

# Rewriting Architecture: Methodological Principles for Architectural Heritage Reconstruction

Domenico Chizzoniti<sup>1</sup>, Flavio Menici<sup>1</sup>

<sup>1</sup>Architecture, Built Environment and Construction Engineering Department, Politecnico di Milano, Italy

**ABSTRACT:** The study here displayed deals with the relationship between project and landscape through the technique of rewriting in contexts and conditions of emergency where war events compromise and mutilate the architectural heritage. In particular, the rewriting process is here identified as a generative technique capable to convert a mutilated structure, not efficiently recoverable with conservation and restoration techniques, into a general syntagmatic element or into a group of syntagmatic elements ascribable to the original one through a transformation process of the landscape and natural environment. The architecture of the collapsed cities damaged by the war represents a preferential experimental field. That situation leads to reflect not only on the generative conditions of the urban structure's elements, but it is also fundamental to understand the idea beneath them, working in continuity with the transformation of its physical structure. In the production of the city's forms, the element that intervenes in the philosophical and aesthetic field in the creation process is action that balances the creative gesture between what was and gives it back coherently to what will be, in its physical substance and in its inclination to transform itself in something else, through the fundamental recognition of an existing structure, formally composed even if compromised. In other words, this rewriting process entails the recognition of the current architectural heritage in order to assume it critically, trying to give back the invariant elements that characterized the permanence as an incorruptible factor of continuity in time. A tangible example of application concerns some areas subjected to war conflicts, which have caused a huge damage to the architectural heritage of cities. The developing of a critic reconstruction methodology in these contexts represents a fundamental need for the safeguard of the architectural heritage and cultural identity of populations involved in war conflicts.

**KEYWORDS:** Cultural heritage, architectural reconstruction, critical urban transformation

## 1. INTRODUCTION TO THE REWRITING PRINCIPLES

The aim of this paper is to analyze some reconstruction techniques starting from several procedures experimentally assumed in the literary field when, for example, the rewriting work:

consists to find an operative solution to the never-ending problem of the relationship between the historical and universal significance of literary texts, their functional belongings to a precise communication system and, at the same time, to a more generic system of esthetic values (translated by the author, Ceserani 1990, 109-110).

This investigation attempts to transfer in the architectural field not the literary techniques, but the experimental procedures engaged in the rewriting modalities which release the microcosm of linguistic discard otherwise neglected and abandoned. These procedures strongly attribute the sense of an ideological choice in each physical detail, for an historical transformation of an esthetic and literary image. In architecture, rather than in literary field, the rewriting process means not to recombine but to recompose the semantic structures recognizable as invariants of the general structure of the city.

The rewriting process is not the possibility to deconstruct and recombine the language's elements of the literature, but to recombine already established sequences of elements, provided with a strong identity, which are extracted from the original context and inserted in new narrative mechanisms. These sequences have to be mixed with the original elements to create new semantics structures. The procedure that links architecture to literature gets some elements of a defined order from an hypotext, through a dialectic progression with a critic reworked version of the invariants, both from literature and architecture, from which extracts nourishment its will of semantic transformation related more to reinvention than to the creation of something new. The Encyclopedia Treccani gives a more generic interpretation of the rewriting process. It is described as a

fundamental process of generative grammar that converts a general syntagmatic element in to another element or group of syntagmatic elements ascribable to the previous one, according to specific formulas, called rewriting processes (translated by the author, Treccani 2018).

In the following paragraphs, we will try to determinate which are these passages in the literary field.

The concept of *transtextuality*, related to rewriting process, belongs to a more extended relation set as a codex's image with a script overlapped onto another one previously grasped (palimpsest), in other words, the "literary transcendence of a text" defined as "everything that connects the text in a manifest or hidden way, to other texts" (Genette 1997, 5). These definitions are theoretically valid also for architecture when the image of a structure with an essential and inherent character of inclination to be

reproduced elsewhere, undermines a strong authority in the literary field and overcomes the romantic idea of work's originality in the architectural one: it is not related to "bricolage" or "writing quotations", rather than the necessity included in some situations where "making the new with the old should have the advantage to create more complex and engaging objects, reintroducing also the ancient work into a new network of sense" (Genette 1997).

