CULTURAL HERITAGE EDUCATION AS A TOOL FOR RESILIENCE: THE CITY AND ITS ALPHABETS[i]

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Abstract:

The paper focuses on the role of heritage education as a tool for strengthening alphabetic processes, starting from the conviction that training activities cannot have as their only place the spaces within education, but must extend to the territory, understood as an extension of the classroom. Heritage, in its many tangible and intangible cultural resources and forms, can give rise to an "extended" educational system in terms of environments, living, and community spaces, when it allows the school to go out of school, offering rich possibilities of interpretation of the symbolic repertoires of culture, in terms of signs and meanings. The article shows how, in this sense, the city can become an educational space aimed at strengthening the repertoire of skills of the population, if the assets present in it can count on forms of mediation and "strong" methodological choices that take into account the specific needs of the users. It focuses on the "case" of the city of L'Aquila, which was hit by the seismic event of 2009, causing a real "existential displacement" of individuals. This catastrophic event has partially "disfigured" the personal, cultural, and social heritage of the community, whose identity needs to be "re-founded"; and to do this, the community, and especially the school community, needs suitable teaching tools to enable individuals to decode the signs and symbols of their territory, starting from a re-reading and from a multifocal and interdisciplinary perspective, and from didactic proposals capable of positively influencing the perception of individuals, capable of acting as strategies for overcoming difficulties and thus as concrete tools of resilience.

Keywords: cultural heritage, cultural heritage education, catastrophic events, resilience

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Abstract:

Il contributo si incentra sul ruolo dell'educazione al patrimonio come strumento di potenziamento dei processi alfabetici, partendo dalla convinzione che le attività formative non possano avere come unica sede gli spazi interni all'istruzione, ma devono estendersi al territorio, inteso come dilatazione dell'aula. Il patrimonio, nelle sue molteplici risorse e forme culturali materiali e immateriali, può dare luogo a un sistema educativo "ampliato" in termini di ambienti, spazi di vita e di comunità, quando permette alla scuola di uscire dalla scuola, offrendo ricche opportunità interpretative dei repertori simbolici della cultura, in merito ai suoi segni e ai suoi significati. Il contributo mostra come, in questo senso, la città possa divenire uno spazio educativo volto a rafforzare il repertorio di competenze della popolazione, se i beni in essa presenti possono contare su forme di mediazione e scelte metodologiche "forti" che tengano conto delle esigenze specifiche degli utenti. Esso si focalizza sul "caso" della città dell'Aquila, colpita dall'evento sismico del 2009, che ha causato negli individui un vero e proprio "spiazzamento esistenziale". Tale evento catastrofico ha, infatti, in parte "deturpato" il patrimonio personale, culturale e sociale della comunità, la cui identità deve essere "rifondata"; e per farlo, la comunità, e in particolare quella scolastica, ha bisogno di strumenti didattici adeguati che permettano agli individui di decodificare i segni e i simboli del proprio territorio, a partire da una loro rilettura che fa leva su una prospettiva multifocale e interdisciplinare e su proposte didattiche capaci di influenzare positivamente la percezione degli individui, in grado di agire come strategie di superamento delle difficoltà e quindi come strumenti concreti di resilienza.

Parole chiave: patrimonio culturale, educazione al patrimonio culturale, eventi catastrofici, resilienza

1. The territory and its alphabets: as cultural and environmental heritage education

Heritage education and equal opportunities, as transmissible utopias, are dominant themes and constructs in our society. The central idea is that those who do not enjoy cultural heritage are deprived of important tools for reading reality, which are the key to accessing their symbolic repertoires (Nuzzaci, 2011). Therefore, those who are excluded from using them present themselves as individuals who are "culturally deprived" of a part of the knowledge that is translated and reconstructed starting from signals, signs, and symbols that are defined in terms of ideas, theories, and objects.

Culture exists first and foremost as a heritage that has been transmitted, constructed, and re-founded. The essence of the cultural process lies above all in the communication that takes place between individuals and their time, starting from what takes shape in monuments, documents, works, rites, and so on. This passage from the I/other pole to the Other/community pole is vital and is established by means, mediations, and mediators provided by educational processes and institutions. This relationship gives rise to privileged access to the internal contradictions of culture, which

is torn between the transmission of tradition and the transformation of the ways in which reality is represented.

