students discovered in their neighborhoods, a reality unknown to them, namely the PARADISIELLO, a green terraced area that awakened their desire for nature. Classes dealt also with the themes of ecology, reasoning on the different dimensions of their life context: the house, the neighborhood and the city. Walkings and interviews liven up the story.

School Principal: Iolanda Manco

Pupils: classes I E of the School Di Giacomo

Teachers: Antonietta Fierro e Angela Minolfi

5. 19° UNIFIED SCHOOL RUSSO MONTALE

www.comprensivorussomontale.gov.it

TITLE: *ITINERARY OF FIRE, ITINERARY OF SEA AND ITINERARY OF URBAN GREEN*

Work Summary: The theme Nature - Culture becomes an opportunity to reflect on the close relationship that binds them, analyzing the relationship existing in our city. The class simulated a tourist accommodation proposal, identifying the most significant stages of the itineraries, trying to draw them, colour them or paint them, in order to identify the particular aspects to be exalted. Subsequent researches deepened the historical contents of the places. Finally, the materials produced were used to create posters, brochures or advertising posters that show the three itineraries. The experience focused on developing the sense of belonging to the territory and of identity of pupils of nine classes of the unified school that participated in the project.

Other Materials: posters, brochure or advertising billboards

School Principal: Daniela Salzano

Pupils: classes 1A,2A,3A,3C, 1F,2F,3F,1G,2G

Teacher: Paola Triunfo

FOR THE MUNICIPALITY OF NAPLES - MUNICIPALITY 4

6. UNIFIED PUBLIC JUNIOR HIGH SCHOOL BOVIO COLLETTA

www.icsboviocolletta.gov.it

TITLE: *THE HISTORIC CENTRE OF NAPLES IN ITS MULTIETHNIC CHANGES*

Work Summary: The visit to the multiethnic food market that takes place in the neighborhood, becomes the opportunity for an experimentation for the cultural exchange between the multi-ethnic cross class students, opening spaces to the comparison between the experience of students who have different cultural backgrounds. Inevitably, the exposed food arouses the curiosity of students who, in the face of unknown foods, perceive differences related to the places and their natural characteristics. As part of a reflection on the binomial Memory - Nature, the food put in relation with people, generates different uses and cultures, becomes intangible heritage, communicates tastes and sensibilities, records changes in customs and cultural contaminations, conveys communication and wellness strategies, becomes an easy pretext for sharing that breaks down barriers and preconceptions.

School Principal: Annarita Quagliarella

Pupils: multiethnic cross classes

Teacher: Maria D'Aniello

7. GRAMMAR HIGH SCHOOL GIUSEPPE GARIBALDI

www.liceoclassicogaribaldi.gov.it

TITLE: SAN GIOVANNI A CARBONARA: BETWEEN NATURE AND ART

Work Summary: The visit to the monumental complex of San Giovanni a Carbonara, around the Aragonese Naples and in some way also of the contemporary one, offers a complex experience of a stratified cultural asset full of spirituality but also of everyday life contents. Students understood the suggestive dialogue that unites the internal monumental environment and the external green spaces expressed in a “mirror” communication between the cultural result of decorative symbolism, frescoed narrations and the natural life that makes the present and the past close.

School Principal: Emma Valenza

Texts by pupils classes 1B: Emma Adaggio, Federica Barbato, Gaia Barberio, Giulia Buffardi, Antonella Vittoria Cocozza, Mariafrancesca Correale, Renato Cuccillato, Sara Di Prisco, Giada Esposito, Emilia Ferrarese, Francesco Lombardi, Ciro Margheron, Elena Martinelli, Simone Moccardi, Luigi Orlandi, Salvatore Schettino, Elio Sparano, Alessandra Trombetta, Chiara Visco, Mario Zaccaro.

Coordinator teachers: Chiara Arena e Maria Cenatiempo.

8. PUBLIC UNIFIED SCHOOL MIRAGLIA-SOGLIANO

www.miragliasogliano.gov.it

TITLE: THE HIDDEN GARDENS: ROUTES TO REDEEM HISTORICAL GARDENS TO VISIT THEM OR TO RETURN TO THE CITY AS EQUIPPED PARKS

Work Summary: Students, led by teachers, made an itinerary in the historic center to rediscover the green spaces hidden by high walls and facades of buildings. In their district they point out the presence of many monumental annexed cloisters, indispensable to the monastic life in the ancient and historical city. The itinerary is given back in brochures and in a map with an easy route for tourists and Neapolitan people. With a critical sense, they integrate the route with the places where projects are planned for the construction of new green spaces equipped for play and sport, which they would like to see realized.

School Principal: Giuseppina Florio

Pupils classes: I H e I C

Teachers: Daniela Tiso, Barbara Olivieri

MUNICIPALITY OF HERCULANEUM

9. UNIFIED SCHOOL DE CURTIS - UNGARETTI

www.ic3decurtisungaretti.gov.it

TITLE: TRADITIONS AND PRODUCTS FROM SAN VITO – HERCULANEUM

Work Summary: The subject matter concerned specifically the nature and culture of the territory, therefore the students' attention and the work were channeled towards the rediscovery of the rural culture, in particular that linked to the locality of “San Vito” in Herculaneum, where the most of students live and where the school “G. Ungaretti”, they attend, is located..

School Principal Stefania Montesano

Pupils classes 1 A: Nicola Alfieri, Emiliana Cozzolino, Agostino Cuomo, Miriam Gallotti, Rebecca Pagano, Daniele Pizzuti, Alessia Scognamiglio, Silvia Scognamiglio

Teachers: Mario Nocerino e Roberto Marrapodi

10. JUNIOR HIGH SCHOOL- ETTORE IACCARINO

www.scuolaiaccarino.it

TITLE: “ERCO-BIKE” A WALKING BIKE TOUR BETWEEN NATURE , ART AND FOOD

Work Summary: Drawings and photos that testify to the multidisciplinary work of students: a planning of a cultural itinerary by bike from the Real Palace of Portici to the Villa Favorita Park; a project of a lunch box to contain the agricultural products of the territory of Herculaneum; studies on the theme of food and on the villas of the “Golden Mile”.

