

## From Marginal Place to «Cornerstone»: the «Transformission» of Monteleone di Puglia (Italy)

*This paper analyses the territorial «re-reading» and «re-writing» path undertaken by the small town of Monteleone di Puglia (Foggia) – a topmost centre similar to a lone «Christmas crib» with only 986 residents, located in the subregion of Monti Dauni – in order to face the endemic demographic and economic decline and to project in the contemporary glocal scenario a territorial system which for long time has been considered marginal and devoid of endogenous potential. More specifically, the goal of this research is to highlight the effectiveness and originality of the «transformission» events (odonymy innovations, projects for asylum seekers and refugees, street art, graphic novels etc.) developed by local community within the framework of a strategic project that considers the landscape as a sort of open museum through which it is possible to be in contact with the historical heritage, the set of values, the sensorial sounds of Monteleone, here intended as non-fungible liminal space.*

### **Da luogo marginale a «pietra angolare»: la «trasformissione» di Monteleone di Puglia (Italia)**

*Il presente lavoro analizza il percorso di «ri-lettura» e «ri-scrittura» territoriale intrapreso dal comune di Monteleone di Puglia – centro cacuminale simile ad un solitario «presepe» di soli 986 abitanti ubicato nella subregione dei Monti Dauni (Foggia) – per superare il cronico declino demografico ed economico e proiettare nello scenario glocale contemporaneo un sistema territoriale considerato per lungo tempo marginale e privo di potenzialità endogene. In particolare, la ricerca intende evidenziare l'efficacia e l'originalità degli eventi di «trasformissione» (innovazioni onomastiche, progetti SPRAR, street art, graphic novels ecc.) utilizzati dalla comunità locale nell'ambito di un disegno strategico che considera il paesaggio come una sorta di museo a cielo aperto attraverso cui è possibile entrare in contatto con il lascito storico, la griglia di valori, le sonorità sensoriali del territorio monteleonese, inteso come uno spazio liminare infungibile.*

### **D'un lieu marginal à une « pierre angulaire » : la « transformission » de Monteleone di Puglia (Italie)**

*Le présent travail analyse le processus de « relecture » et de « réécriture » territoriale entrepris par la municipalité de Monteleone di Puglia – un centre cacuminale semblable à une « crèche » solitaire de seulement 986 habitants situé dans la sous-région des Monti Dauni (Foggia) – afin de surmonter le déclin démographique et économique chronique et de projeter un système territorial considéré depuis longtemps comme marginal et dépourvu de potentiel endogène dans le scénario glocal contemporain. En particulier, la recherche entend mettre en évidence l'efficacité et l'originalité des événements de « transformission » (innovations onomastiques, projets pour demandeurs d'asile et réfugiés, street art, romans graphiques etc.) utilisés par la communauté locale dans le cadre d'une conception stratégique qui considère le paysage comme une sorte de musée en plein air à travers lequel il est possible d'entrer en contact avec l'héritage historique, la grille de valeurs, les sons sensoriels de la zone de Monteleone, considérée comme un espace liminal qui ne peut être atteint.*

**Keywords:** «transformission», local development, Monteleone di Puglia

**Parole chiave:** «trasformissione», sviluppo locale, Monteleone di Puglia

**Mots-clés :** « transformission », développement local, Monteleone di Puglia

Fabio Pollice, University of Salento, Lecce, Department of Human and Social Sciences – [fabio.pollice@unisalento.it](mailto:fabio.pollice@unisalento.it)

Antonella Rinella, University of Salento, Lecce, Department of Human and Social Sciences – [antonella.rinella@unisalento.it](mailto:antonella.rinella@unisalento.it)

**Note:** sections 1 and 4 are to be attributed to Fabio Pollice, sections 2 and 3 to Antonella Rinella.

## 1. Introduction

Lù fatt' è nient' è com' s' conta  
(Facts are nothing, what matters is how you tell them)  
(Addorisio, 2015, p. 169)  
(popular saying of Monteleone di Puglia)

An economy depending on a traditional primary activity, substantial depopulation, significant ageing of population, increasing scarcity of public services (education, health, transport), hydrogeological vulnerability, change-resistant land management and lifestyle: these are the characteristics that mark many small municipalities of the Mezzogiorno inner area – named «bone» by Rossi-Doria (1958 and 2005) –, the sacrificial victims immolated to ensure the development of the coastal regions – defined as «flesh» by the same author (*ibidem*) – in the contemporary capitalistic environment (Pazzagli, 2015).