In the absence of quality educational processes, this tension could lead to a mutism of symbolic forms, which would lose their power of signification. In fact, culture builds a common world of shared and transmitted meanings based on the dialogue between what we are and the various cultural and environmental heritages that we produce and that represent us. From this, we can understand why the dynamism and significance of cultural processes are supported by the components of educational communication, the only guarantee for the dissemination and understanding of facts, events, and phenomena, to the extent that it organizes modes of intervention and defines devices for cultural and social regulation, as well as for didactic regulation.

In this sense, didactic communication differs from other forms of communication in that: it presents signs selected in relation to pre-defined objectives; information becomes the order of the elements of the educational system; it is a form of communication oriented towards the achievement of objectives; it is a form of communication that is different from other forms of communication in that it presents signs selected in relation to pre-defined objectives; it is a form of communication oriented towards the achievement of objectives; it is a form of communication oriented towards the achievement of objectives; it is a form of communication that is different from other forms of communication in that it presents signs selected in relation to pre-defined objectives. In this sense, didactic communication differs from other forms of communication in the following ways: it presents signs that have been selected according to previously defined objectives; information is presented as an order of elements of the educational system; it is a form of communication that aims to produce learning, which means maintaining the complexity of messages without trivialising meanings.

Didactic action and communication are complex moments that bring many variables into play within an educational project that requires the definition of a strong cultural profile of teaching professionalism. On the other hand, when we talk about heritage education, we generally mean the study-production of "mediations" capable of promoting in each visitor-user, without distinction of age and/or social and cultural status, the learning of assets, which assumes at least two senses depending on the level of learning pursued: one weak, the level of information, and the other strong, the levels of skills and understanding (Laneve, 1992) and the consolidation and internalisation of acquisitions.

Didactics and cultural mediation seek to fulfil the social responsibility of creating a greater awareness of the importance that heritage has for the community in terms of the elaboration of precise individual and collective behaviour, that is, to highlight the impact of the good as a tool for a better understanding of the cultural values involved and of the characteristics that best identify the cultural and environmental heritage of a given community, detectors of significant changes in the characteristics of the reference populations.

However, the relationship between education and heritage also raises the question of the appropriateness of educational intervention models in other places, which also

require advanced solutions capable of including the good among those components that contribute to building "cultural competences", activating decision-making processes without which it becomes unthinkable to train "culturally, interculturally, transculturally", and identifying concrete and operational tools to manage the relationship between didactics-good-culture (Nuzzaci, 2012a).

Compared to education, local goods, and resources introduce into educational action a potential that produces voluntary forms of literacy that regulate meanings and support cultural practices in a variety of ways. There is, therefore, the possibility that teaching can benefit from heritage when it makes visible the links between available pedagogical models in relation to the cultural functions that the goods assume, as integral parts of a social and didactic system that raises important questions about how object, image, word, gesture, etc. become part of educational planning not only as "available capital" but as significant practices of "making culture" in a disciplinary and interdisciplinary sense.

Understanding the cultural and environmental heritage and resources of the territory, however, requires the active elaboration of the message by the user and the possession of a set of skills that help to access the structures of cultural communication, i.e. the grammatical and syntactical rules of the languages of the heritage and their basic constituents, where by constituents we mean large configurations of meaning (figures, objects, circumstances, for example in a painting: the background, the scene, etc.) that are sufficiently distinct and circumscribable in relation to the other elements of the object or document. By syntax, we mean the interrelationship of the constituents, that is, the relationships that each element establishes with respect to the others, in a spatial and temporal whole and in a synchronic and diachronic dimension.

This implies the need for subjects to learn to use the different symbolic systems, including images, sounds, etc., that coexist as means of expression, self-expression and communication that are integral to local life (Kalantzis, Cope, & Harvey, 2003). Therefore, the fact that literacy today is changing and evolving (Unsworth, 2001; 2006), postulates the acceptance of the idea that different types of texts, as well as their ways of reading and understanding, and the creation of multimodal learning environments based on linguistic, visual and spatial codes, support acquisition processes and enhance forms of critical and multiple literacy (Albers & Harste, 2007; Andrews, 2010; Cope & Kalantzis, 2000). Therefore, bringing cultural and environmental heritage into the classroom, or vice versa, the classroom into the territory, engages students in multiple alphabetic forms (Nuzzaci, 2012) that expand texts and their meanings, allowing them to reach the semiotic understanding of different types of artefacts (paintings, ceramics, photographs, games, narratives, musical pieces, etc.) that, combined with objects of a different nature (online material, films, etc.) (Hobbs, 2006), allow students to work in multimodal forms, giving them the opportunity to produce "mestizo and multi-codified texts" that push them towards new ways of thinking and other limits of meaning (multiliteracies).

