

# ICOMOS

## Global Case Study Project on Reconstruction

### The reconstruction of the Cathedral of Venzone

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#### 1. Documenting the Status of the Heritage Resource and its Context Before the Event

The case presented is the Duomo di Venzone (Udine, Italy) in its context, a medieval stone building destroyed by the 1976 Friuli earthquakes and rebuilt after a long debate and a long process of design and execution, up to the inauguration which took place in 1995. We will look below to report significant data in the proposed structure. However, there is a great difficulty in synthesizing a lengthy process related to the peculiarities of the building on the one hand and the contribution of many people who contributed to it. For this purpose, it is believed that the images of the monument and the various phases of the reconstruction process are indispensable for communicating the event, the modes of intervention and its results.

##### 1.1 Description, Designation and Recognition

The S. Andrea Cathedral at Venzone is a medieval (13th-14th century) stone building, two bell-tower with unique classroom, two-facade transept and three apses. It is located in the historic center of Venzone, a medieval citadel surrounded by walls and ditches (**fig. 1, 1a**)

The Cathedral has been the religious center of the Community for over seven centuries, but also the main symbol of the community itself; this role is accentuated by its position within the walled city, located at the center of the valley on an important and ancient traffic route between Italy and Austria.

Because of its continuity of function, the tangible attributes of the ancient monument are closely linked to the intangible ones of the center of the religious and civil community.

There are many publications and a lot of material in the archives on the Cathedral. Moreover the building has a dedicated photographic archive and it was precisely documented by a photogrammetric survey.

A description is contained in the text by E. Ciol, L Perissinotto, Venzone, A face to be recomposed, Udine 1977

“The construction, result of additions made at the beginning of the fourteenth century, shows, especially in the area of the apse, a stylistic dependence on the transalpine-Carintian region. The presence of two bell towers was unique in the Friuli. The strong vertical lines of the windows and of the structure’s corner supports are motifs which are found in the alpine region where such architecture, with strong, severely organized lines is typical. Small pedestals cap the corner ribs and support the statues of Adam and Eve, of the Announcing Angel and of the Madonna. The conjunction of those particular figures offers a concise lesson: the expulsion from the earthly paradise and the announcement of coming redemption.(...) The general design and part of the sculpture which adorned the doorway were the work of Maestro Giovanni, and were finished in 1308, the date which is marked on the lower cross. (...) The building was designed with a single nave, a large transept and three presbyteries in the far wall, all in the Umbria-Toscany style was

spread throughout the Friuli in the second half of the thirteenth century by the Franciscans. The lateral chapel and some altars added later, did not prevent appreciation of the serene spirituality of the building as it was originally planned. The work of restoration done during 1968, revealed high narrow windows which were part of the original church but walled up during work done in the early fourteenth century."

### **Form, Function, Creation and subsequent Transformations**

The Duomo was built as the center of the Pieve and as a parish church, and as such continues to be used. It is also open to concerts and lay manifestations.

The Duomo is a unique church with a large transept, two side chapels and three vaulted apses, open to the transept of three Gothic arches. The aisle and transept roof and wooden trusses.

At the sides of the apses there are two bell-towers of different height; the largest one reaches 50 m. of height. In front of the main facade of the Duomo there is a circular baptistry.

The building is entirely built of masonry mortar and stone; the exterior is made of squared or worked limestone, white or other colors. The building stones come from the surrounding mountains, there are no longer open quarries of such materials, but some elements in the reconstruction could also be used.

The construction took place during the Middle Ages. However, in the area the use of stone as building material lasted until the 20th century; therefore there were artisans able to work it; the reconstruction process has enabled the creation of new craftsmen, starting from the continuity with tradition, which still continues to work in the field in a specialized way today

### **Official Designation or Inscription**

Venzone Cathedral is included in the national cultural heritage. Law 1089 of 1939, now changed, regarded it as a monument "ope legis", since all the 50 or older public or ecclesiastical buildings were considered monuments.

The context of the Venzone Historical Center was included in the patrimony with "indirect bond" for the presence of the Duomo and other monumental buildings. This is a rarely applied constraint in Italy.

The inventory and cataloging of the movable property present in the building and its parts, together with the presence of extensive photographic documentation, was of fundamental importance in the reconstruction.