However, despite such weakness, many of the southern inner villages (generally referred to as *borghi*) are showing their intention to become sustainable and responsible communities, with the specific purpose of creating new prospects of development based on the «re-reading» and «re-writing» of their «raw materials», to propose a transition from an exogenous and stereotyped narration of a marginal place to a proactive, endogenous and resilient one.

In order to have a realistic chance of succeeding, «re-reading» and «re-writing» activities need to combine intention and results: actually, though the presence of a full idea of «transformation» of territorial invariants is essential, it is useless in the absence of simultaneous appropriate forms of «transmission» (addressed to insiders and outsiders) that are effective and immediate, have strong continuity and high intensity and are able to launch on the contemporary glocal landscape territorial systems long considered peripheral and lacking endogenous potential. Hence the need to implement a holistic, creative and original strategy, referred to in this paper as «transformission» (Chouquer, 2000 and 2008; Chouquer and Watteaux, 2013), borrowing the neologism used in the studies on historical landscape morphology, the so-called «archaeogeography» (Noizet, 2014), to indicate a process seamlessly connecting the transformation and the transmission «through time and space, of signs, of accumulated, stratified evidence, re-used with a certain intensity» (Luciani, 2010, p. 118).

The popular saying in the opening of this paragraph (recalling how each tale gives «form and

substance to events», becoming «the real creator» of facts, being otherwise neutral and devoid of colour (Addorisio, 2015, p. 169), appears to confirm a genetic predisposition to the above process in the municipality of Monteleone di Puglia (in the province of Foggia). Located at an altitude of 850 m a.s.l. in the subregion of Monti Dauni, also called Subappennino Dauno (Mannella and others, 1990; Bissanti, 1991), the inner area of Northern Puglia, such a high positioned town experienced a leakage that decreased the population coverage from 4,979 inhabitants in 1951 to 986 in 2021, causing a drastic reduction of public and private services and the deterioration of the building heritage fallen into disuse. Since 2015, within the wider and shared strategy for the Monti Dauni Inner Area (see GAL Meridaunia, 2017)<sup>1</sup>, thanks to the municipal administration led by the Mayor Giovanni Campese, the municipality has been making a «transformission» journey, explained in the project entitled «Monteleone di Puglia... Verso il Borgo dell'Accoglienza, della Pace e della Nonviolenza» («Monteleone di Puglia... Towards the Village of Acceptance, Peace and Non-Violence»)(Sbarra, 2017).

Through field research and an interview with the local players we tried to understand the main aspects and stages of this journey which, we believe, represents the perfect example of «orientation» narrative (Pollice, 2017)<sup>2</sup>, as it arises from the territory, for the territory and it can support its development which is endogenous and local-centred in compliance with the principles of sustainability.

## 2. Odonymy, establishment of the International Peace and Non-Violence Award and Protection system for asylum seeker and refugees (SPRAR)<sup>3</sup> projects

Naming means to give someone or something a name. In this context, naming concerns an area of Earth's surface that, in this way, becomes a place. Naming: is there a more innocent action in the experience of those of us who had a doll, a goldfinch or a dog? Of those of us who have a child? [...] Yet, there is not such a misleading action in its innocence, so usual and common, as naming. Actually, naming something, to put it G. Bateson's words (Bateson, 1976, p. 29), is an extraordinary human achievement (Turco, 1988, p. 79).