Deepening this aspect of the study leads to the extension of interpretative paradigms and teaching principles to renew the "systems of educational action" through which it seems possible to give shape to innovative textual and cultural strategies and

original communicative approaches, incorporating specialised languages within specific situational and contextual needs. In order to combine different literacies (all of which are indispensable), the citizen of the 21st century is called upon to represent knowledge, to communicate it to others, and to develop collaborative skills in alternative forms. Understanding fruition as a cultural practice to be included in school knowledge means working for the development of an epistemology of literacy (Beers, Probst, & Rief, 2007; Cope & Kalantzis, 2000; Jetton & Dole, 2004; Leu *et al.*, 2004) that engages teachers and students in activities aimed at broadening understanding of a culturally, environmentally, and linguistically diverse world. Thus, contributing to strengthening teaching through a process of "validation" of teaching procedures "programmed with goods" contributes to the development of new paradigms aimed at creating increasingly effective educational paths.

Richter (1993, p. 7), in relation to the didactic use of museums, suggests considering three variables that can make the learning of different kinds more coherent, namely: transfer, practice, and meaning. Transfer refers to the bridge that is built to bridge the gap between heritage-related and formal learning, to help students see a connection between everything they have acquired in different contexts, which must always be supported by evidence. The practice is designed to encourage students to consider and talk about their previous experience (or lack of experience) in terms of realisation before the new experience occurs (in terms of expectations) and after it has been implemented (in terms of outcomes). Meaning refers to learning in terms of more consistent variables about the reasons for use, the ways in which it is carried out, and the connections it has with personal experience.

It is therefore possible to teach how to use the goods and resources of the territory in a systematic and productive way. Familiarity with them is extremely important, and their development should never be considered as a "native gift", but as an object of learning, as well as the action of raising awareness of the good. For this reason, working with pupils at school on the reading of "objects" (natural animals, sculptures, etc.) and on any obstacles that prevent their correct decoding (symbolic, interpretative, contextual, etc.) means building "the intentionality of fruition". In this sense, the territorial fabric at the local level becomes a narrative plot, and the telling of its story can be accessible to all individuals. For this reason, the user who culturally uses the territory discovers its script and recites it. What has been said allows us to emphasise the importance of the pleasure associated with the experience of fruition, the familiarisation with the spaces and forms of the territory, and the possible cultural reinvestments in the construction of a favourable availability for the enjoyment of all the cultural and environmental heritages, especially with a view to transforming children, young people and adults from visitors-users into "consumers" of "culture(s)". Reflecting on the space of the user within the territorial space seems essential to work on a different representation of the local heritage and on its ability to contribute to the "formation" of individuals and to positively influence their cultural elaborations. This means setting an "ambitious" goal, i.e. the formation of positive attitudes towards fruition, thus making effective the freedom to enjoy local goods and resources, which must be translated into concrete educational objectives.

It is well known that attitudes are linked to aspects of the individual's personality, both because they depend on his or her previous experience and because they concern assumptions, beliefs, emotions, values, etc., and are characterised by a "tendency to act". The positive attitude towards fulfilment is linked to the value that the individual assigns to it and its place in the hierarchy of values. If the value attributed to fruition is high, it is likely that the frequency of reading the area will also be high.

In other words, in order to cultivate this positive attitude, it is necessary to use strong pedagogical skills, such as those of instructional design and evaluation, capable of creating and maintaining it constantly over time, capable of ensuring the correct use of the cultural heritage by the user and his habit of visiting it, i.e. suitable for:

- To create an affective disposition conducive to the encounter with the good;
- To make the encounter with the good positive, so that pupils develop pleasant perceptions of the good and of themselves in relation to the good;
- To show that knowing the good is useful and that great cognitive benefits can be derived from such experience;
- Meet individual needs;
- Tailor education about the good to students' interests;
- To make the cognitive effects of the good profitable;
- Consolidate and consolidate experience.

It is well known that a positive attitude becomes more positive and a negative attitude more negative when it is linked to other attitudes and other characteristics of the individual. For the same reason, a good outcome influences attitudes and has repercussions on subsequent experiences. From this, it can be concluded that attitudes are shaped by the information and experiences to which individuals are exposed and that they tend to use them in ways that reinforce pre-existing behaviours and attitudes. From this, it can be concluded that educational interventions can bring about important changes in people who already have their own attitudes or in those who do not have them at all. Applying all this again to the school, we can say that it can reinforce existing attitudes to fruition or create new ones if it uses the resources of the territory in a consciously functional way for the teaching-learning process. The territory, for its part, in addition to the specific definition of its educational action, can offer a valid contribution to the school if it transforms its discourse of action into an "educational act", the terms of identification, definition, and translation of principles into activities.

