



THE CONSERVATION OF MATERIAL HERITAGE THROUGH THE TRANSMISSION OF INTANGIBLE HERITAGE

Daniela PITTALUGA

Associate Professor of Architectural Restoration, Building and Environmental Restoration PhD, Dipartimento Architettura e Design, Università degli Studi di Genova,
Email :daniela.pittaluga@unige.it

Abstract:

Intervention in a historical context poses the problem of recognising and preserving its tangible and intangible heritage. The discipline of restoration has long been debating how to intervene and the need for timely action towards Cultural Heritage (both tangible and intangible). One of the main questions is: there is no doubt that the conservation of material heritage is fundamental, but how can this be achieved? Can the related intangible heritage help? How? The literature in this field shows that in most cases, action is taken to conserve the material heritage and then, at a later stage, to recognise and transmit the intangible heritage. A research conducted by the Department of Architecture in collaboration with local organisations addressed this question, analysing specifically the case study of Sanremo's Pigna district. The Pigna district in Sanremo (IM) is one of Sanremo's oldest neighbourhoods; it is a neighbourhood of medieval origin that has had ups and downs: it was the seat of government and went through a period of decline until the 1980s when it became a degraded neighbourhood, both in material and social terms. A series of initiatives over the years have reversed this trend. The article examines these initiatives and the impact they had on the conservation and restoration of the neighbourhood, reaching a paradoxical conclusion.

Key words: conservation, intangible heritage, tangible heritage

Introduction:

The conservation of the built heritage has become an indispensable requirement, recognised by several European countries. Indeed, it is also associated with environmental sustainability requirements (UNESCO, 2016): zero land consumption is seen by many experts as a necessity to reduce consumption and pollution. In addition to these considerations, it should be noted that for those involved in restoration, the preservation of heritage is an indispensable condition to be able to transmit the values and history of our territories to future generations. In relation to these issues, what is stated in the "Recommendation on the historic urban landscape" (UNESCO 2011) is of particular importance; in particular, the document states that "... Urban heritage, in its tangible and intangible elements, is an essential resource for enhancing the liveability of urban areas, and promotes economic development and social cohesion in a changing global environment. As the future of humanity depends on effective planning and management of resources, conservation has become a strategy for achieving a

sustainable balance between urban growth and quality of life.... In the second half of the 20th century, urban heritage conservation emerged as an important part of public policy worldwide, in response to the need to preserve shared values and build on the legacy of history. However, the shift from a focus on monuments to a broader recognition of the importance of social, cultural and economic processes in conserving urban values should be made with a view to adapting existing policies and creating new tools to achieve this vision.... This Recommendation responds to the need to better integrate and frame urban heritage conservation strategies within the broader objectives of overall sustainable development, so as to support public and private initiatives aimed at preserving and enhancing the quality of the human environment. It proposes the application of a landscape approach to the identification, conservation and management of historic territories in their wider urban setting, taking into account the interdependence of their physical forms, spatial organization and linkages, natural features and environment, and the social, cultural and economic values they embody...This Recommendation builds on the four UNESCO Preliminary Recommendations on heritage preservation, and thus recognizes the importance and validity of the concepts and principles they set out for the history and practice of conservation. It also builds on modern conservation conventions and charters that address the multiple dimensions of cultural and natural heritage...The historic urban landscape approach draws on the traditions and understandings of local communities while respecting the values of national and international communities» (UNESCO 2011). And again if one looks at the definition of *Valeur culturelle* (extrait de la Charte de Burra, ICOMOS Australie 2013)' as follows « Cultural value means aesthetic, historical, scientific, social or spiritual value for past, present or future generations. Cultural value is embodied in the place itself, in its material, in its context, in its use, in its associations, in its meanings, in its documents and in the places and objects associated with it. Heritage places and properties can represent a diversity of values to individuals and».¹ Within this broader framework of searching for sustainability in interventions while at the same time respecting specific cultural values and the need to preserve heritage for future generations, the research presented below fits in.

