

# STOP (-UP) THE DESTRUCTION

## A design upgrade for the regeneration of devastated sites

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### ABSTRACT

After an earthquake, the devastated/uninhabited city receives a new occupation: the provisional securing works that transform the image and the use of the places. One wonders about the possibility of considering these works as elements of regeneration of a landscape in which the community can still recognize itself. It is possible to re-read this type of interventions from an architectural point of view, interpreting them as parts of an installation capable of making the city usable. The investigative paper is supplemented by a design experimentation carried out in the city of Norcia, hit by an earthquake in 2016. In particular, from the securing project of the Monastery of Sant'Antonio, a generalization of the possibilities of intervention has been reached with the aim of rethinking the STOP-UP Vademecum cards (where STOP-UP stands for Schede Tecniche delle Opere Provvisionali e Usi Potenziali, that is Technical specification of Provisional Works and Potential Uses).

### KEYWORDS

earthquake, devastation, dwelling, provisional works, stop cards

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The structure of a place is not a fixed, eternal condition. The continuous and often rapid changes of space, however, do not imply the loss of the *genius loci*; the *stabilitas loci* is a necessary condition for human life (Norberg-Schulz, 1979, p. 18) but the places have the ability to receive different contents, determined by the events that over time affect their social and physical structure. It is possible to consider time as a set of instants, of infinite temporariness of different lengths, which individually influence the life of a place and characterize a precise historical moment. The subdivision of the life of a space into 'temporariness' is not always evident: some of them represent an apparent void in the historical sequence in which destroyed, namely devastated parts of cities or entire territories are emptied. Earthquakes are part of the devastating temporariness that cities suffer: these traumatic events, totally unexpected, transfigure territories; they mark the memory of the place and of its community, influencing a piece of history. One would tend to see these events as real catastrophes, which stop time, destroy territories, annihilate human beings. Not surprisingly, the reflections on these places avoid dealing with the temporariness defined by the devastation and tend to focus their attention between the image of the past (as it was) and the projections on the future (as it will be), eluding the present condition. Temporary, unstable and difficult to define, this is considered a time in itself, extraneous to the life of the place and suspended from judgment and reflections on its future (Furlong and Bassoli, 2019, p. 274).

In this time, the city is a wounded body, but still alive. The trauma can be reread, in this sense, as a pretext for regeneration, since it returns changed contexts in which to operate in a renewed way. The anthropology of disasters has observed that there is a revelatory power within the traumatic event: in these liminal conditions, a particular energy is released which finds its space in the suspension from the norm, suggesting the possibility of unprecedented scenarios (Furlong and Bassoli, 2019, p. 274). Rereading the trauma as an opportunity for regeneration, capable of giving a second life to places, means rethinking the current practices implemented for the devastation, means designing a temporariness endowed with intrinsic beauty. Architecture is therefore called to respond wherever an event upsets the built order of a community. Where populations lose the implicit functions of dwelling, the architect's task is to restore, through the design and reinterpretation of a semantically renewed space, the processes of orientation and identification (Norberg-Schulz, 1979). Architecture has the duty to structure significant and non-fragmented places; to promote proposals aimed at regenerating the relationship between humans and the built environment compromised by trauma.

**The Meantime** | The suspended time<sup>1</sup> of the post-disaster is inevitably linked to a 'before' and projected towards an 'after', but it welcomes a temporariness that still contains life. The trauma strips parts of the territory and leads to the brutal relocation of its population elsewhere. In these situations, the present seems to be cancelled and a scenario that we can define as 'empty' opens up. The emptying of these places is an effect of the destruction also generated by the need to secure the ruined factories. In

the absence of humans, there is space for temporary works that perform purely technical and functional tasks, which seal portions of the city held together by a new skin.

Currently, the works that 'occupy' this time interval support the building and attempt to hold together the fragments of physical destruction. The provisional works<sup>2</sup> to secure buildings insist on the image and use of the places. What we observe in the devastated cities is a completely new landscape, overwritten, with an autonomous aesthetic: «[...] new, more abstract figures cover the crumbling buildings: harnesses, belts, wooden beams, yellow or red fireproof boards, pipe trusses – dense joints like hatches overwrite the architectural features of the facades» (Tagliabue Volonté and Bassoli, 2017, p. 75). It is a silent landscape, yet, it is the real one, which will characterize these cities for a very long time and which will inevitably influence their reconstruction. «If we have been able to detect it, redesign it and tell it, we can say that this landscape is already the new city» (Tagliabue Volonté e Bassoli, 2017, p. 75). Therefore, the city is not destroyed but transfigured, it is covered with a new skin, wrapped in a dress overwriting it with new life. Today, it communicates new messages, makes room for new elements that offer themselves as new references, new orientation systems for the population. What has just been described belongs to the condition of Meantime: a present time where the dialogue between memory and waiting is renewed.

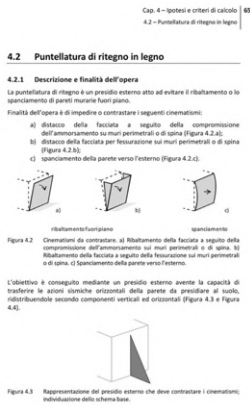
The Meantime is the time in which it is possible to develop design practices that allow human beings to implement the necessary processes so that it is possible to continuously inhabit the destroyed places. The scaffolding, the shoring, the ribs, «[...] take on an exceptional symbolic character, precisely because they represent a help in a delicate moment and enclose the energy and the possibility of redemption» (Tagliabue Volonté and Bassoli, 2017, p. 25). This way of reading the provisional works leads to some reflections on the concepts of temporariness and provisionality. The provisional – from the Latin *pro-videre*, to look forward, to see beyond – arises in anticipation of future interventions. A change of perspective is therefore proposed for these works, assigning them a meaning other than temporary. Anything occurring in a specific limited time is temporary, like the projects in the destroyed places. Continuing to consider these works as provisional, keeps offering an altered and partial vision of their potential. These are indeed elements that do not only freeze the destroyed reality of places, but can also allow for a regeneration. These works, if thought of as temporary, can participate in the overwriting of the urban pattern (Corboz, 1983), be part of the physical stratification of places and their figurative memory. In this 'apparently truncated' condition, there is a different operation (Marini, 2010) useful to guarantee continuity of living over time in all the destroyed places, starting from the reinterpretation of the role of the technical works that populate them.