Essentially, the school can provide precise educational interventions that guarantee the creation of adequate cultural profiles that enable subjects to take a conscious interest in the territory and commit themselves responsibly to its preservation and innovation. And this is because the school is the only institution capable of offering those opportunities of access to the understanding of "cultural facts", which passes through the analysis of the perceptible manifestations and the relationships of meaning expressed by the codes with which cultural objects are constructed, as elements of the creation of reality.

To do this, it will have to identify methodological trajectories that seek to answer specific questions:

- How local goods, compared to traditional means, contribute to the creation of learning and can therefore become a dimension of learning;
- How knowledge is constructed through the different types of goods;
- What is required of the "readers" of the goods?

We can recall, by way of example, some pedagogical skills for the "effective management" of heritage teaching with a transversal value:

- *Conceptual skills* (analysing, understanding, and managing heritage learning situations)
- *Technical skills* (defining methods, processes, procedures, and techniques to make the heritage experience qualitatively appreciable);
- *Organisational and planning skills* (developing and building cultural proposals in line with the objectives of the different training segments);
- *Relational and communication skills* (linked to the teacher's ability to establish forms of partnership with local institutions).

Acquiring, building, improving, and strengthening knowledge and skills are therefore the main objectives of education, in the hope of developing culture and society through approaches to knowledge that are not exclusively disciplinary, but also and above all interdisciplinary and transdisciplinary, and through cultural and social awareness and responsibility.

2. Culture and symbolic mediation

One of the most problematic issues concerns the relationship between heritage and pedagogical methods that filter and transform messages, elements, and goods into new practices of socialisation and meaningful pedagogical actions, also with the support of new technologies that open the doors to new symbolic forms and unprecedented interpretations of the world, responsible for the proliferation of layers of reality.

The use of the term "heritage" corresponds to a broader and more integrated concept, which leads us to speak of "cultural heritage" in the plural, grouping within its numerous categories: monuments and sites (archaeological, historical, industrial, etc.), oral traditions, works of art, archives, etc. Unlike family or personal heritage, cultural heritage must be passed on as a memory of the past to future generations, who have the responsibility to identify, protect, safeguard, and enhance it, and environmental heritage must be preserved in its complex biodiversity in order to move the environment towards sustainable development.

Bearers of continuity between the past, the present, and the future, cultural and environmental heritage contribute to the creation and strengthening of social bonds through which the relationship with the local, national, and global community is realised, expressing the value of relationships, sharing, and citizenship. By virtue of their intrinsic characteristics, they possess a value of origin (often ancient), scientific (authentic), affective (bearer of emotions, feelings), symbolic (related to the present), educational (support for learning), social (bearer of identity), collective (local, regional, national, and global), etc.

The diversity of heritage and its diffusion throughout the territory has obviously led, over time, to the development of diversified teaching and mediation practices aimed at creating new forms of exchange and relationships, as well as forms of cultural appropriation capable of opening the "good" to forms of democratisation capable of transforming the community. In fact, the practices, representations, and expressions of knowledge and skills that communities, groups, and, in some cases, individuals identify as part of their "heritage" have themselves become "good".

Heritage has thus come to be understood in an "objective" and "non-objective", "tangible" and "intangible", "visible" and "invisible", "ordinary" and "extraordinary" sense: it is conceived, represented, transmitted from one generation to the next, constantly created and recreated by communities and groups in response to the environment, interaction with nature and historical conditions of existence. From the immaterial heritage, such as traditions and oral expressions, rituals, festivities, etc., to the material, such as the artistic, archaeological, scientific object, etc., one cannot help but notice how it has gradually evolved, through mediated fruition, into a more usual "social practice", characterised by a "conscientized" cultural appropriation that can lead to the acquisition of significant learning.

Culture, as well as education, in its visible and invisible forms of individual and social reception, is subject to constant transformation precisely through its "patrimony" and its "resources", which are distinguished in their different meanings (historical-anthropological, artistic, etc.) in the space and time of diffusion, in a diachronic and synchronic sense. In this way, the process of cultural democratisation also passes through the conscious realisation of the material and immaterial heritage of the various local, national, international, and transnational identity communities, inducing a segmentation of the audience and allowing people of different ages, social and cultural status, etc., a differentiated access to the cultural and environmental heritage in the anthropomorphised space. Unfortunately, however, precisely because of the generalised diffusion of mass communication techniques, what Edgar Morin (1999, p. 20) has called "media vulgarisation", which poses the historical problem of the capitalisation of cognitive democracy, this process has not always led to a qualitative fruition and to an increase in the cultural profiles of the population.

