ReUso 2026

New heritage and future strategies

Perspectives on conservation and promotion

14th International Congress Barcelona-Girona, 4-7 November

edited by
Alessandro Scarnato
Marisa García Vergara
Ángeles Layuno Rosas



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I just want to make my last demand in reverence
to the work that has been done by architects of the past.

What was, has always been.
What is, has always been.
What will be, has always been.

Such is the nature of beginning.

Louis I. Kahn, "The Invisible City", Aspen, 1972

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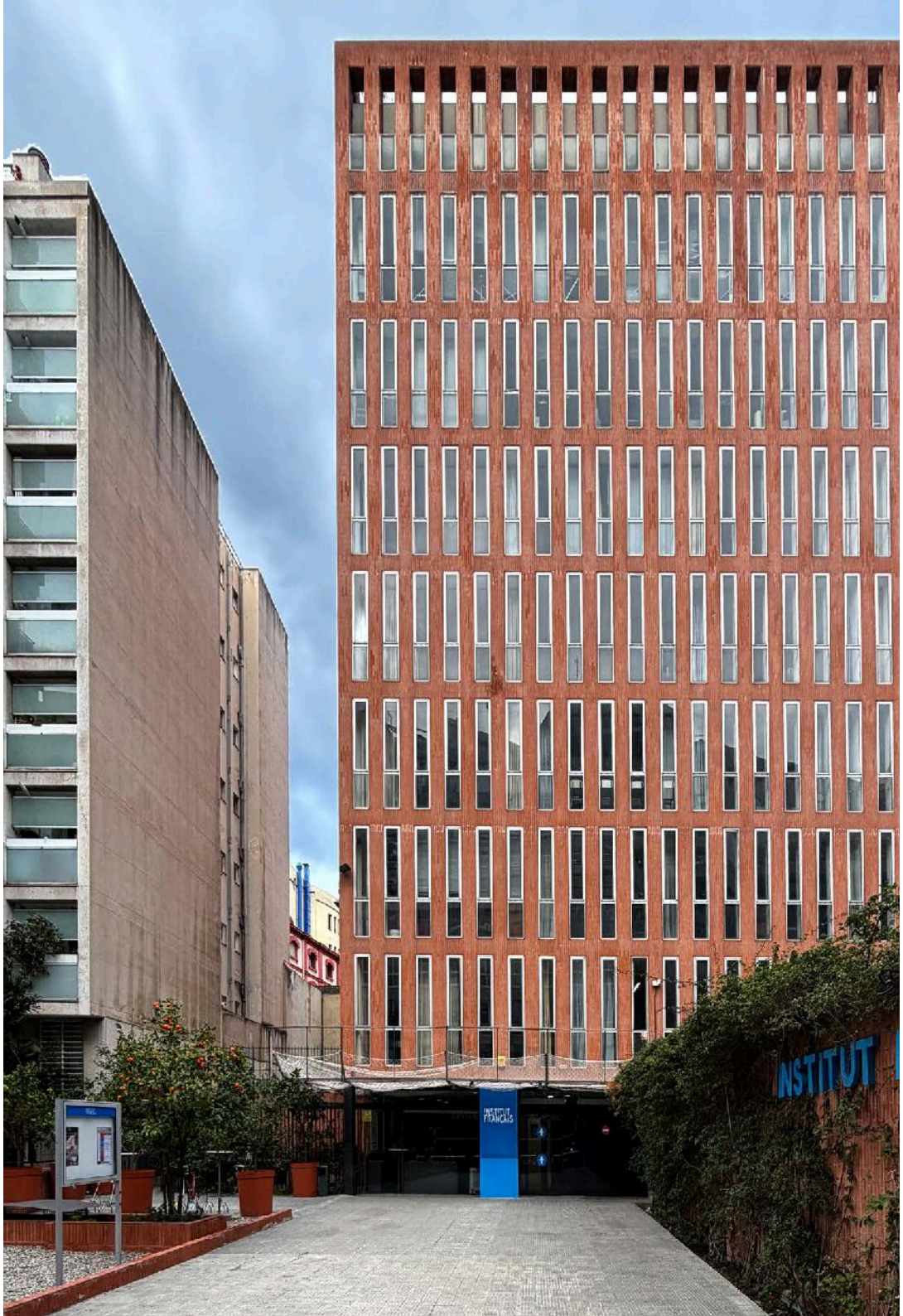
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NEW HERITAGE AND FUTURE STRATEGIES
Perspectives on conservation and promotion

Alessandro Scarnato – Universitat Politècnica de Catalunya

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The accelerated technological, environmental, and social transformations of the twenty-first century are redefining the conditions under which heritage is recognized, interpreted, conserved, and transmitted. Climate change, ecological vulnerability, technological innovation, and evolving patterns of habitation challenge established conservation paradigms and call for a critical reassessment of the very notion of heritage, the values through which it is defined, and the criteria governing its transformation and transmission to future generations.

Heritage can no longer be understood as a self-evident category determined exclusively by historical, aesthetic, or material attributes. Rather, it emerges through historically situated processes of recognition, selection, interpretation, and value attribution. Consequently, conservation must extend beyond the preservation of material fabric to address the dynamic relationships between continuity and transformation, permanence and adaptation. It may therefore be understood as a critical practice concerned with the management of change, informed by historical, cultural, material, environmental, and social knowledge.

The conference promotes interdisciplinary dialogue among historical research, conservation science, architectural design, urban and territorial planning, landscape studies, and heritage management. Particular, though not exclusive, attention is devoted to the architectural, urban, territorial, and landscape heritage of the second half of the twentieth century, whether embedded within pre-existing historic contexts or conceived as part of newly developed environments. Its recognition and conservation require a reassessment of conventional chronological, typological, and aesthetic categories, together with appropriate criteria for evaluating significance, vulnerability, authenticity, integrity, and adaptive capacity.

Within this framework, adaptive reuse constitutes a central concern. More than the assignment of new functions to existing structures, reuse entails a critical negotiation between inherited materiality, heritage significance, and contemporary requirements. It also establishes a direct connection between conservation and environmental sustainability by extending building life cycles, reducing resource consumption, and preserving embodied material and cultural values.

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Contemporary heritage discourse is inherently dynamic and subject to ongoing critical reassessment. It is shaped not only by the designation of monuments and sites considered exemplary for their exceptional significance, but also by broader ideological, economic, social, and political forces. The tensions between globalizing trends and local identities, the pressures of tourism, the impacts of climate change and decarbonization policies, processes of depopulation, and the growing demand for public participation all present challenges that extend beyond the scope of legal protection and technical conservation measures. Addressing these issues requires integrated approaches capable of situating heritage within wider environmental, cultural, and societal transformations.

The conference is structured around four interconnected fields of inquiry: Knowledge; Diagnosis and Treatment; Intervention; and Management, Interpretation, and Heritage Valorisation. These should be understood not as autonomous stages but as interdependent dimensions of a continuous conservation process.

Taken together, these four fields define conservation as a continuous, interdisciplinary, and critically informed process. Knowledge informs diagnosis; diagnosis guides intervention; and management, monitoring, use, and interpretation continuously generate new forms of knowledge.

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The conference organizing and scientific directors of ReUso 2026 want to acknowledge the fundamental academic support given by the founder's committee of ReUso Association, as well as the universities of Girona, Alcalá and the Polythecnic of Catalunya. The conference is a part of the scientific activities promoted within the frame of the Retranslates research project, funded by the Spanish Government.

Among the institutions, a particular thank has to be expressed towards the COAC (the Catalonian architects' association) and, above all, the Insitut Français of Barcelona for their operative support.

Local administrations have also played a significant role allowing, among other aspect, to insert the activities of the congress within the broader framework of Barcelona World Capital of Architecture 2026.

This conference and its proceedings would have not been possible without the authors (professionals and scholars) that have submitted their contribution and the precious, unceasing work of the logistic committee, composed by students from the involved universities.

PRESENTATION OF THE REUSO 2026 PROCEEDINGS

Stefano Bertocci President of the REUSO Association

The publication of the proceedings of the 14th edition of the International REUSO Conference, held in Barcelona and Girona from 4 to 7 November 2026, provides an opportunity not only to present the outcomes of an intensive scientific exchange, but also to reflect on the meaning that heritage conservation and reuse assume today. The title chosen for this edition, *NEW HERITAGE AND FUTURE STRATEGIES. Perspectives on Conservation and Promotion*, clearly expresses the twofold direction of the work that brought together scholars, practitioners, institutions and early-career researchers: on the one hand, to broaden and critically reassess what we now recognise as heritage; on the other, to develop strategies capable of guiding its care, transformation and transmission to the future. These volumes bring together the results of this commitment and bear witness to the plurality of perspectives through which a shared responsibility can be addressed.