Problematic:

Intervention in a historical context (urban or otherwise) poses the problem of recognising and preserving its tangible and intangible heritage. The discipline of restoration has long been debating how to intervene and the need for timely action. One of the main questions is: There is no doubt that the conservation of material heritage is fundamental, but how can this be achieved? Can the associated intangible heritage help? How? The literature in the sector shows that in most cases, action is taken to conserve the tangible heritage and then, at a later stage, to recognise and transmit the intangible heritage. Can the opposite happen? A research conducted by the Department of Architecture in collaboration with local organisations wanted to address this question, specifically analysing the case study of Sanremo's Pigna. The purpose of the research was to understand what actions had been taken to conserve the material and intangible heritage and what the results had been. An attempt was also made to understand the impact of these actions in the medium and long term.

¹ P.62



Materials and methods:

DAD's research² in cooperation with local organisations aimed to address the issue of the conservation of tangible and intangible heritage and their mutual influences. The research in question on the Pigna of Sanremo is part of a broader programme with several research projects: Interreg Maritime Italy-France 2014-2020" programme PRA 2018 "Conservation and restoration: analysis methods and monitoring strategies", PRA 2019 "Conservation and restoration: analysis methods and strategies for the preservation of tangible and intangible heritage, PRA 2020 "Conservation and restoration: strategies for a quality project"³. These researches allowed to get in touch with several associations in the area and to collect data on the actions carried out at the Pigna in Sanremo from 2003 to 2020. These data were then analysed in order to understand the impact that these same actions had on the conservation of the historical and cultural heritage of this part of the city.



Fig1. The Pigna district in Sanremo

The La Pigna district in Sanremo (IM) is one of Sanremo's oldest quarters; it is a district of medieval origin that has had ups and downs: the main centre of city life from the end of the 19th century, it slowly declined until, at the beginning of the 21st century, it became a degraded district, both materially and socially.

The initiatives, aims, associations and organisations involved: Since 2003, some attempts were made to incorporate new businesses and repopulate the neighbourhood but they failed miserably. A series of initiatives undertaken in subsequent years, in particular by the Pigna Mon Amour association, reversed this trend. The article examines these initiatives and the impact they had on the conservation and restoration of the neighbourhood, reaching a paradoxical conclusion.

² The scientific responsible for the parts on knowledge of historical architecture and architectural restoration is Daniela Pittaluga

³ PRA (University Research Project). Daniela Pittaluga is the scientific responsible for the 2018-19-20 PRA projects. Creative Commons Attribution-Non Commercial-No Derivatives 4.0 International License (CC BY-NC-ND)



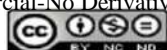
Fig2. The problems of the 'Pigna' thirty years ago: abandonment, vandalism, delinquency, social degradation, material decay

Pigna Mon Amour was born in 2007 and in ten years it performed, in my opinion, a miracle. It starts from the desire to preserve the historical fabric of this district and in the almost total absence of funds it aims at a path that, over the years, will prove successful. In order to save and preserve the medieval buildings, it first looks at the intangible heritage of this district. If one analyses in detail the initiatives carried out in recent years (tabb.1-2), one can understand how the focus from 2007 to 2013 was mainly on the people of the neighbourhood. There are some small interventions on the material heritage, but these are basically exceptions. Most of Pigna Mon Amour's initiatives, on the other hand, are aimed at the people of Sanremo in order to have opportunities to meet and dialogue, and to reflect on the development and prospects of this area: in recent years there have been contacts between the Pigna Mon Amour association and foundations and institutions that promote social transformation (Cittadellarte-Fondazione Pistoletto, DECRMAC- Education Department of the Castello di Rivoli Museum of Contemporary Art, FAI-Fondo Ambiente Italiano) and first contacts with the University of Genoa Department of Architecture.

