

L'Aquila ostaja nespremenjena / L'Aquila Remains Unchanged

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Sl. 1: Načrt L'Aquile (*Pianta dell'Aquila*), ki ga je leta 1575 izdelal arhitekt in matematik Girolamo Pico Fonticulano. Vir: A. Clementi, E. Piroddi, *L'Aquila*, založba Editori Laterza, 1986.

Sl. 2: Perspektivni zemljevid L'Aquile, ki ga je leta 1622 izrisal Lauro. Vir: Clementi, E. Piroddi, *L'Aquila*, založba Editori Laterza, 1986.

Sl. 3: Zemljevid L'Aquile, ki ga je leta 1753 izdelal Vandini (znan kot *Pianta del Vandini*). Vir: A. Clementi, E. Piroddi, *L'Aquila*, založba Editori Laterza, 1986.

L'Aquila je eno od tistih izjemnih mest z bogato kulturno dediščino, ki so obdarjena z močjo, da se učinkovito odzovejo na travme iz preteklosti. Je trdoživo, neuničljivo mesto, ki je vse od svoje ustanovitve sredi 13. stoletja kljub različnim uničujočim dogodkom, med katerimi niso bili zgolj potresi, vsakič znova našlo moč za rast in obnovu. Prav proaktivna identiteta mesta ostaja »ves čas nespremenjena«: če parafraziramo Vergilija in njegovo *Georgiko* – v njej si je humanist Massonio, rojen v L'Aquili, sposobil latinski izraz *Immota Manet*, ki je od 17. stoletja prisoten na grbu mesta – je L'Aquila močno vpeta v okoliš, na vrhu katerega je bila ustanovljena. Da bi lahko razumeli njeno trdoživo naravo, se moramo vrniti v zgodovino, v čas, ko še ni bilo ne duha ne sluha o obstoju tega mesta.

Leta 1227 je bil v Rimu izvoljen papež Gregor IX., ki je zaradi razlogov, povezanih s križarskimi vojnami v Sveti deželi, večkrat izobčil Friderika II. V istih letih je bil v dolini reke Aterno, v nemški regiji Švabiji, takratni cesar prisiljen izvajati politiko zatiranja, da bi izkoreninil nenehne težnje fevdalcev po avtonomiji. Istočasno so se prebivalci gradov, posejanih po dolini, ki so bili pod pritiski fevdov, razprostranjenih po ozemlju blizu papeške države, po svojih poslanikih pritožili papežu zaradi zatiranja normansko-švabijskega imperija in kot rešitev predlagali ustanovitev *civitas nova* (novega mesta) v »Acculi«. Kmalu potem se je papež Gregor IX. v dveh poslanicah, izdanih leta 1229, zavzel za te dežele in sprejel prošnjo ljudstva za ustanovitev novega mesta. Vendar mesto L'Aquila ni bilo ustanovljeno na podlagi poslanic Gregorja IX., ampak je moralo počakati do leta 1254, ko je bila sprejeta listina Kraljevine Sicilije *Privilegium concessum de constructione Aquilae* (znana kot listina Friderika II.). V tem dokumentu je bilo zapisano: »Da bi preprečili prodor generičnih plenilcev v mesto, se pravi izdajalcev in upornikov, ki so podpirali tiste, ki so se uprli cesarstvu, bo na kraju [...] med Amiternom in Forcono, kjer je gradov sicer malo, a so z vsem srcem zvesti in predani, zgrajeno mesto z imenom Aquila.« (Clementi, Piroddi, 1986) In tako se je tudi zgodilo. Kljub najboljšim namenom je L'Aquila ali *civitas nova* nastajala v burnem obdobju nenehnih pretresov: leta 1250 je umrl Friderik II., nasledil ga je sin Konrad IV., ta pa je leta 1254 umrl za malarijo. Oblast je prešla v roke Konrada III. (Conradin), ki je bil takrat star le dve leti in je zato skrbništvo nad njim prevzel papež Inocenc IV., regentstvo Kraljevine Sicilije pa je prevzel Manfred, polbrat Konrada IV. Leta 1257 je papež Aleksander IV. odobril prenos škofijskega sedeža v Forconi v novo mesto L'Aquila,

kar je spodbudilo »gvelfske« težnje med njegovimi prebivalci. Leta 1258 je bil Manfred izvoljen za kralja Sicilije in je takoj začel zatirati tiste skupnosti v kraljestvu, ki so bile pod okriljem Cerkve, vključno z L'Aquilo, in mesto je bilo leta 1259, le pet let po ustanovitvi, kaznovano z uničenjem.

L'Aquilo so obnovili šele po bitki pri Beneventu (1266), ko je Karel I., grof Anžujski, odprl Kraljevino Sicilijo za dinastijo Anžujcev (the Capetian House of Anjou). Ko govorimo o prvi resnični obnovi L'Aquile, moramo upoštevati dva dejavnika: na eni strani željo prebivalcev gradov, da bi ostali znotraj *civitas nova* in tako ponovno potrdili, da so se osvobodili fevdalizma, na drugi strani pa interes monarhije, da kot del programa utrjevanja svojih meja ohrani mesto, ki ji je lojalno. Obnova, za katero se je zavzel Karel I., je imela takojšnji učinek na rast in razvoj L'Aquile, saj so se začele v mesto priseljevati skupnosti z gradov. Vsaka skupnost je zasedla svoj del mesta in si v njem zgradila hiše, prizidke in lastne cerkve, tako da je nastalo tudi več mestnih središč. Od tod so lastniki upravljali svoje gradove, ob spoštovanju *Statuta Civitatis* pa je vsaka skupnost ohranila svoje pravice do pašnikov na državnih zemljiščih zunaj mestnega obzidja. Iz teh razlogov je v L'Aquili še danes mogoče razbrati prvotne urbane oblike, ki so nastale z združitvijo več središč. Legenda pravi, da jih je bilo 99: toliko, kolikor je bilo gradov, iz katerih so prišle skupnosti, in toliko, kolikor je brizgalnih šob v vodnjaku Rivera (1272).