**STOP** | The 2009 earthquake in L'Aquila marks a fundamental point for reflections on provisional works. The quake not only did compromise the viability and safety condition of the buildings, but also the usability of the routes through the inhabited areas. In

particular, for the historic center of L'Aquila, the need for rapid intervention to safeguard these assets was immediately evident; we found ourselves in a position to act on a large scale and in critical operational scenarios, which required speed, effectiveness and, as far as possible, uniformity of action (Ministero dell'Interno et alii, 2010, p. 39). Numerous urgent technical rescue interventions were necessary and the establishment of the Fire Brigade Provisional Works Coordination Unit responded to the need to implement massive and extensive operations to secure buildings in Abruzzo hit by the April 2009 quake (Ministero dell'Interno et alii, 2010, p. 39).

From these premises, the intuition arises of creating a vademecum, which can be used in the field by operators, and be of support to operational decisions, as well as an instrument for enhancing and capitalizing on the observations and suggestions for improvement put forward by the technicians during the operations. The vademecum made it possible to systematize the very rich know-how of the National Corps and to define the necessary uniformity of language and executive techniques (Ministero dell'Interno et alii, 2010, p. XVI). In order to capitalize on the lessons learned from this experience, a publication was drawn up by Professor Stefano Grimaz of the University of Udine, in collaboration with the Ministero dell'Interno (the Italian Interior Ministry) and the Corpo Nazionale dei Vigili del Fuoco (Italian Fire Fighters Corps). This publication, meant to be used as a reference for future similar scenarios, was entitled *Manuale delle Opere Provvisionali* (Handbook of Provisional Works). The urgent technical intervention in seismic emergency expresses the logical and technical-scientific path that has supported and guided the coordination team during the provisional works. The publication is divided into two volumes, the Handbook and the Vademecum STOP, which respectively address the technical illustrative and operational components. While the Vademecum contains the entire collection of STOP cards developed for the various types of intervention, the Handbook has the main function of illustrating and explaining the design choices reported in the Vademecum (Ministero dell'Interno et alii, 2010, p. XVI). The publication describes the principles that have guided the standardization of provisional works, in relation to the specific damage they are applied to (Fig. 1).

The handbook contains the systemic description of the design criteria adopted for the individual provisional works, the illustration of the methods of use of the cards in the field, the detailed presentation of the executive operations relating to the construction of a provisional work to highlight critical issues and solutions adopted (Ministero dell'Interno et alii, 2010, p. XVI). The need to standardize building securing operations as much as possible has suggested resorting to a pre-design of these works for reference scenarios. In this sense, the STOP Vademecum can be interpreted as a catalogue of pre-set works in response to performance needs and as a function of technical variables observable in the field. It is organized in technical sheets with drawings, schedules and tables that represent a reference to find safe and standardized solutions in a short time. Given the need to secure buildings in a limited time, uniform solutions



**Fig. 1 |** Frontispiece of the Manuale delle Opere Provvisoriali (Provisional Works Handbook) and the Technical Shedd of wooden retaining shoring.

**Fig. 2 |** Church of Sant'Agostino, Norcia (IT), December 2019.



have been devised in terms of construction methods and techniques. The choice of materials is also simplified by considering factors such as rapid availability and manoeuvrability.

The cards were structured following the key points of the reasoning to implement in the field and organized according to three steps: choosing the work type based on a preliminary identification of the kinematics to be guarded; sizing, with the help of appropriate abacuses and tables; executing, supported by warnings on global and local critical issues to be managed, with indications on the construction details to be adopted, to eliminate or to control structural problems (Ministero dell'Interno et alii, 2010, p. XVI).

**New decor-active order** | The safety projects carried out starting from the application of the cards described above offers a complex system that changes the face of places (Fig. 2). It is possible to re-read this type of interventions from an architectural point of view, interpreting them as parts of an installation capable of making the city usable, renewing its story, and temporarily adding up to its plan. Designed and applied at a later time for the construction of the architectural corpus, temporary works reread the characteristics of what already exists: they highlight the peculiarities of the space for which they are designed and work critically on the memory and meaning of the same (Saitto, 2017, p. 141). They can be interpreted as bearers of decor<sup>3</sup>, of a new dignity that the still wounded city demands and deserves.

The recognition of these structures is not always guaranteed as, to the injured eye, the metal and wooden meshes are the mirror of structural damage. We can define this system as the skin of the city that covers what already exists, pointing out tears and landslides, while denying the history and opening a new dialogue with the urban space. Its narration depends on the technological and linguistic catalogue that the operations of securing offer. Analyzing the seismic events that hit Emilia-Romagna in 2012, Nina Bassoli detects, designs, and talks about the technologies used by the Fire Brigade and the Civil Protection, showing a large 'stylistic sample'. In the most damaged and unsafe areas, a cast of the building seems to overlap the stuccoed curtains of the buildings. The relief of the elements gives an image of great strength and expressiveness. The shoring makes palaces resemble fortresses, like vigorous medieval butresses (Tagliabue Volonté and Bassoli, 2017, p. 75).