The Monteleone «transformission» – made up of an extensive series of events, summarized in table 1 –, was triggered by odonymy, not only meant as a system of entrenched information



forming the base of the community's memories and symbols, but also and especially as a «projection of the territorial forms and qualities» (Turri, 1998, p. 144): indeed, its new definition of «village of acceptance, peace and non-violence» given by the municipal administration is linked to the abhorrence of war and any repression of freedom expressed by the local community during the so-called «Ribello» («The Rebellion») of 23<sup>rd</sup> August 1942, made known by Radio London as the first anti-fascist resistance event in Apulia. On that date, a group of women who were queuing in front of the village bakery, reacted to the police, who had decided to seize some pots of corn, shouting «We want bread! We want flour!» and attacked the Town Hall and the Carabinieri post. 96 people were arrested, mainly women, many of which served in prison for over one year. On 9<sup>th</sup> June 1950, thanks to the efforts of the lawyer Quintino Basso (1917-2004), the accusations against the defendants were dropped, due to the amnesty granted in November 1945. Already in 2004, the municipal administration of Monteleone di Puglia

had decided to shed light on the event, which was overlooked by the historiographical studies, by promoting specific archival research and publishing a volume by Vito Antonio Leuzzi, director of the Apulian Institute for the History of the Anti-Fascism and Contemporary Italy (Istituto pugliese per la storia dell'antifascismo e dell'Italia contemporanea - IPSAIC) (Leuzzi, 2016).

On 30<sup>th</sup> October 2015, the celebration event for the 100th anniversary of the First World War was approved by council resolution. The following 4<sup>th</sup> November the municipality provided for the affixing of a plate on the War Memorial located in Municipio Square, bearing one of the Pope's sentences: «From every land may a single voice be raised: no to war, no to violence and yes to dialogue, yes to peace!». The same resolution established the foundation of an International centre for peace which aims «at studying and promoting the culture of non-violence to address personal, social and international conflicts» (Comune di Monteleone di Puglia, 2015), inspired by art. 26, par. 2, of the Universal Declaration of Human Rights.

Tab. 1. Monteleone di Puglia: categories, modes and dates of the «transformission» events

Categories	Modes	Dates
Odonymy	«Borgo dell'Accoglienza, della Pace e della Nonviolenza» («Village of Acceptance, Peace and Non-Violence»)	30.X.2015
	Plate on the War Memorial, in Municipio Square	4.XI.2015
	«Giardino della Pace» («Garden of Peace»)	8.III.2016
	Quintino Basso Forecourt	8.III.2016
Premio internazionale della pace e della nonviolenza (International Peace and Non-Violence Award)	1 <sup>st</sup> edition	8.III.2016
	2 <sup>nd</sup> edition	8.III.2017
	3 <sup>rd</sup> edition	10.III.2018
	4 <sup>th</sup> edition	9.III.2019
Receiving of migrants	SPRAR (Protecion system for asylum seekers and refugees) Project	5.VIII.2016
	Collective Centre «Piroscrafo Duca d'Aosta» SPRAR Project «Orsa Maggiore»	4.VII.2017
Street art: graffiti	«Malala» (by Walter Molli)	6.XI.2015
	«I Padri Costituenti» (by Walter Molli)	8.III.2016
	«Lu R'bell» (by Hyuro)	summer 2016
	«Delta» (by Walter Molli)	summer 2016
	«Le nozze alchemiche» (by Mr Thoms)	summer 2016
	«Conessioni» (by Gods in love)	summer 2016
	«Wall Battle» (various artists)	summer 2016
	«Ibra» (by Fintan Magee)	summer 2017
	«Migranti» (by Mario Jin)	summer 2017
	«Demetra» (by Nasimo)	summer 2017
	«Demetra» (by Mino Di Summa)	summer 2017
	«Demetra» (by Saba Mat)	summer 2017
graffiti in the Collective Centre «Piroscrafo Duca d'Aosta» (by Alex Shot)	June 2017	
graffiti in the Centre «Orsa Maggiore» (by Gemi and Amed)	November 2017	
Graphic novel	«The Lionesses of Monteleone» («Le leonesse di Monteleone»)	August 2017

Source: Authors' processing



To achieve this goal, the local institution relied on the cooperation with Gandhi Centre NPO of Pisa (Saffioti, 2018) and finalised a partnership with UNESCO for the organization of summer courses (Scardaccione, 2018).