These initiatives induce a change of mentality that will then concretely favour subsequent restoration actions. In 2013, conditions have improved and several businesses are operating safely in the neighbourhood (this had never happened before). This is a first step towards making La Pigna a tourist attraction. Since 2014 there has been a substantial change: in 2014 the association plans in collaboration with the University of Genoa the "ART LAB NET" initiative that will allow it to access H2020 European funding, in 2015 the city council approves the restoration work on the ancient church of S. Brigida (later completed in 2016), in the same year there is the restoration of the historic "Funtanassa" and in 2017 the intervention on the Palazzo delle Rivolte. "Pigna Mon Amour" has thus achieved the objective of revitalising the historic core of Sanremo and stemming its degradation; this social promotion association has sought to stimulate, through art and culture, the residents of the neighbourhood and the "other" inhabitants of Sanremo to cultivate a feeling of "care" and love for the ancient heart of the city with the aim of restoring and relaunching it. In 2022 there are still numerous initiatives for restoration work on buildings in La Pigna⁴.

The project with the University of Genoa: With the European project "Art-Lab Net centres de Ressources et d'Innovation pour les Métiers d'Arts-Interreg Marittimo Italy-France the Department of Architecture and Design (DAD) of the University of Genoa enters the

⁴ <https://www.rivieratime.news/il-prossimo-futuro-della-pigna-di-sanremo-nel-seminario-organizzato-dagli-architetti-provinciali-ci-sono-15-milioni-per-il-restauro-del-centro-storico-sanremese/> (last access 12/7/2022)



programme for the renovation of La Pigna. This new Interreg project follows on from the cross-border Interreg Alcotra ArtisArt and Marittimo ME-r programmes, but is distinguished by its innovative character that places sharing and sustainable development at the heart of its actions. This article explains DAD's contribution to the project, and in particular the involvement of the Scuola di Specializzazione in Beni Architettonici e del Paesaggio (SSBAP) of the University of Genoa (SSBAP dealt with the specific sector of Arts and Crafts involved in architectural restoration operations).

The actions within this sub-project took the form of workshops in the neighbourhood (April 2018) that addressed, together with experts in the field, façade restoration problems with sustainable and compatible solutions. This collaboration with the university links the initiatives of the local associations to a broader, articulated and in-depth vision.

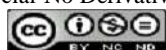
The initiative proved to be an excellent training experience to refine knowledge and awareness of techniques usually used in projects for the conservation, maintenance and restoration of plastered surfaces and building renovation in general. In addition to this, the meeting with residents, tourists and 'city users' was able to sensitise a social community to respect and care in order to create real 'heritage communities' (PITTALUGA, NANNI 2016, PITTALUGA 2017, FRANCO, PITTALUGA 2018).

Some possibilities for training operators are currently being explored also with French partners, other proposals concern 'guidelines' to support private recovery and restoration actions.

For a better understanding of the different implications, a number of tables have been enclosed to show the long-term initiatives implemented by the association since 2007 (tab.1), the special events (tab.2) and the initiatives of the "Art-Lab-Net" project (or linked to it) (tab.3). The initiatives were classified into: "type A"- mainly cultural, "type B"- mainly social, "type C"- service, type "D"- sporting.

Long-term initiatives of the “Pigna Mon Amour” Association			
	Year	Initiative	Co-organisers and partners- notes
type A- mostly cultural	2007 to present	Cultural Project "Cinema under the Stars"	
	2010 to present	Artist residencies: artists residing in Pigna work on relational art	
	2012 to present	Appointment as "Embassy of the Third Paradise" and consequent activities	Michelangelo Pistoletto, an artist with whom the association collaborates closely
	2013 to present	Literary review "Happy hour with the author"	
	2014 to present	Music events with the Tenco Club-Theatre productions-Rock in the Casbah-Bravo Jazz	Tenco club-CMC Nidodiragno-“Rock in the Casbah“ is born from “Fare Musica”
Type A and Type B	end 2012 to present	Pignas Youth Orchestra project (OPG)	OGP joins the system of youth and children's orchestras and choirs in Italy
	2013 to present	Workshops with mainly non-EU children and adults at Palazzo Gentili Spinola	
Type B- mostly social	2014 to present	facilitates the reintegration of people followed by the Social Services (SS) or the Centre for Mental Hygiene (CIM)-School-to-work projects	Local Health Service (ASL)- Cassini High School
Type C- services	2014 to present	street and garden cleaning and maintenance service	persons who have to carry out periods of probation or socially useful work
Type D- sport	2015 to present	Sanremo “Urban Downhill”	cycling sports association, municipality of Sanremo