We live at a time when technological, environmental and social transformations are unfolding with a speed and intensity that challenge established categories and tools. The climate crisis is altering territories, landscapes and living conditions; environmental fragility is exposing buildings and settlements to growing risks; digital innovation is changing the ways in which knowledge is produced, represented and managed; the energy transition requires us to reconsider performance, consumption and life cycles; and new residential and productive models are driving the transformation of spaces, including historic urban centres, conceived for uses and ways of life that have since changed profoundly. Added to these are the effects of tourism pressure, the depopulation of inland areas and smaller towns, inequalities in access to cultural heritage, and tensions between global processes and local identities. In such a context, conservation cannot mean shielding heritage from change; it must mean managing change so that it does not erase the evidence, relationships and values through which communities recognise their history and imagine their future.

Architectural and urban heritage emerges through historically and culturally situated processes of recognition, selection, interpretation and value attribution. It encompasses individual objects and monumental complexes, but also ordinary architecture, urban systems, productive landscapes, infrastructure and collective spaces, together with memories of use and social practices now recognised as intangible heritage. The task, therefore, is to consider material and intangible dimensions together, as well as continuities and discontinuities, accumulated values and new demands. Speaking of “new heritage” does not mean pursuing an indiscriminate expansion of the field of protection; rather, it means assuming the critical responsibility of understanding which legacies contemporary society

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chooses to recognise, according to which criteria and for what purposes.

This question takes on particular significance when attention turns to the architecture, cities and landscapes of the second half of the twentieth century, a specific, though not exclusive, focus of the conference. This is a heritage that is close to us in time, often still in use and continually being transformed, and whose assessment cannot rely solely on historical distance or on categories developed for earlier periods. The works and settlements of the post-war decades raise distinctive issues: standardisation and constructional experimentation, the rapid obsolescence of materials and building services, the territorial scale of many interventions, their relationship with urban growth, changes in forms of dwelling, and the contested social perception of buildings and sites that are not always recognised as a shared legacy. Whether embedded in pre-existing historic fabrics or belonging to newly formed neighbourhoods and landscapes, they require appropriate criteria for assessing their quality, authenticity, integrity, vulnerability and capacity for adaptation.

Within this process, adaptive reuse occupies a central position. Reuse is not simply a matter of assigning a new function to an existing structure. It means engaging with its material fabric, documenting and understanding the traces of change, and balancing recognised values against the needs of contemporary life, in search of an equilibrium that cannot be determined in advance. Reuse is therefore an act of interpretation and design: it can reactivate abandoned buildings, restore continuity to parts of the city, support local economies and renew the relationship between places and communities. It must, however, be grounded in criteria of compatibility, understood not as an abstract requirement but as the outcome of a conscious negotiation between continuity and transformation within a specific territorial context.

It is on this complex ground that the REUSO Conference has built its identity since its first edition, held in Madrid in 2013. Born from an encounter among scholars and practitioners from different disciplinary and geographical backgrounds, over the years it has become an established forum for interdisciplinary dialogue on heritage protection, conservation, reuse and enhancement. The continuity of the initiative lies not only in the succession of its meetings, but also in the growth of a scientific community capable of connecting different experiences, methods and cultural traditions. The REUSO Association has embraced and sustained this legacy, fostering exchange among research, education and professional practice, while encouraging the participation of different generations of scholars.

The choice of Barcelona and Girona as the venues for the 14th edition lends particular significance to the discussion. Barcelona, designated UNESCO-UIA World Capital of Architecture for 2026, provides a privileged setting in which to examine the relationships among heritage, urban design, innovation and collective life. In the complexity of its historical layers, the city demonstrates how architecture can become part of a public discourse

capable of bringing memory and transformation together. Girona, with its historic fabric and strong urban identity, offers a complementary context in which to consider continuity, adaptation and the long-term care of the city. The relationship between the two venues gives tangible form to one of the central themes of the conference: heritage belongs neither to a single scale nor to a single period, but is shaped through the interaction of architecture, city, territory and landscape.

The contributions have been organised into four closely interconnected fields of enquiry: *Knowledge*, *Diagnosis and Treatment*, *Intervention*, and *Promotion*.

The *Knowledge* section recognises knowledge and documentation activities as the basis of every decision and encompasses research and critical history. To know means to document and interpret, but also to make data and methods accessible, transmit expertise and continually renew the questions addressed to heritage. Digital technologies now expand the possibilities for acquiring, analysing and sharing information; their effectiveness, however, depends on the quality of the questions asked, the transparency of the processes employed and the ability to turn data into instruments of understanding.

Diagnosis and Treatment brings together preliminary studies, techniques for identifying deterioration and defects, protocols, procedures and tools for conservation. Diagnosis is understood here not as a merely instrumental stage, but as a process of knowledge that relates deterioration phenomena to constructional characteristics, the history of transformation, environmental conditions and patterns of use. Advances in analytical and monitoring techniques offer important opportunities, provided that they remain connected to direct observation, critical understanding and the assessment of effects over time. From this perspective, planned maintenance and post-intervention monitoring become essential components of a strategy of care.

The *Intervention* section addresses conservation, design and planning at the architectural, urban, territorial and landscape scales. The studies collected here show that intervening in heritage means making choices, establishing priorities and clearly stating the criteria that guide transformation. The shift between scales is crucial: the effectiveness of an intervention on a building may depend on the quality of public space, urban connections, economic dynamics and the structure of the landscape. Conservation and design thus cease to appear as opposing fields and become parts of the same critical engagement with the built environment.

Promotion encompasses compatible uses, regeneration, management and communication of architectural, landscape and natural heritage, together with strategies for its interpretation. Thoughtful communication can strengthen the social recognition of heritage; when separated from knowledge and protection, however, it can instead lead to simplification, cultural consumption and excessive pressure on places. *Promotion* therefore means creating the conditions in which heritage can continue to

generate knowledge, a sense of belonging and quality of life.

The two volumes presented here give editorial form to the richness of the conference. The first brings together the abstracts of 121 contributions, offering an immediate overview of the breadth of themes, geographical contexts and research orientations represented. The second contains the full papers and provides the space needed to explore methods, case studies, results and proposals in depth. Their structure responds to two complementary needs: to provide a concise map of the discussion and, at the same time, to preserve its scientific and documentary substance. Taken as a whole, the proceedings do not seek to advance a single or conclusive position, but to make available to the academic and professional community a body of knowledge open to further examination and development.

All contributions underwent double-blind peer review to ensure the scientific rigour of the publication. On behalf of the REUSO Association, I would therefore like to express my sincere gratitude to the reviewers and scientific coordinators, who devoted their time and expertise to reading and assessing the papers. The quality of these volumes also rests on work that often remains out of sight: careful observations, dialogue between authors and reviewers, and meticulous editorial attention. My thanks also go to the scientific and organising directors, the scientific, honorary, review and logistics committees, the host institutions, and all those who contributed to the organisation of the conference and the publication of its proceedings.

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Knowing in order to conserve: an urban scenographic frontage in Atina (FR)

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Keywords: Architectural heritage, Minor historic centres, Post-war reconstruction, Urban scenographic frontage, Seismic strengthening

1. Introduction

The contemporary debate on the architectural and urban heritage of the twentieth century calls for a methodological approach capable of combining historical research with strategies of sustainable intervention. As the ICOMOS Madrid–New Delhi Document underlines, «the obligation to conserve and manage the heritage places and sites of the twentieth century is as important as our duty to conserve the significant cultural heritage of previous eras» (ICOMOS ISC20C 2017, 3). This duty unfolds, in operational terms, along two converging lines: knowledge — understood as the critical history of architectural and urban transformations — and intervention, conceived in the supra-building dimension of the urban scale.