Moreover, on 8<sup>th</sup> March 2016 the Municipality established the International Peace and Non-Violence Award, designed to give credit to the women engaged in the creation of new opportunities for a peaceful coexistence. The same Municipality also inaugurated the «Garden of Peace» («Giardino della Pace») with the planting of 12 fruit trees dedicated to women standing out for their commitment in promoting integration and harmony amongst people (Saffioti 2016).

The «transmission» went on with the launch of two projects of the Italian network SPRAR. The first project could accommodate up to 25 immigrants in the Collective Centre named «Piroscavo Duca d'Aosta», after the ship that in the period after the Second World War brought many people from Monteleone to the United States. The Collective Centre provides various services (from linguistic and intercultural mediation to material reception; from guidance and access to local services to professional training and requalification etc.) allowing applicants/beneficiaries of interna-

tional and humanitarian protection to play an active role in their own pathway to acceptance and social inclusion. The second project provides 16 teenage immigrants with sociopsychological and health support, guidance and legal guardianship, linguistic and cultural mediation, basic teaching of the Italian language and activities supporting social inclusion. The name of the centre, «Orsa Maggiore» («Great Bear»), is also highly evocative, making reference to the constellation that in the northern hemisphere allows to locate the North Star, sounding therefore like a good omen for the young guests, so as not to lose the right direction in their journey.

### 3. Graffiti and a graphic novel, a perfect message of peace and acceptance

Cultural geography and, more generally, social sciences have recently recorded/reported a significant increase in the employment of creative methodologies through which to observe, to understand and to investigate the urban spaces that are experienced, through a process that Barnes (2007) would define as «translation of this “raw data” into a visual representation of space ex-



Fig. 1. Monteleone di Puglia: graffiti «I Padri Costituenti» by Walter Molli  
Source: photograph by Antonella Rinella, 9<sup>th</sup> March 2019





plored unconventional visual forms» (p. 139). At the same time, there is no doubt that more and more artists are producing works and performances that reflect and process the concepts of «place» and «space», giving birth to creative processes which kindle geographers' interest, as this undoubtedly represents to them a precious opportunity to investigate and examine everyday life in relation to places (Lefebvre, 1979).

In this sense, toponyms «represent the first level of human appropriation of space» (Cassi and Maruccini, 1998, p. 20), it can be said that through this new designation system the local institution has started to write the «introduction» of its strategic vision of urban landscape, to fully express it in the following «chapters», represented by graffiti, real «tattoos» entrusted with the tale of new reference values of the local community, through the expressive power of several Italian and international artists.

The first «tattoo» appeared on the facade of the Strategic Building (which houses the primary school and the municipal auditorium), where the artist Walter Molli (1984-2019) portrayed the young Pakistani activist Malala Yousafzai, Nobel Peace Prize 2014. The work clearly highlights the central role of education processes in the pathway

to global solidarity, consistently taken forward by the municipality by organizing training activities for students and teachers.

A second mural by the same artist, entitled «I Padri Costituenti» («The Founding Fathers») (fig. 1) portrays Quintino Basso (defence lawyer of the Monteleone women of the «Ribello»), to whom the forecourt was named after, together with the Apulian politicians Giuseppe Di Vittorio, Tommaso Fiore and Aldo Moro, as well as two members of the Constituent Assembly (Giuseppe Dossetti, Giorgio La Pira). The six portraits surround the book of the Italian Constitution, whose fundamental principles are a spotlight on the urgent duty of solidarity (art. 2), the right of asylum for strangers (art. 10) and the rejection of war (art. 11).