Other "thematic" initiatives of "Pigna Mon Amour" Association		
Year	Initiative	Co-organisers and partners- notes
type A initiatives-mostly cultural		
2011	"150 events in the streets to re-design Italy"-national event	Education Department Italy (DEI) and DECRMAC
Feb 2012	"Grazie dei fiori grazie grazie dei fiori bis"-Festival songs written with recycled aluminium ropes in the streets of Pigna	DECRMAC
Dec. 2012	Floral creations in squares. Piazza S. Brigida hosted M. Pistoletto's event "Third Paradise".	DECRMAC and Cittadell'arte-M. Pistoletto
Dec 2012	Creative reworking of toponymy	Municipality of Sanremo
15 Oct 2013	Calvino- Abito Habitus Abitare- Let's inhabit the city. Inspired by "Invisible Cities" by Italo Calvino	Sanremo Municipality, Municipal Library, Coop. CMC/Prod. Nidodiragno, Ariston Theatre, Cassini High School, Sanremo Casino, Confartigianato Imperia, DECRMAC, Cittadellarte, Masino Castle, FAI School
24 Nov 2013	Calvino-"Number hunt along spider's nest trails". Game trail to discover Pigna	from an idea by Augusto De Gregori, Introduced by art historian F. Fiore
6 Dec. 2013	"With Calvino's eyes: cinema was the world for me" - lecture by Letizia Lodi	The reopening of the Cinema Centrale, the cinema most frequented by Calvino in his youth, is linked to the presentation and reading of some of his writings on cinema
16 Dec. 2013	"Let the world around you fade into blur" - Initiative based on Calvino's short story "If one winter night a traveller".	DECRMAC
20 Dec. 2013	"And you find yourself on the other side" at Palazzo Gentile Spinola. Inspired by Italo Calvino's "Path of the Spider's Nests", a docu-film that tackles the problem of difficult coexistence in border environments.	Legambiente and Nicola Farina
7 and 28 Dec 2013 3 Jan 2014	Guided tours through Calvino's sanremese places	Coop. S.T.R.A.D.E. Discovering Liguria
31 Mar-6 Apr 2014	"Surprising gardens", inspired by Italo Calvino's story "The enchanted garden", St. Brigida square	DECRMAC
25 Apr-3 Sep. 2014	"La Pigna at the Louvre in Paris" - documentary video show	artist Michelangelo Pistoletto
14 Jun 2014	"The old casbah of La Pigna, grey and porous like an unearthed bone" (Italo Calvino). The presence of the past and the accessibility of the future. Two architects for the relaunch of Sanremo's historic centre. Gentili Spinola Palace, Dolori square	Antonio Rava, lecturer at the Venaria Conservation and Restoration Centre and Carlo Ravagnati, lecturer at the Polytechnic of Turin
Type A and type B initiatives-mostly cultural and social		
5 Feb 2013	"Bread, love and delights"	Confartigianato, CCIAAA imperia, Sanremo Municipality, Coldiretti, Confesercenti, Legacoop
Mar 2013	Project 'Beads of Hope	New York designer Laura Eastman
6 Sep 2013	Summer workshops "Me and the others, the community and the city	DECRMAC