It is easy to grasp that in this parallelism the object of this analysis is not a single text (or the single architectural episode) taken in its uniqueness and autonomy, but is the architext, the literary of literature (the architectural of architecture) that is its transcendence. This last term is conceived in its etymological meaning, where "transcending" means to overstep a limit, overcome an enclosure and thus inserting itself in a new network of relations. On the other hand the nature of intertextual relationships was already anticipated by Julia Kristeva (*Théorie d'ensemble, Problèmes de la structuration du texte*) who suggests that, starting from a single text, could be normal that a second text takes some characteristics of the first one creating an allusion, a parody or a true redraft of other authors' works, intended as a creative process (Kristeva, 1968). It is indeed impossible that a text is drafted without considering all the previous works. A system of visible connections links all the texts written the same network.

That goes beyond the simple similarities and habits that combine the texts belonging to the same literary category. The transtextually techniques assume different forms: intertextuality, actual presence of a text inside another one (citation, plagiarism or allusion); metatextuality, a reflexive critic relation that a text has with another one; architextuality the relation between two texts that have the same common character (literary category, subjects, etc.); paratext, the relation between a text with others belonging to the same textual periphery (titles, other author's opinions, etc.); , the relation that inserts a text into another one but not as a comment or note. The most interesting relation that helps us to define the rewriting process' operative methods is the hypertextuality, that defines the relationship between text B and text A, where B represents "the second level text" that derives directly from A through analytical-interpretative processes. The hipertextual practices that determine the realization of a text B starting from A can be divided into two categories: transformation and imitation (Genette 1997). This study does not take in consideration the imitation techniques (parody, ludic transformations, etc.), focusing its attention on the transformation process, also called transportation, mainly related to an interpretative approach of the rewriting process. The interpretation takes place through a formal typological transposition of the text, such as the literary translation, or a thematic one, that adulterates the structure of the text. The formal transposition modifies the meaning of the text only as an indirect consequence, rather than the thematic transportation, which interprets the text following the author's ideological intentions (Genette 1997).

The linguist and critic Roland Barthes developed a furthermore reflection on the rewriting processes' application techniques in his essay entitled *L'activité structuraliste*, in which analyzes the operative methods of the intertextual practices through the main characters of the structuralism with the aim to define an analytical structure that can describe all the existing texts. The structuralist method consists in a deconstruction and reconstruction of the elements that compose a specific object to determine a new comprehension of its generative principles. The introduction of this activity inside the literary text consists in a segmentation process of the original one into units endowed with meaning called *lessie* (Barthes 1981), capable to create relations with other texts. In a second phase, their syntactic reconfiguration generates new texts and significations, different from the original one. These principles lead us to understand how the intertextual practice acts within the rewriting processes, starting from the decomposition of the text into units of meaning and concluding with a creation of a second text that reorganizes those units in a new way.

## 2. CRITICAL READING IN ARCHITECTURE

At this point is important to introduce an important distinction between a "writable" and a "readable" text. The first term describes a category of literary texts capable to stimulate the reader towards an interpretation process of the intertextual relationships hosted by the text itself. A readable text is characterized by an absence of these relationships and for this reason is not able to create other significances different from the original one, making the interpretation process impossible for the reader (Barthes 1981). Starting from these considerations is possible to suppose an existence of a relationship between an interpretative lecture of a literary work and its rewriting methodology. We can assume that reading a text involves intertextual relations. Therefore, it can be related to a rewriting process, as it recreates the original text through its interpretation by the reader (Rebei 2004). Following an analogical process, the first phase of the rewriting techniques in the reconstruction of an architectural object characterized by a critical reading of its own constituent elements.