The presence of the monumental bond was the condition that allowed and led the recovery of the Cathedral and the Center

In 1965 the Ministry of Education had recognized Venzone as a "monumental unit", which by decree was fully submitted to protection. The publication of the decree followed a widespread photographic campaign and archive research aimed at documenting the main monuments and the residential houses of the Center.

### **Scholarly Recognition**

The construction of the XIV, apart from the Lapidary-sculptors "Magister Iohannes" and "Scaco" who left their signature and could be also architects, is anonymous.

This did not allow the Duomo to become fully acquainted among the most well-known late-medieval buildings; is considered an important testimony in the region, also because it witnesses transalpine influences

However, there was a large pre-earthquake bibliography, of a regional nature, in particular:

G. Bragato, *Da Gemona a Venzone*, Bergamo, 1913

G. Marchetti, *Gemona e il suo Mandamento*, Udine, 1958

E. Belluno, *Venzone e i suoi monumenti*, Udine 1972

G. Clonfero, *Venzone*, Udine, 1975

### **Popular Recognition**

Due to its size, its location in the center of the walled city and at the mouth of the valley, the Duomo is an emblematic element of the community, a sign of a long-standing identity also from nearby rivals such as Gemona.

The presence within the Duomo of a rich heritage of works of art has been studied by scholars belonging to the community, such as prof. Guido Clonfero, who has consistently taught them, what the drawing teacher teaches local schools.

There are cultural associations such as the Friends Association of Venzone, which have always promoted the study and enhancement of the cultural heritage of the Duomo and the territory.

In the Baptistery of the Cathedral were and still are still some mummies, burials that have undergone a natural mummification; this phenomenon, specific to Venzone, has long been the subject of popular curiosity

## **1.2 History and Context**

### **History, Ownership and Environment**

The Duomo arises in the urban context of a center which is now in a peripheral area with respect to the political and economic centers: it is the center of the valley floor of a marginal area, strongly characterized by natural presences such as mountainous and uninhabited territories, wide river Tagliamento.

It is a transit center since antiquity; the road that crosses the territory has lost importance for the creation of the highway, but has benefited the cycling-touristic passage, which is growing steadily.

After its construction (1300-1338), which took place incorporating parts of an older church, the church was repaired after the earthquake of Villaco in 1348; at the end of the 14th century the Cappella del Gonfalone was added to the south wall. During the seventeenth century, the Chapel of the Rosary was built to the north, and the Sagrestia to the south was built in the 18th and 19th centuries. It has undergone two restoration cycles.

The Duomo and the urban context in which it is located have had limited changes since the period of construction to date.

#### **Chronology:**

1251 Foundation of the church titled S. Andrea Apostolo, perhaps on the area of an older church;

1300 Start of enlargement of the church;

1338 Consecration of the enlarged Cathedral

End of the 14th century - Construction of the Cappella del Gonfalone

17th century - Construction of the Cappella del Rosario

18th-19th centuries - Construction of the Sacristy

1867-68- Restoration interventions

1965-1974 - Restoration interventions

The church was vulnerable to the earthquake in several ways: damage not repaired effectively after the earthquake of 1348 and other minor events; discontinuità of construction; lack of metal rods.

The aspects of the seismic vulnerability of the Cathedral of Venzone and of other buildings in Friuli were studied in the book F. Doglioni, A. Moretti, V. Petrini, Churches and the earthquake, Trieste 1994.

### **Social and Economic Setting**

In 1976 the Municipality of Venzone had about 3000 inhabitants of which around 700 lived in the historical center. The social structure was made up of families with economic activities related to small trade and services.

After the temporary depopulation of the first post-trauma phase, the population was resettled in temporary wooden houses. A completed reconstruction, especially in recent times, has accentuated the tourist vocation and expanded the economic activities related to hospitality and catering.

### **Frameworks, Agents and Communication**

Protection and interventions on heritage are entrusted to the Ministry of Cultural Heritage (now MiBACT) and its peripheral organs, the Superintendencies, which apply the existing laws on patrimony and constitute the technical agents of the conservation activity.

In the reconstruction of Venzone, the activity of the Church of Friuli (Archdiocese of Udine, Pieve di Venzone) has played a major role in promoting reconstruction and social and cultural cohesion.

Even local authorities (the Region and the Commune), in the wider reconstruction process, have played a key role in intervening in historic heritage.

It can be said that there was a strong cultural understanding of the role of heritage, documented by numerous legislative initiatives at various levels, urban and territorial planning, etc

An identity of the area is given by the language, the Friulian, a Ladin strain language still spoken in the area.