Therefore, new perspectives and new landscapes open up, conditioned by the safety apparatus that becomes precious encrustation, narrative plot underlying the story (Saitto, 2017, p. 138) expressed by a waiting city. There are several attempts to document the transformations that the territory undergoes in the immediate post-disaster. In many cases these operations concern photographic stories where the photographer's gaze immortalizes an objective present condition, offering an interpretation of reality. This is the case for the photographic enquiry carried out by Michele Nastasi, published in *Suspended City: L'Aquila after the earthquake* (2015). The photographer's work represents L'Aquila in its condition as a city of the Meantime: a landscape of set



**Fig. 3** | Identification of the crossing axes based on the strategy of Entering: the city becomes an element of connection between the internal life and the new settlements outside the walls.

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**Fig. 4** | Points of interest intercepted by the first crossing axis.

**Fig. 5** | Points of interest intercepted by the second crossing axis.

**Fig. 6** | Points of interest intercepted by the third crossing axis.

up ruins. The collection of photographs does not document the tragedy of the earthquake, but offers the vision of a living city; if this is a wounded body, the safety interventions can be considered prostheses, bandages, dressings and that is why the photographic reportage, by analogy, was accompanied by illustrations of body parts and surgical implants made by Alessandro Busseni, who immediately show the analogy between provisional works and the medical imagination (D'Alfonso, 2015, p. 126).

These prostheses are the raw material the architect has at hand for the transformation and the project in the Meantime. He also undertakes a preventive operation, since it is aimed at preventing or reducing abandonment, a concrete example of taking care, which cannot pursue forms of balance. Rather, in the face of uncontrolled chaos and the impossibility of restoring a lost order, [it must be the spokesperson for] a new contemporary harmony by adding to the disorder, setting an unknown agreement between the opposing parties (Giardiello, 2017, p. 76). The positioning of the scaffolding and all the safety measures, as provocative actions of increasing complexity, of densification, can reactivate existing spaces, qualify them and [induce the human being] to otherwise lost actions and reactions (Giardiello, 2017, p. 92).

**Norcia, city of the Meantime** | The city of Norcia is identified as a concrete case of a city of the Meantime, set up by the apparatus of provisional works: an urban center living awaiting for new possibilities, where a research design experience has been conducted<sup>4</sup>. The city of San Benedetto suffered three earthquakes: on 24 August, 26 October and 30 October 2016, with a magnitude intensity of 6.5 which produced the main





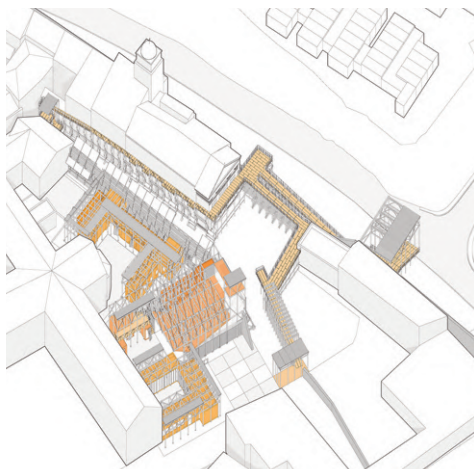
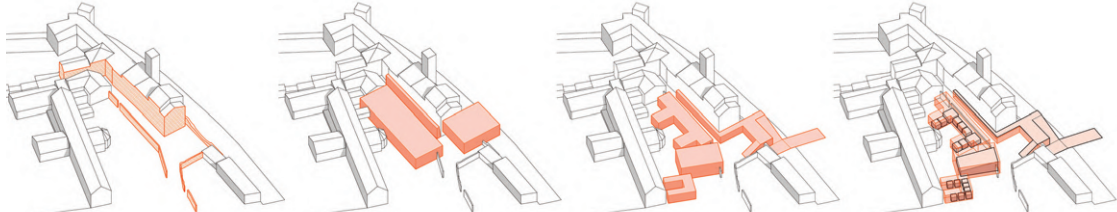
damage. Although the earthquake did not cause deaths, the historical, artistic and religious heritage was mostly lost: the Basilica Church of San Benedetto completely lost its shape after the collapse of the central nave and the eighteenth-century bell tower; the roofs of the Co-Cathedral of Santa Maria Argentea and the Churches of San Francesco and Sant'Agostino collapsed; the Sanctuary of the Madonna Addolorata and its bell tower were totally razed to the ground. Deeply damaged from a structural point of view, the Benedictine Convent of Sant'Antonio is currently uninhabitable while preserving ancient manuscripts and evidence of Benedictine work over the centuries, trapped under the rubble. Portions of the medieval walls were razed to the ground.

As in other Italian situations, the life of the city became polarized immediately after the trauma: the evacuation operations started in the days immediately after the third quake, the community was relocated to new sites designed ad hoc, out of the red zone. Before 2016, Norcia was a small village enclosed within its walls. The strong introspection meant that the movements from the seven access gates to the city were all facing the central squares, marked by the facades of the ancient churches which, with their roofs and high bell towers, represented landmarks along the internal streets. Each sign in the city was a symbol as well as a narration of that precious picturesque village. Today, the signs have increased and are symbolizing something that happened. Norcia changed its story by adding to it. The collapses generated breaks in the fabric; the historical routes have been replaced by alternative routes which, crossing the city, connect it to what is developing outside. Around the walls, there is a new reality characterized by areas that host temporary homes.