The analysis of the "Casa del Fascio" conducted by Peter Eisenman in his essay *Giuseppe Terragni: transformations, decompositions, critiques* gives an emblematic example of critical reading in the architectural field. The cognitive survey developed by the American architect is deeply different from the conventional analytical approach that sees the architecture in its historical context. Instead, the analytical framework used by Eisenman distances the architectural object from this methodological approach in order to question the principles that characterize its formal construction through an interpretation process (Eisenman 2003). The Eisenman's critical analysis can be reassumed as an

architectural transposition because it went through specific ideological principles represented by the desire to eradicate the architectural project from an anthropocentric vision, typically of the Renaissance, where the buildings are conceived as “extensions of the creative subject and mirrors of self-conception” (Eisenman 2003, 23). This analytical approach questions the traditional relation between the creating subject and the architectural work through the introduction of an alternative methodology of transformational narrative that adulterates the comprehension of the building, moving the attention to the principles that regulate the formal transformations’ processes. Moreover, these processes must be conceived as critical in the sense that the traces of the process are seen as elements that undermine the traditional formal interpretation of these processes and their derivation from functional concerns (Eisenman 2003).

The application of this analytical procedure is mainly based on decomposition and reconfiguration processes of the primary geometries that describe the constitutive elements of the architecture. The relation between these geometries and the architectural elements constituted the primary configuration of the formal system of architecture, which is converted in a final configuration through a transformation process based on the fundamental operation of geometry such as subtraction, addition, symmetry, rotation, and translation.

Overlapping of the different phases of this formal transformation leaves recognizable residuals in the architectural body; these residuals must be interpreted as the evidence of the transformation processes. Retracing these residuals Eisenman created a critic narration of the architectural formal elements that constitute form, space and typological structure of the “Casa del Fascio”.

In this sense, the architect is no longer a composer of given codes, an independent agent manipulating conventional tactics, but rather someone engaged in an intertextual material such as these residues (Eisenman 2003, 29).

Eisenman attributes this ability to create intertextual relationships to the residues of the formal transformation processes. The narration of these traces shows “a range of textual possibilities conventionally obscured by the observer’s precepts” (Eisenman 2003). In other words, the critical narration of these transformation procedures inspires infinite interpretations of the formal construction process of Terragni’s building.

We have seen how the critical textual reading of the “Casa del Fascio” developed by Eisenman provides an interpretation of architectural object through a critical lecture of the traces left by the transformation process. Due to these observations, the trace can be identified as the essential element that has to be considered during an analytical reading of the formal characters of architecture. We have to recognize that this type of reading does not represent an example of architectural rewriting but illustrates a cognitive approach for a formal pre-comprehension of architecture. For this reason, the next paragraphs will deeply analyze the role of the trace inside the project, trying to investigate specifically the relationship between trace and architecture, conceived as the result of a stratification of historical memory.

### 3. TRACE AND MEMORY

This analysis does not refer to the phenomenological dimension of the trace in architecture, identifiable with a building’s fragment or ruin, but analyzes the trace starting from its meaning of sign. The idea of trace adopted by this paper expresses the way in which the passing of events leaves a mark in the environment in which they operate. It is, therefore, something that speaks in place of an absence. This definition of the trace as an expression of an absence leads us back to the theoretical work of Peter Eisenman:

One of Jacques Derrida’s most incisive thesis in *Of Grammatology* is that it is possible another form of memory, a memory that no longer concerns fragments or representations or abstractions, but something that he defines as a trace. The trace is the presence of an absence (Eisenman 2005, 40).