The case study of the analysis is Piazza Garibaldi in Atina (FR) and, in particular, the scenographic frontage formed by Palazzo Tutinelli and the Porta dell'Assunta, elements of extraordinary historical and identity-bearing value. The reading proposed here is diachronic: from the nineteenth-century configuration of the complex, through the wartime devastation of 1943–1944, to the subsequent reconstruction and post-seismic adaptation works. Atina, a minor historic centre of southern Lazio, severely struck by the war and repeatedly shaken by seismic events, offers an exemplary condition in which the stratification of the second half of the twentieth century — with its constructional hybrids, formal compromises and reconstruction urgencies — itself constitutes a heritage to be known, interpreted and managed with critical awareness.

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Conocer para conservar: un frente escenográfico urbano en Atina (FR)

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Keywords: Patrimonio arquitectónico, Centros históricos menores, Reconstrucción de posguerra, Frente escenográfico urbano, Consolidación sísmica

1. Introducción

El debate contemporáneo sobre el patrimonio arquitectónico y urbano del siglo XX exige un enfoque metodológico capaz de conjugar la investigación histórica con estrategias de intervención sostenible. Como subraya el Documento ICOMOS Madrid–Nueva Delhi, «the obligation to conserve and manage the heritage places and sites of the twentieth century is as important as our duty to conserve the significant cultural heritage of previous eras» (ICOMOS ISC20C 2017, 3). Este deber se articula, en clave operativa, a lo largo de dos directrices convergentes: el conocimiento, entendido como historia crítica de las transformaciones arquitectónicas y urbanas, y la intervención, concebida en la dimensión que trasciende la escala edilicia para situarse en la escala urbana.

El caso de estudio del presente análisis es Piazza Garibaldi, en Atina (FR), y, en particular, el frente escenográfico constituido por el Palazzo Tutinelli y la Porta dell'Assunta, elementos de extraordinario valor histórico e identitario. La lectura propuesta es de tipo diacrónico: desde la configuración decimonónica del conjunto, pasando por las devastaciones bélicas de 1943–1944, hasta las posteriores intervenciones de reconstrucción y de adecuación pos-sísmica. Atina, centro histórico menor del sur del Lacio, gravemente afectado por la guerra y repetidamente sacudido por eventos sísmicos, ofrece una condición ejemplar en la que la estratificación de la segunda mitad del siglo XX —con sus hibridaciones constructivas, sus compromisos formales y las urgencias de la reconstrucción— constituye, en sí misma, un patrimonio que ha de conocerse, interpretarse y gestionarse con conciencia crítica.

2. Atina and the Comino Valley: a historical-territorial framework

Atina, a historic centre of southern Lazio listed among the Most Beautiful Villages of Italy, lies in the Comino Valley. Its foundation, traditionally attributed to the god Saturn, belongs to a settlement culture of remote antiquity, of which the imposing polygonal megalithic walls — forming the original defensive system — stand as testimony. Termed Potens in Virgil's Aeneid, the city has retained over time a strategic role of the first order, owing to its position at the crossroads between the southern territories (Campania and Molise), the central Apennine region of Abruzzo, and the Adriatic coast (Lucarelli, Gallozzi et al. 2025).

The planimetric layout of the historic centre belongs to the medieval concentric typology, articulated according to a triangular plan whose vertices coincide with the three urban gates: Assunta (or San Rocco), Santa Maria, and Fontana (Recchia 1982). This scheme, the result of a progressive medieval densification around the principal defensive nucleus, still constitutes today one of the most coherent and legible urban readings of southern Lazio (Fig. 1).

The strategic position of Atina played a tragically decisive role during the Second World War, when the Comino Valley found itself behind the key stretch of the Gustav Line, between Montecassino, Monte Cairo and the Mainarde mountains. Atina constituted an important hub of the German army and an obligatory transit point towards Cassino. The consequences for the historic centre were catastrophic: according to the Genio Civile estimates, 95 per cent of the dwellings in the historic centre and 50 per cent of those in the countryside were razed to the ground; the Ducal Palace collapsed in several parts, churches were damaged or demolished, and the streets were buried under rubble (Mancini 1994). To assist the reconstruction operations, the Genio Civile opened a branch office in Atina: by the end of 1946, four hundred habitable rooms had already been repaired, the aqueduct restored and the schools reopened (Mancini 1994, 779). The severity of the devastation suffered was officially recognised on 26 June 2009 with the conferral of the Silver Medal of Civil Merit (Visit Atina 2008).

3. Piazza Garibaldi and the scenographic frontage

Piazza Garibaldi represents the urban hinge par excellence of Atina's historic centre, conceived as a space of synthesis between building stratifications, civic functions, and the scenographic perception of the built environment. Its present configuration is the result of a progressive evolution, marked by a succession of transformative and adaptive interventions, in which the historic palaces and the Porta dell'Assunta play a decisive role in defining the identity of the place.

The building front delimiting the square to the north is configured as a veritable scenographic frontage, capable of conferring perceptual unity on the urban space. The façades, although belonging to different periods and architectural languages,

2. Atina y el Valle de Comino: marco histórico-territorial

Atina, centro histórico del sur del Lacio, incluido entre los Borghi più Belli d'Italia, se sitúa en el Valle de Comino. Su fundación, tradicionalmente atribuida al dios Saturno, se inscribe en una cultura de asentamiento de origen muy antiguo, de la que dan testimonio las imponentes murallas megalíticas poligonales que constituían el sistema defensivo originario. Llamada Potens en la Eneida virgiliana, la ciudad ha mantenido a lo largo del tiempo un papel estratégico de primer orden, gracias a su posición de encrucijada entre los territorios meridionales (Campania y Molise), la región apenínica central de los Abruzos y la costa adriática (Lucarelli, Gallozzi et al. 2025).

El esquema planimétrico del centro histórico pertenece a la tipología medieval concéntrica y se articula según un trazado triangular cuyos vértices coinciden con las tres puertas urbanas: la puerta de la Assunta (o de San Rocco), la de Santa Maria y la de Fontana (Recchia 1982). Este esquema, fruto de una progresiva densificación medieval en torno al núcleo defensivo principal, constituye todavía hoy una de las lecturas urbanas más coherentes y legibles del sur del Lacio (Fig.1).

La posición estratégica de Atina desempeñó un papel trágicamente determinante durante la Segunda Guerra Mundial, cuando el Valle de Comino se halló en la retaguardia del tramo clave de la Línea Gustav, comprendido entre Montecassino, el Monte Cairo y los montes Mainarde. Atina constituyó un importante nudo del ejército alemán y un punto de paso obligado hacia Cassino. Las consecuencias para el centro histórico fueron catastróficas: según las estimaciones del Genio Civile, el 95 por ciento de las viviendas del centro histórico y el 50 por ciento de las del campo fueron arrasadas; el Palazzo Ducale se desplomó en varias partes, las iglesias resultaron dañadas o demolidas y las calles quedaron sumergidas bajo los escombros (Mancini 1994). Para asistir las operaciones de reconstrucción, el Genio Civile abrió en Atina una oficina sucursal: a finales de 1946 se habían reparado ya cuatrocientos vanos habitables, se había restablecido el acueducto y se habían reabierto las escuelas (Mancini 1994, 779). La gravedad de la devastación sufrida fue oficialmente reconocida el 26 de junio de 2009 con la concesión de la Medalla de Plata al Mérito Civil (Visit Atina 2008).

3. Piazza Garibaldi y el frente escenográfico

Piazza Garibaldi representa el eje urbano por excelencia del centro histórico de Atina y se configura como un espacio de síntesis entre estratificaciones edilicias, funciones cívicas y percepción escenográfica del entorno construido. Su configuración actual es fruto de una progresiva evolución, marcada por la sucesión de intervenciones de transformación y adaptación, en la que los palacios históricos y la Porta dell'Assunta desempeñan un papel determinante en la definición de la identidad del lugar.

present elements of formal and material coherence that contribute to a harmonious reading of the whole: the use of the white limestone of the Comino Valley, the restrained chromatism, and the regular rhythm of the openings reinforce the unitary character of the elevation, transforming it into a visual device that orients the gaze and structures the experience of public space.

The frontage is articulated in three principal volumes: on the left, Palazzo Tutinelli; at the centre, the Porta dell'Assunta; on the right, a building ensemble that has undergone the most radical transformations over time. The comparative reading of the available iconographic sources — from nineteenth-century photographs to postcards of the 1970s, through to contemporary digital images — clearly documents the continuities and discontinuities of this urban system over more than a century (Fig. 2–5). Although the war almost entirely erased the pre-existing building stratification, the post-war reconstruction has restored, through solutions not always philologically rigorous but urbanistically effective, a frontage system that preserves the essential character of the place.