School Principal: Luca De Simone

Pupils classes: 2A, 2D, 2F

Teachers: Tiziana Gianani, Maria Cira Palomba, Santa Sannolo, Simona De Simone

11. UNIFIED SCHOOL IOVINO - SCOLTELLARO

www.iovinoscotellaro.gov

TITLE: WE ARE THE VESUVIUS! TO THE REDISCOVERY OF THE RAILWAY PUGLIANO-VESUVIO

Work Summary: After the fires of the summer 2017, having noticed the interest and natural curiosity of students about what happened a few hundred metres from them, we suggested them to build a route between art and nature; it was an unmissable opportunity to take in charge "our" Vesuvius. Discovering the technologies that allowed tourists to reach the crater, students became aware of a piece of forgotten history.

School Principal Antonio Todisco

Pupils classes I A - D - H - L and II A

Teachers: M.G. Polichetti and F. Accardo (coordinators) professors: A.P. Amante, M.V. Botta, Cefariello, Costabile, D. Giordano, Pecoraro, Pisciotta, Scala, T. Sorrentino, Tamaio, E. Tudda, Velotti

MUNICIPALITY OF POMPEII

12. UNIFIED SCHOOL MATTEO DELLA CORTE

www.matteodellacorte.gov.it

TITOLO: WALKING...INTO WELLNESS

Work Summary: From the point of view of the theme proposed by the Competition Citizens of the UNESCO Site, starting from the relationship between "nature and culture", it was decided to present an itinerary that had at its basis the "communication", understood in its broadest meaning. Exploring the everyday life of the ancient Pompeii people, imagining how the life of former men could take place, "strolling" with them, "listening" to their chatter and "living" their hobbies, in short to understand the relationship between man and his environment. The primary objective was to sensitize and excite students to the immense heritage that characterizes their living environment, a precious resource of the territory to be preserved and protected. Students, led by their teachers, showed that, if properly stimulated, they can get excited and look at culture with different eyes.

School Principal: Maria Neve Tarantino

Pupils delle classes I-II-III D

Teacher Marcella Monzo

13. UNIFIED SCHOOL AMEDEO MAIURI

www.scuolamaiuripompei.it

TITLE: THE ART OF PERFUMES IN POMPEII: A SCENT OF PAST TIMES.

Sahort Film Summary: The inspiring idea of the short film, is that of a narration set in the garden of the perfumer where the perfumes are "heard", "smelt" and we amiably discussed on the night of October 24th of 79.A.D. With the eruption of Vesuvius and the telluric movements the bottle with the precious content escapes from the hands and falls, the sky becomes leaden and soon after a blanket of ash covers everything. On October 24th 2018, a school went on a school trip to the Pompeii excavations. During the journey they find a bottle that smells of rose ...

Other Materials: Ceramic reproductions of ancient pompeii balsamaries (toilet bottles) and unguentaries (ointment holders) and a digital guide on the art of perfumes.

School Principal: Maria Rosaria Murolo

Pupils classes III A B C G H I L M

Teachers: Paola Pallone and Maria Longobardi, director Alfonso Balzano.

14. PUBLIC HIGH SCHOOL E. PASCAL

www.liceopascalpompei.it

TITOLO: *THE SARNO RIVER AND ITS MYSTERIES*

Work Summary: The project arises from a reflection born through an exchange of opinions with our students, who live near the river of Sarno or who travel daily on their side to go to school or to the city centre. In all of them, there was a strong discomfort in travelling the areas bordering the river; from this a conviction matured that it is possible to realize and facilitate experiences that help children to know the territory as a space of life that is not only social but also natural.

School Principal: Fiorenzo Gargiulo

Pupils classes I C in collaboration with III A (art course) and IV C III classes (human sciences course)

Teachers: Antonietta Gaudino and Antonella Pacilio

MUNICIPALITY OF PORTICI

15. UNIFIED SCHOOL LEONARDO DA VINCI-COMES D.M.

www.davincicomes.gov.it

TITLE: *THE COLOURS OF THE SEA: FROM THE REAL SITE OF PORTICI TO THE GRANATELLO PORT*

Work Summary: Students involved in the project are 18 years old and belong to different classes (first, second and third) of the Junior High School. Each student chose to realise a painting that reproduced a monument of his city. The materials used were: canvas, pencils and tempera.

School Principal Fabiana Esposito

Pupils from the painting lab.

Teacher: Rossana Laratta

16. UNIFIED SCHOOL SANTAGATA

www.icsantagatamoscati.gov.it

TITLE: *PORTICI FROM THE SEA TO THE "MOUNT"- THE RECOVERY OF NATURE IN THE TERRITORY*

Work Summary: After a reflection on the relationship between nature - man and culture in the territory of Portici, students identified a sea - mountain route, between Vesuvius and the coast, imagining that they can propose it to a foreign friend to show him their life context. From the sea to Mount Vesuvius, the itinerary starts from the Granatello Bourbon Port to touch in order: the Station, the Villa d'Elboeuf, the scientific pole of Enea, the zoological station Dohrn and the sanctuary of San Pasquale, going up the lower wood, the path ends at the Reggia (Real palace), with the MUSA, museological centre, and the Botanical Garden belonging to the University Department of Agricultural Sciences. A specific path of knowledge is addressed to the Vesuvius National Park.

School Principal: Elysena Vigilante

Pupils classes I C, II D, II F, II M, III N

Teachers: Angela Marzia Sannino (representative). Teachers: Adele Anastasio, Claudia Buonomo, Maurizio Colombo, Assunta D'Acunzo, Luigia Fico, Margherita Flauto, Maria Generoso, Annabella Lullo, Anna Marchetiello, Annalaura Marino, Maria Teresa Panico, Anna Pica, Silvana Rizzo, Emilia Scognamiglio

MUNICIPALITY OF SAN GIORGIO A CREMANO

17. UNIFIED SCHOOL MASSAIA

www.ic2massaia.gov.it

TITLE: HISTORIC AND NATURALISTIC ITINERARY IN THE VESUVIAN VILLAS

Work Summary: In una prima fase, gli studenti hanno studiato e approfondito, attraverso lezioni multimediali, le ville vesuviane del loro territorio dal punto di vista storico, artistico e naturalistico. Tra le ville analizzate hanno scelto di concentrare la loro attenzione su villa Bruno e Villa Vannucchi, importanti residenze storiche presenti nel Comune di San Giorgio a Cremano. La fase operativa si è articolata in diversi laboratori svolti in sede e sul territorio, finalizzata alla produzione di elaborati grafico-pittorici e di maquettes.