According to Jacques Derrida, “there cannot be a representational object, neither representable reality” (Eisenman 2014, 269), in other words, reality cannot be conceived as a set of images or isolated presences, but as a system of *differences*. With *difference* Derrida describes the impossibility to isolate a single object as *presence* without taking into consideration its boundary conditions, especially without considering the aspects linked to its memory. According to Eisenman when architecture is conceived itself as a system of differences, the trace becomes its visual expression, which records a movement that leads us to read the present object as a system of relations with other previous or subsequent movements (Eisenman 2014). Consequently, whether we refer to the landscape or to a single architectural object, the trace, understood as the presence of an absence, takes on the role of representative element of memory. What is then the generative process that binds trace with memory?

As you know I’m working on an hypothesis concerning the fact that our psychic mechanism was formed by a stratification process; the material present in the form of mnemonic traces is from time to time subjected to a new arrangement in accordance with recent events, as well as rewriting a work. What is essentially new in my theory is that memory is not present in a unique form but in multiple forms and that it is codified in different types of signs (translated by the author).

This letter by Freud to his friend Wilhelm Fliess clearly expresses how the concept of memory changes over time through a rewriting process of its traces according to recent experiences. In other words,

memory constitutes that device like the idea of a written text reconfigurable by the action of the present, in which the metaphor of writing takes possession of the problem of the psychic apparatus in its structure and of the psychic text in its plot (Derrida 1967). In this reconfiguration process, the traces symbolize the intertextual material that allows the creation of a link between the perceived reality and the baggage of past experiences. Starting from an article by Freud about the removal process of traces within the memory, Derrida describes the rewriting procedures as a replacement action.

There is no translation, or system of translations when a permanent code does not allow to replace or transform the meanings. Retaining the same meaning always present despite the absence of some definite signifier. (...) The radical possibility of substitution would, therefore, be implied by the pair of significance/signifier concepts, hence by the concept of sign itself (translated. by the author, Derrida 1967, 271).

Rewriting the trace as a sign of an absence is possible only through a substitution of the absence with another element or sign that modifies its signifier without changing its significance. The rewriting operation involves the creation of a second text starting from a previous one through a process of replacing the traces, changing the set of signs that characterize the main text (hypotext) without altering its structure. We should say that the trace is the element that allows the reconfiguration of the past within the palimpsest of the present. When we refer to the trace in the architectural field we won't talk about processes of reconstruction or reconfiguration but about architectural rewriting.

#### **4. THE ROLE OF TRACES IN ARCHITECTURAL RECONSTRUCTION**

The acceleration of socio-political and technological changes in our society, together with the precarious condition in which the architecture of the city is concerned, offers the necessary resources to reflect on the design actions that can be adopted to revitalize the architectural heritage (Canella 1998). In the architectural reconstruction, when prevails a conservative approach, the design intervention is limited only to those minimum precautions to prevent degradation. However, when the criterion of revitalization prevails, it is legitimate to ask whether the restoration intervention can be reconducted to a prescribed set of rules that have to be followed during the drafting and the evaluation phase of the project. These rules have the task to define the ways in which the project of the new dialogue with the persistence because the dialogue between the new and the old is to be considered indispensable since very often to conserve it is necessary to invent, transform and reallocate enough to prevent degradation (Canella 2004). Therefore, in order to develop a reconstruction process it is necessary to reflect on the relationship between invention and memory, especially during the process of formal construction of the new architecture's elements. The architectural project, when conceived as an invention coming from the catalogue of tradition, proves its validity when

it seeks out its own form of contextual awareness, stepping back from that sort of linguistic atopia pursued by so much of international architecture in the race for globalization of economy and of information (Canella 1998, 11).

Reconstructing architecture means thus to experiment, through a creative process, a more significant valorization that aims to complete the architectural heritage and to transpose the formal characters into the esthetic and functional standards that the society evolution requires. According to Ernesto Nathan Rogers, the creative process which describe the construction of form in architecture comes from an history interpretation, made by the artist, which is the result of his own view on the historical context.

The creative operation is influenced by two actions of memory, or rather by the dialectic relationship of two opposite tensions: the first action addresses the past, draws conscious or subconscious food from the experiences already consummated to create new ones (translated by the author, Rogers 2006, 73).