In July 2016, in Municipio Square the Spanish street artist with Argentine origins Hyuro painted the mural entitled «Lu R'bell» (that is «The Rebellion»), in memory of the abovementioned popular uprising of 23<sup>rd</sup> August 1942. The artwork shows two headless women (allowing any woman to identify herself with the bold heroines) and a shattered clay statue representing a policeman on a table (fig. 2). The graffiti was painted during the third edition of the Urban Art Festival «Willoke»,



Fig. 2. Monteleone di Puglia: graffiti «Lu R'bell» by Hyuro  
Source: photograph by Antonella Rinella, 9<sup>th</sup> March 2019



Fig. 3. Monteleone di Puglia: graffiti «Ibra» by Fintan Magee

Source: photograph by Antonella Rinella, 9<sup>th</sup> March 2019

which was named after the association founded by Elena De Gruttola and Massimiliano Alberico Grasso, that connected the subregions of Irpinia and Monti Dauni to the international landscape of street art.

Next to the graffiti «*Lu R'bell*», several other works came to life during that edition and in the following year (see table 1). In particular, two murals are dedicated to the reception by refugees and asylum seekers: they are the graffiti «*Migranti*» («Immigrants») of the Italian artist Mario Jin and «*Ibra*», by the Australian artist Fintan Magee, the latter is on the Strategic Building walls. Fintan Magee was so impressed by the commitment of the local community towards the asylum seekers and refugees, that he totally changed the project he initially wanted to execute. He decided to portray Ibra, an unaccompanied Gambian minor who at the time was one of the SPRAR guests (he now lives and works in Monteleone), holding an ethnic scarf in his hands and confidently looking ahead (fig. 3) to wish a happy ending to look «young» Africa on its way to the «old» continent Smith speaks of in his book (2018).

To the above murals, the work of Alex Shot must be added inside the Collective Centre «Piroscafo Duca d'Aosta» (representing a white adult's hand taking a black child's one), created in collaboration with the guests of the SPRAR project, and the

work inside the «Great Bear» by Gemi and Amed that, together with immigrant children, during a street art course organized by the association Wiloke in November 2017, painted a graffiti portraying a little girl with a paper boat on her head surrounded by a vast blue sea, as if she is wishing to land in a new world of peace.

In light of the above-mentioned considerations, it is clear that the graffiti cannot be viewed as mere artistic expressions, created by the inspiration or the fantasy of their authors, oleographic aestheticism or commonplace, casual initiatives indifferent to the local *milieu*. On the contrary, they become a real tool of «topical cognition» (Turco, 2010, p. 174), able to transform the landscape in an «emotional window» (Vallega, 2003, p. 224), a kind of open-air museum to get in touch with the historical heritage, the value grid, the sensory sounds of Monteleone, meant as a «liminal» (Turco, 2010, p. 268), non-fungible space.

In this respect, according to Lefebvre, from a critical-materialistic perspective, the creative production does not only generate objects, it creates social relationships, new relational plots, and it also sets up new subjectivities: inside of and through these creative processes, as a matter of fact, the human group reproduces itself and the daily space is where this renewal takes place (Dittmer and Lathman, 2015). Therefore, it can



be said that it is about testing grounds that «were intended to open up a space between the concrete details of lived experience and broader historical and political abstractions» (Grimshaw, 2011, p. 25).

In addition to the mural narration, the Mayor Giovanni Campese promoted the creation of a graphic novel on the historical event of the «Ribello» and in August 2017, the graphic novel in colour «Le leonesse di Monteleone» («The Lionesses of Monteleone») (in bound format 17×24, cover with flaps, 48 pages) (Gastoni and Ceglia, 2017) was published. It was scripted by Marco Gastoni, illustrated by Luciano Ceglia and published by Hazard publishing house (Milan), run by Gianni Miriantini (who unfortunately died in December 2020). The introduction by Vito Antonio Leuzzi, director of Apulian Institute for the History of the Anti-Fascism and of Contemporary Italy (Leuzzi, 2017), briefly describes the popular uprising of 23<sup>rd</sup> August 1942, that unfolds in the 42 pages of this «nonfiction» comics, and goes back to the weeks which led up to the rebellion, the actual event and the process of 9<sup>th</sup> May 1950, featur-