L'Aquila je bila obnovljena proti koncu trinajstega stoletja. V mestu je živelo na tisoče prebivalcev, med njimi številni trgovci in obrtniki ter različni verski redovi, ki so zgradili cerkve in samostane izredne simbolne in arhitekturne vrednosti. Leta 1294 so benediktinci dokončali baziliko Santa Maria di Collemaggio za kronanje papeža Celestina V., ta pa je kasneje baziliko podelil Celestinov odpustek (*Perdonanza Celestiniana*). Vendar pa rojstvo strateškega mesta, kot je L'Aquila, nikakor ni moglo biti rezultat enega samega projekta. Za ustanovitev mesta so določili prostor v dolini reke Aterno. Tam je bilo težišče in stičišče med severom in jugom, območje je bilo bogato tudi z vodo. Na podlagi tega lahko upravičeno sklepamo, da so pri projektu sodelovali številni strokovnjaki s področja mest in geopolitike. V regiji Abruzzi so načrtovali ustanovitev glavne izpostave, ki naj bi bila strateškega pomena za različna kraljestva in bi bila zaradi dejavnosti, povezanih z volno in žafranom ter trgovanjem, pa tudi zaradi osrednjega položaja med Neapljem in Firencami, pomembna referenčna točka za ključne trge. L'Aquila je hkrati urbanistični in krajinski projekt, in sicer iz dveh razlogov: zaradi

L'Aquila is one of those extraordinary heritage-cities gifted with the strength to respond to the traumas inflicted by history. It is a resilient city. Since its particular time of foundation in the mid-thirteenth century, L'Aquila has continually found the vigour to rebuild in the wake of various destructive events, not all of which were earthquakes. What “remains unchanged”, precisely, is its proactive identity: to paraphrase Virgil in his Georgics – in which, what is more, the L'Aquila-born humanist Massonio borrows the Latin locution *Immota Manet*, present since the seventeenth century on the city's coat of arms - L'Aquila is powerfully rooted to the site atop which it was founded. To comprehend its resistant nature, we must step back in history, to a time when this city did not yet exist. In 1227 Pope Gregory IX was elected in Rome. On more than one occasion he had excommunicated Frederick II for reasons tied to the Crusades in the Holy Land. Those same years, in the valley of the Aterno River, the Swabian Emperor was forced to implement a policy of repression, more anti-feudal than anti-popular, to quell continuous drives toward autonomy. At the same time, the inhabitants of the castles distributed across the valley – tormented by the fiefdoms spread across a territory close to the Papal State – brought their grievances to the Pope, via their ambassadors, about the oppression of the Norman-Swabian empire, and proposed the founding of a *civitas nova* in “Acculi” as a solution. It was not long after that Gregory IX, in two missives issued in 1229, broke the impasse and laid claim to these lands, welcoming the peoples' request to found a new city. Ironically, the city of L'Aquila would not be founded in the wake of the letters issued by Gregory IX, but would have to wait for a Diploma from the Kingdom of Sicily in 1254, the *Privilegium concessum de constructione Aquilae* (known as that of Frederick II). This document stated, “to keep generic predators, who offered support to those who, traitors and rebels, stood against the Empire, from penetrating into the Kingdom, in the place [...] between Amiterno and Forcona, where the castles are sparse though dedicated, there will be built a city known as Aquila” (Clementi, Piroddi, 1986). And thus it would be. Despite the best intentions for a *civitas nova*, the foundation of L'Aquila unfolded across a period of continuous upheavals: Frederick II died in 1250; he was succeeded by his son Conrad IV, who died of malaria in 1254; power passed into the hands of Conrad III (Conradin) who, only 2 years old at the time, came under the tutelage of Innocent IV, and thus the regency of the Kingdom of Sicily, under Conrad IV's half-brother Manfred, in 1257 Pope Alexan-



der IV authorised the transfer of the Bishop's Seat in Forcona to the new city of L'Aquila, leveraging a “Guelphic” tendency among its citizens; in 1258 Manfred had himself elected King of Sicily and immediately began a repression of those communes in the Kingdom protected by the Church, including L'Aquila that, however, in 1259, only 5 years after it was founded, was punished by its destruction. L'Aquila would be reconstructed only in the wake of the Battle of Benevento (1266), when Charles I of Anjou opened up the Kingdom of Sicily to the dynasty of the Capetian House of Anjou; however, when speaking of the first true reconstruction of L'Aquila we must consider two factors: on the one hand the desire of the inhabitants of the castles to remain within the *civitas nova* in order to reaffirm their liberation from feudalism and, on the other hand, the interest of a monarchy in maintaining a loyal city as part of a programme to fortify its confines. The reconstruction championed by Charles I immediately had positive repercussions on the growth of L'Aquila. In this manner, many more communities arrived from the castles, primarily given the identification of an “urban” solution for the stewards of rights to the various castles from which they hailed: in fact, each community would have occupied a “locale” (a site) in the new city, building homes, annexes and their own church. Respecting the *Statuta Civitatis*, each group would maintain its rights to pastures on state-owned lands outside the city walls. For these reasons, to this day in L'Aquila it is still possible to read an urban form obtained through the aggregation of multiple centres. Legend would have it that they were 99: the same number of castles that were transferred, and the same number as the spouts in the Fountain of the Rivera (1272). Toward the end of the thirteenth century, L'Aquila had been reconstructed. It was home to thousands of citizens, including numerous merchants and artisans, while various religious orders had built churches and