There have been forms of political participation and pressure linked to the conservation / reconstruction of the heritage, of citizens formed in spontaneous committees.

### **Bibliography of Documentation**

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F. Doglioni et alii, *Ricerca sulle tecnologie storiche di costruzione e manutenzione del Duomo di S. Andrea Ap. A Venzone (UD): le malte da sacco murario*, in G. Biscontin (editor), *Manutenzione del costruito fra tradizione e innovazione*, Atti del Convegno di studi Scienza e Beni Culturali di Bressanone, Padova 1986

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C. Arena, S. Pittini (editors), *"Haec vasa tolle"*. Catalogo della Mostra del Patrimonio artistico sacro restaurato, Udine 1992

Pieve di S. Andrea Apostolo, Associazione Amici di Venzone (editors), *Il Duomo di Venzone. Guida Breve*, Udine 1995

F. Doglioni, *Sul luogo dell'assenza. La ricostruzione del Duomo di Venzone*, in: F.D., "Nel Restauro. Progetti per le architetture del passato", IUAV-Marsilio, Venezia 2008, pp.346-367

R. Cacitti, F. Doglioni, *"...et ea quae corruerant instaurabo: et reaedificabo illud sicut in diebus antiquis"*. *Il Duomo di Venzone*, in C. Azzollini, G. Carbonara (editors), "Ricostruire la memoria. Il patrimonio culturale del Friuli a quarant'anni dal terremoto", Udine, 2016, pp. 105-116

## **2. The Nature of the Impacting Events**

### **General Description**

Destruction was caused by a sequence of earthquakes that, from May 6, 1976 to September 15, 1976, progressively caused the collapse of the center of Venzone and the Duomo, hitting a vast area of Upper Friuli.

### **General Impact of the Events**

Physical effects consisted, after the first earthquake, in the partial collapse of many buildings and complexes; even the Duomo is partly collapsed. The earthquake has caused about 1,000 deaths in the area (45 in Venzone). Economic activity has been mostly interrupted. Communities have been housed in tents throughout the summer. The earthquake of 15 September 1976 caused Venzone to collapse almost completely of the already damaged buildings, as well as the Duomo. The communities were transferred to hotels on the Adriatic coast, awaiting the construction of prefabricated houses, which were then realized during the winter.

Damages were reported immediately, and they started a campaign to recover movable pieces of art (sculptures, paintings, furnishings) and then puncture the damaged buildings. These have reduced, but not prevented, damages following the earthquake of 15 September 1976.

After the extensive destruction of September 15, 1976, a campaign was launched to shore up the surviving parts and selectively remove the rubble, selecting the squared stones and all the recoverable parts. This action proved to be fundamental, because it allowed not to disperse the stone elements of the building during the emergency phases, and then allowed it to be studied and recomposed.

### **Impact on the Significance and Values of the Resource**

The population was aware of the extent of the loss, but also of the will to counteract it in the reconstruction immediately.

### **Emergency Repair(s) to Date**

The issue is complex and articulated, and concerns not only punctuation works but above all rubbing removal activities. Immediately, both in the Duomo and in the center of Venzone, they have been directed to the recovery of squared stone materials and other potentially reusable elements in reconstruction, census and storage. It is worth noting, as a very important factor, that the stones of which the Duomo are made are limestone tints, and they are only broken or chipped in collapse, remaining essentially intact.

### **Documentation and Narratives**

After the first earthquake of 6 May 1976, (**fig. 2, 2a**) extensive photographic documentation was carried out; a photogrammetric survey of the remaining parts was also carried out by the ICCROM in Rome and the Bundesdenkmalamt in Vienna, a relief that was made available to the Pieve di Venzone. Many of the documented parts will collapse in the subsequent earthquake of September 15, 1976 (**fig. 3, 3a**). The photogrammetric documentation proved itself valuable to allow reconstruction.

## **3 Post-Event Appraisals**

### **Impact Assessment**

All these elements, and many of the questions that follow, are present in the "Report on the Cultural Project" prepared by the International Committee for the Restoration of the Cathedral of Venzone. The Committee was established by the Archdiocese of Udine and the Pieve di Venzone, and also carried out its activities to urge the initiative of the Ministry of Cultural Heritage with motivated proposals. This prolonged activity can not be briefly synthesized, except in the search for a motivated address of the reconstruction project and in a first technical-cultural test of its feasibility. This project was approved in principle by the Ministry of Cultural Heritage, and consistently followed in reconstruction.

