

# Sites Which Are Not Places Anymore: The Case of Buildings Charged with Iconic Meaning and Destroyed by Natural Catastrophic Events

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## ABSTRACT

Every day, natural and man-made catastrophic events are shocking different regions all over the world. When it comes to the case of earthquakes, despite the great destruction occasioned by these, those who survived had always been resilient, deeply rooted in their places, looking for strategies to cope with difficulties so to regain their lost places. This is the case of Messina (1908), where people fought for having their cathedral back “where it was and as it was” so to invoke the famous expression *dov’era e com’era*, often, associated with the restoration of the bell tower in Venice. Then, there is the case of L’Aquila (2009) where citizens were temporarily relocated in the surrounding areas. And the one of Amatrice (2016) where villages were turned down and moved back to a ground zero.

Any of these scenarios is showing unlike solutions for the same single-minded and persistent idea, that is the following: not abandoning sites, which are perceived by people as places. And recreating these, along with their architectural works charged with iconic meaning, *where they were, and as they were*.

This process, which was primary aiming at preserving “individuals’ operational world”, nowadays, cannot be addressed as a such anymore. This is because of modern societies were extending the boundaries of their operational world to the rest of the world. And the model of “a bell tower and a house” where to settle down and unfold individuals’ existence is not anymore, a fashionable living model.

Then, which one is, nowadays, the drive of local communities for a reconstruction “where it was and as it was”? And which one is the role of heritage experts into this process of participatory conservation bond to a critical re-appropriation of material and immaterial culture?

By using the example of the post-earthquake reconstruction of small historic centres in Italy, this article is aiming at debating reasons for a recreation of heritage “where it was and as it was” in the era of globalisation and by considering the reflection of the sentiment of the *birthplace* on architecture.

## Introduction: The Recreation of Heritage beyond All Our Theories

In *Questioni di architettura* (1929), Gustavo Giovannoni (1873–1947) explains that “the problem of style is above all one of *ambiente*”, to which sometimes the sentiment of ‘birthplace’ is added [...].”<sup>2</sup> A sentiment, he maintains, that has an overwhelming power (*forza incoercibile*) that theories of style cannot account for. He notes that this sentiment was evident in Messina after an earthquake hit in 1908<sup>3</sup>, in how the residents of the city wanted the cathedral<sup>4</sup> back “where it was as it was”, even if making that happen meant building seismic-resistant structures that would be “hidden beneath a cladding that was a copy of the old cathedral.” He points that this was also what happened in Venice when the campanile collapsed in 1902. He states that a lot of “ink was spilled for and against reconstruction” and for “the new style or for the imitation of the old”, adding that while “in theory everyone was right”, nevertheless those who found themselves “in Venice in the years when the campanile no longer existed could have had no doubt: Venice without the mainmast that could be seen from the furthest part of the lagoon or that from the open Adriatic Sea heralded the queen of the seas was no longer Venice.”<sup>5</sup>

Giovannoni is not only pointing to the benefits and drawbacks of recreating heritage by making a historic forgery but also to a long-standing debate between restorers and conservators. Restorers argued for giving completion to heritage in their original appearance – as this might have been looking like - and for the sake of harmony. On the contrary, conservators see into this fragmented state the “indefinite and vague” that characterises the picturesque - *il romantico aspetto pittoresco di un edificio*.<sup>6</sup>

Giovannoni developed a theory, which is based on the structural sincerity of forms, and it is embracing the use of simplified forms and a minimum work of addition that aimed to mediate between these two extremes, an idea that had already been advanced by Camillo Boito (1836–1914) in the late



Fig. 1: City of Amatrice after the 2016 earthquake destruction (photo 2022).

19th century.<sup>7</sup> Giovannoni in his text, he is also debating further aspects, which are not laying into the classic debate between restores and conservators. However, this well-known dispute is beyond the scope of this article. Rather, this article concentrates on preservation theories that are deeply rooted in the debate around *il sentimento del popolo* (feeling of the people), “this overwhelming force beyond all our theories” to which, sometimes, the sentiment of “the birthplace” is added. Further, the reflections of these on architecture will be presented by focusing on the case of the post-earthquake recovery of small historic centres in the 21st century.