4. Critical-historical analysis of the architectural complex

4.1. The nineteenth-century configuration

Photographs datable to the second half of the nineteenth century and to the early twentieth century document the original configuration of the entire front on Piazza Garibaldi (Fig. 2). Palazzo Tutinelli, to the left of the gate, presented itself as a stately building of neoclassical layout, articulated in three above-ground storeys. The ground floor, characterised by three portals with the central one of greater width, was surmounted by the piano nobile and by a second level concluded by a triangular pediment that accentuated its verticality. The elevation was articulated by string courses, by openings of regular rhythm, and by the central round-arched portal with rusticated blocks in relief. The palace, belonging to one of the most illustrious families of the village, defined the left side of the entrance to the historic nucleus with its principal elevation.

At the centre of the frontage stood the Porta dell'Assunta in its eighteenth-century round-arched configuration, dating to the reconstruction of 1760 and crowned by the sculpture of Christ Blessing the World, traditionally attributed to the artist Giovanni Battista Maini, active on the abbey worksites in the second half of the eighteenth century (Mancini 1994). The sphere held by Christ fell to the ground as a consequence of the earthquake of 13 January 1915, at 7:30 in the morning (Mancini 1994, 1093).

To the right of the Porta dell'Assunta, the frontage was completed by a compact building system, made up of several volumes aligned along the front of the square and distributed over two to three levels. The pre-war photographs (Fig. 2) show an ensemble of buildings of traditional appearance, with rendered

El frente edilicio que delimita la plaza por el norte se configura como un verdadero frente escenográfico, capaz de conferir unidad perceptiva al espacio urbano. Las fachadas, aun perteneciendo a épocas y lenguajes arquitectónicos distintos, presentan elementos de coherencia formal y matérica que contribuyen a una lectura armónica del conjunto: el uso de la caliza blanca del Valle de Comino, las cromías contenidas y la escansión regular de los huecos refuerzan el carácter unitario del alzado, transformándolo en un dispositivo visual que orienta la mirada y estructura la experiencia del espacio público.

El frente se articula en tres cuerpos principales: a la izquierda, el Palazzo Tutinelli; en el centro, la Porta dell'Assunta; a la derecha, un conjunto edilicio que con el tiempo ha experimentado las transformaciones más radicales. La lectura comparada de las fuentes iconográficas disponibles —desde las fotografías decimonónicas a las postales de los años setenta, hasta las tomas digitales contemporáneas— documenta con claridad las continuidades y discontinuidades de este sistema urbano a lo largo de más de un siglo (Fig. 2–5). Aunque la guerra borró casi por completo la estratificación edilicia preexistente, el proceso de reconstrucción de posguerra ha devuelto, con soluciones no siempre filológicamente rigurosas pero urbanísticamente eficaces, un sistema de frente que conserva el carácter esencial del lugar.

4. Análisis histórico-crítico del conjunto arquitectónico

4.1. La configuración decimonónica

Las fotografías datables en la segunda mitad del siglo XIX y en los primeros años del siglo XX documentan la configuración originaria de todo el frente sobre Piazza Garibaldi (Fig. 2). El Palazzo Tutinelli, a la izquierda de la puerta, se presentaba como un edificio señorial de planteamiento neoclásico, articulado en tres niveles sobre rasante. La planta baja, caracterizada por tres portales con el central de mayor anchura, estaba coronada por el piano nobile y por un segundo nivel rematado por un frontón triangular que acentuaba su verticalidad. El alzado se articulaba mediante cornisas de imposta, huecos de ritmo regular y el portal central de arco de medio punto con almohadillado en relieve. El palacio, perteneciente a una de las familias más ilustres de la villa, delimitaba el lado izquierdo del ingreso al núcleo histórico con su alzado principal.

En el centro del frente se elevaba la Porta dell'Assunta en su configuración dieciochesca de medio punto, que se remonta a la reconstrucción de 1760 y se coronaba con la escultura del Cristo bendiciendo al mundo, tradicionalmente atribuida al artista Giovanni Battista Maini, activo en las obras abaciales de la segunda mitad del siglo XVIII (Mancini 1994). La esfera sostenida por el Cristo cayó al suelo a causa del terremoto del 13 de enero de 1915, a las 7:30 de la mañana (Mancini 1994, 1093).

masonry, pitched roofs, and ground-floor shops: a characterisation that, as will be seen, would remain constant even after the reconstruction. A monumental fountain, placed at the centre of the square, completed the scene as an element of perspective convergence.

4.2. The wartime devastation (1943–1944)

The bombings of September–December 1943 and January–May 1944 inflicted extremely severe damage on the entire urban fabric of Atina and, in particular, on the front of Piazza Garibaldi (Fig. 3). The photographs taken in the immediate post-war period (spring 1944) restore an image of almost total devastation.

Palazzo Tutinelli appears partially collapsed, with façades torn open, floors fallen in, and walls reduced to ruins. The Porta dell'Assunta, although it survived in its principal structure, is gravely damaged: the upper entablature is compromised, portions of the lateral masonry have fallen, and the arch stands almost isolated amid the rubble of the adjacent volumes.

On the right side of the gate, the situation appears even more dramatic: the pre-existing buildings appear gravely damaged or reduced to wall stubs, perforated by machine-gun fire. The planimetric reconstruction (Fig. 3) documents, at the second floor of Palazzo Tutinelli, the extent of the destroyed area, propagating as far as the gate passage and the adjacent volumes.

4.3. The reconstruction (1948–1951)

The reconstruction of the Porta dell'Assunta constituted the first significant intervention, documented by a series of photographs that record its phases: the scaffolding around the surviving structure, the wooden centring for the rebuilding of the arch, and finally the arch completed in the new limestone ashlars (Fig. 4). The gate was rebuilt in 1948 and widened by approximately fifty centimetres compared with the eighteenth-century configuration: a modification dictated not by compositional choices but by the practical need to allow the passage of lorries engaged in the reconstruction worksites of the historic centre. A contemporary photograph shows the gate completed, with the church dome still visible in the background, since Via Roma had not yet been rebuilt (Mancini 1994, 1093).

In 1951 the Reconstruction Project for the destroyed part of Palazzo Tutinelli was drawn up, of which the plans and elevations are preserved (Figure 4). The project aimed at restoring to the palace its urban presence and residential function, in respect — at least partial — of the pre-existing character. The principal volume was rebuilt while maintaining the three above-ground storeys of the nineteenth-century configuration, but with a different articulation of the elevation: at ground-floor level, the three portals were replaced by a central rectangular entrance with a fanlight and by smaller lateral openings; on the upper floors, the rhythm of

A la derecha de la Porta dell'Assunta, el frente se completaba mediante un sistema edilicio compacto, constituido por varios cuerpos de fábrica alineados a lo largo del frente de la plaza y distribuidos en dos o tres niveles. Las fotografías de preguerra (Fig. 2) muestran un conjunto de edificios de aspecto tradicional, con muros revocados, cubiertas a dos aguas y comercios en la planta baja: una caracterización que, como se verá, se mantendrá constante también tras la reconstrucción. Una fuente monumental, situada en el centro de la plaza, completaba la escena como elemento de convergencia perspectiva.

4.2. Las devastaciones bélicas (1943–1944)

Los bombardeos de septiembre–diciembre de 1943 y de enero–mayo de 1944 infligieron daños gravísimos a todo el tejido urbano de Atina y, en particular, al frente de Piazza Garibaldi (Fig. 3). Las fotografías tomadas en el inmediato posguerra (primavera de 1944) devuelven la imagen de una devastación casi total.

El Palazzo Tutinelli aparece parcialmente derrumbado, con las fachadas abiertas, los forjados colapsados y los muros reducidos a ruinas. La Porta dell'Assunta, aun habiendo sobrevivido en su estructura principal, resulta gravemente lesionada: el entablamento superior está comprometido, porciones de muro lateral han caído y el arco se recorta, casi aislado, entre los escombros de los cuerpos edilicios adyacentes.