The Report on the Cultural Project for the reconstruction of the Cathedral of Venzone, written in 1980, four years after the collapse, is organized as follows:

Summary of the Report

Premise- The recovery interventions in the Cathedral after the earthquakes of 1976

1-Analysis of the possible reconstruction solutions of the Duomo conceivable in the context of the restoration ideology and of the theoretical-normative foundations connected to it

2-Social, functional and symbolic aspects of the Duomo's reconstruction

3-Requirements and technical-cultural procedures of the restoration and reconstruction project by anastylosis

Attachments

The Report on the Cultural Project has been published in:

Comitato per il ripristino del Duomo di Venzone, *Relazione sul progetto culturale per la ricostruzione del Duomo di Venzone*, Bollettino dell'Associazione Amici di Venzone, XII-XIII, 1983-84.

### **Post-event Documentation**

On the basis of the "cultural project", the Pieve di Venzone first performed the cataloging of the over 9,000 stones recovered from the collapse, and the study of their virtual re-design, with ground fittings. The purpose, using photogrammetric and photographic documentation, was to create a virtual anastylosis, the precise redeployment at the source point of the various discarded and recovered elements.

### **Challenges for Recovery**

The main challenge was the virtual recomposition of stones; moreover, by convincing the scientific community that this was concretely possible, and so reconstruction could take place by anastylosis. Secondly, the ability to resurface the Duomo reconstructed.

### **Responses and recovery Programme**

As already mentioned, the initial condition of reconstruction, that is, the recovery of broken and undisturbed stones, was made by the awareness that they could be reconstituted. The program, previously indefinite, was specified by the "cultural project". In this case, several possible address lines were documented in the results of reconstructions, and then reconstruction was selected as consolidation of surviving wall parts and reconstruction of collapsed stone anastylosis with a structure resistant to the earthquakes. The goal is to re-aggregate according to the pre-plot layout, but without erasing traces of trauma, considered as the historical memory of an event that marked the construction and the community, memory that could not be forgotten.

The phases of the discussion process, choice of reconstruction criteria, design and implementation are as follows:

6 May 1976 First destructive earthquake, collapse of part of the Duomo

May 13, 1976 The Committee for the Recovery of Cultural Heritage of Venzone is formed, which puts the Duomo's mobile artistic heritage in safety

May-September 1976 photogrammetric survey of the Cathedral and the Center

June 1976 The work to recover the collapsed stone material begins

July 1976 The work of shoring the Duomo begins

September 15, 1976 The new earthquake causes the almost total collapse of the Duomo

1 October 1976-June 1977 Selective recovery of the collapsed stones is completed

1977 The surviving parts of the walls are shored.

1977 The city committee "19 March" is born, which with its information and proposal activity becomes the reference point for the discussion on the reconstruction of the Cathedral and the Center.

6 May 1977 The community center is inaugurated in a prefabricated building, with a photographic exhibition on Venzone before and after the earthquake

August 8, 1976 The Italian Parliament approves the law for the reconstruction of Friuli, which provides funding for cultural heritage

20 August 1977 Popular petition signed by a large part of the inhabitants of Venzone for a reconstruction of Venzone respectful of heritage and cultural identity

5-6 December 1977 The National Council of Cultural Heritage indicates the methodological and operational line for the reconstruction of the center of Venzone

1978-79 Shows on damaged heritage are inaugurated in Bologna, Venzone, Brescia.

1979 The Archbishop of Udine establishes an international committee, of which he is president, for the restoration of the Duomo

1980 The Ministry Sector Committee approves the report containing the "cultural project for the reconstruction of the Duomo" prepared by the Restoration Committee

1982 The work of cataloging, recognizing and reassembling the recovered stone heritage begins on the ground (**fig. 4, 4a; fig. 5, 5a, 5b, 5c**)

1983 A fire of a malicious nature damages and partially destroys materials recovered from the collapse

December 16, 1985 The Fabbriceria technical office presents the executive project for the reconstruction of the Duomo

February 28, 1986 The Ministry for Cultural Heritage approves the project for the reconstruction of the Cathedral presented by the Fabbriceria

24-26 October 1986 The conference "For a charter of the rights of Cultural Heritage in the earthquake" is held in Venzone.