This has resulted in a kind of "half-democratisation", which has remained incomplete at times when it has not helped to clarify how inequalities have shifted and sometimes widened, when their translation has not always been uniform when it has not included other important dimensions of cultural exclusion among social differentiations. Thus, while it is true that the broadening of the social base of education has justified the use of the term "democratisation", it is also true that it has referred almost exclusively to quantitative dimensions that can only explain access to education as a good, while at the same time perpetuating other types of social inequalities, such as those in the use of goods.

This kind of democratisation in the strict sense has therefore ended up corresponding to partial or limited measures of equality, which take account of the spread of education and its egalitarian distribution, but which do not take account of

social and cultural trajectories and practices that could favour and increase the chances of academic success, such as the use of heritage. It is like saying that knowing the number of goods enjoyed by certain segments of the population and their increase does not tell us anything about the kinds of elitist or privileged use that concern some individuals and not others. The problem remains: giving everyone access to cultural heritage, which is considered a common pool and an added value of individual and collective heritage, capable of providing keys to access culture, can be a privileged way of eliminating the harmful action of those social factors that perpetuate cultural inequalities and transmit ideas related to the naturalisation of differences (Bourdieu & Passeron, 1964).

Any discourse on territorial literacy is therefore filtered through two key concepts:

- to break with cultural determinism, which sees goods as tools for appropriation and use by an elite that influences or determines social change;
- breaking down a "low-cost" social constructivism that does not essentially imply a free value of the good, in which meanings are determined by many social and cultural agents.

For this to happen, however, it is necessary to introduce an idea of "authentic democratisation" that can uphold the principles of freedom, justice and equality, and identify specific strategies of access to the educational path that act as links for sustainable acquisition. In this sense, allowing "diffused" access to cultural goods seems to be a constitutionally weak democratisation of the massive diffusion of cultural objects/non-objects, which consequently leads to their unproductive use, or to the lack of recognition of the value of their material and immaterial creation, which causes the goods to lose their concrete meaning of mediation within the same culture, shattering the sense of an education of all and for all.

If it is true that the educational process establishes links between social, political, cultural, and ideological discourses, and that those who can benefit from them can count on valuable linguistic and cultural skills that open up access to legitimate forms of "capital" that shape the identity position of the subjects, it is also true that these dominant discourses generally end up excluding those social groups (reserve populations) that do not possess forms of adequate knowledge. These groups are thus distanced from all those literacy practices which, even if promoted within specific educational contexts, could bring them closer to precise symbolic and material apparatuses. For this reason, education plays a central role, and out-of-school resources need to be used consciously and effectively by the school if they are to be transformed into valuable means of forming real skills in the subjects (Heller & Martin-Jones, 2001).

This helps to ensure that education is detached from the traditional school experience, favouring alternative but complementary experiences to the classroom (still dominated by verbalism), which we could define in a broad sense as "pluri and inter code", where the empirical confrontation with the use of "signs" to learn is able to provide a significantly deeper, richer and free of cultural limits "environmental" education, where the multiplicity of resources increases the potential for learning and enjoyment of goods and resources in terms of:

- teaching transposition processes;

- situations and contexts;
- types and degrees of competence.

In essence, it is a question of supporting the construction and acquisition of new tools for cultural action, which cannot ignore the need to protect and use cultural and natural heritage as resources for the human development of the territory and the profiles of the population, and which make use of strong didactic mediation. It is based on the idea that knowledge of cultural and environmental heritage can strengthen man's bond with the environment and the context in which he lives, while at the same time helping him in critical situations to cope with "loss", which is not only material but also cognitive and identity, becoming a tool to support and foster resilience. In this sense, a pedagogy of "multi-literacies" and of "education for all" is expressed, which looks towards democratically open forms of education, aimed at local development, which bring the teaching of goods back into new structures of judgement and evaluation, new ideas and values, for a more adequate management of reality, which guarantees the integrated development of nature and culture, history and popular traditions, human well-being and the protection of the territory.

3. The city as an alphabetic space

The importance of cultural heritage is therefore reflected in the controversy in favour of opening up the school institution to social and environmental realities, which sees the school as capable of identifying a series of changing needs and meeting them by combining the available resources in the best possible way.