In a first phase, the students studied and deepened, through multimedia lessons, the Vesuvian villas of their territory from the historical, artistic and naturalistic point of view. Among the analyzed villas have chosen to focus their attention on Villa Bruno and Villa Vannucchi, important historical residences in the Municipality of San Giorgio a Cremano. The operational phase was divided into several laboratories carried out on site and in the territory, aimed at the production of graphic-pictorial works and of maquettes.

School Principal: Vincenzo De Rosa

Pupils classes 3A 3B 3G 1G 2G 1I

Teachers: Davide Nacar (representative). Fulvia Iovine.

MUNICIPALITY OF TERZIGNO

18. HIGH SCHOOL STRIANO TERZIGNO

www.isisstrianoterzigno.gov.it

TITLE: ITINERARY IN THE CULTURAL LANDSCAPE OF TERZIGNO

Work Summary: The itinerary has the intent to bring to the attention of the visitor some landscape and cultural aspects of the territory of Terzigno. The activities carried out aimed at enhancing the Vesuvian area, with particular attention to fauna and flora, typical local products and socio-anthropological aspects, in order to highlight the relationship between man and the environment. The students' researches started from the etymology of the name Terzigno, closely related to the presence of Vesuvius. The knowledge and importance of the protection of the landscape and cultural heritage were the primary objectives of the work. Final products of the multidisciplinary activities were a brochure in form of a guide and a power point presentation translated into English and Spanish.

School Principal: Rosario Cozzolino

Some pupils of the third and fourth classes of Science, Human Sciences and Language High School of Terzigno

Teachers: Rosaria Bonifacio, prof.ssa Elvira Sbarra.

MUNICIPALITY OF TORRE ANNUNZIATA

19. UNIFIED SCHOOL GIACOMO LEOPARDI

www.comprensivoleopardi.gov.it

TITLE: OPLONTIS BETWEEN NATURE AND CULTURE

Work Summary: children and young students of Leopardi School of Torre Annunziata guide us to discover Villa of Poppea and, above all, its magnificent paintings. Students realized posters, artefacts, videos, photos, dramas both on the Mediterranean diet and on what they studied on the Villa of Poppea

School Principal: Antonella D'Urzo

Pupils primary school 3A, 5 years old (school MURAT), 3A, 3B, 3C, 5 years old (school CAVOUR), primary school 1A, 1B, 1C, 1D (school Cavour), 3A, 3B, 3C, 3D (school Cavour), 1A (school MURAT), classes the first and the second A, B, C, D of the Junior High School

Teachers: Adele Basciano, Rosalia Buo, Anna Caputo, Daniela Cirillo, Giovanna De Falco, Annamaria Di Somma, Antonia Grimaldi, Annalisa Magagnotti, Annunziata Palmieri, Emma Papa, Maria Villani

20. UNIFIED SCHOOL PARINI - ROVIGLIANO

www.parinirovigliano.gov.it/newsite/

TITLE: *THE SARNO RIVER: STORY OF A GOD WHO BECOMES MAN*

Work Summary: the route offers a reconstruction of the history of the Sarno river, once cited by poets and writers and depicted as a god in the ancient iconographic sources, today sadly known as the most polluted river in Europe. Through some interviews conducted with the elderly and the inhabitants of the neighborhood, students were able to gather the testimonies of a not too far past in which the river was still a pleasant place and record the hardships and daily difficulties of those who live along the river today.

Other Materials: illustrative dashboard, Power Point, interviews.

School Principal: Marianonietta Zeppetella Del Sesto

Pupils classes II A, II B, II E

Teachers: Laura Giuliano, Sonia Palazzo

21. PUBLIC JUNIOR HIGH SCHOOL GIOVANNI PASCOLI

www.mediapascoli.gov.it

TITOLO: *FROM THE VESUVIUS TO THE SEA: NATURE, LANDSCAPES, PERFUMES AND TASTES IN THE ANCIENT VESUVIAN VILLAS.*

Work summary: with the workshop "Officina oplontina, the science of perfume" students experimented with the ancient art of the perfumer. The research starts from the discovery of ointments and perfumes in the House of the Perfumer and the House of Vetii in Pompeii and in the Villa of Poppea in Oplontis and then investigates some various aspects such as the creation of ointments little bottles and balsamari (battles for balsams), the study of vegetation depicted in frescoes and the literary testimonies that narrate the customs of the time and reveal some ancient recipes.

School Principal: Daniela Flauto

Pupils classes I N, I O E III N of the Junior High School

Teachers: Anna Guida and Giovanna Squitieri

MUNICIPALITY OF TORRE DEL GRECO

22. PUBLIC GRAMMAR SCHOOL GAETANO DE BOTTIS UNESCO SCHOOL 2016

LOCAL ,NATIONAL AND INTERNATIONAL NETWORK

www.liceoclassiccodebottis.gov.it

TITLE: *IN THE SHADOWS OF VESUVIUS - THE NEW VESUVIAN PEOPLE: "LET'S DO IT SOON"*

Work summary: Students developed a complex reflection on their territory, creating an itinerary focused on the many archaeological and artistic emergencies in Torre del Greco and on their state of conservation, but also on the landscape and on the men work. The common thread of the work was "the odorata (scented) broom" recalled from the leopardian residence of Villa delle Ginestre, with a path that expanded itself to discover the agricultural food excellences of the present witnessed by the frescoes of the antiquity. The itinerary closes with a reflection on the responsibility of the current inhabitants to preserve all this cultural richness.