These, considered new poles, have 'forced' the city to open and look beyond the medieval layout. All the activities in the historic center have been transferred to temporary structures outside the walls and the internal roads have been replaced with paths entrusted to the ring road. The imposing entrance gates, a memory of the medieval city that closes for protection, today appear covered with a support pad with steel reticular structures and wooden decks.

On the Porta Romana [Roman Gate], a new yellow wooden base welcomes tourists with all the useful information: suggestions for a good butchery, tracing the pre-existing activities in the new circuit around the walls, etc. The roofless churches today have a shiny metal roof, higher and wider than the previous one: it is a new landmark that reflects the sun's rays and dazzles the horizon against the backdrop of the green Monte Vettore. On the side façade of the Church of Sant'Agostino, the metal tubes stop the entrance, while along via Anicia they alternate space and new shadows. Those who skirt it, almost without realizing it, approach to enjoy the coolness or walk away looking for a ray of sunshine. The wooden props on the facades redefine the margins of the old parvises, which today are an opportunity for parking in the historic center.

In the city of the Meantime, the preceding signs give the story a melancholic guise; the new skin remembers the trauma and the loss acquires a new meaning. In Norcia,



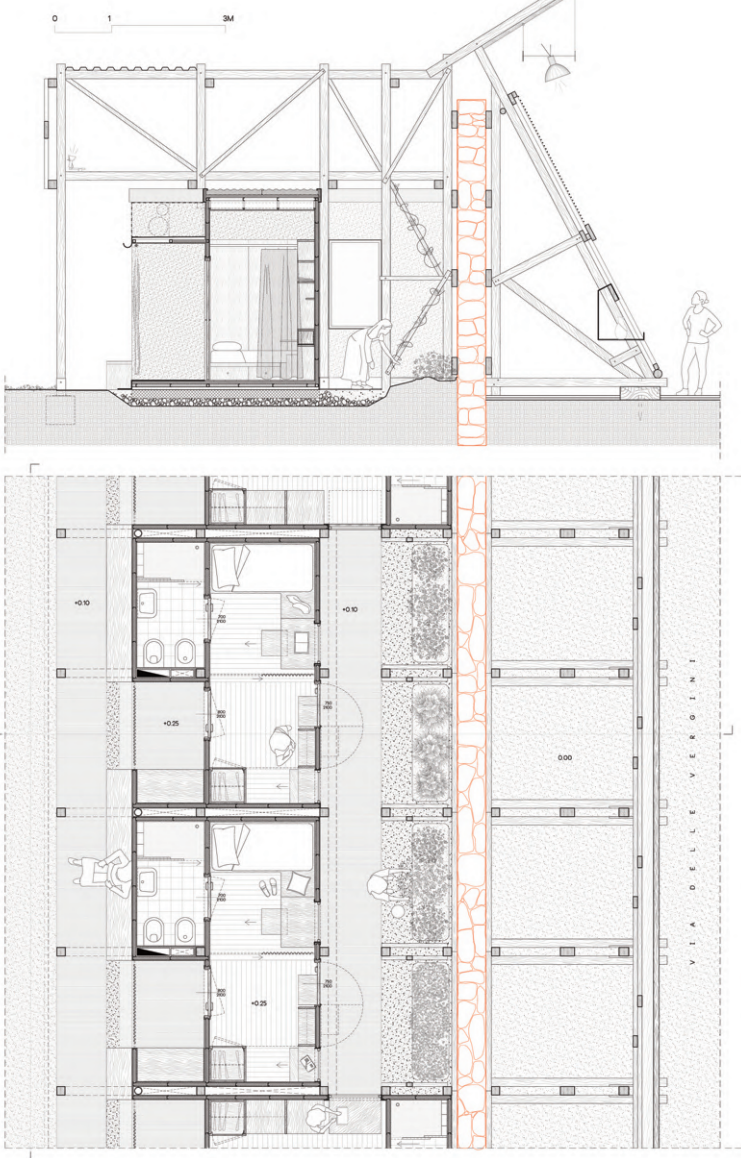
**Fig. 7** | Concept and genesis of the project: fragile margins and safety measures.

**Fig. 8** | Project axonometry: habitable tectonic system.

**Fig. 9** | Masterplan.

the extensive damage to the cultural and religious heritage shapes up a city that Paolo Rumiz (2019), in *Il Filo Infinito*, comes to define as blasphemous.