1988 The building site for the reconstruction of the Duomo opens

6 August 1995 Reopening of the rebuilt Cathedral

September 28-30 October 1995, Study conference in Venzone "Fabrica Ecclesiae. The reconstruction of the Cathedral of St. Andrew the Apostle".

### **Values and Sustainability**

The Community, through the Pieve di Venzone, has consistently followed the work of the Committee.

Rather than assessing in terms of sustainability the reconstruction work, according to a logic not yet used at the time, the work was strongly desired because accepting the loss of the Duomo and the Center was considered "unsustainable". This serious loss of identity and references both for the inhabitants of the center and for the entire region, could be contrasted only by the reconstruction of the destroyed buildings.

### **Drivers, Agents and Governance**

The program was funded by the Ministry of Cultural Heritage, which identified a work of great importance in the reconstruction of the Duomo and the Center of Venzone.

The Soprintendenza, the Pieve di Venzone and the Diocese of Udine, the Municipality of Venzone, collaborated with the work.

I personally participated in the Committee that drafted the cultural project (1980); I coordinated the recomposition phase of broken stones (1982-85); I drafted the executive reconstruction project, on behalf of the Fabbriceria della Pieve (1985), and I worked with the Superintendence to carry out the reconstruction work (1988-1995).

I propose the following key words as significant post-event factors:

Cultural project, recomposition on the ground, virtual and real anastilosis, recognizability of the added parts

## 4 Documenting Response Actions, Timeframes, Resources and Costs

### Actual Implementation and Timescales for the Recovery Programme

The program was implemented with the close collaboration of the State (Ministry of Cultural Heritage - Superintendence) and the local representative institutions of the Community (Pieve, Commune, Cultural Associations). (See the history exposed above)

Even beyond the collaborations between institutions, there has been the welding between instances of the population and a group of academics, teachers of various disciplines in Italian universities, who have offered their contribution of ideas and technical expertise for the development of "cultural project" and the subsequent reconstruction site.

During the construction, on the floor of the 13th-century church highlighted at a lower level, the graffiti of the 14th-century "project" of the north façade of the transept, almost 14 m wide, and other construction details was found.

It has not been possible, in the removal of the rubble, to recover the wooden structures of the roof, many of which have already been replaced recently; the roof has been rebuilt in analogy with new beams.

### Resources and Costs of Implementation

The reconstruction intervention was entirely financed by the Italian State and had a final cost, at present value, of around 9 million €.

Approximately 9,000 stones were recovered, restored and relocated in their point of origin. When the original stone was lost, a new one of similar size and matter took its place. With the combination of old and new stones the new walls were built.

Inside the wall metal reinforcements have been placed to make the construction resistant to future earthquakes.

The work was carried out by a construction company, chosen by public tender, which used numerous local artisans, experts in the use of stone and traditional masonry (**fig. 6, 6a**).

## 5 Documenting the Outcomes and Effects

### Assessment of the Outcomes with regard to the Recovery of the Heritage Resource

The reconstruction of the Cathedral has recovered and recomposed in the position of origin a percentage of more than 90% of the squared stones.

We believe that the important ancient walls incorporated in the reconstruction and the recovered and recomposed stones have retained a significant share of the material authenticity of the ancient building.

The reconstruction of the Venzone Cathedral, in the context of the reconstruction of the ancient center, played an important role in the maintenance and cohesion of the community.

It also provided an important tourist attraction, which allowed the development of widespread and significant economic activities linked mainly to the touristic tour on the Italy-Austria route.

It has become a symbol of the reconstruction of Friuli, visited by the President of the Republic on the occasion of the 40th anniversary of the 1976 earthquake.

Following a referendum organized by a national television network, it was referred to as "the most beautiful village of Italy" in 2017. Beyond the excessive emphasis, the reconstructed center has resumed its own "normality", aware of both the traumas suffered, of which each building, along with the Duomo, shows the traces, both of the commitment to reconstruction

For some scholars and academics of the restoration (in particular Giuseppe Rocchi and Marco Dezzi Bardeschi), the reconstruction of Venzone and of the Duomo is to be considered negatively, as an anti-historic "false" that has prevented the development of manifestations of contemporary architecture.

Salvatore Boscarino, professor of restoration, would have preferred a reconstruction on the model of the cathedral of Coventry. See Report of the prof. ing. Salvatore Boscarino, in "Report on the cultural project ...", in which he speaks of "false historical-stylistic".