### ***Il sentimento del popolo* and Its Reflections on Architecture: The Birth of Participatory Conservation of Heritage**

The term *il sentimento del popolo*, which recurs many times in Giovannoni’s *Questioni di architettura*, conjures what nowadays we would describe as the idea of a critical re-appropriation of heritage whose goal is to encourage participatory conservation. Giovannoni outlines his views by what “an illustrious architect” who opposed his theories, which are advocating for the use of simple stylistic expression, once said to him: “But do you really believe that the citizens of Bologna would allow work to be done on the facade of San Petronio that would complete it with a bare wall or little more? And does it not

seem to you that refusing to allow the chapel of the Crucifix to become a decorous sanctuary in honour of those killed in the war because of the obsession with respecting its poverty of character and stylistic superimposition represents a further distancing of monuments from the *sentimento del popolo*?”<sup>8</sup>

Here, at the beginning of the 20th century, local communities are placed right in the middle of a process of critical re-appropriation of their material and immaterial culture – thus, acting as decision makers in the redevelopment of this. Opposite to this, keeping citizens detached from monuments, in the name of conservation – restoration needs, it was a progressive trend of our society, which was reaching its *circular recurring* pick<sup>9</sup> in the 21st century, under the ruling of democratic governments and in the name of safety.

This is exemplified by the emblematic cases of the post-earthquake recovery of L’Aquila, a city that 15 years after it was destroyed in 2009 has been completely reconstructed and yet is mostly bereft of citizens and that of Amatrice, a town wiped out by the 2016 earthquake that has been moved back to a ground zero, along with its several small historic centres located in the surrounding area (Fig. 1).

The idea of turning down cities and moving back to a ground zero it is not a new one. After the 1783 earthquake, several small historic centres surrounding Reggio Calabria were wholly reconstructed in line with Enlightenment ideals.<sup>10</sup> Citizens were



relocated from towns, which were then rebuilt in safer and strategically located sites in the hope they would become new and prosperous cities. However, the original sites were neither razed nor recreated but instead left in a state of ruin for posterity and were connected by streets to the new villages with the same names. Other strategically located cities such as Messina were turned into ground zeroes to accommodate new urban design concepts that took modern living standards and safety into account.

While L'Aquila was reconstructed according to the principle of recreating a site “where it was and as it was”, citizens were cut off from their heritage, forced to relocate to nearby areas with the help of *progetto C.A.S.E.*<sup>11</sup>. Opposite to what was happening in the past, here people were provided with proper dwellings where to live rather than temporary dwellings provided in a form of a *baracca*, which resulted in a dual existence between the two cities, – the dead one and the living one – a dual existence that persists today.<sup>12</sup> In the case of Amatrice, on the other hand, opposite to history, small historic centres affected by depopulation were likewise turned into ground zeroes and a reconstruction of the town “where it was and as it was” - conducted in the most insincere way by using stones as a cladding - is ongoing.

The 21st-century pattern in reconstruction of heritage raises the question of what guidelines we should follow to recreate heritage “where it was and as it was” when this heritage is not in use anymore.

The answer is *il sentimento del popolo*. However, Giovannoni is adding a further note to this that this is what people’s emotions are linked to: their birthplace. What is the meaning of this?

The ethno-anthropologist Lombardi Satriani in his text *Il sogno di uno spazio* (2004), he is making us aware of the fact that without regard to whether we are talking about material or immaterial culture associated with an architectural work, “[...] assets are certainly not always destined to be ‘recovered’”. It is not always the case that a ritual, a cultural institution, a popular juridical practice, just because it belongs to a traditional cultural universe, must be preserved. Within the framework of traditional culture, arguably, much could be preserved, and much needs to be left behind, because it has been outdated by the development of an ethical sense by a different society, other by new needs. Hence, it becomes essential to draft the outlines of such cultural and political choices, in its broadest sense. Who should, on the basis of conscious choices, undertake the task of recovery? First and foremost, I believe that those,



Fig. 2: The Duomo of Messina after the 1908 Messina Earthquake, postcard (photo 2024).