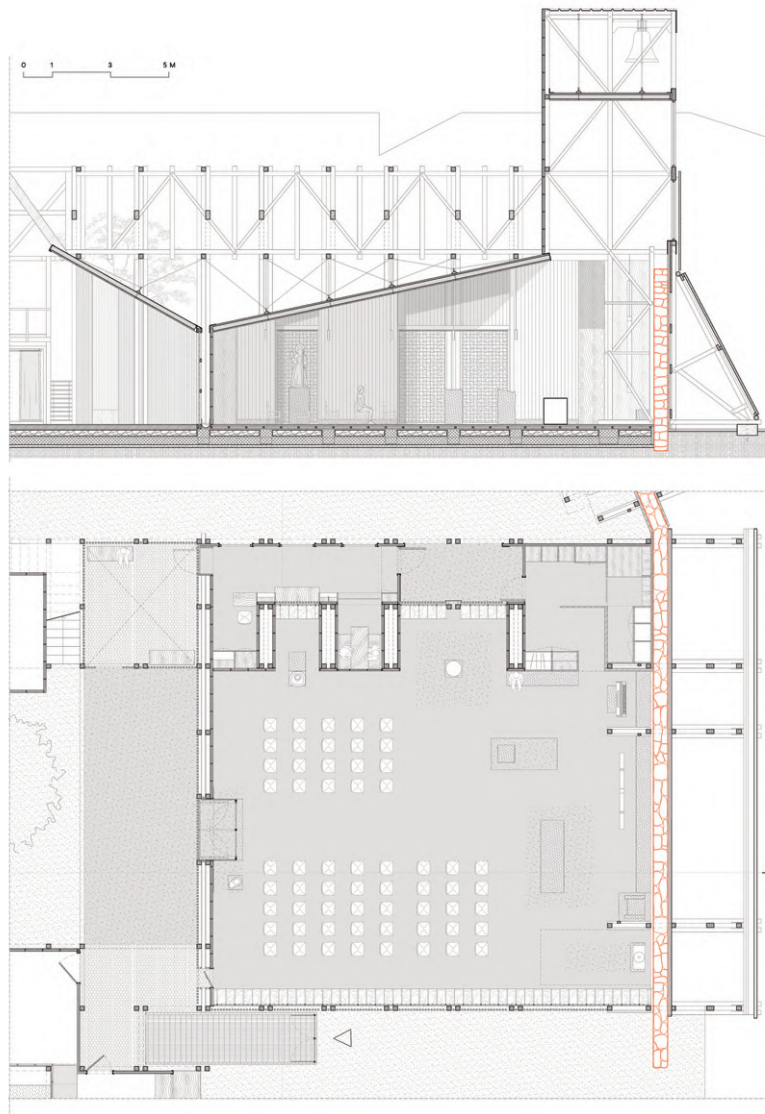
The structure of the Monastery of Sant'Antonio incorporates a section of the northern city walls. The earthquake of 30 October 2016 caused a sudden shift of the floors. For this reason, the monastery, still standing after the damage of the earthquakes of the same year, was definitively considered unusable. The religious community that used to live there, very active in the area, was forced to leave these places and found hospitality in the Monastery of Santa Lucia in Trevi. From the beginning, the stay in the host convent was seen as temporary, waiting to be able to return to Norcia and share the post-emergency suffering with the population. The city is the protagonist of an event that defies the split between communities and rubble: the nuns chose to stay inside the walls and agree to live in a temporary settlement among the ruins of the structure of Santa Maria della Pace. This gesture stands in absolute contrast to the proce-



**Fig. 10** | The safety system and the convent cells.

dures that usually take place in Italy in post-disaster situations and triggers a short circuit in the practice of the second emergency. This is not an external settlement, consisting of prefabricated houses with a front garden, fences and streetlamps, but the assembly of standard containers, like the technical ones of civil protection. In this intervention we do not see the separation between temporary works and life: in equipping the metal tubulars with bells, the Benedictine nuns of St. Anthony demonstrate the possibility of coexisting with trauma and bring about a recovery. The new Norcia is a city made of rubble, collapses, scaffolding and props.

**A project for the temporary regeneration of Norcia** | The description of Norcia as a city of the Meantime opens to the possibility of outlining a regenerative strategy which, starting from the provisional works, considers the body of the city as an element of



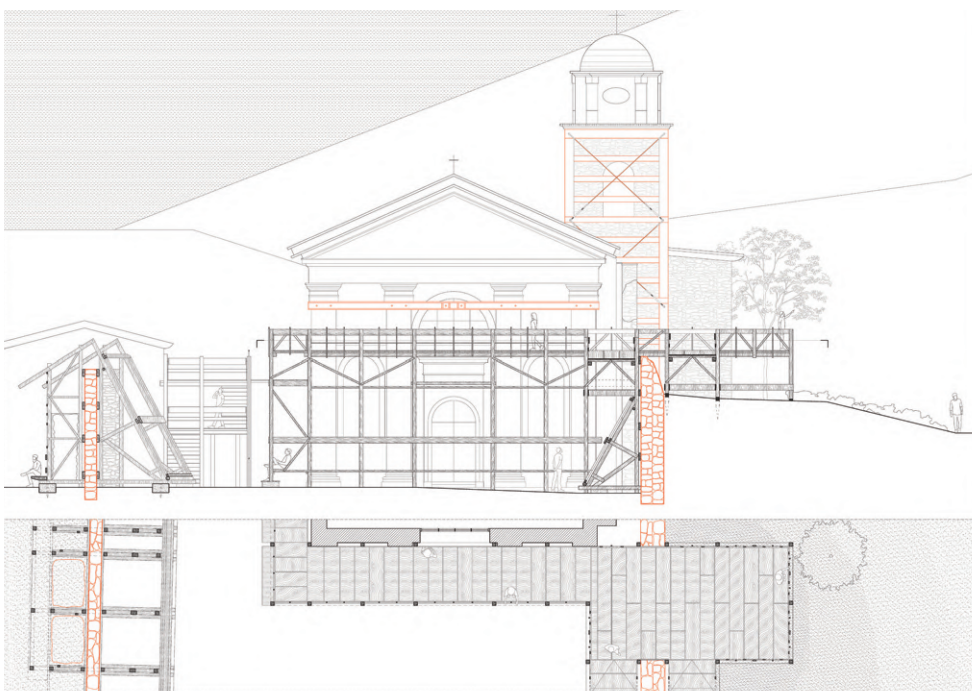
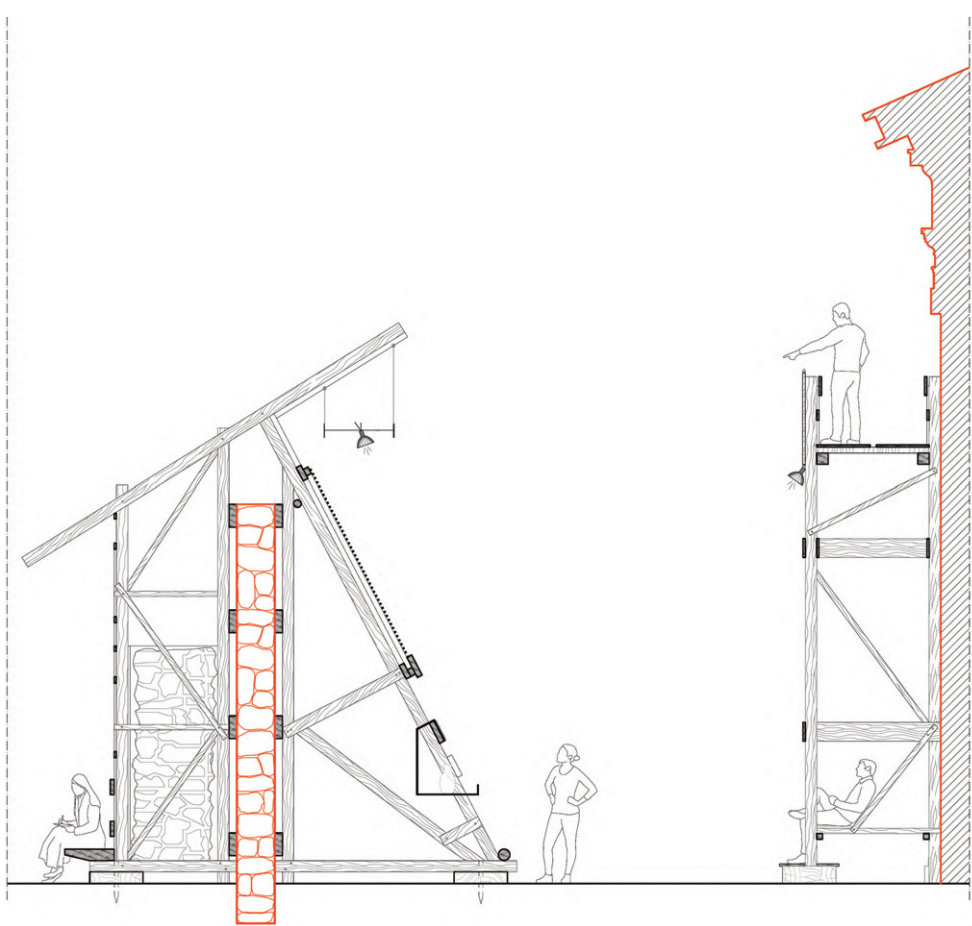
**Fig. 11** | The safety system and the church.