The second action mentioned by Rogers refers to the role of the monument, which reminds us that it is essential to create, through our works, a synthesis of the era in which we live just like those that preceded us (Rogers 1961). These statements by Rogers underline how the invention of the new is the result of a dialogue between the memory of past actions and the necessity to represent our reality through architectural forms.

The present work serves as the intermediary between the past and the future; it is not a moment of pause but the obligatory point of passage in history from yesterday to tomorrow (translated by the author, Rogers 1961, 74).

Therefore, memory plays a fundamental role in defining the architectural form, as a necessary but not sufficient condition for artistic invention. In fact, the invention, like any creative process, causes other phenomena related to the individual action of the artist and to his way of interpreting reality.

For these reasons the principles that regulate the construction processes of architectural memory can be compared, even if with due caution, to those identified by Freud for the construction of psychic memory. Previously we have seen how the trace, sign of previous experience, represents the primary element that characterizes the structure of the psychic apparatus. Similarly, architecture as a material expression of the historical memory of a community is composed by a process of stratification of the traces, where "trace" no longer refers to the sign left by experience but to that left from the processes of physical transformation of the landscape.

The architectural traces are subjected to a rewriting process of the constitutive characters of the form in accordance with socio-economic changes, as happens in the psychic mechanism. This process, analogous to the writing of the psychic text, takes place by substitution, where the absence is filled by the architectural project. Furthermore, the fundamental operations during the procedure of traces substitution should not be limited in recognizing the existing formal relationship within the pre-existence environment. Developing new architectural elements should be directed towards the creation of different relational systems, due to the urgent rise of new conditions based on economic-social changes that imply the evolution of forms (Rogers 1958).

Following this reasoning, the trace can be described as the indispensable intertextual material that can be used to develop a project that can combine invention and tradition through an interpretative procedure of architectural settlements.

## 5. A POSSIBLE METHODOLOGICAL APPROACH

The analytical procedures that characterize the architectural rewriting techniques of a mutilated or damaged architecture should not be limited to an analysis of formal transformation processes, but they have to provide a methodology to interpret the traces that compose the architectural memory into the reconstruction project. When the city's architecture is in a precarious condition due to the destruction brought by war, it becomes necessary to reflect not only on the formal reasons of architecture but also on the generative conditions of its structure, such as history, context, culture, etc.

Because of these observations, the application procedures of the architectural rewriting will be divided into three phases: the first will focus on the study of the signification process between the cultural context of the architecture and its formal characteristics. The second phase will be characterized by the application of a critical reading to identify the traces left by the transformation process. In the last one we will try to develop an interpretation of the traces according to the architectural signs left by the process of signification previously analyzed.

An in-depth study of the architectural and cultural context that encloses the object of rewriting techniques creates the first phase of the architectural rewriting, in which there will be studied the generative conditions of architectural and urban structure starting from an analysis of the historical, social and cultural stratification processes. This analysis considers the final structure of the architectural object as the result of a signs' stratification that constitutes the general syntagmatic element of architecture. These signs are meant as a consequence of signification processes where the signifier is the formal element of architecture, while the significance represents the conceptual reasons of the form influenced by the cultural context (Barthes 1975). The analysis of these signs aims to produce a comprehension of the relations between form and its ideological principles and the way in which these relationships are translated into architecture. The analytical process of the syntagma takes place only through a decomposition of its components:

The syntagma is a combination of signs that has as support the extension; in the articulated language this extension is linear and irreversible (...) each term here is indebted for its value to its opposition to what precedes and to what follows it; in the chains of words the terms are literary grouped in *presentia*; the analytical activity applicable to the syntagma is the decomposition (translated by the author, Barthes 1975, 53).