School Principal: Letizia Spagnuolo

Pupils some students of the Linguistic and Grammar High School

Teachers: Pia D'Alessandro, Raffaele Capano

23. UNIFIED SCHOOL DON LORENZO MILANI

UNESCO SCHOOL 2016 - LOCAL, NATIONAL AND INTERNATIONAL NETWORK

www.settimodonmilani.gov.it

TITLE: WELCOME FRIENDS ! AN ITINERARY FOR YOUNG TOURISTS IN TORRE DEL GRECO

Work Summary: Within a broader perspective of Citizenship Education, the project aimed to guide young people to know their territory in a direct and playful way through the research, the investigation and the exploration of the place in which they live about their cultural, natural and ecological heritage. Undisputed protagonists of the work, the Vesuvius and the sea, lead students to identify the theme “inhabiting the limit” as the capacity to understand and interact with differences and diversities.

School Principal Margherita Contesso

Pupils classes II A, II B, II C.

Teachers: Caterina Ascione, Ciro Spagnuolo, Carmela Falanga

MUNICIPALITY OF TRECASE

21. UNIFIED SCHOOL D'ANGIÒ - VIA VESUVIO

www.istitutocomprensivotrecase.gov.it

TITLE: WALKING THROUGH TRECASE TO THE REDISCOVERY OF THE PAST

Work Summary: the experience was aimed at instilling in students the awareness of being the actors of the protection of the artistic, cultural and environmental heritage and it interprets this purpose through a narration of of the country history with the aim of passing on memory. At the end of the experience, students drew a naturalistic-cultural itinerary illustrating, for each stage, material or immaterial values or excellences, in a brochure.

School Principal Agata Esposito

Pupils of the second and the third classes of the Junior high School

Teachers: Lorella Giannattasio (coordinator), Elisabetta Gentile, Maria di Lauro, Rosa Maiorino Balducci, Maddalena Venturino – musical advice by Maria Pia Granato

APPENDIX

GLOSSARY

Neapolitan- Italian

and other expressions of the Neapolitan tradition

by the Class: III LA / A

with the teacher of English language

and culture Maria Teresa Iervolino

“Beauty will save the world”

F. Dostoevskij

The present work, without presumption of completeness, is the result of an interdisciplinary study on some terms of the Neapolitan dialect. The work is divided into two sections; the first part is a word list with the explanation of some terms of the dialect and their etymological derivation; the second one is instead a glossary in which in addition to the explanation and the etymology of the term examined, the use and the *reália* which it derives from (the word *reália* derives from medieval Latin and means “real things”). On the other hand, *reália*, in the science of translation, are words that denote objects, concepts and phenomena typical of a specific culture. For this reason they do not have a precise correspondences in other languages). The work will be accompanied by pencil or watercolor drawings illustrating the recurring themes (*tòpoi*) of the Parthepean popular culture. The realization of this work is an attempt to support the proposal of the city of Naples to UNESCO to recognize the Neapolitan language as an intangible asset of humanity.

Abbàsce = Adverb, down, downstairs. From the Spanish "abajo / a baix" (pronounced a bash) and from the Latin Catalan "abaixo".

Addò = Adverb, where, to where, everywhere. From the Spanish "donde".

Ajére = Adverb, yesterday. From the Spanish "ayer".

Ammuina = Feminine noun, deafening noise, confusion. From the Catalan "amoïnar".

Arteteca = Feminine noun, the term indicates restlessness, agitation, continuous movements. It derives from the Latin word "arthritic" which can be associated with the "rheumatic fever" (arthritic), a widespread disease, especially among children, until the end of the Second World War and now considerably diminished thanks to the use of antibiotics. The pathology affects, inter alia, the joints, in fact one of its manifestations is the "Còrea minor" (Dance of San Vito) that leads the patient to make involuntary movements, fast, jerky, repetitive and uncoordinated.

Aucièlle = Masculine noun, bird. From Latin "avicellum".

Bisciù = Masculine noun, jewel, precious thing. From the French "bijoux".

Blé = Neuter Adjective, Blue. From French "bleu".

Blecche = Masculine noun, asphalt for insulation. From English "black".

Buàtta = Feminine noun, it is a tin, a can containing tomato sauce, jam, etc ... From French "boîte".

Buttéglia = Feminine noun bottle. From French "bouteille".

Cacciuttiello = Masculine noun, it indicates a puppy and derives from the Spanish "cachorro" (puppy, baby dog) which derives, in turn, from the Latin, "catulus" who has the same meaning. Many times, the term is used to define a submissive or even servile person who follows, often even physically, another one.

Çagat' = Feminine noun, from Catalan/Aragonese "cagada" that means Faeces, Excrements

Çàntaro/Cantaro = Masculine noun, cylindrical clay vase, which was used before the current sanitary facilities, chamber pot. From the ancient Greek "khantaros".

Canzo = Masculine noun, time (for semantic translation: chance-possibility, occasion, e ramm 'o canze, give me time). From the French "chance".

Capaddozio = Masculine noun, head of the twelve people (of the common council); boss, important exponent. From the Spanish "capataz".

Calimma = Feminine noun, with the use of the term "calimma" we refer to something that emanates a bad smell or to a fetid, smelly person. The calimma is defined as "sfracatumba" or "zozzimma" that means filthiness. From the Portuguese, Catalan, Spanish "calina".

Cape 'e zì Viciénze = Adjective, that means without property or masculine noun, pauper, destitute person. From Latin, "caput sine census" (which referred to the classification of all those who, having no goods of any kind, were counted on the basis of the only natural person).

Cazetta = Masculine noun, sock (for women, the sock for men is called cazettino). From French "chaussette".

Cerasa = Feminine noun, cherry. From Latin "cerasum".

Crisommola (cresommola) = Feminine noun, apricot. From Greek "chrysou melon" = golden fruit.

Cucchiàra = Feminine noun, spoon. From Spanish "cuchara".

Cu' mmiche (co' con me mmiche) = Complement, with me. From Spanish/Portuguese/ "con migo/comigo".