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**Fig. 12** | The safety system and urban layout.

**Fig. 13** | Temporary redesign of the façade of the church of Sant' Antonio Abate.

connection between the internal life and the new settlements outside the walls. An operation that allows the population to continue to recognize themselves and, in a new way, re-locate themselves within the historical fabric and re-discover it (Fig. 3). Following a process of continuous rediscovery of places, three axes that cross the whole city, intercept the squares with transfigured edges, join different points and connect what has been relocated to the outside are identified. The first axis connects the historic center with Stefano Boeri's multifunctional center. Crossing Porta Meggiana and intercepting Corso Sertorio, this new path leads to the exit towards Porta Romana (Fig. 4). The second axis connects the system of Piazza San Benedetto and the set up Porta Romana, reaching the external prefabricated buildings destined for restaurants (Fig. 5). Finally, the third route connects the prefabricated buildings for the shops and butchers in via della Stazione with the civil protection containers, crossing Porta Asco-



lana and the new passage near the Benedictine Monastery of Sant'Antonio. The head of this third system currently houses the temporary container monastery of the Benedictine nuns, the historic monastery and the adjacent church, a part of the red zone and the new opening in the perimeter walls (Fig. 6).

The project is linked to these themes and makes it its starting point, accepting the request for a temporary monastery by imagining a new role for the provisional works, currently necessary to preserve the integrity of the Church of Sant'Antonio Abate. In this sense, the work presented is an attempt to demonstrate that it is possible to design with temporary works by re-reading them in terms of use (Fig. 7). The project considers the margins to be preserved and overcomes the idea of securing it by transforming it into a space-generating element, habitable. The work starts from the identification of voids as in the classic type of the convent. The system of cloisters organized by degrees of intimacy is identified and the space between the body of the building and the provisional works is considered habitable. The safety device develops over the sections to be preserved: the walls of the private garden to the south, the monastery wall, the new opening in the historic walls, the red area to the north and the building of the historic convent. The walls are not considered as separating elements of an inside and an outside: the project rather looks at the double system that this sign generates (Fig. 8). If, on the one hand, it was decided to reorganize the open spaces of the convent, the cloisters, on the other hand, the urban open space system, the new squares, the ascent through the door and the connection with via Circonvallazione were redesigned.