En el lado derecho de la puerta, la situación se presenta aún más dramática: los edificios preexistentes resultan gravemente dañados o reducidos a tramos murarios truncados, perforados por los disparos de ametralladora. La restitución planimétrica (Fig. 3) documenta, en correspondencia con la segunda planta del Palazzo Tutinelli, la extensión de la parte destruida, que se propaga hasta el paso de la puerta y los cuerpos adyacentes.

4.3. La reconstrucción (1948–1951)

La reconstrucción de la Porta dell'Assunta constituyó la primera intervención significativa, documentada por una serie de fotografías que muestran sus fases: los andamios en torno al armazón superviviente, la cimbra de madera para la recomposición del arco y, por último, el arco completado en los nuevos sillares de caliza (Fig. 4). La puerta fue reconstruida en 1948 y ensanchada unos cincuenta centímetros respecto a la configuración dieciochesca: una modificación dictada no por elecciones compositivas, sino por la exigencia práctica de permitir el paso de los camiones empleados en las obras de reconstrucción del centro histórico. Una fotografía coetánea muestra la puerta acabada, con la cúpula de la iglesia aún visible al fondo, dado que la vía Roma todavía no había sido reconstruida (Mancini 1994, 1093).

En 1951 se elaboró el Proyecto de reconstrucción de la parte destruida del

the windows was updated according to a more restrained design, lacking the original upper pediment, which was replaced by a flat cornice with a hipped roof. The constructional techniques adopted for the upper levels combine traditional masonry with reinforced-concrete elements, in keeping with the prevailing practice of Italian post-war reconstruction.

At the same time, the sector to the right of the Porta dell'Assunta — where the pre-existing buildings had been largely destroyed — was rebuilt in a deliberately modern architectural language. A new palace of Rationalist layout was erected, organised over four levels, with a flat façade, regular grid of windows, and commercial ground floor. Coherent with the practices of Italian reconstruction of the period, the intervention placed alongside the restored nineteenth-century palace and the reconstructed eighteenth-century arch a building of clearly twentieth-century character, defining the heterogeneous yet unitary character of the present frontage, in which three languages and three distinct historical phases coexist.

4.4. Subsequent works and post-seismic strengthening (1979–1984)

The palace underwent further transformations in the following decades. In 1979 a project for the renovation of the roof and the rebuilding of the floor slabs affected the front on Piazza Garibaldi; in 1981 a similar intervention was carried out on the lateral front (Fig. 4). In May 1984, finally, following the earthquake of 7/11 May, remedial works were carried out, documented by a detailed technical report drafted by Claudio D'Agostino, civil engineer (D'Agostino 1984).

This report constitutes a documentary source of extraordinary importance for understanding the structure of the building. The building, of irregular geometry — a typical feature of historic-centre fabrics — measured 28.525 m in length along the side of Piazza Garibaldi and 12.975 m on that of Via Vittorio Emanuele. The load-bearing structure consisted of a three-leaf rubble-filled masonry system with lime mortar, in which the walls intersected at non-right angles and with average load-bearing wall thicknesses of approximately 70 cm at the middle floor, up to 85 cm in the external walls of the lower floors. The building was articulated over six levels — cellars, basement, ground floor with mezzanine, first floor, second floor, and habitable attic — with main accesses from Via Vittorio Emanuele and from Piazza Garibaldi.

The technical report highlighted congenital deficiencies typical of hybrid buildings in Italian historic centres: precarious bonding between wall piers, insufficient masonry between adjacent openings, and thrust-generating structures (vaults) lacking suitable horizontal restraining elements. The cracks recorded, mostly vertical and less than one millimetre wide, were concentrated at the wall junctions and at the internal openings without reinforced lintels. As Sbrogiò,

Palazzo Tutinelli, del que se conservan plantas y alzados (Fig. 4). El proyecto perseguía restituir al palacio su presencia urbana y su función residencial, respetando, al menos parcialmente, el carácter preexistente. El cuerpo principal fue reconstruido manteniendo los tres niveles sobre rasante de la configuración decimonónica, pero con una articulación diferente del alzado: en la planta baja, los tres portales fueron sustituidos por un acceso central rectangular con luneto superior y por huecos laterales más reducidos; en las plantas superiores, el ritmo de las ventanas se actualizó conforme a un dibujo más sobrio, sin el frontón superior original, sustituido por un remate plano con cubierta a cuatro aguas. Las técnicas constructivas adoptadas para los niveles superiores combinan la fábrica tradicional con elementos de hormigón armado, según la praxis corriente de la reconstrucción italiana de la segunda posguerra.

Simultáneamente, el sector situado a la derecha de la Porta dell'Assunta —donde los edificios preexistentes habían sido en gran parte destruidos— fue reconstruido con un lenguaje arquitectónico deliberadamente moderno. Surgió un nuevo palacio de planteamiento racionalista, organizado en cuatro niveles, con fachada plana, retícula regular de ventanas y planta baja comercial. Coherente con las prácticas de la reconstrucción italiana de la época, la intervención yuxtaponía al palacio decimonónico restaurado y al arco dieciochesco reconstruido un cuerpo edilicio de clara impronta novecentista, definiendo el carácter heterogéneo pero unitario del frente actual, en el que conviven tres lenguajes y tres fases históricas distintas.

4.4. Intervenciones posteriores y consolidación pos-sísmica (1979–1984)

El palacio sufrió ulteriores transformaciones en las décadas siguientes. En 1979 un proyecto de reestructuración de la cubierta y de renovación de los forjados afectó al frente sobre Piazza Garibaldi; en 1981 una intervención análoga se realizó en el frente lateral (Fig. 4). En mayo de 1984, finalmente, a raíz del seísmo del 7/11 de mayo, se ejecutaron los Lavori di Riattazione, documentados por un informe técnico detallado redactado por el ingeniero Claudio D'Agostino (D'Agostino 1984).

Dicho informe constituye una fuente documental de extraordinaria importancia para la comprensión de la estructura del edificio. El edificio, de geometría irregular —característica típica de los tejidos de los centros históricos—, medía 28,525 m de longitud a lo largo del lado de Piazza Garibaldi y 12,975 m en el de la vía Vittorio Emanuele. La estructura portante consistía en una fábrica de tres hojas con relleno y mortero de cal, en la que los muros se intersecaban con ángulos no rectos y con espesores portantes medios de unos 70 cm en la planta intermedia, hasta 85 cm en los muros exteriores de las plantas bajas. El edificio se articulaba en seis niveles —bodegas, semisótano, planta baja con entreplanta,

Saretta, and Valluzzi (2024) observe, in the course of the twentieth century the use of reinforced concrete in repair and strengthening practices on historic masonry buildings has generated hybrid structures whose seismic behaviour cannot be fully ascribed either to that of pure masonry buildings or to that of framed structures.

The remedial intervention provided for: the strengthening of the cracked vaults by means of reinforced-concrete slabs with welded steel mesh; the introduction of a seismic joint at the gate arch, in order to separate the two volumes structurally; the reinforcement of the openings lacking reinforced lintels; the application of welded steel mesh on walls displaying widespread cracking; and the anchoring of the new reinforced-concrete structures to the pre-existing masonry by means of deformed reinforcing bars, injected with non-shrink cementitious mortar (D'Agostino 1984, 7).

5. The Porta dell'Assunta: threshold, identity, and memory

The Porta dell'Assunta (or San Rocco) constitutes the principal entrance to ancient Atina, as it did in the past. The original structure was pointed-arched, built according to the French aesthetic canons introduced by the Cantelmo family (Visit Atina 2008). In 1760 it was demolished and rebuilt larger, with a round arch. In 1775 the sculpture of Christ Blessing the World was placed on its summit, traditionally attributed to the artist Giovanni Battista Maini, then active on the works for the Abbey of Montecassino (Mancini 1994).

Following the bombings of 1943, the gate was severely damaged: the limestone members were cracked, the upper sculpture compromised, and part of the lateral masonry collapsed. It was rebuilt in 1948 and widened, as already noted, by approximately fifty centimetres compared with the eighteenth-century configuration. This modification — apparently marginal but historically significant — documents a widespread practice in Italian post-war reconstruction: the need to adapt the surviving historic heritage to new functional requirements, accepting alterations of the material authenticity of the artefact in exchange for its physical persistence and its urban role.