who belong to this very same society, to this very same historical centre, should reclaim their spaces, inserting them renewed into their existential and social reality. They, and only they, should be the protagonists of this re-appropriation [process]. [...] This is so to avoid that, in the name of confirmed historical, artistic and generally aesthetic needs, they are actually deprived of their own reality, which has been deservedly rescued from deterioration. [...] the prerequisite for any action is [then] an in-depth, systematic and comprehensive knowledge of this multiform reality within its numerous layers in which this has been historically unfolded. [...] Only through knowledge can this complex process of critical re-appropriation of one's past, one's reality, one's identity can be achieved, and this seems to be the primary and unavoidable task of our [contemporary] society, whose task and hopes are lying into a reaction to the disintegration and violence that is spreading in this torn reality.”<sup>13</sup>

With these words, Lombardi Satriani was presenting to architects the basic need of a society for a critical re-appropriation of what is part of their material and immaterial culture. Processes of critical re-appropriation can be guided or spontaneous and these are happening regardless of whether this is matching our theories or not. Particularly, he was placing awareness (citizens) and knowledge (institutions) at the base of this process, which is leading to a participatory conservation of material and immaterial culture bond to the resilient need of local communities for not abandoning places (*il sentimento del popolo*) and redeveloping them so to turn sites into places.

Citizens have the duty, and the right, of reacting against a progressive process of loss, or a gain of material and immaterial culture bond to new and old architectural works and their surrounding environment.

Nowadays, this phenomenon, that at times, goes along with a loss of local identity of modern societies for the sake of going global, defines new living models that are creating a crisis of the traditional ones. This is especially true when it comes to the case of rural areas where settlements were historically bond to the idea of a village possessing as reference points a house and a bell tower. A physical space where one can unfold its life, its existence as an individual (Fig. 2).<sup>14</sup>

These reference points marked the operational horizon of the world for those experiencing place. This horizon – epitomised in idea of the view of the bell tower over a landscape – represented the boundary

between the known and the unknown. And what is known, even if it is dangerous and subject to natural or human-made catastrophic events, is still safer than the unknown - where one might get lost.<sup>15</sup>

The reconstruction of Messina heeded this operational horizon, but contemporary reconstructions, especially of small historic centres affected by depopulation, have not. In fact, while Lombardi Satriani promotes the idea of redevelopment of heritage by critical re-appropriation, such a re-appropriation entails a repurposing of heritage. However, repurposing is not a feature of reconstruction conducted in accordance with idea of rebuilding a site where it was and as it was.

The recent Covid pandemic showed that rural areas can provide a model for how to improve standards of living, as technology allowed us to work remotely, and small historic centres were revitalised. However, neither Lombardi Satriani's ideas nor those architects came up with to manage lockdowns can justify a reconstruction of a site where it was and as it was of small historic centres in their entirety. Giovannoni's idea of attachment to birthplace and its connections to the concept of memories is critical to justifying such an approach.

### **The Infinity and the Theory of Remembrance and Their Reflections on Architecture**

The term “memory” in our modern societies has a very different meaning than it did in the past. In ancient Greece, memory primary referred to *mnemosyne* – the act of remembering or memorising.<sup>16</sup> At the time, Socrates observed that the introduction of the alphabet had begun to corrupt this idea of memory, with the result that we moved from recalling from the inside to relying on external signs to help us remember. These signs, whether in a written form or in the form of a figurative art or a trace of the activities of human beings, can be regarded as intentional or unintentional monuments preserved as part of our heritage for future generations to experience culture.<sup>17</sup>

At the beginning of the 19th century, Giacomo Leopardi (1798–1837) introduced the poetic of the “vague” and that of the “remembrance”. Here, he argued that remembrance is the means through which one can feel pleasure, representing the highest expression of pleasure one can experience as that which child experience. Further, he is linking this pleasure to the one we take in “[...] a view, a landscape depicting fields, a painting, a sound, a tale,



a description, a fairy-tale, a poetic image, a dream [...] is always vague and undetermined” and “always holds to infinity. And it feeds and satisfies our souls unspeakably”. Then, the images and sensations we recall as adults depend on and derive from childhood. This is because of “as adults [...] the pleasure of that sensation is at once determined and circumscribed. [...] One can observe that perhaps the greatest part of the undefined images and sensations that we experience after childhood and in the rest of life, are nothing else than a remembrance of childhood.”