convents of notable symbolic and architectural value. In particular, in 1294, the Benedictines completed the complex of Santa Maria di Collemaggio for the coronation of Pope Celestine V, who had requested the basilica and later granted the “la perdonanza” concession. However, in the end, the birth of a strategic city such as L'Aquila could not be the result of a single project. The site selected for its foundation occupied a position that dominated the valley of the Aterno River. It was a centre of gravity and hinge between north and south, that was also rich with water. This immediately suggests the work of many experts in cities and geopolitics. There was a plan to create the principal outpost in the Abruzzi region, which would prove strategic to various kingdoms, be a reference for important markets, thanks to activities linked to wool and saffron, as well as trade, given its central position between Naples and Florence. L'Aquila is both an urban and landscape project, as it looks to the surrounding territory to maintain inseparable economic and socio-anthropological questions, and because the spaces inside its walls would host a polycentrism suitable to representing a city inspired by the original castles. Reconstruction under the House of Anjou gave us the orthogonal grid and the urban organisation of locali and quarti, while the original Swabian design produced Piazza del Mercato (or “del Duomo”) and a number of roads running from the borgo di Acculi to the Porta Bazzano. The aforementioned square, home to the Cathedral of Saints George and Maximus (the Duomo, 13th c.), can be considered the principal space of foundation, independent of the locali, that is, the

Fig. 1: Pianta dell'Aquila made by Fonticulano in 1575. Source: A. Clementi, E. Piroddi, L'Aquila, Editori Laterza, 1986.
 Fig. 2: Perspective map of L'Aquila engraved by Lauro in 1622. Source: A. Clementi, E. Piroddi, L'Aquila, Editori Laterza, 1986.
 Fig. 3: Map of L'Aquila made by Vandi (known as Pianta del Vandi) in 1753. Source: A. Clementi, E. Piroddi, L'Aquila, Editori Laterza, 1986.



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Sl. 4, 5, 6: Španska trdnjava (grad, XVI. stoletje), zunanji pogled na Narodni muzej Abruzzo. Fotografija: Ettore Vadini.

Sl. 7: Mestni bazen (Paolo Vietti Violi, 1928). Foto: Sergio Camplone.

Sl. 8: Ruševine študentskega doma. Foto: Sergio Camplone.

Sl. 9: Palača Ardinghelli (18. stoletje), v kateri je muzej sodobne umetnosti MAXXI L'Aquila. Foto: Ettore Vadini.

Sl. 10: Satelitska slika mesta L'Aquila. Vir: občina L'Aquila.

gospodarskih in socialno-antropoloških dejavnikov posveča precej pozornosti okoliškemu področju, poleg tega pa prostori znotraj njenih zidov nakazujejo policentričen, ki kaže na to, da mesto navdihujejo prvotni gradovi. Rekonstrukcija pod vladavino rodbine Anjou je prinesla ortogonalno mrežo in mestno organizacijsko strukturo stavb in četrti, medtem ko so po prvotnem švabijskem načrtu nastali trg Piazza del Mercato (ali »del Duomo«) in številne ceste, ki so potekale od predmestja borgo di Acculi do mestnih vrat Porta Bazzano. Za primarni prostor ustanovitve lahko štejemo trg, na katerem stoji katedrala svetega Jurija in Maksima (Duomo, 13. stoletje). Trg je neodvisen od predhodne strukture, na kateri so zgradili »anžijski dodatek«, zasnovan na mreži, ki vključuje 5 glavnih osi (2 sever–jug in 3 vzhod–zahod) in številne sekundarne ceste, ki tvorijo urbane segmente ter vozlišča, tesno povezana z mrežo. To klasično hipodamsko zasnovano so Anžujci že prej uporabili v drugih novoustanovljenih mestih. Tako imenovani »locali« oziroma civilne in verske stavbe so skupaj s »quarti«, štirimi četrtmi (soseskami), tvorili zaključeno celoto, pri čemer je bilo v vsaki izmed četrti najti po eno cerkev: svete Marije, svetega Jurija (zdaj svetega Justa), svetega Janeza (zdaj svetega Marciana) in svetega Petra. Gradnja številnih cerkva je ponudila priložnost za izpopolnitev arhitekturnih pristopov »akvilske šole«. Pri tem je treba postaviti predvsem fasado, ki se je postopoma spreminjala v veliko pravokotno ploskev iz svetlega kamna in je skupaj s pilastri in talnimi oznakami delovala precej težka, še posebej v primerjavi s portali in rozetami, ki so učinkovali precej lahkotneje. Fasada se je dvigovala nad strešnimi nakloni, praviloma neodvisno od glavnih cerkvenih ladij, odlikovala jo je njena vizualna podoba, lepo vidna s cerkvenega trga. Fasade cerkva so bistveno več prispevale h kakovosti mestnega prostora v L'Aquili kot pročelja renesančnih in baročnih palač. Njihova kakovost je najverjetneje dosegla vrhunec z baziliko San Bernardino (1525), ki jo je zasnoval arhitekt Cola dell'Amatrice. Od ustanovitve mesta L'Aquila do danes so potresi vzeli veliko življenj in povzročili veliko škode, hkrati pa so spodbudili obnovo in razvoj mesta, ki so ga ponovno zgradili na isti lokaciji. Mesto je doživelo vsaj pet zelo močnih potresov (1349, 1461, 1703, 1915 in 2009), ki so botrovali »nenehnim prekinitvam procesa formalne sedimentacije mesta ter mu dajali pečat nasprotij in neskladnosti, porojenih iz ponovno sestavljenih delov uničenega in obnovljenega mesta« (Clementi, Piroddi, 1986). Po obdobju kuge se je L'Aquila kasneje, leta 1349, uspešno spopadla še s potresom in je bila potem skoraj dve stoletji prizorišče velikega razmaha trgovskih dejavnosti, vzporedno z njimi pa tudi urbanizma in arhitekture. Zgodovinska potrditev je prišla sredi štirinajstega stoletja, ko je mesto ustanovilo t. i. *Reggimento ad Arti*, za spodbujanje umetnosti, kar je trajalo do obdobja prvih treh desetletij šestnajstega stoletja, to je do vojaškega maščevanja Philiberta de Chalona, podkralja Neapeljskega kraljestva. V tistem obdobju so obrtniki in trgovci iz L'Aquile, ki so trgovali zlasti z volno, žafranom in živino, navezali stike s Firencami, Genovo in Benetkami ter prek njih s severno Evropo. Z vzpostavitev vladavine Aragoncev v Neapeljskem kraljestvu, ki je bilo takrat precej na udaru zaradi vojne med Francijo in Španijo, se je v