Within the system of the scenographic frontage of Piazza Garibaldi, the gate plays a role of exceptional compositional and symbolic relevance. It is not limited to being an architectural element of access, but constitutes a physical and symbolic threshold between the exterior and the interior of the historic city, an identity marker that defines the hierarchy of urban spaces and orients the visitor's perception. Its position, slightly recessed with respect to the alignment of the palace, and its greater height compared with the adjacent volumes transform it into a perspectival focal point of extraordinary scenographic effectiveness (Fig5).

Its persistence through destructions and reconstructions bears witness to the

primera planta, segunda planta y desván habitable—, con accesos principales desde la vía Vittorio Emanuele y desde Piazza Garibaldi.

El informe técnico evidenciaba carencias congénitas típicas de los edificios híbridos de los centros históricos italianos: precaria trabazón entre los machones murarios, insuficiencia de la fábrica entre huecos contiguos, estructuras empujantes (bóvedas) carentes de elementos horizontales resistentes idóneos. Las lesiones detectadas, predominantemente verticales y de anchura inferior al milímetro, se concentraban en correspondencia con los encuentros murarios y con los huecos internos sin dintel armado. Como observan Sbrogiò, Saretta y Valluzzi (2024), a lo largo del siglo XX el uso del hormigón armado en las prácticas de reparación y refuerzo de los edificios históricos de fábrica ha generado estructuras híbridas cuyo comportamiento sísmico no es plenamente atribuible ni al de los edificios de fábrica pura ni al de las estructuras porticadas.

La intervención de reparación previó: la consolidación de las bóvedas lesionadas mediante losas de hormigón armado con malla electrosoldada; la realización de una junta sísmica en correspondencia con el arco de la puerta, para separar estructuralmente los dos cuerpos de fábrica; el refuerzo de los huecos sin dinteles armados; la colocación de malla electrosoldada en los muros que presentaban lesiones difundidas; el anclaje de las nuevas estructuras de hormigón armado a la fábrica preexistente mediante barras de adherencia mejorada, inyectadas con mortero cementicio antirretracción (D'Agostino 1984, 7).

5. La Porta dell'Assunta: umbral, identidad y memoria

La Porta dell'Assunta (o de San Rocco) constituye el acceso principal de la antigua Atina, así como lo fue en el pasado. La estructura originaria era de arco apuntado, construida según los cánones estéticos franceses introducidos por la familia Cantelmo (Visit Atina 2008). En 1760 fue derribada y reconstruida más amplia, con arco de medio punto. En 1775 se colocó en su parte superior la escultura del Cristo bendiciendo al mundo, tradicionalmente atribuida al artista Giovanni Battista Maini, entonces activo en las obras de la abadía de Montecassino (Mancini 1994).

A raíz de los bombardeos de 1943, la puerta resultó gravemente dañada: los miembros de piedra caliza sufrieron lesiones, la escultura superior quedó comprometida y parte de los muros laterales se derrumbó. Fue reconstruida en 1948 y ensanchada, como se ha recordado, unos cincuenta centímetros respecto a la configuración dieciochesca. Tal modificación —aparentemente marginal, pero históricamente relevante— documenta una praxis difundida en la reconstrucción de posguerra italiana: la necesidad de adaptar el patrimonio histórico superviviente a las nuevas exigencias funcionales, aceptando alteraciones de la autenticidad matérica del artefacto a cambio de su persistencia física y de su rol urbano.

capacity of the community of Atina to recognise in the artefact an irreplaceable value, to be preserved even at the cost of significant material modifications. The post-war photographs restore the arch as the only element still fully recognisable in the expanse of rubble: a condition that has certainly amplified its symbolic and identity-bearing weight in the eyes of the population (Fig. 4). The comparative reading of the historic photographs, from the nineteenth century to 2026, highlights how the arch has retained, even through transformations, its character as the compositional pivot of the frontage: the buildings that flank it have changed profoundly, but it has continued to order the spatial relationships of the square, confirming its centrality in the definition of Atina's urban identity.

6. Knowing in order to conserve: sources, methods, and intervention strategies

6.1. Knowledge as the precondition of intervention

The complexity of the case study examined — a structural masonry aggregate, repeatedly transformed following calamitous events in the heart of a minor historic centre — calls for a multidisciplinary methodological approach, capable of integrating historical-archival analysis, metric and material survey, and structural assessment. The ICOMOS Madrid–New Delhi Document expressly recommends that «adequate research, documentation and analysis of the significance of a heritage place should be undertaken to inform decisions about its future» and that «the integrity of twentieth-century cultural heritage places should not be put at risk by inadequate or inappropriate change or intervention» (ICOMOS ISC20C 2017, art. 3, art. 5).

The documentary sources available for the case of Palazzo Tutinelli — historic photographs from the nineteenth century to 2026, period postcards, archival projects (1951, 1979, 1981), post-seismic technical reports (1984), cadastral plans, and drone-based aerial photographic documentation — allow a particularly rich diachronic reading, capable of reconstructing the various transformative phases and assessing the quality of the historic interventions, in a perspective that integrates architectural history with that of construction techniques.

The 1984 technical report, in particular, constitutes a document of remarkable analytical value: the systematic description of the masonry (rubble-filled with lime mortar for the older parts, with unsquared limestone rubble; brick for the post-war reconstructed parts), of the floors, of the staircases, of the cracks, and of the fissure pattern represents a source of direct knowledge of construction, hardly substitutable by contemporary instrument-based surveys alone. It also documents the practice of hybrid intervention — historic masonry strengthened with reinforced-concrete elements — which characterises a wide share of the building heritage of Italian post-war historic centres.

En el sistema del frente escenográfico de Piazza Garibaldi, la puerta reviste un papel de excepcional relevancia compositiva y simbólica. No se limita a ser un elemento arquitectónico de acceso, sino que constituye un umbral físico y simbólico entre el exterior y el interior de la ciudad histórica, un marcador identitario que define la jerarquía de los espacios urbanos y orienta la percepción del visitante. Su posición, ligeramente retranqueada respecto a la línea de fachada del palacio, y su altura mayor respecto a los cuerpos edilicios adyacentes la convierten en un punto focal perspectivo de extraordinaria eficacia escenográfica (Fig. 5).

Su permanencia a través de las destrucciones y reconstrucciones atestigua la capacidad de la comunidad de Atina para reconocer en el artefacto un valor irrenunciable, que ha de preservarse incluso a costa de modificaciones matéricas significativas. Las fotografías de posguerra muestran el arco como único elemento aún plenamente reconocible en la extensión de los escombros: una condición que ha amplificado, ciertamente, su carga simbólica e identitaria a los ojos de la población (Fig. 4). El cotejo comparado entre las fotografías históricas, desde el siglo XIX hasta 2026, evidencia cómo el arco ha mantenido, aun a través de las transformaciones, su carácter de pivote compositivo del frente: los edificios que lo flanquean han cambiado profundamente, pero él ha continuado ordenando las relaciones espaciales de la plaza, confirmando su centralidad en la definición de la identidad urbana de Atina.

6. Conocer para conservar: fuentes, métodos y estrategias de intervención

6.1. El conocimiento como presupuesto de la intervención

La complejidad del caso de estudio examinado —un agregado estructural de fábrica, varias veces transformado a raíz de eventos calamitosos en el corazón de un centro histórico menor— exige un enfoque metodológico multidisciplinar, capaz de integrar el análisis histórico-archivístico, el levantamiento métrico-matérico y la valoración estructural. El Documento ICOMOS Madrid–Nueva Delhi recomienda expresamente que «adequate research, documentation and analysis of the significance of a heritage place should be undertaken to inform decisions about its future» y que «the integrity of twentieth-century cultural heritage places should not be put at risk by inadequate or inappropriate change or intervention» (ICOMOS ISC20C 2017, art. 3, art. 5).

Las fuentes documentales disponibles para el caso del Palazzo Tutinelli —fotografías históricas desde el siglo XIX hasta 2026, postales de época, proyectos de archivo (1951, 1979, 1981), informes técnicos pos-sísmicos (1984), planimetrías catastrales y documentación aerofotográfica con dron— permiten una lectura diacrónica particularmente rica, capaz de reconstruir las distintas fases transformadoras y de evaluar la calidad de las intervenciones históricas,

The potential offered by technological progress — photogrammetric survey, laser scanning, multispectral analysis — today enables the systematic integration of traditional documentary sources with the metric and material data of instrument-based survey, enriching the understanding of the artefacts without rendering historic documentation obsolete.