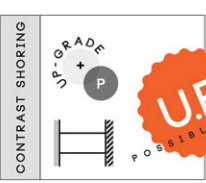
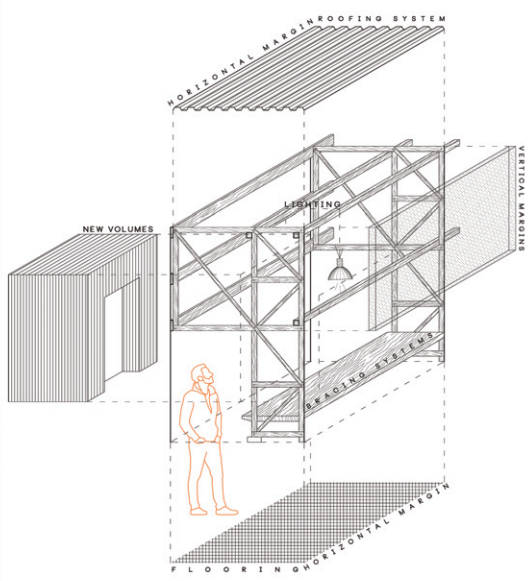
The new enclosure, developed around the crumbling wall, holds together this double level of design: a system of voids, characterized by different degrees of intimacy (Fig. 9). Access to the monastery takes place through the body of the securing works, which take on thickness and define the threshold. The gaze opens onto the first void of the monastery: the garden. A porch filters access to the kitchens, which visually relate directly to the cultivated area. The body of the refectory, set against the perimeter wall and set back from the kitchens, generates a covered service access. The equipment brought by the provisional apparatus develops into the garden: containment crates for the conservation of collapsed stones, wooden seats and shelters. The portico, which welcomes the visitors, accompanies them up to the second open space. The cloister, designed in relation to the existing building, houses the nuns' cells on the perimeter. The degrees of intimacy multiply if we observe how the cells aggregate with each other and the space they occupy in the provisional system. The void between the cell and the wall is transformed into another cloister, with a different level of introversion, guaranteeing the nuns a space characterized by greater privacy (Fig. 10).

The church is the center of the composition. Its edges are configured through the use of the main materials of the project: stone and wood. The secured wall is fully visible and becomes a background elevation while a new wall is created from the stones to be preserved. Stored in metal cages, the stones are arranged in such a way as to filter the light allowing the entry of few reflections. The element that allows light to en-

FROM A TECHNICAL ELEMENT TO A SPATIAL DEVICE



CONTRAST SHORING

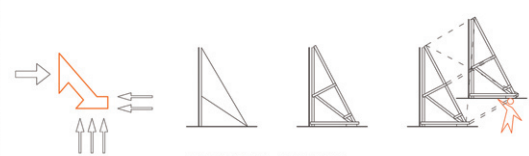


- HORIZONTAL MARGIN SUP.**  
ROOFS/LIGHTING SYSTEM / PERGOLAS
- EQUIPMENT**  
SEATS / PLANTERS / EXHIBITIONS / STREET FURNITURE
- NEW VOLUMES**  
BOX FOR COMMERCIAL ACTIVITIES / EXHIBITIONS
- HORIZONTAL MARGIN INF.**  
PAVING / NEW PATHS AT HEIGHT / WALKWAYS
- VERTICAL MARGINS**  
INFORMATION SYSTEMS / DISPLAYS FOR SEATING / WALLS FOR CLIMBING GREEN
- LIFT SYSTEMS**  
RAMPS / STAIRS / PARAPETS

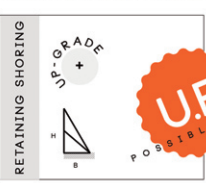
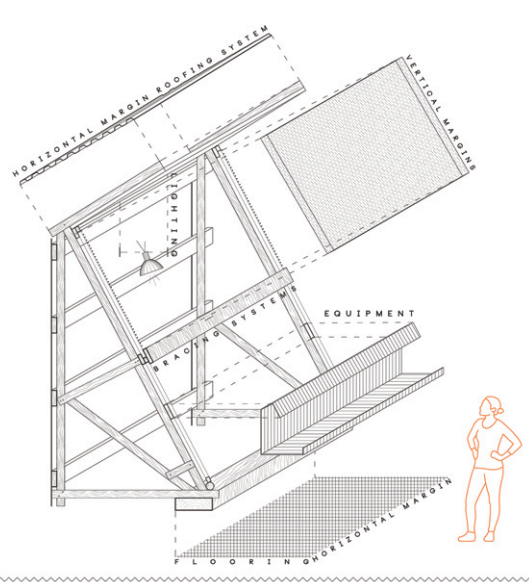
EXAMPLARY CONFIGURATION

P	a $L \leq h$			b $h < L \leq 1.5h$			c $1.5h < L \leq 2h$		
	I SUPERSTRUCTURE								
II SUPERSTRUCTURE									
III SUPERSTRUCTURE									

FROM A TECHNICAL ELEMENT TO A SPATIAL DEVICE



RETAINING SHORING



- HORIZONTAL MARGIN SUP.**  
ROOFS/LIGHTING SYSTEM / PERGOLAS
- EQUIPMENT**  
SEATS / PLANTERS / EXHIBITIONS / STREET FURNITURE
- NEW VOLUMES**  
BOX FOR COMMERCIAL ACTIVITIES / EXHIBITIONS
- HORIZONTAL MARGIN INF.**  
PAVING / NEW PATHS AT HEIGHT / WALKWAYS
- VERTICAL MARGINS**  
INFORMATION SYSTEMS / DISPLAYS FOR SEATING / WALLS FOR CLIMBING GREEN
- LIFT SYSTEMS**  
RAMPS / STAIRS / PARAPETS

EXAMPLARY CONFIGURATION

R	WITH SUPPORT BASE			CRUTCH		
	R1					
R2						
R3						

ter from above is the bell tower. On the outside, a system of wooden strips covers and hides the stones and on the short side, marking the entrance. The third margin is a complex space that houses the sacristy and, at the same time, the system of chapels (Fig. 11). In the case of the church, the work of securing becomes a spatial reticular from which the attic is hung. The shops are part of the system of public spaces that connects the religious community with the civil one. A system of equipment for display and sale defines the external perimeter of the shops and makes room for the thickness of the provisional works.