This brings into play the characteristics of its decision-making, which consist in its capacity for diagnosis, synthesis and innovation, and which enable it to see itself as an active subject in a dynamic system, playing a central role in an "integrated educational system" (Frabboni & Guerra, 1991; Frabboni, Pagliarini & Tassinari, 1990), which tends to present itself as a complex and differentiated systemic structure within which different institutions and agencies operate within the territory.

It follows that the various cultural agencies can have a positive impact on the definition of the cultural profiles of the population, supporting education in the construction of increasingly rich and articulated training courses and proposals, calibrated to the subjects that fall within a coordinated and coherent common project design. This means differentiating approaches to the learning of goods by finding solutions that can bring the acquisition process back into a unified framework that involves teachers, students, experts in the field, and the local population.

The fact that the dominant models of didactics of cultural heritage in Italy are still oriented towards the elaboration of cultural proposals aimed at a high homogeneity of users, with the consequence that learning paths are linked to linear approaches, lead to pedagogical research to try to respond to the scientific observation that different users learn in different ways within different cognitive universes and that any generalisation or simplification in educational approaches leads to the uselessness of cultural experiences. On the other hand, it is necessary to try to identify an articulated set of

intervention models for the acquisition of appropriate cognitive, strategic, and linguistic skills, etc. (Nuzzaci, 2011; 2012b).

It is, therefore, a question of redefining a relationship of inter-institutional alliances and cooperation with training, to activate "co-educational spaces" aimed at strengthening a recognised and recognisable "culture of cooperation", capable of bringing the different professions into dialogue in order to improve educational practices and support the effectiveness of interventions. These choices are aimed at giving coherence to educational actions by orienting them towards forms of "co-design" which, initiated inside and outside school contexts, can try to restore to education the confidence to be able to positively influence the repertoire of skills of individuals, also by increasing the number and type of experiences. This is based on the concept of active partnership.

The "partnership network" would thus help to organise the internal and external "disorder" of a territory, particularly one characterised by a high level of fragility, by enabling the various institutions, groups, and individuals to work together, since they can no longer do so alone in the face of the enormous internal (student flows, their origins, etc.) and external changes. This presupposes the creation of an education system that abandons an excessively centralised cultural management in order to take into account the expectations and aspirations of the communities, becoming an "integrated system" in the mobilisation of the resources of the territory with a view to "local governance". This direction marks the transition from a "pluri" to a "multi" educational model, in which individuals, groups, and institutions are able to coexist and collaborate, with promising fruitful transplants between different cultures (professional and non-professional). However, for this idea of active partnership to take hold, it is necessary to be able to count on teaching that can be said to be "strategically integrated", i.e. capable of stimulating the skills and motivation of individuals, facilitating a continuous process of implementation of the set of skills, giving meaning and continuity to learning experiences, without which they would be dispersed and fragmented.

4. Cultural and environmental heritage: tools for individual and community resilience

From what has been said so far, the city and the territory become educational spaces aimed at strengthening the population's repertoire of skills in all their multiple forms (demological, artistic, historical, etc.) and meanings (individual and social), and are transformed, as a result of educational mediation, accessible and interpretable by the whole community (without exclusion) and by the different categories of users (school audiences, households, etc.).

The prerequisite for enlargement is therefore the implementation of "strong" methodological choices that consider the specific needs of users, concrete opportunities, and skills that can be exploited through the tools of cultural planning, which requires the establishment of an interinstitutional dialogue.

In this sense, the "case" of the city of L'Aquila becomes an emblematic example.

The seismic event of 2009 that struck the city has caused a real "existential displacement" of individuals, which has partly "disfigured" the personal, cultural, and

social heritage of the community, whose identity needs to be "refounded" and, in order to be properly interpreted, requires appropriate educational tools to enable individuals to decipher signs and symbols (see Figure 1 and 2) in order to reinterpret a wounded territory, starting from a multifocal and interdisciplinary teaching perspective. The cultural and social characteristics of the fabric of L'Aquila, as well as those of production and research, must tend to promote educational proposals that can have a positive impact on the perception of individuals and the community, transforming educational planning in the field of heritage into participatory co-planning, I mean the latter as a strategy for overcoming difficulties and therefore a concrete tool for resilience.