L'Aquili začelo obdobje ekonomske negotovosti in dekadence, ki se je končalo z vojaško okupacijo leta 1529 in izropanjem mesta. Do tega katastrofalnega razpleta je prišlo zaradi tega, ker je mesto odprlo vrata Francozom v upanju, da bo ponovno pridobilo privilegije, izgubljene zaradi fevdalizacije podeželja, ukinitev t. i. *libertas aquilana* in nenazadnje zaradi uvedbe visokega davka za financiranje gradnje Španske utrdbe, ki jo je leta 1534 zasnoval španski arhitekt Pedro Luis Escrivà in je bila zgrajena *ad reprimendam aquilanorum audaciam*.

Obstajajo tudi različni gravirani načrti mesta iz šestnajstega in sedemnajstega stoletja, ki nam dajejo predstav o urbanistični ureditvi L'Aquile v tem obdobju. Vredno je izpostaviti zlasti *Pianta dell'Aquila*, načrt L'Aquile, ki ga je leta 1575 izdelal italijanski arhitekt in matematik Girolamo Pico Fonticulano. Načrt je prva znana upodobitev mesta in je topografski prikaz mesta L'Aquila; na njem je 119 oštevilčenih stavb, od katerih je 115 tipično verskih. Poleg tega vključuje tudi pomembne nove urbane elemente L'Aquile, kot so Španska trdnjava (grad), bazilika San Bernardino, različne palače in obzidje s 14 vrati. Obstajali so še drugi načrti mesta, med katerimi sta najbolj znana Vandijev iz leta 1753 in Laurova gravura iz leta 1622, ki sta nastala na podlagi Antonellijevih risb in ki zelo natančno dokumentirata številne stavbne komplekse srednjega razreda. Mesto je bilo v času *Piante dell'Aquila* že sredi gospodarske in politične krize, a mestna dinamika je bila, paradoksalno, povsem drugačna. Arhitekturna zapuščina L'Aquile se je po uničujočem potresu leta 1703 dodatno oplemenitila, saj je potres spodbudil obnovo in zgraditev velikega števila stavb, ki jih je odlikovala izjemna kakovost in jim tudi zob časa ni prišel do živega, zato so ostale nespremenjene vse do dvajsetega stoletja. Dokaz za to je bazilika San Bernardino, ena od mojstrovčin pozne renesanse v L'Aquili, ki jo je po prekinitvah zaradi gradnje Španske utrdbe in zlasti zaradi katastrofe v letu 1703 baročno prenovil Berninijev učenec G. B. Contini. Omeniti velja tudi palačo Palazzo del Capitano, ki jo je Fonticulano imenitno prenovil leta 1572, ko se je v L'Aquilo preselila Margareta Parmaska (hčerka Karla V.). Po potresu leta 1703 so v L'Aquili več kot stoletje obnavljali četrti in trg Piazza Mercato, kjer so, upoštevajoč novo liturgijo protireformacije, prenovili tudi stolnico. V tem času so na južni strani trga zgradili novo cerkev Santa Maria del Suffragio, posvečeno vsem žrtvam in trpečim, z baročno fasado in kupolo, ki jo je leta 1803 dodal italijanski arhitekt in oblikovalec, urbanist in arheolog Giuseppe Valadier. V nekaterih mestnih vozliščih so bili projekti obnove usmerjeni k dialogu med cerkvijo in plemiškimi stavbami. To velja za trg Santa Maria Paganica med cerkvijo in palačo Ardinghelli (1732–1743), ki jo je osnoval italijanski arhitekt Francesco Fontana, trg Santa Maria di Roio z rokokojško palačo Rivera (1746–1778), ulico Cardinale in trg San Marciano s palačo Rustici (18. stoletje), trg Piazza San Biagio s palačo Mancinelli-Benedetti (18. stoletje), katere odrezani vogal se odpira proti cerkvi Santa Caterina, ki jo je zasnoval italijanski arhitekt Ferdinando Fuga, ter trg Piazza Santa Giusta s palačo Centi (1752–1776), ki na novo opredeljuje prostorskost srednjeveške cerkve.