6.2. The frontage as a unitary system

The conservation of Palazzo Tutinelli and of the Porta dell'Assunta cannot be addressed in terms of single artefacts. The analysis carried out highlights, on the contrary, that what must be preserved are the spatial, visual, and functional relationships that they establish with the square and with the entire urban system. The ensemble formed by the palaces and the gate raises significant questions in terms of integrated protection: recovery interventions must be oriented towards a comprehensive reading of the context, privileging approaches that respect historical stratification and ensure compatibility between conservation requirements and contemporary uses.

From this perspective, the scenographic frontage of Piazza Garibaldi constitutes a unitary system whose perceptual integrity is a necessary condition for the enhancement of the individual elements composing it. Any intervention on one of the components — Palazzo Tutinelli, the Porta dell'Assunta, the Rationalist palace, the fountain, the paving of the square — inevitably affects the overall quality of the urban space.

The enhancement of the frontage further requires careful control of future transformations, avoiding incongruous alterations that could compromise its perceptual equilibrium. As the Madrid–New Delhi Document reiterates, «changes should be based on an understanding of the significance and attributes of the heritage place, together with a full understanding of the impact of the proposed changes» (ICOMOS ISC20C 2017, art. 7). At the regulatory level, the urban planning instruments in force must be supplemented by analysis and monitoring protocols capable of systematically recording the transformations underway and assessing their compatibility with the character of the historic urban system.

6.3. Minor historic centres as a resource

Atina, like many minor Italian historic centres, retains a close relationship with the surrounding territory, maintaining a morphological and landscape coherence of great value. Unlike the historic areas of large urban centres, in which the city–territory relationship has often been consumed by successive expansions and functional restructuring, the minor centres largely retain the original environmental and morphological features and, with them, the very matrix of their historical formation.

en una perspectiva que integra la historia arquitectónica con la de las técnicas constructivas.

El informe técnico de 1984, en particular, constituye un documento de notable valor analítico: la descripción sistemática de las fábricas (de tres hojas con relleno y mortero de cal para las partes antiguas, con mampostería caliza sin escuadrar; de ladrillo para las partes de reconstrucción de posguerra), de los forjados, de las escaleras, de las lesiones y del cuadro fisurativo constituye una fuente de conocimiento constructivo directo, difícilmente sustituible por los levantamientos instrumentales contemporáneos por sí solos. Documenta además la praxis de la intervención híbrida —fábrica histórica reforzada con elementos de hormigón armado— que caracteriza una amplia parte del patrimonio edilicio de los centros históricos italianos de posguerra.

Las potencialidades ofrecidas por los progresos tecnológicos —levantamiento fotogramétrico, escáner láser, análisis multiespectral— permiten hoy integrar de modo sistemático las fuentes documentales tradicionales con los datos métricos y matéricos del levantamiento instrumental, enriqueciendo la comprensión de los artefactos sin volver obsoleta la documentación histórica.

6.2. El frente como sistema unitario

La conservación del Palazzo Tutinelli y de la Porta dell'Assunta no puede abordarse en términos de artefactos aislados. El análisis realizado evidencia, por el contrario, que se trata de preservar las relaciones espaciales, visuales y funcionales que estos establecen con la plaza y con todo el sistema urbano. El conjunto formado por los palacios y la puerta plantea cuestiones relevantes en términos de tutela integrada: las intervenciones de recuperación deben orientarse hacia una lectura de conjunto del contexto, privilegiando enfoques que respeten la estratificación histórica y garanticen la compatibilidad entre exigencias de conservación y usos contemporáneos.

En esta perspectiva, el frente escenográfico de Piazza Garibaldi constituye un sistema unitario cuya integridad perceptiva es condición necesaria para la puesta en valor de los elementos individuales que lo componen. Toda intervención sobre uno de los componentes —el Palazzo Tutinelli, la Porta dell'Assunta, el palacio racionalista, la fuente, el pavimento de la plaza— se refleja inevitablemente en la calidad global del espacio urbano.

La puesta en valor del frente requiere, además, un atento control de las transformaciones futuras, evitando alteraciones incongruentes que puedan comprometer su equilibrio perceptivo. Como reitera el Documento Madrid–Nueva Delhi, «changes should be based on an understanding of the significance and attributes of the heritage place, together with a full understanding of the impact of the proposed changes» (ICOMOS ISC20C 2017, art. 7). En el plano

Nevertheless, abandonment and population ageing, standardised consumption models, and difficulties in typological updating have, in recent decades, generated processes of underuse and obsolescence that continue to affect these contexts. The integrated conservation of the system Palazzo Tutinelli–Porta dell'Assunta–Piazza Garibaldi may constitute a model of intervention for analogous situations, demonstrating how systematic critical-historical knowledge represents the indispensable foundation of any effective conservation strategy.

7. The case of Atina within a theoretical and comparative framework

The history of the Piazza Garibaldi frontage belongs to a much broader horizon of experience. Within post-war reconstruction in Europe, different strategies coexisted: the complete philological rebuilding of the historic centre of Warsaw (1945–1953), grounded in iconographic documentation and now inscribed on the World Heritage List; the reconstruction of the Por Santa Maria area in Florence, where the destruction of 1944 was answered with an avowedly modern architectural language within the grain of the historic fabric; and, in the seismic field, the anastylosis of the cathedral and the reassembly of the historic centre of Venzone after the Friuli earthquake of 1976, carried out on the basis of a rigorous cataloguing of the rubble. Atina — combining restoration (Palazzo Tutinelli), reconstruction in modified form (the Porta dell'Assunta) and replacement in a modern idiom (the Rationalist building) — constitutes a minor yet paradigmatic synthesis of these strategies within a single urban front.

On the theoretical plane, this condition finds precise points of reference: in Giovannoni (1931), who was the first to shift attention from the isolated monument to the urban environment; in Brandi's critical restoration (1977), for whom intervention is an act of recognition of the work in its twofold instance — historical and aesthetic; in the notion of integrated conservation introduced by the European Charter of the Architectural Heritage (Council of Europe 1975); and, more recently, in the Historic Urban Landscape approach (UNESCO 2011), which treats stratification — including its twentieth-century layers — as an asset to be managed rather than as an alteration to be corrected. In this perspective, the documentation gathered for the Atina case — iconographic sources, archival projects, technical reports, digital surveys — is not merely of documentary value: it constitutes the methodological basis for governing the future transformations of the frontage, and it outlines a protocol replicable in small historic centres marked by destruction and reconstruction.

normativo, los instrumentos urbanísticos vigentes deben ser complementados por protocolos de análisis y monitoreo capaces de registrar sistemáticamente las transformaciones en curso y de evaluar su compatibilidad con el carácter del sistema urbano histórico.

6.3. Los centros históricos menores como recurso

Atina, como muchos centros históricos menores italianos, conserva una relación estrecha con el territorio circundante, manteniendo una coherencia morfológica y paisajística de gran valor. A diferencia de las áreas históricas de los grandes centros urbanos, en las que las relaciones ciudad–territorio han sido a menudo consumidas por las sucesivas expansiones y por la reestructuración funcional, los centros menores conservan en gran medida los caracteres ambientales y morfológicos originarios y, con ellos, la matriz misma de su formación histórica.

No obstante, el abandono y el envejecimiento de la población, los modelos de consumo estandarizados y las dificultades de actualización tipológica han generado, en las últimas décadas, procesos de infrautilización y de obsolescencia que continúan afectando a estos contextos. La conservación integrada del sistema Palazzo Tutinelli–Porta dell'Assunta–Piazza Garibaldi puede constituir un modelo de intervención para situaciones análogas, demostrando cómo el conocimiento histórico-crítico sistemático constituye el fundamento irrenunciable de toda estrategia conservativa eficaz.

7. El caso de Atina en el marco teórico y comparativo

La historia del frente escénico de Piazza Garibaldi se inscribe en un horizonte de experiencias mucho más amplio. En la reconstrucción europea de posguerra convivieron estrategias diversas: la reconstrucción filológica integral del centro histórico de Varsovia (1945–1953), fundada en la documentación iconográfica y hoy inscrita en la Lista del Patrimonio Mundial; la reconstrucción del área de Por Santa Maria en Florencia, donde a las destrucciones de 1944 se respondió con un lenguaje declaradamente moderno dentro de la trama del tejido histórico; y, en el ámbito sísmico, la anastilosis de la catedral y la recomposición del centro histórico de Venzone tras el terremoto de Friuli de 1976, llevadas a cabo sobre la base de una rigurosa catalogación de los escombros. Atina — con la copresencia de restauración (el Palazzo Tutinelli), de reconstrucción en forma modificada (la Porta dell'Assunta) y de sustitución en lenguaje moderno (el edificio racionalista) — constituye una síntesis menor pero paradigmática de estas estrategias en un único frente urbano.