ing the lawyer Quintino Basso before the Corte d'Assise (Court of Assize) of Lucera. The highly non-iconic style of Ceglia, who draws precisely all the landscape details, respecting its forms, sizes, proportions and perspective, allows readers to «inhabit» the graphic novel, and immerse themselves in the spatial and temporal context of the 1940s. This allows readers to be there with the main characters, in the countryside, at the foot of the town (fig. 4), in Municipio Square (fig. 5), in the forecourt of St. John the Baptist Church (fig. 6), and take part in the «Ribello» (fig. 7). This graphic novel allows a non-specialized public to know the event and read the long and detailed historical reconstruction already supported by the local institution (Leuzzi, 2016). This publication, that the municipal administration of Monteleone is giving to people as a gift, can become, we believe, an important didactic support for the training courses organized by the local municipality and for the schools of the Daunian area, in order to share and spread, in an effective and moving way, the abhorrence of war of the entire Monteleone community which has deep historical roots.

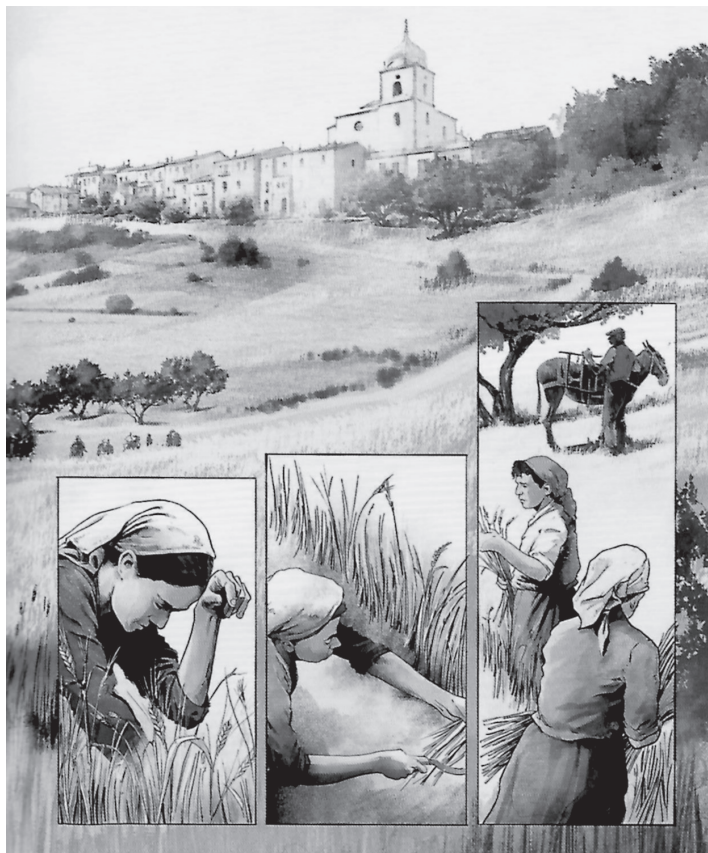


Fig. 4. Monteleone di Puglia (1940s): the village

Source: © 2017 Hazard Edizioni (Gastoni and Ceglia, 2017, p. 13)





Fig. 5. Monteleone di Puglia (1940s): Municipio Square  
Source: © 2017 Hazard Edizioni (Gastoni and Ceglia, 2017, p. 18)



Fig. 6. Monteleone di Puglia (1940s): St. John the Baptist Church  
Source: © 2017 Hazard Edizioni (Gastoni and Ceglia, 2017, p. 22)







Fig. 7. Monteleone di Puglia: the uprising of 23<sup>rd</sup> August 1942 in Municipio Square  
 Source: © 2017 Hazard Edizioni (Gastoni and Ceglia, 2017, p. 31)

#### 4. Conclusions

The inherent «*topophilia*» (Tuan, 1974) of the «*transmission*» events put in place by the Monteleone municipal administration seems to be able to give rise to a real «*additional contextualized capitalization*» (Emanuel, 1999, p. 316) whose memories, common symbols, feeling of unity and internal consistency allow the creation of a territorial syntax marked by the permanent semantic enrichment of places and social action (Turco, 1994).