Initiatives linked to ART LAB NET of the Pigna Mon Amour Association (Type A and Type B)	
Year/period	Initiative
2014-2020	Project ART LAB NET, Maritime INTERREG Program Italy- France 2014-2020 Partnerships: Chambre des Metiers et Artisans de Nice (lead partner), Chambre des Metiers et Artisans de Ajaccio, Architecture and Design Dep. (DAD) of University of Genoa, Mario Sironi Accademy of Fines Arts in Sassari, Pigna Mon Amour Association, Insight Human Resources (Cagliari), Sardinia Artimanos Association (Cagliari)
2015-1016	Restoration of the deconsecrated Church of St. Brigida, now used as a theatre and multifunctional hall
2016	Restoration of <i>Funtanassa</i>
autumn 2017 to present	Beginning of the restoration of Rivolte di St. Sebastiano Palace
26 Jan 2018	Opening of the Resource Centre in Pigna. Textile workshop to learn a craft
Apr 2018	Workshop in Pigna of the Soprintendenza Belle Arti e Paesaggio (SSBAP) in Genoa, representatives of the SSBAP in Liguria and restorers Carlo Terzi and Antonio Rava (vice president of the International Institute for Conservation-Italy)
23 Sep 2017	La Pigna is chosen for the "European Heritage Days" Visit of the national councillor FICLU (Italian Federation of UNESCO Clubs and Centres)
10-20 Oct 2018	Migrans Men - Ideas - Music. Tenco in Pigna. Former church of St. Brigida with Beppe Voltarelli and Bobo Bondelli Olden. "Twenty-one strings for the Tenco Prizes" with Capruso and Papia". "Russian lyricists with Elena Frolova"
1 Dec 2018	Fashion, style and lifestyle in Pigna. The squares "Put yourself in my shoes", and "Recycling actions" - a clothes exchange open to all and where everyone can participate by bringing clothes they no longer need.
1 Dec 2018	Round table 'Designing the future' with DECRMAC, the ISMEL Chair and the DAD of the University of Genoa
1 Dec 2018	Opening of the "Resource Centre in Pigna". Tailoring and digital crafts workshop
11-15 Dec 2018	Palomar-First edition of children's and young people's book review in Pigna
12-19 Dec 2018	2 nd art competition "From Stones to Heaven". Meetings with the UNESCO Club of Sanremo. Meetings that the historic district of Pigna, repository of the culture of the Sanremo area, has always favoured. For primary and secondary schools
12-19 Dec 2018	"First readings" for the children of the Sanremo schools, in the former church of St. Brigida

Tab. 1 – 3: Tables referring to the case study of the ancient district of Pigna in the city of Sanremo, Western Liguria. The tables are taken from the article by Daniela Pittaluga (2020)





Fig3. 3a Logo of the association, 3b images of some events realised by “Pigna mon Amour”, 3c images of some restorations in the Pigna district, 3d interventions by the School of Specialisation in Architectural Heritage and Landscape in Pigna di Sanremo.

Results and discussions:

Can we speak of intangible heritage for the Pigna?

Intangible heritage is collective and social and has lost that elite character that was proper to the notion of material heritage. At Pigna di Sanremo, it is precisely the community that first mobilised in favour of its heritage. Intangible heritage is closely linked to concepts such as 'identity', 'tradition' and 'transmission'. Identity, tradition and transmission are present in the various San Remo initiatives; sometimes they refer to older traditions, sometimes to more recent ones.

If we look at the definitions of intangible heritage, we can see how it insists on the role of social actors (communities, groups and individuals) in the recognition of heritage, on the not only historical but also evolutionary and processual dimension of this heritage⁵ (BORTOLOTTI 2011). And the initiatives put in place for Pigna have all these specific characteristics.