En el plano teórico, tal condición encuentra referencias precisas: en Giovannoni (1931), que fue el primero en desplazar la atención del monumento aislado al ambiente urbano; en la restauración crítica de Brandi (1977), para

8. Conclusions

The analysis has reconstructed the transformations of Palazzo Tutinelli and Piazza Garibaldi across almost two centuries of documented history, identifying in historic photographs, archival projects and technical reports the sources indispensable to an informed conservation. Comparison with the experiences discussed above shows that historical stratification — even when generated by traumatic events — constitutes a value in the present, to be recognised and critically managed within an integrated protection strategy, without reducing it to rigid categories of authenticity or degradation.

The Porta dell'Assunta emerges as the element of greatest identity-bearing continuity in the system: its permanence through destruction and reconstruction, including the 1948 widening, bears witness to the interweaving of historical memory, practical necessity and the collective will to re-establish urban identity.

Ultimately, knowledge — systematic historical research, critical analysis of transformations, multi-scale and multi-source documentation — is the indispensable precondition for any sustainable conservation intervention. The scenic frontage of Piazza Garibaldi, read in the light of the theoretical debate outlined above, presents itself as a small-scale laboratory for a form of heritage management grounded in the value of complexity.

quien la intervención es un acto de reconocimiento de la obra en su doble instancia, histórica y estética; en la noción de conservación integrada introducida por la Carta Europea del Patrimonio Arquitectónico (Consejo de Europa 1975); y, más recientemente, en el enfoque del Paisaje Urbano Histórico (UNESCO 2011), que considera la estratificación — incluso la novecentista — como un valor que gestionar y no como una alteración que corregir. En esta perspectiva, la documentación reunida para el caso de Atina — fuentes iconográficas, proyectos de archivo, informes técnicos, levantamientos digitales — no posee un valor meramente documental: constituye la base metodológica para gobernar las transformaciones futuras del frente y perfila un protocolo replicable en los centros históricos menores marcados por destrucciones y reconstrucciones.

8. Conclusiones

El análisis realizado ha reconstruido las transformaciones del Palazzo Tutinelli y de Piazza Garibaldi a lo largo de casi dos siglos de historia documentada, identificando en las fotografías históricas, en los proyectos de archivo y en los informes técnicos las fuentes indispensables para una conservación consciente. La comparación con las experiencias evocadas muestra que la estratificación histórica — incluso cuando ha sido generada por acontecimientos traumáticos — constituye un valor en el presente, que ha de reconocerse y gestionarse críticamente dentro de una estrategia de tutela integrada, sin reducirla a categorías rígidas de autenticidad o de degradación.

La Porta dell'Assunta emerge como el elemento de mayor continuidad identitaria del sistema: su permanencia, a pesar de destrucciones y reconstrucciones, con la ampliación de 1948, atestigua el entrelazamiento entre memoria histórica, necesidades prácticas y voluntad colectiva de restablecer la identidad urbana.

En definitiva, el conocimiento — investigación histórica sistemática, análisis crítico de las transformaciones, documentación multiescalar y multifuente — es el presupuesto imprescindible de toda intervención de conservación sostenible. El frente escénico de Piazza Garibaldi, leído a la luz del debate teórico evocado, se propone como laboratorio a escala reducida para una gestión del patrimonio fundada en el valor de la complejidad.



Figura 1 - The historic centre of Atina in its territorial and urban setting. Above, an overhead aerial view with the building footprints superimposed on the orthophoto; below, an early-twentieth-century bird's-eye view of the southern front, showing the church dome, the Porta dell'Assunta and the scenic frontage on Piazza Garibaldi. On the right, the framing at the national, regional and historic-centre scales (drawn by the authors – L.L.)



Figura 2 - The urban front in its pre-war configuration, as seen in two postcards datable to the early twentieth century. From left to right one recognises Palazzo Tutinelli, with its three ground-floor portals and upper triangular pediment; the Porta dell'Assunta, in its eighteenth-century round-arched version surmounted by the figure of Christ Blessing; and the compact built fabric in front of the church of San Carlo Borromeo, with shops at ground-floor level. In the foreground stands the monumental fountain at the centre of the square.

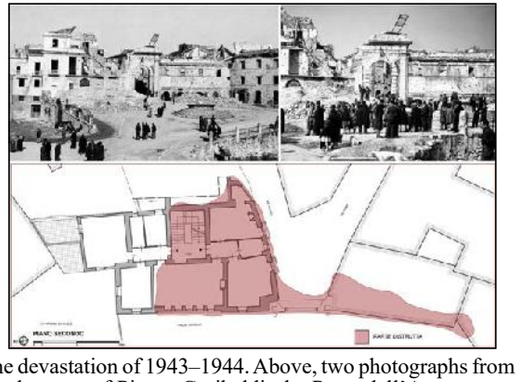


Figura 3 - The wartime devastation of 1943–1944. Above, two photographs from the immediate post-war period document the state of Piazza Garibaldi: the Porta dell'Assunta survives, isolated amid the rubble, while Palazzo Tutinelli and the buildings to its right are reduced to wall stubs (Luciano Caira Archive). Below, a planimetric reconstruction of the second floor of Palazzo Tutinelli, with the extent of the destroyed area shaded in red (drawn by the authors – L.L.).



Figura 4 - The phases of reconstruction (1946–1984). Above, the Reconstruction Plan of Atina (G. Visocchi, M. De Renzi and C. Malpeli, 1946; DICOTER, RAPu Archive: QLC 1FR 011 C1-DIC_g_370), together with a detail of the historic nucleus. In the centre: on the left, the elevation and cross-section of the Reconstruction Project for Palazzo Tutinelli (Engineer L. Martini, 1951); on the right, the elevation on Piazza Garibaldi from the Renovation Project (Engineer C. D'Agostino, 1979) and the construction details of the post-earthquake Remedial Works (Engineer C. D'Agostino, 1984), held in the Archive of the Municipal Technical Office of Atina. Below: the securing works on the building (left) and the rebuilding of the Porta dell'Assunta, both during the works and on their completion (Luciano Caira Archive).

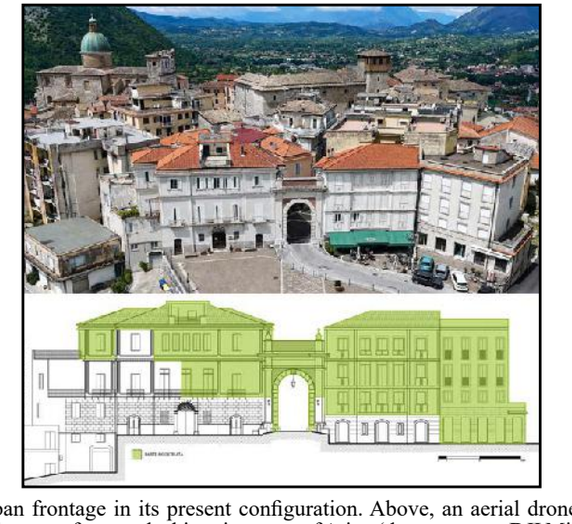


Figura 5 - The urban frontage in its present configuration. Above, an aerial drone view of Piazza Garibaldi and of the entry front to the historic centre of Atina (drone survey: DJI Mini 4 Pro, FC8482 onboard camera, April 2026). Below, a graphic reconstruction of the elevation, with the parts rebuilt in the post-war period highlighted in green (drawn by the authors – L.L.).

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REUSO

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1

ReUso

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This volume compiles the full papers of the 14th ReUso Conference (Barcelona-Girona, 4–7 November 2026), marking the first publication of the conference proceedings within the *ReUso* series of Firenze University Press. Centred on new heritage and future strategies, it provides in-depth case studies and adaptive reuse practices across *Knowledge, Diagnosis and Treatment, Intervention*, and *Promotion*, focusing on late 20th-century architecture and landscapes. The book offers a rigorous scientific platform for sustainable interventions and strategies to manage change, connecting research, protection, and design.

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