The statement expressed by Barthes suggests a decomposition process of the general syntagma in different groups of signs in order to analyze each single signification process between the formal elements of architecture and their ideological reasons. This process can be articulated in three different linear phases linked to each other. The first group of signs identifies the relationships between the pattern of the city's settlements, imposed by social, political and religious needs and the urban structure. The second group of signs gathers the relationships between the group of signs previously analyzed and the architectural structure. Finally, the third group will include the signs deriving from the relationship between the concatenations of the signification processes analyzed in the first two phases and the formal characters of architecture.

Through a study of these groups of traces, is possible to define the invariant elements within the formal transformation, concerning both the urban structure and the architectural one. Therefore, these architectural invariants are the consequences of the influence employed by the social, political and cultural context on the formal character of architecture.

The second phase of the architectural rewriting identifies the typological and figurative character of architecture that comes from a stratification of traces left by the formal transformation processes. This stratification constitutes a syntagmatic element, not more general but specifically related to the analyzed architecture, where the signification processes are composed by the relations between primary geometric figures and their spatial characteristics such as symmetry and asymmetry, rotation and stasis, full and empty, line and plane, addition and subtraction (Eisenman 2003).

Also, in this case, the analytical procedure takes place through a decomposition of the specific syntagmatic element in subgroups of signs in which the processes of formal transformation of the constitutive elements of architecture are analyzed through plans, sections, elevations and in its volumetric conformation. In each subgroup, the transformation processes of the primary geometric elements are linked together in a linear manner as it happens for the analysis of the general syntagma.

The stratification of these signs in the final shape of the architecture will constitute the traces of the formal transformation processes. Through an in-depth study of this material it is possible to identify the elements that can be defined as formal variables of architecture.

The rewriting principles previously analyzed in the literary field (metatextuality, architextuality, transtextuality, intertextuality, etc.), assemble an interpretative system that can be adopted to describe how the variables and invariants should be interpreted to build the constitutive elements of architecture. Following this interpretative system, the shape of the new architecture will be the result of a transposition procedure of the architectural and urban settlements into the new architectural object, which substitutes the traces that compose both invariant and variable elements. As happens in the literary field, the architectural transposition creates a second structure that is strictly linked to the original one, with the same common characters (typology, urban settlement, etc.), but with different figurative ones according to the evolution of forms that the changes of our society require. In other words, the architectural reconstruction project will be conceived as a palimpsest, where the collapsed or compromised section of the building is substituted with a new set of elements, which belongs to the same formal and structural reasons that characterized the previous architecture (Fig. 1-3). This interpretative procedure can be summarized as a reconfiguration process of a classical set of elements. Even if they do not adulterate the main structure of the text, they propose an architectural translation that is still significant today (Canella 2003).

## **6. CONCLUSIONS: A CRITICAL TEXTUAL RECONSTRUCTION**

Placing the architectural project in continuity with the signs left by historical stratifications we want to demonstrate that a process of urban reconstruction can be conducted without losing the fundamental characteristics of the architectural heritage. This design methodological approach, due to its interpretative nature, does not preclude the possibility of a renewal of both the language and the architectural system. Instead, it can help to develop a reconstruction process in which the preservation and renovation of the building heritage coexist in a two-way relationship.

Obviously, this paper does not pretend to provide a method capable to solve all the problems related to the formal and structural construction processes of architecture in post-war reconstruction contexts. The paper deals with this issue by a critical point of view: it questions the methodologies of reconstruction up to now adopted, as in the case of Beirut where a policy of liberalization of the real estate market during reconstruction has favored a process of westernization of the city, distorting its architectural and urban characteristics. As for Beirut, we can take in consideration many other cities, such as Berlin, Warsaw, Dresden, etc. where the post-war reconstruction has caused an adulteration of the typical characters of the city with the consequent loss of its historic and social identity.