In principle, according to Leopardi, “we experience that very same sensation, idea, pleasure, [...]” because we remember it and because we experienced “this very same sensation, image, and so forth [...] as a child, and how it was experienced in these very same circumstances is pictured in our imagination. Hence, the present sensation does not immediately derive from objects, it is not an image of objects, but of the childlike imagination - a recollection, a repetition, a repercussion or reflection of that ancient [ancestral] image.”<sup>18</sup>

Leopardi concludes that the ancient is one of the primary ingredients of these sensations that he calls *sublime* and that the reason for this is that human beings tend to aspire to *infinity* or *eternity* and that, as a consequence, we tend to see the ancient as speaking to that aspiration. This is because of “[...] the ancient is not everlasting, and therefore it is not infinite. However, the conception that the soul makes - a space dates back to many centuries ago - this produces an undefined sensation. This is the idea of an indefinite time, where the soul gets lost, and al-

though it knows that there are boundaries, the soul does not discern them, and does not know which ones these are [...]”<sup>19</sup>

Because of this, then, a place, no matter how beautiful it might be, this will not seem poetic if this arouses no remembrances in a person, while this will if it does so.<sup>20</sup> Indeed, Leopardi maintains that “[...] the past, in the act of remembering, is more beautiful than the present [...] because the present [...] is the only image of the truth. And any truth is ugly.”<sup>21</sup>

In cities today, where newcomers come and go, the concept of *reference points*, it seems to be not relevant anymore. These communities have overcome the concept of reference points. Here, new *horizons* were set where one’s operational life can be extended indefinitely, all the while watching at small historic centres as places of remembrance bond to childhood. It is, here, that the words of Leopardi are happening to fit to a new concept of places, where the psychological instance introduced by Roberto Pane<sup>22</sup> and the concept of remembrance can neither relate with the concept of buildings possessing iconic meaning, nor with the one of using buildings for a specific performance.<sup>23</sup> As a reason for recreation, nor with the idea of commemoration – remembrance of an event<sup>24</sup> - that commonly goes with the recreation of intentional monuments. Same applies to the idea of a recreation of heritage so to reproduce one’s reference points (e.g. a house and a bell tower, other a church where a specific ritual was taking place).

By applying the concept of remembrance by Leopardi to the case of the reconstruction of small historic centres surrounding Amatrice, it will be possible to observe how the sentiment of the birthplace is guiding people towards their critical re-appropriation of heritage, and how the reflections of this on restoration strategies are very different from any other case of the past.

By concentrating on the case of Poggio Vitellino, a small village of no more than 50 residents located in the territory of Amatrice, where a small church positioned up on a hill (Fig. 3) welcomes a much larger number of people during summer, by meeting local citizens, it is possible to observe that despite destruction, the church it is still understood as the centre of people’s social life. Particularly, in an article written on the eve of the second anniversary of the 2016 earthquake in Poggio Vitellino and central Italy, journalist Elena Polidoro, recounts how its inhabitants used to step back in time to what was understood by them to be the heart of their social



Fig. 3: The remains of the Poggio Vitellino’s church (photo 2022).

life in childhood: the church (Fig. 3) and its oak tree: “It was a superb oak tree, big, leafy, refreshing and welcoming. As children, we used to play ‘piciancola’, which actually means swinging on one of its branches. It was the branch facing the precipice in particular that we swung on, falling off of which would have meant risking ending up along the Salaria. We also used to go there to watch the stars falling into the sky. On the opposite side of the church [was] another large, natural square with a stunning view over the mountains of the Laga. Here, newlyweds would go to strike a pose for their album of memories [...] Then, was the church of the Poggio a gorgeous? Yes, it was, even though it didn't have particularly precious paintings or special sculptures like many of the other hundred churches [...]”<sup>25</sup> This very small church forms the basis of the memories of Poggio Vitellino's former citizens, who as children experienced pleasure here, and who as adults re-experience that pleasure by viewing it, physically, and in their minds over and over again. It would not be possible for them to experience this sublimity if their houses and their church will not be recreated *where they were and as they were*, because that is the only the historic image that is impressed in their minds and that is the source of their pleasure can be reproduced.