Figure 1: Simbolo
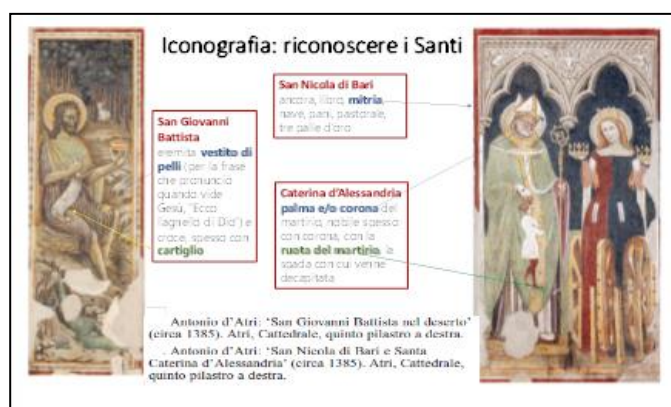
Figure 2: Esempio di decodifica (Nuzzaci, 2021)

Here we recall the ability of the subjects to become "active on the territory" in all those initiatives such as the production of performances, guided tours, festivals, etc., in a more general enhancement of territorial resources that makes the city provide a new quality of social life and individual and community well-being, tending to evolve towards a state of dynamic balance that preserves its functionality (Nuzzaci, 2021).

In a context such as that of L'Aquila, where the difficulty after the earthquake is to re-establish a link between cultures and individuals, school education on local resources becomes central in order to be able to identify "for, with and through" the territory coping strategies that define the process of adaptation to stressful situations and collective and individual "sense of loss", as well as the analysis and evaluation (appraisal) of complex situations (even in the presence of strong emotional stress). It is a functional strategy for the recovery of one's own identity segments that can mitigate and reduce the stressful scope of events, using the "precious treasure of local memories" as a further opportunity to reaffirm the strategic nature of the collective, individual, and interinstitutional value of local culture(s), without losing the global horizon, and to create real "identity anchors". Resilience, based on the conscious and responsible use of citizens, is one of the most appropriate management spaces to meet the needs of the population and allow the development of the "capacities" of the territory. It can also be seen as an opportunity to rebuild relationships between people, based above all on trust and mutual help.

Didactic mediation, linked to the local cultural and environmental heritage, therefore supports above all the social dimension of resilience (social support, such as the inclusion of the individual in a social network, the perception of the climate, and the

willingness to cooperate) and confidence and a sense of adequacy in dealing with complex situations, even in the presence of emotions related to the stress experienced. Educating for the perception of the origin of problems and the impact of one's actions in dealing with them, especially in more vulnerable communities that need to develop resilience skills, is the main objective of a city like L'Aquila, which should not only focus on a complex technical system that excludes the human being, since the physical design of the city and its economic structures are secondary to their relationship with the natural environment and with the values of the human community (Mumford, 1961). The resilience of cities shows that when catastrophic events destroy built structures, social structures can sometimes remain strong, because it is the human, cultural, and social qualities that make cities resilient over time.

The learning and resilience capacities of human society cannot therefore be forgotten or put aside. Working and cooperating in partnership increases the possibility for a "vulnerable territory" to develop a broad and shared, but never "local", knowledge, and to re-evaluate a specific culture, protecting it from homologation, without rendering it incapable of intercultural confrontation and dialogue, capable of relocating and projecting itself, with the result of the specificity of its history and tradition, towards a better future.

This recalls the concept of "re-founding cultural and environmental belonging", which implies the reconstruction of a cultural and social fabric of a given community, with a positive impact on its identity dimension (local, physical, cultural, historical, etc.), helping to rebuild adequate relational environments and to acquire a greater awareness of the value and importance of history, of the great artistic, archaeological, etc. expressions that characterise a given territory, and focusing on "sustainable" governance and trust between actors.

Deeply rooted in our collective consciousness, such a "refoundation" must be possible within the constraints of a finite ecosphere governed by the ideals of change and renewal. It is precisely because cultural and environmental heritage, especially in a context of vulnerability, is both identity and relationship, that it can promote a type of fruition that allows it to be inseparable from the community to which it belongs and to be lived as a constitutive element of "L'Aquila and non-L'Aquila citizenship".

The cultural heritage of L'Aquila (squares, museums, churches, etc.). The cultural heritage of L'Aquila (squares, museums, churches, etc.), as part of the Abruzzo identity, can be said to be a point of intersection between the past and the present, remaining a borderland on which the processes of re-foundation itself are built; it must therefore be said that the specificity of L'Aquila's heritage at the local level is characterised by the resolution of the continuity between asset and context, and by the necessary processes of revitalisation of the city and territorialisation of cultural policies, with which the models of a modern cultural proposal are realised, which must necessarily be conceived as a network, i.e. As a resilient system of action, with strategies that favour an adapted systemic approach capable of renewing projects in terms of dynamics and practices.

By promoting such an approach, which helps to federate risks, these strategies provide 'fertile ground' for solutions and opportunities to identify desirable trajectories.