The methodology described attempts to open a debate on architectural reconstruction starting from the generative aspects of the architecture, underlining how they play a central role in the reconstruction of a social system in which cultural identity has been deliberately destroyed. We can conclude that the architectural rewriting technique in post-war contexts induces to a critical textual reconstruction process, where the terms textual and critical are used to underline how the constituent elements of the new architecture are the result of an interpretation of the signs' stratification left by the formal transformation processes that characterize both architecture and context.



**Figure 1:** The reconstruction of Kolding Castle by Inger and Johannes Exner.



**Figure 2:** Museum Thyssen-Bornemisza by Rafael Moneo.



**Figure 3:** The reconstruction of Chiado district by Alvaro Siza.

## References

- Barthes, Roland. 1966. "L'attività strutturalista" in *Saggi Critici*, Torino: Einaudi Editore.
- Barthes, Roland. 1975. *Elementi di semiologia: linguistica e scienza delle significazioni*, Torino: Einaudi Editore.
- Barthes, Roland. 1981. *S/Z. Una lettura di "Sarrasine" di Balzac*, Torino: Einaudi Editore.
- Canella, Guido. 1990. "Oltre la legittima conservazione" in *Zodiac*, no.3: 1-7.
- Canella, Guido. 1998. "Worksite of Milan" in *Zodiac*, no.19: 4-11.
- Canella, Guido. 2003. "Conservazione, restauro, rivitalizzazione, reversibilità" in *Ananke*, no.37: 101-104.
- Cao, Claudia. 2014. "Dai classici letterari a Twitter: alcuni esempi di riscrittura" in *Between*, no.4: 1-36.
- Celani, Simone. 2016. *Riscritture d'autore. La creazione letteraria nelle varianti marco-testuali*, Roma: La Sapienza Università Editrice.
- Ceserani, Remo. 1990. *Raccontare la letteratura*, Torino: Bollati Boringhieri.
- Culler, Jonathan. 1982. *On Deconstruction: Theory and Criticism After Structuralism*, Ithaca: Cornell University Press.
- Derrida, Jacques. 1967. "Freud e la scena della scrittura" in *La scrittura e la differenza*, Torino: Einaudi Editore.
- Eisenman, Peter. 1993. *RE: WORKING EISENMAN*, London: Academy Edition.
- Eisenman, Peter. 2003. *Giuseppe Terragni: Transformation, Decompositions, Critiques*, New York: Monacelli Press.
- Eisenman, Peter. 2005. "Un'analisi critica: Giovan Battista Piranesi" in *Contropiede*, Milano: Skira Editore.
- Eisenman, Peter. 2014. "La fine del classico: la fine dell'inizio, la fine della fine" in *Inside Out*, Macerata: Quodlibet.
- Genette, Gerard. 1997. *Palinsesti. La letteratura al secondo grado*, Torino: Einaudi Editore.
- Kristeva, Julia. 1968. "Problèmes de la structuration du texte" in *Théorie d'ensemble*, Paris: Seuil.
- Rebei, Marian. 2004. "A Different Kind of Circularity: from Writing and Reading to Rereading and Rewriting" in *Revue LISA/LISA e-journal*, no.2.
- Rogers, Ernesto Nathan. 1958. "Il problema del costruire nelle preesistenze ambientali" in *Esperienza dell'architettura*, Torino: Einaudi Editore.
- Rogers, Ernesto Nathan. 1961. *Gli elementi del fenomeno architettonico*, (5th ed.), Bari: Laterza Editore.
- Rogozinski, Luciana. 2016. "Scrittura e riscrittura di una torre." in *Arte e Critica*, no.XXIII: 136-38.
- Terrin, Laura. 2017. "Quando il classico incontra il moderno: la pratica della riscrittura. Iliade, Orlando Furioso, Promessi Sposi – Baricco, Calvino, Eco" M.S.diss., Università degli studi di Padova.
- Treccani.com. s.v., "Riscrittura" accessed January 17, 2018.  
<http://www.treccani.it/vocabolario/riscrittura/>.