Curreja = Feminine noun, belt. From Spanish "correa".

Cu' ttiche (co' con te ttiche) = Complement, with you. From Spanish/Portuguese/ "con tigo".

Drincà (Trincà) = Transitive verb, to drink. From the ancient German language "trinkan".

Faccera = Feminine noun, indicates a person who is false, insincere, ambiguous, capable of assuming a false expression and a false behavior in every occasion. The term means "mask" and probably derives from the old French "facière" clearly linked to the Latin "facies" (Latin vol. Fàcia, face). "Faccèra" is used with the same meaning also in Sicily, while in Trentino Val di Fassa the "Faciere" (faces carved in wood) are traditional masks.

Fenèsta = Feminine noun, window. From Latin "fenestra".

Folche = Adjective, adaptation of folk. From English "folk". Folk music is music of the people passed down from generation to generation and has all the cultural characteristics of a people.

Furchétta = Feminine noun, fork. From French "fourchette".

Gnernò = Interjection, "signornò, "mister, sir". From French "signeurnon".

Guaglione¹ = Masculine noun, the word even if accepted in all the dictionaries, was born in Naples and then, from here, transmigrated, like so many other words such as "Camorra" and "Guappo". With the term "guaglione" (boy) we indicate the adolescent of about 10 years old, who chooses the road as a place of his own reign in whose bright noise, he has fun, he plays, and perhaps he lends his small and helpful work for the purpose of making small gain: 'or guaglione d'e servizie, 'o guaglione' e puteca (stable boy) when we talk about a young man who started a more or less permanently paid job. Therefore, with the term "guaglione" in Naples we don't indicate a child, which is properly said: "criaturo" (little boy) or also "ninno" or "nennillo" and (when he is very young) also "anema 'e Dio" (soul of God).

¹For what it concerns the etymology, the issue is very complicated, having the word triggered the imagination of the most important philologists. In fact the most desperate hypotheses have been advanced during the time and today, it is very difficult to arrive to a good linguistic answer.

A - We began, "temporibus illis" (in those times), to refer to the ancient Greek language "kallos, kallion": beauty, graceful, with the presumption, perhaps, that the "guaglione" should be graceful, but anyone can realize that it was a claim not supported by any documentary evidence.

Guallara = Feminine noun, hernia. From the Arabic language "wadara".

Guappo = Adjective, bully, aggressive. From Spanish "guapo".

Intrasatta = Adverb, unexpected, sudden. From Latin "intra res acta".

Jacuvella = Neutral adjective, in the Middle Ages, in France, the peasants were called, by the nobles with contempt "Jacques Bonhomme" "Giacomo Buonomo" name that meant "simpleton, dumb". The simple peasant became during the years the hero of many pieces of the French comedy theatre, very known by us too and the name Jacque, Giacomo, was Neapolitanized in Jacovo, Jacovello (Giacometto). The term "Jacuvella", therefore, lost the meaning of simpleton plot, of subterfuge devoid of cunning, inconclusive "back and forth", cialtroneria (ineptitude). From the same origin takes the name "Coviello" Neapolitan mask of the Commedia dell'Arte (Art Comedy) borned as supporter of Pulcinella.

Lacerta = Feminine noun, lizard. From Latin "lucerta/ae".

Lardiare = Feminine noun, comes from the verb "lardia" from "lardo" (lard), which is from the Latin lardu (m) / lardu (m): the layer of subcutaneous fat of the pig. A similar expression that indicates: to give someone a large number of serious, painful pummelings. Today it is still understood in this way, but originally it resumed the ancient habit of the viceregal epoch (from 1503 to

1688) for which it was granted to the worst mob that led to the path of a condemned man to death to the gallows, to intensify the suffering of the unhappy person with spitting, beatings, tearing of the flesh with burning tongs and above all burns made with the use of pieces of boiling lard (from which lardata) that were thrown on the body of the condemned; from this barbaric custom, by extension the term "lardata" passed to mean "solemn pummeling".

Lassare (Lassà) = Transitive verb, to leave, to abandon, to allow. From Latin "laxare".

B - We also thought that the term "guaglione" could always derive from the Greek, but from the word gala = milk.

C - Equally not acceptable it seems to be the option expressed by the very great Rhofis, who approaches the word "guaglione" to "guagnone" namely: he who cries.

D - The hypotheses to be rejected are those that draw in Latin words: "qualus" = basket and "qualis" = such as, terms that are clearly ineffective with respect to the substance of our "guaglione". We remember, in this respect, the famous song "Guaglione" brought to success at the Naples Film Festival by Aurelio Fierro and internationally proposed again by Dalida.

Léngua = Feminine noun, tongue but language as well. From Spanish/ Provençal "lengua".

Mammà = Feminine noun, mother, mum. From Spanish "mamá".

Manana = Feminine noun, morning. From Spanish "mañana".

Mariuolo = Masculine noun, Marius is defined as a thief, a crook, the one who is devoted to the continuous theft and to actions that are not strictly legal, but not only. Even those who does not do theft can be called mariuolo, but could be dishonest in the soul and in life. In a joking tone, 'o mariuolo can also be a naughty or lively boy. There is no shortage of bizarre ways of saying such as "tene 'or mariuolo' ncuorpo", (to have something to hide) or to hide a secret so big as to feel profoundly guilty. The etymology of the term is uncertain, it is assumed that it derives from the ancient French adjective mariol (furbacchione) (a very cunning person), and from the Greek margiólós (astute, clever, etc.) or from the Spanish words marraio / marrullero (cheater, brat). Instead the linguist Carlo Battisti argues that it is much more probable and certain that the word goes back to the Latin word mareolo. What is certain is that mariuolo is a Neapolitan term that has existed for centuries, from a period between the end of the 18th century and the beginning of the 19th century.

Mesàle = Feminine noun, large tablecloth for dining table. From the ancient Greek "mision".

Micciariéle = Feminine noun, matchstick. From Spanish "mechero".

Mola = Feminine noun, molar tooth. From Latin "mola".

Morra = Feminine noun, pile, a large number of things. From Spanish "morra".