Utilisation is, therefore, a long-term challenge to improve the conditions of the territory's attractiveness and quality of life. Improving the understanding of the territory by the citizens who live there means protecting its functioning, giving visibility to the various actors (citizens, associations, etc.), and putting it on a secure path. This reassuring horizon can help to generate a positive and sustainable dynamic and to anticipate and limit human, environmental, and cultural damage so that socio-economic life can be restored as quickly as possible. More generally, the resilience strategy must involve the various actors and, by virtue of its transversal nature, give rise to a collective process that can be useful both "during the crisis" (spontaneous solidarity, good coordination) and in the long term (educational planning), so as to enable the inhabitants of a territory, especially children, to take part in a learning process that makes use of territorial resources in order to move forward together, fostering a cultural heritage that anticipates crises and post-disaster recovery. In this sense, education on environmental and natural assets can be interpreted as a source of resilience to be drawn on in the event of a disaster, when it is necessary to quickly resume the functioning of the territory. The activation of actions of "memory of the territory" and the identification and sustainable management of common goods (natural resources, etc.) is an excellent strategy of systemic resilience, proportional to the self-organisation of the system itself.

The development of approaches to resilience that focus on complex socio-ecological systems attempts to reconcile the physical and social dimensions of this concept with the cultural and environmental dimensions, in the idea of education for sustainable development, which includes consideration of the environment and the quality of life of individuals in terms of local and social development.

5. L'Aquila is an open city and a decentralised classroom of the territory

When disasters such as earthquakes occur, reference is made to the lost identity(s) based on human, material, emotional, social, and cognitive losses. The expression "razed to the ground" refers to the collapse of churches, buildings, etc., which after a disaster suffer extensive damage to the "individual and collective heritage" of a city, which is severely damaged in its material and immaterial expressions, but also in its human (psychological, social, etc.).

The case of L'Aquila illustrates how the political, cultural, and economic recovery of the city after the earthquake required a rethinking of the historical, cultural, and social context.

We can then ask ourselves whether it is important to "read the signs of a city" that has been tormented and marked in history by earthquakes of high intensity (such as that of 2 February 1703, the day of Candlemas, which had an estimated magnitude of 6.7 on the Richter scale and caused devastation and the deaths of around 6,000 people) (Fig. 3) and to consider it didactically significant in terms of the experience it represents.

Figure 3: Great Candlemas Earthquake, in the L'Aquila area, February 1703

The disasters in the area of L'Aquila have led, over time, to the destruction and rebuilding/reconstruction of the material heritage of great cultural value, such as the church of San Bernardino (only the choir, the façade and the side walls remain), the cathedral of San Massimo, the church of San Francesco, and the immaterial heritage of great local interest (stories, testimonies, etc.), leaving the city changed and renewed at the same time.

The earthquake of 2009 brought with it a sense of "disorientation" that affected individuals, but it certainly did not "destroy" the sense of cultural and social identity that is inherent to the community that inhabits the territory and its history, which has been shaped over a long period of time by a system of exchanges and influences generated by the circulation of people, objects, ideas, and works.

The risks associated with natural disasters and their consequences demonstrate the vulnerability of man and the territory in which he lives, threatening not only his existence but also the cultural and environmental heritage and, with it, the historical memory and proxemic experience on which identity(s) are built. The destruction and impracticability of a territory, in addition to causing serious damage to people's lives, jeopardises the security of the heritage and cultural references of future generations, with negative effects on the perception of individuals, which could be countered precisely by using education to "reconstruct memory and rebuild cultural and social identity". Interpreting "territorial spaces" as decentralised classrooms on the territory, rich in "knowledge" and "alphabets", leads us to consider heritage (Barthel, 1996; Bell *et al.*, 2009; Nuzzaci, 2018; Worthing & Bond, 2008; Wan *et al.*, 2013; Suh, 2002; Adams, & Marshall, 1996; Armenta & Hunt, 2009; Armenta *et al.*, 2011) not as 'passive objects' exposed to potential harm, but as elements that play an important role in reducing the emotional impact of disasters and personal and social hardships on life and livelihoods at all levels (economic, social, cultural) before, during and after the disaster. For the Municipality of L'Aquila, therefore, safeguarding the knowledge of this individual and collective heritage becomes central to the socio-cultural and economic development of the territory, both from the point of view of attractiveness and identity, but even more from the point of view of strengthening the socio-cultural profile of the population, with obvious repercussions on the education and well-being of the school and the local community.

Conflict of Interest Statement

The author declares no conflicts of interest.

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