previous structure atop which the “Anjou addition” would be built, structured by a grid characterised by 5 main axes (2 north-south and 3 east-west), and numerous secondary roads creating urban blocks, as well as squares-nodes intimately tied to the grid. This classical Hippodamian design had been previously adopted by the Anjou in other newly founded cities. The so-called “locali”, occupied by civil and religious buildings, would be aggregated with the “quarti”, 4 quarters (neighborhoods) referring to the same number of “capo di quarto” churches: Saint Mary, Saint George (now San Giusta), Saint John (now San Marciano) and Saint Peter. The occasion to build many churches here offered the chance to perfect a number of architectural characteristics of the “School of L’Aquila”. The main one is the façade, gradually converted into a large rectangular plane, in light coloured stone, with pilasters and floor markers, notably heavy with respect to the portals and rose windows, raised above the roof pitches, tendentially independent of the naves, though with a powerful scenographic projection toward the church square. It would be precisely the façades of the churches, more than the elevations of Renaissance and Baroque palaces, that would define the quality of urban space in L’Aquila, perhaps reaching its apex with the Basilica of San Bernardino (1525) by Cola dell’Amatrice.

From the foundation of L’Aquila to the present, earthquakes have taken many lives and caused much destruction. That said, they have also been reason for many to rebuild and develop the civitas on the same site. The most violent number at least five (1349, 1461, 1703, 1915 and 2009) provoking “a continuous interruption in the process of formal sedimentation of the city; vice versa characterising it by oppositions, dissonances, citations produced by the recomposed pieces of the destroyed and rebuilt city” (Clementi, Piroddi, 1986). Having overcome the first great earthquake, in 1349, what is more, preceded by the plague, for almost two centuries L’Aquila would be the theatre of a grand development of mercantile activities and, in parallel, of urbanism and architecture. Historical confirmation came in the mid-fourteenth century, when the city formed a Reggimento ad Arti publicly recognised to promote the arts until the first three decades of the sixteenth century, that is, until the military retaliation of Philibert de Chalon, viceroy of the Kingdom of Naples. These were decades when artisans and traders from L’Aquila, in particular based on wool, saffron and livestock, initiated relations with Florence, Genoa and Venice, and through them with Northern Europe. However, the arrival of the House of Aragon at the court of the Kingdom of Naples, what is more suffering from the war between France and Spain, marked the beginnings for L’Aquila of a period of commercial uncertainty and decadence that culminated with a military occupation in 1529, the sacking of the city for having opened its gates to the French when it hoped to reacquire lost privileges, the infeudation of the countryside, the cancellation of the libertas aquilana and, last but not least, with the imposition of a heavy tax to finance the construction of the Spanish Fort, initiated in 1534 designed by P. L. Escrivà and erected ad reprimendam aquilanorum audaciam. To have an idea of the urban situation in L’Aquila during this period there are diverse engraved plans of



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the city from the sixteenth and seventeenth centuries. In particular the Pianta dell’Aquila (Plan of L’Aquila) by Fonticulano, the first known representation of the city. Realised in 1575 it presents a topographic depiction of L’Aquila with 119 numbered buildings, 115 of which are emblematically religious, and important and new urban elements, such as the Spanish Fort (Castle), the Basilica of San Bernardino, diverse palaces and the walls with 14 gates. There would be other plans of the city, the most famous being that by Vandi from 1753, and the engraving by Lauro from 1622, based on drawings by Antonelli, in which a greater precision documents many building complexes for the middle class. However, if at the time of the Pianta dell’Aquila the city was already in the midst of an economic and political crisis, paradoxically, the urban dynamic was entirely different. The architectural legacy of L’Aquila, in truth, continued to enrich itself even after the devastating earthquake of 1703, arriving, with yet another reconstruction and this time a large number of buildings, a structure of notable quantity that would remain unaltered until the twentieth century. Proof is offered by San Bernardino, one of L’Aquila’s late Renaissance masterpieces that, despite the interruptions caused by the Spanish Fort and, precisely, the catastrophe of 1703, would receive a Baroque renovation by G. B. Contini, a pupil of Bernini. There is also the Palazzo del Capitano that, with the settlement of Margaret of Parma (daughter of Charles V) in L’Aquila in 1572, would be the object of a notable renovation by Fonticulano. For more than a century, after the 1703 earthquake, L’Aquila would witness the reconstruction of its quarti and Piazza Mercato, where the Duomo was renovated to respect the new liturgy of the Counter-Reformation. This was also

the period of construction, on the southern side of the square, of the new Church of Santa Maria del Suffragio, dedicated to the victims, with its Borrominian façade and a dome, added in 1803, by Valadier. In some urban nodes, reconstruction projects tended toward a dialogue between the church and noble buildings: this is the case in Piazza Santa Maria Paganica between the church and Palazzo Ardinghelli (1732-1743) attributed to F. Fontana; in piazza Santa Maria di Roio, with the Rococo Palazzo Rivera (1746-1778); in via Cardinale and Piazza San Marciano with the Palazzo Rustici (18th c.); in Piazza San Biagio, with the Vanvitellian Palazzo Mancinelli-Benedetti (18th c.), whose cut corner opens up toward the Church of Santa Caterina, what is more resolved by F. Fuga; in Piazza Santa Giusta, with Palazzo Centi (1752-1776) which redefines the spatiality created by the medieval church.