It is for this reason that these very same citizens are now asking that their houses, along with their church, to be recreated where they *were and how they were* (Fig. 4). However, they do not want this reconstruction to be “insincere”; that is, they oppose the idea of hiding seismic-resistant members inside the old buildings. Rather they want their houses to be reconstructed in the same way as listed monuments are: through proper anastylosis and traditional building techniques that restore the poetic view of their stones.<sup>26</sup>

### Conclusions

Giovannoni sums up the conundrum that attends restoration as follows: “The tragedy of restoration lies in this contrast between the various attitudes of thinking, between reason and sentiment.”<sup>27</sup> Can a recreation of heritage “where it was and as it was” be seen as a form of critical re-appropriation of material and immaterial culture that leads to a participatory conservation of this material, or does it amount to a post-traumatic response of societies to devastation? And either way, what is the role of heritage experts – whether architects, engineers or restorers



Fig. 4: The village of Poggio Vitellino after the 2016 earthquake destruction (photo 2022).

– in this process of recreation of heritage linked to historic images? Shall we support local communities – regardless of our theories – so that they are able to regain their memories? Other shall we direct them into a process of critical re-appropriation of heritage that is based on awareness of various approaches to reconstruction, the extreme on one side of recreation of heritage by historic forgery, and on the other, of leaving ruins in place to be acknowledged as objects of knowledge as well as other solutions spanning in between these?

Giovannoni reminds us that monuments are not only “made for scholars” but that they also “belong to the public”.<sup>28</sup> These monuments, he maintains that they have a living artistic function, and is it not exactly that that is missing in the mechanical exercise of restoration performed for the sake of harmony? On the other hand, perhaps this kind of restoration can be seen as expressing the deep desire of populations to gain back their identity? as, for example, in the case of Warsaw that however, here, is understood to be bond to the experience of the sublime. “What to reply? Other than ‘I make distinctions’ or with the silent wish that certain subjects should be left for our posterity to resolve.”<sup>29</sup>

This article does not intend to give a precise answer to these questions. Rather, it hopes to open up a more engaged discussion of the role of preservation theories and heritage experts in the post-earthquake recovery of intentional and unintentional monuments, along with their material and immaterial culture bond to memories.

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- 2 The Duomo of Messina after the 1908 Messina Earthquake, postcard (photo 2024).
- 3 The remains of the Poggio Vitellino's church (photo 2022).
- 4 The village of Poggio Vitellino after the 2016 Earthquake moved back to a ground zero (photo 2022).
- 2 *ibid.*, pp. 173. Here, Giovannoni is elaborating on his argument in 'Restauro dei monumenti' (*Bollettino d'arte*, 7 [1913], nrs. 1-2, pp. 1–42) by adding thoughts regarding the case of post-earthquake reconstructions.
- 3 On the earthquake, see Mercadante Francesco, *Il terremoto di Messina*, Rome 1962.
- 4 On restoration efforts after the 1908 Messina Earthquake, see Carmen M. Genovese, Francesco Valenti e la cultura del restauro nel primo Novecento in Sicilia, [http://www.fedoa.unina.it/538/1/TESE\\_DOTTORATO\\_GENOVESE2.pdf](http://www.fedoa.unina.it/538/1/TESE_DOTTORATO_GENOVESE2.pdf), (last accessed 12. September 2023)

5 Giovannoni 1929, pp. 173–74.

6 *Ibid.*, p. 116.