Muccature (moccature, maccature) = Masculine noun, handkerchief, neckerchief. From Catalan "mocador".

Mugliera = Feminine noun, wife. From Spanish "mujer".

Mustacce = Masculine noun, moustache. From French "moustache".

Nenna = Feminine noun, little girl. From Spanish "neña".

Ninne = Masculine noun, little boy, From Spanish "niño".

Nippule = Masculine noun, nipple, even hair, filament of wool or cotton. From English "nipple".

Nzerràre (nzerrà) = Transitive verb, to block, to close doors and windows by locks or clasps
From Spanish "cerrar".

Nziria = Feminine noun, from Latin "insidiae", derivation of "insidere" that is to stay above, to stay still on (and therefore to stop), composed by "in" and "sidere" or to sit. It indicates, especially for children, a particular state of mind manifested with stubborn

attitude, apparently unmotivated cries, whims, whimpers and laments. Ex: Piglià 'a' nziria; Tené 'a' nziria. (to throw a tantrum).

O' patapat' e ll'acqua = heavy storm. It comes from the ancient Greek "parapatto".

O' patapat' de mazzate = countless punches. It comes from the ancient Greek "parapatto".

Pàccare = Masculine noun, Slap and type of pasta in the form of a large tube too. From the ancient Greek π full e hand.

Papéle papéle = Adverb, slowly or clearly. From the ancient Greek "papos".

Papiéllo = Masculine noun, a very long document. From Spanish "papel".

Pastenaca = Feminine noun, carrot. From Latin/ Greek "pastinaca".

Pazziàre (pazzejare, pazzià, pazzeà) = Transitive verb, to play a game. From the classic Greek "pàizein".

Peliénto = Masculine adjective, sloppy, dull, emaciated, skinny. From Spanish "peliento".

Pesòne = Masculine noun, rented. From the vernacular Latin "pesionem".

Petrusino (petrosino) = Masculine noun, parsley. From the ancient Greek "petroselinon".

Pica = Feminine noun, penis. Dallo spagnolo "picha".

Piglià père = Transitive verb, to burst into flames. From Greek π (fire).

Polla = Feminine noun, penis. From Spanish "polla".

Prena = Feminine adjective, pregnant. Term comes from the English "pregnant", that means the same.

Prèssa = Feminine noun, hurry. From Latin "pressare".

Puorc = Masculine noun, pig, dirty man, dishonest man. From Spanish "puerco".

Purtuàllo = Masculine noun, orange. From Greek "portokàlos".

Puteca (poteca) = Feminine noun, shop, small store. From Latin "apotheca" and from Greek "apothèke".

Ràggia = Feminine noun, rage. From French "rage".

Rammàglie = Feminine noun, damage, loss. From French "dommage".

Riggìola = Feminine noun, terracotta tile for flooring, brick. From Catalan "rajola".

Rilòrgie = Masculine noun, watch. From Spanish "reloj" and from Catalan "rellotage".

Sarviétta = Feminine noun, towel, table napkin. From French "serviette" and from Spanish "servilleta".

Scartellato = Masculine noun, hunchback. It derives from the Greek "kartos" and it was, for the inhabitants of the ancient Neapolis, the "basket": the scartellato (the hunchback) is, at least etymologically, identifiable with the "bearer of the basket".

Curved under his excessive weight, he could develop the typical hunchback that today is the symbol of luck and good fortune. In Neapolitan culture it has the important function of driving away the evil eye and to give luck to those who touch it. His role is so important that he even appears, with the number 57, in the Neapolitan Smorfia that is the Book of the Dreams. His figure is frequently associated with another typical object of the popular culture: the horn, another essential superstitious symbol.

Sciuscìa = Transitive verb. From English "shoe-shine".

Sechenenza = Feminine adjective, thing of low value and low quality. From English "second hand".

Sèggia = Feminine noun, chair. From Spanish "silla".

Semmàna = Feminine noun, week and weekly salary of the workmen. From Spanish "semana".

Sguarràre (sguarrà) = Transitive verb, to open, to rip, to tear. From Spanish "desgarrar". From German language "Skerran". From Provençal language "Esquirar".

(e) squincio = Adverbial term, crosswise. It is the typical movement of those who move or act in a non-linear way, but in oblique.

The etymology is uncertain; it could derive from the ancient French "guenchir" (from which also today's "de guingois"), which means to proceed obliquely, or from the Germanic "slimb", which means "oblique".

Spantecà = Irregular intransitive verb, means wishing, spasimating, craving something or someone to be physically and morally ill. It derives from the Latin ex-panticare formed by e = "from, out of" and "panticare" which in turn derives from the noun pantex, belly; so a feeling that comes from the belly. A further explanation is found in the analogous term in the Catalan pantejar: Movements produced by the tiring breathing that make the belly and chest come and go. Panting. The same origin for the other Neapolitan term, "pànteco" that indicates a state of general malaise due to a great fear or to an intoxication, especially food.

Sparadrappo = Masculine noun, patch,plaster. From Spanish "esparadrapo", from French f "sparadrap" and from e dal Catalan "esparadrap".

Sparagn à = Intransitive verb, to save money, to spend wisely. From French "épargne".

Tamarre = Masculine adjective, boor,uncivilised. From Arabic language "al-tamar" (arabic merchant of dates).

Tavúto = Masculine noun, the term is usually used to indicate a tomb, a coffin. While, in some cases it is used to refer to large drawers and / or furniture. From Spanish / Catalan / Arabic "ataúd / taüt".

Tècchete = Irregular verb, here's to you. From English "take it", From Latin "tecum".

Tèsta = Feminine noun, vase to cultivate flowers. From Latin "testa".

Tirabbusciò = Masculine noun, corkscrew. From French "tire-bouchon".

Travaglio = Masculine noun, work. From Spanish "trabajo".

Trincà = Irregular verb, to drink alcohol , to get drunk. From the ancient German language "trinkan".