Following the lengthy eighteenth century reconstruction, L’Aquila traversed the nineteenth century with few important urban and architectural changes. Worthy of mention, nonetheless, are Palazzo del Governo (1809- 1846) hosting the so-called Sala Olimpica, later demolished, the Municipal Theatre (1857-1873) known also as the Teatro di San Ferdinando, the Palazzo dell’Esposizione (1888), now Palazzo

Fig. 4, 5, 6: Spanish Fort (Castle, XVI century), exterior view of the National Museum of Abruzzo. Photo: Ettore Vadini.

Fig. 7: Municipal Pool (Paolo Vietti Violi, 1928). Photo: Sergio Camplone.

Fig. 8: Rubble of the student house. Photo: Sergio Camplone.

Fig. 9: Ardinghelli Palace (XVIII century) location of the MAXXI L’Aquila. Photo: Ettore Vadini.

Fig. 10: Satellite image of L’Aquila. Source: courtesy of the Municipality of L’Aquila.



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Sl. 11: Začasni stanovanjski kompleksi (projekt CASE, eko kompatibilni trajnostni potresno odporni kompleksi).

Foto: Sergio Camplone.

Sl. 12: Soseska San Giovanni, nekdanji most Belvedere.

Fotografija: Sergio Camplone.

Sl. 13, 14: Začasni sedež glasbenega konservatorija A. Casella (projekt MUSP – začasni izobraževalni moduli).

Foto: Sergio Camplone.

Sl. 15, 16, 17: Papirnata koncertna dvorana (Shigeru Ban, 2011).

Foto: Sergio Camplone.

Sl. 18, 19: gledališče Auditorium del Parco (gradbena delavnica pod vodstvom Renza Piana, 2012). Foto: Sergio Camplone

Po dolgotrajni obnovi v 18. stoletju je L'Aquila v 19. stoletju doživela nekaj pomembnih urbanističnih in arhitekturnih sprememb. Med njimi velja omeniti palačo Palazzo del Governo (1809–1846), v kateri je bila tako imenovana *Sala Olimpica*, ki je bila pozneje porušena; mestno gledališče (1857–1873), znano tudi kot Teatro di San Ferdinando; palačo Palazzo dell'Esposizione (1888), zdaj Palazzo dell'Emiciclo, z značilno ukrivljeno fasado, ki gleda na vrtove mestne hiše; dela, namenjena razširitvi promenade, Corso (1876), in monumentalno stopnišče v baziliki San Bernardino. Na pragu dvajsetega stoletja, ko je industrializacija zajela nižje ležeče doline, je L'Aquila izgubila svojo vlogo stičišča med severom in jugom, vendar je njena lega kljub temu dajala številne razloge za optimizem. A če želimo govoriti o novih projektih, namenjenih preporodu L'Aquile, je vendarle treba počakati na prve glavne načrte, fašistično obdobje, povojno obdobje in rojstvo regij (1970) ter tragični potres leta 2009, po katerem se je mesto popolnoma posvetilo novim izjemnim podvigom, ki še vedno potekajo.

Po potresu leta 1915 je mesto sprejelo svoj prvi osrednji načrt (*Piano Regolatore*), ki je vključeval vprašanja varovanja, razvoja in ozaveščanja krhkosti mesta. Vendar sta se tako ta načrt, ki ga je leta 1916 izdelal G. Tian, kot tudi drugi načrt, ki ga je leta 1957 zasnoval L. Piccinato, nenehno spreminjala, pri čemer je šlo bolj za spontane preobrazbe kot za uvajanje trajnostnih rešitev. V medvojnem obdobju je bila L'Aquila, tako kot vse prestolnice italijanskih dežel oz. provinc, deležna arhitekturnih in urbanističnih posegov, značilnih za fašizem. Javne stavbe zavarovalnic in bank, kinodvorane, stanovanja in trgovine so napovedovale terciarno naravo prihodnosti mesta. Na ulici San Bernardino je bila zgrajena dolga stavba, ki je sledila orografiji med štirimi kantoni in cervvijo, vključno s stavbo INA (V. Ballio Morpurgo, 1935) in Palazzo degli Uffici Governativi (Oddelek za gradbeništvo in Azienda Autonoma Strade, B. Valentini, 1939). Ob zgodovinski osi Corso Vittorio, Corso Federico II. in Via Crispi najdemo stavbo Casa del Combattente (A. Pintorello, 1933), Neapeljsko banko (E. Tomassi, 1940), Banko Italije (1940), stavbo INFPS (C. Bazzani, 1934), stavbo INFAL (L. Ciarlini, 1941) in kino Massimo (L. Ciarlini, 1941). Strogost teh stavb, ki vse odsevajo italijanski modernizem, je v jukstapoziciji s številnimi deli, ki so bolj povezana z mednarodnim racionalizmom, na primer mestni bazen (P. Vietti Violi, 1928), vhodi in blagajne mestnega stadiona (P. Vietti Violi, 1933), Casa della Giovane Italiana (A. Pintorello, 1934) in Colonia Montana (E. Rossi, 1937).