The ongoing process is receiving major awards

at a supra-local level: in this regard, we would like to point out that in 2017 the town was awarded the Premio Nesi (Nesi Award) for the social-educational activities on topics like reception and peace organized for children and teachers of kindergarten, primary and secondary schools of their different school districts. Moreover, on 23<sup>rd</sup> August 2017, Monteleone received the visit of the MEPs Elena Gentile and Cecile Kyenge (former Minister for Integration in the Letta administration), member of the Committee on Civil Liberties, Justice and Home Affairs of the European Parliament. MEP Kyenge greatly praised the widespread

reception and active integration set up by the local community and on 26<sup>th</sup> September, the Mayor Giovanni Campese was invited to the European Parliament in Brussels to speak about the good practices of the «Village of Acceptance, Peace and Non-Violence». Furthermore, in March 2018 Monteleone di Puglia received a regional grant for its project «I Murales della Pace» («The Murals of Peace»), a press tour aimed at promoting and sharing the aforementioned street artworks and, generally, the existing system of environmental and cultural heritage at supra-local level.

At the same time, the first positive externalities generated by these processes began to materialise: actually, the presence of unaccompanied foreign minors increased the local student population, thus preventing the closure of school services; in addition to that, some families whose second reception path got to the end decided to remain in the Daunian area. It is worth mentioning that about twenty young educators from Monteleone di Puglia and neighbouring towns are locally employed thanks to the two SPRAR projects, which gave them the opportunity to live and work in their village, a key feature of each social and spatial class who wishes to rely on itself (Reynaud, 1984).

In January 2020, the municipal administration was awarded a grant from the Ministry of the Interior for the project «Mens sana in corpore sano» («A sound mind in a sound body»), funded by the National Operating Programme on Legality 2014-2020, aiming at enhancing immigrants' reception and the whole community quality of life, by upgrading derelict, unusable municipal buildings and converting them into meeting places. Thus, the former orphanage will host a multi-purpose centre for minors where, in its outdoor areas, sports and recreational facilities will be built. Furthermore, a computer lab and a projection hall will be set up and the municipal gymnasium together with the soccer field will be upgraded. In this regard, the Mayor Giovanni Campese, stated:

This is a long-standing project, based on a concept that, during the last years, has been inspiring the municipal administration to foster integration among young locals and immigrants who participate in the SPRAR projects. Its purpose is to renovate and make available to all the young people from Monteleone di Puglia the attractive spaces of the village as a form of exchange, knowledge and sharing. At the same time, these projects focus our efforts on furthering employment opportunities for young people of our local system, in order to support their projects of life and upgrade their expertise and qualifications (Redazione Foggiatoday, 14.VIII.2020).

Finally, it is important to underline that the «transmission» process, ongoing since 2015, is triggering significant morphogenetic changes, allowing the local system to start developing an «orientative» narration (Pollice, 2017, p. 108) which can be viewed as a promising first «production» stage of the territorial branding. Actually, such narration is undoubtedly urging a «collective reflection on territorial identity and its representation, so that it can help to strengthen the sense of belonging and to lay the foundations for a strategic convergence of local players» (Pollice and Spagnuolo, 2009, p. 50). By doing so it will become a «cornerstone» for the following stages (regulation, spreading, exchange, use (*ibidem*), that, in turn, could enhance their evocative value and driving power.

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## Notes

<sup>1</sup> The term «inner area» refers to those areas that are significantly distant from the inhabited centres offering essential services, rich in environmental and cultural resources, highly diversified by nature and by anthropization processes that are centuries old. The SNAI (National Strategy for the Development of Inner Areas, that is the regional cohesion policy for the 2014-2020 cycle) has the dual objective of adapting the quantity and quality of education, health and mobility (citizenship) services and promoting development projects that enhance the natural and cultural heritage of these areas, also focusing on local production chains.

<sup>2</sup> On this, see also the contribution of Pollice in this issue of Geotema, as well as the one of Epifani and Damiano.

<sup>3</sup> The Protection system for asylum seekers and refugees (now called SAI, Reception and integration system) is made up of the local institutions that, in order to carry out integrated reception projects, access, within the limits of the available resources, the National fund for asylum policies and services (see [www.retesai.it](http://www.retesai.it)).

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