7 In *Questioni pratiche di belle arti, restauri, concorsi, legislazione, professione, insegnamento*, (Milan, 1983, pp. 13–24) Boito writes strong against a deliberate act of restoration of monuments. However, he is also acknowledging a need, at times, for additions, which he describes as “indispensable and unavoidable”. Because of this, he proposes a number of methods for making it clear that additions to older works of art are just that – thus, avoid for an historic forgery. This can be achieved by (i.) highlighting the difference in style between the new and the old, (ii.) using different construction materials, (iii.) minimising decorations, (iv.) exhibiting pieces removed from the older monument next to the new monument, (v.) inserting a marker into the restored piece noting the date of restoration or displaying a sign with this information, as well as (vi.) carving a descriptive epigraph on the monument, amongst other methods. This in the words of Boito sounds as follows: “Noi siamo andati via via accostandoci l’uno all’altro, sicché ora possiamo, io spero, metterci d’accordo nelle due brevi sentenze, con le quali colui che tiene in mano i fili per farci gesticolare e parlare, concludeva la conferenza tenuta da esso [Boito] nel giugno del 1884 a Torino, durante la esposizione nazionale : 1. Bisogna fare l’impossibile, bisogna fare miracoli per conservare al monumento il suo vecchio aspetto artistico e pittoresco; 2. Bisogna che, i complimenti che sono indispensabili, e le aggiunte, se non si possono scansare, mostrino, non di essere opere antiche, ma di essere opere d’oggi. Quasi quasi ci sto. [...] E per non ingannarli, cioè per mostrare che un’opera d’aggiunta o di compimento non è antica, voglio suggerirle niente meno che otto modi da seguire secondo le circostanze: 1. differenza di stile fra il nuovo e il vecchio; 2. differenza di materiali da fabbrica; 3. soppressione di sagome o di ornati; 4. mostra dei vecchi pezzi rimossi, aperta accanto al monumento; 5. incisione in ciascun pezzo rinnovato della data del restauro o di un segno convenzionale; 6. epigrafe descrittiva incisa sul monumento; 7. descrizione e fotografie dei diversi periodi del lavoro, deposte nell’edificio o in luogo prossimo ad esso, oppure descrizione pubblicata per le stampe; 8. notorietà.”

8 Giovannoni 1929, p. 175.

9 The *eternal return* of time is a philosophical concept used by different thinkers and presented by Friedrich Nietzsche (1844-1900) in 1881. This can also be found in the play by Karl Marx (1818-1883) under a different form so to revive the lord-bondsman dialect [Herrschaft und Knechtschaft]. This is deeply rooted into the myth of the *Servant and the Patron* [Hegel] and redeveloped by Marx

## Endnotes

- 1 Giovannoni is defining the concept of *ambientamento* as the boundary conditions in which monuments are set so to be appreciated as a such. And to define his concept of “surrounding environment” (*ambientamento*), he is concentrating on the use of “prospectives” and “natural light” by addressing a difference between intrinsic and extrinsic instances of *ambientamento*. Giovannoni by distinguishing these instances is, noting that the effect of light on monuments is to compel us to look at them from the inside out instead of the outside in, similar to how we appreciate natural beauty from a panoramic viewpoint versus up close. However, with buildings, our looking from the inside out rather than from outside in is more structured than in the case of our appreciation of nature because it’s guided by the designer’s intentions: “L’argomento della prospettiva della luce richieste da un monumento o da un complesso di monumenti può essere studiato da un punto di vista reciproco a quello finora considerato, col tener conto cioè delle visuali che dall’interno vanno all’esterno, anziché di quelle che dall’esterno vanno verso l’interno. Si ha con ciò piena analogia con quanto, nei riguardi delle bellezze naturali la veduta panoramica da un punto di belvedere ci rappresenta rispetto alla visuale diretta da un elemento paesistico o di un monumento naturale. Ma, come sempre quando interviene l’architettura, il modo ed i limiti sono ben definiti, perché corrispondono ad una condizione chiaramente stabilita da una volontà creativa” (Gustavo Giovannoni, *Questioni di architettura*, Rome 1929, p. 199). Giovannoni further notes in describing a 1909 Italian law on antiquities and fine arts that refers to the conditions of *ambiente* of ancient architectural works that the law was not only concerned with preventing new buildings from being built on top of the old ones and thereby eradicating their light and making it so that the observer could see them but also with preserving the essential environmental conditions that constituted the context in which the monuments were situated: “Non soltanto la legge si preoccupa di impedire che nuove costruzioni si sovrappongano alle antiche e le racchiudano, togliendo loro la luce ed impedendone la veduta all’osservatore, ma si vuole che non siano alterate quelle condizioni d’ambiente essenziali che costituiscono il quadro entro cui il monumento è compreso ed hanno una diretta funzione d’arte nel suo apprezzamento. Siamo dunque nel pieno argomento dell’ambientismo; della correlazione cioè tra un’opera e quelle che la circondano, dell’armonia artistica tra manifestazioni collettive e manifestazioni singolari” (*ibid.*, pp. 187–88).