Šest desetletij, ki ločijo povojno obdobje od prvega desetletja 21. stoletja in ki so jih zaznamovali tako gospodarski razcvet kot tudi krizne razmere v elektronski, letalski in farmacevtski industriji, si bo L'Aquila zapomnila kot obdobje, v katerem so njeni prebivalci postopoma zupuščali zgodovinsko središče. To se ni zgodilo zgolj zaradi želje po tem, da bi te stavbe naselili s pisarnami, sedeži ustanov in študentskimi domovi, temveč tudi zaradi prihoda novih deležnikov v dolino reke Aterno, ki naj bi spodbudili industrijski razvoj. To se je zgodilo tudi zato, ker so se meščani postopoma preselili v nove četrti izven obzidja, kjer so imeli na voljo nove kolektivne storitve (šole, bolnišnice, sodišča, nakupovalna središča itd.).

Kot vemo, je po potresu 6. aprila 2009 arhitekturna dediščina mesta L'Aquila – starodavna in sodobna, znotraj in zunaj mestnega obzidja – vzela življenja in tudi sama utrpela veliko škodo. Ta tragični dogodek je v dobi komunikacije v realnem času takoj pretresel svet. V začetnem obdobju izrednih razmer so si lokalne oblasti in nacionalne vlade v samo nekaj mesecih prizadevale odpraviti opustošenje s preselitvijo 19 stanovanjskih jeder za več deset tisoč brezdomcev na območju L'Aquile. To so bila tako imenovana »nova mesta«, ki jih je sestavljalo 185 »trajnostnih in okolju prijaznih potresno odpornih kompleksov« (*Complessi Antisismici Sostenibili Eco-compatibili – Progetto CASE*), več kot tisoč začasnih stanovanjskih modulov (*Moduli Abitativi Provvisori – Progetto MAP*), trideset začasnih izobraževalnih modulov (*Moduli ad Uso Scolastico Provvisorio – Progetto MUSP*) in različne javne službe v tako imenovanih »strateških« stavbah. Prebivalci L'Aquile in tudi mnogi drugi so to obnovo videli kot priložnost za inovativno revitalizacijo mesta, povezano s kulturo, raziskavami in trajnostnim turizmom. Temu sledijo različni idejni projekti, ki so nastali po potresu, vključno z načrtom za obnovo (*Piano di Ricostruzione*) iz leta 2012 in novim splošnim načrtom (*Nuovo Piano Regolatore Generale*) iz leta 2017.

Današnja L'Aquila s svojim pomembnim zgodovinskim središčem, ki je skoraj v celoti obnovljeno, ni le prestolnica dežele, ki ponovno oživlja prestižne palače, v katerih domujejo različne ustanove, temveč je tudi mesto umetnosti, ki je nedvomno pomembna točka na zemljevidu mednarodnega kulturnega turizma. V mesto prihaja, pravzaprav se vanj vrača, vedno več prebivalcev. V mestu je tudi vedno več prestižnih ustanov, ki se posvečajo raziskavam in kulturi, poleg tega pa se v njem povečuje tudi ponudba različnih dejavnosti in prireditev. Med pomembne objekte v tem novem zanimivem okolju nedvomno spadajo MAXXI L'Aquila v palači Ardinghelli, Narodni muzej Abruzzo znotraj španske trdnjave, likovna akademija, konservatorij Alfredo Casella, gledališče Stabile d'Abruzzo, Univerza L'Aquila, ki je spet v svojih prvotnih prostorih, znanstveni inštitut Gran Sasso, pomemben in nov raziskovalni center v Palazzo ex GIL in Casa della Giovane Italiana. Nenazadnje pa je treba izpostaviti tudi to, da je bil Celestinov odpustek (*Perdonanza Celestiniana*) uvrščen na Unescov »seznam nesnovne kulturne dediščine«, kar je pomembno priznanje za mesto.

Pri tem obsežnem podvigu, katerega glavni cilj je bil zavarovati in varovati tako obsežno materialno in nematerialno dediščino, so sodelovali državljani, prostovoljci, združenja, podjetja, organizacije, ustanove ter italijanska in tuje vlade. Ponovno je bil pomemben prispevek arhitektov in inženirjev, ki so bili odgovorni za občutljive rekonstrukcije številnih spomeniških arhitekturnih del, o katerih govori tudi ta članek, pri čemer so uporabili najnaprednejše tehnike potresno odpornega načrtovanja in obnove stavb. Med njimi velja izpostaviti zlasti cerkev Svetege Bernardina na Piazza d'Armi, ki sta jo zasnovala Antonio Citterio in Patricia Viel (2010), papirnato koncertno dvorano japonskega arhitekta Shigeru Bana (2011) in gledališče Auditorium del Parco, ki ga je zasnoval Renzo Piano (2012).