The exhibition system concerns the more public part of the project and works starting from the double safety system that faces one on via delle Vergini: on one side the wall of the former Monastery of Peace supported by props, on the other the uninhabitable Monastery of Sant'Antonio wrapped in scaffolding. This allows us to imagine the layout on two levels: a lower one for direct knowledge, a higher one in which one imagines being able to return information about the city that can be found directly due to the change of the point of view. The prop system becomes a support for display while the scaffolding is an element of use (Fig. 12). The lower horizontal currents that brace the shoring host displays to hang in which to show finds and fragments of damaged historical elements; on the upper diagonal braces a system of nets allows the hooking of tarps or banners. The high-altitude path obtained in the scaffolding of the monastery ends with an element of descent, an observatory straddling the red zone. Once again, a change of perspective occurs: you can enjoy the monastery garden view from above, getting to know the inaccessible area, following the progress of the evacuation or the reconstruction works. The opportunity to add an access to the historic system of Norcia's gates is given by the collapse of a portion of the city wall in correspondence with the square in front of the Church of Sant'Antonio. The physical limit that separated the city from the surrounding area is overcome.

Beyond the collapsed wall are now housed the temporary settlements of the Civil Protection and the prefabricated residential buildings. The passage represents the possibility of reconnection between the historic city and the expelled community. The new gate is not a single element but a system of walkways that cross the passage and accompany the visitor who enters from via Circonvallazione. The system climbs over the wall, overcomes the jump in altitude through a ramp that draws a new temporary elevation of the city towards the outside. At the end of the ramp, a platform guarantees a break to observe the territory from a new, higher point of view. From here the elevated path branches off on one side at high altitude along the façade of the church, on the other, it leads to the new square through other ramps. The high-altitude system that redesigns the facade of the church allows us to look inside and get to know the historic building from above

**Fig. 14** | STOP-UP card for wooden contrast shoring.

**Fig. 15** | STOP-UP card for wooden retaining shoring.



(Fig. 13). It superimposes a new layer to the rhythm of the elevation, it does not deny its history but renews and enriches it, even if temporarily. The structure of the ramps leading to the new square is the prop system that secures the wall of the private garden. The door system has two covered headboards marking the entrances.

Designing within the city of the Meantime means working with provisional works to generate habitable spaces. For this reason, every intervention for the Meantime is configured starting from a principle of temporariness. We cannot think that these interventions are a substitute for reconstruction, permanently modifying the values of the historic city. They give dignity to the space of the devastated city through a re-appropriation of the places by the community and accompany it over time to the reconstruction.

**STOP-UP** | The design experimentation conducted allows a general reflection on the possibilities of intervention in the places hit by the earthquake. The idea is to rethink the cards of the STOP Vademecum and transform them into a new application code called STOP-UP, an acronym for Technical Data Sheets of Provisional Works and Potential Uses. The expansion of the cards through the possible uses of the structures not only takes into account the need to compensate for structural damage, but also considers the provisional works as generating elements of living space. The proposed upgrade transforms technical works, useful for repairing, into complex elements capable of being repaired. Interventions that can be interpreted as an opportunity in a city with a renewed face, which opposes the processes of progressive dispersion of the population and activates their involvement.

For each alternative proposed as a technical response from the STOP card, the Upgrade provides for a different integration that takes into account structural and dimensional issues but which, at the same time, is able to exploit the opportunities that the system offers, re-reading the space generated by its deployment. (Fig. 14, 15). Overcoming the schematization linked to the analysis of structural behavior, the upgrade works on space and on how the individual elements are able to generate it. The work presented refers to the categories of the STOP cards with respect to the dimensional data and the number of elements to be repeated based on contingencies and works to propose, for each declination envisaged, an updated catalog integrated with appropriate design possibilities. The Upgrade works on three categories of supplementary elements: horizontal and vertical margins, lift systems and equipment. This change of perspective is transforming technical elements into habitable spaces useful for regenerating and assigning a new meaning to the places where they are located.

## Notes

1) Regarding the concept of suspension, the Milan Triennale in 2018 launched a call to collect documentary and design material in order to understand the state of the places of suspended time and

the new balance of local communities affected by the recent Italian earthquakes. Some of the results of this initiative are collected in Ferlenga and Bassoli (2019).

2) The expression Temporary Works «[...] in the construction sector, indicates auxiliary works of a temporary nature, such as ribs, scaffoldings, shoring, excavation reinforcements, etc.». For more information see: Treccani – Enciclopedia online, *Opere provvisionali*. [Online] Available at: [treccani.it/vocabolario/provvisionale/](http://treccani.it/vocabolario/provvisionale/) [Accessed 14 July 2021].

3) A specification is proposed below for understanding the etymological differences between ornament and decoration: « [...] with reference to architecture, the two etymologies are independent. In Latin, ‘to adorn’ means to provide, arm, provide money or men [...] and ornament was, in this sense, everything that was offered; while, by extension, to adorn could mean to adorn, or to embellish. Decorating comes from the simplest decere: being worthy, appropriate, so decor was all that corroborated these qualities» (Rykwert, 1993, p. 12). «The term ornamentum can be considered incorporated in the broader concept of decor, in spite of a current use of the two terms which sees decoration as something more frivolous than the first. [...] Decoration differs from ornamentation and cannot be considered superfluous because it is convenient, due to the formal interpretation given to the function, and from the point of view of the structural order, the appearance of the materials and their arrangement» (Saitto, 2017, p. 136).

4) The research starts from the Master’s thesis work in Interior Architecture and Set-up conducted by the writer in 2019 at the Department of Architecture of the ‘Federico II’ University of Naples. The thesis entitled ‘Abitare il Mentre – Il Progetto del Monastero Temporaneo di Sant’Antonio a Norcia’ was followed by Proff. P. Giardiello (rapporteur) and M. Santangelo (co-rapporteur).

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