### **Ownership of the Results**

The reconstructed Cathedral of Venzone is property of the Pieve di Venzone, which continues to use it as a parish church. The long process of reconstruction has been documented in all its phases, and today it is also remembered in the Cathedral by photographic images and writings. (fig. 7, 7a; 8, 9, 9a)

### **Documenting the Recovery Programme**

The meticulous and diffused photographic documentation was indispensable for re-composition. All the actions taken in the recovery process have been documented, with the clear awareness that they would have contributed to make up a further part of the building's history, such as the 15th century factory accounts still preserved in the archives of the Duomo

### **Are there any other factors that you deem useful or important to mention?**

A very important factor in the reconstruction is the will to keep as much intact as possible the deformed wall parts that the earthquake did not collapse. These parts are entrusted with a continuity on site and memory of the event, as it retains the signs of the destructive event. Reconstructed / reconstructed pieces overlap with these, and manifest a stratification, a temporal sequence that avoids the reconstructed building, the impoverishment given by being "built at the same moment", that is, not to manifest a story.

## **6 Additional comments**

*"Dov'era, com'era, quindi? Il Duomo di Venzone ricostruito come il Campanile di S. Marco?*

Non è stato questo l'obiettivo del progetto e del cantiere, e ritengo che questa espressione non possa essere adottata per descrivere l'opera compiuta.

Non è mai l'uguaglianza che si è cercata, intesa come coincidenza formale degli aspetti visibili tra *prima* del crollo e *dopo* la ricostruzione, come modo per annullare l'evento cancellandone gli effetti; l'analogia esiste ed è tenacemente voluta, ma è diventata il telaio di tracce vecchie e nuove, di nuovi rapporti, di mutamenti e di persistenze. Se pure il luogo coincide come coordinate geografiche, è soprattutto la continuità come temporalità segmentata sul luogo che si è cercata, attraverso i relitti delle parti antiche, nella consapevolezza che niente avrebbe potuto rimanere identico, anche perchè mutato dalle ricostruzioni del contesto e dal vissuto della comunità. La stessa fabbrica è percorsa dalle vibrazioni e dalle inquietudini provocate dalle eterogeneità tra parti vecchie e ricomposte, dalla non collimazione tra parti superstiti e parti ricostruite. Voler riannodare fili spezzati senza per questo dimenticare la lacerazione e le storie che essa ha prodotto, nelle cose come negli uomini.

L'analogia di ciò che oggi è visibile con i ricordi più lontani non è perciò stata assunta come parte per il tutto, ma come tensione e mezzo per misurare cambiamento e continuità, e rendere l'uno e l'altra confrontabili nello stesso tempo di fronte ai nostri occhi, e più serenamente compresenti" ..

*"Where was it, how was it, then? The Venzone Cathedral rebuilt as the Campanile di S. Marco?*

This was not the goal of the project and the construction site, and I believe that this expression can not be used to describe the completed work.

We have never looked for equality, understood as the formal coincidence of the visible aspects between *before* the collapse and *after* the reconstruction, as a way to delete the event, canceling its effects; the analogy exists and is tenaciously desired, but it has become the support of old and new traces, of new relationships, of changes and persistences. Even if the place coincides as geographical coordinates, it is above all the continuity as temporality segmented on the place sought, through the wreckage of the ancient parts, in the awareness that nothing could have

remained identical, also because it changed from the reconstructions of the context and from the experience of community. The same factory is traversed by the vibrations and uneasiness caused by the heterogeneity between old and recomposed parts, by the non-collimation between surviving parts and reconstructed parts. Wanting to re-weave broken threads without forgetting the laceration and the stories it has produced, in things as in men.

The analogy of what is visible today with the most distant memories has therefore not been taken as a part for the whole, but as a tension and a means to measure change and continuity, and make both of them comparable at the same time before our eyes, and more serenely co-present.

F. Doglioni, *Sul luogo dell'assenza. La ricostruzione del Duomo di Venzone*, in: F.D., *Nel Restauro. Progetti per le architetture del passato*, IUAV-Marsilio, Venezia 2008, pp. 363-364

In my opinion, the conclusive questions to be placed after forty years from the destructive event and twenty years after the completion of the reconstruction can be:

-Who and why that reconstruction was considered necessary and for what reasons?

- who has opposed it and with what arguments?

- what conditions made it possible?

    a-intrinsic conditions of the affected building;

    b-extrinsic conditions of society (social, economic, political);

- why was the reconstruction done like that?