Prevedla Lidija Jerman

dell'Emiciclo, with its characteristic curved façade facing the gardens of the Town Hall, the works to expand the Corso (1876) and the monumental stair at the Basilica of San Bernardino. In practical terms, on the threshold of the 1900s, with the industrialization of Italy being structured in the valleys below, L'Aquila lost its role as a hinge between north and south with respect to a time when "internal areas", such as that where it is sited, were reassuring from many points of view. To speak of new projects for the rebirth of L'Aquila it would be necessary to await the arrival of the first master plans, the Fascist ventennio, the post-war era and the birth of the Regions (1970), ending with the tragic 2009 earthquake, following which the city would find itself immersed in another extraordinary undertaking, still underway. Following the 1915 earthquake, the city adopted its first Piano Regolatore (Master Plan) that incorporated issues of safeguarding, development and an awareness of its fragility. However, both this Plan, by G. Tian (1916), and a second, by L. Piccinato (1957), were constantly modified. This was more to account for spontaneous transformations than to govern sustainable scenarios. During the interwar period, L'Aquila, like all of Italy's provincial capitals, received architectural and urban operations representative of Fascism. Public buildings, for insurance companies and banks, cinemas and housing and shops preannounced the tertiary nature of the city's future. A long building was erected in Via San Bernardino, following the orography between the "Quattro Cantoni" and the church, including the INA building (V. Ballio Morpurgo, 1935) and the Palazzo degli Uffici Governativi (Civil Engineering Department and Azienda Autonoma Strade, B. Valentini, 1939). Along the historical axis of Corso Vittorio, Corso Federico II and Via Crispi, we find the Casa del Combattente (A. Pintorello, 1933), the Bank of Naples (E. Tomassi, 1940), the Bank of Italy (1940), the INFPS building (C. Bazzani, 1934), the INFAIL building (L. Ciarlini, 1941) and the Cinema Massimo (L. Ciarlini, 1941). The austerity of these buildings, all reflecting the Italian line of Modernism, is juxtaposed by a number of works more related to international Rationalism, for example the Municipal Pool (P. Vietti Violi, 1928), the Entrances and Ticket Offices of the Municipal Stadium (P. Vietti Violi, 1933), the Casa della Giovane Italiana (A. Pintorello, 1934) and the Colonia Montana (E. Rossi, 1937). The six decades separating the post-war era from the first decade of the twenty-first century – during which we must remember the economic boom and the various market crises that depressed the electronics, aerospace and pharmaceuticals industries – will be remembered by L'Aquila as those of the progressive abandonment of the historical centre by its residents. This was due not only to the desire to occupy these buildings with offices, institutional headquarters and student housing, but also owing to the arrival of new attractors in the Aterno River Valley in an attempt to attract industrial development. It also occurred as citizens, seeing the new quarters outside the walls, gradually migrated toward new collective services (schools, hospitals, law courts, shopping malls, etc.). As we know, following the 6 April 2009 earthquake, L'Aquila's architectural heritage – ancient and modern,

inside and outside the city walls – took lives and suffered heavy damages. This tragic event, in an era of real-time communication, immediately rattled consciences around the globe. During an initial moment of the emergency, over the course of only a few months local and national governments worked to remedy the devastation by relocating across the territory of L'Aquila (that of the castles) 19 residential nuclei for tens of thousands of homeless. These were the so-called "new towns", consisting of 185 "Eco-Compatible Sustainable Earthquake Resistant Complexes" (Complessi Antisismici Sostenibili Ecocompatibili - Progetto CASE) more than one thousand Temporary Housing Modules (Moduli Abitativi Provvisori - Progetto MAP), thirty-odd Temporary Scholastic Modules (Moduli ad Uso Scolastico Provvisorio - Progetto MUSP) and many public services housed in containers and so-called "strategic" buildings. During a second moment, of greater reflection, the latest though unquestioned reconstruction was viewed by L'Aquila's residents – and not only – as an opportunity for an innovative regeneration of the city, linked to culture, research and sustainable tourism. This is the line pursued by various planning tools created after the earthquake, including the 2012 Reconstruction Plan (Piano di Ricostruzione) and the New General Master Plan (Nuovo Piano Regolatore Generale) from 2017.

Other than remaining capital of the Region, restoring life to prestigious palaces hosting various institutions, today's L'Aquila, with its important historical centre, almost entirely reopened, is a city of art that belongs to itineraries of international cultural tourism. The city is witness to a rising arrival, not to mention return, of residents and prestigious institutions dedicated to research and culture, and a growing offer of activities and events. Important realities in this new interesting undoubtedly include the MAXXI L'Aquila in Palazzo Ardinghelli, the National Museum of Abruzzo inside the Spanish Fort, the Academy of Fine Arts, the Alfredo Casella Conservatory, the Teatro Stabile d'Abruzzo, the University of L'Aquila, back in its original spaces, the Gran Sasso Science Institute, an important and new research centre hosted in the Palazzo ex GIL and the Casa della Giovane Italiana. Last but not least, for the city and its new positioning, the Perdonanza Celestiniana has been included on UNESCO's "List of Immaterial Cultural Heritage". This enormous and participatory undertaking, whose primary objectives were to secure and safeguard such a vast material and immaterial heritage, has seen contributions from citizens, volunteers, associations, businesses, organisations, institutions and Italian and foreign governments. Once again, the world of architecture and engineering has also contributed, guiding delicate reconstructions of many of the monumental works of architecture discussed here, introducing the most advanced techniques in earthquake resistant design and restoration of "building aggregations", and stimulating the reconstruction with many projects, some the result of design competitions, and temporary though important works: for example, Antonio Citterio and Patricia Viel at the Church of San Bernardino in Piazza d'Armi (2010), Shigeru Ban's Paper Concert Hall (2011) and Renzo Piano's Auditorium del Parco (2012).



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Fig. 11: Temporary Housing Complexes (CASE project - Eco-Compatible Sustainable Earthquake Resistant Complexes).

Photo: Sergio Camplone.

Fig. 12: San Giovanni neighborhood, former Belvedere Bridge.

Photo: Sergio Camplone.

Fig. 13, 14: Temporary headquarters of the "A. Casella" Music Conservatory (MUSP project - Temporary Scholastic Modules).

Photo: Sergio Camplone.

Fig. 15, 16, 17: Paper Concert Hall (Shigeru Ban, 2011).

Photo: Sergio Camplone.

Fig. 18, 19: Auditorium del Parco (Renzo Piano Building Workshop, 2012).

Photo: Sergio Camplone.