⁵ Practices, representations, expressions, knowledge and skills, as well as the tools, objects, artefacts and cultural spaces associated with them "could be considered Patrimoine Culturel Immateriel only if 1) they are recognised as part of their cultural heritage by communities, groups and, where appropriate, individuals; 2) they are transmitted from generation to generation; 3) they are recreated in situ by communities and groups based on their environment, their interaction with nature and their history; 4) they provide them with a sense of identity and continuity; 5) they are consistent with existing international human rights instruments and the requirement of mutual respect between communities, groups and individuals, and sustainable development (Bortolotto 2011)

Intervention in a historical context (urban or otherwise) poses the problem of the recognition and conservation of its Material and Intangible Heritage. There is much debate in the literature of the sector as to whether we can talk about the conservation of one and the other or whether, instead, it is necessary to make distinctions (conservation of Material Heritage and transmission of Intangible Heritage), whether the conservation of one can damage the other or whether one makes the conservation of the other less pressing. In the discipline of restoration, there has also been debate for some time as to whether the two cases are different and whether timely action should preferably be directed towards one or the other. One of the main questions is: there is no doubt that the conservation of material heritage is fundamental, but how can this be achieved? Can the associated intangible heritage help? How? The literature in the sector shows that in most cases, action is taken to conserve the tangible heritage and then, at a later stage, to recognise and transmit the intangible heritage. Can the opposite happen?

The results of this research can be seen as a real contribution to these questions. Starting from the analysis of the Pigna data, some results were obtained. These were then compared with other realities found in the Mediterranean area⁶

A number of considerations emerge from the examination of these results:

- 1- Even actions exclusively linked to intangible heritage have repercussions on material heritage.
- 2- Tangible heritage and intangible heritage are closely linked
- 3- The effects on intangible heritage transmission initiatives are visible, sometimes, after a long time
- 4- When looking at tangible and intangible heritage at the same time, the quality of the interventions (for both) is on average higher than for other conservation interventions
- 5- The action of transmitting intangible heritage involves the people of the territory or according to the definitions of the Faro Convention, with the "heritage communities" (PITTALUGA 2017)
- 6- The involvement of the population, as a rule, corresponds to a greater conservation in the long term, even after restoration interventions for targeted control and maintenance actions
- 7- Quality assurance in the restoration interventions and conservation proposals presented is to a large extent linked to the greater synergy between institutions on the territory and research bodies and academic/research entities (such as Universities, CNR...)

Conclusion:

The experience studied in Pigna can in many cases be extended to other realities. It has been seen how much the contribution of intangible heritage strengthens and enables better conservation of material heritage. In general, the most convincing and long-lasting actions, even by associations and organisations in the area, occur where the intangible heritage is more rooted in time or where it is richer in meaning (also rich in difficult, painful memories and not only positive memories) (UGOLINI, DELIZIA 2017; SORBO 2017). But what risks are there in relation to the conservation of material heritage and the transmission of intangible heritage, and what precautions are needed in joint attention to both?

⁶ In particular, the study was extended to other situations on the southern shore of the Mediterranean (in particular, reference is made here to projects and interventions in Algerian, Tunisian and Moroccan contexts), which in part emerged from the work of RIPAM (Rencontres internationales du patrimoine architectural méditerranéen/ International Meetings of Mediterranean Architectural Heritage) such as RIPAM7, RIPAM 8 and RIPAM 8.5 (Pittaluga Fratini 2019, Hadda [et.al.](#) 2022).



In a recent publication on these issues, Chiara Bortolotto explains the difficulties and reasons behind a precise definition of intangible heritage and its transmission; she lists the criticisms and difficulties that initially existed in relation to intangible heritage, the criticism of an excessive musealisation of heritage, of an exaggerated conservation in relation to an ever-widening heritage, of favouring a 'museum-like' fixation of cultural processes, of an obsession with patrimonialising heritage everywhere and at all times. One of the fiercest criticisms of intangible heritage was that it did not safeguard a culture but its representation and reduced the interpreters of living culture to living archives (BORTOLOTTI 2011), but the first published list on intangible heritage was met with increasing interest from stakeholders. The possibilities of visibility and economic development associated with this heritage have gradually increased civil society's interest in this new heritage category. At present, these initially feared risks are no longer a concern, on the contrary.