-examining the results today, could one consider non-reconstruction or another form of reconstruction preferable?

## **7 Details of the Expert Completing this Report**

Francesco Doglioni, architect, professor of restoration at the IUAV of Venice. He participated as a volunteer in the activity of recovery of the cultural heritage of Venzone after the earthquakes of 1976. He was part of the technical-scientific commission for the restoration of the Cathedral of Venzone (1979-1982) participating in the drafting of the Cultural Project. He designed and coordinated the work of cataloging, recognizing and recomposing the stone elements recovered from the collapse of the Cathedral. He drafted the project for the reconstruction of the Duomo (1985) as head of the Fabbriceria Technical Office and worked in that role at the reconstruction site (1987-1995). He has published some writings on the subject (see bibliography).



*Fig 1, 1a, Images of the Venzone Cathedral before the 1976 earthquake. Photo E. Ciol*



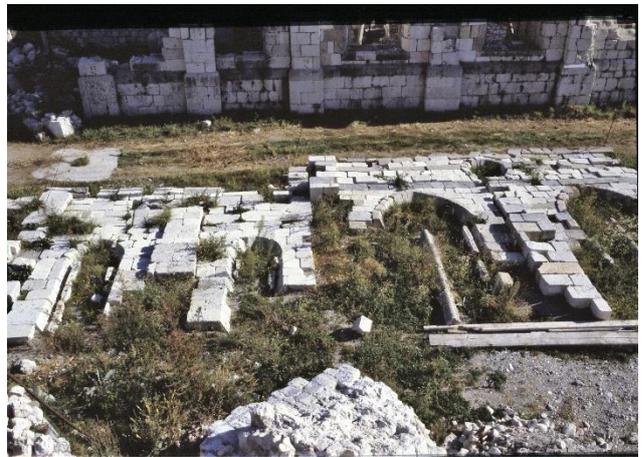
*Fig. 2, 2a, Images of the Cathedral and the Historic Center of Venzone after the first earthquake of 6 May 1976. Photo E. Ciol*



*Fig 3, 3a. Images of the Duomo and the historical center of Venzone after the second earthquake of 15 September 1976 and after the shoring of the surviving walls of the Duomo.*



*Fig. 4, 4a. The work of cataloging and recognizing the recovered stones. On the right, one of the large stone deposits.*



*Fig 5, 5a. Zenith photo (R. Bertossi) and glimpse (F. Doglioni) of the stones of the Chapel of the Gonfalone recognized and reassembled on the ground*