Vaiassa = Mentre nella lingua italiana si è trasformato in 'bagascia' nel senso di 'meretrice' nella lingua napoletana ha assunto un significato diverso e cioè quello di donna sguaiata, volgare nell'aspetto, nei modi e nel linguaggio, pronta all'alterco e alla platealità. Feminine noun, it comes from the Arabic "bagasch" which means 'servant of the house' and this was the first meaning in the Neapolitan vocabulary, so that in the 17th century Giulio Cesare Cortese wrote the heroicomic poem "La vajasseide" which narrates the vicissitudes of love of some Neapolitan servants. While in the Italian language the term 'bagascia' turned into the sense of 'prostitute', in the Neapolitan language took a different meaning, namely that of a vulgar woman, vulgar in appearance, in her attitudes and language, ready to dispute and theatrical behaviours.

Vrenzola = Feminine adjective, it indicates a woman (but also a man: vrinzolo), sloppy and bedly dressed, a rag, and by extension a vulgar woman in her attitudes and her way of speaking. The etymology can be related to "Brindolo, brendolo, brenciolo" (shred) coming from the Latin bràndeum which means piece of cloth, of canvas. Today the term "vrenzola" is also used to refer to women, and above all girls, from "trash" clothing (even if super designer clothing) and from the vulgar attitudes and language. A curiosity: even in Tuscany it is used to define "brendolone" who is usually sloppy and shabby. We remember the expression "'na vrenzola e parola", to allude to the meaning of "rag" or, ephemeral word.

Zéngare = Masculine adjective, gypsy. From Latin "tzengaris".

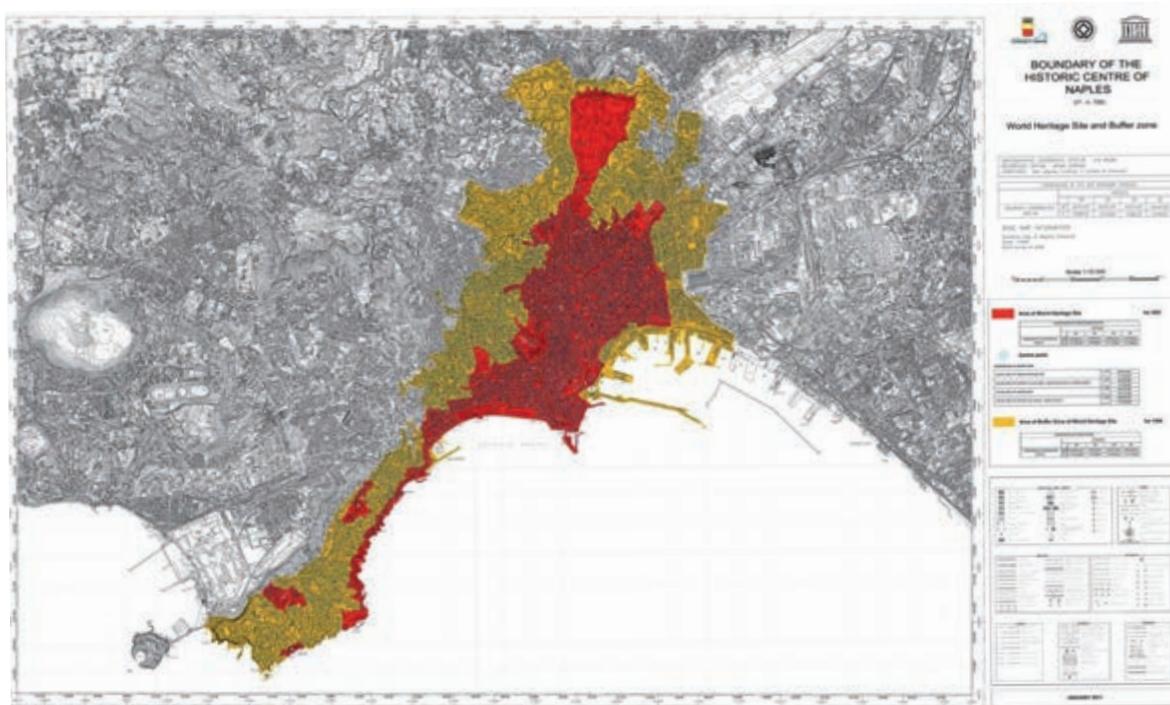
Zimmaro = Masculine noun, billy goat, beak, harpsichord . From Greek "chimmàros".

Zoccola = Feminine noun, rat, mouse, prostitute.From Spanish/Catalan/Latin "zorra".

TRANSLATED BY PAOLA FALCI

CARTOGRAPHIC APPENDIX OF UNESCO SITES

CENTRO STORICO DI NAPOLI E BUFFER ZONE



Area of World Heritage Site ha 1021

COORDINATES OF WORLD HERITAGE SITE					
VERTICES					
	SW	SE	EW	NE	
GEOMETRIC COORDINATES	N 43	14°10'45.00"	14°10'45.00"	14°10'45.00"	14°10'45.00"
UTM IN	37 U	147100.00	147100.00	147100.00	147100.00



