1.1 The location

The Sibillini Mountains
This is one of the most imposing upland areas of the central Appenines with peaks such as Monte Vettore which reach 2,478 mslm. The Vettore upland area seals off the Marche region to the south, while its slopes form a natural boundary with the Abruzzo region, reinforced at many points by the River Tronto.
1.2 The location

The earthquake left many very visible signs, not least a deep fault on Monte Vettore.
The area of the region destroyed by the earthquake in 2016

This mountainous heart of the area slopes towards the Adriatic Sea in a system of parallel valleys which comprise the region’s structure as far as Romagna. The Tronto valley to the south and Chienti valley to the north mark the limits of the area affected by the earthquake concerned. Between them lie the valleys of the Aso, the Tenna and the Ambro.
1.4 hearthquakes

S. Emidio from Treviri is the patron saint of Ascoli Piceno and even hearthquake protector.

Pierleone Ghezzi, *il Cardinale Orsini sotto le macerie*
1.5 **The place – the social condition**

The mountain municipalities are on average very small: from the 281 inhabitants of Castelsantangelo to the almost 7,000 of Camerino; surface areas vary from the 8.83 km$^2$ of Camporotondo (598 inhab.) to the 138 km$^2$ of Acquasanta.
2. Fragility - Data

From 1980 the population of Camerino Diocese continued to decline, dropping from 78,000 inhabitants to the present 59,000.

2001-2008 Emigration from inner towns to the coast.
2. 2 fragility – the damage

24 agosto Pescara

30 ottobre Castelsantangelo

24 agosto Arquata

30 ottobre Visso
Despite the consolidation work after the 1997 quake, several buildings were severely damaged, the considerably fragility of the masonry was made all too clear.
3. 1 The emergency - data

3688 inspections

8679 artwork rescued from 236 buildings
723 ml of archives
4072 books from historical libraries

170 +48 monuments put in safety
3. 2 The emergency – the ruins

**the rubble** – this was searched through and retrieved. MiBACT made a three-type division: cultural assets A to be totally recovered, B to select and C to be re-used in construction work. Decorative elements: architraves, cornices, coats-of-arms and anything useful for the reconstruction was classified and stored with the precise land-office reference of the building of provenance.
3.3 The emergency – the rescue of artworks
3.4 The emergency – the stores

MiBACT was able to create its own storage unit in Ancona. The salvaged items are taken out of their temporary wrapping, cleaned, and subjected to any emergency consolidation and disinestation treatment before being wrapped in suitable protective material. At the same time they are catalogued in detail in order to be traceable during the years they may be conserved outside their place of origin.
3. 5 The emergency – the frescoes

Particular attention is being paid to wall paintings. Those which are damaged are consolidated and protected in situ; those in desperate conditions are detached from the wall, and the fragments collected and recomposed.
3. 6 The emergency – securing buildings

work of securing and shoring up was carried out in numerous buildings
4. 1 The workshop – the architectural survey

Point-cloud surveys allows us to verify the monument’s state of conservation in real time, while the comparison with previous surveys marks the evolution of any previous damage and the effectiveness of consolidation.
4. 2 The workshop – the materials of the traditional architecture
4.3 The workshop – the monitoring *smart buildings*
4.4 The workshop – anthropology and the traditions
4.5 The workshop – places and their image. i monti azzurri

XXII - LE RICORDANZE

...  
Che dolci sogni mi spirò la vista
Di quel lontano mar, quei monti azzurri,
Che di qua scopro, e che varcare un giorno
lo mi pensava, arcani mondi, arcana
Felicità fingendo al viver mio!

Giacomo Leopardi
4.5 The workshop – places and their image

the artist is not simply a producer of works and objects but above all the guide, interpreter and creator of possible new worlds

A rural region
Photos by Mario Giacomelli

Trism and industry
Photos by Olivo Barbieri
4.5 **The workshop** – places and their image

1. Luigi Bartolini
2. Osvaldo Licini
3. Tullio Pericoli
5. 1 The future – the commission of the Ministry for cultural heritage

The work of reconstruction is to be viewed within the perspective of the overall recovery of so-termed ‘minor’ buildings, of urban morphology, and its relation to the natural and anthropized environment, in representing, in its entirety, material testimony of a civilization comprising churches, theatres, palazzi, castles, squares and more generally assets stated to be of cultural interest. Only in this way it is possible to safeguard the quality which has always hallmarked these centres of habitation and the surrounding landscape of which they’re part.

Every building must be reconstructed In situ.

land consumption must be reduced in favour of historic centres;

Delocalization of villages is to be contemplated solely in cases of evident danger;

If ‘where it was’ is practicable and in most cases right, then ‘how it was’ becomes a methodological objective.
5. 1 The future – memory and fragments – Arquata del Tronto
5. 1 The future – memory and fragments - Gibellina

Burri’s Cretto and the Museum by Francesco Venezia represent a possible italian way to reconstruction