Research initiatives on the territory, such as the one described, allow:

- A widespread appreciation of cultural heritage in relation to the territorial context
- To obtain from the population the perception that investment in culture is an essential prerequisite for development (and not a "one-off cost", a mere compliance with protection laws)
- To overcome the conviction that the value of cultural heritage is confined to its 'beauty'.
- To discover that intangible assets can also be enjoyed and, consequently, can also play a relevant role in the economic and social context
- To relate intangible assets to tangible assets and strengthen their respect and preservation for both (PETRAROIA 2014).

Adaptation of local communities to new conditions oriented to conserve and preserve the existent heritage affects significantly the immaterial inheritance. (PITTALUGA 2019) In turn, the intangible heritage can help to better grasp the sense of some elements of the material heritage, to specify some nuances, points of view, details (BORTOLOTTI 2011; VECCO 2010). L'attenzione congiunta, però, al Patrimonio materiale ed immateriale dovrà essere connessa in futuro ad apporti multidisciplinari. One of the future perspectives of this research is to arrive at guidelines with multidisciplinary approaches for joint actions towards both tangible and intangible heritage, implementing actions with the involvement of social participation, dissemination, education, and communication.

This research illustrates the different and potential roles of the community participation in heritage conservation and management. This model of conservation of material heritage aided by the preliminary work of transmitting intangible heritage has in fact reinforced the sense of care, respect for the traces of time, responsibility for intervention and constancy in maintenance following restoration, in a word it has created a kind of pedagogy of conservation (MUSSO 2015, PITTALUGA 2017) that can still be perceived today. This way of acting has also, for the time being, substantially limited the dangers of heritage being consumed by hasty and low-cost tourism: one of the dangers that is increasingly evident in many historical contexts that are only preserved from a material point of view. Conservation organisations, universities and research centres in the immediate future will have to tread this path as soon as it begins and create the preconditions for a real 'conservation education'.

In summary, some conclusions that can be drawn from this research are:

- To the initial question of whether the preservation of material heritage can be achieved through the transmission of intangible heritage, the answer is therefore affirmative. The research conducted has also shown how necessary both tangible and intangible heritage are, and how one reinforces the other (if the actions are well carried out).

- It is necessary, however, to bear in mind certain risks. For example, one risk that can be taken is that of substituting tangible heritage with intangible heritage and thus making the preservation of tangible heritage less urgent.

- Research has also shown how important the role of bodies such as universities is in providing a broader and more systematic vision of interventions, in developing strategic integrations between initiatives and collaborations (both in the relationship with clients and in the relationship between public and private), in prefiguring more alternatives, even adapting solutions that have already been developed but rethinking their approaches or conveying innovative methodological solutions, in making the ability to team up concrete, even with subjects with a different type of knowledge, and in offering a multidisciplinary vision, in creating a "conservation pedagogy".

Clearly in the case of Pigna, but also in the other cases compared, it has been seen that there is a better response in terms of material conservation and effective care over time with consequent preservation of the heritage, when one has both objectives, that of material conservation and that of transmission of the intangible heritage. In Pigna, as we have seen, even the aspect of intangible heritage conservation comes later, following great and successful work on the transmission of intangible heritage. The reasons for this are perhaps to be found in Chiara Bortolotto's own words when she states that "... en ce sens le patrimoine immatériel incarne la forme la plus extrême d'objectification métaculturelle de la culture entendue dans son acception anthropologique" (BORTOLOTTI 2011).

In all this, however, it is good to operate with caution, as Donatella Fiorani suggests "We conserve matter and we transmit traditions. These tasks have to develop in parallel with similar intentions and different tools, in the awareness of their peculiarities and specialist more respon, every their own irreducible specificity. the multidisciplinarity effort that we need makes every specialist more responsible and respectful of others' competences. In any event, the architect-restorer must never forget that human activity can always work to revive a tradition but can never bring back to life the material authenticity of heritage (FIORANI 2019).

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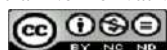
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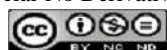
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