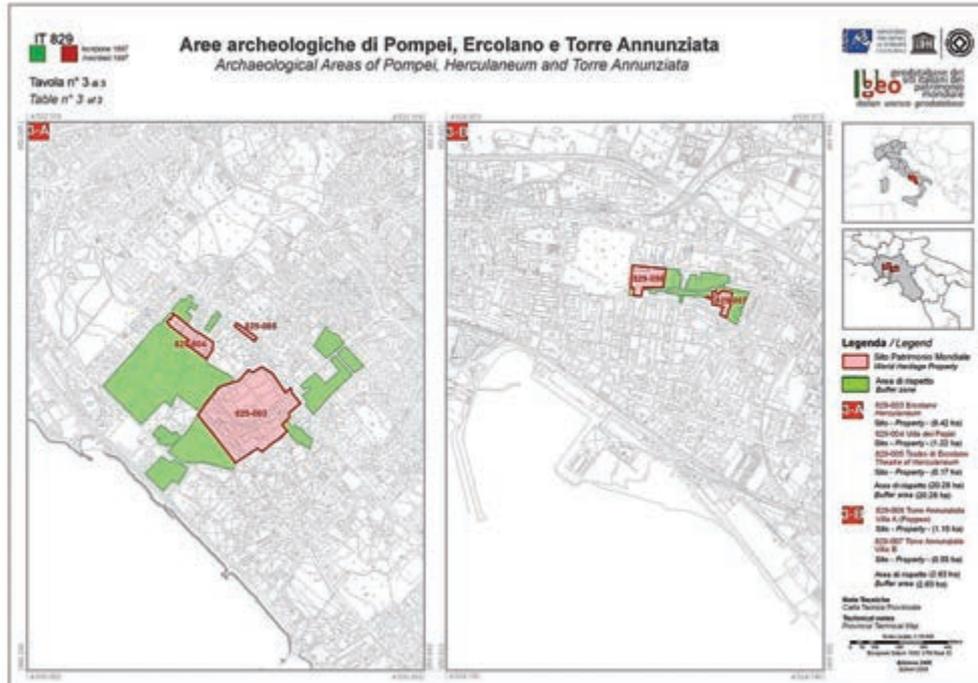
Centre point

COORDINATES OF SQUARE POINT		
TERRITORY AREA OF WORLD HERITAGE SITE	N 43 E 14	14°10'45.00"
TERRITORY AREA OF DISTRICT HILLS-BAYED: SANTA ANNA DELLA CONSOLAZIONE	N 43 E 14	14°10'45.00"
TERRITORY AREA OF MARCOPOLO	N 43 E 14	14°10'45.00"
TERRITORY AREA OF DISTRICT OF CABLE: SANTA SPIRITO	N 43 E 14	14°10'45.00"

Area of Buffer Zone of World Heritage Site ha 1350

COORDINATES OF BUFFER ZONE				
VERTICES				
	SW	SE	EW	NE
GEOMETRIC COORDINATES	N 43	14°10'45.00"	14°10'45.00"	14°10'45.00"
UTM IN	37 U	147100.00	147100.00	147100.00

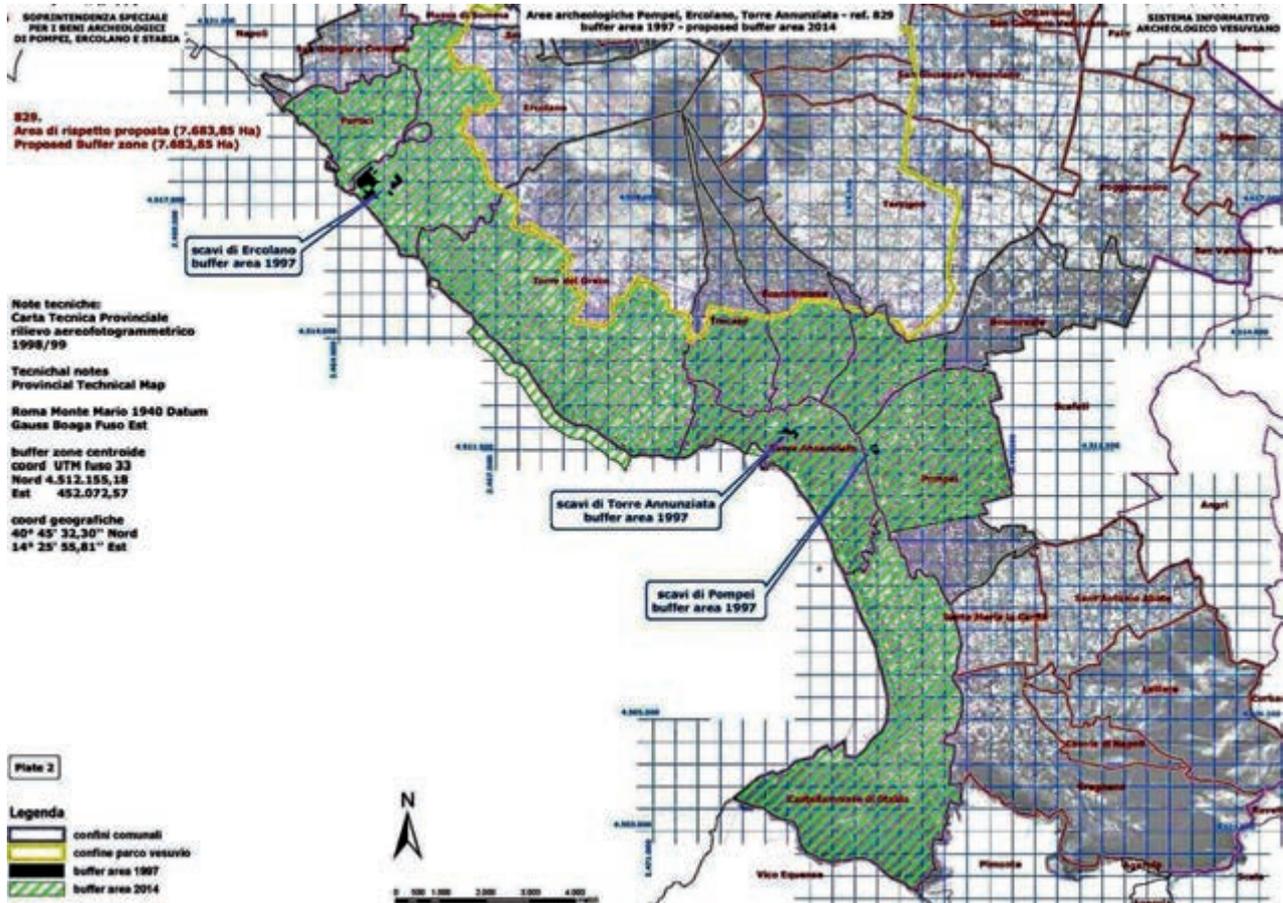
AREE ARCHEOLOGICHE DI POMPEI ERCOLANO E TORRE ANNUNZIATA



ERCOLANO

TORRE
ANNUNZIATA

AREE ARCHEOLOGICHE DI POMPEI, ERCOLANO E TORRE ANNUNZIATA BUFFER ZONE



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COMUNE DI NAPOLI