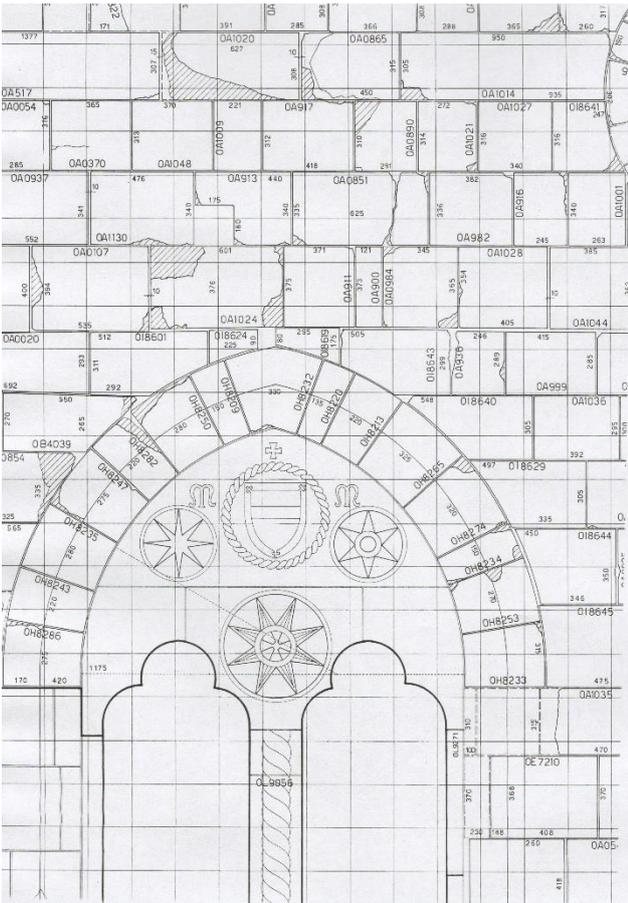
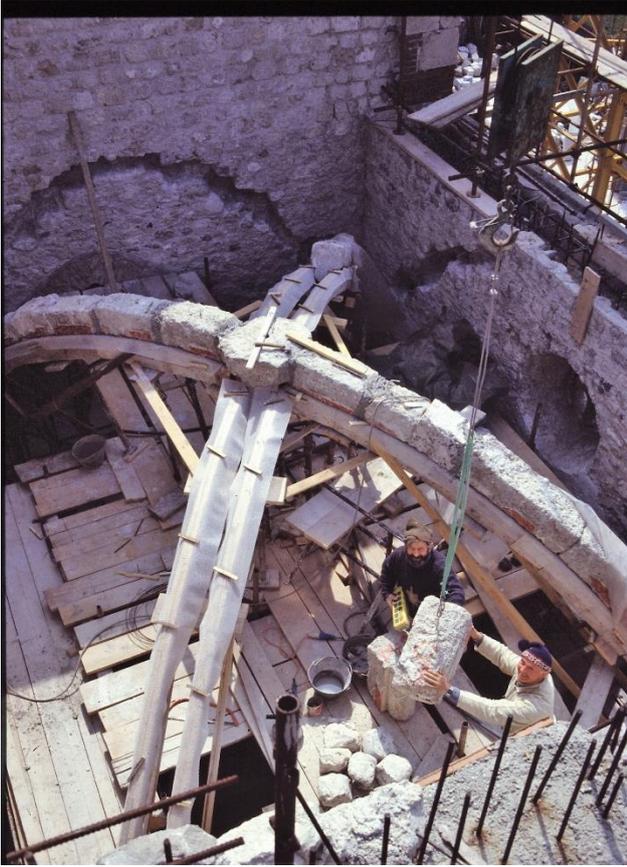


Fig., 5b, 5c. Detail of the recomposition chart of the stones of the Cappella del Gonfalone façade. The number indicates the symbol of the recognized stone and the placement direction. On the right, stones recomposed to the ground



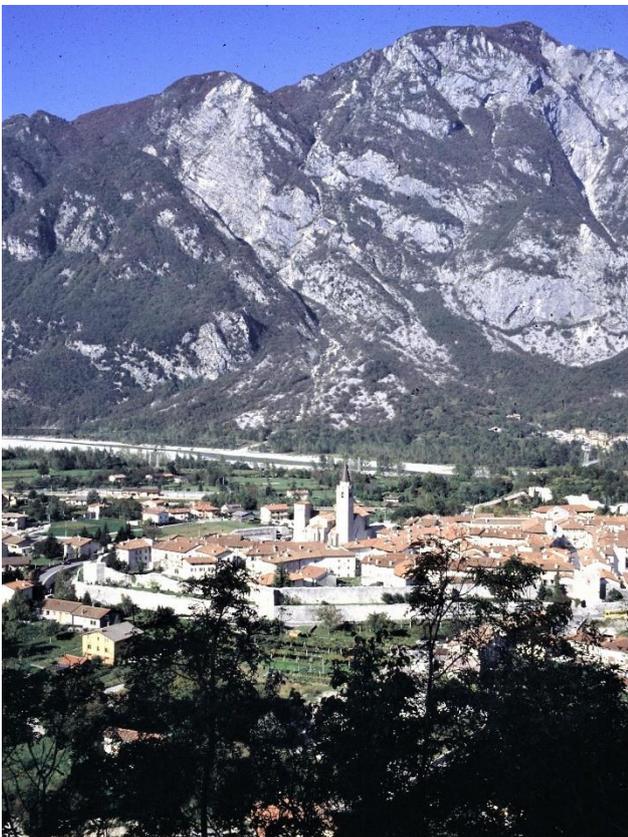
*Fig. 6, 6a. Progress stages of the reconstruction site. On the left, repositioning of the ribs of the Cappella del Gonfalone; on the right, the central apse.*



*Fig. 7, 7a. On the left, a picture before the 1976 earthquake, and on the right, after the reconstruction, of the south façade of the transept and of the southern bell tower.*



*Fig. 8 Vista da sud del Duomo dopo la ricostruzione*



*Fig. 9, 9a. On the left, a view of the Duomo and the Historical Center after the reconstruction. On the right, Holy Mass in the rebuilt Cathedral.*