- in light of the late 19th century prospective of a revolution to come. Here, time will progress by running in circle as a single moment in history that is unfolded in three main ones [Marx].
- 10 Nicola Aricò and Ornella Milella, *Riedificare contro la storia. Una ricostruzione illimitata nella periferia del regno Borbonico*, Rome 1984.
  - 11 It stands for Complessi Antisismici, Sostenibili ed Ecocompatibili.
  - 12 Omero (UniTo), *Perché bisogna demolire la 'new town' di Berlusconi*, 27 April 2002, [https://www.huffingtonpost.it/blog/2022/04/27/news/bisogna\\_demolire\\_le\\_new\\_towns\\_di\\_berlusconi-9270510](https://www.huffingtonpost.it/blog/2022/04/27/news/bisogna_demolire_le_new_towns_di_berlusconi-9270510) (last accessed, 28. December 2023) OMERO is an interdepartmental research centre of the University of Turin specialised in studies related to our urban environment.
  - 13 Luigi Maria Lombardi Satriani, *Il sogno di uno spazio: itinerari ideali e traiettorie simboliche nella società contemporanea*, Soriano, 2004, pp. 153–55. This text was conceived with the intention to be used as a support for the newly introduced compulsory studies of ethnoanthropology in Italian architecture schools and especially for the curricula in conservation-restoration.
  - 14 *Ibid.*, p.13.
  - 15 *Ibid.*, p. 12.
  - 16 Eric A. Havelock, *Cultura orale e civiltà della scrittura, da Omero a Platone*, Rome 1997.
  - 17 Alois Riegl, *Moderne Denkmalkultus: Sein Wesen und seine Entstehung*, Vienna 1903.
  - 18 Giacomo Leopardi, *Lo Zibaldone*, 1898, Florence.
  - 19 *Ibid.*, 1.1429–1430.
  - 20 *Ibid.*, 1. 4426.
  - 21 *Ibid.*, 1. 1521–22.
  - 22 Roberto Pane, *Il restauro dei monumenti*: in *Aretusa*, (1944), Nr. 1, S.68–79.
  - 23 Performative Architecture, whether decorative or structural, is a creative act that is putting words of a specific ritual into practice. Here, the ritual is envisioned as a means to do things words, with utterances [J.L. Austin (1962) *How to do things with words*. Oxford]. These words are written by using the language of Architecture. (The text written by Austin is not addressing the topic of architecture – this is addressing the overall concept of what and utterance actually, it is. These are specific sentences used in languages for making us to act and this is the case of a ritual where people are reacting to utterances)
  - 24 Riegl, 1903.
  - 25 Elena Polidori, *La chiesa del Poggio*. *La Repubblica*, 23 August 2018. Polidori is also the author of *Amatrice non c'è più: Ma c'è ancora* (2018).
  - 26 Thanks to the joint efforts of different actors - amongst those the association “Tutto un Altro Genere” and the local citizens of Poggio Vitellino, the reconstruction of the Church of Poggio Vitellino was granted. The works of reconstruction will start in 2025. The bet that has been made is that of a reconstruction conducted by using traditional building techniques, all the while complying with current building standards. This is so to recreate the historic image of the church; however, without committing an historic forgery. Further, info on the project “Pietra su Pietra” can be found upon the following link: <https://www.tuttounaltrogenre.it/index.php/pietra-su-pietra>
  - 27 Giovannoni 1929, p. 174.
  - 28 “[...] dicono i restauratori agli archeologi: voi volete il rispetto all'arte che spirò il monumento. Ma è forse rispetto lasciare la concezione dell'autore monca e deformata inorganicamente? I monumenti sono fatti soltanto per gli studiosi o non appartengono al pubblico, non hanno verso di esso una funzione viva d'arte? È logico che lo studioso non voglia aggiunte che turbino le ricerche sulla storia artistica e costruttiva del monumento; ma il pubblico perché dovrà essere condannato a vedere incompleta una grande opera cittadina, e dovrà rassegnarsi a lasciare che sulle mirabili piazze italiane si affaccino permanentemente le nude murarie delle facciate mancate [...]” (*Ibid.*, p. 121).
  - 29 *Ibid.* p. 175.